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Report
2.1 International scan and analysis of best practices and issues in creative tourism

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WP2.1
International scan and analysis of best practices and issues in creative tourism

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Introduction

This report is part of the CREATOUR Creative Tourism Destination Development in Small Cities and Rural Areas project, which brings together 5 research centers and 40 pilot entities located in mainland Portugal. This report / working paper is part of the WP2.1 International review and analysis of best practices and issues in creative tourism, which corresponds to a working document that brings together a compilation of data and an analysis of the best practices of institutions performing creative tourism at national and international level in urban and rural areas.

The main objective of the report is to identify and analyze the best practices of creative tourism institutions at national and international level and to compare the differences in initiatives undertaken in urban and rural areas.

This report is structured in three sections. The first section entitled "Literature review" covers an analysis and discussion of the concepts of creative tourism, cultural truism, existing spaces, networks, and platforms in creative tourism and the creative tourism as a step forward in cultural tourism and a catalyst of local / regional development, the creative tourism networks / platforms in rural and urban territories and models of approaches to the relationship between creativity and territorial development. The second section "Methodology" presents the methods used in researching and collecting information on the activities of the 24 institutions' websites at national and international level, analyzing the information gathered from the 24 institutions that carry out creative tourism, a comparison of good practices carried out in urban and rural areas and analysis of the 12 interviews conducted to creative tourism institutions at national and international level. And in the third and last section entitled "Identification and analysis of the best practices of the 24 creative tourism institutions at national and international level", make an analysis on the analysis of institutions at national and international level, the comparison of the This study was carried out with the 12 institutions that carry out tourism in an international level.

The report concludes with the conclusions on the analysis carried out, the bibliographic references used in the present investigation and the Appendix. The appendices to this report are the script used to carry out the 12 interviews and the database with the information about the 24 institutions.

1- Literature review

1.1- The creative tourism and existing networks and platforms: the concept of creative tourism and existing spaces, networks, and platforms in creative tourism

Tourism is one of the main "engines" for economic growth concerning the field of culture and creativity (Richards, 2011). The rise of creativity was used by the tourism industry to develop an increasingly creative and ludic environment (Richards, 2011, 2014). This made it possible to organize practices that contribute to rapidly change the representations and consumptions of each space. Different consumptions of space and interactions of stakeholders (e.g., tourists, residents) lead, over the years, to a reconfiguration of spaces. There was a recognition of a strong link between creativity and regional development, e.g., between creativity and place (Brouder, 2012). This suggests that a "creative effervescence" can be found in successful communities (Brouder, 2012). Also, creativity became the basis of creative tourism (Tan, Kung and Luh, 2013). This type of tourism has become a focus of attention (Richards, 2011) due to recente tourism trends linked to meaningful and authentic experiences (Gilbert, 1989; Poon, 1989) and to active involvement with culture and contact with real people (Richards and Wilson, 2008). In spite of this, there is no generally accepted definition (Richards, 2011), nor is there one single model or perspective (Richards and Marques, 2012). It is quite open and flexible in its adaptation to local contexts. The encounter between the conceptualization and different meanings of creativity from person to person, societies, and cultures (Klausen, 2010) makes it difficult to conceptualize.

In addition to creativity, there are several common elements within the concept of creative tourism, such as: "creativity, capacity development" (Richards and Raymond, 2000; Briggs, 2005; UNESCO, 2006a), "involvement with local people" (Richards and Wilson, 2006; UNESCO, 2006b; Richards, 2011), "local culture" and "active participation" (Richards and Raymond, 2000; UNESCO, 2006b; Binkhorst, 2007); "co-creation" (Richards and Raymond, 2000; Binkhorst, 2007), "authentic experience" (Binkhorst, 2007; Creative Tourism New Zealand, 2007), "connection with locals" (Richards and Wilson, 2006; Richards, 2011; Hull and Sassenberg, 2012) and "development of skills" (Richards and Raymond, 2000; Briggs, 2005). When speaking about creative tourism, these key elements are representative of it.

The concept is still recent. Even if Pearce and Butler (1993) referred to the term "creative tourism" for the first time as being a potential form of tourism (Richards, 2011), the

term was only defined in 2000, as the kind of tourism that offers visitors the opportunity to develop their creative potential. This is possible if the tourist participates actively in experiences and learning, themes and activities, and if the activities are presented in the destination that is being visited (Richards and Raymond, 2000). In fact, massified destinations contributed substantially to the emergence of the concept "creative tourism" in the early 2000s. Even if there is still not a consensus on the concept of creative tourism, it is a fact that it is increasing worldwide (Richards, 2011, 2014; Hung, Lee and Huang, 2016; Smith, 2016; Remoaldo et al., 2018). Besides Pearce and Butler (1993), Pine II and Gilmore (1998) highlighted the "experience economy" and the need for the business providers to organize memorable events for costumers. Also, the transition from selling services to selling experiences as experiences can 'touch' people easier than products or services. The concept of selling experiences, in the 1990s (Binkhorst and Dekker, 2009), was no longer confined to theatres and theme parks but was also presented as a memorable and personal offering rather than standardized or customized services. Creative tourism became, hence, an extension of cultural tourism (Richards and Marques, 2012).

In 2004, the UNESCO Creative Cities Network (UCCN) was created to promote intercity cooperation and learning in the use of culture and creativity for the sustainable development of urban areas. At the 2006 UCCN meeting in Santa Fe, New Mexico, creative tourism was identified as a new generation of tourism because it 'involves more interaction, in which the visitor has an educational, emotional, social, and participative interaction with the place, its living culture, and the people who live there' (UNESCO, 2006b, p. 26). In 2007, a new vision of creative tourism emerged from Raymond (2007) as a result of his experiences in New Zealand, arguing that it is a more sustainable form of tourism. By providing a sense of authenticity of the local culture enhanced by small-scale practical workshops and informal creative experiences, it enables tourists to explore their creativity. In short, this kind of tourism provides the opportunity for tourists to really feel part of the place (Landry, 2010).

Creative Tourism New Zealand, 2007). Perfume manufacturing workshops in France and cooking traditional dishes in Catalonia are some eloquent exemples of unique experiences that involve engagement and developing skills. This idea of engagement and developing skills is also based on the move from 'seeing' to 'being' (Richards and Wilson, 2007), which refers to the importance of using other senses besides sight, such as smell and taste.

The wide range of creative tourism experiences has motivated some authors (e.g., D'Auria, 2009; Jelin□i□, 2009) to analyze the transformation of cultural tourism into creative tourism as an evolution of cultural tourism focused on more authenticity.

Many creative tourism networks have been developed, most notably the international Creative Tourism Network, which aims to promote destinations that have the potential to welcome visitors who are looking for new sensations and experiences both in the arts and participating with locals. This network includes national and regional capitals such as Paris, Barcelona, and Porto Alegre, Brazil, as well as small places such as the town of Biot in the south of France and the Tuscany region in Italy. There are also national networks in countries such as Austria, Guatemala, New Zealand, and Thailand, and more national and international seminars and conferences are being staged by these bodies (Richards, 2008, 2011).

We agree with Králová (2016) that creative tourism is fundamentally important in optimizing tangible and intangible heritage destinations and has a positive impact on safeguarding culture and the authenticity of places because of the value and interest shown by tourists in the practices and traditions of resident communities. It is a strong supporter of sustainability in tourism and can help combat seasonality. It also opens up the possibility of creating new destinations and new products based on a discovery of the real value of the culture(s) intrinsic to a landscape and a community.

According to Prentice and Andersen (2007), creative tourism is also more sustainable than cultural tourism based on consumption alone. It is not simply an activity to experience a ready-made product, but an opportunity to experience co-creation with other visitors, resident communities, and managers/promoters. In addition, creative tourists are interested in cultural diversity and can help to increase the cultural value of the destination and help local communities to appreciate the everyday aspects of their culture.

Richards (2014) expands on the idea of creativity in tourism within the framework of the aforementioned perspectives of product development and experiences, as well as noting its value in terms of cultural and creative valorization: revitalizing existing products, setting up spin-offs for creative development, and using creative technology – all placing value on culture-based and creative activity. There is no denying the individual value and the societal benefits of this co-creation through activities that generate great personal and emotional involvement.

Creative tourism can be an activity that can successfully develop in new spaces and, in particular, allow the development of less visited rural areas with fewer (traditional) tourist resources to become attractive to visitors. Creative spaces (creative cities and regions) can be developed that wish to opt for one of the avenues of creative tourism (Richards and Wilson, 2007).

Creative tourism gives tourists the opportunity to develop creative potential and skills by being actively involved in the creative processes. Visitors wish to increasingly engage with first-hand genuine experiences, by using simple materials and imagination and even take home unique pieces which they made themselves (Hung, Lee and Huang, 2016). Visitors exchange experiences and engage with local people and local culture and are part of the process of co-creation together with them. Then, locals themselves become teachers guiding them through their culture either through workshops, open ateliers, events or cultural itineraries (Richards, 2011).

One cannot forget that the opportunity to develop creative potential makes competition among tourist destinations fierce due to the growing number of territories (mainly cities) that try to compete for international tourists (Yankholmes and Akyeampong, 2010; Remoaldo et al., 2014). Also, this forces producers (private and public) to develop initiatives where imagination and fantasy play a relevant role while trying to adjust to tourists' demands. In fact, the so-called experience economy forced business providers to develop memorable events (Pine II and Gilmore, 1998). This also contributed to creating distinctive places (Richards, 2011). Nevertheless, it is not often we have genuine and authentic experiences that are endowed with a real commitment from local communities.

While cultural tourism is considered a passive observation of things of the past, creative tourism can be seen as a kind of transference of the past into the present and the future via communication between locals and visitors (Hull and Sassenberg, 2012).

Creative tourism appears therefore as a key development option for distinct reasons and objectives. Firstly, it responds to the need for tourism to reinvent itself as well as to the need for destinations to do something different in a saturated market. It can also meet the desire of tourists for more fulfilling and meaningful experiences (Prentice, 2001; Smith 2006; Richards and Marques, 2012).

The role of the tourist is reinforced in creative tourism, as he becomes a co-author of the touristic experiences (co-creation with unique value for himself – Mossberg, 2007) contributing to unique, unrepeatable and non-reproducible experiences (Pine II and Gilmore, 1998). This includes a more interactive kind of activity linked to both a location and its people (Smith, 2016). This reflects the more demanding profile of nowadays' tourists that need to have higher levels of interaction and an educational, emotional, social and participative interaction with the place, with people from that place and feel like a citizen. 'Live like a local' (Binkhorst and Dekker, 2009; Stolarick et al., 2010; Richards, 2014) or 'becoming a citizen' (Smith, 2016) are quite usual designations for tourist experience with locals.

Current research insists on the possibility of developing creative initiatives, mainly in urban territories, using them as the main examples (Richards, 2011, 2014; Brouder, 2012; Smith, 2016). In the late 1990s, places (cities) became centres of consumption and "consumptional identities" were identified to distinguish those kinds of places from each other (Crew and Beverstock, 1998) trough creative strategies. But what about rural and small cities? Can they successfully adopt the same strategies to their territories? Perhaps all the people and places have the potential to be creative, but operationalizing such potential can be quite difficult (Brouder, 2012). Every location has the potential to provide a unique combination of knowledge, skills, physical assets, social capital and "atmosphere" which make places particularly suited for specific creative activities (Richards, 2011). This is true, but only few can make it sustainable, as being noticeable at national and international level requires much more of such potential.

Carvalho, Ferreira and Figueira (2011) found out, at Loulé city (a small city in the Algarve and one of the municipalities certified by the Creative Tourism Network), that "even though cultural and creative events may be effective in limited regeneration efforts, single events are not sufficient to change the image of a small city" (Richards, 2014: 128).

The dynamics of creative development and tourism could be a very interesting advantage for small and medium-sized cities (Den Dekker and Tabbers, 2012). A model of creative tourist development based on three stages was suggested by Den Dekker and Tabbers (2012): dialogue, seeing possibilities and converting changes. The first step is endowed with the need of dialogue between all stakeholders, actors and tourists. The second step involves analysing the interests of the market and their potential. Creators and developers need to acknowledge new initiatives and

trends. Finally, opportunities and initiatives adjusted to the results are needed for the success of the programs.

A successful approach to creative tourism is not only linked to the definition of its meaning, but to the correct approach to the creative network. The municipality and all actors must play a central role in the development of creative activities in medium sized cities and rural areas.

Being so, could we conclude that locals (private and public stakeholders) must be the main organizers of this kind of activities? Is this the only way to contribute for a local and sustainable development? Could we consider that tourists have a creative tourism experience if a company from another country organizes a one/two week workshop about painting or photography? Or could it be considered creative tourism if the organizers are local, but the activity does not involve the local heritage (e.g., organize a workshop of Flamenco in Barcelona, knowing that it is typical from Andalusia)? In other words, is creative tourism only endowed with the process - having a memorable and creative experience - or should we use that designation if the creative initiatives have a strong link with the local community and local and regional actors are the main organizers (e.g., organization of a workshop of Flamenco at Sevilla)? We think that if creative tourism opposes the massification of cultural tourism, before creative tourism massified itself, we should consider what is a local product or a local memory when presented to tourists. Otherwise, tourists will not have a clear identification of what is a regional/local profile, but only a national profile.

The term "network" is recognized as being a complex concept, although there is a growing interest in networks and partnerships. It is possible to identify and classify a set of diverse types of networks. It may include: network membership, connections between members, type of exchange or attraction, function or network function, geographical distribution network. In addition, they can be described as informal, semi-formal or formal (Conway, 1998; Shaw & Conway, 2000). Halme (2001) adds that networks can vary according to the configuration, as supported by Smith-Ring (1999), who recognizes that a key element is cooperation between companies, government bodies or organizations, individuals or other entities that are linked in different ways (Morrison et al., 2004).

Is there already a creative network in creative tourism that can help territories become "visible"? Yes, the Creative Tourism Network (International Network for the Promotion of Creative

Tourism) was created in Barcelona, in 2010, by the Foundation for Culture and Society (FUSIC), which also developed the pioneering platform, Barcelona Turismo Criativo, in 2005 (Creative Tourism Network, 2018).

The main objective of the international network is to facilitate the development of cultural groups, exchanging knowledge, experiences, and best practices, while enhancing social development and promoting local economies (Itaú Cultural, 2012) and to promote creative tourism, making their members' destinations known, designing synergies between cities and regions that have the potential to receive this type of tourists who seek human and artistic experiences. The most common examples of creative activities and artistic experiences are painting and photography, creative skills that can be developed in creative tourism initiatives. Traditional crafts and handicrafts, gastronomy and cooking courses, porcelain painting, and sculpture are also current creative activities (Hung, Lee and Huang, 2016).

The main objective of these networks is, therefore, to facilitate the development of cultural groups, exchanging knowledge, experiences, and best practices, while enhancing social development and promoting local economies (Itaú Cultural, 2012). As Scott (2005) has noted, 'By grouping together, companies will be able to save on their spatial interconnections, to obtain the multiple advantages of spatially concentrated labour markets, connect to the abundant flow of information and potential innovation that is present whenever many producers with diferente and complementary specialities come together' (cited by Itaú Cultural, 2012, p.15).

The formation of a social network is typically associated with the need for a set of agents to receive some type of information or resource from others; thus, creating an exchange through which investments and relationships will be determined by their levels of needs. In this network, the cultural agent is a node that represents an entity, either an individual or an organization (Uddin, 2017). Recent studies on tourism management have found that networking is a new and positive means of coordination, which is an important issue in this debate because there is a gap between the various stakeholders in tourism (Van der Zee and Vanneste, 2015). Networks support innovation and knowledge sharing, develop competitiveness and foster sustainability, and promote economic development for the stakeholders involved (Pavlovich, 2003; Novelli et al., 2006).

Tourism networks have various positive factors. Networks function as systems that can organize and integrate tourism and destinations, improve the performance and quality of

destinations, benefit tourism companies, and provide unique experiences to tourists (Zach and Racherla, 2011). Networks can bring together local people, contexts, and atmospheres to enable creative activities to develop in various locations (Richards, 2011). Learning traditional cuisine in Bangkok; making sculptures out of wood or bone based on tradition and local crafts in Portugal, Finland, Greece (Richards, 2005), and New Zealand (Raymond, 2007); dancing the Rumba in Barcelona or Sevillanas in Seville; blowing glass in Biot (French Riviera); producing chill-out music in Ibiza (Creative Tourism Network) – all these are unique and authentic experiences that take visitors to these destinations and definitely mark the experiences and memories of a place. Such diversified experiences, translated into networks and platforms, are recognized as ways to ensure the originality and authenticity of the offers, adapting them to the 'Best Practices of Creative Tourism' and promoting such locations as 'creative friendly'.

Besides the Creative Tourism Network that focus on small cities or rural areas, metropolis and metropolitan regions of innovation and economic development such as URMA (Urban-Rural Partnerships in Metropolitan Areas) have become an important theme in European development in recent years. Now, the question is how to interrelate them with the neighbouring rural areas. It is noted that relations or interactions between urban and rural areas are common due to flows of people, provision of food production or leisure activities. It is necessary to define, develop and test other fields of urban-rural partnerships and to extend the territorial dimension of cooperation.

A series of conferences, workshops and study visits, as well as three pilot implementations in urban-rural partnerships in Germany, Italy and the Netherlands, will contribute to the exchange of experiences and help identify and analyse good practices. In short, URMA creates a new impetus for a decentralized concept of cohesion, enriches the European discussion on large-scale urban-rural partnerships and serves as a laboratory and testing platform for innovations in supra-regional cooperation (URMA, 2018a). URMA was launched during the previous project "Supra-Regional Partnership of Northern Germany/Hamburg Metropolitan Region", integrated into the German federal government's "Demonstration Projects of Spatial Planning" program. It is linked to the RURBAN (Sustainable Urban Development Rural Partnership) action (approved by the European Parliament in 2010 and managed by the European Commission) (URMA, 2018a).

Within URMA, there are different types of partnerships in urban-rural areas. URMA includes large metropolitan areas, which are surrounded by rural areas, but these rural areas are stronger if they are integrated within a network of other metropolitan areas. In addition, URMA integrates regions of the city that are smaller than rural areas. The geographic expansion allows creating new insights and experiences which will be beneficial for the partner regions (URMA, 2018a).

URMA has 9 partner regions: Tuscany Region (Italy); Lombardy Region (Italy); Pleven Regional Administration (Bulgaria); Institute of Urban Development Krakow (Poland); Westpomeranian Voivodeship (Poland); HafenCity University Hamburg (Germany); State Ministry of Urban Development and Environment, Free and Hanseatic City Hamburg (Germany); Municipality of Borne (The Netherlands); Municipality of Enschede (The Netherlands - URMA, 2018b). Tuscany Region belongs also to Creative Tourism Network. In the current literature, there are several models of approaches that explore the relationship between creativity and territorial development, which can be systematized into two different ones: the creative industries approach and the creative class approach (Selada et al., 2011). The first approach is based on the literature on clusters that can be dated to the seminal work of Alfred Marshall (1919) in the industrial districts of the late nineteenth century, followed by the research of several authors such as Bagnasco (1977), Becattini (1990) and Porter (1998). This model focuses on creative industries as generators of innovation and territorial development, emphasizing the role of companies and systems of companies, and was developed in the context of the cultural economy of cities by Allen J. Scott (2001, 2007). On the contrary, for other authors (Chapain and De Propris, 2009; Trip and Romein, 2010), the creative class approach is focused on the concept of "creative" class and highly qualified people, drawing on the contributions of Glaeser, Kolko and Saiz (2001), Florida (2002) and Clark (2004).

In relation to the "creative industries approach", Scott's writings (2001, 2007) refer mainly to large cities and metropolises, as they have larger labour markets, strong agglomeration economies and larger networks. Small cities may have a role to play in the creative economy through a strategy of product differentiation and focus on niche markets (Van Heur, 2010b). The creative class approach also focuses on metropolitan regions as they are characterized by great cultural diversity, entertainment, and other urban features and are the hubs for creative people and highly qualified human capital. Particular attention should be given to Richard Florida's

creative capital model, which corresponds to one of the most popular creative-class approaches (Florida, 2002). This theory is based on three dimensions: Talent, Tolerance and Technology (3T) and is sometimes referred to as a people-based approach.

In fact, the creative class is attracted to places characterized by critical mass, population density, diversity and tolerance, which are characteristic of large cities. The creative capital model reinforces the competitive disadvantages of small towns (Bell and Jayne, 2009). At the top of the creative city rankings and according to Lewis and Donald (2009), there is still a dichotomy between "big and creative" versus "small and disadvantaged" cities (Selada et al., 2011). The application of creativity-based models focused on urban regions to small cities induces a false representation of their creative potential. McGranahan and Wojan (2007a) have succeeded in proving that an urban approach underestimates rural creative capacity by applying Florida's model and reforming it in rural areas in the United States. Different authors state that applying the same approaches and measurement techniques used with urban areas to small regions may fail (Gülümser et al., 2011; Van Heur, 2010a). These techniques should consider the specific characteristics of smaller places, such as territorial capital, natural and cultural resources, rural lifestyles and quality of life. According to Van Heur (2010a), small cities are considered irrelevant in the movement of creative economy and geography/location. They cannot apply the concepts and models adopted by big cities and metropolises. Apart from valuable research and creative economy policies for large urban areas, some authors give relevance to the relationship between small cities and creative economy, using quantitative and qualitative approaches, and give relevance to the increase of some small successful creative communities (Markussen, 2006; Mcgranahan & Wojan, 2007a, 2007b; Petrov, 2007; Wojan et al., 2007; Duxbury & Campbell, 2009; Nuur & Laestadius, 2009; Waitt & Gibson, 2009; Mcgranahan et al., 2010; Munoz, 2010; Denis-Jacob, 2011; Beynon et al., 2015). In addition, the study on the importance of creativity in rural areas is also being considered as an introduction to concepts such as "creative field" or "creative rural economy" (Bell & Jayne, 2010; Lorenzini, 2010).

Small cities have a role to play in a creative economy and can benefit from the competition for creative class participation (people), even if not in the same way as large urban centres (Petrov, 2007). Small cities tend to lack many of those particular benefits associated with large cities: concentration of skilled workers; different groups of economic activity that facilitate the exchange of innovation among sectors and an industrial base of diverse knowledge, as well

as a critical mass of local consumers. Also, due to this limited agglomeration of benefits, small cities find it more difficult to tap into global economic networks, are simply less visible in the world and easily overlooked in the ranking of creativity. Although they can deal with this invisibility by developing economic strategies, this often implies subjecting themselves to a meta-narrative of innovation, globalization and individualism - which are precisely the qualities most associated with metropolises - and because their self-image is different, they underestimate those qualities, and encourage social cohesion and community orientation instead (Van Heur, 2010a).

According to the United Nations (2010), creative activities are those that generate material products and intangible intellectual or artistic services with creative content, economic value and market objectives. For any creative activity carried out in rural areas, local potential impact increases in case it is included in a network, i.e., if there is a greater concentration of companies and these are interrelated, from specialized suppliers, to industries and institutions associated with creative activities (Porter, 1998). We can bring together the concept of clustering and the approach of creativity through the definition of clusters of creativity, in order to generate knowledge and growth (Bathelt et al., 2004), create a very positive local development, capital improvements and reaffirmation of local identity (McGranahan & Wojan, 2007a, Florida et al., 2012, Jaeger & Mykletun, 2013).

According to Woods (2005, 2011), Almås et al. (2008), Ward & Brown (2009) and Borch & Førde (2010), urban changes can also be observed in rural development. In other words, the urban narrative is concerned primarily with the industrial restructuring of the post-industrial city while the rural narrative focuses more on the agricultural restructuring due to the changing agricultural economy (Marsden, 1999, Fløysand & Jakobsen, 2007), and consumption-oriented production-based culture in rural life (Lysgård & Cruickshank, 2013). Culture-led strategies have been less focused on rural policy research, although cultural heritage, tourism, cultural industries and creativity are developing strategies for development at rural areas (Bell & Jayne, 2010; Lysgård, 2016).

Bell & Jayne (2010) argue that, in the urban context, volume and variety in the cultural sector and in other industries and services, and the number of citizens, are fundamental criteria for the development of creative activities. There is a need to investigate these issues also in a rural context, not in terms of variety and volume, but rather in terms of the relationships between places, people and creativity that are characteristic of the rural context. Until now, academic

research has focused on the role of culture in development policies, mainly arts and crafts, cultural festivals and symbolic, cultural and creative economies for rural development. One part of the literature focuses on the conditions and impacts of the cultural and creative industries in rural areas as a strategic local industrial alternative (Gibson, 2010). The shift away from marginality (in spatial terms) and proximity affect the economic sustainability of creative industries in rural areas (Conradson and Pawson, 2009, Andersen, 2010, Gibson et al., 2010, Mayes, 2010). Other studies (e.g., Fløysand and Jakobsen, 2007; Markusen, 2007; Therkildsen et al., 2009; Borch and Førde, 2010; Markusen amd Gadwa, 2010; Harvey et al., 2012; Waitt and Gibson, 2013) highlight the commercialization of rural places and the additional discussion about the attractiveness and competitiveness of rural areas, tourist destinations and entrepreneurial hotspots.

The cultural policies for rural places and small towns are now increasingly based on heritage, tradition, community practices and social capital, in turn based on the ideals of participation, mobilization and social coherence. Critically, the attractiveness, competitiveness and marketing do not seem to be enough to 'lure' people. Creative industries based on large-city-led culture should focus more on the development of a cultural policy logic that raises questions about community building, social coherence, identity and democracy. In order to understand small towns and cities' current cultural policy it is not enough just to observe how local policies are influenced by the flow of global discourses of cultural leaderships and strategies, guided by metropolitan urban areas (Lysgård, 2016).

2- Methodology

2.1- Analysis of institutions

To chart the development of creative tourism worldwide, from March to August 2017 an Internet-based search was conducted using Google and the following keywords: 'creative tourism initiatives', 'creative cities', and 'best practices in creative tourism'. This research, which included Creative Tourism Network member institutions, helped us identify creative tourism initiatives being developed around the world. We found 24 institutions that are developing creative tourism initiatives andcreated a database of 20 topic items for each of them (e.g., institution responsible

for implementing initiatives, year of implementation, website, types of activities developed, place of development, country, type of partners, and nature of local community involvement).

In September 2017, an in-depth analysis of each website was carried out to identify the activities undertaken by each institution. The analysis included topics such as: the typology of experiences promoted by the activities, the nature of visitor involvement, the typology of the offer, details about the animator and organizer of the creative activities, how long the activity takes, seasonality, prices, and the nature of the web-based information available for visitors. To analyze the type of creative activities offered, we used categories developed by ADDICT (Portuguese Agency for the Development of Creative Industries) and Augusto Mateus and Associados (2016) in terms of conception, creation, and product and process development. In addition, the creative tourism initiatives were categorized in terms of the creative sectors identified by the United Nations (Itaú Cultural, 2012), namely: crafts, audiovisual, design, media, performing arts, publishing, visual arts, and creative services including publicity, architecture, engineering, and other cultural services. A total of 160 creative tourism activities were categorized using the schemes proposed by ADDICT and the United Nations. A content analysis of the collected data and na evaluation of the offer of the institutions that said they practice creative tourism were carried out in order to diagnose the similarities and gaps in the offer.

In addition, representatives of each creative tourism institution were invited for an interview via Skype. The purpose of the interview was to complement the webbased information with insights on trends and issues from their perspectives and experiences. However, between July and November 2017, we received only seven positive answers from Europe and Brazil. This reflects the difficulty of reaching the institutions to obtain the information required.

2.2- Comparison of the activities of the 24 institutions between urban and rural areas

In the research carried out between March 2017 and March 2018 we had three levels of primary data and qualitative analysis. It was the first time that such worldwide analysis was done. 1-Research on Google (web) by using several keywords like “creative tourism initiatives”, “creative cities”, “best practices in creative tourism” (from March to August 2017). With the help of the certification of institutions/platforms by the Creative Tourism Network, 24 institutions were found and declared to be developing creative initiatives. It was decided to try to unravel the type

of activities and some practices and initiatives carried out by these institutions and the analysis on the differences between rural and urban initiatives. A database of 20 items (e.g., institutions in charge of implementing the initiatives, year of implementation, site, activities developed, place of development, country of origin, type of partners chosen) was created for each institution/platform.

2-A deeper analysis was made on the websites' information on the institutions (from September to December 2017). The type of professionals involved in the activities, the language used in the activities and the type of activity performed were some of the data analysed.

3-To complement these data, semi-structured interviews were done to representatives of the institutions, conducted mainly by Skype from July 2017 to April 2018. The interviews consisted of 17 questions. In the present paper these interviews will be used to complement the analysis on the same items.

Considering the 1st and 2nd levels of research it was, therefore, necessary to recall the difference between concepts such as urban territories and rural territories. One of the first authors to worry about the concept of rural space was Cloke (1977). According to this author, rurality is defined through variables related to population density, accessibility to facilities, commuting and distance to urban centers (Beynon et al., 2015). However, since the 1990's, there have been several methodologies for defining rural and urban spaces (e.g., World Bank, 2013, OECD, 1994, 2013 and Eurostat, 2010), which can help us analyse territories belonging to different countries. For the present study, we used the EUROSTAT methodology (Eurostat, 2018), because most of the creative tourism initiatives considered in this article are located in Europe and are also certified by the State Members, and respectively by each National Statistical Institute.

Nevertheless, the major geographic scale used was level III (sub-region level), which did not fit our research, as it focused on municipality level, because it is the predominant scale of intervention of institutions. That was why we needed to use the national typology (when possible) certified by the National Statistical Institute or by a similar institution (Table 1).

As it is highlighted in Table 1, 13 out of 24 institutions/platforms organize creative initiatives in urban destinations, but in 10 of the cases there is a mixed investment either in urban or rural destinations. In order to analyse and compare the activity data per rural/urban typologies, we use the following quadripartite classification:

-Urban area - all activities occur in urban areas;

-Rural area - all activities occur in rural areas;

-Predominantly urban area - most activities occur in urban areas;

-Predominantly rural area - most activities occur in rural areas.

Table 1 – Source used for rural-urban typology

Institution Name	**Country**	**Name of creative tourism initiatives per rural /urban typology**
Census Bureau	USA	Urban area – City of Santa Fe; Creativity Workshop
Central Statistics Office	Ireland	Urban area - Creativity Workshop
Creative Tourism Network	Spain	Predominantly urban area – Creative Tourism Network
Czech Statistical Office	Czech Republic	Urban area - Creativity Workshop
Department of Statistics Singapore	Singapore	Urban area - Creativity Workshop
Fundación BBVA	Spain	Urban area – Ibiza creative; Creativa Barcelona; Visit Empordanet; Lucena; Creativity Workshop
INEA Istituto Nazionale di Economia Agraria	Italy	Predominantly urban area – Creative Tourism Tuscany. Urban area - Creativity Workshop
IBGE	Brazil	Urban area - Porto Alegre Creative Tourism
Iceland Statistics	Iceland	Urban area - Creativity Workshop
Instituto Nacional de Estadística	Guatemala	Predominantly urban area – Guatemala Creative Tourism
L'Institut National de la Statistique – INSTAT	Madagascar	Predominantly rural area – Madagascar Explorer
L'Observatoire des Territoires	France	Urban area – Biot; Louvre Lens; Creátive Paris;
National Statistical Office Thailand	Thailand	Predominantly urban area – Creative Tourism Thailand
Office for National Statistics	England	Urban area - Dance Holidays
Piano Strategico Nazionale per lo Sviluppo Rurale	Italy	Predominantly rural area – Easy Frascati; Urban area - Studia in Italy
Statistics Belgium	Belgium	Predominantly urban area – Le Pays des Vallées
Statistics Bureau	Japan	Predominantly urban area – Airserve (Japan)
Statistics Canada	Canada	Urban area - Saint-Jean-Port-Joli - Village creative

Source: Authors' own elaboration.

Table 1 – Source used for rural-urban typology (conclusion)

Institution Name	Country	Name of creative tourism initiatives per rural /urban typology
Statistik Austria	Austria	Predominantly rural area - Creative Tourism Austria
TIPAU 2014 from Instituto Nacional de Estatística	Portugal	Predominantly urban area – Loulé Criativo. Rural area - Cerdeira Village Art & Craft. Urban area - Creativity Workshop

Source: Authors' own elaboration.

2.3- Analysis of the 12 interviews

In order to deepen the question of the practices used in creative tourism by the institutions at national and international level, we sent, between July 2017 and October 2018, a questionnaire survey consisting of 17 questions to the institutions. As we had difficulties in obtaining a greater number of interviews we added another institution (Salvador da Bahia) to the 24 institutions analyzed in subsection 3.1 and 3.2.

Of the 25 institutions contacted by email, mail, telephone or Facebook, we received a positive response from 12 institutions to conduct the interview. Of the 12 interviews, 4 were conducted by Skype (Loulé Criativo, Cerdeira Village Art & Craft, Visit Empordanet and Porto Alegre Creative Tourism) and the remaining 8 interviewed by email or Facebook (Easyfrascati, Creative Austria, Studia in Italia, Saint Jean Port Joli, Creative Tourism Network, Louvre-Lens, Tuscany Promozione Turistica and Salvador da Bahia).

In Table 2, it presents the methodology used to contact the 25 institutions at national and international level.

Table 2 - The dates and the means of contact to mark the interview and send the guide to the creative tourism institutions at national and international level

Name of Institution	Country	Date and contact form and sending interview guide	Type of interview / Observe
Japan Creative Development Network	Japan	We called 2 times on January 17, 2018 and the recording is in Japanese. 13 times by email and Facebook. Sent on December 14 and 20, 2017 by Facebook. I again sent a message addressed to Dr. Philippe Wauquaire (coordinator of the "Aiserve" project to the same email address on February 13, 2018.) The representative of the institution never responded.	The interview was not conducted.
Creative Tourism Austria	Austria	Sent a message on Facebook on July 9, 2017. The institution sent the written questionnaire on September 6, 2017.	Interview in writing.

Source: Authors' own elaboration.

Table 2 - The dates and the means of contact to mark the interview and send the guide to the creative tourism institutions at national and international level (continuation)

Name of Institution	**Country**	**Date and contact form and sending interview guide**	**Type of interview / Observe**
Barcelona Criativa	Spain	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, 8, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We sent the interview script by mail on March 5, 2018.	The interview was not conducted.
Creátive Paris	France	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We called it 1 time and stayed on hold. We sent the interview script on March 5, 2018.	The interview was not conducted.
Cerdeira Village Art & Craft	Portugal	Sent on June 20, 2017 and got the answer on June 28. Interview held on July 6, 2017.	Interview conducted by Skype.
Easy Frascati	Italy	He answered on August 2 and sent the questionnaire on August 29, 2017.	Interview in writing.
Loulé Criativo	Portugal	Sent on June 20 and got the answer on July 5, 2017. Interview held on July 6, 2017.	Interview conducted by Skype.
Louvre Lens	France	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Posted by Facebook 23 times (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 15, 17, 20, 29 and February 2,5 and 9, 2018 by Facebook). The institution sent the questionnaire on February 12, 2018.	Interview in writing.
Biot, Provença-Alpes-Costa Azul	France	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered.	The interview was not conducted.

Source: Authors' own elaboration.

Table 2 - The dates and the means of contact to mark the interview and send the guide to the creative tourism institutions at national and international level (continuation)

Name of Institution	**Country**	**Date and contact form and sending interview guide**	**Type of interview / Observe**
Lucena	Espanha	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). We called 4 times. Never answered and did not send the questionnaire. We sent the interview script by mail on March 9, 2018.	The interview was not conducted.
Madagascar Explorer	Madagascar	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We called 3 times. We sent the interview script on March 5, 2018.	The interview was not conducted.
Salvador da Bahia	Brazil	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017. , January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We called 8 times. We sent the interview script by mail on March 9, 2018. The institution sent the questionnaire on March 29, 2017.	Interview in writing.
Porto Alegre Turismo Criativo	Brazil	An email was sent to mark the interview on July 14, 2017. We obtained a response from the institution on July 20, 2017. Interview held on July 25, 2017.	Interview conducted by Facebook Messenger.
Creative Tourism Network	Spain	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, 8, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. The institution sent the questionnaire on December 22, 2017.	Interview in writing.

Source: Authors' own elaboration.

Table 2 - The dates and the means of contact to mark the interview and send the guide to the creative tourism institutions at national and international level (continuation)

Name of Institution	**Country**	**Date and contact form and sending interview guide**	**Type of interview / Observe**
Saint-jean-port-joli - Village créatif	Canada	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 16 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October and 1, 14 and 20 December 2017). The institution sent the questionnaire on December 29, 2017.	Interview in writing.
Studia in Italy	Italy	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 13 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September and 10, 20 and 26 October). The institution sent the questionnaire on November 22, 2017.	Interview in writing.
Visit Empordanet	Spain	I am going to send an e-mail and Facebook an appointment marking message on July 14, 2017. I obtained the answer on July 19, 2017. Interview held on July 21, 2017.	Interview conducted by Skype.
Ibiza Creativa	Spain	A message was sent by email and Facebook to mark the interview on July 21, 2017. We got the answer on July 26, 2017.	The interview was not conducted because there was not enough information for the questionnaire.
Creative Tourism Thailand	Thailand	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, 8, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We sent the interview script by mail on March 5, 2018.	The interview was not conducted.
Pays des Vallées Tourism Créátif	Belgium	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered.	The interview was not conducted.
Creative Tourism Tuscany	Italy	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 25 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, 8, January 15, 17, 20, 29 and 2,5,9,25 and February 16, 2018 by Facebook). Never answered. The institution sent the questionnaire on February 19, 2018.	Interview in writing.

Source: Authors' own elaboration.

Table 2 - The dates and the means of contact to mark the interview and send the guide to the creative tourism institutions at national and international level (conclusion)

Name of Institution	**Country**	**Date and contact form and sending interview guide**	**Type of interview / Observe**
Guatemala Creative Tourism	Guatemala	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, 8, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We sent the interview script by mail on March 5, 2018.	The interview was not conducted.
Creative Workshop	U.S.A.	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). Sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, 8, January 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We left a message and after being contacted on January 17, 2018 by telephone, they said they did not have time to respond and hung up the phone. We sent the interview script by mail on March 5, 2018.	The interview was not conducted.
Club Dance Holidays	Inglaterra	Sent 14 times by email (July 5, 13, 20 and 26, August 8, 16, 24 and 28, September 15 and 20, October 10, 20 and December 1, 2017). The interview script was sent 27 times by Facebook (5, 13, 20 and 26 July, 8, 16, 24 and 28 August, 15 and 20 September, 10, 20 and 26 October, 1, 14 and 20 December 2017, January 8, 15, 17, 20, 29 and 2,5,9,25,16,19 and 22 February 2018 by Facebook). Never answered. We called 2 times. We sent the interview script by email on March 5, 2018.	The interview was not conducted.
City of Santa Fe (New Mexico)- City of Crafts and Folk Arts and City of Design	U.S.A.	Sent 3 times by email (August 31 and October 9 and 10) and 10 times by Facebook (April 24, May 13, June 24, July 24, August 10, August 31, September 7, 11 September, 21 September and 9 October). Never answered. We called you 1 time. We sent the interview script by mail on October 11, 2018.	The interview was not conducted.

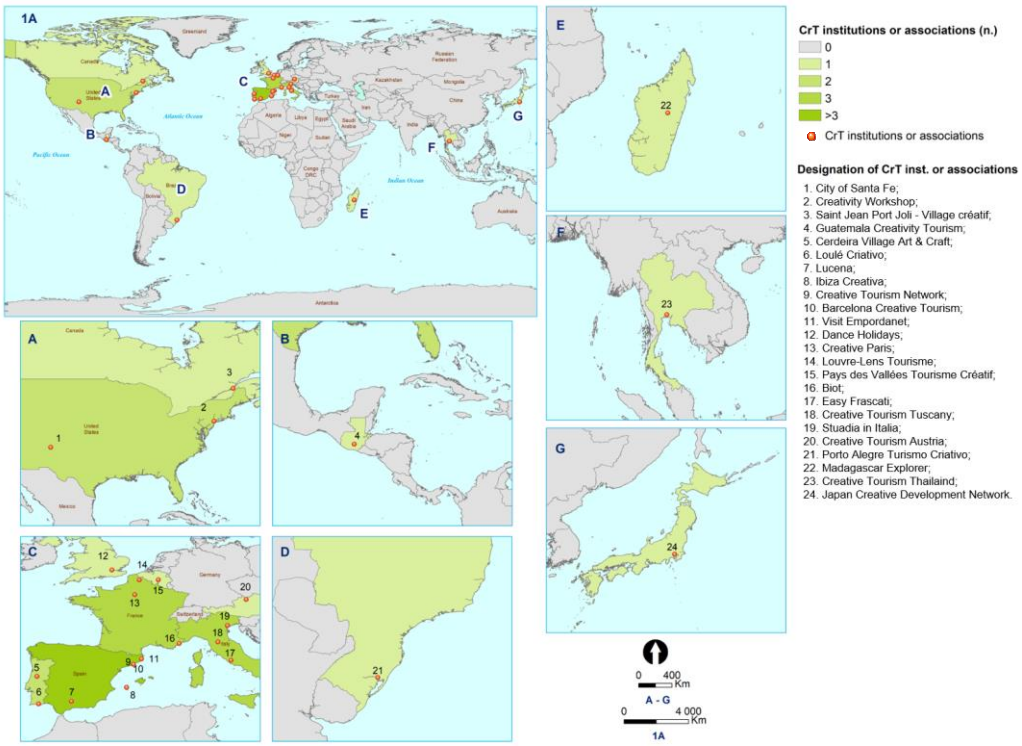
Source: Authors' own elaboration.

3- Identification and analysis of the best practices of the 24 creative tourism institutions at national and international level

3.1- Analysis of institutions at national and international level

The creative tourism initiatives and platforms we identified (Figure 1) show a strong concentration of projects in Europe. In total, our search found 24 sites with information for creative tourism: 1 network in Africa (Madagascar), 2 located in Asia (Thailand and Japan), 1 in South America (Brazil), 1 in Central America (Guatemala), 2 in Oceania (1 in New Zealand and 1 in Australia), and 17 in Europe (Spain, Portugal, France, Italy, Belgium, Austria, and England). Countries in Southern Europe are more active in terms of developing creative tourism activities. One might ask: Is this because they have more saturated tourism markets and therefore need to develop new products and try to attract new audiences? Two of the platforms support generais networks and receive and share information from other creative tourism organizations/institutions around the world. The most creative tourism platforms in Europe now hold a leading position in international creative tourism.

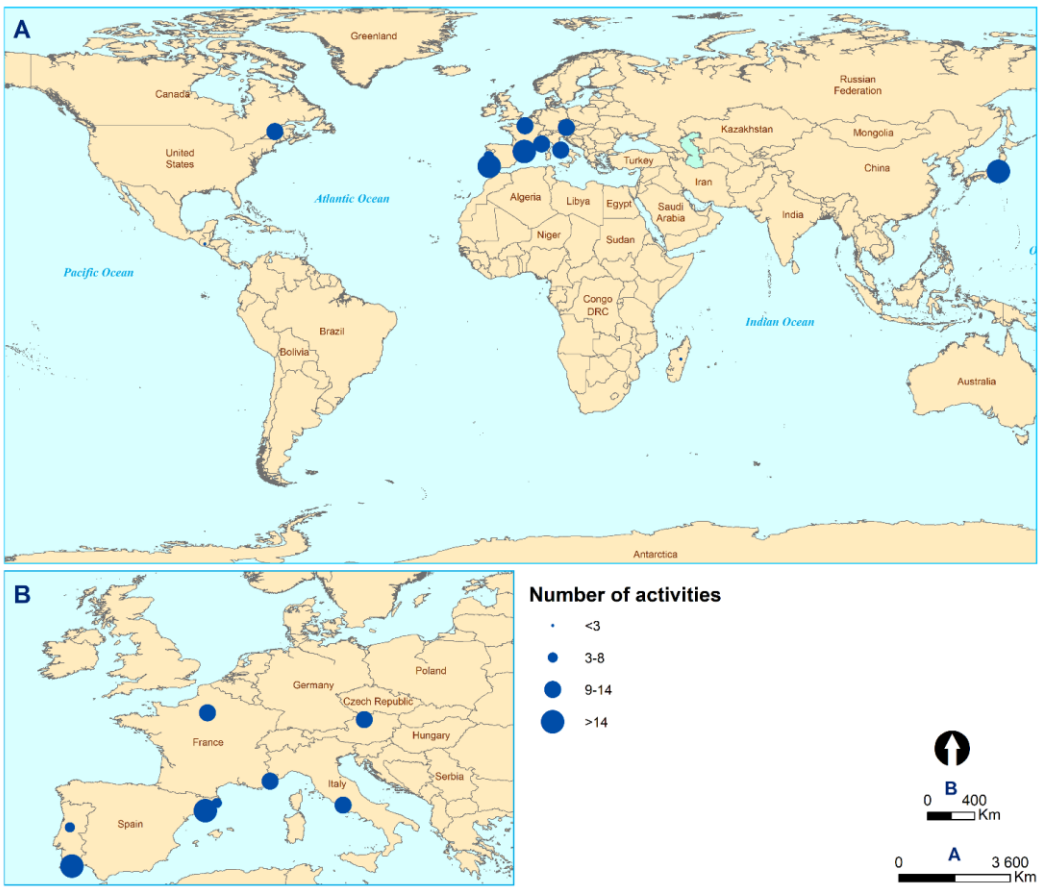
Figure 1 - Number and location of places that organize creative initiatives, 2017



Source: Authors' creation based on data from the Creative Tourism Network and maps from Google.

In most (147) of the 160 activities listed on the creative platforms, tourists are invited to co-create. In 110 activities, the participants have the chance to take part and co-create with the maker/artist who organized the activity. From an analysis of 37 of these initiatives, it appears that the tourist can only be an observer of the activities, and the profile of these participants is not clear from the websites. In four activities, participants were involved in classes/training forums, thematic literary reflections, or wine tasting. In nine activities, it is difficult to define the type of experience given to the tourist because it is ambiguous or information is not given about the relationship between the tourist and the organizer. In only 98 out of 160 activities was it possible to understand the profile and only in 92 out of 160 activities was there information on periodicity. Moreover, only 83 out of 160 activities included the date the activity took place. This logistical information should be regarded as a weak point of creative tourism communication. The European countries previously mentioned (Spain, Portugal, France, Italy, Belgium, and England) also offer the most activities (Figure 2).

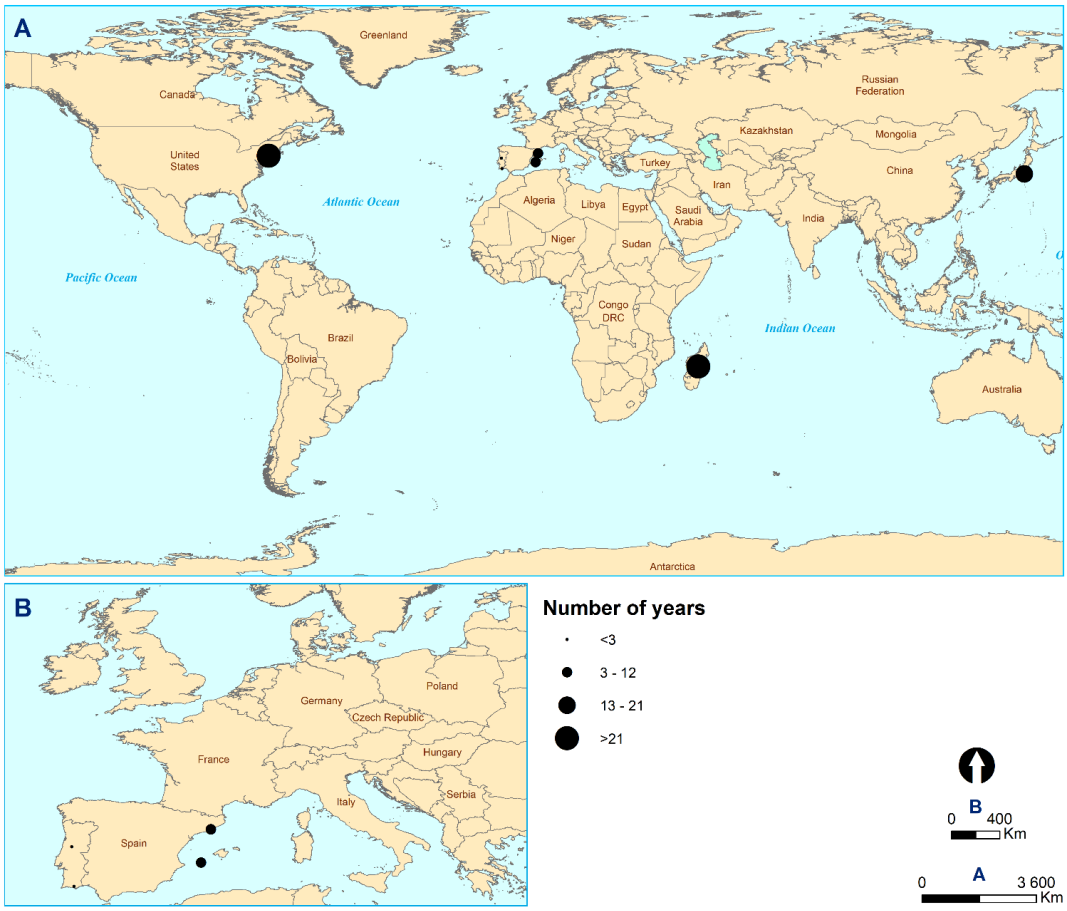
Figure 2 - Number of creative initiatives identified in 2017



Source: Authors' creation based on the Creative Tourism Network and Google.

The platforms that were analyzed initiated their activities between 1988 and 2015, and most were created in the last few years. In spite of the current concentration of creative tourism programmes in Europe, it seems that the first creative tourism networks appeared in Madagascar, the USA, and Japan (Figure 3).

Figure 3 - Number of years of creative initiatives identified in 2017



Source: Authors' creation based on the Creative Tourism Network and Google.

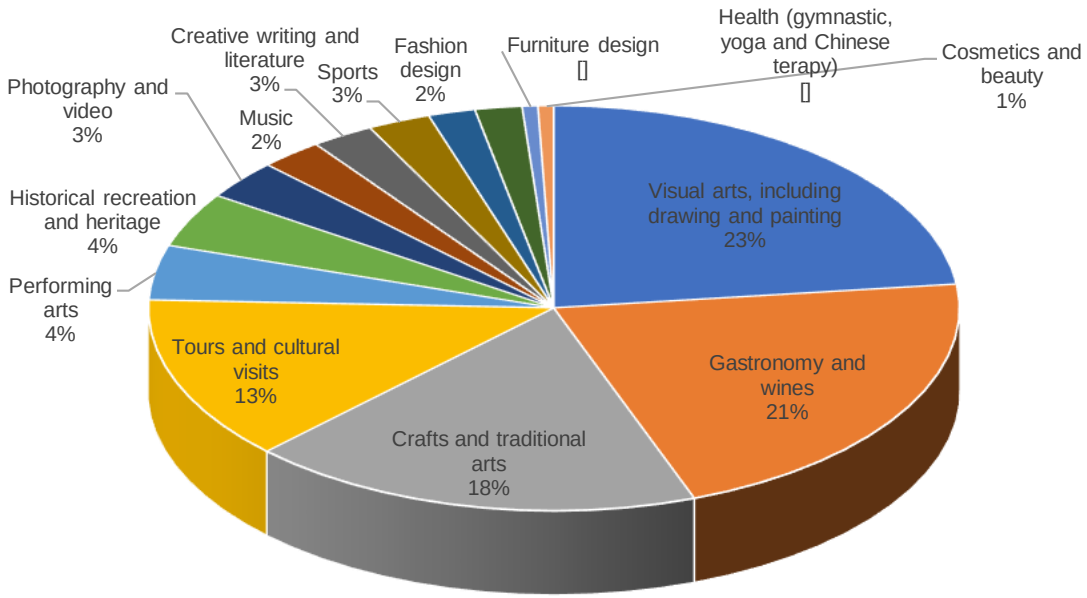
Creative tourism activities cover a wide range of creative sectors, including music and literature, film, design and media, gastronomy, folklore, and crafts. For example, in Thailand (Creative Tourism Thailand), experiences include massage, boxing, floral arts, gastronomy, fruit sculpture, traditional dances, singing, painting, pottery, and origami, while in Guatemala (Creative Tourism Guatemala), activities include exploring chocolate and coffee manufacturing workshops following the Mayan tradition. Barcelona Creative Tourism, one of the leaders in creative activities, runs workshops in Gaudi-style mosaics, Catalan rumba, cuisine, and offers the chance to organize concerts in unique places. Experiences from Creative Tourism of Galicia (Spain) are linked to music and singing, where tourists can participate in local choirs, celebrations, and

popular festivals. They can also make baskets, learn how to bake cookies, or even make cosmetic products. In Paris, the focus is naturally on the development of activities related to perfume, pastries (particularly croissants), and fashion in sewing workshops. Austria promotes creativity activities through traditional dances, handicrafts, and cuisine, while Creative Tourism Santa Fe (USA) offers opportunities to attend jewellery, painting, ceramics, photography, art, and cuisine workshops, as well as participate in visits to artist studios.

Creative tourism offers a wealth of experiences and activities in the most diverse fields of traditions and know-how, as well as intangibles and senses (smells, tastes, and sounds). In Portugal, Loulé Criativo (in the southern Algarve region) is notable in terms of its range of activities related to creating products from this area, for example, grapes in Quinta da Tôr, painting the legends of the Algarve, traditional Portuguese drums, and 'from the market to the kitchen' activities. Figure 4 shows the type of creative tourism activities being offered. The experiences are oriented mainly towards local products (93 activities) or towards products from other countries (45 activities). There are 20 activities are related to creative work in visual arts, one to research, and one to contemporary society.

Local products are preferred among the organization of creative tourism products, which provide a platform to transmit and share the local culture and local identity. Four large investment areas in creative tourism can be found: visual arts (23 per cent), gastronomy and wines (21 per cent), handicrafts and traditional arts (18 per cent), and cultural tours or visits (13 per cent). Beyond these, we found a diversity of experiences not as widely adopted by creative tourism organizations, such as scenic arts, historical recreation, photography and video, creative literature, fashion and furniture design, and health and beauty (Figure 4). This may reflect the preferences of visitors and/or creative organizations to invest in experiences that are tried and tested rather than new and innovative areas.

Figura 4 - Types of creative activities developed by institutions



.Source: Authors.

Table 3 - Summary of the most relevant findings about the networks and platforms of activities in creative tourism

Characterization	**Description**
Areas of expansion of creative tourism	• Oceania, Africa, and America • Expansion to Europe • Mass and domain of Europe (appearance in Mediterranean Europe, with cases in Portugal, Spain or Italy)
Categorization of activities	• Significant proportion of activities related to arts (23%) and gastronomy and wines (21%)
Development stages	• Phase 1 (activities oriented to cultural-creative tourism): before 2000 (Madagascar Explorer; Creativity Workshop; Creative Tourism New Zealand) • Phase 2 (consolidation of concept of creative tourism and dissemination of Richards's theorization): 2000 to 2010 (Japan Creative Development Network; Barcelona Creativa) • Phase 3 (maturity of concept and basis for increased value generation; reapplication in other areas and other products): post-2010 (Ibiza Creativa; Loulé Criativa; Cerdeira Village; Jean Port Créatif Joli; Creative Tourism Network)
Supply characteristics	• Short-term activities (usually less than 1 day) • Orientation to local products (in 54.7% of activities identified), especially in activities practised by European institutions • Majority are enrolled in co-creation (i.e., artistic moments; making local dishes) • Wide range of languages

Source: Authors.

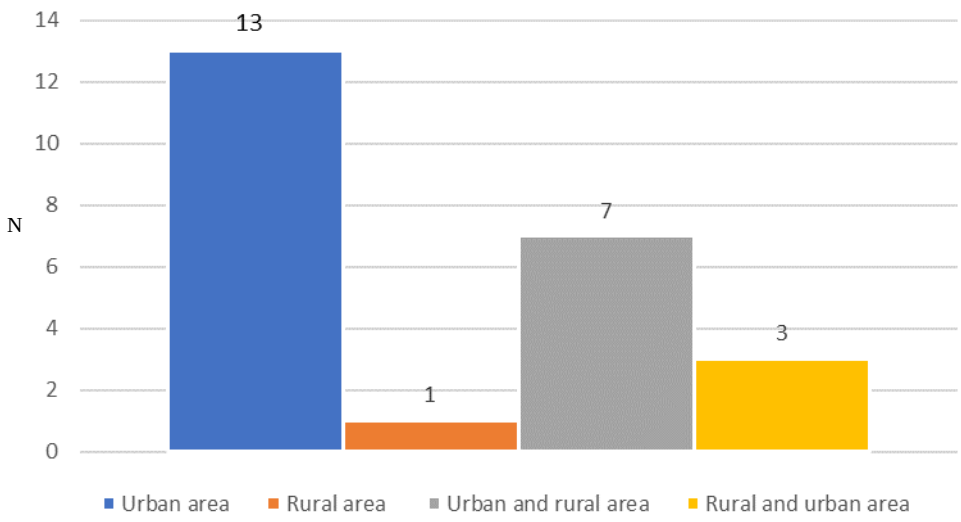
3.2- Comparison of the activities carried out by the institutions under study in urban and rural areas

The comparative study between the institutions with rural and urban characteristics arises from one of the gaps identified in a previous work (Remoaldo et al., 2018) concerning the need to verify in greater detail the data collected in institutions worldwide.

A total of 174 activities of creative tourism were identified and developed during 2017 and were analysed on the following dimensions (10 out of 20 items on the database): i) number of institutions per rural/urban typology; (ii) number of activities carried out by the institutions; iii) location of institutions; iv) number of institutions per country; v) approach of activities developed by each institution; vi) type of activities carried out; (vii) the language used by the institutions; (viii) price of activities; (ix) periodicity of activities; (x) type of participants in the activities carried out by the institutions. We chose these items for analysis because they allowed us to characterize and analyse the activities developed by the institutions and the differences between urban and rural areas.

Considering the institutions studied, the majority is located in urban areas (a total of 13 institutions), and only 1 is located and organizes creative activities exclusively in a rural area. The urban context appears to be the largest one if we are to consider 7 more institutions which develop activities in predominantly urban areas (a total of 20), compared to only 4 that, in general, are more concerned with rural areas (1 + 3) (Figure 5).

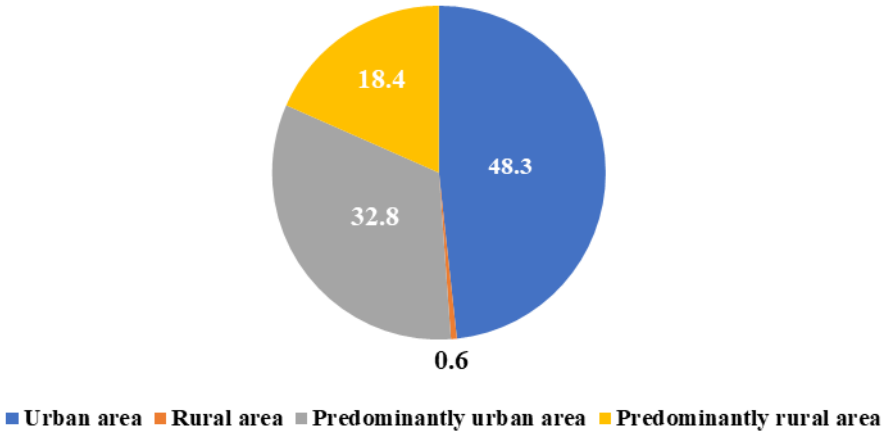
Figure 5 - Number of active institutions in creative tourism per urban/rural typology



Source: Authors' own elaboration.

The predominance of the urban context is confirmed with 48.3% of the total activities compared to 0.6% of the activities developed exclusively in rural areas. The first percentage goes up to 81.1% when considering also the predominantly urban areas, and to 19.0% if one takes into consideration the predominantly rural areas (Figure 6).

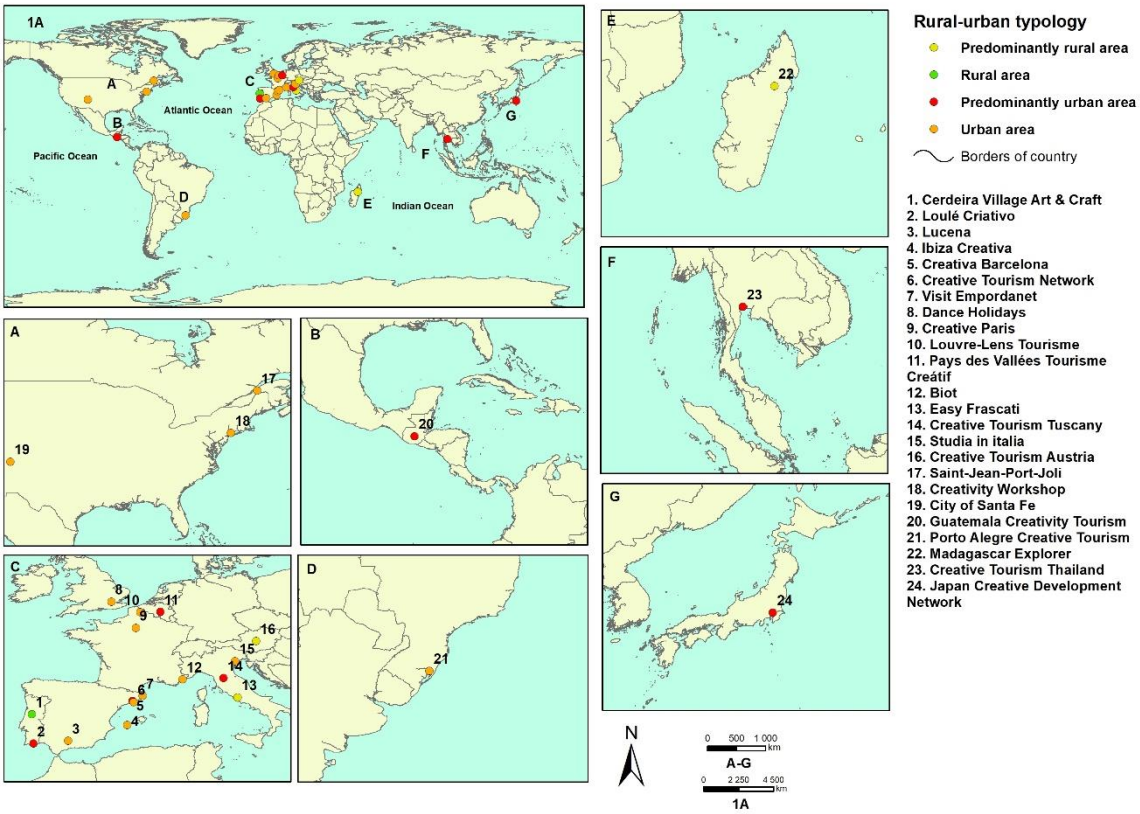
Figure 6. Percentage of activities carried out by creative tourism institutions in urban and rural areas



Source: Authors' own elaboration.

This confirms what has already been highlighted by several authors (e.g., Scott, 2001, 2007; Lewis and Donald, 2009; Van Heur, 2010b) which is that there is a greater concentration of institutions and activities in urban areas than in rural areas since cities attract more qualified human capital (creative class), and cultural and creative industries, thus allowing for the development of creative projects and activities. As far as the American continent and Asia are concerned, the institutions/platforms operate mainly in urban areas (Figure 7). Madagascar has also a mixed system but acts predominantly in rural areas. Europe maintains a variety of actions in rural and urban spaces (with highest incidence of action in urban spaces), and, at a global level, it is the one with the highest registration in rural areas. When analyzing the European space in greater detail, Portugal (Central region) seems to be the only country whose activities are located in just rural areas (Figure 7).

Figure 7- Location of creative tourism institutions per urban/rural area typology

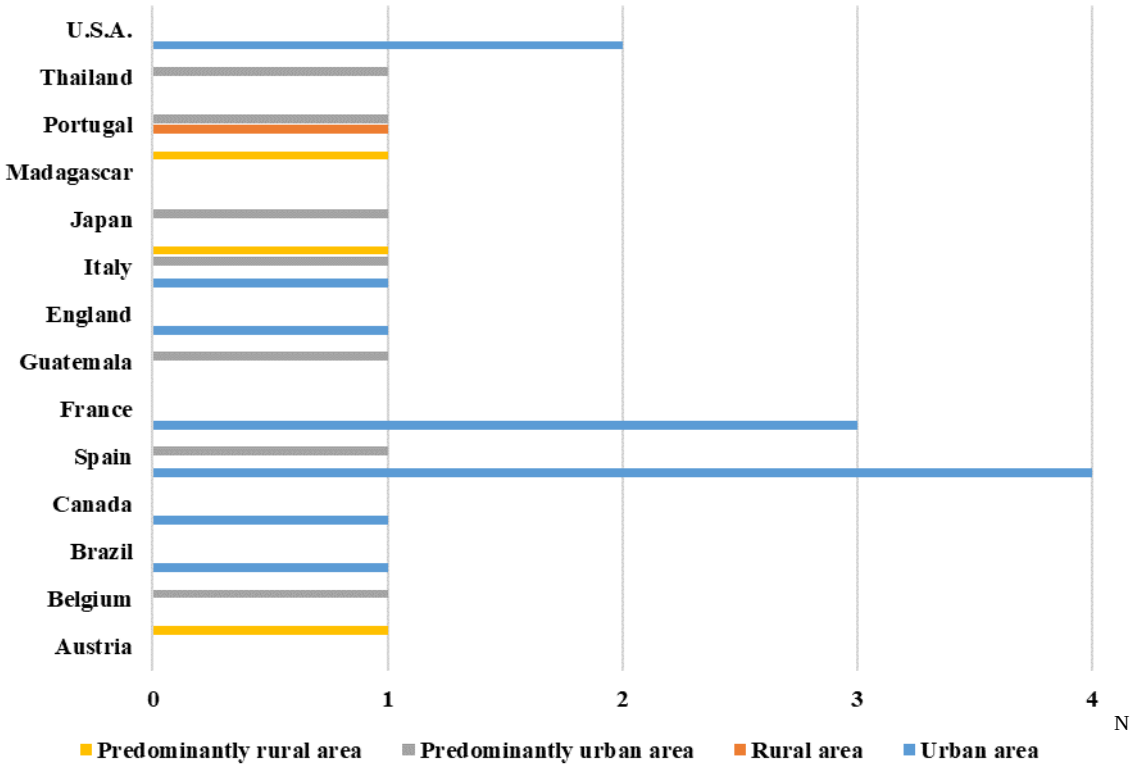


Source: Authors' own elaboration.

The number of institutions dedicated to creative tourism is still low and involves a small number of countries. This happens because most of them, even if they have initiated their activities between 1988 and 2015, were created only in the last few years. Even if the current concentration of creative tourism programmes is most clearly located in Europe (n=16), the first creative tourism networks appeared in Madagascar (Madagascar Explorer), the United States of America (Santa Fe), and Japan (Japan Creative Development Network) (Figure 8). The first two emerged 30 years ago followed by Japan. Southern Europe countries are more active in terms of developing creative tourism activities. One could even ask: is it because they have more saturated tourism markets and therefore need to develop new products and try to attract new audiences? Also, is it because southern Europe has a rich heritage (tangible and intangible) and creative tourism flows as an evolution of cultural tourism? Perhaps this is in line with a more dynamic approach (with co-creation) in what concerns the interaction with tourists. What about the contribution of each country to the development of creative tourism? Spain has got the largest number of institutions working in urban areas, having registered 4 institutions, followed by

France with 3 institutions, and the United States with 2 (Figure 8). These findings can be explained by the fact that these three countries present several important urban centers which contribute to the creative tourism industry (e.g., New York, Paris and Barcelona), each one of them with a large concentration of the creative class resulting from a rich cultural diversity, services, entertainment, infrastructures and qualified human capital (Van Heur, 2010b).

Figure 8 - Number of rural and urban creative tourism institutions by country and per urban/rural typology



Source: Authors' own elaboration.

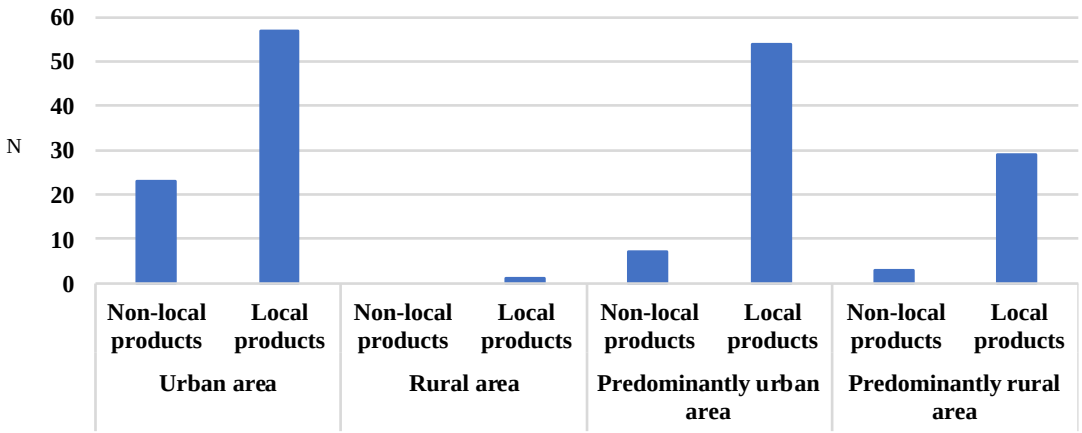
In 90% of the activities, tourists were invited to co-create in line with the more genuine concept of creative tourism. For the rest of the initiatives, they were mere observers. Also, something which was not made clear on the websites and other social networks of each institution was the profile of the organizers/lecturers of the activity and the type of relationship between them and the tourists. Some of the narratives taken from the interviews made to the people in charge of the 12 institutions, and who answered positively to our request, are transcribed below.

Also, it is essential to emphasize the interest of visitors in knowing and participating in the process of crafts, which will increase the self-esteem of craftsmen. What we sell are authentic products. You can only see, make and buy this type of product if you visit the destination. This is important for tourists because they feel creative and also get to know the local culture and craftsmanship a little better (Visit Empordanet, Spain).

(...) The best practices we offer are suited to the internationally expected concept. To work on the question of the artist network itself and how they should act together with tourists. What we were unable to do was to consolidate this relationship because we must act as artists, businessmen, teachers and trainers. The most valuable thing we took from it was the contact between the trainer /artist and the target public. What did not work so well in our project was the fact that artists could not tell what their role was within the network of artists and partners of the project and, thus, they could not promote their work and learn from their own network of artists through exchanges of experience (...)" (Creative Tourism of Porto Alegre, Brazil).

The majority of the institutions (n= 19 - 79.1%) focuses on local products either in urban or rural areas. They carry out initiatives that "speak" about the local culture and the local community and reveal a good attachment and involvement to the territory where they act (Figure 9). Nevertheless, only 52% of the activities had information on periodicity. Moreover, only 31% included the activities' dates. These results highlight a deficit of creative tourism communication with the institutions analysed.

Figure 9 - Local and non-local products used in the activities developed by creative tourism institutions per urban/rural typology



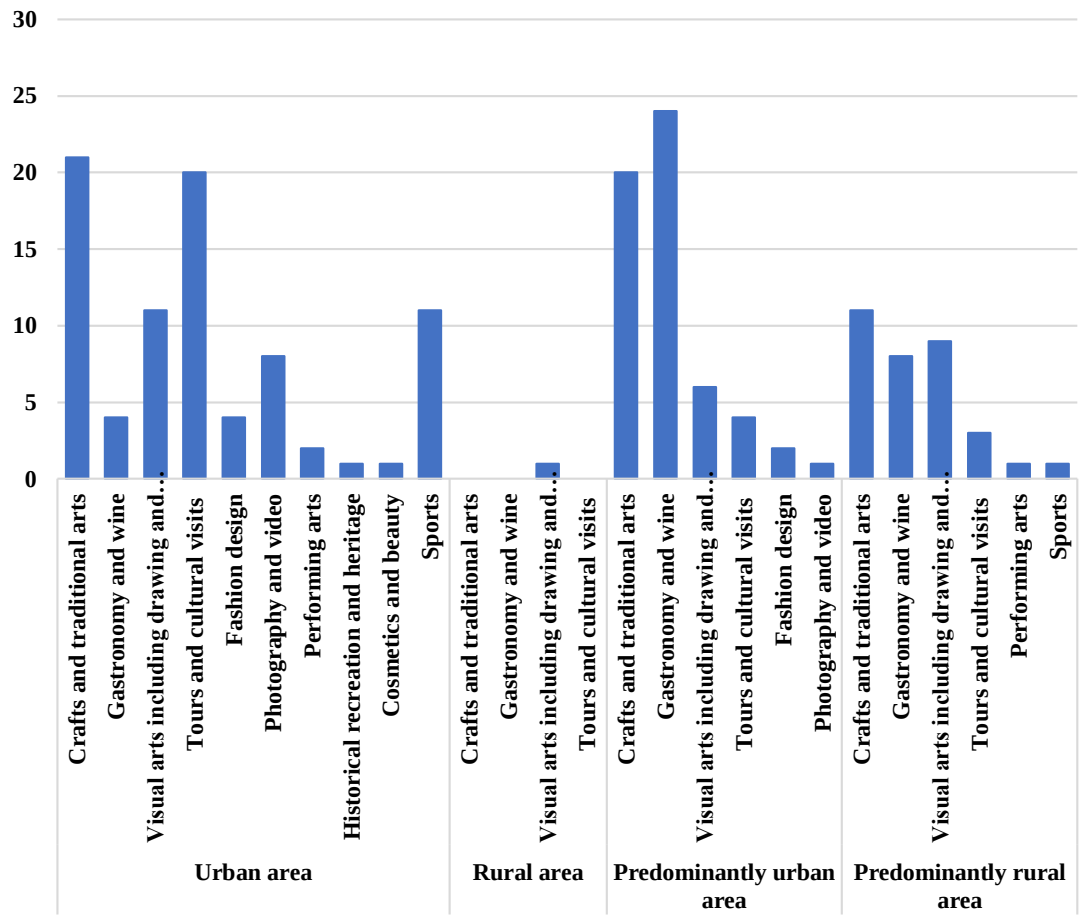
Source: Authors' own elaboration.

Proportionally, however, the urban and predominantly urban areas have more expressive activities related to local products than rural areas/predominantly rural areas. This is due to the fact that rural areas do not have a large concentration of qualified human capital, networks of partnerships and

infrastructures, which leads to a difficulty in creating products with a link to culture and the local community (Van Heur, 2010b; Selada et al., 2011).

Bearing all these difficulties in mind, we have to evaluate the strategies creative tourism institutions should develop to solve these problems. It would be interesting to analyse whether its strategic orientation should be focused on local products and destinations as a way of promoting tourism. Considering that creative tourism is a strong activity for developing the attractiveness of regions, it is important to analyse the best way to achieve it. These institutions are a vehicle for the development of rural territories and the exploitation of local products as a cultural interest and the main reason for tourists to visit (Markussen, 2006; Mcgranahan & Wojan, 2007a; Beynon et al., 2015; Petrov, 2007; Lysgård, 2016).

Figure 6. Type of activity developed by each institution per urban/rural typology



Source: Authors' own elaboration.

Depending on the type of activity, it is possible to identify which crafts, tours and cultural visits and visual arts, followed by sports and photography and video, are the most requested ones in urban areas, in parallel with their diversity. In fact, urban areas offer a more diversified type of activities, but this diversity decreases in the case of institutions that act in rural areas. This fits the profile from the

predominantly urban areas, even if gastronomy and wine attract a higher number of activities in these areas, and sports do not offer the same level of interest because related tours and cultural visits are less organized. The profile from rural areas and predominantly rural areas is less diversified but it is in line with the one we got from the other typologies (Figure 10).

Also, we found that there is a greater concentration of activities related to cooking (e.g., Massa-Madre: the chemistry of bread & other variations - Loulé Criativo, Home cooking in Kyoto - Japan Creative Development Network), visits to vineyards, and workshops on wines (e.g., Grape Harvest - Loulé Criativo, Wine Workshops: Gartenhotel & Weingut Pfeffel - Creative Tourism Austria), sculpture (e.g., sculpture workshop - Saint-Jean-Port-Joli - Village Créatif and Creative Tourism Austria), painting (e.g., painting workshop - Porto Alegre Creative Tourism and Creative Tourism Tuscany) and handicrafts (e.g., basketry and pottery - Ibiza Creativa, handicraft workshops - Studia in Italy).

Of the 12 institutions from which the interviews were obtained, we noted that in 5 cases they focused on other activities related to new craft workshops, new workshops and platforms for sharing ideas and experiences, and creating itineraries and innovative tourism products. But none of them were able to say for sure what kind of activities might be developed in the future. There could be two explanations for that. One is the fact that they are involved in a business and know that the process of imitation is frequent. The other one could be that they are not yet aware of the new products they ought to develop, even if they are certain that they have to change the offer. Some of the narratives are transcribed below.

We had a lot of workshops, but some of them had very few people registered. So we had to rethink new workshops and adapt to our target audience (Porto Alegre Creative Tourism, Brazil). The biggest challenge has been, and is still to this day, to let the clients know in depth the value of Italian craftsmanship. I think Studia in Italia was the first agency to offer this kind of workshops in Italy and for us it is an honor to be in close contact with Italian craftsmen and create new programs with them and share ideas. We would like to create a new platform where our clients could share experiences because we strongly believe that creative tourism will grow in the near future (Studia in Italia, Italy).

Regarding the languages used in the activities developed in the field of creative tourism, it is worth noting the difficulty in obtaining any information about it. Of the 174 activities, 145 activities present the information in English, 49 in Portuguese, 35 in French, 26 in Austrian, 24

in Spanish, 19 in Italian, 4 in Thai, 3 in Japanese and 1 in Dutch. There is also an increasingly frequent use of mother tongues and less use of English or French as internationally used languages (Table 4). Also, we conclude that there is a greater diversification of languages in the urban areas and predominantly urban areas (Table 4) due to the fact that these spaces present a great cultural diversity.

Table 4 - Language used in activities by institutions and per urban/rural typology

Language	**Urban area**	**Rural area**	**Predominantly urban area**	**Predominantly rural area**
Without information	4	0	1	0
Spanish (local language)	24	0	0	0
Portuguese (local language)	2	1	46	0
English (local language)	80	1	58	6
French	34	0	1	0
Italian (local language)	16	0	0	3
Japanese (local language)	0	0	3	0
Thai (local language)	4	0	0	0
Dutch (local language)	0	0	1	0
Austrian (local language)	0	0	0	26

Source: Authors' own elaboration.

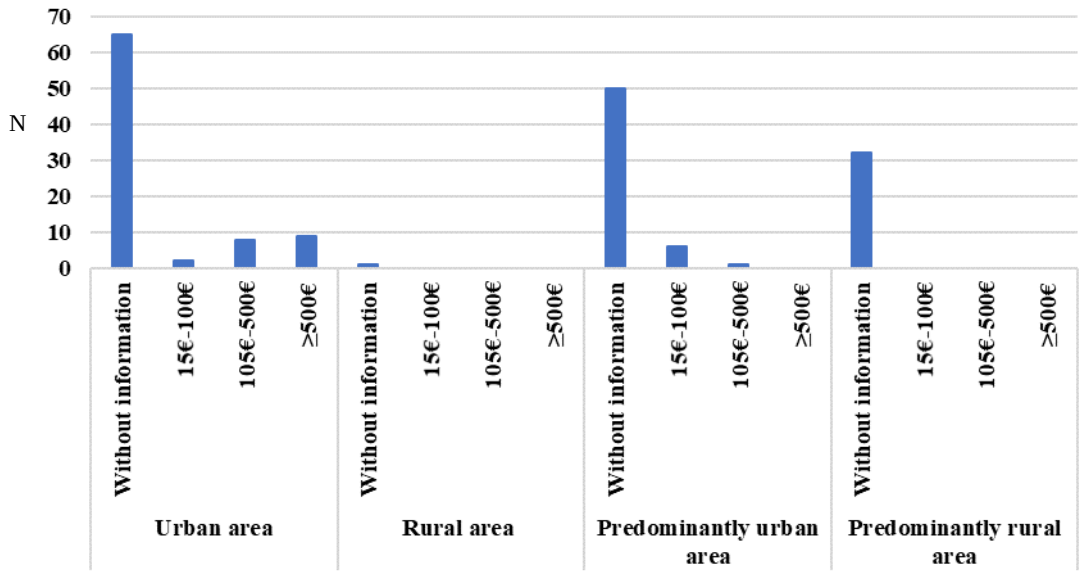
Concerning the prices of activities, there is not much information available, either on websites or other social networks, particularly in rural or predominantly rural areas. Most of the activities were short (less than a day), allowing the registration fee not to be high. It was clear that most of the partnerships created are local. This was also confirmed by the narratives from the interviews. Through those interviews, we came to know that there are 3 institutions whose activities do not include partnerships. The remaining institutions have partnerships with local artisans (n=2), and local entrepreneurs and institutions (n=3) or even with international institutions, and regional and public places (n=4). Two out of the three that do not have partnerships have already been part of the Creative Tourism Network, but due to the economic crisis they have failed to pay the membership fees and were excluded.

> *Until 2016, we were on the Creative Tourism Network. But right now, we do not know if we will continue in the network because of the political and economic crisis* (Porto Alegre Creative Tourism, Brazil).

Easyfrascati was part of the Creative Tourism Network, which is wonderful. Unfortunately, I cannot spare the membership fee. Easyfrascati doesn't develop its own activities under its own 'brand' but collects all local offers to be visible on one website (Easyfrascati, Italy).

Partnerships are relevant and should be improved in the short/medium term, at least in the countries that have several creative tourism institutions. Of the 174 activities, 142 do not present information on the amount to pay for the initiatives, 10 have the lowest values (15 euros to 100 euros) and 9 the highest values (≥ 500 euros). Of the 19 activities whose prices are known, 8 have duration of three and a half hours. It should also be noted the greater diversity of prices in urban areas, reaching higher values for activities (500 euros or more), followed in number by activities with values between 105 euros and 500 euros. Those with the lowest prices are related to the development of activities like gastronomy, painting, sculpture and crafts (between 15 euros and 100 euros) (Figure 11).

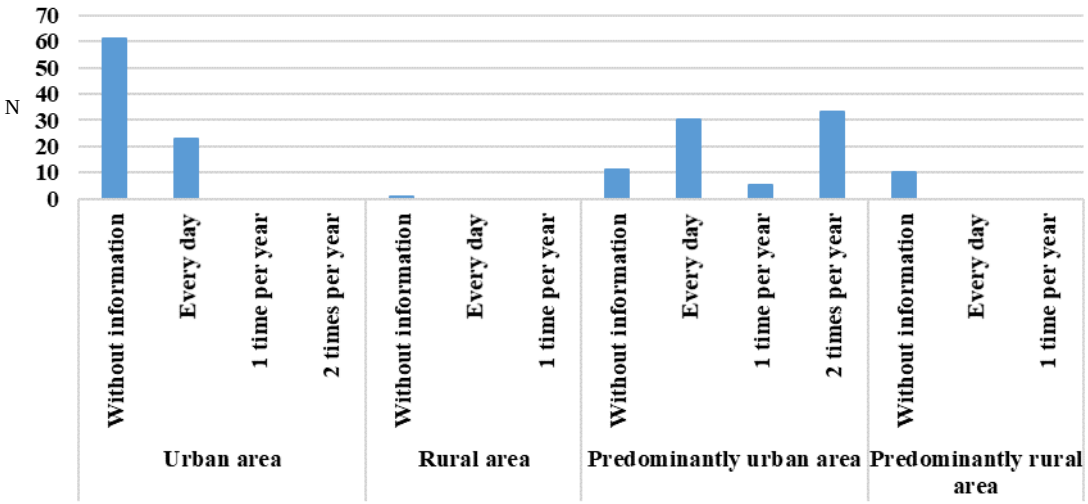
Figure 11 - Prices made available by the institutions per urban/rural typology



Source: Authors' own elaboration.

The lack of information on the prices of activities makes it difficult for the visitor to choose the activity and opt for a tourist destination and a touristic product. We confirmed that in the urban areas there is no information about the periodicity of the activities (61 activities - Figure 12). This fact about periodicity points once again to the scarcity of information provided by the institutions that organize creative tourism activities (Figure 12). According to the institutions that give an indication of the frequency of their activities, 30 activities occur daily and 33 twice a year.

Figure 12 - Periodicity of the activities per urban/rural typology

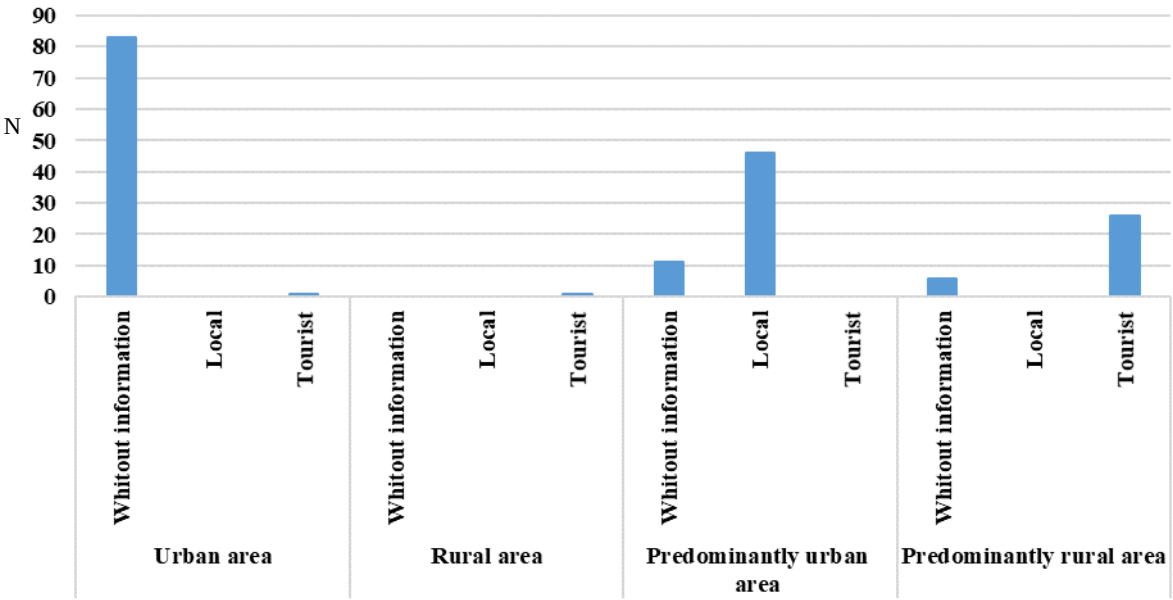


Source: Authors' own elaboration.

While exploring the number of activities carried out by the institutions, we found out that the lack of information regarding the number of visitors is also a constant (Figure 13). From 174 activities, 100 (rural area, predominantly urban and predominantly rural areas) do not present any information about the type of participants involved.

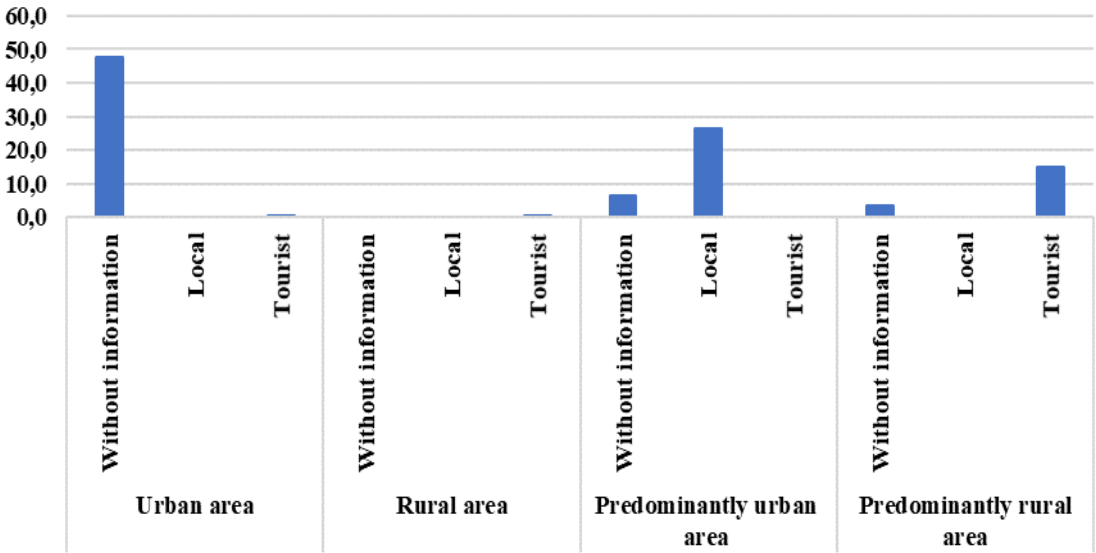
Of the 74 activities from which we were able to get some information, residents of predominantly urban areas are the ones who participate the most in creative tourism activities, which corresponds to 46 activities (Figure 13). Tourists participated in 28 activities (Figure 13) in urban and rural areas (Figure 14 - 16.1%). In urban areas, the institutions do not present information about the activities carried out on a regular basis. In predominantly urban areas the type of participant is the resident, and in the predominantly rural areas the tourists (Figures 13 and 14).

Figure 13 - Participation of residents and tourists in activities per urban/rural typology



Source: Authors' own elaboration.

Figure 14 - Percentage of participation of residents and tourists in activities per urban/rural typology

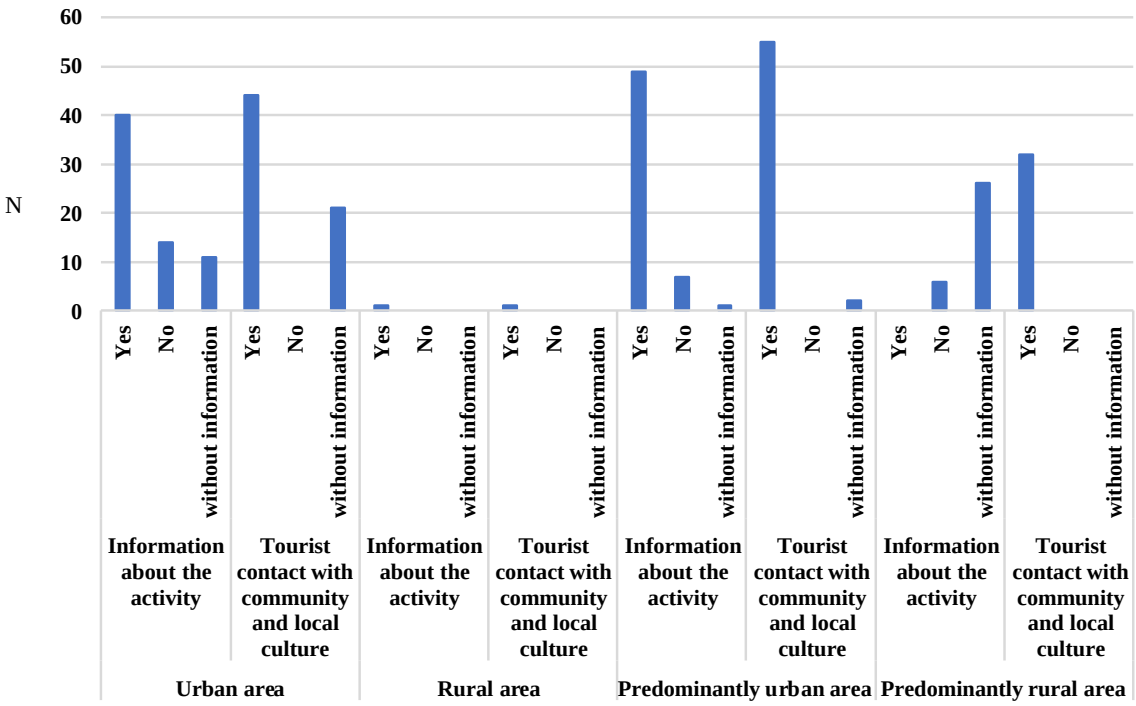


Source: Authors' own elaboration.

It is very important to identify the profile of the creative tourists and to find the reasons why their participation in these activities is still very small. It is necessary to identify the strategies to follow, so that in the future the activities are more participated. It is also necessary to identify the kind of activities tourists are interested in as to find out the way to develop creative tourism in a more sustainable way. And it is also important to ascertain whether these creative tourists are international or national ones.

Creative tourism institutions in urban and predominantly urban areas present more information on the activity to be undertaken and greater contact with the culture and local community compared to rural and predominantly rural areas (Figure 15). This is justified by the greater number of activities developed in urban spaces, creative industries and qualified human capital, which help in the development of activities and the dissemination of these activities.

Figure 11. Information on the activities and tourist contact with community and local culture per urban/rural typology



Source: Authors' own elaboration.

In rural and urban area, institutions carry out initiatives that bring visitors closer to the community (Richards & Wilson, 2006; Richards, 2011) through learning and co-creation activities (Richards & Raymond, 2000; Binkhorst, 2007; al., 2018) engaging the residents (Richards, 2011; Remoaldo et al., 2019).

3.3- Analysis of the interviews conducted with the 12 institutions that carry out creative tourism at an international level

3.3.1- The nature of organizations operating creative tourism platforms

3.3.1.1- Date of creation, who are they and what they do

Of the 12 institutions interviewed, two institutions were created in 2005, one in 2012, two in 2015, one in 2016, one in 2007 and five did not indicate the year of creation of the creative tourism project. The 12 creative projects at national and international level are coordinated and developed by public and private institutions, a Creative Tourism Network, an online agency (Studia in Italia, Italy) and a technical team specialized in the field of tourism and creativity with ages between 35 and 56 years (Table 5). The following narratives prove the above situation:

> *"We are 5 municipalities and these 5 have an agreement / deal with me to work in tourism, crafts and commerce (...)" (E3).*
> *"Secretariat of Tourism - Secretariat of the Executive Branch of the State of Bahia, created from the Law No. 10,449, of December 28, 2006, has the purpose of the Government's Tourism Policy of the State. "(E.12).*

The 12 institutions have three main lines of action (except one institution did not respond): i) promotion of regional and local culture through developed tourism initiatives (n = 3); ii) focus on the quality of communication and the dissemination of activities (n = 4); (iii) encourage partners to create innovative creative tourism products (n = 4). We can conclude that these lines of action are fundamental to improve initiatives, which will have better experiences and quality of services provided to the visitor. The visitor himself will be more satisfied and, of course, will return to participate in the activities developed by the institutions. The following narratives prove the situations covered in the paragraph:

> *"(...) The issue of promotion is not resolved because it is not easy to promote housing, for example." (E2).*
> *"We actively collaborate with a variety of institutions such as Italian Culture Institutes and Enit (Italian Official Tourism Network), helping to spread the Italian culture abroad, informing about activities in progress through the web and newsletter, email marketing, press and participation in the organization of all kinds of cultural events "(E.7).*

Table 5 - The opinion of the interviewees on the profile of their institutions

Institution	Profile of institutions
International	
Visit Empordanet	The project is coordinated by the municipality and the person responsible for the initiatives.
Porto Alegre Turismo Criativo	The creative initiatives are developed and guided by the technical team of the Secretariat of Tourism of Porto Alegre.
Easyfrascati	Coordinated by a private institution.
Áustria Criativa	It is an association, of which it is led by a director, a technical team (between 35 and 56 years old) and a network of partners. These help in promoting and developing the tourism product.
Studia in Italia	The project is an online agency and features a technical team of all ages.
Saint Jean Port Joli	It is coordinated and developed by a public institution.
Creative Tourism Network	The project is developed and guided by a company and a technical team specialized in the area of creative tourism.
Louvre-Lens	The project is developed and guided by a public institution and a technical team specialized in the area of creative tourism.
Toscana Promozione Turistica	It is coordinated and developed by a public institution and by public and private partners.
Salvador da Bahia	The creative initiatives are developed and guided by the technical team of the Secretariat of Tourism of Salvador da Bahia.
National	
Loulé Criativo	It is coordinated by the municipality of Loulé and by the tourism technical team.
Cerdeira Village Art & Craft	Did not answer.

Source: Own elaboration based on the interviews carried out to the 12 institutions at international and national level between July 2017 and March 2018.

3.3.1.2- Sources of supports and networks

The institutions interviewed (except one did not respond) present 3 main types of partnerships or network of partners: i) public and private institutions, companies and the international tourism of creative tourism (n = 7); ii) existence of a network of artisans and artists important for the development of activities and workshops (n = 1); iii) Existence of a platform to

promote the offer of the partners of the creative project (n = 3). The following narratives address some aspects in the theme of the section:

"(...) we at the regional level have a community (municipality)" (E3).
"(...) a collaborative platform with 7 partner tourism offices working together to promote, communicate and evaluate fate (...)" (E.10).

Of the 7 of the 12 interviewees, they did not receive any type of equipment and funding for the development of activities. It was concluded that most institutions (7 of the 12 institutions interviewed) may find it difficult to apply their action measures in the territory due to lack of equipment and funding support. For example, in the case of Visit Empordanet, because they did not receive a large amount of funding to promote and publicize their project, the project manager had to choose to promote their activities over the Internet. However, there are public and private institutions that did not need financing and equipment because they already have them. Many of them have obtained funding through programs to support the development of tourism projects in urban or rural areas and the equipment through the network of partners exists in their projects. The following narratives prove the situations covered in the paragraph:

> *"There was an initial concession to leverage the organization's main cost of funding at the outset, issued by the Austrian National Tourism Bank (...), as well as some support in regional cooperation (...) in cooperation with regional municipalities (...) "(E6).*
> *"We have carried out the above activities in our annual program of support for these low budget initiatives" (E.11).*

3.3.1.3-Contribution to organizational sustainability

Of the 12 respondents, 10 said that there are 3 main contributions to the sustainability of the institutions: (i) innovative aspects of rural accommodation, an increase in the number of creative tourism companies and teamwork among creative tourism institutions (n = 5); ii) institutions can create and preserve all resources so that economic, social and aesthetic needs can be met while preserving cultural integrity (n = 2); iii) creative tourism contributes to the valorization of local areas and products (n = 3). The following narratives prove some aspects spoken in this paragraph:

> *"People choose to take a vacation here because it has a different cultural aspect (...)" (E2).*
> *"Definitely yes! The UNWTO definition of sustainable tourism, ie" management of all resources in such a way that economic, social and aesthetic needs can be met while maintaining cultural integrity (...) "(E. 9).*

3.3.2-Engaging the "creative tourist" and best practices of international organizations

3.3.2.1-Profile and motivations of the participants in activities

According to the 10 institutions interviewed (2 did not respond), creative tourists are families and friends who seek unique experiences, professionals in the area of creativity and are of all ages. They are usually between the ages of 30 and 55, while groups of friends are between 25 and 35 years old, enjoy unique and authentic experiences and enjoy being close to the local community. The creative tourist needs to be an actor in the experience he is experiencing (Table 6). The following narratives show some aspects identified in this paragraph:

> *"Usually tourists are between the ages of 35 and 55 with children while groups of friends are between 25 and 35 years old. Creative tourists like to buy and consume local produce and are people who have average income to high (...) "(E3).*
> *"They are curious travelers interested in getting in touch with local people and knowing something unusual about history, local traditions and lifestyle (...)" (E.11).*

Table 6 - Views of the institutions interviewed on the profile of the creative tourists and their motivations

Instituitions	**Profile of creative tourists and their motivations**
International	
Visit Empordanet	They are between 35 and 55 years old, while groups of friends are between 25 and 35 years old.
Porto Alegre Turismo Criativo	They are between 40 and 55 years old, have high income and like to experience a new experience.
Easyfrascati	They are all ages and are professionals in the field of creativity.
Áustria Criativa	They like unique and authentic experiences and being close to the local community.
Studia in Italia	They are over 30 years old and like to learn something from the culture and the local community.
Saint Jean Port Joli	Did not answer.
Creative Tourism Network	Did not answer.
Louvre-Lens	They like unique and authentic experiences and being close to the local community.
Toscana Promozione Turistica	They like unique and authentic experiences and being close to the local community. The tourist needs to be an actor in the experience they are experiencing.

Source: Own elaboration based on the interviews carried out to the 12 institutions at international and national level between July 2017 and March 2018.

Table 6 - Views of the institutions interviewed on the profile of the creative tourists and their motivations (conclusion)

Instituitions	Profile of creative tourists and their motivations
International	
Salvador da Bahia	They like unique and authentic experiences and being close to the local community. The tourist needs to be an actor in the experience they are experiencing.
National	
Loulé Criativo	It has a high academic level, likes nature and is between the ages of 30 and 60.
Cerdeira Village Art & Craft	These are families and friends looking for unique experiences.

Source: Own elaboration based on the interviews carried out to the 12 institutions at international and national level between July 2017 and March 2018.

The 9 institutions interviewed (3 did not respond) conclude that there are 5 main gaps identified by tourists when visiting the destination: i) Concentration of tourism at weekends (n = 1); ii) the signposting of places are the problems in tourist destinations (n = 1); iii) poor public transport network (n = 2); iv) problems in communication and dissemination of creative destinations (n = 3); v) greater communication and cooperation between institutions (n = 2). The following narratives show some situations identified in this paragraph:

> *"(...) The tourists that are lodged in the coast, does not have means of transport to move to the parishes located in the interior of the municipality (...)" (E1).*
> *"Mobility and signaling are problems that can be recurrent in new tourist destinations" (E.10).*

3.3.2.2-Best practices and challenges in future

It is concluded that the 12 institutions interviewed presented 5 main good practices for the development of creative tourism initiatives: i) preserving customs and traditions and having a range of areas of activities (n = 2); ii) bet on the quality of the education of trainers (n = 1); iii) to focus on the quality of the tourism offer (n = 4); iv) create a good network of partners to facilitate the dissemination of the tourism product (n = 3); v) create creative tourism products that offer the visitor the opportunity to get to know the places deeply and learn something new (n = 2). The following narratives will prove that we spoke in this paragraph:

> *"(...) has ceramic schools and training courses for various and for professionals in the area of ceramics ... (E3)*
> *"We are trying to add public and private partners from various areas of Tuscany, sharing best practices, good knowledge and strategies to promote an authentic Tuscany by evaluating the history and culture of local traditions" (E11).*
> *"(...) diversifying tourism and opening up quality tourism" (E.12).*

According to the 9 institutions interviewed that answered the question about current trends and changes in creative tourism, it is concluded that there are 3 main tendencies and changes in creative tourism in the coming years: i) to increase the activities related to creative tourism, these new activities will attempt to portray the culture and traditions of the territory and put the tourist in contact with the local community (n = 4); ii) in the coming years, creative tourism must develop in a coherent and intelligent way (n = 1); iii) Activities should provide tourists with authentic and quality experiences (n = 4). The following narratives address some aspects spoken of in this paragraph:

> *"Creative tourism will grow as an established form of cultural tourism, and its ramifications will be increasingly creative and diverse, as more and more institutions and travelers embark ..." (E6).*
> *"I hope that creative tourism will develop in a coherent and intelligent way over the next few years, but I think it will always continue to be a niche market" (E.7).*

It can be concluded from the answers given by the institutions interviewed that there are 7 main challenges and opportunities for the development of creative initiatives and for the consolidation of the creative tourism project: i) Build a platform so that clients can share their experiences = 1); ii) to combat seasonality and increase the number of tourists during the year (n = 1); iii) improve spaces, increase the range of activities and develop information on the site in the short term and create a consolidated tourism offer recognized for its long term quality (n = 3); iv) greater knowledge of local handicrafts (n = 1); v) search for new markets (n = 1); vi) strengthen the network of partners (n = 3); vii) provide the visitor with greater contact with the local community (n = 2). The following narratives prove some aspects addressed in this paragraph:

> *"The big challenge is to combat seasonality. This is one of our goals. It's a big goal of Loulé, but also at regional level" (E1).*
> *"Put the leaders of local projects in contact with the inhabitants. Coaching and training to demonstrate the challenges of creative and innovative tourism for a changing territory "(E.10).*

Conclusions

Opportunities arising from the connection between tourist activities and tourists in a co-creation relationship have spread from countries in Oceania, Africa, and the Americas, and finally to Europe. The Mediterranean countries have more recente projects, perhaps because tourist products are normally associated with 'sun and sea' tourism and they have felt a strong need to diversify their touristic offerings to maintain a competitive 'edge'. The evolution of creative tourism can be subdivided into three stages: (1) prior to 2000: implementing cultural tourism initiatives adopting a creative approach, although creativity was not the primary purpose; (2) 2000–10: with the theoretical contribution of Greg Richards and the implementation of initiatives in other countries and geographic areas, with expanded participation in activities by tourists; and (3) post-2010: generating revenues, involving new audiences, improving projects based on creative tourism, and including additional geographical areas (Table 2). Rural areas are part of this new attempt to develop creative activities, but it tends to be rare to include them in creative destinations. Rural areas are interested in introducing new domains of activity, but are mainly focused on culture and popular art, as well as (now popular) activities related to arts/festivals, gastronomy, and wine.

Concerning international practices in creative tourism networks and platforms, there will be a challenge in the coming years to develop a more complete offering of creative experiences. Our review indicates that there are a number of areas where there is potential to develop additional information or to provide new creative experiences through regional, national, or international platforms: i) There is not always full information provided on the nature of the creative tourism activity; ii) The activities analyzed are mainly done in English, although some of them are taught in other languages. iii) In some places, there is no information about the activities developed on their websites, as in the cases of Creative Tourism Thailand, Creative Tourism Tuscany, Ibiza Creativa, Pays de Valées, and Studia in Italia; for cases where there is information on the websites, often the activity data shown is related to activities developed in other years and not current ones; iv) The prices of activities vary, offering variations, in most cases, proportional to the duration of the activity and the materials needed to carry it out; the average price of these activities is between 25 euros and 50 euros; v) The activities developed are mainly related to traditional arts, visual arts, gastronomy, and wines, although they are

sometimes not concerned with actively engaging the tourist; vi) The institutions analyzed are concentrated in Europe, especially in Southern Europe, in countries such as Spain, France, and Italy. In these countries, there seems to be a greater concern, through new types of activities, to attract audiences that can rejuvenate destinations. (Related to this, in the near future we intend to study how new activities can be implemented and how new audiences can be attracted. This information can be useful in re-targeting destinations.); vii) in the near-term future, existing creative tourism experiences can be diversified. As nowadays most people use computers and cell phones to write, calligraphy workshops will be most welcome. Book illustration, screen printing, risography, and binding are also alternatives to existing initiatives. And why not encourage the opportunity to be an actor for a day? This can be a memorable experience in some destinations.

In conclusion, creative tourism and its platforms have been developing more and more rapidly around the world and increasingly attracting a consistent number of participants. But research on the development, nature, and functioning of such networks and platforms remains sparse. We therefore suggest some fruitful avenues for future research.

One of the biggest gaps in our knowledge relates to the profile and motivations of the creative tourist. What types of people are attracted to creative tourism experiences, why do they participate, and what do they take away from the experience? Are they mainly domestic tourists, or are international travellers increasingly important? What kind of information sources do creative tourists use to find the experiences they participate in? The answers to these questions might also help us to understand the relationship between creative tourism and other forms of tourism. For example, given the concentration of creative tourism programmes in areas of Europe that already attract large numbers of tourists, to what extent are these experiences providing an alternative to the conventional tourism offer? What aspects of the experience help to differentiate them from other tourism products (for example, less participatory cultural tourism experiences) in the same region or destination?

Understanding the creative tourist and the relationship of creative tourism to cultural tourism can also provide important information relating to the ability of creative tourism to spread tourism to new areas. In the context of the CREATOUR project, for example, it is important to understand how creative tourism projects can help attract tourists to non-metropolitan and rural areas. It may also be interesting to investigate the extent to which creative tourism can help to

combat seasonality in rural areas and also in traditional tourism destinations. This is importante because a flow of creative tourists to areas with low population density can arguably help to support the creative life of small communities. It is also important to understand the profile, activities, and skills of the providers of creative tourism experiences. What motivates people to develop creative tourism supply? Are new experiences developed to satisfy the creative drive of producers, or to tap into tourism as a new source of economic support? What do the producers learn from the tourists, and to what extent is active co-creation taking place? In the context of the CREATOUR project, it will be interesting to analyze the way in which producers in small communities manage to develop and sustain their initiatives. Does the peripheral location of many of these experiences make it difficult to ensure a flow of tourists, and therefore provide year-round, permanent access to experiences? To what extent does a flow of creative tourists help the producers to continue their creative activities? In regard to the creative tourism networks and platforms, further research is needed on the best approaches to developing and managing these networks as both promotional hubs and capacity-building and knowledge-sharing entities. In addition, fruitful ways to distil and share the experience-based learning embodied within these organizations remains under-examined.

The main results show that after almost thirty years of discussion, creativity continues to be a fancy word which has not reached a consensus yet, even if it is still seen as a relevant instrument for growth and development of territories. This is also true in what concerns the touristic activity and the creative tourism concept. Creative tourism activities that are being developed worldwide, part of them around three decades old, confirm the model and theories installed since at least the 1990s, which highlight the notion that urban contexts are more attractive and are more likely to develop a sustainable model in this segment. As far as those areas are concerned, one will have a better chance to find more qualified trainers for the activities as the number of residents and tourists in these places is greater.

Institutions develop activities mainly in urban/predominant urban areas and most of the activities are developed in this kind of territories. Also, we can conclude that research on the subject has focused mainly on urban studies of industries and creative initiatives in global cities, capitals and large metropolitan areas, leaving aside small cities and rural areas.

There is not a significant difference between the profile of activities in those areas and the rural/predominant rural areas, even if they are more diversified in urban/predominant urban areas.

The idea that a successful approach to creative tourism is connected not only to its own definition but to the correct approach to a creative network in which the municipality and all entities and actors shall play a central role in the development of activities and creative experiences in smaller and medium-sized cities must be reinforced.

In addition, it should be noted that the concepts used on the analysis of the theories of large cities are reproduced in the same way for smaller ones, and cannot and should not be applied to the latter, let alone to the rural regions. These analyses lead to ignorance concerning the evaluation of the socio-spatial dynamics of this phenomenon in small cities and rural areas.

The lack of information on the prices of activities, their periodicity and on participants and organizers/lecturers, strong elements in the decision-making of potential creative tourists, makes us conclude that they operate mainly on a local and domestic market and that a more strategic kind of communication must be developed. Perhaps they could begin by creating partnerships, as in many countries there are already several institutions operating in creative tourism.

Although it was not possible to get information from most of the institutions, we ascertained that the residents of the municipality were the main participants in the activities. Once again, we should point out the fact that it is very important to identify the profile of the creative tourists and to find the reasons why their participation in these activities is still very small. The serious difficulties in getting an interview from the leaders of the institutions (some of them did not even provide a contact) lead us to think that they should be more open-minded about the market and that working together can be far more positive than working alone in such a globalized world. Communication channels between local and regional players need to improve; we should also try to strengthen the role of these agents through institutionalized partnerships with municipalities and official cultural and tourism associations.

The present research has got some limitations, even if it is the first time that it is done at international level. Part of the limitations derives from the absence of data from the institutions that offer creative tourism activities and the difficulty in revealing their practices. In future

investigations, it would be important to investigate how many of these creative activities are disseminated and promoted and through what kind of channels. There is this firm idea that a timely promotion of these creative agendas is going to be hard.

Finally, an urgent analysis on the creative tourist profile is also needed, but it will only be achieved with the help of the institutions that organize creative tourism activities. What type of people is attracted to creative tourism experiences and why do they participate? Which are their main motivations and their profile? What kind of information sources do creative tourists use to find the experiences they participate in?

The new practices for the improvement of creative tourism initiatives will have to be based on a better planning of the activities, both regarding an adaptation to the tourist profile and the typology of the activities, the adjustment of costs, reorganization of agendas and the reinforcement of cooperative partnerships in the form of organization, promotion, monitoring and evaluation.

According to the interviews conducted with the institutions, it is concluded that they are public and private institutions and online agencies, the team is made up of technicians and coordinators of the tourism area, are over the age of 33 years, focus on creative activities of great quality, intend to promote and disseminate local and regional culture through their activities, to create innovative and authentic tourist offerings and most of the interviewees (7 of the 12 respondents) did not receive any type of equipment or funding to develop their project activities. Interviewees also want to combat seasonality, ie increase the number of tourists throughout the year. For this, it will be necessary to create new tourist offers throughout the year. Creative tourism can be a good example to combat seasonality in tourism. The institutions interviewed also said that in the short term, they should improve spaces, increase the supply of activities and increase information on websites, create a consolidated offer recognized for its quality, increase knowledge of local crafts, create means for tourists can share their creative experiences, seek out new tourist markets, strengthen the network of project partners and increase contact between the tourist and the local community (Table 1). The 12 institutions interviewed consider as good practices to preserve customs and traditions, to focus on the quality of training and trainers, to create creative tourism products that offer the visitor the opportunity to get to know the places deeply and to learn something new through experience and to create a good network of partners to facilitate the dissemination of the tourism product. The institutions interviewed consider that

innovative aspects of rural accommodation, increasing the number of companies in the area of creative tourism, teamwork among institutions in the area of creative tourism, the creation and preservation of all resources so that the economic, social and aesthetic needs can be met, preserving the integrity of culture and enhancing local products can lead to the development of creative tourism and the sustainability of the institutions responsible for these creative initiatives.

In relation to project networks and partners, it is concluded that public and private institutions are linked to regional, national and international networks (Creative Tourism Network). Some of the institutions interviewed present a network of artisans and artists important for the development of activities and workshops and a platform to promote the offer of the creative project partners.

Regarding trends and changes in creative tourism, respondents said that to increase activities related to creative tourism, these new activities will have to portray the culture and traditions of the territory and put the tourist in contact with the local community. They also added that, in the coming years, creative tourism should develop in a coherent and intelligent way and that activities should provide tourists with authentic and quality experiences.

According to the institutions interviewed, the profile of the creative tourist consists of people between the ages of 35 and 55, families and friends who seek unique and professional experiences in the area of creativity. This type of tourists likes to enjoy unique and authentic experiences and close to the local community. The tourist needs to be an actor in the experience that they are experiencing. That is, to be involved in all the moments of the activity.

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Appendix

CREATOUR

Creative Tourism Destination Development in Small Cities and Rural Areas

Interview guide for institutions associated with creative tourism

Interview nº. ____ Local: _____

The present interview is part of a research project supported by European funds (through COMPETE2020, POR Lisboa, POR Algarve) and the Portuguese Foundation for Science and Technology (FCT).
CREATOUR is a multidisciplinary research initiative, supporting collaborative research processes. The three-year project aims to link the cultural / creative and tourism sectors by developing an integrated research and application approach to catalyze the creative tourism in small cities and rural areas across the country. During the project, five research centres are working with various of cultural / creative organizations and other partners located in small cities in the North, Center, Alentejo and Algarve regions of Continental Portugal. Within the scope of this project, we are interested in collecting information from each institution about the activities carried out in the field of creative tourism and its degree of success.

I will start by asking you a few questions about your institution's insertion into creative tourism.

1. Which one is your institution profile? (Start of duties; Mission and objectives underlying the creation of the institution, elements that are part of the institution, ...)
2. What lines of action have been followed in recent years in creative tourism (activities carried out, means of dissemination, place of accomplishment, involvement of tourists and community and results obtained)?
3. Have you ever received any kind of equipment and / or funding to carry out creative tourism initiatives? What programs did you receive, what year(s) and what were the goals you mentioned in the applications?
4. In your perspective, what were the main challenges and opportunities that emerged from the creative tourism initiatives developed by your institution?
5. In your perspective, what are the main challenges and opportunities for creative tourism initiatives that your institution may / will have to develop in the short term (over the next two years) and in the medium term (over the next five years) ?
6. What do you consider to be the best practices arising from your creative tourism initiatives and what other good practices do you identify in relation to creative tourism?
7. In your perspective, how does the development of creative tourism contribute to sustainability (financially, in terms of partnerships and in terms of national and international visibility ...) of your institution?
8. Is your institution based on any network or platform? Do you have any partners who carry out joint activities with your institution? If yes, what workshops and activities do they develop and from when? If you do not have partners or are based in platforms / networks, what workshops and activities do you develop?
9. What is your opinion on current trends and changes in creative tourism? And what do you think will happen in the future?

10. In your opinion, what is the profile of creative tourists? And what are your motivations?
11. In your perspective, what are the gaps that tourists identify when visiting a destination? (Products, communications, complementary services or others)?´
12. Would you like to receive updated information on the CREATOUR project? If so, can we keep some of your information?

I will, finally, ask you some more personal questions.

Name: **Age:**

Name of institution:

Role of the representative:

What studies do you have?

Thank you very much!