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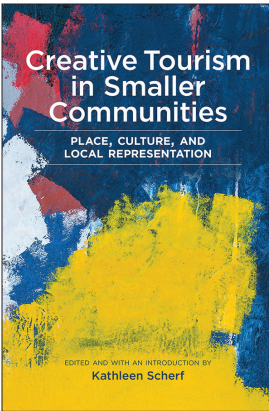
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**CREATIVE TOURISM IN SMALLER COMMUNITIES:
PLACE, CULTURE, AND LOCAL REPRESENTATION**
Edited and with an introduction by Kathleen Scherf

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Catalyzing Creative Tourism in Small Cities and Rural Areas in Portugal: The CREATOUR Approach

Nancy Duxbury

Introduction

In recent years, tourism in Portugal has grown exponentially; indeed, it is currently one of the main drivers of the Portuguese economy. Yet while all regions of the country report visitors and offer various “attraction” activities, historic sites, and beautiful locales, tourism still remains heavily concentrated in the large cities of Lisbon and Porto as well as the traditional beach-and-sun Algarve region. Growing concern (internationally) over the negative impacts of overtourism and tendencies toward tourism homogeneity at a time when travellers are increasingly seeking meaningful and authentic experiences loom over this picture. At the same time, from a domestic perspective, finding sustainable development options and possibilities for smaller communities in the interior, especially those that are remotely situated, is an ever-present concern. Turismo Portugal, the national tourism agency, has been making statements about the desire to pull tourists away from overvisited areas and redistribute them to other regions. This could provide a possible opportunity for many smaller communities if attractive offers can be designed and communicated to appropriate niche markets, and if these initiatives are developed with an

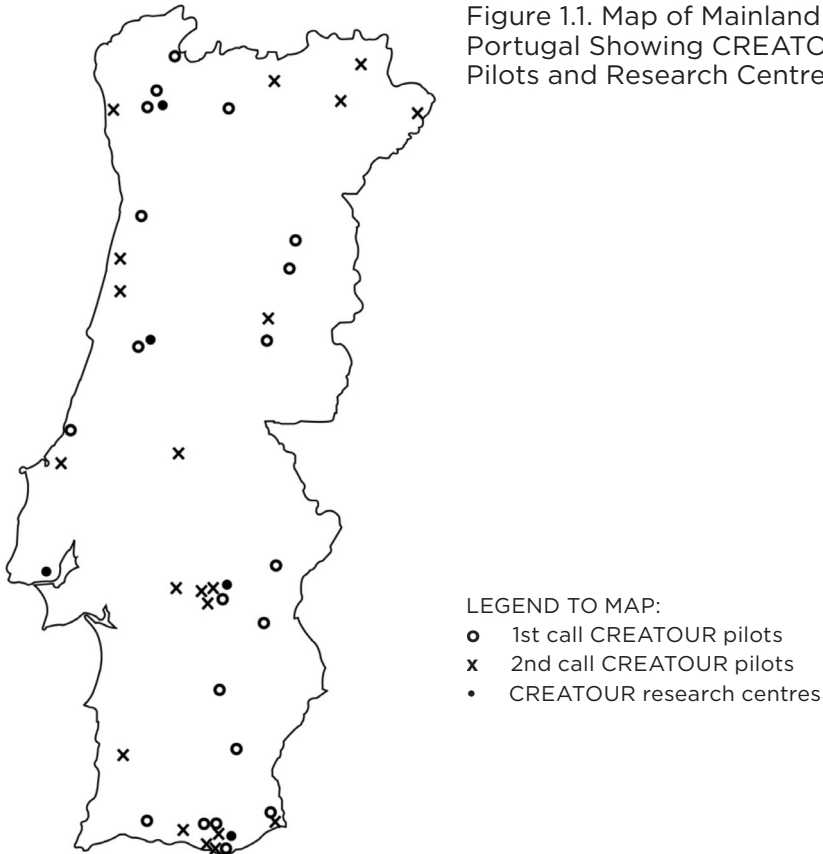
eye to accentuating the quality of life for local residents, maintaining local control, and designing for local benefit.

Creative tourism is commonly described as a reaction to the growing mass marketization of cultural tourism mixed with the growing desire of travellers to play more active roles in their journeys. Between these two dynamics, however, the question of how to catalyze and develop a creative tourism “sector”—especially in non-metropolitan contexts—is rarely addressed in the creative tourism literature. Creative tourism is an internationally emerging niche model of tourism development that has been steadily evolving in geographically and culturally diverse contexts (Duxbury and Richards 2019), but there are still many gaps in our knowledge about creative tourism development, its evolutionary dynamics, and strategies for sustainable approaches. With this as its context, the CREATOUR project brings together teams in five research centres and forty pilot organizations to promote, learn, and develop a variety of place-specific, small-scale creative tourism initiatives in small cities and rural areas throughout the Norte, Centro, Alentejo, and Algarve regions, which together comprise most of mainland Portugal (see figure 1.1).

What Is Creative Tourism?

Since the infamous definition of creative tourism put forth by Richards and Raymond (2000)—“tourism that offers visitors the opportunity to develop their creative potential through active participation in learning courses and experiences that are characteristics of the holiday destination where they are passed” (18)—an array of other definitions have followed (see, e.g., UNESCO 2006; Jelinčić and Žuvela 2012; Blapp 2015), offering different points of emphasis and stemming from different cultural and geographic contexts. This evolving attention to creative tourism, as Richards (2011) highlights, has been contextualized by a “creative turn” in tourism (and tourism studies) and has propelled the development of more flexible and authentic experiences involving processes of co-creation between host and tourist. It is important to note that this trajectory has been shadowed by the risk and potential dangers resulting from the commodification of everyday life through such tourism, which continues as an active point of concern in creative tourism development (see chapters by de la Barre and Jeannotte in this volume).

Figure 1.1. Map of Mainland Portugal Showing CREATOUR Pilots and Research Centres



To allow for flexibility while also setting out some “working boundaries” around the question “What is creative tourism?” the CREATOUR project established the following definition of creative tourism: a sustainable, small-scale tourism that provides a genuine visitor experience by combining an immersion in local culture with a learning and creative process. To distinguish “creative” tourism from “experience” tourism, particular emphasis is placed on the creation process and capacity for the visitor to engage in the activity not only from the perspective of learning and skill development (or, alternatively, of entertainment and relaxation), but also of the potential for self-expression (Duxbury, Kastenzholz, and Cunha 2019).

The vision of creative tourism guiding the project's pilot activities is centred on active creative activity encouraging personal self-expression and interaction between visitors and local residents, inspired by local endogenous resources (place and people), and designed and implemented by local residents (Duxbury, Silva and Castro 2019). In brief, the CREATOUR perspective on creative tourism includes four dimensions: active participation, creative self-expression, learning, and community engagement.

What Is CREATOUR?

Launched in November 2016, CREATOUR (Creative Tourism Destination Development in Small Cities and Rural Areas)¹ is a national 3.5-year research-and-application project to develop and pilot an integrated approach to creative tourism in small cities and rural areas in Portugal. The project aims to link interdisciplinary social science research with entrepreneurial and community-engaged practices in creative tourism. On the research side, its goal is to examine and reflect on creative tourism activities, including development dynamics and patterns, reception experiences, and community impacts, using methodologies and theoretical perspectives from the fields of tourism, cultural development, and local/regional development. On the practice side, it aims to catalyze creative tourism activities and providers in small cities and rural areas in Portugal, inform and learn from their development, and link them with each other through the development of a national network. This network-in-formation aims to offer not only visibility through critical mass, but also support through research, co-learning, and capacity building. In time, the project also aims to inform policy development relating to creative tourism.

The project was developed and funded in accordance with strategic public policy priorities to bridge the culture/creative and tourism sectors and to diversify tourism offerings. The CREATOUR project focuses on creative tourism as this bridge and as a strategic area for diversification. Although some existing (isolated) creative tourism workshops and related activities previously existed in the country, they worked in isolation from each other. While some of these are now pilots within CREATOUR, most pilot projects are new initiatives launched in response to the emergence of CREATOUR.

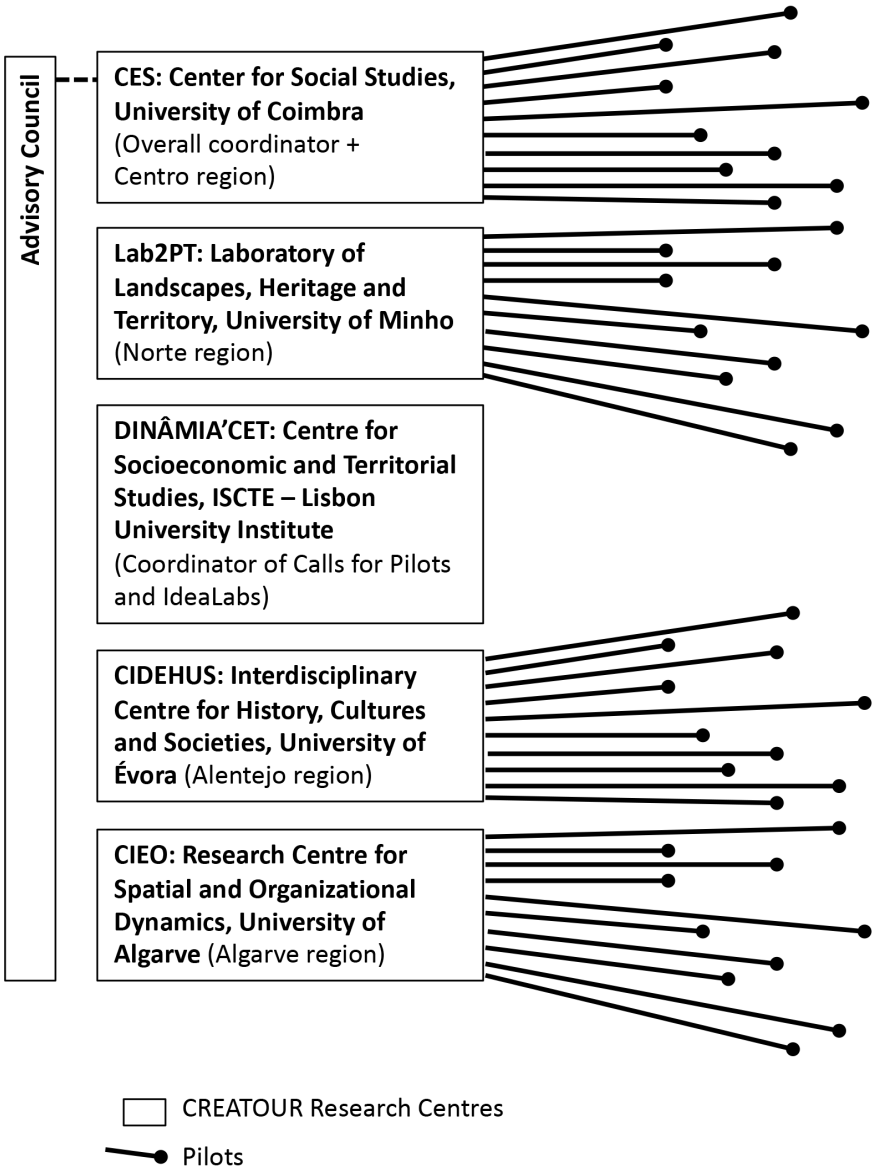
A key decision in the design of the project was to focus on areas outside Lisbon and Porto. In contrast to the overtourism experienced by many large cities and coastal resort communities, CREATOUR aims to develop attractive offers in other less visited areas, such as rural areas and small towns and cities. Furthermore, CREATOUR was inspired by a desire to create a structure that would provide value and a higher profile (both locally and nationally) to the many artistic and cultural organizations working outside the two big cities. To avoid potential “urban colonization of countryside” approaches, pilot project designers/providers must be based in these communities, not in Porto or Lisbon.

The project’s design also responds to OECD advice that creative-sector development can be enhanced by policy measures and programs designed to build knowledge and capacity, support content development, link creativity to place, and strengthen network and cluster formation (OECD 2014). These dimensions form the framework for CREATOUR’s approach. Linking creative activity to place in a context of tourists seeking “authentic” cultural and creative tourism experiences foregrounds the development of workshops and related participatory creative activities that are based on, and informed by, local history, traditions, and cultural expressions—and that are also envisioned, designed, and embedded locally.

Structure

CREATOUR is operationalized through research teams located at five research centres and forty pilot organizations across its four regions, and is advised by a small Advisory Council consisting of international experts and key national organizations (see figure 1.2).

Figure 1.2. Structure of CREATOUR



Research Centres

The overall project is coordinated by the Centre of Social Studies (Centro de Estudos Sociais, or CES) at the University of Coimbra, which also serves as the in-region research centre for the Centro region. CES leads research on the development of an interdisciplinary theoretical framework for CREATOUR, coordinates the project's cultural mapping components, liaisons with the Advisory Council, provides administration and communications with funding bodies, and handles international relations. It also advises the other research centres on all aspects of the project. The Centre for Socioeconomic and Territorial Studies (Centro de Estudos sobre a Mudança Socioeconómica e o Território, or DINÂMIA'CET-ISCTE) at ISCTE–Instituto Universitário de Lisboa coordinates the national calls for pilots and the regional and national IdeaLabs, and conducts research at a national level on strategic actor-network analysis and the local impacts of the pilot initiatives. The Laboratory of Landscapes, Heritage and Territory (Laboratório de Paisagens, Património e Território, or Lab2PT) at the University of Minho is the in-region research centre for the Norte region and coordinates the development of contextualizing knowledge of tourism in Portugal and research on creative tourism platforms internationally. It is also leading the development of an augmented reality smart phone application that can be used to add a leading-edge digital dimension to creative tourism knowledge systems and experiences. The Research Centre for Spatial and Organizational Dynamics (Centro de Investigação sobre Espaço e Organizações, or CIEO) at the University of Algarve is the in-region research centre for the Algarve region and coordinates the evaluations of the IdeaLabs and the assessment frameworks for the pilot initiatives. The Interdisciplinary Centre for History, Cultures and Societies (Centro Interdisciplinar de História, Culturas e Sociedades, or CIDEHUS) at the University of Évora is the in-region research centre for the Alentejo region and coordinates the development of sustainability options and models for the continuance of CREATOUR beyond its initial 3.5-year period.

Pilots

The forty pilots within CREATOUR, selected in 2017 and 2018 (the process is described later in this chapter), develop and implement creative tourism activities and provide “front-line” knowledge and insights as co-researchers in the project. Ten pilots are located in each of the project’s four regions and are situated diversely within each region (see figure 1.1 above). The pilot organizations include not-for-profit art and cultural associations, small entrepreneurial businesses, municipalities, regional development associations, and a few inter-organizational partnerships developed for the call. Appendix A below presents each of the pilots and a brief description of their projects. All pilot projects offer creative tourism activities that “embody local traditions or expertise, local history, and ways of life blended with other specifics of the cultural and local landscape of the locations where activities are organized, whether in a small city or a rural area. This place-sensitive development process served to connect creativity to place and create genuine, immersive, and creative experiences” (Duxbury, Silva, and Castro 2019, 297).

Advisory Council

The Advisory Council was established to provide external advice to the project in both its research and its application dimensions. Its international members are Dr. Greg Richards, NHTV Breda University of Applied Sciences and University of Tilburg, Netherlands; Dr. Patrick Brouder, Vancouver Island University, Canada; Caroline Couret, executive director of the Creative Tourism Network, based in Barcelona, Spain; and Marie-Andrée Delisle, an international expert on tourism marketing and communication, based in Montreal, Canada. Nationally, it includes the Intermunicipal Community of Central Alentejo (Comunidade Intermunicipal do Alentejo Central, or CIMAC), an intermunicipal bridging association that has participated in European projects incubating creative organizations in smaller-city contexts and has developed a creative ecosystem mapping initiative in its region, and ADDICT: Creative Industries Agency Portugal, an umbrella organization for the cultural and creative industry sector in Portugal.

Key Components

Three interlinking dimensions are core to CREATOUR: the pilot initiatives, the IdeaLabs, and the effort to strengthen network/cluster formation. These dimensions are informed and guided by complementary multidisciplinary research activities, knowledge-advancing annual conferences, and the development of a range of publications and other outputs.

Partner organizations, selected within the course of the project, develop and implement an array of *pilot initiatives* (i.e., creative tourism offers) in each year of the project. Monitoring and assessments of the pilot initiatives provide ongoing analysis of their processes, outcomes, issues, and impacts. CREATOUR gathers empirical data through activity data forms filled by organizations, visitor-participant questionnaires, site visits (and participant-observer field notes), “journey log” contents written by the pilots, interviews, and discussions at IdeaLabs and conferences.

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

The project’s focus on “strengthening network” and “cluster formation” focuses, first, on strategies to facilitate linkages between the pilots and, second, on the development of post-project sustainability options and strategies. This work focuses attention on the broader relations among the organizations presenting creative tourism experiences, models, and strategies for cross-sector alliances with tourism and other community actors, and roles for local authorities and regional agencies. It is informed by, and developed through, interactions and discussions in IdeaLabs, cross-sectoral focus groups and meetings, consultations with the project’s Advisory Council, and international best practices.

On the research side, in addition to monitoring the pilot initiatives, CREATOUR is developing a system for monitoring and creating a baseline

of knowledge to track macro-changes during the project and place project activities and findings in wider contexts. This includes an international scan and analysis of best practices and issues in creative tourism projects and networks in other countries, monitoring shifts in tourism flows in each region (in conjunction with regional tourism agencies and observatories), and investigating the state of knowledge and characteristics of cultural/creative organizations located outside the Lisbon and Porto Metropolitan Areas.

Since much learning occurs through encounters and discussions, and because we wish to both inform ourselves of international practices and share with others what we are doing, CREATOUR organizes an annual international conference on creative tourism, held in a different region each year (Centro, Norte, and Algarve). The 2019 conference also featured a creative tourism showcase. An international conference linking cultural mapping and intangible cultural heritage was organized in the Alentejo region in 2018. The project also develops three types of publications: academic, professional, and policy-oriented. In addition to academic works, CREATOUR has developed a publication directed at the cultural/creative and tourism sectors focusing on good practices, lessons learned, and recommendations for action (Vinagre de Castro et al. 2020). A briefing report with policy recommendations is directed to local authorities and regional agencies (culture, tourism, regional development, etc.) (Gonçalves et al. 2020). The project also informs the development of an online course (MA level), summer schools, and a video documentary.

Reflections on CREATOUR's Operationalization

In traversing the distance from “written proposal” to “implementation and forward movement,” adapting to the realities emerging from such a multi-dimensional research-and-application project has been challenging but also vital and interesting. The project is both guided and restrained by what was anticipated in the initial proposal. While some aspects have been revised in a minor way to reflect the implementation conditions, the addition of unanticipated actions is constrained by the approved budgets and plans. Moreover, the unexpected has provided important learning moments and opportunities and has led to the sharing of diverse perspectives that have sparked new ways of understanding and interpreting

developments. We discovered that ambitious work plans, the complexities of launching “new” tasks and coordinating geographically distributed teams, and dealing with rapidly advancing timelines and expectations of “support” have been challenging but also important dimensions in the evolving learning and development process we have undertaken.

Selecting Pilots

CREATOUR’s forty pilot projects were selected through two national open calls for which all types of organizations were eligible, with twenty pilots selected in early 2017 and twenty selected in early 2018. In each call, five organizations were selected in each region: Norte, Centro, Alentejo, and Algarve. Applications were reviewed according to the following criteria:

- cultural value of the activities proposed;
- the creative nature of the activities proposed;
- capacity of tourism attractiveness;
- impact of the project in terms of community development;
- diversity of focus of the proposals;
- and capacity and commitment to work with the research team during the project.

In each year, the selection of the pilots occurred in a two-phase process: first, the in-region research centre reviewed applications from their region and pre-selected approximately seven candidates. Second, all five research centres met to learn about and review the pre-selected candidates, and to reflect on and discuss the “national” picture that resulted. Shortly after this meeting, each in-region team finalized their selection of five pilots; the full set of twenty pilots was then announced. Overall, the pilots were selected so as to include a wide diversity of approaches, activities, organizational types, and geographic coverage. In the second call, pilot-applicants were also assessed in terms of how they complemented the range of pilots selected in the first call and strengthened the overall network. The selected pilots signed contracts with their in-region research centre, committing to defined research-related tasks during the time of the project in return for a fee acknowledging the time and efforts—and knowledge—they will

be contributing to the project. The pilots play a central role in the project through the development and implementation of a set of creative tourism activities and are viewed as co-researchers in CREATOUR.

Fostering Relations

Structural dimensions to foster pilot-researcher interaction and knowledge exchange/co-learning include in-region research teams, regional IdeaLabs, and an annual national IdeaLab and international conference. Site visits during selected creative tourism offers, which involve participant observation, documentation, and in situ interviews with the pilot organizer are also planned annually with all pilots. Additional events organized by the in-region research centres, a closed Facebook group, and an email listserv have provided additional points of interaction and knowledge sharing. Nonetheless, there remains a feeling of disconnection when the pilots are in their home communities preparing their activities, and when network dynamics and the “feeling” of operating in a network context are still in formation (for more information on strategies used to foster research-practice collaboration within CREATOUR, see Duxbury, Bakas, and Carvalho 2019).

Anticipations and Realities among the Pilots

Among the many things learned during the project, there have been a few “surprises” that provided opportunities to reflect on the initial project design as written in the funding application. These have resulted in valuable insights into the pragmatic realities of developing creative tourism offers in non-metropolitan contexts.

The first surprise was the nature of the pilot organizations—that is, the applicants to the CREATOUR project and the final selection of pilot organizations. The initial expectation was that the pilots would be primarily arts organizations and cultural associations for whom creative tourism could become an additional revenue stream to complement their “core” artistic/cultural work. Secondly, a number of cultural centres housed in renovated former factories were expected, with creative tourism providing an additional activity in these renovated spaces and a way to enhance the connections between local artists and creative enterprises and visitors to their area. While each of these “types” is found among the CREATOUR

pilots, they are not in the majority. Among the initial twenty pilots, a variety of organization types were selected, including not-for-profit art and cultural associations, but also small entrepreneurial businesses, municipalities, regional development associations, and a few multi-organizational partnerships developed for the call. Many of the entrepreneurs are younger people who are looking to launch a creative tourism business, often in conjunction with other work and activities they currently organize and conduct.

Leading roles have been taken up by municipalities, regional development associations, and a few private entrepreneurs (see Bakas, Duxbury, and Castro 2018) to launch and coordinate local networks of creative tourism offers in collaboration with a range of independent individuals or organizations. These regional or local networks of activities aim to involve a range of groups that collaborate to offer events and activities. In this way, the pilot agent is catalyzing locally an array of activities to be launched in a collaborative manner, by a range of different local actors. Other organizational models included the integration of creative activities as the defining feature of small-scale festivals and tradition-based businesses that include creative tourism and other types of activities, with attention to both business development as well as the wider socio-cultural and economic development of the community in which they are based. For most pilots, “creative tourism” is a new addition to a portfolio of other activities.

A second type of surprise was the nature of the creative tourism offers. While the project proposal envisioned an initial development of simple workshops that would grow and be augmented over time, instead many pilot proposals entail the development of much more comprehensive offers and enterprises, as mentioned above. This discrepancy may stem, in part, from the fact that many of the prominent promoters of creative tourism in its “earlier” years have been large cities. While creative tourism initiatives can increasingly be found in smaller places and rural areas, an implicit “urban context” may have influenced research and practice in the field in ways we may not yet fully recognize. For example, in a large urban context like Barcelona or Paris, a photographer can offer a simple workshop on a weekend without the need for a broader strategic business plan relating to creative tourism. However, in a smaller, more remote place, much more attention must be directed to, for instance, niche

marketing and attraction; the scale of activities to warrant the travel distance; the specificities of a “place” that nurture and inform the activities and provide distinctiveness to the creative tourism offers; issues related to developing an enterprise to sustain the activities (and to balance with other initiatives); and even pragmatic issues of transport become heightened. The extent of the support and mentoring that might be needed in regards to such business start-up issues was not fully realized in the initial application. The necessity of networking among creative tourism entities in smaller places is emerging as key not only for visibility, but also for knowledge sharing and capacity development. Linking this networking to addressing such start-up issues is an identified challenge on our agenda moving forward.

Within this expanded context, the nature of the creative tourism initiatives that were proposed and are in the course of being implemented range widely. Workshops relating to traditional arts and crafts, which often preserve and pass on skills and knowledge between elders and younger generations, are popular. For example, the linen cycle (from seeding to weaving) and wool processing (from preparing to natural dying to weaving) have inspired a series of activities. Contemporary artistic expression is also the basis of some pilot activities—for example, workshops and other initiatives related to advancing one’s photography skills in the unique landscapes of the Serra Estrela or the dark sky areas of the Alentejo, or to photographing the people and settings of traditional fishing-related activities in Nazaré or other traditional activities in villages within the Peneda-Gerês National Park. There are marble sculpting workshops—where attendees can create their own sculptures—planned for the Rota do Mármore do Anticlinal de Estremoz region and in Évora. The Roman mosaic heritage of Conímbriga, the Roman villa of Rabaçal, and the Monumental Complex of Santiago da Guarda have inspired a series of events—including mosaic-building workshops—to learn about the region’s Roman mosaic heritage and to reinterpret it for both the present and the future.

Gastronomy classes focusing on traditional regional dishes are also featured among the pilot projects. Notably, within a creative tourism context the focus is on food preparation and learning (and cooking as a creative activity) rather than on just “trying and tasting” new foods;

examples range from “how to cook cataplanas” in the Algarve to “traditional couscous” cooking in Bragança to the creation of traditional sweets with regional products. Related to this, there is interest among a number of pilots in sharing knowledge about wild plant resources in various locales and revitalizing activities and practices related to their traditional uses. These represent “additions” to the initial expected focus on arts and crafts, reflecting the widened definition of “culture” that must be adopted in smaller communities and rural areas in order for the locally important aspects of place to resonate within the creative tourism context.

Emphasizing the Specificities of Place: Autonomy . . . with Support

As the project has proceeded, CREATOUR has placed a strong emphasis on place and local initiative. These have been operationalized on a number of levels, and as Duxbury, Silva, and Castro (2019) write, “local residents lead the design and development of the pilot activities, local community involvement in the activities is strongly encouraged, and significant and ‘special’ natural and historic places provide some contextualizing sites for the activities” (297). We have encouraged a variety of approaches and initiatives among the pilots selected, and have encouraged them to highlight the specificity of particular locales. Part of the research entails monitoring and exploring how a wide range of activities develop, to track different development patterns and learn from the various strategies and projects implemented.

However, local autonomous action requires a support system that, as we have learned, must be more extensive and ongoing than the actions initially envisioned within CREATOUR. In the early start-up phase, a number of issues emerged prominently in discussions with the pilot organizations. Communication and promotion issues linked to uncertainty about target audiences and how to reach them, which is in turn related to the production-led (or supply-led) model adopted within CREATOUR, with activities primarily based on local resources and pilots’ interests and skills. As discussed in Duxbury, Silva, and Castro (2019),

We contend that this is an appropriate guiding strategy in the context of a creative experiment and the desire to foster a new

and different outlook, to diversify current offers, to surprise and to be flexible and innovative in development trajectories. In this context, encouraging grassroots-led experimentation and new ideas is the project's initial priority, with importance of "market" becoming secondary once the initial ideas and offers are defined. However, this creative ideas-based approach also brings a risk (*cf.* Raymond, 2007) concerning the degree of "take up" of the offers, and also the speed at which this could happen: on the one hand, there is the nagging question, "Will anyone be interested in what we want to offer?" and, on the other hand, there are pragmatic questions about the operational capacity of each pilot and the carrying capacity of the small communities in which they are embedded. (299–300)

The development process has been complicated by the reality that creative tourism is a side activity for the pilot organizations, so limited time can be devoted to these new initiatives and sustainable business models are not readily available for referencing, so the question of making activities economically sustainable in the medium-term is an ongoing concern—and a topic for interlinking research and practice.

Also, we learned that it is essential to plan for the time necessary for start-up activities to be carefully designed, planned, and implemented. This process is lengthened by the involvement of local community organizations and multiple actors. Building a network also requires time for meeting, interacting, learning together, building trust, and collectively deciding on and taking action. Furthermore, we have come to realize that "although the small scale and flexibility of the creative tourism offers encourages learning-by-doing and processes of incremental improvement, and the IdeaLabs offer initial guidance and processes through which suggestions can be shared and ideas developed further, the establishment of an 'R&D' phase for both product development and audience research—before pilots are formally offering tourism products to the public—may be advisable within similar projects" (Duxbury, Silva and Castro 2019, 301).

Establishing Research Platforms and Processes

CREATOUR is an interdisciplinary project approaching creative tourism from a variety of angles, aiming to intertwine tourism, culture, and local/regional development perspectives. Each of the research teams brings different experiences and areas of expertise so the project is catalyzing interactions across geographic regions as well as disciplines and building relations among researchers who had not previously worked with one another. This has added an additional layer of complexity and challenge, and we are continually learning and striving to develop good practices in communication, transparency, and collaboration while also catalyzing a network among the pilots, and between the researchers and pilot-practitioners in each region.

Anticipations

In non-chemistry contexts, *catalyze* is a transitive verb meaning “bring about” or “inspire” (*Merriam-Webster*), or “to cause (an action or process) to begin” (*Oxford English Dictionary*). To date, the launch and development of CREATOUR has demonstrated the complexities involved in this catalyzing process, and the need for flexibility, dynamic relations, and attentiveness to the variety of perspectives brought together within this initiative.

CREATOUR is an experimental project to learn how creative tourism activities can be launched and become sustainable in small city and rural contexts, perhaps by being combined with other initiatives, and how they can serve as a new revenue source and bring other benefits (or issues) to the local organizers and host communities. By nature, the individual activities are small-scale, but a regular stream of such activities may provide a seed for wider development processes. As one of our pilot project organizers has stated, “A small number of people in a small place can have a large impact.”

Creative tourism can provide a small-scale tourism option for smaller places. It attracts visitors who want to learn and engage with a place and its residents in a meaningful and creative way, and the attraction is activity-specific and interest-led (see Richards 2011). This enables locales that are “outside the regular tourism circuits” to attract visitors, to keep

them for a period of time (to participate in the creative tourism workshops and related activities), and potentially to attract them outside the “usual high-tourism season.”

Creative tourism is also one avenue of art/culture-based development, with cultural activities as a driver and enhancer of local sustainable development, which is a growing phenomenon and focus of interest in smaller communities internationally. Creative tourism can provide an additional revenue stream for local artists, artisans, and designers/creators, and a platform for local entrepreneurial energies, skills, and the building of collaborative local networks. It can serve to highlight local traditions and cultural assets and revitalize them in contemporary settings.

Creative tourism is a relatively young field of international research; for example, there is still little sustained research into the development processes of creative tourism initiatives, nor “sustainable creative tourism models” in operation, nor systematic research into the multi-dimensional impacts of these activities (cultural, social, economic, and other) in smaller communities. And there is little systematic knowledge about “who is the creative tourist” and what visitor profiles are attracted to different creative tourism activities. We hope to inform these gaps in knowledge. However, CREATOUR is more than a tourism research project; we also intend to extend knowledge of good practices as well as critical issues involved in enabling culture-based development initiatives in small cities and rural areas—an emerging field internationally—and in linking culture and tourism organizations in these settings.

The challenges faced by culture-based and creative organizations/businesses based in small communities, rural areas, and sometimes remote settings are substantial matters to address in designing appropriate research, networking, support, and policy structures (Nelson, Duxbury, and Murray 2012; Luckman 2012; Collins and Cunningham 2017). Substantial support for the start-up phase—especially in the design and planning processes and early experimentation activities—appears to be necessary, but may not be required in later operations (depending on the nature of the activities). CREATOUR pilots are encouraged to think about multi-dimensional community benefits relating to their activities, and to build this into the core of their business planning (rather than merely consider it as an “add-on” later on). These community-focused and -engaged dimensions

may warrant and benefit from public support to enable broader community benefits to unfold and new initiatives to germinate. As Brouder (2019) argues, the development of community-focused networks and “a focus on community relationships, rather than tourism relationships per se,” fosters an environment of support for creative tourism. Facilitating and nurturing such virtuous cycles could have considerable positive effects on the long-term sustainable development of these communities.

NOTES

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- 1 The CREATOUR website is available at www.creatour.pt.
- 2 ADRAT is the owner of the Barro Negro de Vilar de Nantes brand, recognized by the National Industrial Property Institute, Portugal, number 212/2011 (11 July 2011).

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APPENDIX A

CREATOUR PILOTS AND PROJECTS

Forty CREATOUR pilots, located in four regions of Portugal, are developing a wide range of creative tourism offers, inspired by and embedded within the cultures and locales in which they are operating. All activities are designed and implemented locally. This appendix presents a brief overview of the pilots, organized by region (north to south), with the title and a brief description of their initial pilot projects. As an experimental learning and development experience, the pilots are encouraged to evolve, adapt, and develop new offers as they go forward.

NORTE

Associação de Desenvolvimento da Região do Alto Tâmega (ADRAT) (regional development association), Revitalizar Vilar—Revitalização da Olaria Negra de Vilar de Nantes (Revitalize Vilar—Revitalizing Vilar de Nantes Black Pottery). This project intends to preserve and promote the local pottery handicraft brand Barro Negro de Vilar de Nantes² by promoting local and regional socio-economic activity and fostering a process of sustainable development through contact between visitors and the population of Vilar de Nantes and their culture. Local potter-artisans skilled in the region’s traditional pottery techniques organize and hold workshops on black pottery (a unique type of pottery from this area) in which participants learn about and participate in the whole production cycle, from collecting raw clay to baking the final clay pots and other objects.

Associação de Desenvolvimento das Regiões do Parque Nacional da Peneda-Gerês (ADERE-PG) is a non-profit development entity with interventions in the five municipalities of the Peneda-Gerês National Park. The Creative Experiences with Sense(s) project involves activities in the five municipalities that are part of the park, based on the five senses and connected to local traditions: “Art in Transhumance” (touch) in Castro Laboreiro, Melgaço; “Discovering Folklore” (hearing) in Lavradas, Ponte da Barca; “Honey Secrets” (taste) in São Jorge, Arcos de Valdevez; “Natural Pantry” (smell) in Covide, Terras de Bouro; and

“Ethnographic Photography: Linen Heritage and Memories” (sight) in Cabril, Montalegre.

Câmara Municipal de Bragança (municipal government), *Cá se Fazem Cuscos: Workshop de Confeção de Couscous de Bragança* (Here Couscous Is Made: Homemade Couscous of Bragança Workshop). This weekend activity demonstrates the cycle of production and traditional cooking of couscous, a food particular to this area within the Portugal gastronomic landscape. The municipality organizes the overall project, with local artisans holding tours and implementing the production/preparation workshops.

Desteque—Associação de Desenvolvimento da Terra Quente Transmontana (development association), *Pelo Fio do Fato se Conhece o Careto: Oficinas de Tecelagem e Latoaria* (Unmasking the Careto through the Thread of the Costume: Weaving and Tin Workshops). Based on the UNESCO-designated intangible heritage of the area, these workshops have been developed to make the masks, cloaks, and animal bells that carnival figures (*Caretos*) use during the Carnaval festival. The project is organized by the association in partnership with local artisans, and is held before the Carnaval.

Galandum Galundaina (cultural association), Festival “L Burro i L Gueiteiro” (“Donkey and Bagpiper” Festival). This itinerant festival of traditional Mirandese culture, which travels from village to village in the region, is based on two important vectors for the local cultural heritage: the Mirandese donkey and the Mirandese bagpipe. During the afternoons of this festival, there are workshops on themes as diverse as the Mirandese language, the construction of traditional instruments, bagpipe and pastoral flute, “donkey knowledge” about the Asinine breed, the traditional *Pauliteiros* dance, and traditional percussion. In the evenings, concerts are held featuring lively music and dancing. The festival is organized in partnership with AEPGA (Associação para o Estudo e Proteção do Gado Asinino) and PALOMBAR (Associação de Conservação da Natureza e do Património Rural).

LRB—Investimentos e Consultoria LDA, Município de Boticas, Município de Guimarães, and Município de Montalegre (a partnership between a technology company and three municipal governments), Creative Tourism in the Territories of Montalegre, Boticas and Guimarães in Augmented Reality. Through this project, several themed creative experiences incorporating augmented reality are being developed for tourists, building on the natural and traditional cultural resources of each location. For example, workshops focusing on the cycle of wool production in the Barroso region have been developed, highlighting topics such as pastoralism, village life, and community work.

The **Municipality of Amares** has offered, biannually since 2009, *Encontrarte Amares*, a pluridisciplinary festival of visual arts and animated cinema bringing together the radicality of contemporary artistic thought with the traditional heritage of the region of Minho. The CREATOUR pilot, ARA—the Artistic Residencies Amares Co-creation Project, offers visitors an experience of active participation in artistic creation. For six days, national and international artists, the local community, and visitors—inserted into a very peculiar context—share, collaborate, and create artistic interventions rooted in the Amarense heritage, forming a co-operative moment of reflection and creation, gastronomy, art, and heritage.

Município de Esposende (municipal government), *Escritivo: The Art of Reed*. The core of Esposende’s creative tourism initiative comprises traditional workshops in which participants make colourful woven baskets from local reeds. The municipality organizes and promotes the project in which local artisans teach. For example, within World Tourism Day celebrations, the “Basket of Reed” creative workshop allowed participants to learn two parts of the reed-basket-making process: work on the loom and sewing the pieces. The “Reed Goes to the Beach” workshop at Suave Mar beach, Esposende, took advantage of the presence of many bathers to develop a creative workshop and hold a fashion show, with articles of reed displayed in the sandy environment.

Turismo Industrial de S. João da Madeira—Município de S. João da Madeira (municipal government), Creative Industrial Tourism. Bringing together an established program of “industrial tourism” with “creative tourism” activities, the municipality organizes and promotes a variety of workshops in an industrial context within municipal buildings/factories, where visitors can learn industry-related techniques from former factory employees in areas such as shoe-making, hat construction, pencil-making, and making cookies in a commercial bakery.

The small enterprise **VERde NOVO** focuses on the cycle of linen production as one of the ancient traditional activities in two small villages, Cerva and Limões, which are set in a very peculiar and unique rural landscape that also serves as an inspiration for this endeavour. In the CREATOUR Linho de Cerva e Limões: Tecendo o Futuro pilot project (Linen Craft from Cerva and Limões: Weaving the Future), visitors are guided to participate actively in several steps related to the linen cycle, from sowing, harvesting, and dying, to weaving. The workshops and other activities involve local weavers who work in the communities using traditional techniques. VERde NOVO is also involved in organizing events related to heritage, tourism, and sustainable development.

CENTRO

ADXTUR—Agência para o Desenvolvimento Turístico das Aldeias do Xisto (regional development association), Schist Villages. Pottery, wood sculpture, and miniature “schist houses” workshops are held at a traditional schist village, Cedreira Village, with the local owner/proprietor organizing and providing the workshops herself. Workshops are available on a ongoing basis to people who stay at the accommodation in Cedreira Village and to others outside the village. Activities are promoted by ADXTUR through its online platform BookInXisto. Artistic residencies and additional creative activities/workshops at other schist villages are planned.

Associação Destino Caldas (tourism association), Caldas Creative Tourism. This CREATOUR pilot project organizes three different thematic tours of the city related to the specific culture and history of Caldas, including workshops to make objects related to some of the following

themes: paintings, ceramics/design, and local market-related objects. For example, an interactive tour of the historic centre of the city has been realized in a creative itinerant theatre experience featuring the sites most closely identified with the master artist Rafael Bordallo Pinheiro, culminating in a workshop of modelling and painting of tiles with the colours of Caldas da Rainha ceramics.

Associação Dominio Vale do Mondego (cultural association), Mondego Art Valley. This annual, week-long arts festival is held at a biodynamic farm in the Serra da Estrela region. Festival participants (artists, volunteers, and visitors) actively participate in creative workshops dealing with such topics as theatre, stand-up comedy, singing, dancing, wood sculpture, felting, mosaic-making, and graphic design/animation. Each evening there are artistic performances, some created within the workshops.

Associação Luzlinar, a cultural organization based in the village of Feital, uses the rocky and mountainous Beira Alta landscape as both inspiration and setting for contemporary art workshops (focusing on, for example, photography, video, sketching/painting, and music). In the pilot project Campus Jardim das Pedras (Garden of Rocks), Luzlinar develops creative tourism workshops to lead the preservation and revitalization of shepherds' shelters and routes in the region (in which visitors participate). In this sense, Luzlinar promotes culture-based, creative activities that will bring visitors to the local villages and also preserve and disseminate local heritage.

Spanning three municipalities—Condeixa-a-Nova, Penela, and Ansião—the **Mosaico—Conímbriga and Sicó** partnership involves an array of creative tourism activities based on the Roman mosaic heritage present in this territory, which is rich in materials, techniques, decorative motifs, images, and narratives. MosaicoLab, for example, is held at the Monographic Museum of Conímbriga, located near an archeological site comprising the ruins of a Roman spa town, with many of the building's floor mosaics still intact and available for viewing. Inspired and informed by the mosaics at this site, MosaicoLab offers mosaic workshops that allow participants to learn about materials and techniques and to design and make their own small mosaic to take home. MosaicoLab has also developed an integrated

creative program with local schools, teaching students and training teachers to deepen the connection between the communities and their cultural heritage. Overall, there are three distinct archeological areas where workshops are held, and the involvement of the local youth is a central focus in the development of Mosaico activities.

Município de Abrantes and Canal 180 (municipal government partnership with online cultural broadcaster), 180 Abrantes Creative Camp. This partnership, a week-long creative summer “boot camp” for young people, promotes and organizes a series of activities under the theme of “Creative Collaborations in Media Arts.” Invited national and international artists provide an array of creative workshops for the participants. Creative Camp participants make art pieces that remain within public spaces (urban installations based on elements of the local identity).

Quico—Turismo, Lda. (tourism company), Nazaré Criativa (Creative Nazaré). Inspired by both past and present cultural expressions and ways of life in Nazaré, and working with local artisans and creators, a variety of creative activities have been organized. For example, a photography expedition, with a cultural-historic focus, visits the fishermen’s area and the city’s historic space. Another activity is a sewing workshop based on local traditions, adapting the shape of the *carapau* (dried horse mackerel) to make a fish-shaped key chain.

Ruralidades e Memórias (cultural association), Tourism 3B. Focusing on the recovery and continuation of three important local artisanal activities in the village of Covão do Lobo, a series of workshops have been designed based on traditional ancestral techniques of processing resin (*breu*) and reeds (*bunho*), along with basket-weaving and traditional housing construction (with clay and sand) (*barro/adobe*). Offered by local residents with this knowledge, the project aims to instill pride in these local traditions and to provide an avenue to inspire younger generations and international makers to learn these techniques.

Tecitex (New Hand Lab) and Museu Lanifícios UBI (partnership of cultural entrepreneur/association and wool museum operated by the University of Beira Interior), Coolwool: Creative Weekend at Covilhã.

This partnership aims to hold creative weekends (and smaller events) that will include an array of activities organized within the museum of wool and the artist ateliers situated within the old wool factory. Steeped in the historic and more contemporary industrial wool processing traditions of Covilhã, participants will have the opportunity to participate in a range of workshops, including some involving interactive fabrics and historical textiles.

VIC // Aveiro Arts House (cultural association), **VIC // Ossos do Ofício** (“All Part of the Job”). The Aveiro Arts House, a former pottery and cinema artist’s house and atelier, includes a guest house, mini-cinema, art studio, and art gallery with its own collection. It also hosts artists-in-residence who offer workshops in ceramics, serigraphy, kinetic sculptures, travel writing, filmmaking, and music. Guests and workshop participants have close contact with artists within the artistic environment that the house provides. The workshops are offered for people staying in the guest house as well as others in Aveiro (visitors or residents), offering creative points of interaction, inspiration, and possible co-creation.

ALENTEJO

CACO—Associação de Artesãos do Concelho de Odemira (cultural association), **Mãos de Cá** (Hands of Here). Located in the Alentejo Coast region of Portugal, this association of locally based artisans organizes and promotes workshops featuring both traditional and contemporary crafts. Through these activities, CACO aims to both attract new visitors to the municipality of Odemira and introduce sustainability and innovation in traditional arts and crafts. From its Arts and Crafts Centre, the organization launches creative activities that take place in the studios of its associates for the production and/or creation of products in weaving, sewing, jewellery, sculpture, pottery, and carpentry.

Câmara Municipal de Mértola (municipal government), **Creative Walks**. Within a renowned natural setting, a variety of thematic and interpretive nature-based walks are offered; the aim is to discover the resources within the local natural environment and participate in interconnected nature photography workshops and wild herb picking. They also organize

astronomy observation in a UNESCO-certified dark sky reserve where there is no light pollution, during which professional photographers offer participants guidance and advice on night photography. During the Nights in the Market event, held at Mértola's traditional market, gastronomy workshops offer participants opportunities to get to know different aspects of Mediterranean cuisine.

Centro de Arte João Cutileiro, dynamized by the cultural association Pedra+, works on issues and activities relating to ornamental stone waste and access to culture. In the Pedra+ (Stone+) project for CREATOUR, the art centre offers artistic residencies and workshops for professionals and amateurs with some knowledge in the techniques of stonework. Visitors can use the stone-carving machines of the artist João Cutileiro in his own atelier and try stone drawing. Pedra+ also organizes visits with creative studio activities for the general public.

Centro de Estudos de Cultura, História, Artes e Patrimónios (CECHAP) (cultural and development association), Rota do Mármore do Estremoz Anticlinal (Marble Route of the Estremoz Anticlinal). Focusing on the “Zona dos Mármore” (Zone of Marbles) area in which it is located, CECHAP is an active player in safeguarding the cultural identities of the area's communities and awakening younger generations to their culture. Embedded within local marble traditions, CECHAP organizes workshops to teach visitors about how to work the stone. With the support of a master artisan who explains the different facets of the marble stone (e.g., its textures, colours, densities, etc.) and shows different ways of working the stone with diverse tools, visitors learn through experimentation and the use of traditional techniques. Reusing “waste” marble, visitors are challenged to create marble panels that they can take home.

Genuine Alentejo—Portugal's Remarkable Tourist Experiences (tourism animation agent), Genuine Alentejo. Operating within the Alentejo region, this company designs and organizes tourism products and programs based on “hands-on” experiences linked to some of the following historical themes: heritage and culture; wines and gastronomy; arts and crafts; nature, landscapes, and sports; and contemporary performing arts. Within CREATOUR, Genuine Alentejo collaborates with various

organizations offering creative tourism workshops and other activities, bringing them within broader tourism programs. By integrating visitors into the identity and true essence of local communities and facilitating opportunities to participate in creative learning experiences, Genuine Alentejo aims to contribute to the sustainable development of the region while respecting and helping to preserve its ethnographic, natural, historical, and cultural heritage.

MARCA—Associação de Desenvolvimento Local (local development association), Saídas de Mestre (Master Outings). Operating in Montemor-o-Novo, and with a desire to bring together the cultural and natural resources of the area, MARCA organizes community-based creative activities carried out in two formats: artistic residencies accompanied by masters of knowledge, and workshops. Initial workshops include traditional arts and crafts such as stamping, *Talegos* patchwork sewing (traditional cloth bags for storing bread), basketry, rag dolls, and ceramics. MARCA ADL co-operates with Oficinas do Convento in the ceramics workshops and VAGAR Walking Tours in the promotion of its activities. In addition, MARCA organizes specific activities that merge ecological sustainability issues with arts and crafts.

Município de Beja (municipal government), Beja Criarte (Create Beja). With the development of a local network of traditional creators/makers, Beja Criarte offers a regular stream of workshops of arts and crafts (such as making pottery and chairs), traditional singing (Canto Alentejano), gastronomy, bread-making, and folktales/storytelling. Activities are hosted by the UNESCO Centre for the Safeguarding of Intangible Cultural Heritage in Beja, local restaurants, and a windmill.

Município de Reguengos de Monsaraz (municipal government), Casa do Barro (Clay House). In Reguengos de Monsaraz, the traditional Casa do Barro provides visitors an opportunity to encounter the traditional pottery craft specific to this locale. At this pottery interpretation centre, visitors meet local potters, learn from them about the clay processing cycle and the importance and role of this activity in the local and regional ways of life, and are provided an opportunity to paint or make their own “Alentejo-inspired” plates, with the pieces sent to the participants’ homes

afterward. While visitors are on-site, they are also introduced to local food preparation traditions relating to this craft and participate in food and wine tastings together with the potters.

Nova Tradição (a culture and tourism grassroots project of the designer Tania Neves), Nova Tradição: Oficinas Têxteis de Base Artesanal (New Tradition: Craft-Based Textile Workshops). Steeped in appreciation for traditional skills and techniques as well as the contemporary “slow fashion” movement, Nova Tradição organizes guided tours and creative workshops related to textile history and the traditional wool cycle, including fabric weaving, plant stamping, and natural dyeing. The project co-operates with the tourism company InEvora, the weavers in Mertola, and local artisans in Évora to offer the wool cycle and wool weaving workshops.

VAGAR Walking Tours (tourism animation agent) has developed Play Évora, a game kit that has been designed for families to support their self-guided, creative discovery of Évora and its many unique historical and artistic features. The kit includes a variety of child- and teenager- (and parent-) friendly activities such as artistic point-of-view games, creative writing, and sketching, along with other incentives to encourage visitors to interact with local residents around themes of heritage and gastronomy. VAGAR Walking Tours also co-operates with the CREATOUR project MARCA ADL.

ALGARVE

Associação Backup (cultural association), AlGharb.Come—do Mar ao Património (AlGharb.Come—from the Sea to Heritage). Based in Vila Real de Santo António, Backup aims to bring local heritage into the future by engaging younger generations in their heritage and sharing it with visitors. The organization is designing and will lead cultural tours that include workshops (held by local residents) on the local fish tinning industry and traditional fishing techniques, the recreation of handicrafts, and the memories and testimonies of the local people.

Associação In Loco (cultural and development association), Tasting Algarve. Located in S. Brás de Alportel, and working with a wide network

of independent collaborators, In Loco organizes gastronomic routes throughout the Algarve featuring experiences based on the cultural and natural resources of the region and their strong connection to the Mediterranean diet. For example, they organize cooking and tasting experiences together with local producers who hold the workshops.

Associação Odiana—Associação para o Desenvolvimento do Baixo Guadiana (regional development association), Oficinas do Saber Tradicional (Traditional Knowledge Workshops). The region’s aging population has led to the disappearance of secular trades and traditions in the Baixo Guadiana region and it is essential that actions are developed to minimize this decline. In this context, Odiana’s artisan-run “Traditional Knowledge Workshops” aim, in a dynamic and interactive way, to revitalize and promote some of the Baixo Guadiana traditions and ancestral know-how. For example, a workshop focusing on traditional salt-making involves participants in all aspects of the process, with visits to active salt-pans and a high-salinity floating pool.

Barroca, Produtos Culturais e Turísticos (tourism and culture company), Tempero (Seasoning). Barroca develops creative tourism activities embedded in the cultural heritage of the Algarve region. These activities promote the application of contemporary visual culture (design and photography) as a vehicle for the promotion and development of local traditions, with a special emphasis on the places of gastronomy. For example, “Sharpening the Perspective,” a design experience in small villages, consists of an interpretive tour in the streets of a village inspired by carob, an important local and regional gastronomy element, followed by a creative experience in which participants construct a visual map depicting the processes learned during the activity. Each of Barroca’s activities includes tasting experiences with local products.

Centro Ciência Viva do Algarve and **Núcleo do Algarve da Associação de Professores de Matemática** (public agency to promote science to the public in partnership with the Association For Mathematics Teachers), Percursos que Contem (Routes that Count). Within CREATOUR, this partnership is creating an urban walk to transform the city of Faro into a learning space and a place of discovery through challenges that combine

science and culture with a playful/game-like approach. Instructions on the route and the challenges will be included in a booklet that will allow participants to explore the city and make use of scientific, artistic, and historical knowledge in a relaxed, informal learning environment that stimulates their creativity.

Eating Algarve Food Tours (tourism company), Loulé Food and Cultural Tour and Tavira Food and Cultural Tour. Immersive tours mixing gastronomy, culture, and heritage are organized in the small towns of Loulé and Tavira guided by a local resident who explains certain objects and traditions related to local eating and culture and creates an immersive experience in the local communities. The pedestrian Food and Cultural Tours are led by local residents who feature places from the daily lives (e.g., restaurants, heritage buildings, and places outside the standard tourism circuit), combining tasting experiences and storytelling.

Espírito da Terra & Co. (a partnership that includes a non-profit association, a parish council, and an organic farm), 3Cs—*Colher, Caminhar, Criar* (Harvest, Walk, Create). Based at an organic garden and farm (that also hosts a Waldorf school) in Boliqueime, participants have the opportunity to visit and explore this territory while participating in three different activities that can be done together or separately: collect organic products from the farm and taste and learn more about them (*colher*); observe the landscape and the natural life surrounding the farm in sensory experience routes (*caminhar*); and create objects from local materials (e.g., wood, leaves, stone, or straw) in creative workshops (*criar*).

Município de Loulé (municipal government), Loulé Criativo: Abertura de Oficinas Tradicionais (Creative Loulé: Opening of Traditional Workshops). The Loulé Criativo initiative encompasses several aspects: creative tourism, including a program of immersion in the local traditional culture; ECOA (Space of Knowledge, Crafts and Arts), with space and equipment for training; and the Loulé Design Lab, which supports the incubation of entrepreneurs related to production and design and creative residences. Within the creative tourism stream, Loulé Criativo has facilitated the development of a variety of traditional heritage-based workshops and activities that intertwine learning about heritage, traditional techniques,

and trying them yourself to create an object to take home or a skill to reproduce at home. Within CREATOUR, workshops are held in the areas of coppersmithing, palm weaving, and pottery.

Proactivetur (tourism company), Creative Experiences Program. This tour operator and project manager of the TASA project (Ancestral Techniques Current Solutions) aims to bring strategic innovation to the craft industry by encouraging the use of ancestral craft techniques in modern product design. In partnership with a network of traditional artisans, the organization offers various half-day or full-day workshops on ancestral craft techniques such as cane basket weaving, palm weaving, and making traditional floor tiles.

Tertúlia Algarvia—Centro de Conhecimento em Cultura e Alimentação Tradicional do Algarve (culture and food company), Algarve Cooking Vacations. Within CREATOUR, Tertúlia Algarvia organizes single or multi-day programs for tourists to learn to make various traditional Algarve recipes in hands-on workshops. Each cooking class is preceded by complementary activities such as visits to local producers (such as an organic herb farm, a local greenhouse, an oil press, etc.), markets, historical sites (to learn about related local history and culture), and factories and artisans (where local producers share their know-how).

