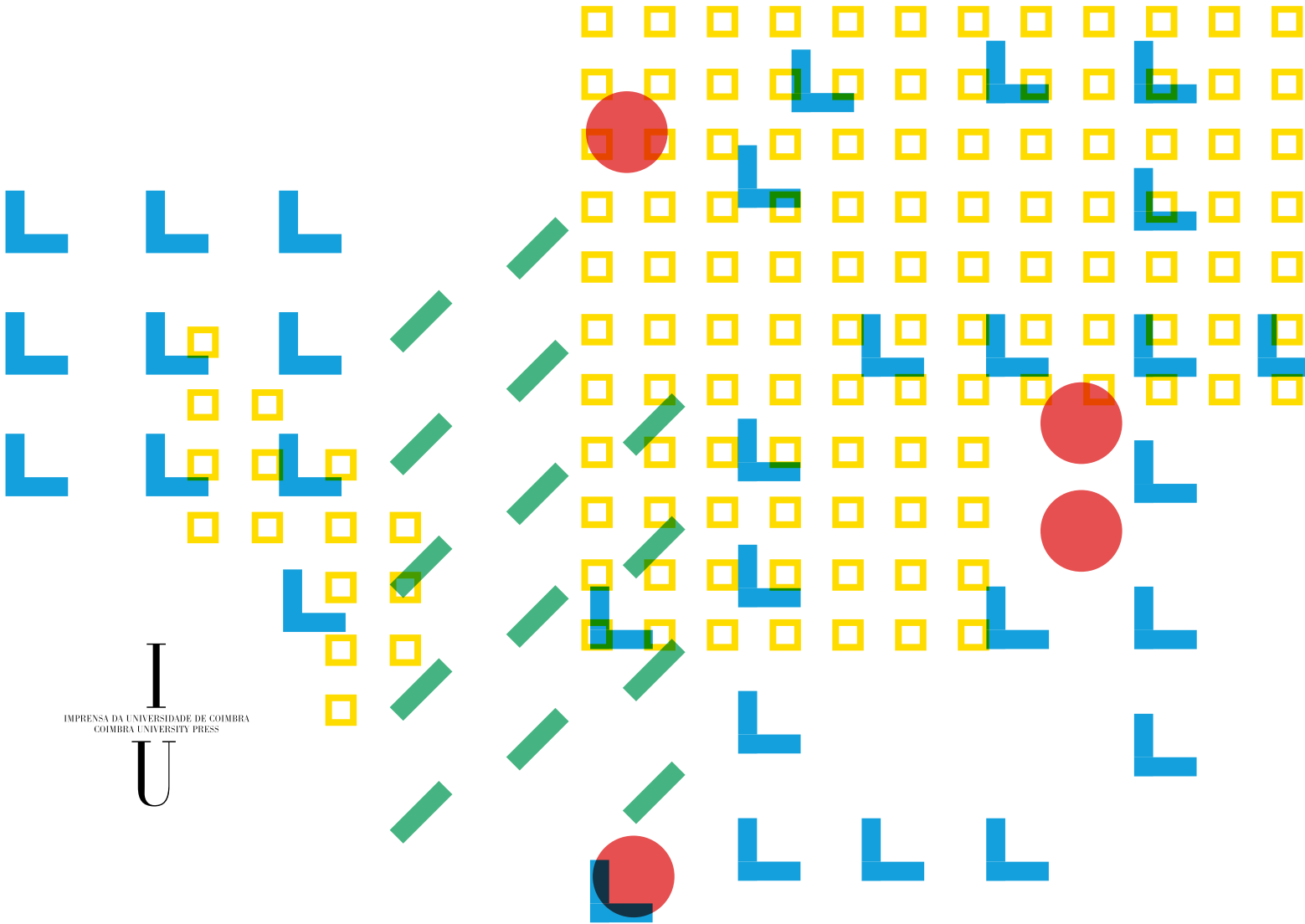
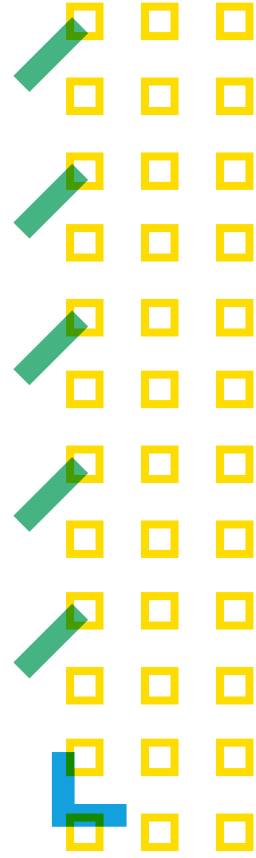
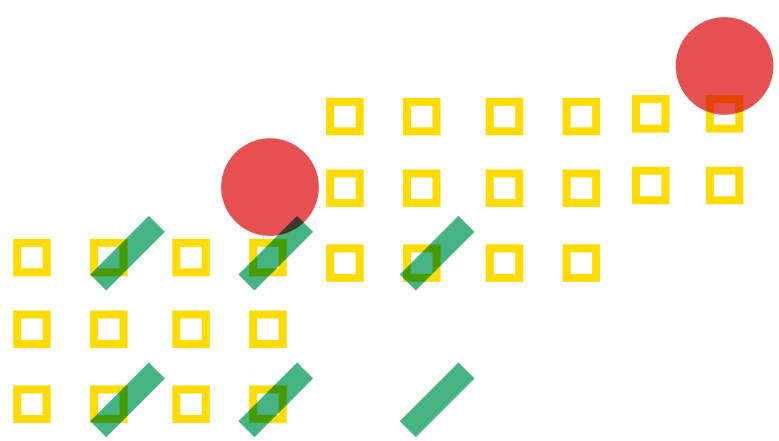
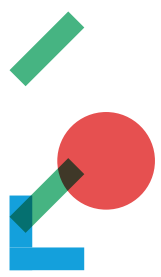


creatour

**catalisando o turismo criativo
em cidades de pequena dimensão
e em áreas rurais**

Coord. Nancy Duxbury e Silvia Silva





creatour





Activating creative tourism in small cities and rural areas in Portugal: The CREATOUR research-and- application approach

Nancy Duxbury and Sílvia Silva



This document is an English-language version of the chapter "Impulsionar o turismo criativo em cidades de pequena dimensão e áreas rurais de Portugal: a abordagem investigação-ação do Projeto CREATOUR" and retains the same page numbers. Please cite as: Duxbury, Nancy and Silva, Sílvia. (2020). Activating creative tourism in small cities and rural areas in Portugal: The creatour research-and-application approach. In Nancy Duxbury and Sílvia Silva (Eds.), CREATOUR: Catalisando o Turismo Criativo em Cidades de Pequena Dimensão e em Áreas Rurais. Coimbra: Imprensa da Universidade de Coimbra, 11-37.

Creative tourism highlights and articulates the local, the vernacular, and the specificities of particular places. The small-scale and interactive nature of activities encourages experimentation, flexibility, changing offers, co-learning, and creative exchanges between locals and visitors. Involving networks of artisans and small entrepreneurs, its local design, implementation, and control allows for diverse sites of experimentation with content, models, and approaches. For all these reasons, creative tourism has proven to be an inspiring perspective and direction for local culture-based development and cultural tourism in smaller places.

CREATOUR is a multidisciplinary research-and-application project that has been encouraging experimental practices and pilot trials to more fully understand the issues and potential of creative tourism in small cities and rural contexts in Portugal. Interlinking culture, tourism, and local development perspectives and methodologies, the project has catalyzed and researched creative tourism in small cities and rural areas across the Algarve, Alentejo, Centro, and Norte regions. The project has enabled and empowered an array of bottom-up development approaches and initiatives. We have learned that creative tourism development outside large cities is feasible, but challenges of distributed geography and the diversity of small-scale initiatives require significant attention to capacity-building, training, and mentorship; dedicated resources for collective marketing; and time to deepen knowledge networking and the development of partnerships. We also found that creative tourism has significant potential for inspiring new ideas for revitalizing local culture and heritage resources, reimagining community self-representation for tourism, and providing social, cultural, and economic added value for smaller places.

This book documents the initial phase of what we hope will be an ongoing journey. The CREATOUR project operated from November 2016 to June 2020. It was funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and was cofunded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve. It was an ambitious experiment, involving five research centres and 30 researchers – from the Centre for Social Studies (CES), University of Coimbra (coord.); Laboratory of Landscapes, Heritage and Territory (Lab2PT), University of Minho; Interdisciplinary Centre for History, Culture and Societies (CIDEHUS), University of Évora; Centre for Spatial and Organizational Dynamics (CIEO), University of Algarve; and Centre for Socioeconomic and Territorial Studies (DINÂMIA'CET), Iscte-IUL – working with 40 participating 'pilot' organizations, including art, culture, environmental, local, and regional development associations; science and education organizations; municipalities; and entrepreneurs.

CREATOUR promoted an integrated approach – crossing regions, disciplines, sectors, and organizational types, with the imperative to bridge research and practice made central to the project. Within this framework, the diversity of perspectives among CREATOUR participants fostered knowledge exchanges, provided important learning moments, and sparked new ways of understanding and interpreting developments. Through this collaborative and experimental approach, we found that insights from front-line experiences are invaluable to advance knowledge about development strategies for creative tourism in smaller places, to better understand the dynamics of creative tourism as a field of practice, and to foster culturally sensitive and place-based initiatives that benefit both local communities and visitors.

CREATOUR incorporated three strategic dimensions to foster research–practice collaboration that were central to this project:

- **Developing spaces for ongoing knowledge exchange**, fostering informal discussion, learning, and knowledge-building, in which researchers and participating organizations develop relationships and opportunities to interweave complementary types of knowledge;
- **Enabling practitioners to take on the role of co-researcher**, involving participating organizations in research tasks and knowledge co-creation, changing the norms of researcher–participant relations and expanding upon the concept of reciprocity; and
- **Fostering researchers’ close attention to the application side of the project**, requiring researchers to attend carefully to ‘application’ and ‘implementation’ as an integral part of the overall project and, potentially, to act ‘beyond’ their usual research work roles (Duxbury, Bakas, and Carvalho, 2019, p. 3).

The current volume is a product of these strategies. The book was created to document the development stories and aspirations of each of the 40 pilots that shared the CREATOUR journey. Most of the chapters have been co-written by researchers and practitioners, providing a unique hybrid practitioner/academic perspective – a touchstone of the project. This introduction chapter provides an overview of the CREATOUR project, some of the insights that have emerged from it, and the broader creative tourism context in which it has operated.

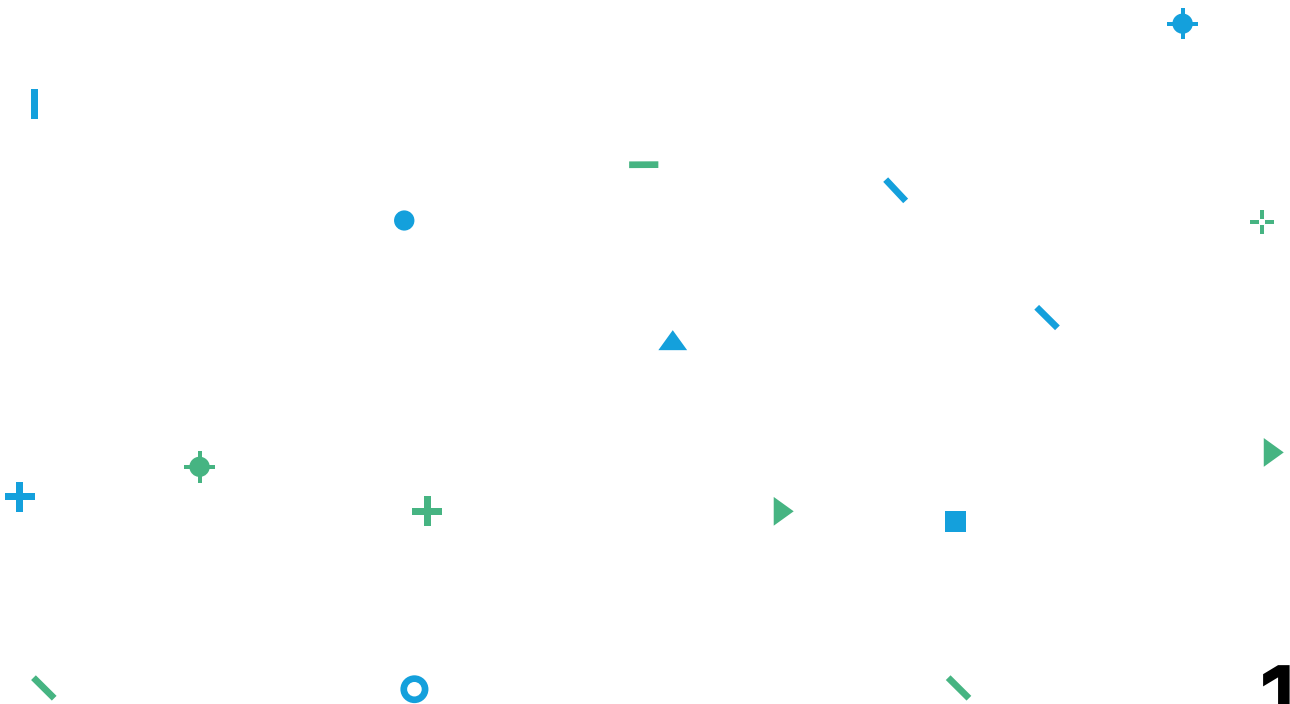


FIGURE 1
Activity "Generating ideas"
developed at the regional
IdeaLabs

Source: CREATOUR



What is creative tourism?

Creative tourism emerged as a reaction to the massification of cultural tourism mixed with the growing desire of travellers to play more active roles in their journeys and tourism experiences. The touchstone definition of creative tourism is that of “tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken” (Richards and Raymond, 2000, p. 18). Since then, an array of other definitions have followed (e.g. UNESCO, 2006; Jelinčić and Žuvela, 2012; Blapp, 2015), offering different points of emphasis and stemming from different cultural and geographic contexts.

Growing attention to creative tourism has been contextualized by a ‘creative turn’ in tourism which has propelled the development of more flexible and authentic experiences involving processes of co-creation between host and tourist (Richards, 2011). This trajectory has been shadowed by the risk of commodification of everyday life through this type of tourism and continues as an active point of concern in creative tourism development. At the same time, as travellers increasingly strive to experience ‘living like a local’, activities and services offered to the local community become blurred with those offered specifically for tourists, with blended audiences/participants.

Today, creative tourism is viewed as a ‘leading’ type of cultural tourism, responding to international societal trends placing more value on creativity, authenticity, human connection, personal self-development, and transformative experiences. The major potential of creative tourism lies in its transversality, complementing the various segments of demand for the many types of tourism now in existence (e.g., cultural tourism, nature tourism, sun and beach tourism, gastronomic tourism, industrial tourism, historical tourism, nautical tourism, etc.).



The CREATOUR approach to creative tourism

Within the CREATOUR project, creative tourism is defined as sustainable small-scale tourism that provides an active visitor experience by combining an immersion in local culture with a learning and creative process. The CREATOUR perspective on creative tourism involves four key dimensions: active participation, creative self-expression, learning, and community engagement. Underlying these elements is place, which in its expansive meaning – including geographical, cultural, and social landscapes and specificities – serves as a source of inspiration to design distinctive creative tourism offers with local resonance and meaning (Bakas et al., 2020).

CREATOUR's creative tourism approach highlights creative experiences inspired by and built locally from the distinct endogenous resources of local places and people. A creative tourism approach can provide a new lens on the value of local cultures, identities, and other local resources for development. It can offer an active way of both preserving and extending traditional arts and crafts and, more broadly, cultural heritage. It can also connect a wide variety of cultural/creative agents, entrepreneurs, and 'memory-keepers' with tourism.

While not a mass market with significant economic impacts in urban and traditional holiday locales, creative tourism is becoming significant in more and more places, especially extra-metropolitan areas, by fostering significant 'soft' impacts such as increased community engagement and cultural sustainability (Duxbury and Richards, 2019). Creative tourism holds the potential to attract travellers to places that they might not otherwise visit, or to stay longer, as they are primarily drawn to participate in the creative activity. The small-scale nature of the activities offered (with a limited number of participants in each workshop) is well suited to smaller areas. Creative tourism can provide valuable tourism options for smaller places.

In the wake of implications from the COVID-19 pandemic, we see creative tourism as a small-scale tourism that can be a seed for a broader set of activities. Culture- and community-based small-scale creative tourism can provide regenerative options for local traditions and local care. Creative tourism develops activities geared to smaller social bubbles and to interacting in small groups rather than in large crowds. This aligns with planning for longer stays, offering an array of interesting incentives and activities for visitors, with a focus on immersing and connecting to place, and active learning and doing.

The creative tourism research context internationally

Creative tourism has been steadily evolving as a tourism niche in geographically and culturally diverse contexts internationally. Research has accompanied these developments, providing insights and reflections from a wide variety of local and national contexts. In a general way, the trajectory of research on creative tourism has evolved and diversified from identifying the emergence of creativity-based tourism activities to examining creative tourist motivations and behaviours, the nature of the creative tourism experience, the general forms of organizations supplying creative tourism products, the relationships between tourists and their destination, and the impacts of this activity in the communities in which they occur (Duxbury and Richards, 2019).

Research on programmes, strategies, and policies to frame, inform, nurture, and support creative tourism is also rising: ranging from artisan mapping/directories and development programmes, to training and promotional organizations, to strategies for linking creative tourism to local development, place-making, and planning. A challenge in all this work is to acknowledge and embrace the complementarity of bottom-up innovations and idiosyncratic, unpredictable developments while making room for policy, planning, and collaborative governance frameworks.

The field of creative tourism research has become much broader than a focus on the creative tourism activity and the experience it offers. However, much research remains to be conducted. There is more to be known about creative tourists and travellers, with a need to better understand both intentional and incidental creative tourists/travellers and preferences of different generations of travellers. There are also significant gaps in our knowledge about the producers of creative tourism offers and experiences and about processes of creative tourism development, evolutionary dynamics, and strategies for sustainable approaches. In particular, the question of how to catalyze and develop a creative tourism 'sector'—especially in non-metropolitan contexts—is rarely addressed in the creative tourism literature.

With this as its context, the multifaceted project CREATOUR brought together teams in five research centres and 40 pilot organizations to learn and promote the development of a variety of place-specific, small-scale creative tourism initiatives in small cities and rural areas throughout the Norte, Centro, Alentejo, and Algarve regions of Portugal **FIGURE 2**.

FIGURE 2

Research centres and pilots of the CREATOUR Project

5 research centres and 40 pilots

- CREATOUR Pilots—1st Call
- ✕ CREATOUR Pilots—2nd Call

LAB2PT—LABORATÓRIO DE PAISAGENS, PATRIMÓNIO E TERRITÓRIO Universidade do Minho

CES—CENTRO DE ESTUDOS SOCIAIS Universidade de Coimbra—coord.

DINÂMICA CET-IUL—CENTRO DE ESTUDOS SOBRE A MUDANÇA SOCIOECONÓMICA E O TERRITÓRIO Iscte-IUL

CIDEHUS—CENTRO INTERDISCIPLINAR DE HISTÓRIA, CULTURAS E SOCIEDADES Universidade de Évora

CIEO—CENTRO DE INVESTIGAÇÃO SOBRE O ESPAÇO E AS ORGANIZAÇÕES Universidade do Algarve

What is CREATOUR?

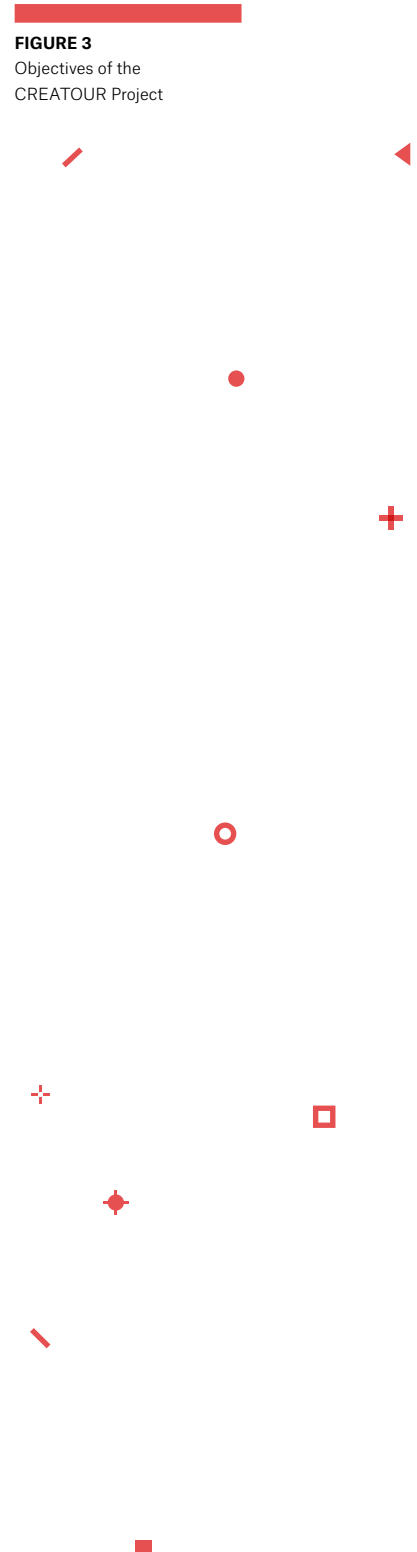
Launched in November 2016, CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas (www.creatour.pt) is a national, 3.5-year, research-and-application project to develop and pilot an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal. As a multidisciplinary research and incubator/demonstration initiative, CREATOUR is guided by both scientific and application objectives **FIGURE 3**. The project's design is guided by OECD advice that creative sector development can be enhanced by policy measures and programmes designed to build knowledge and capacity, support content development, link creativity to place, and strengthen network and cluster formation (OECD, 2014). These dimensions form the framework for CREATOUR's approach.

On the research side, the project examines and reflects on the creative tourism activities, including development dynamics and patterns, reception experiences, and community impacts, using methodologies and theoretical perspectives from the fields of tourism, cultural development, and local/regional development. On the practice side, CREATOUR explicitly nurtures applied experimentation and the implementation of projects that diversify tourism offers and deepen connections between culture and tourism. The project aims to inform and learn from their development and link them with each other through the development of a national network. This network offers visibility through critical mass as well as support through research, co-learning, and capacity building. The project also aims to inform policy development relating to creative tourism.

○ CREATOUR was developed in accordance with strategic public policy priorities to bridge culture and tourism and to diversify tourism offerings in Portugal. A key decision in the design of the project was to focus on rural areas and small towns and cities (i.e., areas outside the Lisbon and Porto metropolitan areas). The project concentrates on creative tourism as a strategic area for diversification and a contribution to culturally-sensitive and inclusive local sustainable development. Although some creative tourism activities previously existed in the country, they worked in isolation from each other. While some of these are now pilots within CREATOUR, most pilot projects are new initiatives launched in response to the emergence of CREATOUR.

FIGURE 3

Objectives of the
CREATOUR Project



To develop and pilot an integrated approach and research agenda for creative tourism in Portuguese small cities and rural areas.

Specific Scientific Objectives

1.

Knowledge about creative tourism in small cities and rural areas in Portugal

2.

Understand processes through which creative tourism activities can be effectively developed, implemented, and made sustainable

3.

Feasible options to improve the stability of cultural/creative organizations through creative tourism

4.

Multidimensional impacts on cultural/creative organizations, on tourism, and on local development

Specific Application Objectives

5.

Strong and sustainable partnerships between public and private stakeholders

6.

Diversification of tourism offers

7.

New technologies to provide contemporary creative experiences



Key components

Three interlinking dimensions are core to CREATOUR: the pilot initiatives, IdeaLabs, and efforts to strengthen network/cluster formation. These dimensions are informed and guided by complementary multidisciplinary research activities, knowledge-advancing annual conferences, and the development of a range of academic, professional, and policy-oriented publications and other outputs. Since much learning occurs through encounters and discussions, CREATOUR organized an annual international conference on creative tourism, held in a different region each year (Centro, Norte, and Algarve). The final conference also featured a Creative Tourism Showcase. Complementing this series, an international conference linking cultural mapping and intangible cultural heritage was organized in the Alentejo region in 2018. In addition, many smaller events have been organized within CREATOUR for culture and tourism practitioners, local authorities, and general community audiences, nationally and internationally.

Partner organizations, selected within the course of the project, develop and implement an array of pilot initiatives (i.e., creative tourism offers) in each year of the project. Monitoring, mentoring, and assessments of these offers provide ongoing analysis of the processes, outcomes, issues, and impacts of the pilot initiatives. CREATOUR gathers empirical data through visitor-participant questionnaires, data-forms filled by organizations, site visits (and participant-observer field notes), 'journey log' contents about the creative tourism experiences (ePortfolios) written by pilot participants and researchers, individual interviews, and discussions at IdeaLabs and Conferences. (Further details about the selection and roles of the CREATOUR pilots are presented in the next section.)

IdeaLabs focus on providing support for content development and linking creativity to place. They provide regular points of contact to guide development of pilot initiatives, support other project actions (such as cultural mapping, post-activities reflections and evaluations, and post-project sustainability discussions), and foster intra- and interregional organizational connections among cultural/creative and other types of organizations, and with the tourism sector. Each year, two regional IdeaLabs took place in each project region, with an annual national IdeaLab occurring alongside each annual conference.

The project's focus on strengthening networks and clustering has been operationalized on two levels: first, through strategies to facilitate linkages between the pilots and, second, through the development of post-project sustainability options and strategies. This work focuses attention on potential partnerships, cross-sector alliances with tourism and other community actors, and roles for local authorities and regional agencies.



The pilots

The 40 organizations within CREATOUR develop and implement creative tourism pilot activities and provide ‘front-lines’ knowledge and insights as co-researchers in the project. Ten organizations are diversely located in each of the four regions of the project. They include a variety of types of organizations, including not-for-profit art and cultural associations, small entrepreneurial businesses, municipalities, local and regional development associations, and a few multi-organizational partnerships developed for the call.

The pilot projects were selected through two national open calls in which all types of organizations could apply, with 20 pilots selected in early 2017 and 20 selected in early 2018. In each call, five organizations were selected in each region: Norte, Centro, Alentejo, and Algarve. Applications were reviewed according to the following criteria:

- Cultural value of the activities proposed;
- The creative nature of the activities proposed;
- Capacity of tourism attractiveness;
- Impact of the project in terms of community development;
- Diversity of focus of the proposals; and
- Capacity and commitment to work with the research team during the project.

Overall, the range of pilots selected aimed to include a wide diversity of approaches, activities, organizational types, and geographic coverage. In the second call, pilot-applicants were also assessed in terms of how they complemented the range of pilots selected in the first call and strengthened the overall network.

Practice-based knowledge sharing



Co-writing texts documenting and assessing the development and implementation of each pilot project



Practice-based knowledge sharing through IdeaLab discussions



Developing reflexive texts on experiences



Collaboration in customizing criteria for measuring impacts of pilot activities in each of the communities



Recording 'front-lines' data on activities implemented (e.g., title, brief description of activity, date, length of activity, number of participants, fee charged, language of activity, etc.) in an Excel form, making brief observations/comments on each activity



Providing feedback on the design of the questionnaire for tourist-participants



Copying and distributing questionnaires to tourist-participants

Operational tasks

FIGURE 4
Types of activities of the
practitioner co-researcher
organizations

Pilots as co-researchers

As co-researchers in CREATOUR, participating organizations (our ‘pilots’) play a central role in the project through developing and implementing a set of creative tourism activities, and contributing their observations and reflections on this process. Their insights and experiences conceiving and steering developments both ‘on the ground’ and ‘in motion’ throughout the duration of the project provide essential knowledge-through-practice and make important contributions to informing the field of creative tourism in terms of ‘supply’ development (Duxbury, Bakas, and Carvalho, 2019). Figure 3 presents an overview of the research-related activities of CREATOUR’s participating organizations.

Pilot creative tourism projects

Reflecting the diversity of the country, the nature of the creative tourism initiatives that were proposed, developed, and implemented range widely. All pilot projects offer creative tourism activities that embody local traditions or expertise, local history, and ways of life blended with other specifics of the cultural and local landscape of the locations where activities are organized.

Workshops on traditional arts and crafts often relate to preserving and passing on skills and knowledge between elders and younger generations. For example, the linen cycle (from seeding to weaving), wool processing (from preparing to natural dyeing to weaving), palm-weaving, and copper-smithing have inspired a series of activities. Contemporary artistic expression is also the basis of some activities, for example, from photography workshops to electronic textiles and sound art. Gastronomy workshops to learn to cook traditional regional dishes are also featured among the pilot projects. Within a creative tourism context the focus is on food preparation and learning (and cooking as a creative activity) rather than on just ‘trying and tasting’ new foods. Related to this, there is interest among a number of pilots in sharing knowledge about wild plant resources in various locales, and revitalizing activities and practices related to their traditional uses.

These varied initiatives reflect the widened definition of ‘culture’ that must be adopted in smaller communities and rural areas in order for the locally important aspects of place to resonate within a creative tourism context. The specifics of each pilot project demonstrate how the multifaceted aspects of cultural expression and production are nurtured and embedded in the place(s) they occur. These contribute to a sense of place that can be understood as a “coming together of physical experiences (using, bumping into, looking at, hearing, breathing) and imaginative constructions (giving meanings and values) produced through individual activity and socially formed appreciations” (Healey, 2010, p. 34). In a context of tourists seeking ‘authentic’ cultural and creative tourism experiences, CREATOUR foregrounds the development of workshops and other participatory creative activities that are based on and informed by local history, traditions, and cultural expressions—and that are also envisioned, designed, and embedded locally.

Many pilots have launched regional or local networks of organizations and individuals who collaborate to offer creative tourism events and activities. In this way, they are catalyzing locally an array of activities to be launched in a collaborative manner, by a range of different local actors. In other cases, creative tourism activities have been integrated as the defining feature of small-scale festivals, while tradition-based businesses combine creative tourism with other types of activities, attending to both business development as well as the wider socio-cultural and economic development of the community in which they are based.

The research

Within CREATOUR, researchers from five different research centres, with the involvement and participation of creative tourism practitioners, have examined a wide variety of topics from multidisciplinary perspectives. From a macro point of view, CREATOUR researchers contributed to an assessment of the state of research on creative tourism internationally and helped to consolidate a research agenda of trajectories going forward; reviewed and synthesized the state of research on cultural and creative work in rural and remote areas; and examined creative tourism as a humanistic paradigm in practice. They also created a multidisciplinary conceptual framework for informing research on creative tourism. On the practice side, they have reviewed trends and trajectories of creative tourism, assessed the good and not-so-good practices of creative tourism networks and platforms internationally, and sought out practice-based knowledge and observations from creative tourism managers internationally.

Throughout the project, the trajectory of each CREATOUR pilot organization was monitored, with the narratives and a synthesis of the outcomes of this work presented in the chapters of this book. In addition, creative tourism pilot organizations with common features were jointly examined, with specific attention to artisan-entrepreneur networks, microentrepreneurs, and small-scale art festivals. Overarching observations of emerging multi-activity operational models were also documented and explored.

Individual creative tourism offers were examined in terms of how they connect to place, how they induct co-creation experiences, and how they contribute to co-producing meaningful cultural heritage experiences. The profile of the participants in the CREATOUR creative tourism activities and the nature of their experiences were also investigated. On the basis of 930 completed questionnaires (until January 2020), an initial profile of creative tourism participants in Portugal emerged. Three motivation-based types of creative tourists have been identified, termed ‘Novelty-Seekers’, ‘Knowledge and Skills Learners’, and ‘Leisure Creative-Seekers’ (Remoaldo *et al.*, 2020). Further analysis continues.

The identification of cultural resources as a background for creative tourism informed a review of the state of cultural mapping practices in Portugal in both cultural policy and tourism contexts. The role of creative tourism in local sustainable development and territorial development was explored. Creative tourism was also examined as a place-making tool in peripheral areas and as a challenge in destination development.

In the interest of developing an ‘inter-sectoral intelligence’ framework that could inform creative tourism initiatives in small cities and rural areas in Portugal, CREATOUR embarked on two research sub-projects to investigate the state of knowledge on the tourism and cultural/creative sectors outside the Lisbon and Porto metropolitan areas. This work revealed that the limited state of publicly accessible knowledge produced about these two sectors in non-metropolitan areas implies that systematic and ongoing research is sorely needed, and that statistical approaches are insufficient. As CREATOUR has demonstrated, macro-level monitoring must be complemented by more participative and observational methodological studies ‘in the field’, and practitioners must be more engaged into research, becoming research partners as well as benefiting from closer relations with researchers through knowledge mobilization and exchange.

Within CREATOUR, innovative research tools were trialed and insights gained from them assessed. CREATOUR pursued strategies of research–practice collaboration, designed an approach to mapping cultural intangibilities through tangible objects, advanced the use of ePortfolios in a research context, used strategic actor analysis to monitor network-building, and developed a multidimensional framework for assessing local impacts. From a technical perspective, researchers experimented with geo-crowdsourcing contributions to cultural mapping and creative tourism events. A smart phone App was also developed to enable an augmented reality dimension in some of the creative tourism activities. A full list of publications and other outputs from the project is available on the CREATOUR website (www.creatour.pt).

Insights from start-up activities, discussions of experiences and issues, and testing of approaches within CREATOUR IdeaLabs contributed to the creation of new generative methodologies and creative tourism development prototyping labs, delivered both nationally and internationally. Practice-based insights from ongoing discussions and close collaborations between researchers and practitioners created the knowledge that formed the basis for a documentary, a practitioners guide on creative tourism, a creative tourism “recipe book,” a course outline, and a policy recommendations document (available via the www.creatour.pt website).

CREATOUR

—Some findings and insights gained

Creative tourism enterprise development and management

- Creative tourism development in small cities and rural areas in Portugal is feasible but challenging.
- Fostering new creative tourism initiatives requires dedicated attention to start-up support, training, mentorship, and business sustainability models.
- Creative tourism combines well with other activities, and creative tourism can be viewed as an extension or component of a broader portfolio of actions.
- Creative tourism has the potential to develop new forms of collaboration between a wide range of partners. Rather than proposing ready-made models, it advocates a sensitized approach to development that is bottom-up and collaborative.
- Networking and connectedness are vitally important, especially for entrepreneurs working in rural and remote areas, and it takes time to move from awareness of others to the development of a community of practice.
- Within networking, there are many ways of connecting to others, from knowledge-sharing connections, to resource-sharing collaborations, to more involved partnerships – all should be recognized as valuable but different, and distinct approaches to fostering and supporting them are required.
- Capacities of different types of organizations can provide complementary knowledge, skills, resources, and perspectives, but they are typically operating in separate spheres so attention to ongoing bridging and collaborative approaches is needed while possible challenges in collaborations must also be acknowledged.
- Municipalities and local/regional development agencies may offer good bases for the development of localized networks for creative tourism, but this needs policy and dedicated programme support, and dedicated connections into tourism networks as well as with local artists, creators, artisans, and other entrepreneurs to be vibrant and locally engaged.
- A policy framework for creative tourism should include five interlinked domains: product and enterprise development; inter-sectoral cooperation, networking, and soft infrastructure; capacity-building and training; communications and marketing; and research, monitoring, and industry intelligence.

Creative tourism offers

- Empowering a bottom-up ‘cultural development’ approach emphasizes local distinctiveness, talents, and passions – and can help prevent ‘serial reproduction’ of similar types of workshops.
- The distinctiveness of a creative tourism offer is highly embedded in the place in which it is offered.
- Small-scale initiatives enable experimentation, and evolution is a constant – but careful design of quality offers is always necessary.
- Creative tourism offers typically include combinations of activities and often are organized with collaborators in local networks. Intersectoral communication and partnership-building skills are needed to mediate and manage these arrangements.
- Network approaches can identify and bridge individuals with knowledge/skills in a craft, for example, with other individuals with tourism expertise.
- Artisan-mediator entrepreneur roles emerged to connect artisans with tourism, taking on tasks such as advertising, registering participants, booking venues, and acting as guides and facilitators.
- Artisan-mediator entrepreneurs need community social embeddedness to build trust among potential collaborators.
- Community immersion requires the cultivation of ongoing relationships and networks, beyond the time of the organized visits and encounters.
- The connection of visitors with local community members *meaningfully* is a strategic issue.

Community outreach

- Creative tourism can enable people not usually engaged in tourism activities to be involved and gain from tourist visits – extra-metropolitan communities, elder knowledge-keepers, youth, etc. Creative tourism activities can provide opportunities for work, income, and training.
- Creative tourism can provide a new lens on local resources and distinctiveness of place. Developed as an incrementally advanced, community-engaged network of initiatives, creative tourism can become the seed for broader more-than-tourism initiatives.
- Organizational and community impacts of creative tourism are more-than-economic, incremental, and longer-term – and challenging to research.

Creative travellers/tourists

- Both domestic travellers (including families and groups of friends) and international travellers have shown interest in creative tourism offers, but longer-term planning and scheduling is needed for awareness and reach, especially to international visitors.
- Individuals 'travelling to be creative' include travelling artists and creators as well as amateurs or novices who want to engage, learn, and create.
- Identifying and meaningfully reaching 'creative travellers' is challenging. The diversity contained within creative tourism is characterized by niche interests, varied skill profiles, and a wide range of types of offering – and even for individual offers, identifying and approaching target audiences takes dedication, research, and time.
- Participants indicate different motivations for participating in creative tourism activities, from searching for an original, creative, and fun activity to a desire for interaction with other participants and the community.
- Variety and variation: Depending on the audience, location, season, and other factors a variety of offers should be considered, for example, workshops for different skill levels, short-time vs. multi-day activities, and seasonal changes and adaptations.
- Creative tourism activities can bring visitors to areas they would not otherwise visit – creative tourism may be an interesting part of post-disaster recovery phases, development strategies in marginal communities, etc. – but promoters/ organizations still have to attract these visitors.
- Creative tourism can help pull people out of the main cities, but tourism links from these 'hubs' are required (i.e., partnerships with organizations already working with tourists, located in the tourism flows).

Reflections and anticipations

CREATOUR is an experimental project to learn how creative tourism activities can be launched and become sustainable in small city and rural contexts. For most CREATOUR pilots, 'creative tourism' is a complementary extension to other activities they currently organize and conduct. By being combined with other initiatives, creative tourism can be a source of innovation and revitalization of cultural resources, and bring other benefits to the local organizers and host communities. This is an incremental development process that evolves and can diversify over time. By nature, the individual activities are small-scale, but a regular stream of such activities may be a seed of wider processes of development. As one of our pilot project organizers has stated, "A small number of people in a small place can have a large impact."

CREATOUR has placed a strong emphasis on place and local initiative, which has been operationalized on a number of levels: local residents lead the design and development of the pilot activities, local community involvement in the activities is incorporated, and significant and special natural and historic places provide inspiring contextualizing sites for the activities. The project has encouraged a variety of approaches and initiatives among the pilots selected, and encouraged them to highlight the specificity of particular locales. An important part of the research has entailed monitoring and exploring how a wide range of activities develop, to track different development patterns and learn from the various strategies and projects implemented. The chapters in this book are an important result of these efforts.

At the same time, we learned that the autonomy of local action must be joined up with a support and coordination system. The necessity of networking among creative tourism entities in smaller places is key not only for visibility, but also for knowledge sharing and capacity development. Linking this networking to addressing start-up issues and providing a platform to enable sustainable continuity and the evolution of creative tourism initiatives is an identified set of challenges moving forward.

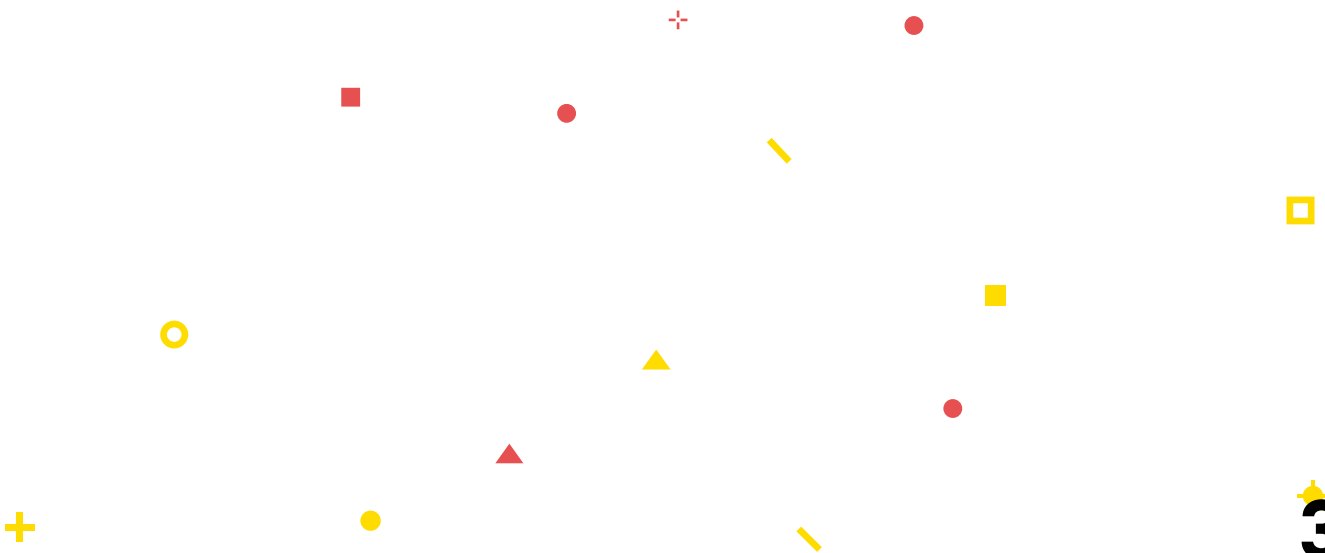
Creative tourism can provide a small-scale tourism option for smaller places. It attracts visitors who want to learn and engage with a place and its residents in a meaningful and creative way, and the attraction is activity-specific and interest-led (cf. Richards, 2011). This enables locales that are 'outside the regular tourism circuits' to attract visitors, to keep them for a period of time (to participate in the creative tourism workshops and related activities), and potentially to attract them outside the 'usual high-tourism season'.

Creative tourism is also one avenue of art/culture-based development, with cultural activities and cultural heritage as drivers and enhancers of local sustainable development. Creative tourism can provide an additional revenue stream for local artists, artisans, and designers/creators, and a platform for local entrepreneurial energies, skills, and the building of collaborative local networks. It can serve to highlight local traditions and cultural assets and revitalize them in contemporary settings. Embedding local specificities into creative tourism projects can be a strategic differentiating factor in providing a distinctive tourism offer (Duxbury, Silva, and Castro, 2019).

CREATOUR is more than a tourism research project and we have aimed to extend knowledge of good practices as well as critical issues involved in enabling culture-based development initiatives in small cities and rural areas, and in linking culture and tourism in these settings. The challenges faced by culture-based and creative organizations/businesses based in small communities, rural areas, and sometimes remote settings are substantial matters to address in designing appropriate research, networking, support, and policy structures (Nelson, Duxbury, and Murray, 2012; Luckman, 2012; Collins and Cunningham, 2017). Support for the start-up phases—especially in the design and planning processes and early experimentation activities—appears to be necessary, but may not be required in later operations (that is, depending on the nature of the activities).

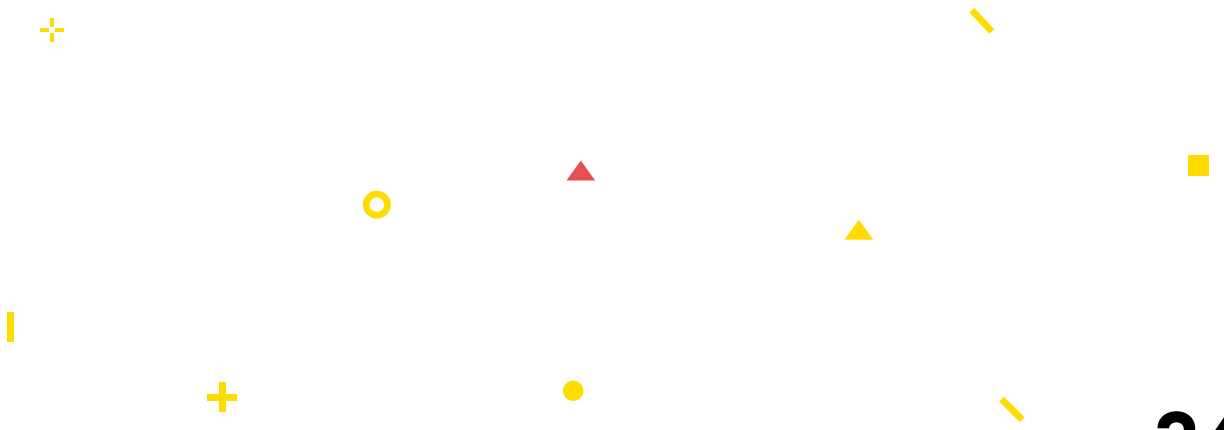
CREATOUR organizations have been encouraged to consider multidimensional community benefits and potential impacts relating to their activities, and to build this into the core of their business planning. These community-focused and -engaged dimensions may warrant and benefit from public support to enable broader community benefits to unfold and new initiatives to germinate and grow. As Brouder (2019) argues, the development of community-focused networks and “a focus on community relationships, rather than tourism relationships per se,” fosters an environment of support for creative tourism (p. 64). Facilitating and nurturing such virtuous cycles could have considerable effects on the long-term sustainable development of these communities.

In recent years, tourism in Portugal has grown exponentially and it is one of the main drivers of the Portuguese economy. At the same time, finding sustainable development options for smaller communities outside the Lisbon and Porto regions, and especially for those that are remotely situated, is an ever-present concern. Tourism flows provide opportunities for many smaller communities if attractive offers can be designed and communicated to appropriate niche markets, and if these initiatives are developed with an eye to accentuating the quality of life for local residents, maintaining local control, and designing for local benefit.



This book

The CREATOUR project served as a research-and-development phase for the catalyzation of a network of creative tourism developers who locally conceived, designed, tested, and implemented their offers in small cities and rural areas across the country, while being connected nationally. This book presents the ideas and journeys of each of the 40 CREATOUR pilot projects. Each chapter discusses the development path of and organization (or partnership) and its projects, issues encountered, successes, reflections on the journey so far, and aspirations and plans for the future. The co-writing process of developing the chapters, which involved both researchers and practitioners, provided valuable collaborative experiences in co-learning and knowledge exchange, resulting in narratives that aim to embody the flavour and distinctiveness of each organization and initiative. The book is organized by region (north to south), with a brief overview of each region followed by 10 chapters about the pilot projects developed within that region. A closing chapter presents an overview of the networking dynamics and perceived impacts that occurred within the project.



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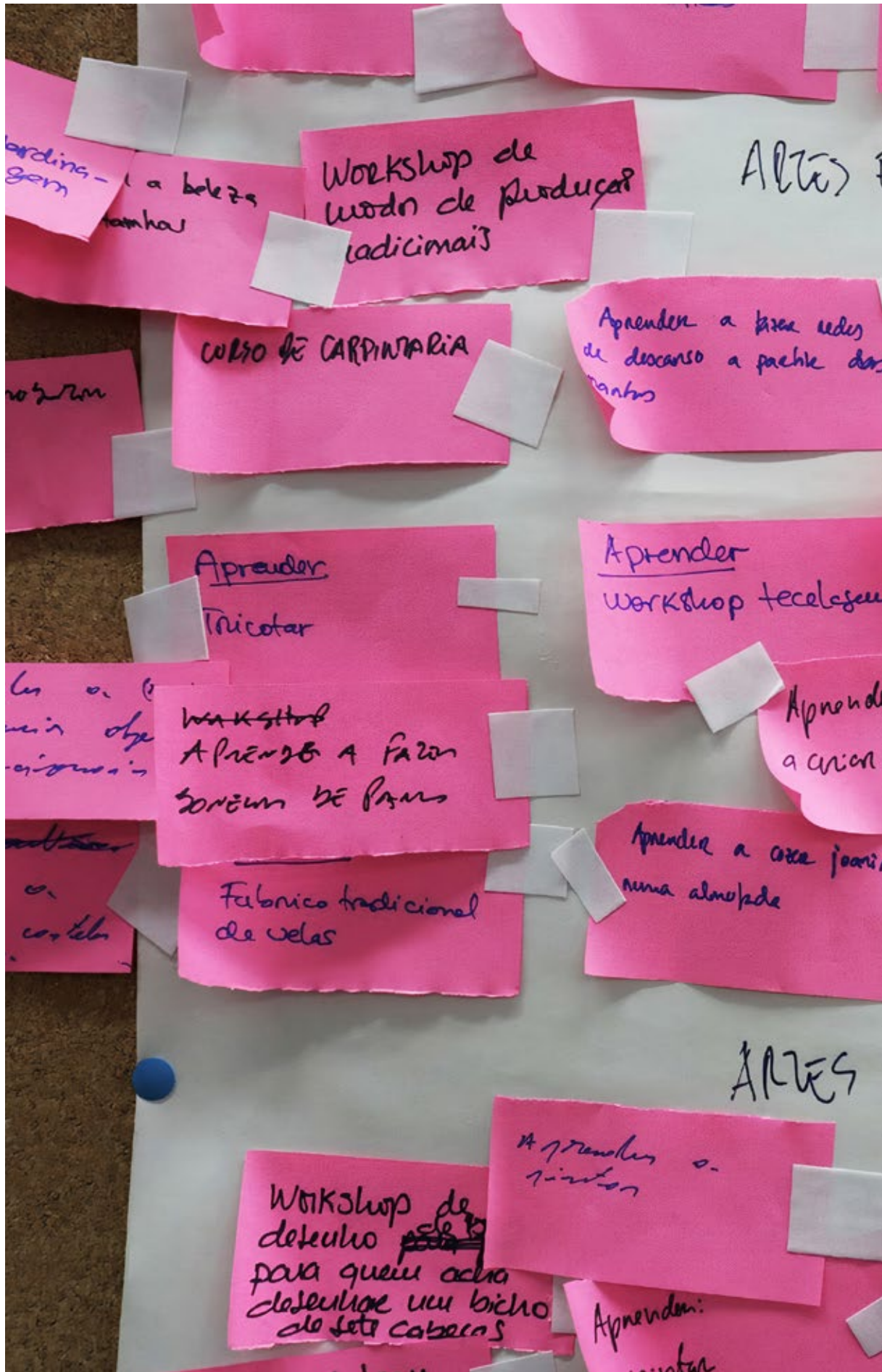
CREATOUR resources for further information

- CREATOUR Documentary: *creatour.pt – creative tourism in Portugal* (N. Barbosa, Dir.), with subtitles in English and Portuguese. Available: https://youtu.be/kWf_o6RfX0
- The following publications are available on the CREATOUR website (www.creatour.pt):*
- Castro, T. V. de (Coord.), Carvalho, C., Bakas, F., Sancho Querol, L., Gonçalves, A., Borges, R., Albino, S., Matos, O. and Remoaldo, P. (2020). *Creative Tourism: A Guide for Practitioners*. Coimbra: CREATOUR project, Centre for Social Studies, University of Coimbra.
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FIGURE 5

Activity "Map of ideas"
developed at the regional
IdeaLabs

Source: CREATOUR



criar / fazer

Ofício

Aprender:
criar caixas de
verga

Aprender a fazer ~~os~~ ^{conhecer}
malas / ~~os~~ ^{pedreiros}
tradição ^{de}
alentejana

Aprender a
Maneiras Cera

criar acessórios de
moda

APRENDER O
OFÍCIO
Um dia com

SHOP DE ~~SEJA~~ VEGAS

~~Workshop~~ Workshop
de cestaria e
~~uma vida de~~
~~cestos - outros~~

BAL...
uma
em...
outro

pout pour:

... dia a extra
madeira

Aprender:
entolar guardanapos

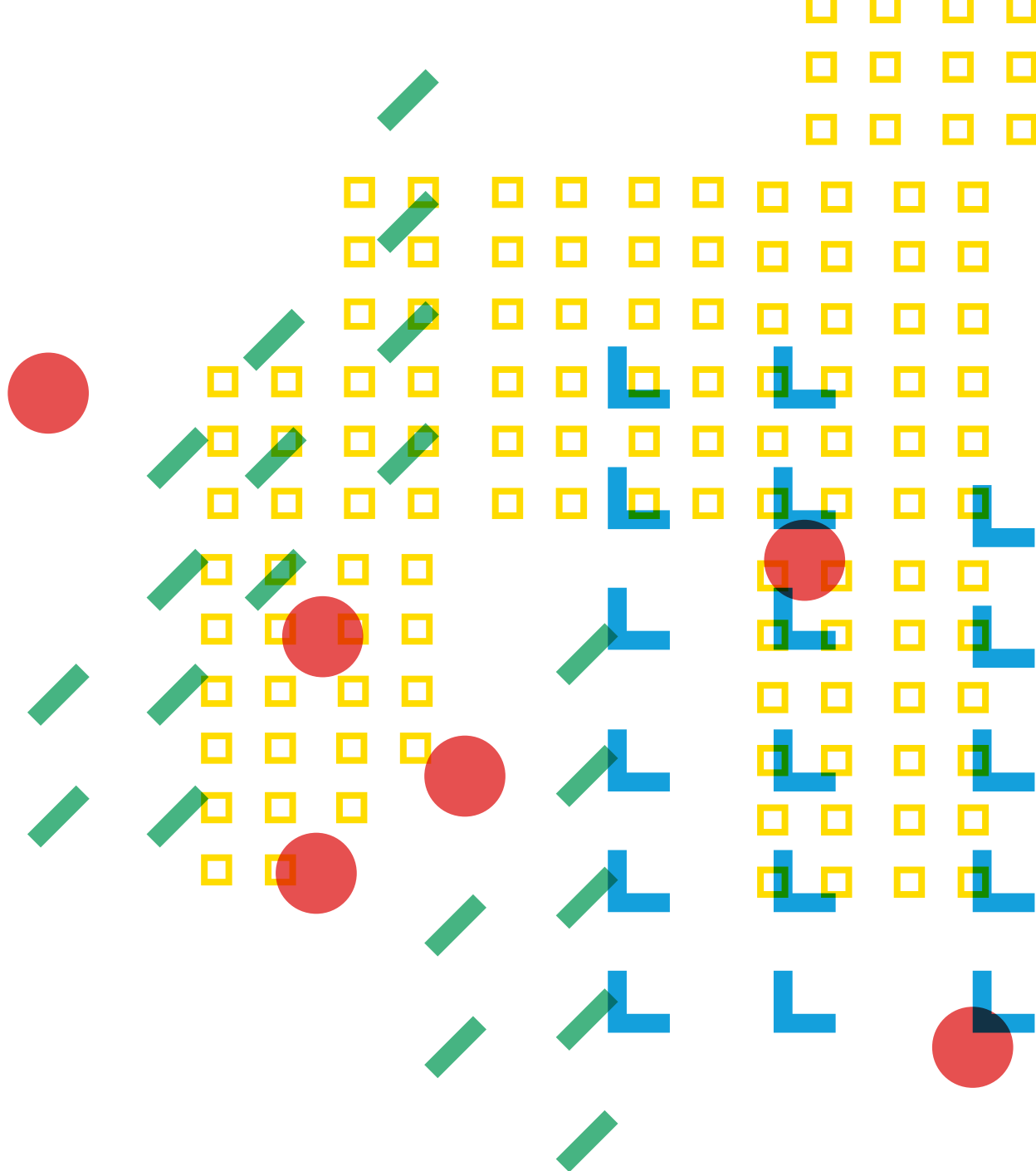
Atividades

Workshop de
fotografia selvagem



... tan coisa

WORKSHOP CEFALIA



ORGANIZAÇÃO/ORGANIZATION



CENTROS DE INVESTIGAÇÃO/RESEARCH CENTRES



FINANCIADORES/FUNDERS



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