

Conference

Emerging and Future Trends in Creative Tourism

7–9 June 2018

University of Minho,
Gualtar, Braga

Abstracts Book

Keynote
Speakers

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CREATOUR (project nº16437) is funded under the Joint Activities Programme of Portugal 2020, by COMPETE2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.



2nd INTERNATIONAL CONFERENCE – EMERGING AND FUTURE TRENDS IN CREATIVE TOURISM

7th, 8th and 9th June 2018

University of Minho, Campus Gualtar, Braga, Portugal

The International Conference “CREATOUR 2nd International Conference Emerging and Future Trends in Creative Tourism” aims to continue the works developed in the first Conference at Curia (May 2017). It will bring together creative tourism researchers with creative tourism networks that will discuss the research and practice of creative tourism.

The information and results on the development of the creative tourism network – CREATOUR – focusing on small cities and rural areas within the Norte, Centro, Alentejo and Algarve regions of Portugal, is another aim of the Conference. The conference is organized within the project CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas (Desenvolver Destinos de Turismo Criativo em Cidades de Pequena Dimensão e em Áreas Rurais). The overall objective of CREATOUR is to develop and pilot an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal, developing strong links within and amongst regions. CREATOUR is a national three-year project (2016-2019) funded under the Joint Activities Programme of PORTUGAL 2020, by COMPETE2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.

The project builds on three interlinking dimensions of recent cultural and creative industries development in Portugal: (1) the development of artistic and creative industry hubs (“arts centres” or “creative factories”) in repurposed former industrial buildings or in restored heritage sites in many small cities and rural areas; (2) growing attention to the (re)vitalization and valorization of tangible and intangible cultural traditions throughout the country; and (3) the growth and development (and heightened visibility) of culture and design-related creative products in Portugal.

WHAT IS CREATIVE TOURISM?

Creative tourism offers visitors the opportunity to develop their creative potential through active participation in workshops, courses and other learning experiences that are characteristic of the destination where they are taken. Creative tourism allows visitors to deepen contact with the local culture by directly participating in cultural/creative activities and being involved in the creative life of the destination (rather than just displaying creative products, for example). The creative tourism approach allows the destination communities and regions to benefit from significant advantages, and enables artistic and other creative activities to play a driving role in broader socio-economic development.

WHO IS ORGANIZING?

The conference is organized within the project CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas (Desenvolver Destinos de Turismo Criativo em Cidades de Pequena Dimensão e em Áreas Rurais). The overall objective of CREATOUR is to

develop and pilot an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal, developing strong links within and amongst regions. CREATOUR is a national three-year project (2016-2019) funded under the Joint Activities Programme of PORTUGAL 2020, by COMPETE2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.

Building on a twofold approach, CREATOUR intertwines Theory and Experimentation, combining multidisciplinary theoretical and methodological frameworks, cultural mapping, and benchmarking exercises with the development of an array of Pilots, or creative tourism case studies.

CREATOUR promotes the potential for the development of human-scaled, interactive, creative tourism featuring creativity- and culture-based experiential tourism experiences. Focusing on smaller cities and rural areas in which active cultural organizations and creative enterprises currently operate, the project aims to foster new or enhanced tourism offers building from local strengths, knowledge, skills, and traditions. The project aims to develop a sustainable creative tourism that is socially, culturally, environmentally, and economically rooted in specific places and is sensitive to these dimensions. It aims to give added value to cultural and creative traditions, skills, and knowledge as well as to emerging creative practices and pathways.

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INVITED KEYNOTE SPEAKERS

Patrick Brouder, University of Brock (Canada)
Daniela Jelinčić, Institute for Development and International Relations, Zagreb (Croatia)

INVITED INSTITUTIONS

Michelle Smith, Easyfrascati (Italy) | Plenary session 'My Experience in Creative Tourism'
Rita Ferreira, ADERE Peneda-Gerês (ADERE-PG) | Representant from North Region
Humberto Figueiredo, Mosaico – Conímbriga and Sicó | Representant from Centre Region
Jorge Martins, Genuine Alentejo | Representant from Alentejo Region
Carita Santos, Loulé Criativo | Representant from Algarve Region

PRESENTERS' ABSTRACTS

INVITED KEYNOTE SPEAKERS

RURAL RESILIENCE THROUGH TENACIOUS TOURISM

Patrick Brouder¹

¹University of Brock, Canada

In the 21st Century rural regions with a strong tourism profile are no longer seen as laggards but as leaders. This is, in part, because tourism has proved to be particularly tenacious vis-a-vis many traditional economic sectors thus helping increase regional resilience through balanced diversification. In this presentation, I will share my experience from a decade of research in a diverse group of communities and show how tourism has become an integral part of community economic development with the added benefit of increasing social resilience in rural areas.

Brief-bio: Patrick Brouder is a Researcher at Vancouver Island University, Canada, and a Senior Research Fellow in the School of Tourism and Hospitality, University of Johannesburg, South Africa. He serves as Chair of the Economic Geography Group of the Canadian Association of Geographers and on the Steering Committee of the International Polar Tourism Research Network (IPTRN). He is a resource editor for *Tourism Geographies* and an editorial board member for *Polar Geography*. He is the co-editor (together with S. Anton Clavé, A. Gill, and D. Ioannides) of *Tourism Destination Evolution* – an edited volume bridging economic geography and tourism studies.

THE MAGIC CIRCLE – FEEL TO CREATE, AND CREATE TO FEEL: EMOTIONAL EXPERIENCES IN CREATIVE TOURISM

Daniela Jelinčić¹

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How to leave a positive impression of a destination and how to create meaningful visits? Experience economy may have answers to that question. A destination image is acquired through spontaneous or created experiences. While it is difficult to manage spontaneous experiences, it is possible to create authentic and pleasant ones which may be even controlled in order to leave positive impacts both on tourists and locals. Such experiences are based on creating different innovative, spectacular and sensory stimuli which engage tourists to identify with them and/or to participate and co-create. As to achieve a real response in tourism experience, it is necessary to stimulate emotions tourists are able to identify with. The paper focuses on the principles of experience creation as seen through the lens of neuroscience and psychology as to provide theoretical grounds. It elaborates experience creation by using all five senses: sight, hearing, smell, taste and touch. All with the goal to stir visitors' emotions as to create memorable experiences which are inherent to successful creative tourism programmes.

Brief-bio: Daniela Jelinčić is a research adviser at the Institute for Development and International Relations (IRMO) in Zagreb. She holds a Ph.D. in ethnology from the University of Zagreb and her specific interests are in cultural tourism, cultural/creative industries, cultural policy, creativity,

experience economy and social innovations. Also, she teaches cultural tourism, economy of culture, cultural heritage management, creative industries at the University of Dubrovnik, University of Zagreb, Edward Bernays First College of Communication Management in Zagreb, and at the UNESCO Chair for Cultural Heritage Management and Sustainable Development, Institute for Social and European Studies (ISES) in Kőszeg, Hungary. She is the author of several scientific books (Innovations in Culture and Development: The Culturinno Effect in Public Policy; ABC of Cultural Tourism; Culture in a Shop Window; Culture, Tourism, Interculturalism), a number of scientific articles and book chapters, national/international studies as well as of several national/local strategic documents, and served as the Council of Europe expert for cultural tourism.

INVITED INSTITUTION

MY EXPERIENCE IN CREATIVE TOURISM EASYFRASCATI (ITALY)

Michelle Smith¹

¹ Easyfrascati, Italy

My personal experience in general tourism started at 18 years of age, when I became a destination rep for a large travel company in Rome, moving on to other agencies as a tour escort for incentive trips offered to large corporations. Afterwards, hotel management, so, I have been in the tourism trade for 2/3 of my life.

In 2014, by now I was a guide in a winery, I decided to set up my website easyfrascati.com, which got a CTN award after just a year. The reason I did this is because, as quite typical in some parts of Italy, there wasn't anything like it, even though there was a need to develop tourism in the area, and most importantly, there was so much potential for doing so.

Frascati, in the Castelli Romani is just 28 minutes by train from Rome and has a fantastic history and some amazing landscapes as well as quaint neighbouring villages. But no one was promoting it properly. Not even the winemakers (whose wine is famous worldwide) were developing incoming tourism to increase their wine sales and it seemed a waste. I made my own website using Weebly, that doesn't require any knowledge of code - showing that you don't have to spend thousands to do something useful, and demonstrating that the town could do more with tourism. It gave them somewhere to start. More and more wineries are now opening to the public often offering collateral activities like cookery courses and foodie tours of the town. There is a lot of curiosity about local typical food and all sorts of local businesses benefit.

The reason I say this, is to underline that destinations or potential destinations often underestimate their appeal to tourists. So here comes my first bit of advice from my own experience: ALWAYS PUT YOURSELF IN THE SHOES OF YOUR POTENTIAL TOURIST. What do you have that they would see as special or different? A community of artisans? Lots of farms? What is it that makes your area particular? Identify it and work from there. In my area, it is wine territory, so I based my activity around the wineries. You can develop tourism in an area that doesn't have any natural attractions, as long as the people are special. People living in a place are the resource. Discover them then get together to create a team.

If you don't know where to start, look at what other towns are doing, not just your own country but worldwide. Find a good model and copy it even. Today with the web and many new tools we have it has got so much easier to find clients and to get ideas. Have you seen some of the things that are being booked by tourists? "flower crown aperitif", "paper flower power" "hyper lapse video making" "glass decorating" "cherry blossom viewing"...and the list goes on...get creative! Work with what you have. Towns or areas that will be most successful are those that offer an authentic experience and make their guests feel included.

Brief-bio: Born in Australia in 1963, my English parents had emigrated looking for a brighter life. We returned to London in 1967, later moving to an idyllic country village. I decided to move to Rome after finishing my O'levels at grammar school, putting on hold my ambition to go to Art College.

I found my first tourism occupation with the Compagnia Italiana Turismo just before my 18th birthday as their destination representative. This seasonal position was followed by many more with various travel companies, including some of Rome's largest incentive organisers.

Eventually I was employed by a hotel and remained in Hotel management for 15 years. In the meantime I made sure I learnt as much about the local history as possible, I continued to paint in oils and watercolour and a passion for wine and wine tourism emerged. By now I was living 30 minutes outside Rome in an area called the Castelli Romani, famous for Frascati Wines and was acting as guide and sommelier at local wineries.

I set up a tourism website in 2014, filling a gap that I could see, that wasn't being filled by the local administration. I gradually managed to convince many local wineries of the importance of letting tourists visit them. I was invited to write a report on local tourism (Swot analysis) during the electoral campaign of 2017, I have organised various events including a conference on a local historic manuscript, wine events and an International Painting Event. All of which have been 'not for profit'.

Currently I continue being a winery guide, a painter, web designer, translator and an enotourism consultant and maintain my website www.easyfrascati.com

MOVING FROM CULTURAL TOURISM TO CREATIVE TOURISM

ARCHAEOLOGICAL SITES, NEW TECHNOLOGIES AND SOCIAL INCLUSION: KNOCKING DOWN DISABLING BARRIERS

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This work focus on the importance of equal rights to disabled people in matters related to cultural heritage fruition. Few historic buildings or past sites – due to their essence – gather necessary conditions to materialize its visit by certain segments of population. It is assumed that structural changes to buildings or sites imply significant changes to their inherent features, especially in matters of historical value. Along that, expensive projects applied to non-modern architectures or sites feed an outdate idea that no matter the solution, it simply won't work. In order to discuss the general state of art on this matter and, at the same time, to explore a way to reverse some of its limitations, some ideas linking together archaeological sites and new technologies are explored. The emphasis will be directed to some North Portuguese case studies: megalithic monument of Barrosas (Vila Praia de Âncora); Church of Tresminas, Roman mining complex of Tresminas, and Castle of Aguiar (Vila Pouca de Aguiar); statue-stelae of Faiões, rock art of Tripe de Mairós, and Fonte dos Militares (Chaves); and rock art of Breia (Viana do Castelo). Using advanced technologies (such as photogrametric models, real time drones footage, 3D VR glasses, 3D models and 3D prints), and alongside with monuments/sites, this approach will also include the use of materialities (by showing some 3D prints), trying to reach a new level of sensory and cognitive experience.

KEYWORDS: Cultural heritage; equal access; inclusive tourism; 3D contents.

CULTURAL TOURISM ECOSYSTEM: SEARCHING NEW CREATIVE MODELS

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The cultural tourism ecosystem is integrated with a creative dimension, to which is added a complex interconnectivity between stakeholders, resources, and organizations. This work based on a documental analysis and literature review, intends to suggest a new creative “Tourism Ecosystem model”, creating and delivering unique tourism experiences (indorsing co-creation of value), integrating responsible and collaborative approaches among all stakeholders (increasing coopetition networks strategies) and being a low density territory catalyst (strengthening and safeguarding the cultural landscape). As result, several benchmarks will be presented to illustrate best practices.

KEYWORDS: Ecosystem; Cultural & Creative Tourism; Coopetition; Tourism Experience.

THE WAY – FILM-INDUCED PILGRIMAGE, FROM CULTURAL TO CREATIVE TOURISM

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The creative arts include film and it is this medium which has cast a long-established personal activity in a different light. Whilst the Camino has existed for hundreds of years, attracting half a million visitors a year in the 13th century, the motivations of travellers have evolved in the last decade or two. The search for personal meaning has been influenced by the advent of Web 2.0 for cultural tourism has been transformed into creative cultural tourism as User Generated Content (UGC) provides for the co-creation of experiences.

A film based on the Camino, *The Way*, had its premiere at the Toronto International Film Festival on 10 September 2010. This paper briefly reviews the nexus where pilgrimage and tourism meet before examining how Web 2.0 has transformed a form of cultural tourism into creative tourism when UGC, such as TripAdvisor, Facebook, and the Camino de Santiago Forum, itself, permit co-creation. The findings demonstrate a clear link between the film and motivation to undertake the Camino, emphasising how the distinction between organic and induced destination image has become blurred. These individuals are inadvertent creative cultural tourists in as much as they have used technology to co-create their experience.

PORTUGUESE CONTEMPORARY ARCHITECTURE AS CREATIVE TOURISM?

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In spite of architecture, since the beginning of the era of modern tourism, being the main reason for people traveling around; contemporary architecture has only lately reached the status of attraction. From our experience, as architects organizing and guiding foreign people interested in contemporary architecture in the Portuguese territory, we'll argue about which kind of tourism this is. If it is professional or cultural tourism, which are the possibilities of becoming creative tourism, or at least of contributing positively to the main goals of this kind of tourism. We are referring to Creative Tourism's assets such as diversification of the tourist offers, attracting people with high purchasing power, optimization of the existent buildings, better spatial distribution of tourism within Portugal, season complementarity to sun and beach tourism, authenticity and sustainability, and the inherent intercultural / 'inter'professional dialogue among others. Cultour was founded in 2005, a company composed of architects, which is focused on the disclosure Portuguese architecture and deals with the organization of visits to contemporary buildings. As we were pioneers in Portugal, we searched for partners abroad, whom we've met within Guiding-Architects Network. This is an association composed of over 30 different and independent companies located worldwide, from America to Australia, all managed by local architects or by professionals related to art or architectural historians or journalists. The above-mentioned

discussion will be enriched by our involvement as part of the managing board of this network in the last two years.

KEYWORDS: Architecture; architecture tourism; cultural tourism; creative tourism.

MOVING FROM CULTURAL TOURISM TO CREATIVE TOURISM: THE CASE STUDY OF LOULÉ

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Over the years, there has been a massification of Cultural Tourism which has led to the appearance of numerous problems that affect both the locals and the tourists themselves. These changes meant that the demands and expectations presented by the tourist were increasingly high, forcing local people to change their offerings. We witnessed the emergence of Creative Tourism that is based on endogenous factors of destiny. In this type of tourism, the local community is very important, since it expresses in itself a natural authenticity about the culture of that destination, which, consequently, will be transmitted to the creative tourist in the truest and purest form. Since the purpose of the tourist trip is to be in contact with the culture of that destination, there will be no more stimulating form than this. In this context, the present article tries to address the creativity in the tourism, emphasizing the importance of the simple practical contact of the tourist with the culture of the place and the bonds that are created with this contact; it also presents an approach of the Cultural and Creative tourism. It's noticed that the Creative Tourism is a weapon of reaction to the problems that are installed in the localities, presenting itself as a means to help their development. As everything arises with the change of the profile of the tourist, the "Profile of the Creative Tourist" is addressed. Then, creative tourism offers are analyzed, giving the example of a case study in Portugal, "Loulé Criativo".

KEYWORDS: Cultural Tourism, Creative Tourism, Transformation, Development.

CREATIVE TOURISM AND PEDAGOGICAL TOURISM AS BOOSTERS OF THE CULTURAL HERITAGE: A PROPOSAL FOR PENEDO (ALAGOAS STATE-BRAZIL)

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Creative tourism aims to add new value to the cultural heritage of places and it offers visitants an opportunity to develop their creative potentials by means of learning experiences in the destinations. It uses the local cultural heritage to engage visitants and residents in shared activities. This way, tourist activities can empower local populations and may act as a support to

the creation of new opportunities for the communities. This work aims to discuss the concept of creative tourism in connection with the more recent concept of pedagogical tourism in the historic municipality of Penedo in the State of Alagoas, Brazil. Works developed by the Laboratory of Pedagogical Tourism in the Universidade Federal de Alagoas (UFAL) have successfully fostered research and applied actions to explore cultural guided tours of Penedo. Method was based on an action research approach. Results have supported the creation of an Guide Association of Pedagogical Tourism which design and run local interpretive guided tours. Emphasis was placed on mapping local cultural elements which can be explored in connection with the community daily relations. This way, visitants have the opportunity to creatively experience the local cultural heritage. At the same time, the study has identified that tourism development in Penedo has fallen short of its full potential. It is proposed that using creative tourism principles may be a leverage to effectively explore the part of the local heritage that has so-far been neglected.

THE SYNERGIES BETWEEN CREATIVE INDUSTRIES AND CREATIVE TOURISM: FROM THE PARALLEL EVOLUTION TO THE CONTEMPORARY MERGING

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Creative and cultural industries are a driving force to develop local communities. In addition to the economic and quantitative contributions, the local wealth of a destination should be measured by the human and cultural values. The culture, the creative industries and the tourism represent an essential role to transform the modern society. The sinergies among culture, tourism and creative industries has been increase in the last years. One of the most fascinating topics for a researcher is to study the gap that separate these three concepts.

The first part of this paper explains and describe the creative industries related with the tourism field and local development. Subsequently, it is studied the evolution from cultural tourism to creative tourism and the differences and similitudes between this two notions. In addition, it is investigated the sectors that link creative industries and tourism to give rise creative tourism. The second part of the article analysis the relation between local development and creative tourism through two cases studies (Avilés, Asturias and Bilbao, Vizcaya). Finally, it is written some conclusions about the evolution and the future of the creative tourism.

KEYWORDS: creative tourism; cultural tourism; creative industries; local development.

CULTURAL TOURISM AND THE EXPERIENCE OF LOCAL COMMERCE: THE CASE OF ALMADA STREET, IN OPORTO

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Cultural tourism involves the consumption of cultural manifestations, such as festivities, shows, art, cultural heritage and social practices of the resident population, being that, besides the

consumption of elements alluding to the past, we are also faced with the consumption of the way of life and of the culture of the resident population of the places of destination. Thus, authenticity and originality are fundamental elements for the affirmation of touristic locations, as well as the promoted interaction and the way that cultural manifestations are apprehended by tourists.

Almada Street, in the city of Oporto - Portugal, known for its traditional trade associated with ironmongery, in recent years has given way to spaces for lodging, catering and design. These new spaces emerge combining culture, identity and creativity with the purpose of providing clients with moments of well-being, in unique and authentic advertised spaces, decorated with inspiration in art and tradition. These entrepreneurs focus on culture, creativity and authenticity as a way of tourism marketing in order to provide visitors with experiences based on the identity of the city and on its ways of life.

Since Oporto has had a significant increase in the number of tourists, we intend to realize, through an exploratory case study with a qualitative methodological approach based on the use of the interview technique, how these spaces, that promote themselves as being unique and authentic and strongly linked to the local tradition and culture, have been promoting the tourism of experiences. The investigation has been under way since January 2018.

THE CULTURAL EVENTS AS AN EXAMPLE OF CO-CREATION

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Cultural Tourism is increasingly seen by stakeholders and consumers as a kind of tourism that aims and relates heritage, landscape, culture and people. Nowadays, the innovation and creativity of tourist destinations allows the local population, tourists and existing infrastructures to be embraced, offering a unique singularity to the place of destination. Culture then emerges as a catalyst for tourism creativity, in the sense of giving value for intangible heritage and existing resources. The homogeneity of the entrepreneurial fabric allows smaller cities to re-create new segments of target consumers, where cultural events become the motor of development for the cities as a community center accessible to all, such as: allows the decoupling of the year seasons, in order to allow the promotion and the dissemination of the destination, which positively influences local populations; in addition to the holistic capacity of playing with other tourist segments, in the search for the creation of synergies. For this study, we propose to present the annual events as an added value for cultural and creative tourism, with the city of Braga as scenario and recognition of the Media Arts region by UNESCO - in a year in which the Cultural Heritage is assumed as a catalyst at European level -, in the sense of applying ICT in the resources linked, as a growing interest for the local and foreign consumers. Thus, we seek not only to present possibilities for transforming cultural opportunities, but also to show how culture and creativity can become allied to Tourism.

KEYWORDS: Cultural Events, Cultural Tourism, Creative Tourism.

MAKING A MUSICAL INSTRUMENTS IN SANTIAGO DE COMPOSTELA: A PROPOSAL OF CREATIVE TOURISM

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Santiago de Compostela is the capital of Galicia, known worldwide for the Camino de Santiago, pilgrimage route with centuries of antiquity that attracts an enormous amount of visitors annually. At the same time, the city is also a cultural tourism destination, where tourists can carry out numerous activities, from guided tours to the heritage of Compostela, to gastronomy workshops, in experiential tourism. However, in the city there are still no tourist activities that aim more than experiences. In this case, this work aims to present the potential of traditional Galician musical instruments for the design of creative tourist activities. Specifically, the idea arises from courses of construction of tambourines organized by an association of neighbours, which, in its convocations, always had a high demand by foreigners residing in Santiago de Compostela. The work is done in two stages. The first consists of the presentation of the activity (duration, final results, how to take the result home...) and the second through a self-administered survey to potential clients of the courses, to identify the interest for an activity that brings heritage, craftsmanship and active experience. With this work we seek to offer new discussions on the use of intangible heritage of places, hoping to add knowledge both for its conservation and for the diffusion among visitors.

KEYWORDS: Cultural tourism; Intangible heritage; Musical instruments; Creative tourism; Popular culture.

UNMASKING THE CARETO THROUGH THE THREAD OF THE COSTUME – WORKSHOP OF TRADITIONAL WOOL BLANKETS

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In this article we propose to revisit the cycle of production and transformation of natural wool in the northeast of Portugal, reflecting on the present context and the disappearance of the traditional weaving of wool in manual looms, to make the blankets, that from a long time have been used to make the typical Careto costume, in the small village of Podence. The Careto of Podence – a masked character that appears during Carnival celebration – with a costume that used to be made only of natural wool, and the cattle bells he uses on its belt, is today an element of transmission and connection to the recent past of a community, which economy and social structure was deeply related to agriculture and cattle raising. Despite the socio-demographic and economic changes that occur from the early 60's, the people of Podence have found different alternatives to keep making the Careto costume. Understanding the efforts of the community and

the importance of the costumes to the safeguarding of the traditional Carnival celebration – inscribed in the National Inventory of Cultural Heritage since 2017, as well as the popularity of the Carnival of Podence, we reflect on the development and implementation of creative touristic experiences, aimed at recuperating the traditional looming of wool blankets.

KEYWORDS: wool cycle; Podence caretos; intangible cultural heritage; creative tourism; cultural tourism; handicrafts; environmental sustainability; micro-economy; Trás-os-Montes; tourism experiences.

POTENTIALS OF VALORIZATION OF ARCHAEOLOGICAL HERITAGE IN ISTRIA COUNTY – FROM CULTURAL TO CREATIVE TOURISM

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The paper will present the conceptual and analytical framework for the research on the sustainable development potential of archaeological heritage in Istria County (Croatia), through cultural and creative tourism. Starting from the comparative analysis of the European as well as regional and national best practice in valorisation of this specific category of heritage, the authors will propose the innovative research methodology as well as the most appropriate models of sustainable valorisation of archaeological heritage, such as the eco-archaeological parks, open-air museums and interpretation centres, living history programs, cultural routes and educational paths, as well as community digs and practical workshops as models of participatory heritage management which would involve the local community too. The research will include a hybrid methodological approach, combining qualitative and quantitative methods and interviews with all interested stakeholders (local community, visitors, experts). The main aim of the research, which makes part of the broader project (Archaeocultour) is to develop a successful strategy for sustainable cultural and creative tourism growth in the most developed Croatian tourist region, Istria, characterized by abundance of archaeological sites, which are unfortunately still not adequately valorised, presented and interpreted. The preliminary analysis indicated the lack of comparative thinking in this area as well as the need to use and promote the European best practice in development of sustainable cultural and creative tourism destinations, proposing the models to present and valorise the regional archaeological treasure in the most proper way.

KEYWORDS: archaeology; cultural heritage; sustainable development; creative tourism; Istria, archaeology; cultural and creative tourism; participatory heritage management.

UNDERSTANDING CULTURAL AND CREATIVE TOURISTS' BEHAVIOUR THROUGH EXPENDITURE PATTERNS AT WORLD HERITAGE SITES: A CHAID ANALYSIS

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World Heritage Sites (WHS) have been facing new challenges, partially due to a different tourism consumption patterns. As it is highlighted in a considerable amount of studies, visits to these sites are almost justified by this prestigious classification and motivations are closely associated with their cultural aspects and quality of the overall environment (among others, Marujo et al, 2012). However, a diversity of tourists' profiles has been underlined in the literature. Adie and Hall (2017) highlighted there has been little research into the more specific group of visitors who frequent World Heritage Sites, especially in regards to their demographic characteristics. Authors also claim for the necessity to understand the market segments of visitors to World Heritage Sites to help provide both positive tourist experiences and assist site conservation. Boztug et al. (2015) argued that the concept of hybrid consumers has not been explicitly discussed in the tourism literature to date, the observation has been made that some tourists do not behave in the way one would expect them to when on holidays. Considering this a relation between this segments (visitors who frequent WHS; hybrid consumers and creative tourists), should be analysed in a market segmentation perspective. Starting from the results obtained in a previous study about cultural tourists' profile, conducted during the year 2009 in the city of Évora, Portugal, it is our intend to compare the results with a recent survey applied to the visitors of the same city. Recognition of Évora by UNESCO in 1986 as "World Heritage" has fostered not only the preservation of heritage but also the tourist promotion of the town. This study compares and examined tourists' profile, regarding from the tourists' expenditure patterns in Évora. A total of 450 surveys were distributed in 2009 and in 2015 the same numbers of surveys were collected, in 2017 a total of 300 surveys were collected. Chi-squared Automatic Interaction Detection (CHAID) was applied to model consumer patterns of domestic and international visitors, based on socio demographic, trip characteristics, length of stay and the degree of importance of push and pull factors. CHAID allowed find a population classification in groups that able to describe the dependent variable, average daily tourist expenditure. Results revealed different patterns of daily average expenditure amongst the years, 2009, 2015 and 2017.

BETWEEN PATHS AND CONDIMENTS: FROM LIME TRADITION TO ALIMINARY TRADITIONS

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Our professional experience on creative tourism started a bit by chance, integrated on the development of a cultural tourism project, inspired by the old lime production in Algarve. In that scope, we had the necessity of strengthen the product by creating complementary contents to the interpretative walks that were our initial focus. However with the progression of our work and mainly after a good reception of the first actions, we verified that the creative component could even be the strongest point of the project. This has triggered the interest on involving on other creative tourism projects, exploring different themes. It is in this context that appears our product integrated on Creatour network and it is related to the region alimentary traditions.

With this communication we intend to trace our way since the creation of the route Caminhos da Cal e do Barro, until our first creative experiences in the context of Tempero.

These touristic products affirm themselves as cultural offers, connected to the history and heritage of the region where they are developed. However they have different roots, on the first case the contents are originated from an academic study and are based on historic sources and memories from that crafts industry; the second was planned from the beginning as a creative tourism project, based on the local alimentary traditions and explored on the scope of visual subjects.

Our participation on this conference allow us to deepen the theme of building creative tourism offers, with an identitary and sustainable character in the algarvian region, at the same time that we share our experience and challenges as content creators and promoters.

KEYWORDS: Cultural tourism; creative tourism; culture and identity in Algarve; communities and territories; cultural mediation and creativity.

CREATIVE TOURISM: AN OBJECT OF GOVERNMENTAL POLICIES IN BRAZIL?

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Faced with the context of constant crises in the old development model, culture and creativity have gradually gained recognition in plans and policies that have valued these as components for a competitive and inclusive economy. This context has strong implications in the tourism sector, once creativity, considered vital for the economy and the development of societies, is also important for the implementation of tourism development models, within a more differentiated perspective. In this sense Creative Tourism (TC) emerges as an alternative to traditional models of cultural tourism and as a potential worldwide trend. In Brazil, contrary to what has been observed in some European countries, it is not possible to identify clear governmental policies to deal with the development of CT. The Brazilian situation brings a question: how have the national and subnational governments in Brazil been positioned in front of the TC? Thus, this article aims investigate the appropriation of the TC in the development agendas of national and state governments in Brazil in the period of 2010-2018. In methodological terms it was applied the

research and interpretive analyzes over online public documents, focusing in the actions ate the federal and state level. As result it was verified some determinants / conditioners of the CT in the plans analyzed. Finally, it was observed that national and regional governmental actions at the state level in Brazil, requires improvements for an effective application at local level of the TC, in addition to a discursive political plan involving a possible creative economy.

CREATIVE TOURISM OPPORTUNITIES AND
CHALLENGES FOR ARTISTIC AND CULTURAL
ORGANIZATION

PARTICIPATORY ART & FOOD EVENTS IN EUROPEAN PERIPHERAL MUSEUMS: MAIN LESSONS FROM THE IN-NOVA MUSEUM PROJECT

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What are the challenges of a museum located in a peripheral area or in a geographical center but cultural periphery? What strategy is the Director expected to implement in order to reach new audience? Art and food are two necessities of life and a strong vehicle of local identity: how can local community cooperate with the peripheral museum to reinforce the synergy between art and food?

The EU funded “In_NovaMusEUm: Museums come back to the local community through Art&Food” project wanted to answer these questions. The project aimed to strengthen the capacity to attract new audiences of European museums located in peripheral areas, through activities of audience development related to Art&Food, valorization of museum artworks collections connecting them with local cultural heritage (focused on gastronomy).

In this presentation, we will share the main lessons learned and main challenges faced during this 18 month project, led by Centro Europeo per il Turismo, lo Spettacolo e la Cultura (Italy), involving partners from Italy, Greece, Albania, Sweden and Portugal, namely Theodoros Papagiannis Museum of Contemporary Art, Tirana Ekspres, Skoklosterslott Castle and Universidade Lusofona, plus other cultural institutions and associated partners.

In particular, the focus will be mainly in the activities developed in the Museu Bordalo Pinheiro (Lisbon), in partnership with University Lusófona. A diverse set of creative activities have been organized in order to attract and engage young people to the museum, in which the theme for art & food was always the basis, drawing into Bordalo Pinheiro’s work as source of inspiration.

A total of four creative workshops were held at Museu Bordalo Pinheiro from the 1st of July to the 11th of November, 2017. The first workshop – called Mesa Posta (literally “table laid”, a table set up with all the dishes ready for the meal) – was dedicated to a dyeing tablecloth technique that uses food paints and to the setup of a table for a banquet, organized with visual artists Joana Andrade and Paula Ribeiro on the 1st of July, 2017. The second workshop entitled Mais olhos que barriga (literally “more eyes than belly” meaning “bite off more than you can chew”) was led by visual artist Joanna Latka and took place on the 15th and 16th of July, 2017. The third workshop was lectured by journalist Álvaro Filho, who introduced participants to mobile phone video production in three sessions from the 11th to the 13th of October 2017. The last of workshops also dealt with digital media production with an introduction to digital animation provided by designer Marta Ramos, on the 11th of November 2017.

Also importantly, another special event, the Open Day at Museu Bordalo Pinheiro, was held on the 13th of October 2017 and also proved to be a successful event, involving more than 80 people on location, mostly young university students. The museum opened its doors to all students who wished to participate in the workshops, digital technologies demonstrations and guided tours on the work of Bordalo Pinheiro. The Open Day also reached a large number of potential visitors via the online dissemination, made in partnership with Grupo Impresa. Significantly, partnerships with diverse stakeholders - individuals or organizations – has been a major plus of the project. Many

people are willing to participate in innovative activities promoted by the museum – the biggest challenge is to reach and engage these audiences.

THE IMPORTANCE OF TIME FOR CREATIVE TOURISM: IMPLICATIONS FOR THE PRACTICE

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This text explores the importance and the role of time in creative tourism initiatives with a view to provide some guidelines that can be useful for practitioners in this field. There are many ways of approaching the issue, as far as creativity is itself a temporally definable reality entangled in various time frames and scales. Therefore, our goal is to show more specifically how time becomes a valuable constituent of the creative touristic offer, allowing to assign to it attractive doses of singularity and distinctness. The temporal nature of the narrative being settled if of utmost interest at this regard. However, time in the creative experience being offer also entangles with the time being produced during the experience, as well as with the time scales in which participants are induced to position themselves. Thus, we sustain that, apart from the imaginary times, the creative tourism offers – and more clearly those appealing to communities' pasts, moors, costumes, and aspirations – end up making an explicit use of historical, sociological, and cultural times, giving birth to renowned experiences of time, duration and temporality that go far behind the experience itself and entails in the places and communities' pasts-presents and futures). This signals the interest of taking care of time issues when composing a creative touristic offer. The presentation makes use of a short performance that demonstrates the core lines of theoretical argumentation and which is based in a study on memory and immaterial patrimony participated by the author which involved the collection and the use of observation and interviews.

CREATIVE INDUSTRIES CLASSIFICATION IN CULTURAL AND TOURISTIC EVENTS FROM ALTERNATIVE AND MAINSTREAM VENUES IN PORTO, PORTUGAL

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This communication aims to bring part of the results from the dissertation of the Master's Degree in Innovation Economics and Management of the University of Porto - FEP, the case study of Casa Bô Cultural Association in Porto, about the relationship between the creativity and sustainability for social innovations. The quantitative method used consisted in to count all the events from 9 different cultural venues in Porto (4 cultural associations and other 5 mainstream venues), from october/2015 until august/2016. It was analyzed 5,155 event samples, and each one was tabulated among the creative industries classification by the UNCTAD Creative Economy Report. From this collected data, it was identified particularities, similarities and differences among the cultural associations and the mainstream venues and their offer, demand and contributions for the creative tourism for the city of Porto. As results, it was possible to understand the importance of geographic location of the alternative venues located futher away from downtown and from the

main touristic city spots and the role of the cultural associations in the promotion of the local communities and dissemination of a different offer of creative art and culture, as well their capacity of attraction of part of the new trend of the tourists interested in local experiences and creative tourism.

ICT IN PLANNING AND IMPLEMENTATION IN CREATIVE TOURISM

THE DANGER OF UNDERESTIMATING WEB DEVELOPMENT FOR TOURISM - A REAL STORY

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Back in 2012, while consulting a Marketing Agency for Tourism in Dublin, Ireland, my team and I were involved on the team developing web software for one of the biggest Tourism Marketing Agency. On this case it was an Hotel Marketing agency. They had pretty big issues, while consulting around 300 hotels in all Ireland, on what comes to promote Hotels from country side with the best quality as if they would be from the capital. However something went wrong technologically. They had problems understanding the conversion rate, as well why weren't visitors turning into buyers. Well, as many other things, technology work was the solution. With a team of 5 developers, we initiated a development of custom platform that didn't only allow only marketeers to make their best on editing content, but as well customers understanding the website and pushing the "Buy" button that every website owner dreams about. - What did we do? - What were the challenges? - What would I do different as consultant if I would have to work on that again? - What does the future awaits for every tourism app and website out there? - What is UX? - Why UX matters? - Why are we creating a consulting hub in Fundão, Portugal and not Amsterdam, London or Dublin? These are going to be answered questions during this talk, to demonstrate how powerful the web can be, and much more in these days!

KEYWORDS: web development; ux; design; hotels; digital tourism.

AUGMENTED REALITY IN HANDCRAFT FIGURES OF BARCELOS

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This work consists of the insertion of the technology of augmented reality in the route of the figure of Barcelos. It is about associating a very recent technology with one of the most identifiable resources of this territory and its people.

The identification, by mobile devices, of the various figures that compose this urban route, will be based on the image recognition method. This recognition can be done locally or remotely. Thus, from a mobile device (smartphone or wearable glasses), the figures will come to life and tell the origin of your creation and the life story of its creator.

With the introduction of augmented reality technology, as well as the creation and development of the application, it is intended to create the perfect symbiosis between innovation and tradition. It is about being able to transmit and promote all the information of an endogenous and differentiating resource of Barcelos, in a simple, attractive and innovative way.

This study intends to differentiate and promote an endogenous resource that gave to Barcelos the title of Creative city of UNESCO in 2017, as well as an urban route, through the use of state-of-the-art technology that in 2020 will generate global net values four times higher than virtual reality.

KEYWORDS: Barcelos, Handicraft, Augmented Reality, Innovation, Tradition.

DIGITAL TOOLS FOR EXPLORING ROMAN MOSAIC

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Digital tools have the potential to help document and disseminate knowledge about, and engage people with cultural heritage artifacts. They can also help bridge the gap between physical and virtual heritage facilitating the comprehension of the context of usage while at the same time opening up the possibilities inherent to digital visualization. In the context of Creatour's pilot project "Mosaic-Conímbriga and Sicó" we are creating the foundations for the integration of digital tools in the exploration of the vast Roman mosaic patrimony in the Sicó region. Specifically, we are developing software applications that will contribute to - enhancing visits to mosaic sites by taking advantage of Augmented Reality (AR) in mobile devices (e.g., to display digital information over the physical mosaics, extending the amount of information associated with mosaics), - increase awareness about roman mosaics in young audiences by developing computer tools for the creation of digital mosaics by different means (painter-like tools, computer programming tools, photograph "mosaicing" tools), - integration and re-interpretation of content by allowing the visualization of digitally created creative content in the context of physical roman mosaics (e.g., a virtual restoration of a mosaic created by children visualized through AR on top of the physical mosaic), - create a geographical database of mosaics in the region, raising awareness about less visited sites and providing in-situ and in-context information about specific Roman mosaics. In this presentation, we will describe the various planned initiatives and present results regarding the first version of an AR application in the context of the Conímbriga site.

KEYWORDS: ICT in planning and implementation in creative tourism.

CREATIVE TOURISM AND RURAL DEVELOPMENT

THE POTENTIAL OF OLIVE OIL FOR CREATIVE TOURISM EXPERIENCES IN THE NORTHERN REGION OF PORTUGAL

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In a context where constant demand for new tourism-related experiences supplies the emergence of a new offer, tourists encounter the 'rural world' looking for new and memorable tourism experiences (Murgado, 2013). Tourists' motivations and behaviours have changed over the years and today, their expectations are enormous and diverse (Alonso & Krajsic, 2013), while increasingly looking for environmental, cultural and heritage-related experiences. In this context, rural-based regions stand out, given the opportunity to contact with nature and with the traditions of communities (Partidário, 2003), in particular with food and gastronomic local traditions (Stewart, Bramble & Ziraldo, 2008). This context makes the link between local products, food, gastronomy, and tourism, a perfect symbiosis, with the rural-based regions providing opportunities to the development of various creative activities and unique experiences, as it is the case of olive oil and tourism. Based on a literature review, on a content analysis of websites and social media (of olive oil tourism-related activities), and on participant observation, the aim of this study is to analyse the potential of olive oil to the development of new Creative Tourism experiences, while contributing to a sustainable development of tourism in rural-based areas. The geographic context is the northern region of Portugal, where the olive oil production has an economic and social importance and where the tourism in rural regions has gained an increasing interest and demand, creating an opportunity for the development of new creative experiences.

KEYWORDS: Olive oil; tourism experiences; rural development; creative tourism.

ARTISTIC EXPRESSIONS AS A TOURIST ATTRACTION: THE CASE OF IBIZA

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The objective is to expose the importance of art and artists in the Ibiza promotion. For it has been made a historical analysis by consulting literature and press. Until the beginning of the 20th century, the island of Ibiza was rural, backward and apart from the modern world. These characteristics made it attractive as a refuge for European intellectuals and artists as soon as communications with the outside world began to develop. The first significant presence of artists occurred in the thirties, just before the Spanish Civil War. After the years of war and isolation, the artists returned in greater volume and variety than before. Alternative and countercultural groups (beatniks, hippies, etc.) followed these artistic creators. Other regions of the world also had artistic and countercultural communities, but Ibiza decided to use this fact as an element of its tourist promotion. Since the fifties, are common in Ibiza various types of artistic expression: painting (contemporary, expressionist, etc.), sculpture, music (ethnic, jazz, electronics, etc.), literature (prose and poetry), architecture (Bauhaus among other influences), fashion design (clothes, shoes,

accessories, etc.), diverse crafts, etc. Residents practice these types of artistic expression but above all by people arriving on the island for this purpose. The result is the presence of galleries and exhibition halls, handicraft markets, clothing stores of local designers (the Adlib brand stands out), live music rooms and nightclubs, record labels, etc. that constitute a fundamental part of the tourist image of Ibiza, next to the beaches and the landscape. The economic weight of these activities is relatively small but its media importance for tourism promotion has been and is fundamental for the island.

KEYWORDS: Art; Artists; Promotion; Tourism; Ibiza.

THE ROLE OF CREATIVE HUBS IN CREATIVE TOURISM DEVELOPMENT - OPPORTUNITIES FOR THE ATTRACTIVITY OF RURAL TERRITORIES

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Creative hubs are platforms and workplaces that aggregate creatives from different backgrounds and practices. Creative hubs have been blooming in major cities and are now spreading to rural areas. More than working spaces, these hubs also offer leisure experiences for the millennial consumers, who privilege the interaction with local communities while working remotely. Creative tourism is defined as an advanced stage of cultural tourism. Still, there is a lack of contributions from the creative sector to the discussion, as well as an understanding of the impact of emerging mobility trends and consumer behaviors in the making of targeted creative tourism products and strategies. This is the case of the role of creative hubs in the transformation of such outputs. The conducted research is based on a comparative case-study analysis from creative hubs in four rural territories (Germany, France, Spain, Portugal). It aims to discuss the potential role of creative hubs in the development of creative tourism. It seeks to advance knowledge on the evolving trends of the phenomenon and its contribution to the diversification of economic activities. Preliminary findings indicated that increased demand for more vivid and engaging experiences had created the opportunity for the delocalization of innovative structures from urban areas to the countryside. Furthermore, touristic consumer behavior from creative travelers has hybridized these structures allowing for an adaptation to the surroundings. Co-living strategies that combine creative offer activities seemed to be more cost-effective in rural areas, contrary to dense urban areas where the co-working model prevails.

KEYWORDS: creative hubs; creative tourism; rural development.

BONAVISTA BIENNALE, ART ENCOUNTERS ON THE EDGE

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Bonavista Biennale is a large-scale international contemporary art exhibition that opened in 2017 featuring artworks installed in rural communities on the Bonavista Peninsula, Newfoundland. Inspired by similar contemporary art events held every two years, Bonavista Biennale is a unique experience bringing together artists, tourists and local residents in an effort to revitalize fishing communities in decline. Located on Canada's easternmost coast, the Bonavista Peninsula stretches one hundred kilometers along a single highway tracing a breathtaking coastline. Communities along the shore were once flourishing fishing outports where salt cod was dried on wooden flakes. The 1992 Cod Moratorium caused the decline; families moved away and buildings were abandoned. Bonavista Biennale has been conceived within this economic environment as a means for renewal and social change. Embedding the artwork within the existing historical/cultural context of the Peninsula is a vital component of the Biennale. Drawings made of dust inhabit an old house, a chair sits on a rocky outcrop, Aboriginal beadwork resonates within the Matthew. Giovanni Caboto's ship of discovery and colonization. The Biennale sparked strong local and international response to contemporary art in alternative, resonant spaces. This presentation will provide an overview of the exhibition, its goals, outcomes and impact. It will also highlight the first hand experience from a participating artist whose site-specific projects are rooted in a sense of place. Our vision is to harness the potential of art to create new dialogues, propagate soft power, and stimulate economic growth through creative tourism in a remote rural area.

KEYWORDS: Contemporary Art; Creative Capital; Cultural Heritage; Art Tourism; Social Entrepreneurship; Rural 'off-centres'; Clusters & Corridors.

RURAL HERITAGE AS POTENTIAL FOR CREATIVE TOURISM MANAGEMENT – THE CASE OF EAST FRISIA

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East Frisia is a heritage rich rural area in North-Western Germany with marine and land borders to The Netherlands. The coastal and some fluvial areas comprehend well developed tourist villages (and some small cities) for mainly summer and maritime tourism. The UNESCO World Natural Heritage site of The Wadden Sea of Lower Saxony and the East Frisian Islands, shallow sandy dune islands which belong to the same geographic area, are the main tourist attractions. Besides this there is a niche tourism trend focussing on the high-tech cruise-shipyard Meyer Werft in Papenburg and the high-tech wind turbine manufacturer Enercon based in Aurich the nowadays economic center of the area. The rich rural heritage with - to name a few - heritage sports like Boßeln, Klootskeeten and Padstock jumping and rural heritage developments regarding the

economic and social developments in the peat bog zones of the area- the so called Fehn Culture (or Cultivation) as well as the still high importance of bicycles in local transport provide a huge pool of potentials for creative tourism developments focuseed on rural heritage. This presentation will critically investigate some of those allready for tourism developed potentials and heritage products. It will discuss aspects of sustainability and cultural resilience as the area of East Frisia belongs to the distribution area of East Frisian Lower German (Plattduetsch), an old pre-modern-german language widely spoken in rural East Frisia and neighbouring areas of West Frisia (NL) and Frisia. Plattduetsch is the dominating language in heritage leaguage sports like Boßeln and Klootskeeten as well as in the rural Fehn culture and the relating economies like riverboat transportation, livestock management and coastal fisheries.

CREATIVE TOURISM AND DESTINATION MARKETING AS A SAFEGUARD OF THE CULTURAL HERITAGE OF REGIONS

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Nowadays, there is a growing concern about the environment and the consequences of human actions. Sustainable tourism assumes itself as an alternative for social inclusion and a way of protecting the cultural heritage of the regions. On the other hand, the growth of creative tourism appears as a reaction to cultural tourism, as creative consumers look for more interactive experiences that help them in personal development and the creation of their identity, unlike traditional cultural tourists. At the same time, destination marketing assumes itself as a tool that can be linked to sustainable tourism for the public according to the work segments of a place, and can still be a link between a city and the internal and external agents. Besides, an online questionnaire with the intention of collecting the tourist vision about Sabugueiro village was carried out, resulting in forty-one valid answers. Results demonstrated the importance of tourism to Sabugueiro, genuine opinion from the interviewees about negative impacts of turism and about the brand that represents the village. In this sense, a case study was conducted in Aldeia do Sabugueiro, located in the central region of Portugal, in an approach that combines a qualitative (ie, in-depth interviews) and quantitative (ie, questionnaires) methodology. In a predominantly exploratory approach, and based on local agents and residents of the region, the main purpose of this study was to provide insight into sustainable tourism and destination marketing.

KEYWORDS: Aldeia do Sabugueiro, destination marketing, sustainable tourism.

THE RELATIONSHIP BETWEEN INTENTIONS AND ACHIEVEMENTS OF THE ART PROJECT IN INUJIMA LEARNING FROM RADICAL INTRODUCTION OF ART AND TOURISM IN ONE SMALL AND AGEING COMMUNITY

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Benesse holdings and fukutake foundation have initiated a number of projects on the islands of naoshima, teshima and inujima, with an “fundamental aim is to create significant spaces by bringing contemporary art and architecture in resonance with the pristine nature of the seto inland sea, a landscape with a rich cultural and historical fabric”, and ultimate agendas “to inspire visitors to reflect on the meaning of benesse's motto - well-being” and “to foster a relationship of mutual growth between art and the region” . The aims of this study are to identify and assess real impacts of art project in inujima, especially on the residents of the island which exemplifies many of the problems facing japanese non-metropolitan communities, such as ageing and depopulation, and to relate the experiences of the residents of this island with expectations of one community which faces similar set of challenges in a faraway culture. The key components of the research method applied in this project were comprehensive literature review and fieldwork. The detailed fieldwork was conducted at inujima. A special part of the fieldwork involved local population (through questionnaires and interviews). As a result, we investigated from the questionnaire that the smallness of inujima brought opportunities of communication between residents, tourist, artist/architect, old and young generation, insider and outsider. Plus, the likability of artwork related strongly to the experience to talk with artists. Moreover, art project in inujima achieved to enhance social relationship and make better inclusive social environment for every generation, especially for elderly people, but did not achieve to improve accessible physical environment. Next step and aim of project in inujima will be to improve the accessibility and infrastructure, to make inujima livable for every generations.

KEYWORDS: Art project, community, contemporary art, sustainability, ageing.

THE ROLE OF CREATIVE TOURISM IN THE SUSTAINABILITY OF TERRITORIES

CREATIVE TOURISM IN EUROPE: THE EU CONTEXT

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In the current EU Multiannual Financial Framework period that will end in 2020, several creative tourism projects have received financial support from various EU programs. We aim to understand these various contributions and the results so far obtained with these transnational projects, which will allow the mapping of gaps, opportunities and threats that should be at the core of the next MFF period, starting in 2021.

KEYWORDS: EU funding; Creative Tourism in Europe.

SUSTAINABLE TOURISM FUTURES AND THE IMPORTANCE OF CREATIVE TOURISM

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Sustainability of economic activities has long been taken into consideration due to the devastating environmental influences such as global warming and climate change. Tourism, as one of the important activities of human-being with its unique features, requires some critical re-consideration with respect to growing attention on environmental sustainability. The key feature to overcome environmental degradation and provide sustainable futures to the next generations appears as creativity, since through creativity, new social experiences and networking by memorable events are likely to emerge, which in turn, contribute to competitiveness as well as sustainability of tourism sector together with the environment (Korez-Vide, 2013). Recently, agents in the tourism sector including stakeholders as well as international organizations such as UNESCO undertake some actions in favor of “creative tourism” and target to change the understanding behind traditional tourism practicing by replacing them new way of creative and sustainable activities. The aim of this manuscript is to investigate the role of creative tourism in providing sustainability both for tourism sector and for the environment. The methodology will be literature review and critical evaluation of the findings. The paper will also suggest a model in order to provide a quantitative analysis for the creative tourism, including the possible related economic and social variables, reflecting the positive influence of creative tourism on sustainability. In conclusion, the study will argue that the impact of creative tourism on the sustainability of environment is significantly higher than traditional tourism practices.

KEYWORDS: Sustainability; Creative Tourism; Environment; Tourism Futures and the Importance of Creative Tourism.

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THE IMPORTANCE OF TOURISM FOR THE DEVELOPMENT OF SMALL CITIES AND RURAL AREAS IN THE NORTH OF PORTUGAL

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In the last decades, the cultural tourist has demanded a more direct contact with the culture of the community. On the other hand, existing tourist destinations, especially small towns and rural areas, need to attract more visitors, enhance value and promote tourist resources and create more innovative, differentiating and authentic tourist products. These two reasons lead to the need to develop creative tourism for small towns and rural areas in order to attract more visitors and to develop their local and regional economy. To achieve this, it is necessary to create creative and innovative projects in order to contribute to the development of creative cultural tourist destinations. It is in this context that the CRETOUT project "Developing Creative Tourism Destinations in Small Towns and Rural Areas" was created, which began in late 2016 and will end in 2019. Its main objective is to create new creative tourist destinations in small towns and rural areas in the four NUTS II of Continental Portugal: North, Center, Alentejo and Algarve. In the present paper we used qualitative methods. Between July and December 2017, evaluation instruments were applied to the 14 activities of the 5 pilot institutions. The objective of this information collection was to evaluate the activities developed and the way they were implemented in the territory.

KEYWORDS: Creative tourism; creativity; culture; innovation; sustainability; creative projects; creative tourist experiences; small cities; rural areas.

SUSTAINABLE TOURISM IN APEC: A REGION WITH UNWTO MEMBERS AND NON-MEMBERS

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Tourism has become a source of income, employment and economic growth for the country members of the Asia-Pacific Economic Cooperation (APEC). This paper analyses tourism as a

regional economic activity that interacts with the environment, with positive effects such as improving economic competitiveness; and negative effects such as overcrowding and poor management that can destroy the touristic asset on which the activity depends. These issues put the membership of the World Tourism Organisation (WTO) of some APEC economies at stake, as well as the future of their local, regional and global economic and tourism competitiveness.

DEVELOPMENT POSSIBILITIES OF SUSTAINABLE CREATIVE TERRITORIES FOR TOURISM IN PENEDO, STATE OF ALAGOAS-BRAZIL

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Creative tourism is linked to the creative economy and the notion of creative territories which can be formed by incorporating communities or cities in development endeavours based on the recognition of the local environmental, historical and cultural heritage. The essence of creative territories lies in the creativity that social agents use in the creation of local products and services whereby creativity is a characteristic that can be perceived by consumers who become participants in a creative process based on their perceptions and experiences. This work evaluates possibilities for the development of sustainable creative tourism territories in the municipality of Penedo Alagoas State - Brazil. Specifically, the goal is to identify elements and resources for the development of creative tourism in Penedo, analysing opportunities for the development of creative and sustainable territories on a local and regional scale. Methods include: an explorative case study; document examination; field studies; interviews with local social agents; and content analysis. Based on the study results, we aim to propose an extension project involving the Federal University of Alagoas (city of Penedo's unit) in partnership with the Minho University Lab2PT. This extension project will have the objective of promoting the awareness and training of local tourism stakeholders regarding the implementation of the principles of creative tourism. The target public of the project will be managers and business owners responsible for local and regional tourism offerings as well as local craftsmen, artists, and tourist guides, among others.

KEYWORDS: Sustainable creative territories for tourism.

ROLE OF TIGER TOURISM IN CREATIVE ENTREPRENEURSHIP OF RANTHAMBORE TIGER RESERVE, RAJASTHAN, INDIA

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Nowadays, new creativities are increasing in biodiversity conservation such as tiger tourism. It's part of tiger conservation which is contributed to human wellbeing at locally and globally, through ecosystem services such as water harvesting, carbon sequestration, plant genetic materials, food security and medicinal plants, and opportunities for community-based sightseeing. Meanwhile, tiger landscapes are significantly undervalued in national and global agendas. As a result,

degradation, fragmentation, and loss of natural habitats, depletion of prey animals, and poaching to supply a large illegal global trade in their body parts have pushed wild tigers and their landscapes to the brink of extinction. While tiger is an umbrella species in the ecosystem. Its conservation automatically ensures the conversation about flora and fauna and the entire ecosystem. The Ranthambhore Tiger reserve is capable with ironic natural capitals, biodiversity, and attractive beauty, therefore, the region is able to provide a wide range of ecosystem services in terms of supporting, provisioning, regulating and cultural services. But cultural services are most strong among all of them. But at the present, the growing demand for these services has put an immense burden on the ecosystem, and under such a scenario, while eco-tourism is the best social economic entrepreneurship for sustainable development. In this research paper, I used qualitative and quantitative data for analysis especially focused on the new entrepreneurship through tiger tourism, rural tourism, heritage tourism and agro tourism, which are supported for creative tourism and sustain to the natural resources and human resource, I will use primary methods, techniques, tools for ground level report and as well as secondary data, finally through all of the information, tiger tourism is continuously increasing and assist for local shareholders and outside stakeholders, which is contributed for the geographical, social, economic disparities, which determine the thriving of tiger and human ecosystem services. These ecosystem services will provide a valuable framework for analyzing and acting on the linkages between community and natural resources development in their environment.

CREATIVE TOURISM AND TERRITORIAL SUSTAINABLE DEVELOPMENT: A FRAMEWORK FOR IMPACTS ASSESSMENT

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Impacts assessment of creative and touristic activities on territorial development has been frequently centred on traditional quantitative methodologies and is often mostly based on its economic dimension. The multidimensional contributes of these activities for territorial development, considering their global outcomes in terms of economic, social, environmental, cultural and institutional benefits, are often underestimated, not only due to a frequent feeble ideological and conceptual openness, but also as consequence of the methodological difficulties that are associated with this evaluation of impacts. Drawing upon a literature review on the different territorial impacts that the implementation of initiatives linked to creative tourism can have in placemaking, capacity building and local animation, particularly within the context of small and medium-sized cities or rural areas, this paper aims to develop conceptually and to test an assessment framework for creative tourism impacts on cultural and creative dynamics in those areas. The theoretical framework will be confronted with qualitative information collected in the scope of the research project CREATOUR – “Tourism Destination Development in Small Cities and Rural Areas”, a consortium project that aim to combine interdisciplinary research and demonstration activities to build an integrated approach to creative tourism in small and medium-

sized cities in Portugal. Assuming this research project, involving 20 creative tourism projects all over Portugal, as case study, the impact assessment framework is co-constructed and discussed with the pilot-cases in this project's idea-labs, which were designed in order to support those organizations to develop their creative tourism offers in four Portuguese regions.

KEYWORDS: Creative Tourism; Impacts Assessment; Territorial Development; Creativity; Portugal; Low density areas.

A RADICAL HOLISTIC EXPERIENCE ON THE URBAN GARDENS OF LISBON

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The study will show the multiple reality of Lisbon's urban agriculture to tourists by creating an artistic itinerary and simultaneously will study the possible effects of it on their environmental awareness. By using the connection between person/environment (Latour, 2001), adapted to gardener,visitant/garden we want to show a radical experience on the ecotourism sector: workshops and itineraries can be created to offer experiences of deeper environmental holistic insights and the wellbeing of it. The holistic connection between garden/gardeners and visitants it is proved to reinforce the improvement of socio-environmental behaviours in both gardeners and visitants by gaining deeper environmental awareness (Worthy, 2013). The making of the itinerary, including the selection of gardens/environments, was created to make possible the analyses of the results of the workshop by getting feedback from the visitants through a questionnaire and discussion. The study goals are: 1) Create an artistic itinerary with a random beginning and end, showing cultural and spatial landscapes/environments. This is intended to be done through a conceptual adaptation of the work of Álvaro Domingues, (2013, 2015), making a conversion of its visual environments (photos) into the experience of the path itself, movie like (Sousa, 2017), and of written parts of his work into an audio included in the itinerary, that accounts for poems and text. 2) Adopt a coherent and appropriate holistic qualitative methodology, since the study is about a holistic approach to ecotourism, by considering the pair: garden/visitant as a whole. It concludes that it is possible for the visitants to enter a holistic radical experience, within the itinerary by analysing the results of the discussion and questionnaires for the pilot project.

KEYWORDS: A holistic radical experience within Lisbon's urban agriculture.

TOURISTIC NEIGHBOURHOOD TOUR BASED ON FAITH HERITAGE. MONTEVIDEO, URUGUAY

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In the context of a Latin America Uruguay has got the particularity of being a secular state. Even though for historical and cultural reasons Catholicism is predominant, different religions and creeds coexist, and all of them are respected and protected by law. The creativity if this proposal

is based on the issue of religious diversity and on a territoriality outside traditional touristic tours offered in Montevideo.

This proposal points to the generation of a new touristic offer, where the attraction is composed by temples, chapels and other religious centres located in periferic areas of Montevideo Department. The territory of Municipality "D" is a medium to low income district located in the northeast region, comprising urban, suburban and rural areas. Sustainable tourism with the participation of local dwellers aiming at the upgrading of its cultural and popular identity based on its religious heritage, is a factor for local development.

Social as well as cultural and economic aspects have been taken into account. The involvement of local inhabitants in general and that of believers of every religion in particular, implies the protection of such cultural and architectonical heritage. It means also an economic benefit since the activity will generate an important flux of visitors.

Additional expected benefits are: the enhancement of local identity, the recognition of local actors and their everyday histories, the upgrading of their own territory and, ultimately, the recovery of the heritage value of non-monumental goods present at the territory. The tourism guide has a key role in integrating the views and actions of local stakeholders.

KEYWORDS: religious tourism; sustainable development; local development.

CREATIVE TOURISM IN PROTECTED AREAS: THE CASE OF THE KRUGER NATIONAL PARK IN SOUTH AFRICA

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Creative tourism strategies are often adopted by destinations as a result of its appeal to policy makers, without a serious assessment of the needs of tourists. Researchers have commented that the term 'creative' seems to be less attractive to tourists than it is to academics and policy makers. The aim of this research study is to evaluate the importance of creative tourism activities to tourists when visiting a protected area, in this case, the Kruger National Park in South Africa. To date, very little research has been done to establish the link between creative tourism and the natural environment. Convenience sampling is used to distribute paper based questionnaires to tourists staying in two rest camps in the Kruger National Park. Two hundred and one questionnaires are completed. Results show that creative tourism activities are not important to tourists, and when compared to other activities, they are indeed the least important. The results should caution destinations not to blindly act on the 'hype' of creativity created by experts such as Richard Florida and Charles Landry without duly recognizing the needs of tourists. The context of the destination should also be taken into consideration, before deciding to follow a creative tourism direction. In this study the results could be an indication that, when visiting a protected area, tourists are more interested in engaging in other activities such as game-viewing than engaging in cultural (creative) activities. This study adds to the current debate on creative tourism by assessing its role in protected areas, and its contribution to sustainability.

SUNNY, WINDY, MUDDY AND SALTY CREATIVE TOURISM EXPERIENCE: HAVE A GO IN A SALT PAN

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The Algarve is well known as the preferred Portuguese destination for the cliché “sun & sand”, not only for domestic, but also foreign tourists from northern European countries. The Algarve is where beautiful and exclusive rocky beaches can be found, simultaneously presenting a mild weather and a pleasant water temperature. One important indicator for tourists is the availability of sunny hours in an average year: over 3,000! Thus, outside the nice beach, the resort, the golf course and the exquisite town, the tourist can be challenged to discover the protected area. More concisely, the territory that comprehends the tidal marsh. Yes, there the settings and environmental conditions are all but cosy. Welcome to the sunny, windy, muddy and salty tidal marsh! There the tourist can find anthropogenic ponds, a specific flora and fauna, where particular sea-birds feed and sometimes luckily nest. In such a place, the tourist is challenged to, not only be aware of specific ornithology features, but also to the ancient traditional activity: coarse sea salt production. The visitor experiencing creative tourism activities can go beyond the simple visit. Hands on approach, take a rack to break the hard salt rock and pile it artistically into a pyramid at the border of the rectangular pan. Or else, take a long squeegee and with the patience of a monk, sieve the upper floating sensitive crystal without dissolving it: the so-called valuable flower of salt. By the end of the day, in plain summer, the Czech tourist may say nostalgically: “These white landscapes remind me my home country in the winter!”

CREATIVITY IN TOURISM IN THE COASTAL SPACE: CEARÁ, MUCH MORE THAN SUN AND BEACH

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The State of Ceará, in Brazil, offers activities in the littoral space (not only beach) that do not have much tourist affluence (it is not massified like other Brazilian regions). Likewise, it has a high seasonality. One can affirm that in the State there is a slight participation in the local development related to the tourism. Although they are little prepared, often without theoretical and technical knowledge, the tourist sector in the coastal space of Ceará is very creative and thus was able to develop an alternative tourism. However, since the public administration and the specialized press in tourism, it is noted that this "creative tourism" in the State would not always be delimited within this segment. In this sense, this work aims to discuss creative tourism in Ceará, presenting the concrete case of management of the Prainha do Canto Verde community, as well as to present models of companies that work on this nomenclature in a correlated way. Anyway, our objective is to present the effort made to structure tourist itineraries, prioritizing not only lodging and food equipment, but mainly activities that are part of the creative economy, such as: crafts, design, popular and religious parties, gastronomy, music and fashion. The research will be carried out by

means of a field survey and an internet search on the activities carried out in the State related to creative tourism. Data collection at Prainha do Canto Verde was conducted with an interview with the initiator manager of the business model. The activities were identified on the internet and later contacted to confirm their execution and interest for creative tourism. With this study we hope to be able to aggregate knowledge regarding the capacity of innovation of the tourist companies of Ceará, collaborating for a discussion of their learning and the multiplication of their knowledge of creative tourism.

KEYWORDS: Sustainable development, Local community, Community tourism, Tourism impacts, Innovation.

THE INTERPLAY BETWEEN CULTURE, CREATIVITY AND TOURISM IN SUSTAINABLE DEVELOPMENT

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From the late 1970s, culture has been mobilized in development strategies to boost the economic and social revitalization of cities and regions. The development of tourism has become an integral part of these local development plans considering the potential economic benefits generated but also the effects for the protection and preservation of its heritage and the promotion of cultural diversity. In this context, and especially since the 90's, creativity was seen as a way to improve distinctive and innovative solutions, products and activities to attract visitors, residents, and investments in an increasingly competitive and interdependent world. The development of creative tourism experiences or products is rooted in the local knowledge, lifestyles, traditions, and unique qualities of the places (Richards and Wilson, 2006; Richards and Wilson, 2007; Tan et al., 2013). They aim to contribute to the socio-economic revitalization of places, particularly, through place-making processes, the support of cultural and creative industries, the attraction of creative and skilled labor, and the improvement tourism-related services growth. At the same time, strengthen local creative and innovative capacity, promote civic engagement and community participation, offer opportunities for learning, socialization and expression of the identities, thus contributing to new ways of thinking and acting for a more enduring use of common resources. Research literature in this field tends to focus on large cities neglecting the importance and innovative potential of smaller communities. Thus, through in-depth case-study research, I will examine the creative experiences and approaches developed in six small and medium-sized urban centers located in European intermediate and rural regions that are supporting culture strategies to foster their sustainable development.

BUGIADA AND MOURISCADA IN THE ROUTE OF THE CREATIVE TOURISM

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This proposal seeks to describe the festivity called "Bugiada and Mouriscada" analysing it as a creative tourism experience, with a view to problematize some of the challenges it brings for communities and policy makers. The festivity takes place every year at the same day: 24th of June, combining several moments of profane celebration and ritualization, part related to land and agricultural rhythms, other part strongly associated with power, sexuality, and disorder. The greatest part of the festivity occurs in the street, across several public spaces and the performers establish several interactions with the public, part of them strongly demanding, insofar as the scenes involve, for instance, the spread of animal's excrements over the participants. Unlike many other festivities occurring throughout the country celebrating the same saint which occur during the night of 24th, this singular festivity happens during the whole daytime. It follows through a script which is known by each participant taking the village as the stage. The script is orally preserved and transmitted. The main scenes of Bugiada and Mouriscada correspond to the ritualization of the "legend of St. John", which is narrated in several versions. For a long time, this festivity happened indoors and involved mainly the community inhabitants. Today, the festivity makes part of the Valongo touristic attractions and lots of people visit Sobrado on this day to see and participate in all or in several scenes of the performed obliquous narrative. A narrative that offers a singular experience that mixtures the sacred and the profane in multiple ways, but that, in a context where the festivity is also a creative touristic offer, brings about many questions concerning the preservation of its originality and its sustainability in the near future, principally in what regards the identitarian and the emotional links it has been creating inside the community walls. This presentation is based on a research project being developed by the authors which involves the use of ethnographic methods, including interviews with performers (inhabitants), visitors and participants in the festivity. Fieldwork results allow us to discuss how this festivity is being challenged by recent changes regarding the increase of attention by specialists who represent it as intangible cultural heritage, as well as by the increase in tourism. More information in: <https://saojoaosobrado.wordpress.com/bugiada-e-mouriscada/>

KEYWORDS: Experience.

THE IMPORTANCE OF MUSEUMS IN THE TOURIST DEVELOPMENT OF VIANA DO CASTELO: AN ANALYSIS OF THE MUSEUM OF TRADITIONAL CLOTHES

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This study proposes a reflection on the heritage, culture and museums as vectors of the tourist development of a destination. Considering the challenges inherent to the efficient correlation of these three areas of action, it is intended to demonstrate the clear benefits resulting from the sharing of knowledge and effective cooperation. In an increasingly competitive tourist market with demand resulting from growing specificities, the integration of museological spaces as patrimonial and cultural elements in the supply of tourist destinations is an important factor in differentiation and development.

In this regard, this paper examines the importance of the Museum of Traditional Clothes in the tourist development in Viana do Castelo, based on the implementation of questionnaires in order to define the profile of the Museum's visitors. Particular attention will be given to the visitors' motivations and opinions about the quality of service, satisfaction and loyalty around this museum and its geographical relationship.

The results show, in general, that the visitors of the Museum of Traditional Clothes made a very positive evaluation of the museum in several aspects covered in this study. However, there is a great dependence on school visits. On the other hand, there is a lower qualitative evaluation in older age groups and with a higher academic degree, although they remain positive.

To enhance the importance of the Museum of Traditional Clothes in the process of tourist development of the city, it is fundamental to define a clear strategy of attraction and response to the greatest demand from cultural tourist, increasingly interested in actively participating in learning experiences.

KEYWORDS: cultural tourism, differentiation, museum, satisfaction and loyalty, strategies.

CREATIVE TOURISM DEVELOPMENT AS A DRIVER OF LESS COMPETITIVE REGIONS

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The tourism sector and creativity have a long-lasting connection, enshrined in visitors' quest for authentic and fulfilling experiences. Visitors are engaged in the authentic experience, with participative learning in the arts, heritage, craft or unique character of a place, and are in connection with residents who create the living culture of the destination. Studies conducted in the field of the creative economy show that creative industries can reduce existing economic disparities, strengthening the regional economies. The structure of growth regarding regional distribution in the Czech Republic is problematic. Sustainable development of creative tourism is an efficient way to overcome the current problems and invigorate competitiveness of the less competitive Czech regions. In the Moravian-Silesian Region, the mining and metallurgical

industries formed the leading economic power, but in the last two decades these industries have gone bankrupt, and that resulted in raising the level of unemployment. Moreover, this activity has left a substantial footprint on the environment. The Region has therefore developed strategies for sustainable development in which tourism and creativity play an important role. Based on the theories of the creative economy, using statistically processed data and results from content analysis of documents, in-depth interviews, and the Delphi method the study aims to evaluate to what extent the creative economy participates in the contemporary and future development of the Moravian-Silesian Region. Based on the results of the analysis it can be assumed that creative tourism can increase the income from tourism in the Region without a negative impact on the environment and residents, it can help to retain authenticity and sustainability of the Region and at the same time, it contributes to a better spatial distribution within the Region.

KEYWORDS: Introduction, Tourism Destination and Changes in Visitors' Behavior, Culture and Creativity in Tourism, Issues, Controversies, Problems, The Research Question, Methodology, Results and Discussion, Conclusion.

CREATIVE TOURISM PROJECT IN ESPOSENDE: CONTRIBUTIONS TO A SUSTAINABLE TERRITORY

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Esposende has a rich miscellaneous of tourist resources. The seasonality of the territory associated with the distinct levels of tourism flows, carries challenges to the destination which one intent to be sustainable and competitive, implying Esposende to a needed capacity for innovation and creativity, capable of have more attractiveness and generating longer stays.

In this context, Esposende invests in creative tourism, leading with the first initiatives for the promotion of creative tourism and the potential contributions that this could give to the construction of a more sustainable territory.

Thus, on March 21, 2017, an international seminar on "creative tourism as a constructor of local development dynamics" took place in Esposende, where national and international knowledge and experiences are shared.

Meanwhile, the destination creates the logo "EScriativo" and points out the World Tourism Day with the promotion of a series of creative experiences associated with the bread and reed cycle.

The year 2018 counts on a package of initiatives in the ambit of crafts and gastronomy.

In the context of the 2nd call of Creatour, supported basically in the reed activities, some initiatives are already planned: 1) a thematic seminar based in the reed cycle that will take place at Forjães; 2) supported by the handcraft event in Esposende, tourists will be able to enjoy outdoor workshops for having creative experiences; 3) and in the context of the "EScriativo" project, the Municipality intends to develop other creative experiences in the context of the World Tourism Day and the International Day of Monuments and Sites celebrations.

With the organization of the 2nd edition of the international seminar in creative tourism that will take place at Esposende on 17th of May, the work group intends to invite a chef to make a culinary demonstration of Esposende's identity plate and to allow some of the participants to have a gastronomy creative experience. Other activities are being planned.

In this article we intend to share Esposende's recent journey in creative tourism as a way of encouraging other territories to value their cultural and natural assets, providing experiences that are unrepeatable and unique to their visitors and offering benefits to the local community for the preservation of their identity.

KEYWORDS: Esposende, creative tourism, sustainable territory.

AMARANTE, BARCELOS E BRAGA - UNESCO CREATIVE CITIES: RESIDENTS' PERCEPTIONS

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The effects of the current process of economic development have been a constant problem, and the effects of tourism development are no exception. The growing number of tourists leads to an increase in the consumption of resources and an increase in waste production, which compromise the quality of life of local residents. Given that the massification of tourism may have negative effects on the receiving communities, the need for sustainable tourism development is imperative. It is from this perspective that creative tourism emerges as an alternative solution to mass tourism. Considering the classification of Amarante, Braga and Barcelos as UNESCO Creative Cities, the aim of this study is to understand the implications that this classification can bring to each of these cities, to their residents and to tourism, from the point of view of local communities. For this purpose, an online questionnaire will be used to collect residents' opinions and interviews with local leaders will be conducted.

KEYWORDS: Creative cities, tourism impactes, residents' perceptions, stakeholders.

NEW SCENARIOS AND CHALLENGES FOR (TOURISM IN) GUIMARÃES

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Competitiveness between countries, regions or cities determines strategic options that aim to provide territories with differentiating attributes that support their development, improve the life of communities and increase their attractiveness. In tourism, the association of destinations with a certain image allows to increase visibility and to improve their positioning. This seems to justify the proliferation of applications for international events and awards. Guimarães has consolidated its position as a cultural destination as a result of the classification of its Historic Center as World Heritage Site in 2001 or the hosting of the European Capital of Culture in 2012. Valuing and internationalizing its heritage and its culture, Guimarães was adding titles that allowed it to grow as a tourist destination. However, territories are dynamic, as are the global trends that influence

them and determine their future. It is necessary to understand the moment that follows in the strategy of development of Guimarães and to evaluate if the defined options assume the same matrix or if it reflect a paradigm shift. The analysis made it possible to clarify that the development model defined for Guimarães destination maintains the same guidelines, that is, heritage, history and culture. Nevertheless, it adds a dimension that plays an increasingly significant role nowadays: sustainability. The aim of extending the area classified as a World Heritage Site, or the application to European Green Capital in 2020, remains part of the ambition to distinguish Guimarães in a global context and, thus, give the city greater visibility and attractiveness.

KEYWORDS: International events, Guimarães, reputation, strategies, sustainability.

CREATIVE TOURISM AND URBAN SUSTAINABILITY: THE CASE OF LISBON AND OPORTO

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Culture and creativity have an important role in the sustainable development of tourism in cities. Consequently, there is a growing number of cities that consider cultural and creative tourism in their strategies. In this context, the present paper aims at investigating the growing importance of creative tourism in the two main cities of Portugal: Lisbon and Oporto. Regarding the methodological framework, firstly we present a theoretical discussion regarding creative tourism and sustainable development interconnections. Secondly, we consider the case study approach associated with two Portuguese cities. Thirdly, regarding the two cities, we discuss about a set of indicators that contributes to access creative tourism policy. The indicators considered are those referred to a set of cities index, such as Cultural and Creative Cities Monitor (CCCM/JRC), Creative Cities Index (Charles Landry) and Sustainable Cities Index (Arcadis).

CREATIVE TOURISM FOR TERRITORIAL INNOVATION

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Creative Tourism based on Cultural Heritage is a fundamental way to reach sustainable development of “low density” territories, promoting territorial and social innovation, as well as reversing the negative indicators presented by them. According to the recent European guidelines for the role of Cultural Heritage in Society, a more adequate and comprehensive understanding of the value of Cultural Heritage is needed. This can be expressed through pertinent creative tourism fundamentals that will promote appropriate strategies for a sustainable development within territories and communities. Observing the contexts of some of the most pertinent creative tourism projects related to Cultural Heritage in European and Mediterranean regions, this communication aims to give the context of the role of “Mosaico – Conímbriga and Sicó” creative tourism project (a CREATOUR pilot project) in bringing sustainability for the development of the territory, as the result of the implemented actions contained in its programme. Therefore,

“Mosaico – Conímbriga and Sícó” project aims to create a dynamic of cultural and creative tourism around the Mosaic Roman Heritage, allowing a positive transformation of the current situation of the considered geographic territory, in social, cultural and economic terms. Thus, creative tourism strategies based on Cultural Heritage as a key resource, allows the past to meet the present and launch the future.

KEYWORDS: Territorial and social innovation; sustainable development; Cultural Heritage and Creative Tourism.

THE OPPORTUNITIES FOR CREATIVE TOURISM IN ALAGOAS, BRAZIL: THE CASE OF EMBROIDERY ‘SINGELEZA’ IN PARIPUEIRA

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Creative tourism represents an alternative form of transformational development since it involves people, communities and tourists in an exchange based on the value of local knowledge. In the case of Alagoas, one of the poorest States in Brazil but with a potential environmental and cultural value that is recognized throughout the world, mass tourism is predominant. While this is generally exclusionary, creative tourism can be a means of ensuring the survival of communities and the environmental preservation of local culture. The “Safeguarding the Intangible Cultural Heritage” project in Alagoas has the task of identifying cultural assets of an intangible nature and these have amounted to 1.000 referenced items that can apply to goods and services or experiences related to tourism. Throughout its history, Alagoas has undergone a form of economic inertia with most of the population suffering from poverty. The case of the marketing of ‘singeleza’ (special embroidery) in the small town of Paripueira illustrates the transformative power of creative tourism in the cultural and economic sector of Alagoas. The lacemakers are improving their household income and achieving a degree of autonomy. Designated as a cultural asset of an intangible nature in 2013, the marketing of ‘singeleza’ assists people in maintaining their income, and preventing the disappearance of the embroidery. Although their manufactured goods continue to be restricted to groups located in small towns, they are strengthened by close relationships which pervade the period of their learning and are handed down to future generations by their mothers and grandmothers.

CREATIVE TOURISM NETWORKS:
LESSONS AND FUTURE PERSPECTIVES

"BRASÍLIA, DESIGN CITY: ART, URBANISM, ARCHITECTURE WITH CREATIVITY AND INTERACTION"

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In 2017, UNESCO admitted as a creative city Brasília, the federal capital of Brazil. The title based on the urban and architectural wealth, present in the works of Oscar Niemeyer, Lucio Costa and in the beautiful Athos Bulcão's panels, among others architecture, art and urbanism icons. UNESCO sets universal goals for creative cities, one of which is to strengthen and promote creativity and creative expression, especially among vulnerable groups. This research looks at this question and its goals is understand the Brasília's application process in the network of creative cities and to evaluate to what extent this achievement will influence projects and initiatives for strengthening, promotion and creativity of the tourist destination (Brasília) between the vulnerable portion of the population. It uses qualitative research as a method with a descriptive exploratory character, using the case study. The data collection was by interview with a structured script, containing eight open questions applied in person to the subsecretary of tourism products and policies of the Adjunct Secretariat of Tourism of the Federal District, to seek information about the object of study and to answer the purpose of the research to understand Brasilia as a design city. Among the identified results, it is highlighted the contribution of resources in surveys on the profile of the tourist, investment in creative projects and ventures, revitalization of tourism equipment, inclusion of the Brazilian population through the project desing for all, among other projects that seek the development of creative tourism in Brasilia.

KEYWORDS: Brasilia; networks; cities; creativity; design.

CONTRIBUTIONS TO THE CREATIVE TOURISM DYNAMICS IN PORTUGAL: MONITORING THE IMPLEMENTATION OF CREATIVE TOURISM PILOT INITIATIVES IN SMALL CITIES AND RURAL AREAS

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Drawing upon the implementation of an incubator and multidisciplinary collaborative research initiative – the CREATOUR project – which aims to develop a network of creative tourism initiatives in four Portuguese regions, the main purpose of this communication is to analyze the dynamics seen in the first stage of development of this network, settled with the implementation of 20 creative tourism pilot initiatives in in small cities and rural areas of Portugal. Specifically, this communication aims to present the monitoring results of the pre-implementation and after-implementation stages of the pilot projects, underlining the progress made in between this time frame. Using a Stakeholder Analysis and, complementarily, a Social Networks Analysis this

communication will: (i) represent the relationships between the 20 creative tourism pilot initiatives (intra and interregional); as well as its relationship with other actors in each region; (ii) analyze the expectations of the actors regarding the relationships that can be established in the future, in the sense of creating a Portuguese Creative Tourism Network; (iii) demonstrate the added value of applying a methodology such as Strategic Stakeholder Analysis, in the process of involving and participating in the various pilot initiatives in a national and international network.

KEYWORDS: creative tourism in small cities and rural areas; CREATOUR; stakeholder analysis; social network analysis.

“HÁ FESTA NA ALDEIA” | THERE’S A PARTY IN THE VILLAGE

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“Há Festa na Aldeia” is a pioneer project in Portugal about development of the rural territory. Created by ADRITEM with the mission - struggle against isolation. In partnership with the city, parish council, local associations and specially the population of these regions was developed a strategy with the mission of creating a new focus of attractiveness in our rural areas. The territorial contexts of insertion of the villages are far from being treated in a homogeneous way. Nevertheless, they present common problems and dynamics. We often see loss of life quality or welfare of the population, and after that comes desertification of these rural areas, in consequence we have the economic breakdown, the social isolation and the loss of the community belonging. Problems identified, it is necessary to develop a strategy that enhances the rural space and stimulates it, through cooperation and citizenship processes, that works perfect in a network and leads to habits of partnership, promoting the concertation with the power of local forces. Actions: Qualification actions to preserve the village, the good practices and the cultural traditions. Give to the population and the local association new skills and capabilities to ensure continuity of the project. Promotion actions of the project inside and out of the villages. A plan of activities for the village in specific and the project in general (lunch and dinner in the village, markets, exhibitions, fests, etc.) to the achievement of the objectives.

KEYWORDS: Festa, Aldeia, Rural, Party, Village, Rural, Workshops, Oficinas, Development, Desenvolvimento, Isolation, Isolamento, Entrepreneurship, Empreendedorismo, Empowerment, Community, Capacitação, Comunidade.

CREATIVE TOURISM NETWORKS: A FUNDAMENTAL BASE FOR THE CREATION OF THE TOURIST ACTIVITIES COMPANY “GENUINE ALENTEJO – PORTUGAL’S REMARKABLE TOURIST EXPERIENCES”

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Creative tourism is now recognized in the tourism literature as an evolutionary extension of contemplative cultural tourism, satisfying the determinants of the behavior of this consumer

(Raymond, 2003; Richards e Wilson, 2006; Raj, 2007; Gonçalves, 2008, cit. <http://creativecity.ca>; OECD, 2014). The tourist activities sector will be one of the best positioned to meet the motivations of this market niche, since it embodies and implements the new concept of experiences, characterized by full integration of tourists and visitors in the daily traditions of host communities. In turn, the development of these activities is only feasible in destinations whose main distinctive features reflect the creation of a brand image intimately linked to a place identity, materialized by an articulated network of the various economic agents with direct intervention in the safeguard and endurance of the material and immaterial historical and cultural heritage characteristic of their territories (Wang, 1999; Lord, 2002; Prahalad & Ramaswamy, 2004; Ramaswamy & Gouillart, 2010; Gomes, 2012; CCDRA, 2014). This is the trilogy that is implemented with the present work, creating and developing the tourist activities company "Genuine Alentejo - Portugal's Remarkable Tourist Experiences".

ENTREPRENEURSHIP AND EMPOWERMENT OF LOCAL COMMUNITIES

SHARED VALUE CREATION AND LOCAL COMMUNITIES DEVELOPMENT: THE ROLE OF COOPERATION AS AN ANTECEDENT

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The concept of shared value has gained relevance in the researchers' agenda (Porter & Kramer, 2011; Swanson, 2017). However, this approach is centred on a business point of view where decision-making is concentrated on a person or small group. In the case of local communities the decision to create value (and in which areas) there are multiple decision makers (citizens, municipalities, companies, businesses, etc.), it is necessary to reach prior consensus that unites and motivates them towards a common project. In this context, this research intends to analyse the cooperation among stakeholders as an antecedent to tourism value creation and local entrepreneurship, in the context of tourism, namely creating a shared vision and positioning. The empirical study is based on the analysis of 10 cases collected in Portugal, Brazil, Mexico and Puerto Rico based on in-depth interviews with several local stakeholders. We selected cases where shared value creation in tourism was achieved through cooperation of several players and not by a single company. The results highlight the role that external entities to the community (government, universities, and funders) play in this process. In addition to the role of facilitator in establishing a platform for understanding, external entities allow the access to competences and technical and financial resources that serve as a stimulus for the development of projects. Results also points that communities are able to recognize their potentialities, and, at the same time, they show a great difficulty in overcoming the barriers to entrepreneurial behaviour.

KEYWORDS: Shared Value/Entrepreneurship/Local development.

EMPOWERING COMMUNITIES, EMPOWERING TOURISM: DESIGN AND PUBLIC POLICIES TOWARDS A SUSTAINABLE AND CREATIVE TOURISM SCENARIO

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This paper aims at understanding how community creative projects, particularly those within design, can be used to feed the development of creative tourism strategies. The authors thus consider that local communities, particular those located in small cities and rural areas, must be actively involved in the process of developing a creative tourism approach, as to ensure they are also beneficiaries. It does so by analysing three case studies of existing small-scale portuguese projects, particularly those which have public support. The selection of case studies does not consider as criteria their insertion in a creative tourism strategy, but rather on the learning possibilities they might offer in that regard. In the context of this paper, entrepreneurship and sense of belonging are the key concepts behind such projects, by looking into case studies where the social, economic and cultural dimensions are considered. The premise is therefore that public

institutions, particularly at local governmental level, can function as triggers for the roll-out of small scale and community-led projects in geographical contexts that are considering or are already implementing strategies on creative tourism as a possibility for their sustainable development. The selected case studies are analysed according to the scope of the project, context, target-group, model of public support, activities, challenges and opportunities, and impact. Guidelines are extrapolated from this information and a critical analysis is made towards their possible implementation within the context of a creative tourism strategy.

POPULAR CONFECTIONERY IN LAMEGO: IDENTIFICATION TRACKS FOR DEVELOPMENT

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In this presentation, we intend to discuss the subject of conventual confectionery, classified as the matrix of current popular culinary practices. Previously, it is necessary to point out a set of subjects: first, to make an integrated history of the origin and development of monasticism as a socio-religious phenomenon in the world context and in national territory; secondly, to indicate the different periods which indicate the absence and presence of spices, especially the sugar, for Europe; thirdly, to relate these two affiliated dimensions to the prescriptions; fourth, devote some attention to the Order of Saint Clare in the regional context; finally, to describe the popular confectionery in the municipality of Lamego, a Portuguese town.

EMPOWERING COMMUNITIES THROUGH CAPACITY DEVELOPMENT: THE CASE OF MISFAT AL ABRIYEN PROJECT

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Tourism in rural communities has attracted a growing interest from nature and cultural tourists. This has led to the emergence of rural tourism as a socio-economic tool for development. However, some destinations are confronted with problems such as the residents' lack of awareness or limited understanding about tourism and inadequate capacity. Capacity development is fundamental to achieve sustainability, where communities are well-engaged and empowered to create better opportunities. A local project in Al Hamra, Oman that transformed idle resources into usable, tourism assets, reveals the significance of community empowerment through capacity development, resulting to locals' improved source of income, deeper understanding and cultural interactions with tourists and appreciation of community assets. This paper also presents the crucial roles of local community, public sector and private entities in effectively managing capacity development programmes in rural destinations.

KEYWORDS: capacity development, community empowerment, rural tourism, partnerships

EMPOWERING VILLAGE WOMEN ALONG THE LYCIAN WAY

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In 2016, the Cultural Route Society was awarded funds for a project to create a women's cooperative society in two small villages on the existing long-distance walking route – the Lycian Way. The two villages, linked by a zigzag Roman road, are on a hillside close above the Mediterranean coast. Above is the ancient settlement of Hoyran, which commanded views over the harbour at Andriake / Myra, once home to St Nicholas / Santa Claus. Now the villagers make a living from tomato and pepper greenhouses and animal farming. But they remember which herbs and plants they can use and traditional recipes for soups, jams and vegetable dishes. The team has made two small cafes for walkers – one in an old village house, the other below the lower village. Both have cooking and storage facilities, toilets and outdoor seating. The village women now provide passing trekkers with food and drink, make local produce for sale in the market in the nearby town's museum and tourist centres and try out handcrafts. Some also want to offer home-stay accommodation; in the long term we aim to restore an old school for groups to use.

So far the project is going well – the village has just elected the leaders of the society without quarrelling and agreed a rota to staff the cafes. So far, the men have not objected to the loss of labour in the greenhouses, but we expect there will be some family disputes. If the women can prove that they can make money, of course the men will be satisfied – so we are trying creative ideas for new products and to promote the cafes. The women are keen to move into tourism, which they regard as easier and more satisfying than working with chemical sprays and heavy boxes of tomatoes.

Some women are nervous about their lack of languages, so from mid-May, two Australian women have volunteered to live in the village and help in the cafes for a month. They will teach some simple English, and we hope also to use the buildings for yoga, photo exhibitions and to hold workshops. If this goes well, we want to continue this with other foreign volunteers.

This project has heavily depended on inspired local leadership, so, although there are similar villages along the Lycian Way, and other Turkish trails, in order to transfer to other villages, we need to find other good local leaders. We take you through the steps of the project, including working with volunteers, repairing historical listed buildings and training courses. It's an inside view of our mistakes and successes. It closes with a film of the village women celebrating their new professions.

KEYWORDS: Village women's empowerment.

**PARTICIPATORY CREATIVE TOURISM PROJECTS:
ENGAGING COMMUNITIES**

CO-CREATING CREATIVE TOURISM: A CASE STUDY OF THE HOTEL ESTORIL, MACAU

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The purpose of this study reinforces the importance of co-creation, whereby three identified stakeholders authenticate the value of and negotiate a new heritage-based identity for an abandoned hotel in Macau, the former colony of Portugal and a Special Administrative Region in China. The Hotel Estoril, located in Tap Seac Square in Macau, was the first casino opened by Dr. Stanley Ho of STDM (Sociedade de Turismo e Diversoes de Macau) in 1962 to provide western games of luck, but has been in disrepair for more than two decades and eventually abandoned. The preservation of Hotel Estoril was undertaken in multiple stages including content analysis, in-depth interviews with government officials and concerned citizen groups as well as a resident's survey to gauge their perspectives of this historic landmark. The findings demonstrate that government, community organizations and residents exhibit differing views on how best to revitalize the property. Co-creation is not a fixed entity, but a flexible notion to be continuously negotiated and molded into ad hoc resources, or assets to be spent in order to achieve common priorities. This research put forward both theoretical and experimental studies that help understand the process and guiding principles of in creative tourism development and management. Co-creation should be viewed as an overlay of power struggles and conflicts among various stakeholders.

ECOLOGICAL WISDOM OF BISHNOI COMMUNITY IN TOURIST EXPERIENCE

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Marupradesh (land of the dead) is the more popular name for the region of western Rajasthan in India where Bishnoi community manifests desert livelihood in an age of global environmental crisis. Founded in fifteenth century the community follows the tenets of deep ecological concern. They put an unequivocal emphasis on a symbiotic relationship with nature, plants and animals and conserving natural resources, that rings a contemporary bell. Though the beliefs of the Bishnois are a creed of faith, they can play the role of harbingers of 'ecological sanity' in 'our global predicament'. Developing tourism in such a way that it encapsulates the social meaning and ordinary activities of the Bishnois in their natural setting can be a way to achieve this lofty goal. The project did an ethnographic survey followed by pilot runs of tourism. Developing creative tourism through Bishnois shall rely on the less tangible aspects in their natural environ, making the tourist experience authentic and palatable. The birds, water bodies, deer ambling about have a transformative effect. Village stay and participative home stay were tried. The interests and objectives of the stakeholders were determined through questionnaires and interactive meetings. Cooking workshops to savour culinary delights in the face of lack of vegetation, participation in fairs, festivals and rituals to feel the collective power of community are devised as programmes of creative tourism. To be a part of the practice of sustainable living in harsh desert

conditions beyond the attraction of sand dunes changes the understanding of life in harsh desert. It is enriched by kaeidoscopic cultural colours of costumes, jewellery, embroidery etc. Showcasing their culture through tourism seems beneficial and pertinent from the point of view of tourism industry, tourists, Bishnoi and cultural theorists.

KEYWORDS: Bishnoi community; ecological livelihood practices; participatory tourism; tangible and intangible heritage.

THE RECIPROCAL RELATIONSHIP BETWEEN CREATIVE TOURISM AND LOCAL RESIDENCES

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Enhancing the capacities of local communities in terms of encouraging the entrepreneurial activities in the age of transformation towards cultural tourism to creative tourism appears as an important task, since centralist decision-making systems along with standardization of products and services give their way to local powers at particular destinations who have more knowledge about the opportunities in their immediate environment and who are capable of responding quickly to the changing needs of customers. Not only the implementation of creative tourism policies relies on local actors who can promote their unique features for touristic activity and giving tourists a chance to engage in creative experiences, but also creative tourism provides an effective economic source for local development together with social and cultural influences brought by tourists coming from all over the world. The intention of this manuscript is to investigate the reciprocal relationship between creative tourism and local economic actors including local authorities and local stakeholders. Considering the current global examples of creative tourism with local practices as well as previous findings in the literature on creative tourism and local development, the paper aims to depict the complete relationship between creative tourism and local factors within a mathematical model in order to show the volume and direction of the impact, including the related social, economic and psychological variables to explain the changes. In doing so, this study would shed light on the future investigation in the domain of creative tourism by transforming the qualitative information into a quantitatively measurable form.

KEYWORDS: The Reciprocal Relationship between Creative Tourism and Local Residents.

LINEN CRAFT OF CERVA AND LIMÕES: LESSONS FROM A 5D CREATIVE TOURISM PROJECT

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The project “Linen Craft of Cerva and Limões” was designed and is being implemented with the purpose to foment the integrated development of the municipality of Ribeira de Pena, a rural and low density area, from one of its most differentiating endogenous resources: the linen craft of Cerva e Limões.

The methodology implemented aims to promote the sustainability, authenticity and attractiveness of the target territory and is based on an integrated approach to 6 dimensions: Territory (characteristics, assets and dynamics); Unique offers (atmospheres, products and services); Identity (DNA and network elements); Market (trends and demand); Action platforms (levers and partnerships); Community (people and local institutions).

One of the central levers of this development strategy is the focus on creative tourism, whose principles fully comply with the 6D approach, given that: Its offers are part of the territory where they fit; Embodies unique and differentiated offers and experiences; It builds the differentiation of the offers in the identity / DNA of the territory; It depends on boosting a demand; It involves structuring local partnerships and levers; It implies engaging the community (inhabitants and institutions) in its operationalization; It aims that its results are appropriable by the community.

The proposed presentation is structured in 3 main points: Presentation of the 6D methodology; Presentation of the creative tourism project as part of the global project "Linen Craft of Cerva and Limões" and the way it embodies the 6D approach; Briefing of lessons learned and recommendations, potentially useful for other creative tourism and local development projects in rural areas.

KEYWORDS: Rural development; Endogenous Resources; Sustainability; Authenticity.

TOURISM VENTURES IN LOCAL COMMUNITIES: A REPRESENTATIONAL APPROACH TO EXAMINE HOW ENTERPRISES FACE CHANGES INDUCED BY THE DEMANDS OF TOURISTS

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This study explores the representation that owners and managers of tourism businesses have in tourism practices that attribute employment to their locality. In addition, it investigates how local entrepreneurship and empowerments interfere with this representation and motivate their own examples, guided by the theory of social representations. Semistructured interviews were conducted with twenty owners and/or managers of tourism ventures in the communities of Olón and Dos Mangas, in the Manglaralto, province of Santa Elena (Ecuador). The informants were mainly involved in the service of gastronomy and interpretation of the place driven by the lifestyle objectives integrated in their representation of the parish. The perception that changes could transform Manglaralto into an eminently touristy canton in the province, as opposed to its current representation as an emerging parish, has motivated many residents to take initiatives of their own. According to Jovchelovitch (2001) individuals are driven by the need to determine the scope that social objects through socialization processes and personal experiences. In addition, Markova (2000) states that the essence of objects projects through the individual systems of knowledge and then becomes a communicable reality. Faced with this situation, it is evident that the resistance is hampered by feelings of insecurity, perseverance and mistrust in the government. The results provide preliminary information on why and how owners / managers of small tourism companies resist when faced with change from the perspective of social representations.

KEYWORDS: Social representations; local communities; entrepreneurship; empowerment and tourism practices.

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CREATIVE TOURISM AND THE ENGAGEMENT OF COMMUNITY. THE CASE STUDY OF TRIKALA, GREECE

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Creative tourism can be considered as an alternative form of tourism that is after to grant and enhance the overall tourism experience, with the engagement of local community. Participation in creative tourism can develop multiple skills throughout the interactive involvement in courses and multiple learning experiences that hold strong characteristics of the destination. My research case study takes place in Central Greece and more specifically in the town of Trikala. The “Greek Smart City” as is has being internationally awarded. In their effort to endorse tourism, the local authorities, together with the participation of local community, managed to endorse their authenticity together with technology in order to increase visitor’s interest. The methodology approach used is the data collection from the Greek authorities and at the same time a qualitative research that will take place April 2018 in the town of Trikala attempting to demonstrate the strong impact of creative tourism, the engagement of the community as well as the contribution to the local economic growth. Firstly, quantitative data will present the overall economic and social effects of creative tourism and the community engagement. Secondly, qualitative data through various categories will be described while reference will be made to the overall economy of the region. Local development within smart city of Trikala offers significant prospects for itself and its inhabitants. Creative Tourism contributes to the development of the local economy but also gives citizens the opportunity to engage in a common goal of developing the region and to diversify the presentation of their cultural heritage.

INVOLVING SENIORS IN TOURISM SUPPLY AS AN INNOVATIVE AND CREATIVE SOCIAL INITIATION – A TOOL FOR IMPROVING WELL-BEING

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The phenomena of ageing – especially in developed, but basically in all – societies is unquestionable (UNWTO 2017; COUGHLIN 2017) and requires creative and proactive solutions not only from policy-makers and businesses, but also from local communities themselves.

According to a recent study, the Ageing Society Index is a comprehensive tool to measure how well a society provides context, that facilitates successful aging. According to the above mentioned study, among all the OECD countries Hungary holds the worst position (GOLDMAN ET AL., 2018). Also other researches revealed that contrary to other countries, in Hungary the relationship between age and well-being does not result in a U-shaped curve (KISS 2015). Our research aims to explore the possibilities of involving seniors in tourism, but not as consumers, rather on the supply side, as service-providers and to examine the impacts of their employment in tourism on their well-being. Several researches have already been carried out to measure the impact of employment or engagement in different kinds of activities on the perceived well-being of older people (COUGHLIN 2017; DIAZ-LÓPEZ ET AL. 2017; KASHCHUK & IVANKINA 2015; TISCH 2015), but there is still a shortage of studies investigating the impact of their involvement specifically in tourism. In Hungary there are quite a few examples, where certain tourism-related positions are held by older people, above the age of 65. Even if their employment is not a part of a broader strategy yet, this initiation can be interpreted as an initial form of social innovation process, as involving local – from a certain aspect, deprived – people, the elderly, in tourism could vastly contribute to their subjective well-being. As preliminary results of our three-year long research project indicates, tourism has a special impact on the well-being of older people. The qualitative research method of depth interviews used in this study provides quite rich insight into the field of ageing societies and its – still unexploited – opportunities.

KEYWORDS: seniors, well-being, involvement in tourism, social innovation.

WHO WILL TEACH HOW TO MAKE HANDMADE ‘CUSCOS’ (COUSCOUS)? - REFLECTING ON STRATEGIES AND CHALLENGES OF SAFEGUARDING ICH THROUGH CREATIVE TOURISM EXPERIENCES

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The handmaking of ‘cuscos’ (couscous) in Bragança, in the northeast of Portugal, remembrance of a distant time of Arab presence and/or inheritance of the Sephardic Jews, persists until the present day, as a culinary practice, only in very few households. The symbolic and historical importance of ‘cuscos’, which is included in cookbooks of the Portuguese court in the 15th Century, and then became a persecuted practice in the period of the Inquisition, enhances the mystery of its survival until our days, in the region of Trás-os-Montes. The article’s starting point is an attempt to tell this story, by revising a collection of documents, field notes and interviews made between 2015 and 2016, for the inscription of the practice in the National Inventory of Intangible Cultural Heritage, and to understand the socio-demographic conditions, that contributed to its preservation, in this particular region. In a second part, the article, focus on approaches to safeguarding practices, particularly, those engaging the community. In the case of ‘cuscos’, will the women, holding the knowledge of its handmaking and cooking, be willing to teach others? What would be their underlying motivations, to work in partnership (or not), with each other and the municipality of Bragança, towards creating a teaching and learning touristic experience? Who will teach how to make handmade ‘cuscos’? Can creative tourism contribute to safeguarding intangible cultural heritage?

KEYWORDS: couscous; cuscos; intangible cultural heritage; food; creative tourism; community participation; safeguarding cultural heritage; Bragança.

RURAL MYTHS-FROM WEREWOLVES TO WITCHES, NEW ROUTES FOR OLD STORIES

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Villages are the perfect ground for fantastic creatures to be nurtured, wrapped up in the mist and by the chimney's smoke, they are ready to come out of the shadows at dawn, claiming back their rightful place, clinging onto our hearts and memories for far more time than we would like to.

Sat by the fire, we all heard how the milkman transformed into a werewolf, or perhaps was the baker or the butcher. Surely, we just knew that there was some inexplicable activity during full moon nights and we grew up looking at starry skies, wondering when such an unlikely encounter would take place. Would it be friend or foe?

When exploring a common imaginary, we create the opportunity to rescue some of the oral traditions, aiming not only to preserve a community's historical memory but also to improve or even to create community relations, not to mention gaining a deeper understanding of its cultural inheritance and traditions. It represents an opportunity to bring a community together, establishing a dynamic network and creating financial revenue, when intended and developed as a creative touristic experience.

Our goal is to use this common imaginary to create participatory projects. Our laboratory was Vila do Paul, Covilhã, where we had the chance to produce alongside the population a route through the village and around the stories. Grandparents told us the stories, unwrapping unheard episodes of stubborn chickens, miraculous home-remedies to remove bad juju and so many more, winning the audience who walked from site to site, more carefully as the night approached.

KEYWORDS: Oral history; werewolf; witches; witchcraft; occult; common imaginary.

ALTERNATIVE/INCLUSIVE APPROACHES TO
CREATIVE TOURISM

CREATIVE TOURISM AND ITS RELATIONSHIP TO GASTRONOMY: AN ANALYSIS OF THE POTENTIAL OF SÃO BARTOLOMEU, DISTRITO DE OURO PRETO / MG, BRAZIL

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The production of handcrafted sweets has traditionally been present in São Bartolomeu, a rural district of Ouro Preto, Minas Gerais, Brazil, about 200 years ago, with guava as its main source of inspiration. This art of sweet know-how of the locality has been transmitted from generation to generation until today, being registered according to Decree N°. 1096, of April 15, 2008, as Municipal Good, in the Municipal Heritage Program of Ouro Preto. After this registration, the district has been gaining tourist visibility through the gastronomic events, with the protagonist being the candy of guava, which seeks to value the production of these handmade candies in this small locality, as well as to highlight the culinary traditions of the local families. In view of this context, the present work has the objective of analyzing the possibilities of enhancing the creative tourism activity in São Bartolomeu, with gastronomy as its main symbol. Methodologically, the work is characterized as descriptive-exploratory, because it seeks to relate the gastronomic tourism theme to the planning process for tourism activity, together with the accomplishment of bibliographical research and field research, using semi-structured interviews. It is therefore intended to raise discussions on gastronomic tourism as a propeller of creative tourism and to present ways of boosting activity in small localities, with a view to preserving culture, local heritage and the rural environment. It is hoped that, through this work, it will be possible to exchange experiences with what happens in other locations with similar potentialities in Brazil and also in the world.

KEYWORDS: Creative Tourism; Gastronomy; São Bartolomeu; Cultural Preservation.

CREATIVE AND SLOW OR CREATIVE-SLOW? COMPARATIVE ANALYSIS OF EMERGING MODALITIES IN TOURISM

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The present study aims to analyze in a comparative perspective the characteristics of Creative Tourism (CT) and Slow Tourism (ST), in order to highlight how these terms approach and distinguish themselves as emergent modalities in the tourism context. The activities related to Creative Tourism and Slow Tourism meet the need observed by certain contemporary communities and professionals to contain and reduce the massification of tourism, since both concepts appear as an alternative to combat the hegemonic logic of traditional tourism and to meet the demand of the so-called new tourist, whose conceptualization is made in an expanded way in this work. The article is developed in a theoretical perspective, in which, for its construction, a bibliographical and documentary survey of the analyzed forms of tourism was carried out. As a

result, an analytical scheme has been organized that reveals more similar characteristics than peculiar ones, whose differences reside mainly in the tourism constitutive context of these different modalities. It is stated that both tourism activities described in the work are treated as emergent and incipient forms by the researchers, mainly by the absence of robust analytical categories. Among the conclusions and highlights of the study, it was verified that Slow Tourism has a strong connection with the ideological values that make up the Slow Movement. In this sense, it is equivalent to a more ecological and communitarian approach, a fact that does not manifest itself with proportional intensity in the Creative Tourism. In addition, activities related to CT and ST tend to incorporate new practices and new habits into the contemporary tourist.

PROMOTING INTERCULTURAL DIALOGUE
THROUGH CREATIVE TOURISM

INTERCULTURAL DIALOGUE BETWEEN JAPANESE TOURISTS AND ROMANIAN LOCAL COMMUNITIES IN LĂPUȘ LAND, TRANSYLVANIA

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Creative tourism is gaining traction as foreign tourists seeking more active, engaging experiences meet local communities looking for new ways to interact with tourists. As tourists are willing to interact with real people and experience local cultures and traditions, the result will be an interpretation and reinterpretation of their intercultural exchanges. The present study focuses on the intercultural dialogue between Japanese tourists and the Romanian local community from the host destination, within the framework of an international summer school, Transilvania Creative Camp (TCC), which took place in Lăpuș Land, Romania. Lăpuș Land was chosen as the study area because it is a picturesque rural area in northern Transylvania, where tourists have the opportunity to get immersed in authentic communities which have preserved both tangible and intangible cultural assets. Japanese tourists experienced a creative tourism stay which included visits to beautiful landscapes, interesting historical heritage sites, and unique cuisine, meeting local wood-carving artisans, witnessing a traditional wedding and meeting a traditional singer listed on UNESCO's Living Treasures. Participants were also immersed in traditional farming and cattle raising, participated in religious rituals and social events, communicating with local community members throughout their visit. The present research is based on visual and written accounts from both tourists and community members which resulted from these interactions. Results indicate an interesting intercultural exchange of ideas between local community members and the participants to TCC and provide a series of themes which can be used to further similar creative tourism experiences. The outcomes offer key information to tourism operators which are searching for creative tourism experiences for their customers.

KEYWORDS: intercultural dialogue; visual narratives; creative tourism; experience

IDIOMATIC AND CREATIVE TOURISM: ONE WAY TO PROMOTE THE INTERCULTURAL DIALOGUE IN PORTUGAL

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Stay to Talk – Instituto de Imersão Cultural perform a research work and a social impact action through an economic social initiative within the Idiomatic and Creative Tourism.

Its main action is on creating value for society by focusing on the building of a local knowledge living platform (human and technologic) that recognize, values and register inherited tangible and intangible heritage (local products and local producers, places, traditions, people and stories). Based on this knowledge, two services will be developed: (1) idiomatic packages that offers the tourist, on the one hand, the opportunity to experience Portuguese language learning situations

in the classroom and, on the other, that can practice such contents through the (2) cultural immersion tourist corridors, organized in and direct cooperation with the locals (autochthonous). When making these corridors, idiomatic tourists will have the opportunity to dance in a folkloric ranch, make a wicker basket, paint a picture in the land of Amadeo Sousa Cardoso, participate in the husking of corn, in a harvest or even try to bake a convent sweet and taste it. Notwithstanding all these experiences they will simultaneously have a practical-linguistic aspect that will translate into pedagogical activities that allow to consolidate the contents of Portuguese language.

This way the tourist will have an experience of learning Portuguese language and Portuguese culture immersed in the local culture. This idiomatic tourism service will be commercialized in a way that attributes the necessary sustainability to the project.

The action contributes to socio-economic growth and poverty reduction within the scope of the SDG of the new 2030 development agenda, in that way it gives opportunity and voice to local people to take advantage of the opportunities offered by local tourism development (selling local products, to know other cultures, personal and social development, ...) and contributes to the realization of a true intercultural dialogue within and between cultures.

KEYWORDS: Idiomatic Tourism; Creative Tourism; Cultural Immersion; Learning Experience; Portuguese Language; SDG.

PROMOTING INTERCULTURAL DIALOGUE AND AWARENESS IN FOREIGN LANGUAGE CLASSES OF TOURISM COURSES

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According to UNESCO's Assistant Director General for Culture, Mounir Bouchenaki (2006), "never before in the history of humanity have the inhabitants of this planet travelled as much, or been as much engaged in the discovery of other cultures." Although a fact, how are educators, universities and syllabi prepared for yet another dramatic change? To empower communities and their cultures is a highly demanding and ongoing task which needs the participation of all stakeholders. Students, who also take the role of host communities and future staff, have to be alert to the high demand of the industry nowadays. Poussin argued that "creative tourism can be a source for intercultural dialogue" (2009:106) but this will only work if younger generations are aware of what to expect when working in the area of tourism. This paper aims at highlighting how one can raise awareness in students of tourism to this complex and yet vast phenomenon of tourism creativity and intercultural dialogue as to making it an imperishable hub of intellectual and cultural curiosity of what others have to offer us. We intend to show how English language classes can be used as platforms to motivate students to get to know more about other cultures and use their knowledge in the promotion of creative activities for tourists.

KEYWORDS: Promoting intercultural dialogue through creative tourism.

ARKANA PERU: CONSERVATION THROUGH KNOWLEDGE EXCHANGE AND CREATIVE COLLABORATION

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Over the past twenty years, the Upper Amazonian city of Pucallpa has developed a unique and vibrant indigenous and local arts community, a phenomenon in part due to blossoming creative tourism in the area. Pucallpa and the Ucayali River Region is an area that is as rich culturally as it is ecologically, possessing a large percentage of the planet's flora and fauna. It is also the ancestral territory of many indigenous communities. Sadly, this is a region that is also under dire threat due to poorly regulated lumber trade, invasive mining, oil drilling and large-scale mono-agriculture. This presentation explores the seven years of field research in the region and the challenges and inspiration in the development of an institute for creative research and conservation, Arkana Peru, situated in rainforest outside of Pucallpa. Research into indigenous knowledge and cultural practices has revealed the potential of the rainforest to not only provide medicines but to heal and nurture creative growth. Arkana Peru will be a centre for international knowledge exchange and creative collaboration with local and international teachers, schools, and organizations. Through an innovative educational programme based both in the city and the rainforest, students and visitors will be offered a culturally immersive experience that brings new perspectives and a deeper understanding of the issues afflicting the area. The exchange also creates vital employment and educational opportunities for local artists and teachers. As rich as the local culture is in the region, it is also a location that offers little local infrastructure to the cultural community. Creative tourism can play a vital role in fostering authentic cultural exchange that leads to long-term sustainable growth for the enrichment and conservation of not only the region but also the planet. www.arkanaperu.org

KEYWORDS: Intercultural knowledge exchange; participatory tourism; sustainability.

LEGAL AND INSTITUTIONAL FRAMEWORKS FOR CREATIVE TOURISM

NEW WINE INTO OLD WINESKINS: CREATIVE RURAL TOURISM / LAW CONSTRAINTS

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New wine into old wineskins: “Creative rural Tourism/Law constraints means “Creative rural tourism” will be a sustainable Project for the Algarve region, but there is a twofold legal constraint: an ex-ante and an ex-post moment for “tourist purposes permit.” Firstly, Portugal has made a great effort to consolidate the fragmented set of rules and to reduce complexity to get a permit for tourism purpose. After the application of the Simplex 2016, regarding license requirements, these efforts should be focused on integrating all licenses and permits needed to start a business into one single procedure, but the efficiency of municipal governments and the delays involved in obtaining licenses varies widely across municipalities. However, the application of “silence-is-consent rules permits to publish effective decision-making in less time, and we were expecting that clause would improve transparency in this area. Secondly, and ex-post, the absence of a package of EU or State-sponsored legislation consumer protection, working conditions, and taxation of collaborative economic platforms enhances unfair competition from prices, and what will happen between individual citizens service and professional services (?). Lack of EU Regulation and stiff competition by platforms of the collaborative economy will be even more unbridled. Creative Rural Tourism needed to be created in the region, with the local citizens and explained to them as a project for enhancing the local and the national economy– but they have to accept this proposition in the exercise of participatory democracy.

KEYWORDS: Creative rural tourism; collaborative economy; participatory democracy.

ANALYSIS OF PUBLIC AGENDA SETTING OF PORTO ALEGRE CREATIVE TOURISM PROGRAM, BRAZIL

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The aim of this work is to analyze the process of problem definition and public agenda in the elaboration of the Creative Tourism Program (CTP) in the city of Porto Alegre, in the state of Rio Grande do Sul, Brazil. It is presumed that studies on creative tourism, management and public policies are still emerging in the scientific community, referring to the need for empirical studies to build knowledge in the field. In methodological terms, the data was collected through bibliographical and documental research as well as in-depth interviews with the CTP coordinators under study. The data was managed by utilizing the categorical content analysis technique. As the main results observed, the public tourism organ of the city of Porto Alegre extends the use of creative activity as a means of enhancing and adding value to the tradition of local tourism focused on business. The purpose of the studied CTP is to be a resource in diversifying tourist attractions in order to appeal to tourists interested in leisure and the appreciation of traditional culture in the region. The determinant and absent aspects in the process of defining both the problem and the public agenda of the CTP in the context of local and regional tourism from the specialized literature

on the policy cycle were also identified and discussed. As contributions, certain elements were highlighted that can assist the inclusion of Creative Tourism Programs in the Public Agenda of Municipalities that seek tourism as a source of local growth and development.

CREATIVE TOURISM PROJECT INCUBATION AND DEVELOPMENT APPROACHES

CULTURAL MAPPING: A TOOL FOR SUSTAINABLE CREATIVE TOURISM

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To acknowledge, trace, and place cultural assets is a powerful instrument to communities. Through cultural mapping, it is possible to create a narrative about a place's identity, collecting significant cultural information, traditions, stories, values, and hopes that locate people in their places, in the world. This methodology can also be a useful tool in the design of creative tourist offers, once creative tourism bounds people to places, and is deeply linked to the territory, and the communities. The Project CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas, held a series of Regional Idea Laboratories with several entities that provide creative tourism experiences. In these sessions, CREATOUR approached cultural mapping as a tool for regional actors to discover what is "so special" about their places, a way to link tourism offers with the community where they take place. This communication addresses cultural mapping and its use in creative tourism, describing the CREATOUR experience, and its outcomes. The experience indicates the importance of cultural mapping to a more sustainable offer and the marketing of destinations.

KEYWORDS: cultural mapping, creative tourism, creatour project, sustainability, place's identity.

CONTRIBUTIONS OF THE CLUSTER APPROACH TO THE DEVELOPMENT OF COMMUNITY-BASED TOURISM IN FLORIANÓPOLIS, SOUTHERN BRAZIL

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The geographical extension of the Brazilian territory and its cultural diversity favor the conceptual amplitude of Community Based Tourism (TBC) practiced in the country, which encompasses from urban communities to heterogeneous social groups that result from migratory movements and processes of socioeconomic exclusion. Although consolidated in Brazil as an important local development strategy, TBC still presents problems. In a broad perspective, it can be said that the basic composition of this model resembles the composition of business clusters. Thus, knowledge about forms of organizations as clusters could perhaps serve the study and analysis of TBC, contribute to the understanding and solution of the problems that affect it, and favor its development in the Brazilian territory. Porter's (1998) model for clusters may be useful for TBC

analysis since it takes into account factors common to both forms of organization, such as location, cooperation, and resource sharing. In this sense, the present investigation has as objective to study how the cluster approach could contribute to the TBC in Florianópolis, in the South of Brazil. In order to do so, a brief review of the literature on the subject and its discussion is made, in the perspective of possible convergent and / or divergent elements, identified by the Porter-based modeling of the two TBC projects developed in the municipality. From the analysis it can be seen that the formation of partnerships with tourism agencies has been neglected in the cases studied as well as the structuring of endogenous governance, which is fundamental in this type of community initiative.

CREATING NEW CO-EXPERIENCES WITH TOURISTS

WHO ARE YOU? CREATING A MEASURE TO EVALUATE TOURISTS' PERSONAL CHARACTERISTICS' AND ENHANCE DESTINATION EXPERIENCES

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This presentation will focus on a project being developed in Madeira Island regarding tourists' wellbeing. The project has Positive Psychology, applied to tourism, as its main framework, thus wellbeing, creativity, optimism and spirituality are the chosen core variables. We are following the idea that to better the tourists' experience in a given destination, it is crucial to understand these variables that allow for the knowledge of the tourist personal characteristics. By understanding these we believe it is possible to create meaningful experiences to the tourist. We are developing an instrument that will allow to get to know the tourist as "a person" and be a tool to help the local community develop personalized experiences according to the tourist own characteristics and therefore enhance their local offers while, simultaneously, offering the tourists significant experiences and the desire to come back again. Creativity comes as an important variable, since it is related with novelty and usefulness. Therefore a "tourism experience" tends to be the search for something new that can enrich the tourist life. Hence, creativity is highly connected, in our viewpoint, with the tourist wellbeing. We will be presenting the first stages of the project, particularly the instrument development and a first glimpse of the data retrieved. In this first stage a literature review was carried out and the need for an instrument focused on wellbeing, creativity, optimism and spirituality found. A scale with 30 items encompassing these variables was developed with responses ranging from 1 to 7 in a likert scale and named "Tourism Experience Scale". A pre-test with content and concurrent validity is in the process. Through the evaluation of researchers of the area results from the content validity showed the need to do some minor adjustments in the items wording. Concurrent validity is being carried out with 4 other instruments that measure the project core variables individually. Data collection is being made online and in paper with a target sample of 300 participants. Results are still in a preliminary stage since the data collection is in the field at the moment and expected to be finished by may 2018. Therefore the first results will be presented at the conference, including reliability and factorial analysis of the scale. It is our belief that this new measure will help in the development of more specific, personal and meaningful tourism experiences, aligning the tourists' desires with the host community offers and co-creating significant experiences for both of them.

KEYWORDS: Tourists experiences; wellbeing; creativity and instrument development.

RELATIONAL TOURISM: RESIDENTS, VISITORS, AND SOCIAL MEDIA

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This paper presents the results of a quantitative study of the behaviours and attitudes visitors and residents demonstrate toward the co-creation of experience in the neighbourhood of El Raval,

Barcelona. It examines as well how social media could aid in collaborative placemaking. The salient result of this research project indicates the need to more deeply engage locals in the creative tourism enterprise; the presentation offers some context and strategies on this issue from other destinations.

KEYWORDS: Keywords: creative tourism; social media; co-creation; tourist-resident relations; peacemaking; relational tourism.

THE EXPERIENTIAL MARKETING AS DETERMINANT IN CONSUMER DECISION-MAKING, CREATIVE TOURISM: THE CRAFT OF BARCELOS

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This study aims at establishing a relationship between creative tourism and experiential marketing in the traditional handicrafts of Barcelos. Based on a qualitative approach, it also aims at analyzing the failures and absences from the tourist market by creating new proposals and responses to the demand. The conceptual framework of this study develops three proposals: first, to present new concepts and opportunities for the tourism market; second, to establish a direct relationship between the local traditional handicrafts, creative tourism and experiential marketing; and to promote traditions that add value to the local development.

The difference between cultural and creative tourism is that "creative" tourists engage in creative activities when visiting a destination while cultural tourists are consumers of cultural experiences that bring them closer to the inhabitants of the same places they visit. Based on this discussion, we propose that, in a context of artisan, cultural and tourism entrepreneurship, experiential marketing has an important role in the decision-making process of customers.

Barcelos is a UNESCO creative city (in 2017) and it has the handicrafts as its cultural pillar, which has been demonstrating a frank development in the last five years. There are nearly one million tourists per year visiting the ateliers, which gives some margin of growth.

This study examined experiential marketing in the decision-making process of creative and tourism entrepreneurship. The interaction with the artisans enabled authors to conclude that the participation of the visitor in the process of creation in tourism is an added value for entrepreneurship in specific contexts of crafts.

The key constructs are drawn from empirical research among handicraftsmen in which analysis was carried out based on a qualitative analysis. The results suggest the experience, knowledge and importance of learning this dynamic in an entrepreneurship tourism perspective. Fills a large gap in the territorial market, associating the knowledge of new concepts with the success of the tourism entrepreneurship. There has been an increased emphasis on local and handmade goods that are linked to the culture and tourism of specific destinations.

Tourism managers and stakeholders can use the outcome of this study to gain in-depth understanding of customer experiences and to develop effective marketing strategies, and further stage the operational environment that can maximize customers' perceived experiential value.

Finally, this study is a contribution towards a greater understanding regarding the relationship between experiential marketing, creative tourism and entrepreneurship.

KEYWORDS: crafts; consumer; creativity; experimental marketing; tourism entrepreneurship.

CREATING NEW EXPERIENCES WITH TOURISTS – THE EXAMPLE OF THE INSTITUTIONS FROM THE PORTUGUESE NORTHERN REGION

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The concept of creative tourism must be faced as an evolution of the massified segment of cultural tourism. In 2000 it was considered as a kind of tourism that can offer tourists the opportunity to co-create and develop their creative potential. It considers also that tourist participates actively in experiences and learning in activities that the destination offers. Taking this into account and the fact that there is being developed, until the end of 2019, a project on creative tourism, such as, CREATOUR Project (Creative Tourism Destination Development in Small Cities and Rural Areas), we developed an investigation that focused on the new experiences that are being offered to tourists by the northern institutions that are partners in this project. This project is funded by joint activities of the Portugal 2020 Program by COMPETE2020, PORLisboa, PORAlgarve and the Portuguese Foundation for Science, Research and Technology. The present paper aims to analyze the offer and participation of tourists in the creative experiences that are being offered in the northern region of Portugal by the institutions partners in CREATOUR Project and to make a comparison with others initiatives that have been offered by the international creative tourism platforms. To meet these objectives, we used quantitative and qualitative methods for the present analysis. During 2017, 205 questionnaires were applied to the population that participated in the 14 initiatives developed by the 5 institutions that are partners in the Northern region. Also, 8 interviews were made to the local organizers of the initiatives. We can consider that the Portuguese offer follows an international institutionalized standard around the principles of creative tourism. The offer is diversified in cultural and creative areas, with a particular focus on territorial resources, in order to maintain and recover traditions, but also bring some innovation to the regional economic offer. Tourists, visitors and residents evaluate these activities with a high level of satisfaction and these practices are assumed as a form of cooperation in the increase of creative tourism in low density municipalities and as a way of developing regional and economic dynamics.

KEYWORDS: Creative tourism; creative experiences.

APPLICATION OF NEW METHODS OF CULTURAL MAPPING IN CREATIVE TOURISM

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Over the years, cultural mapping methods has been used in several applications and contexts, for different cultural assets where there is some historic and cultural value and concerning endogenous communities. These methods are essential to create new conditions for the development of local and regional resources. They were inspired by the development of big urban centres and regions which have been the great engine of cultural mapping growth. This little report concerning literature review on cultural mapping methodologies aims to define the concept and its evolution, identify the relations, the networks and assets resources in different communities which one envisage to promote through new web-mapping tools [combining Geographical Information Systems (GIS) and Augmented Reality]. This integration helps to identify the resources, the benefits and the opportunities in which will become a part of solution for the growth of less developed territories. Among the various tools used, it is core to create the databases that allow to categorize the different resources and promote public participation. The originality of this research is attached with the attempt to develop a new model for creative tourism, trying to lean in the implementation and integration of GIS, Web-Mapping and Augmented Reality. Results were obtained from the context of one creative tourism event organized in July and in November 2017 in Amares and in Boticas by the CREATOUR Project titled Creative Tourism Destination Development in Small Cities and Rural Areas (2016-2019). The public of the activities was predominantly Portuguese. The age range of the participants in Amares tended to be broader, involving the participation of adolescents. The activity carried out in this municipality also achieved a greater spatial reach than the one in Boticas.

KEYWORDS: Creative tourism; Cultural Mapping; Web-Mapping; Augmented Reality.

PROPOSAL OF CREATIVE TOURISM ACTIVITIES IN JOINVILLE (SC, BRAZIL)

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Joinville (SC, Brazil) is recognized as an industrial city that provides different experiences to its residents and visitors. The main tourist segment of the destination is business and events, but the cultural and rural segments have gained prominence. For example, Joinville is the Bolshoi Theater School seat in Brazil and the city hosts the largest Dance Festival in the world. Based on these facts,

a recent study from Scalabrini et al. (2017) evidenced that the residents recognize Joinville as the city of dance. Thus, creative tourism can be an alternative to the segments that already exist in Joinville. One activity that has already taken place is the guided visit to the Bolshoi Theater School in Brazil, where it is possible to visit the premises from the classrooms to studio where the costumes of the presentations are made. The School also offers free dance performance on Fridays. One proposal for the strengthening of this title is to offer dance workshops, of different rhythms for both residents and tourists, in various parts of the city, throughout the year. Another alternative to strengthen creative tourism is the resumption of industrial tourism activities, which was a reality in the past. Thus, visits would be offered again to industries of different segments, such as metal mechanics, appliances, foundry and breweries. In these visits, residents and tourists can follow and know the production process of the main products made in Joinville and to be artisans for a day. In this context, this study aims to analyse alternatives for this predominantly industrial city to offer activities linked to creative tourism.

KEYWORDS: New co-experiences.

PROPOSALS OF TOURISTIC CULTURAL EXPERIENCES FOR THE BRAZILIAN MARKET IN THE MINHO REGION

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Nowadays, we can observe a significant growth in diaspora tourism, being the underlying motivation a return to one's origins and to experience sites and places associated with ancestors and relatives. But these visitors also seek, increasingly, creative and unique experiences that result from their own involvement and participation. To destinations that seek to attract diaspora markets, the challenge is to develop creative offers that meet these needs. The Minho region, associated with relevant migratory movements to Brazil in the 60s and 70s, is an example of a destination with a great potential for the development of creatively oriented diaspora tourism. This paper aims at presenting a set of proposals of creative cultural experiences, to be developed in the Minho region, especially vocationed for the Brazilian market. The underlying research process is further characterized, including the collection and analysis of secondary and primary data, the latter resulting from twenty-two semi-structured interviews performed to a set of stakeholders, involved in the organization and sales of travel and cultural experiences. The research process also includes the recognition of the territory, with respect to the places, business and activities presented, in order to guarantee the feasibility and interest of the proposed experiences. The five proposals that emanate from this work, are good examples of the potential of the region for creative tourism, particularly for the Brazilian diaspora market.

KEYWORDS: Cultural Experiences; Minho; Brazilian Market; Creative Tourism.

THE POWER OF REGIONAL GASTRONOMY IN THE SUPPORT OF CREATIVE TOURISM

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In the Minho region in the North of Portugal, it is generally accepted that the traditional ways of cooking will not only preserve the region's heritage, but will also distinguish Minho to tourists seeking authentic food experiences (Fernandes, 2015). The abundant number of events that take place throughout the year is another advantage to showcase the distinctiveness of the region's gastronomy. But little research has been conducted on the impacts of gastronomy during local events. Fernandes et al (2017) attempted to fill this research gap by monitoring trends in food consumption by visitors to cultural events. In terms of food consumption and experience at events, results showed a fondness for local food and wine with respondents identifying the more favorable and less favorable dishes. Furthermore, respondents placed high value and satisfaction in the link between gastronomy and cultural events with authenticity most valued in the experience. Finally, respondents generally agreed that local gastronomy plays a pivotal role in Minho's identity. The purpose of this exploratory research is to examine the power of regional gastronomy in the support of creative tourism by examining the role of events as indicative of the gastro-tourism destination development model presented by Fernandes (2012). The results of the study will contribute to our understanding of how co-produced and educational activities characteristic of creative tourism could enable tourists to sample, learn, discover, try and experience regional gastronomy to assist tourism product developers and marketers to enhance their marketing and product development.

KEYWORDS: Regional gastronomy, cultural destinations, creative tourism.

THE POTENTIAL OF CREATIVE TOURISM PRACTICES FOR ECONOMIC REGENERATION IN UNDERDEVELOPED AREAS

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There has been an understanding about creative tourism as a new form of cultural tourism in which visitor-resident interaction transforms into collaborative placemaking. The main challenge of creative tourism is not only to attract visitors to places but also to involve them in the co-creation of the authentic experience based on tangible and intangible resources. However, authentic experiences are often segregated, hidden in isolated places far from urban areas or popular tourist attractions or destinations. The following paper presents a case study that aims to address these challenges of creative tourism. While festivals have been identified as a form of creative destination (Prentice&Andersen, 2003), attention is focussed principally on big cities such as Edinburgh (Prentice&Andersen, 2003) or St. Petersburg (Gordin&Matetskaya, 2012). Little is known about the potential of festivals in drawing attention to the cultural resources of underdeveloped, isolated regions through the creative experience. The case context for this illustration is an iconic cultural festival in Hungary, Ördögkatlan Fesztivál (Devil's Nest Festival),

organized since 2008 in a group of villages in one of the most lagging regions of the country, Southern Baranya. The paper aims to reflect the residents' perspective on the indirect impacts of the festival outside the five days of the event. To this end, resident interviews were conducted in the low season, February-March 2018 in the principal festival location, Nagyharsány village. The interviews highlighted the perceived quality of resident-visitor interactions, the level of resident involvement and the practices of co-creation of the festival experience with visitors and residents. **KEYWORDS:** creative tourism practices; economic development; resident interviews; cultural festivals.

'THE ACCIDENTAL TOURIST': TRANSLATING THE CREATIVE CITY INTO CREATIVE TOURISM THROUGH ACTIVE CITIZENSHIP IN THE CITY OF CAPE TOWN AND THE CREATION OF CO-EXPERIENCES WITH RESIDENTS AND TOURISTS

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'The Accidental Tourist': translating the Creative City into Creative Tourism through active citizenship in the City of Cape Town and the creation of co-experiences with residents and tourists. Cape Town became the first UNESCO City of Design in Africa in 2017 (Design Indaba, 2017). However, how does a Design/ Creative City translate to Creative Tourism?

Booyesen and Rogerson conducted a study on Creative Tourism in Cape Town in 2015. They noted that Cape Town has an event-based Creative Tourism industry with no creative hubs. This paper will dispute these findings by referring to the repurposing of the old grain silo into the Zeitz Museum of Contemporary Art Africa at the regenerated Silo District.

Further, the paper will discuss the monthly First Thursdays event in Cape Town, to illustrate active citizenship and co-experiences between tourists and residents. It will further show how these community-led Creative Tourism approaches have influenced the towns surrounding Cape Town. Creating a ripple-effect and the scenario of a local as an 'accidental tourist'.

KEYWORDS: Creative City; Creative Tourism; Co-experiences; Prosumers; Experience based; Co-design; Active Citizenship; Participatory; Urban Regeneration; Cape Town.

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THE CHARACTERISTICS OF CREATIVE TOURISTS' EXPERIENCES

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Creative tourism which can be stated as the extension of cultural tourism has become to be more popular in recent years. Creative tourism is based on experiencing, learning and active participation to the activities in vacation region whereas cultural tourism contains only seeing, looking and watching these activities. The important thing is to experience hedonism stemming from authenticity. In this context, a new type tourist has emerged. Creative tourists are defined as active co-creators of their experiences. However, studies explaining creative tourists, their characteristics and behaviours are scarce. Therefore, this study aims to investigate creative tourists' experience evaluations, using Tan et. al.'s (2014) taxonomy of creative tourists. Data were obtained from TripAdvisor in order to analyze creative tourists' experiences. Tourists' interpretations about Muğla province in Turkey were investigated with content analysis method. Study results and conclusions were discussed.

KEYWORDS: Creative tourism, creative tourists, cultural tourism, cultural heritage, Muğla.

MOTIVATIONS AND CHARACTERISTICS OF CREATIVE TOURIST MARKET

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Among the diverse dimensions of cultural tourism, creative tourism is more engaged in interpersonal and creative activities with authentic and local experiences. Since little information has been revealed about creative tourism in Macau and creative tourists perceive creativity and creative experiences differently according to their own value and purpose, understanding the creative tourism market is essential. This study aims to: (1) explore the travel motivation of creative tourism to Macau; (2) determine whether there are any significant differences in the motivation based on travel-related behaviors of creative tourists; (3) assess whether there are any significant differences in travel motivation according to their demographic characteristics; and, (4) identify the impact of travel motivation on the likelihood of creative tourists to revisit and recommend Macau. Self-administered data were collected using convenience sampling from a total of 552 international creative tourists in Macau between July and September 2016. Using exploratory factor analysis, this study identified three motivational dimensions (cultural events & activities, knowledge & local experiences, and curiosity & belonging). The results of this study also revealed that first-time visitors had a higher motivation on knowledge & local experiences than revisitors. While the motivation on cultural events & activities involved with the highest total spending on the trip. Understanding the travel motivations and behaviors of creative tourists in Macau can provide valuable insights and guide better experience and product development and the likelihood of success.

KEYWORDS: Creative tourists; travel motivation; trip-related behaviors; revisit and recommendation intentions; Macau.

FIRST APPROACH OF CREATIVE TOURIST PROFILE IN PORTUGAL – SOME CASE STUDIES FROM CONTINENTAL PORTUGAL

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The concept of creative tourism was first introduced by Richards & Raymond (2000), who defined it as tourism that provides visitors with experiences that allow the development of their creative potential by actively participating in courses and learning experiences with high cultural capital of the destination. This new demand for deep immersion in the experiences consumed has given rise to a new tourist profile. Although there are attempts to characterize this kind of tourist, there are not a consensus until present (Florida, 2002; Richards, 2009; Richards & Wilson, 2007; Carvalho et al., 2011, Tan et al., 2014; Mota et al., 2012). In this sense, the present study tries, in a first approach, to identify the regional profiles of tourists and their experiences, as well as to understand the characteristics of the cultural/creative sector developed in Portugal. The theme of this research arises because there is no clear definition of the social class that consumes experiences of creative tourism, based on Portuguese and international scientific studies. From July to December 2017, 291 questionnaires were applied to participants in creative activities of the 20 pilot institutions of the first project call from the Project CREATOUR - Creative Tourism Destination Development in Small Cities and Rural Areas, in Continental Portugal. The initiatives implemented in the 20 pilot institutions corresponded to the Northern region, the Centre, the Alentejo and the Algarve regions. For the analysis of the data, descriptive and analytical statistics have been used through the program Statistical Package for the Social Sciences (S.P.S.S version 20).

KEYWORDS: Creative tourism; Creative tourist; Tourist profile; Creative experience; Small Cities; Rural Areas.

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ENHANCING COMPETENCES FOR CO-CREATING APPEALING AND MEANINGFUL CULTURAL HERITAGE EXPERIENCES IN TOURISM

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Co-creation in tourism is increasingly recognized as a powerful way of developing more involving and meaningful experiences of services, places and cultures tourists contact with when travelling (Campos et al, 2015; Minkiewitz et al, 2014). Creativity and co-creation in cultural tourism seems to be particularly appropriate to enhance the value of the cultural heritage experience (Richards & Wilson, 2006; Ross et al, 2017). Cultural heritage should be thus not only object of the rather passive 'tourist gaze' but eventually stimulate the curious visitor to creatively engage with this heritage in ways that cultural heritage providers may creatively imagine. This is easier to say than to do, with many cultural heritage providers lacking competences in this field. This presentation looks at the role of co-creation in tourism, particularly in the context of cultural heritage experiences in tourism. It will also discuss the role of higher education institutions in improving students' competences regarding the development of co-creation opportunities based on cultural heritage. In this context, some results of the ongoing Erasmus+ project E-Cul-Tours (<http://www.ecultours.eu/>), aiming at the development of innovative teaching modules on "Cultural Heritage Management in Tourism", involving universities from Germany, Italy, Portugal and Sweden, will be presented.

FROM OFFERING WORKSHOPS TO DEVELOPING
CREATIVE TOURISM STRATEGIES

CREATIVE TOURISM ‘PACKAGING’ MODELS: PRIVATE INITIATIVES OF ARTISAN ENTREPRENEUR NETWORKS IN SMALL COMMUNITIES

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This paper investigates the ways in which artisan entrepreneurs in rural areas are reaching new audiences through creative tourism. Beyond “economics crowds out creativity” views of entrepreneurship (Werthes, Mauer, & Brettel, 2017, p. 291), many artisans create their own conceptualization of what entrepreneurship means to them (Bridgstock, 2013). Given limited research about the artisan entrepreneur and how they become integrated into creative tourism, this paper aims to: create portraits of artisan entrepreneurs in rural areas and small cities in Portugal; examine the ways in which mediating and networking agents link artisan entrepreneurs to creative tourism; and investigate the role of creative tourism as a type of activity that diversifies the activities of artisanal entrepreneurs.

The presentation focuses on the multiple roles of artisan entrepreneurs/creative tourism agents in rural areas or small cities, as agents of networking and capacity builders who organize and offer creative tourism experiences as part of a private initiative network. These private initiative networks act as mediators between artisan entrepreneurs and creative tourism. The networks are critically examined in terms of structure, their connection to place, their roles and connections to creative tourism, and their type of community engagement. The artisan entrepreneur networks on which the observations in this paper are based are members of CREATOUR. The paper is based on new empirical evidence co-created through semi-structured interviews conducted via Skype, and fieldnotes from on-site visits and document analysis, to uncover and highlight the complex ways in which artisan entrepreneurs in small towns and rural areas are engaging in creative tourism.

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PACKAGING CREATIVE TOURISM OFFERS IN SMALL CITIES AND RURAL AREAS: A NATIONAL OVERVIEW

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While the ways in which creative tourism attracts its clientele has been examined in urban contexts, less is known on how this is conducted in small town and rural contexts. Based on creative tourism activity proposals submitted by the 40 CREATOUR pilots and observations of activities designed and implemented in 2017, this presentation will provide a national overview of the approaches developed by the pilot organizations to strategically 'package'/present their creative tourism initiatives. It will consider the types of organizations involved, their geographic locations, the nature of the creative tourism activities, and the strategic contexts in which they are developed, positioned, and 'packaged'. This investigation aims to address a gap in the research literature in regards to strategic management of creative tourism offers, and an operational need to compare practices in rural and small city contexts, in which there is a need to attract participants, in some cases, across significant distances.

CREATOUR FESTIVALS PACKAGING CREATIVE TOURISM: IN DIALOGUE

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Small-scale local festivals, are key markets for rural creative products and a unique selling point of the rural creative economy (Bell & Jayne, 2010; Matarasso, 2004). However, there is limited research on how small-scale local festivals act as a vehicle to facilitate entrepreneurial enterprises and promote community engagement through tourism. This research investigates the ways in which a specific type of event, small-scale local festivals, facilitates economic development and encourages community involvement in the context of a new strand of tourism - creative tourism - within rural and small town settings. This research examines four small local festivals located in the Center and North regions of Portugal, which are part of the CREATOUR research-and-application project/network of creative tourism initiatives. Preliminary analysis of interviews, site visit observations, and field notes recorded in 2017 and 2018 challenge current conceptualizations regarding the role of small-scale local festivals in regional tourism development and indicate that these festivals can have a unique role in marketing and 'packaging' creative tourism offers. Viewing festivals conceptually as liminal spaces of cultural practice and community celebration, these results suggest that the liminal spaces opened up by festivals contribute to the successful insertion

of creative tourism products into festivals. This liminal space, which is also when festival-goers are transformed into full participants of the transient festival community, prompts participants to partake in more co-creative, cultural community activities, than they usually would outside the festival space. The findings also have implications for re-conceptualizing how small-scale local festivals are integrating creative tourism into the broader tourism landscape.

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LEADING TRENDS IN MARKETING AND COMMUNICATION IN CREATIVE TOURISM

REGIONAL MARKETING AND PLACES IN CRISIS

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Tourism Marketing is a vital component of regional marketing. To what extent that relationship is shelf sustained is an issue challenging for planners to look at. Crises can cause many problems in specific localities and they could have many forms. They could be hits by weather conditions, migrants' invasion, earthquakes, financial downturns etc. Nowadays all that are assorted with one specific dimension: Negative exposition on media. Negative exposition on media can only affect for sure the image of the specific locality and people's perception over the place. This paper tries to enlighten the relationships between tourism and regional marketing, the relationships between a specific locality's image and the image of the region in which the subject place is a part of. Involvement of tourists in local activities will enable them to verify perceived image. There is a need however, in taking a specific case study, so conclusions could be drawn. Veroia, a beautiful Northern Greek locality, which actually is an important municipality, has undergone a tremendous negative exposition on Greek media due to the death of a young child of Russian origins. There was a time when the city was characterized as city of murderers, a degraded place where gangs of boys can even cause the death of other kids. Veroia the descendant of Aigai, the first capital of Macedonian Kings, a place with a populous all over Greece gastronomy, undergone a deep crisis which characterized its image for the last decade. Examining the case of Veroia, this paper tries to formulate the way that regional marketing can help specific localities in organizing creatively their image and become attractive as destinations.

KEYWORDS: Creative regional marketing as a tool for helping localities facing crises.

LEGENDS AND MYTHS AS A SOURCE FOR PLACE BRANDING. THE CASE OF BRAGA, PORTUGAL

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Place branding is a governance strategy for projecting images and manipulating perceptions about places in order to position them favourably in the minds of the target groups (Braun, Eshuis, & Klijn, 2014, p. 64). In today's highly competitive environment, countries and cities strive to differentiate themselves and create a unique identity. Place branding has gained momentum in contemporary policy agendas with the realisation that it does not only promote economic development but also likely to induce spatial transformations (Oliveira, 2015). Historically, organic place branding occur without direct intervention. Well-known examples are "Sin city" for Los Angeles, "The Illuminated city" for Paris or the "Holy city" for Jerusalem. Induced place branding, however, require the orchestration of all factors influencing destination image, with particular attention to unique characteristics of the place that can be a source for destination identity. Legends and myths can potentially be powerful resources of destination image, as successful

examples of such place branding strategies around the world have shown. Bran, “Dracula’s city” in Romania, Robin Hood’s Nottingham in the UK, Loch Ness in Scotland and The Hunchback of Notre-Dame are some of the most famous cases where the destination brand formed from local legends. Within this context, the present paper aims to explore how local, formerly unknown legends and myths can be strategically used to build up a brand for places, events or activities. To this end, a benchmarking analysis will be first performed. Next, the case of Braga will be used to identify formerly unused legends and myths through archive research and key-informant storytelling that could be leveraged and potentially integrated in the city’s branding strategy. The objective is to measure the city’s unused historic and mythological capacity for branding.

KEYWORDS: Creative tourism; local legends and myths; place branding.

SHARING PROBLEMS AND SOLUTIONS IN CREATIVE TOURISM

NOT AN UTOPIA, IT IS REAL WORLD: INFORMATION ASYMMETRY AND THE CREATIVE TOURIST

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The dictionary meaning of the word of asymmetric is not symmetrical, that is, the inequality between the sides. Information asymmetry; the fact that the parties do not have a clear knowledge about each other in the face of a situation is that one side has more knowledge about the other party.

In a globalizing world, information is the basic element of life. Thanks to proper information, everyone can have knowledge about a very remote place. In recent years, tourists are seeking for more creative and fulfilling experiences. For a creative tourist, information is a way to open the all boundaries to reach the most fulfilling experience. Consequently, the accuracy of information is of great importance. At this point information asymmetry problem may arise. Although information asymmetry is generally encountered as a situation in economics and finance, information asymmetry is a position that arises in every area of life. Especially in tourism, for a creative tourist, an unseen place always is an enigma. The tourist need to know as much about that place as he or she would like to enjoy the holiday in an unknown place.

In this study; it has been given information about information-asymmetric information definitions, varieties and a conceptual framework has been tried to be drawn in which fields are encountered with information asymmetry, how information asymmetry could be seen in tourism and how the creative tourist can be affected by this situation.

KEYWORDS: information asymmetry; asymmetrical information; non-symmetric.

CREATIVE TOURISM WORKSHOPS – SHARING SOME OBSERVATIONS

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The intended presentation is geared to share some questions that came up during my thesis research. The notion of cocreation, the artistic trajectory of the tutor, the artist as an entrepreneur, impact of start-ups, participation of locals, territoriality and attractiveness, pricing, marketing considerations/distribution channels and target markets, the role of locals, cultural mediation, innovation aspects, endogenous and exogenous resources, quality/content standards, viability aspects, etc. The purpose of the presentation is to share some understanding of these aspects, not so much to solve the question as to reflect or ponder upon them. Each subject would not exceed one slide and would be presented as a question. Seeing this exercise as a tool for more precision about creative tourism workshops would bring about an extended vision from various standpoints, to be shared later amongst participants and the presenter, via a Facebook private page to be determined. NOTE: As a PhD candidate with creative tourism as my thesis subject, and as a tourism development consultant for over 25 years, I would like to share several questions and understandings that came up while doing my research. I would like to share and discuss some of those with the participants.

WHY CREATIVE CITIES? CULTURAL SUSTAINABILITY AND LOCAL DEVELOPMENT IN RIO DE JANEIRO

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Approaches on local development nowadays are closely related to cultural policies and people creativity. Cities development strategies seem to be now much more influenced by the effects of fostering a rich cultural environment than some decades ago. Any strategy based on a different concern is doomed to fail in contemporary transformation of everyday life. Thus, cities are urged to recreate their public spaces considering people relation to arts, culture, information and each other, especially the flow and dispersion in territories. This work intends to discuss the two-way street in which the increasing of public budgets, not infrequently for the tourist dynamics, gifts cultural policies and otherwise cities development strategies are influenced by non-economic aspects. Based on preliminary observations of the rebuilding of Rio de Janeiro downtown city for the Olympic Games, it focuses on showing how a city project influences a whole cultural landscape, improving the cultural in city policies, but in some cases deleting traditional arrangements, denying minorities or seconding important cultural goods. Inside the context of cultural tourism, Rio de Janeiro has been deeply modified in the last decade in order to fit the contemporary concept of a creative metropolis of 21th century. We aim to discuss the link between the creative cities and the rise of cultural tourism as a development strategy. At the end of the investigation, we expect to answer questions like: can cultural assets help to speed up the building of creative cities? Yet the project conceiving is clear, the investigation has not been already finished. We believe the discussion of this frame will probably enrich the approach, enlightening any unobserved shadow.

QUANTITATIVE AND QUALITATIVE APPROACHES
TO INVESTIGATING CREATIVE TOURISM

LUMINA CASCAIS, LOCAL IMPACT OF A CREATIVE INTERNATIONAL EVENT

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Understanding consumerism practices is critically important for tourism development, and event conceptualization. Knowing about visitors' behaviour is need in order to design an effective and efficient festival, which guarantee a positive impact on local business and international reputation. This is especially important when we talk about events that take place in small or medium cities. This paper describes the case study of Lumina Cascais (2017), the most important festival of light in Portugal and founder member of the international festival of light network Spectrum. This mix-method work (ethnography and web based survey [n=440]) was conducted during the sixth edition of this festival and intended to profile the visitor, to know who walks in the street; review their expectations, reasons why to visit a creative event; and to know how much and where do they spent during this three days event. Findings suggest that this kind of event represent an important economic impact and an excellent promotion opportunity for the culture and the arts at the same time that helps on the construction of city branding, linking creative values to the name of the host city.

KEYWORDS: International events; creative tourism; local economic impact; light festivals; second Portuguese cities.

THE IMPORTANCE OF EXCEEDING THE EXPECTATIONS OF HOTEL GUESTS

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Web 2.0 has allowed the Internet to be a space for the exchange of opinions and information between consumers. One of the topics with the most comments is the tourist services. In tourism, emotions and sensations are important, particularly in the lodging industry. The design of really unique and unforgettable experiences can become a key element in order to increase customer satisfaction and generate customer recommendations. The purpose of this paper is to examine the importance of exceeding the expectations of the guests to generate greater satisfaction, an unforgettable experience and greater intention to comment on the Web 2.0 in the context of lodging services, using Structural Equation Models. A survey was conducted among residents of Punta del Este in 2017, asking them about their last lodging in a hotel. The proposed Structural Equation Model has been tested using Partial Least Squares (PLS) technique. The results show that exceeding the expectations of the guests is essential for the clients' experience and very important for the satisfaction with the stay at the hotel. The generation of online comments (electronic Word-of-Mouth) is also strongly influenced by the exceeding of expectations. That is, it is necessary to do something new and creative that exceeds the expectations to improve the emotional experience of the guest and encourages him to comment on his experience, both offline

and online. Exceeding the expectations of trained clients and surprising with new things is the essence of the luxury offer.

KEYWORDS: Customer; Expectation; Hotel; Experience; Satisfaction.

CREATIVE TOURISM AND EVENTS: THE CASE OF JOINVILLE (BRAZIL)

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The creative industry's studies applied to tourism presents itself as a way to better understand the aspirations of a new consumer market, more demanding and the search for authentic experiences (Richards, 2011). From the assertion that contemporary society is dominated by spectacle and events (Boorstin, 1992; Getz, 2007), tourist attractions become unique and spectacular experiences for tourists. Within the study of tourism events, research on the segment is a field of specialty that has grown in quantity and importance in the last decades, especially as it is characterized as an important tool for the analysis of current and future scenarios of the practice of the activity in the destinations. Based on the research conducted in 2016 in the Brazilian city of Joinville, with a sample of 690 participants from the eight-major cultural and business events, the present study aims to analyze the socioeconomic impacts of the events in the city. From a quantitative analysis, the data shows the qualification of the destination for the segment of events, as well as the resignification of its identity in the context of tourism in Brazil, also presenting actions for creative tourism to be applied to this segment in the destination.

KEYWORDS: creative tourism; events; tourism attractions; destination.

WINE CYCLING TOURISM – A CREATIVE WAY OF INTEGRATING SUSTAINABLE AND EXPERIENCE TOURISM

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Wine cycling tourism begins to establish as a new and creative way of sustainable and event tourism. Regional tourism associations offer cycling tours in combination with wine tastings at the vineyards. This combination of indulgence, active recreation and nature is a result of an increasing demand for adventure and events of the emerging experience society.

What are triggers, determinants and effects of wine cycling tourism? This research project approaches these issues by conducting an empirical study. It aims at identifying effects that result from integrating wine and cycling tourism. Furthermore, the objective of this study is to analyze attitudes and behavior of wine cycling tourists in comparison to 'regular' cycling tourists.

For collecting data an online survey has been conducted. The current sample consists of 282 participants. Preliminary results indicate that there is a difference between cycling tourists and wine cycling tourists. The latter tend to be older, travel at different times of the year (mainly during

the harvest), visit vineyards (more) spontaneously and spend more money on food on their tours. Although only a few of this study's participants have done wine cycling tourism so far, most of the remaining participants would like to try it. Therefore, wine cycling tourists represent a potential target group for communities, tourism associations as well as vineyards in order to benefit from direct and cross-selling effects.

Study results can be used to effectively promote not only vineyards but also culinary highlights as well as hospitality management of a region.

KEYWORDS: Cycling tourism; wine; vineyards; survey; Germany.

CREATIVE TOURISM EXPERIENCES IN GUIMARÃES: A TWO-FOLDED ANALYSIS OF VISITORS' AND SUPPLIERS' PERSPECTIVES

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Considering its genesis and evolution, Creative Tourism can be seen as a development of cultural tourism (Raymond, 2003; Richards, 2011), more suited to respond not only to the needs of contemporary travellers, who are seeking for more active, fulfilling and meaningful experiences, but also to the need of destinations to stand out (Richards & Marques, 2012) and ensure the superiority of their offer. Although Creative Tourism is receiving increasing attention in the literature, due to its rising positioning as a development strategy, studies have been focusing primarily on the supply-led perspective. Hence, more research is needed, particularly to investigate consumer views' (Tan, Kung & Luh, 2013) on the creative experiences being delivered, since they have often been appointed as a value driver of today's tourism products (Mason & Paggiaro, 2012). Given the above, the objective of this exploratory study is to understand the perceptions of both visitors and tourism services providers. The geographical context of this study is Guimarães, a cultural destination in the north of Portugal, classified as World Heritage Site by UNESCO. Visitors' perceptions will be collected through a survey, based on a self-administrated questionnaire. In the case of tourism services providers, namely, hotels, restaurants and leisure businesses, data will be collected through a semi-structured interview. The findings of this study are expected to offer insights regarding the development and promotion of long-lasting creative experiences. The limited studies approaching visitors' perspective, specifically in this kind of destinations, makes this study a contribution to the literature on Creative Tourism.

KEYWORDS: creative tourism, Guimarães, visitor's perspectives, supplier's perspectives.

STATE OF KNOWLEDGE ON CULTURAL AND CREATIVE ACTIVITIES AND ORGANIZATIONS IN PORTUGUESE SMALL CITIES AND RURAL AREAS

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Starting from the database of CREATOUR pilot projects, resulting from the national calls launched by CREATOUR, this paper aims to place this activity in a broader context. Through a review and analysis of the state of knowledge on cultural and creative activities and organizations in Portuguese small cities and rural areas, it aims to map and characterize the creative activities and organizations located outside the metropolitan areas of Lisbon and Porto. The paper will compile and analyze qualitative and quantitative data from several types of sources (official statistics, municipal and business sites, social networks, agendas of regional development agencies, etc.) and will map activities and organizations operating in the “cultural/creative sector” in order to building a typology of activities and operators. The paper also seeks to identify the difficulties in developing methodologies to study culture-based creative activities and organizations outside major cities, and to suggest possible approaches and insurmountable limitations.