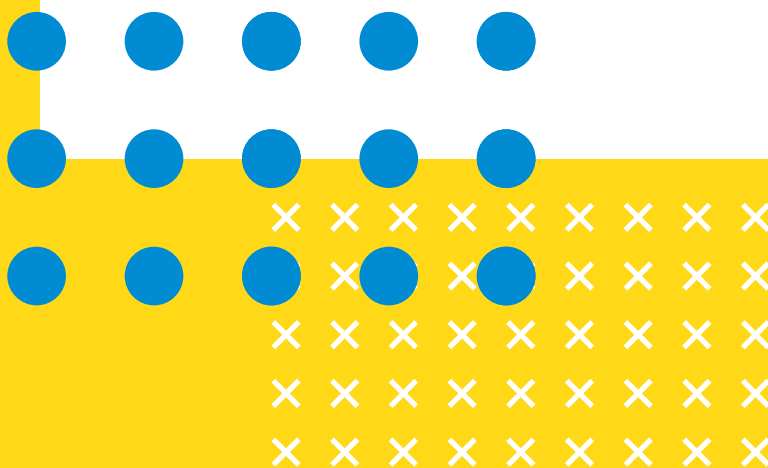




CREATIVE TOURISM

GUIDE FOR PRACTITIONERS



How do you regenerate communities and places by combining culture, tourism and creativity?

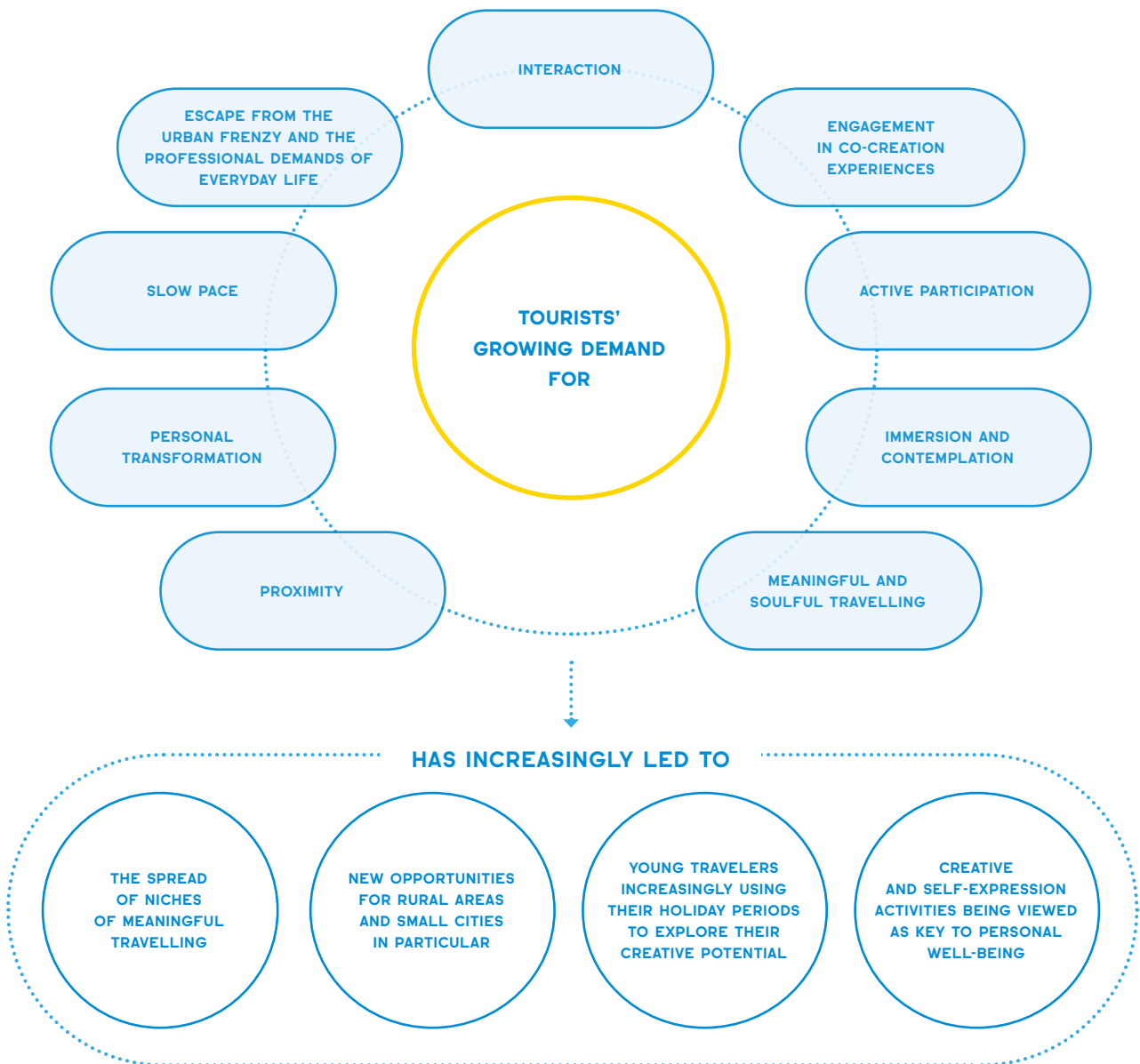
EN

1 Context

Creative tourism is regarded as an emergent and complementary form of tourism that evolved from cultural tourism and the reaction to its massification. It focuses on cultural and creative activities, specific to a given tourist destination, which allow visitors to actively participate in developing skills and their creative self-expression. These activities enable the generation of economic, social and cultural added value, both at the local and regional level. The major potential of creative tourism lies in its transversality, complementing the various segments of demand for the many types of tourism now in existence (e.g., cultural tourism, nature tourism, sun and beach tourism, gastronomic tourism, industrial tourism, military tourism, nautical tourism, etc.). Distinctive creative tourism activities are deeply grounded in their place. Thus, creative tourism in rural areas and small towns should pay particular attention to the symbolic dimensions of local culture and identity that people have developed in their relationship with that place.

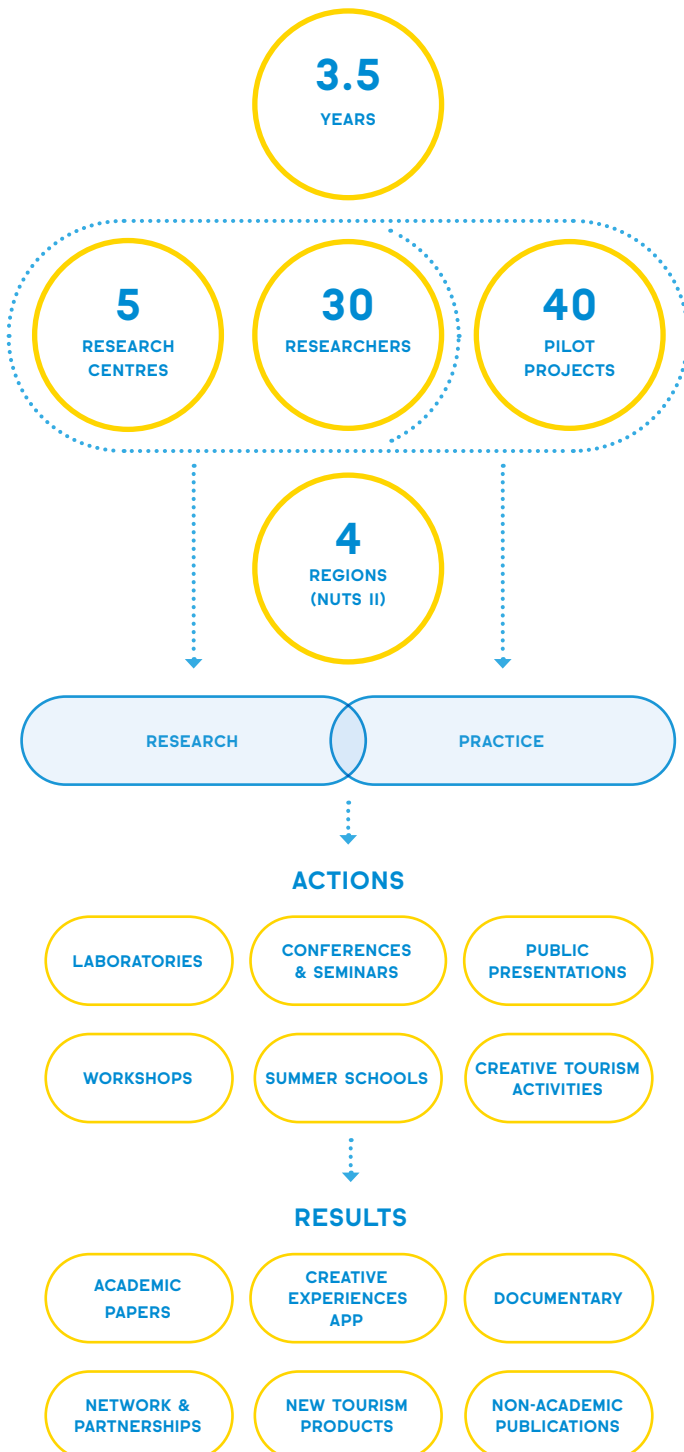
Creative tourism is a small-scale, sustainable type of tourism in which an authentic experience is offered and immersion in local culture is combined with learning and creative processes. Its activities necessarily entail active participation, creative self-expression, a learning experience, connection to place, and community engagement.

In this way, the creative experiences allow visitors to get acquainted, through close and interactive contact, with the destination and the community in regards to its history, culture, traditions and customs, arts and crafts, people and stories, and then to use such knowledge as raw material or a source of inspiration for processes of creation and self-expression.



2 The CREATOUR project

CREATOUR – “Creative Tourism Destination Development in Small Cities and Rural Areas” (2016-2020) was a multidisciplinary research-and-application project that aimed to contribute to the development of creative and sustainable tourism practices in small cities and rural areas of four Portuguese regions: North, Centre, Alentejo and Algarve. Structured according to the main dimensions to strengthen the creative sector – namely, 1) building knowledge and capacity, 2) supporting content development and linking creativity to place, and 3) strengthening networking and clusters – the project focused on the development and pilot implementation of small-scale tourism initiatives and on building capacity for the participating pilot entities. This was carried out through collaborative and networking practices, with a view to increasing the attractiveness and sustainability of Portuguese rural communities and small cities.



3 What are the contributions and potential of creative tourism?

- To enhance cross-sectoral networking and collaboration through the involvement of actors from different areas:
 - the cultural and creative industries
 - non-profit cultural and local/regional development organisations
 - travel agents and tour operators
 - public entities
 - educational and research institutions
- To enhance and revitalise both the tangible and intangible cultural heritage (unique [hi]stories, culture, heritage, the specific social context of a particular place)
- To diversify and differentiate local cultural and tourism offers
- To combat seasonality
- To complement regenerative tourism
- To foster and incentivise collaborative and co-creation practices
- To ensure the inclusion and engagement of local communities
- To combat isolation in remote or depopulated areas
- To reduce dependence on subsidies in the area of culture
- To cooperate = cooperate + compete in a healthy manner (there is a market for everyone!)



4 8 cases of creative tourism in Portugal

NORTH



Cláudia Costa, 2017

GALANDUM GALUNDAINA *Cultural Association*

Between 2002 and 2018, Galandum Galundaina organised – in partnership with AEPGA - Associação de Estudo e Proteção do Gado Asinino [Association for the Study and Protection of Donkeys] and PALOMBAR - Associação de Conservação da Natureza e Património Rural [Association for Nature and Rural Heritage Conservation] – a Mirandese Culture travelling festival called “L Burro i L Gueiteiro”, with a view to the advancement of the territory and local communities and the revitalisation and enhancement of the local heritage. This was a small-scale, 4-5-day event focusing on the Mirandese donkey and the Mirandese bagpipes – two staples of the local culture and heritage. During the festival, participants hiked across the Mirandese plateau, stopping at a few villages in order to rest, stay overnight, socialise, and be part of creative workshops in which they had the opportunity to get acquainted with the Mirandese language, build and play musical instruments, learn traditional dances, or interact with and look after donkeys. There were music concerts at night, where dancing was encouraged. In this way, the festival offered a unique, immersive experience of first-hand contact with the rural landscape, its people and its culture.

www.facebook.com/lburroilgueiteiro



CREATOUR, 2017

MUNICIPALITY OF SÃO JOÃO DA MADEIRA

Since 2012, São João da Madeira has developed an Industrial Tourism project with the aim of preserving its industrial heritage while fostering the municipality's traditional manufactures and the emergent creative and technological industries. The Creative Industrial Tourism project was launched in order to complement already existing activities, thereby offering novel industrial experiences. It was organised into five segments – Industry, Creativity, Art/Heritage, Gastronomy and Environment – and included visits and workshops held in a number of manufacturing units within the municipality. These experiences offer visitors not just a hands-on feel for the day-to-day life of factory workers and industrial routines, but also the chance to learn industrial techniques of the past such as shoe-, hat- and pencil-manufacturing or to make biscuits in a commercial bakery.

www.turismoindustrial.cm-sjm.pt/turismo-criativo

ALENTEJO



CREATOUR, 2018

VAGAR WALKINGTOURS *Tourist animation company*

VAGAR's goals are to promote Alentejo's cultural heritage through educational activities in the area of cultural and nature tourism, with a focus on the notions of time, the personalisation of activities, and Alentejo's cultural values. With that in mind, a creative tourism product called 'Play Évora' has been developed – a kit consisting of games, drawing and creative writing, for the whole family to visit and discover the city of Évora in a playful and artistic way and at their own pace. Participants set out to discover historical and artistic details about the city of Évora as they stroll along its streets and spaces, immersing themselves in the urban landscape and interacting with the local community and businesses, through three different activities: by going on an on-foot treasure hunt, by photographing or drawing existing street art, and by discovering Alentejo's gastronomy. Participants are thus given the opportunity to get acquainted with the culture and history of the place as well as to express their creativity through an active and enriching experience that is bound to give them a fuller and more intriguing insight into their surroundings.

www.vagarwalkingtours.com



CREATOUR, 2018

MARCA-ADL *Association for social development*

MARCA, an association for local development located in the municipality of Montemor-o-Novo, has launched the “Saidas de Mestre” [“Master Outings”] creative tourism project, consisting of a number of creative workshops based on local knowledges in which art, heritage and environmental concerns are brought together. Tours and visits are combined with workshops to allow participants to directly engage in artistic activities while experiencing and getting acquainted with Alentejo's natural environment and cultural heritage. Enlisting the partnership of artists, craftspeople and local authorities, the project comprises six workshops: landscape drawing, basketry for birds, ceramics for plant propagation, rag dolls, lime and charcoal. As part of the activities there are visits to various locations relating to the workshops' specific themes (such as old lime kilns), which can be complemented by outings in the countryside to look for inspiration or to collect materials to be used in the workshops.

www.marca-adl.pt



MOSAICOLAB.PT *Cultural Association*

“Mosaico – Conímbriga e Sicó” is a creative tourism project based on the Roman Mosaic Heritage located along the axis formed by the ruins of the Roman city of Conímbriga, the Roman Villa of Rabaçal and the monumental complex of Santiago da Guarda, covering an area that spans the Condeixa-a-Nova, Penela and Ansião municipalities. Cultural and creative activities are carried out in Museums, Interpretive Centres and Archaeological Sites with Roman ruins where intact mosaic floors can still be found. Participants in the Mosaic workshops learn about the Roman legacy and about the art, materials, motifs and techniques pertaining to the mosaic. They also get to create their own mosaics through reinvention approaches that relate this ancient art form to contemporary ones. Set among unique natural and cultural surroundings, this project aims to showcase and preserve this particular heritage as an important artistic and cultural expression of various phases of the Romanisation process, and to activate it as a resource for the region’s contemporary development.

www.mosaicolab.pt



VIC // AVEIRO ARTS HOUSE *Local entrepreneur*

In 2016, the former residence of Aveiro artist Vasco Branco (1919-2014), located in the very heart of the city, became the VIC // Aveiro Arts House, a unique place that is part local accommodation, part art gallery, part cultural space and part artistic residency. The welcoming artistic atmosphere allows both visitors and guests to immerse themselves in the artist’s world and in his work, as well as learn about the city and the region that inspired him. In addition to an engagement with the arts and culture, this project comprises the conservation and dissemination of Vasco Branco’s artistic legacy and also, through its “Ossos do Ofício” [“All part of the job”] workshop programme, a creative tourism component. Based on a contemporary approach, the activities on offer include not only the domains covered by Vasco Branco’s artistic production – ceramics, photography, cinema and writing – but also the visual and sound arts. In this way, participants are able to learn, experience and create in a unique and inspiring atmosphere, establishing an intimate rapport with the place.

www.aveiroartshouse.com



TERTÚLIA ALGARVIA *Private non-profit association*

In its effort to acquaint tourists with Portuguese gastronomy and with that of the Algarve region in particular, Tertúlia Algarvia extends an invitation to all visitors to the region, offering them an experience that is rather different from the usual “sun and beach” product. Algarve Cooking Vacations is a 3-4-day culinary holidays programme in which participants learn how to cook a number of traditional dishes. Each cooking class is preceded and complemented by one or more activities that teach visitors about the region’s gastronomic culture, taking them on a tour of the places having directly to do with the food, from production to distribution to the table. This is a full gastronomic experience in the course of which visitors can find out about the origin of every ingredient and the history of the cooking utensils, learn the entire process of preparing a recipe, and try their own hand at cooking. Creativity is always present and participants are encouraged to make suggestions under the chef’s guidance, in an environment where interaction among participants and table conviviality are of the essence.

www.tertulial-algarvia.pt



MUNICIPALITY OF LOULÉ

“Loulé Criativo” [“Creative Loulé”] is a project established by the Municipality of Loulé, which sees it as its obligation vis-à-vis its residents to preserve the local heritage, enhance its territory, and reinforce local identity. The project offers a number of workshops by local craftspeople, where participants are taught to make artifacts related to Loulé’s traditional arts (hammering copper into a bracelet, weaving palm fronds into a mat, molding clay into a piece of craft, etc.). The workshops are held in buildings that have been expressly restored for the development of these crafts – coppersmithing, palm weaving and pottery – and where the doors are kept open and craftspeople can be seen at work at all times. Loulé Criativo is a lot more than a tourism product: it is the affirmation of an identity. The traditional workshops are a way to preserve relevant types of knowledge as well as to train new masters and restore spaces where the arts and crafts are cultivated, which truly serve as a home for masters and craft workers in general. Moreover, given their pedagogical, social, cultural and economic nature, the workshops are a guarantee of quality tourism and therefore a means of fostering economic development in the region and supporting small entrepreneurs, craftspeople and artists.

www.loulecriativo.pt

5 Developing a creative tourism project

KEY FACTORS AND RECOMMENDATIONS

1. YOUR PROJECT'S UNDERLYING CONCEPT AND UNIQUENESS

Identify what is unique about the place where the project is to be implemented. The inspiration for creative tourism products can come from a wide variety of sources, such as natural surroundings, the arts (plastic, visual, digital, etc.), traditional crafts, traditions and customs, local history and lore, or gastronomy. Based on this, define exactly what it is that you intend to offer. Remember that proper consideration must be given to the important role played by social experiences and the local environment in creative tourism activities. When designing a particular activity, make sure that it offers visitors immersion in the local culture, active participation, and a learning and creative experience that facilitates the establishment of a connection to the place, without overlooking the engagement of the local community.

2. KNOWING YOUR TERRITORY

Map and compare the tourist resources and activities that exist around the area where you intend to start your project. What kind of activities are on offer for local residents and visitors? How are they made available? Be sure to factor in not just existing cultural and creative tourism products, but also the natural surroundings, well-being factors, and gastronomic resources suitable to what you have to offer.

3. TARGET AUDIENCES

Who do you see as potentially most interested, willing, available and capable of affording to participate in your activities? Study the market and precisely identify niche groups – understanding who and where your target audience is located is no less important than developing and operationalising creative tourism activities, as no project is sustainable without tourists or participants. Think of people's interests and what they're passionate about, like bird watching, photography, or manual arts (ceramics, textiles, woodwork, etc.). Find out where these people are and where they share experiences and exchange ideas (physical locations, events, online, etc.), which products they use and where they buy them. The next step is to carefully develop a communication strategy for each group. Conduct market research to identify and contact niche groups and organisations, both national and international, that are potentially interested in what you have to offer.

4. DISTANCE AND ACCESSIBILITY

In case the destination is remote, difficult to access or off the usual travel routes, consider the time, distance and means required to get to where the activities are to take place. The travel involved can be a drawback that needs to be factored in when the activities are first designed, so as to ensure they remain attractive. Thus, for instance, a program designed to span a few days will feel like it is worth the trip if its activities include a transport service or if information on how to get there is provided.

5. CULTURAL IMMERSION AND CREATIVITY

In rural and small-town contexts, visitors (especially from large cities) are surrounded by tranquility in a slow-paced environment that allows them to get away from the urban bustle and to unwind, while adjusting to the rhythm of the place and its people. In such a setting, creative tourism activities allow participants to find the time and space to stimulate their creativity, refresh their aesthetic sensibility, learn and develop new skills and competences, and express themselves in novel ways.

THE IMPORTANCE OF PLACE

Place is a structuring element in the entire process of developing creative tourism as a source of inspiration as well as a key resource in designing and implementing tourist products, and in generating meanings and memories that visitors and hosts alike draw from the creative activities in which they participate. It is the geographical space of welcome and inspiration, a place whose features, both material and immaterial, are reflected in the surrounding landscape and in local identity, and where the processes of cultural immersion, learning and creation are to take place.

The emotional connection to a place is something that can be shared with visitors through creative tourism activities. The role of imagination and of stories is essential to the process, as they invest the surrounding landscape with deep sentiments and meanings felt at the individual and collective level. Creative processes have the ability to articulate a number of aspects relating to one's attachment to a place and to trigger the sharing of memories by visitors and local residents. This is achieved through sharing processes that stimulate intercultural dialogue, knowledge and the strengthening of local identity, on the basis of feelings of belonging and pride.

6. CONNECTING TO PLACE

Design the activities in accordance with the unique features of the place and what it is that makes it special. In order to make the creative experience more attractive and to motivate tourists, connection to the place should be woven into the following four dimensions:

- 1 Connecting through place and materials** – This is a connection based on the actual physical context (landscape, sites and spaces) and on the local resources used in the course of the activities, such as materials that are meaningful in terms of local identity. Make sure you know the endogenous resources of the place and use them creatively as part of the activities. Whatever the type of textile, stone, wood, metal, etc., there are countless ways of adding meaning to the experience.
- 2 Connecting through the activities** – Connecting to the place through the creation processes themselves, i.e., the very act of making, executing, and creating. Develop activities whereby participants devise and make something that has to do with that place. The power of making facilitates individual and group self-expression while contributing to a richer relationship with the place.
- 3 Connecting through storytelling** – Connecting to the place through the telling of stories, narratives, personal accounts, myths and tales about local history and people. There is nothing like a good story! Research local stories, narratives or myths and use them in the activities. Put memory and imagination to use in the sharing of local identities, adding a personal, realistic or fanciful touch.
- 4 Connecting through socialisation** – Connecting to place by creating the conditions for participants to slow down, socialise, converse, share ideas and thoughts, as they get acquainted with one another and start to feel “as if they belong there”. It is essential that there is enough time to get to know the place, its people and the other participants. Activities should provide for moments where participants can eat and idle away together, experiencing and sharing while relaxing and getting to know one another.

For a richer and more productive creative tourism experience, elements from the four dimensions should be brought together in a complementary way. In other words, the connection to place is made possible by a combination of local context, activity, storytelling, and socialisation.

7. CAPACITY BUILDING AND COLLABORATION

Capacity-building processes and network dynamics need to be in place to enable knowledge sharing and potential partnerships, especially in the case of geographically dispersed initiatives located in small towns or rural areas. Set up your own collaboration network. Identify and meet local agents who are in a position to contribute and/or add value to your project. Join with others to form a multidisciplinary team with your combined skills and competences. Create forums for informal communication and networking. Share information: generate ideas and help promote debate, knowledge building, and joint activities. And do keep in mind that this process depends on trust and the degree of commitment you and your peers bring to it.

8. COMMUNICATION AND PROMOTION

A key issue, and one that tends to be cause for concern, is how to attract tourists, which bears directly on the question of defining the target audience and how to reach and attract it. The promotion of creative tourism activities should be carried out through communication resources and channels capable of reaching the target audience(s) in a timely and systematic fashion. The language and contents should be tailored to the target audience. On the other hand, adequate and effective promotion and advertising require the enlistment of travel agents and tour operators who can work with the relevant target audience.

9. PRODUCT TESTING AND EVALUATION

Test your activities with friends, relatives or acquaintances and look for any flaws or shortcomings, with a view to correcting them and improving the product itself. You can also do this with tourists, either for free or at a reduced rate, but make sure you inform them beforehand that they are participating in a test and to ask them for an evaluation of the activity at the end (what they liked the most, less, or the least; whether they found it expensive or inexpensive, etc.). Creating a prototype and testing it are key to a consolidated, market-ready product development process.

10. ECONOMIC SUSTAINABILITY (AND MORE!)

Because of the small scale inherent in the concept of creative tourism, each individual activity should also be of a limited nature, so that everything evens out in the end: there must be enough visitors to ensure economic sustainability, but not to the point where the local community feels overcrowded (in line with the principle of destination capacity). This limitation with regard to the number of visitor-participants may entail an increase in the price of activities – for this reason a preliminary analysis of the target audience's purchasing power is in order. One possible option, to be offered with local partners, is to combine a few products in a multiple-day package or programme, thus extending the visitors' stay at the destination.

11. TIME MANAGEMENT

It is imperative to set and manage the time that will be needed to design, plan and implement the activities. This process should have the participatory engagement of organisations and actors from the local community, and therefore it is expected to take longer to complete. Setting up networks also requires time to get to know and interact with people, learn about them and gain their trust, so that joint action may finally be put into effect.

12. LEARN FROM OTHERS' EXPERIENCES

You don't need to reinvent the wheel! Analyse international initiatives you find especially appealing and adapt good ideas and good practices that seem suitable for your case. Also, pay attention to unsuccessful projects and the lessons learned from them.

6

Creative tourism
around the world



<ul style="list-style-type: none"> ● USA – VACATION WITH AN ARTIST WWW.VAWAA.COM 	<ul style="list-style-type: none"> ● SPAIN – IBIZA CREATIVA WWW.IBIZACREATIVA.COM
<ul style="list-style-type: none"> ● CANADA – SAINT-JEAN-PORT-JOLI VILLAGE CREATIF HTTPS://DESTINATIONLISLET.CHAUDI- IEREAPPALACHES.COM/FR/SAINT- JEAN-PORT-JOLI-VILLAGE-CREATIF/ 	<ul style="list-style-type: none"> ● ICELAND – CREATIVE ICELAND WWW.CREATIVEICELAND.IS
<ul style="list-style-type: none"> ● BRAZIL – BRAZILIAN EXPERIENCES AND CREATIVE TOURISM NETWORK HTTPS://WWW.RECRIABRASIL.COM 	<ul style="list-style-type: none"> ● THAILAND – CREATIVE TOURISM TOOLKIT WWW.PERFECTLINK.CO.TH
<ul style="list-style-type: none"> ● COLOMBIA – SBOGOTA: TRAVEL WITH LOCALS WWW.SBOGOTA.COM 	<ul style="list-style-type: none"> ● PORTUGAL – CREATOUR.PT WWW.CREATOUR.PT
<ul style="list-style-type: none"> ● AUSTRIA – CREATIVE TOURISM WWW.KREATIVREISEN.AT 	<ul style="list-style-type: none"> ● NEW ZEALAND – CREATIVE TOURISM NEW ZEALAND WWW.CREATIVETOURISM.CO.NZ
	<ul style="list-style-type: none"> ● CREATIVE TOURISM NETWORK WWW.CREATIVETOURISMNETWORK.ORG

7 What are the challenges to the growth of creative tourism?

- Making collaborative and cooperative networking a reality (e.g., exchanging experiences, knowledge, contacts, etc.)
- Training cultural and tourism practitioners to deal with the new challenges (e.g., specialised training and skills with regard to communication, marketing, new products, etc.)
- Generating and sharing knowledge (e.g., markets, tourist profiles, products, etc.)
- Bringing in and engaging organisations and actors from the local communities
- Fostering intra- and inter-regional synergies
- Fostering intersectoral alliances

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CONTACTS

creatour@ces.uc.pt

CREATOUR
Centro de Estudos Sociais
Colégio de S. Jerónimo,
Apartado 3087
3000-995 Coimbra
Portugal

AUTHORS

Tiago Vinagre de Castro
(Coord.)
Nancy Duxbury
Sílvia Silva
Fiona Bakas
Cláudia Carvalho
Lorena Sancho Querol
CES

Rosário Borges
Sara Albino
CIDEHUS

Alexandra Gonçalves
CIEO

Paula Remoaldo
Olga Matos
Lab2PT

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