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# REVISTA PORTUGUESA DE ESTUDOS REGIONAIS

PORTUGUESE REVIEW OF REGIONAL STUDIES

2º Quadrimestre | nº 51 | Avulso €15

**Diretor** José Cadima Ribeiro

**Editora Convidada** Paula Remoaldo



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# Revista Portuguesa de Estudos Regionais

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# Editorial

## *Creative Tourism and the Community Roles*

During the last nineteen years, we have facilitated an increase of publications related to creative tourism. In 2000, we began following a more structured practice, and after the contribution of a few other authors (e.g., Pearce and Butler, 1993), Richards and Raymond convinced us to pursue the development of a new segment of tourism, which can be considered an evolution of the massified cultural one. In addition to the theoretical arguments that continue to be discussed (we do not have yet a consensual definition), several study cases have been published, and many institutions worldwide began to organize creative initiatives with new tourists' profiles. These new tourists have new aspirations and can be seen as more responsible travellers with a desire to interact deeply with the local community at the destination, to co-create, and to feel like local citizens.

Creativity has become a condition and is helping destinations passing from massified tourism to a cultural profile and creative solutions. It also became a survival strategy for many destinations.

Even if medium-sized cities and rural areas can offer a valuable contribution to the implementation of this tourism segment, urban spaces continue to be the main focus, and creative tourism industries are still more active and diverse in these areas. Nevertheless, the events of recent years led us to believe that something is changing. This can be true for South Europe, where creative tourism cases have increased greatly, perhaps because the massified model is running out and inducing new offers. Because the heritage wealth of these territories is very high, there are opportunities to apply it in different ways.

The present issue, the 51th of Portuguese Review of Regional Studies, entitled "Creative Tourism and the Community Roles," provides researchers and practitioners with a better understanding of what creative tourism is and the community roles it brings, structured in six papers.

This issue begins with an interesting paper by Álvaro Dias, Mafalda Patuleia, and Georg Dutschke, entitled "Shared value creation, crea-

tive tourism, and local community's development: The role of cooperation as an antecedent." It focuses on an unclear issue, i.e., how creative tourism is developed in the context of rural communities with few resources and without a clear view of the path to follow to generate profit from creativity associated with local resources and practices. Five cases were used, collected from five countries (Brazil, Colombia, Mexico, Peru, and Portugal) through in-depth interviews with local stakeholders.

The second paper, "Empowering Communities through Capacity Development: The Case of Misfat Al Abriyeen Project," by Rogelio Flores and Carlos Costa, highlights a local project in Al Hamra, Oman. Transforming idle resources into useful, tourism assets, this paper revealed the significance of community empowerment through capacity development. As stated by the authors, "(...) this resulted in locals' improved source of income, deeper understanding, and cultural interactions with tourists and appreciation of community assets."

Jorge Ramos, Veronika Rosová, and Ana Cláudia Campos are the authors of the third paper and focus on "Sunny, windy, muddy, and salty creative tourism experience in a salt pan." The Algarve region was the selected location, and the paper refers to generating profit through traditional elements of the Algarve landscape other than the sun and the sea, like creative tourism experiences developed in the context of the traditional activity of salt production.

The main objectives of the research undertaken were to analyse a co-creation approach within the design of the tourism experience in a salt pan (salt production is an ancient human activity) and to contribute to the design of experiential proposals applied to the case of salt production. After the literature review, which helps the reader understand the main characteristics of creative tourism, the paper underlines that "Creative tourism is believed to respond to the 21<sup>st</sup> century tourists' aspirations." In Portugal, we are still identifying the profile of creative tourists, and we can highlight that they expect the experiences they face to be opportunities not



only to learn about local cultures and territories, but also to become engaged at different levels (e.g., sensorially, intellectually, and emotionally).

The fourth paper (“The Potential of Olive Oil for Creative Tourism Experiences in the Northern Region of Portugal”), by Regina Bezerra and Alexandra Correia, is a good example of how linking local products, food, gastronomy, and tourism can create a perfect symbiosis. The case of olive oil tourism presents an opportunity for the development of various creative activities and unique experiences.

The fifth paper discusses “Creative Tourism Experiences in Guimarães: a twofold analysis of visitors’ and suppliers’ perspectives,” and is written by Carla Melo, Alexandra Correia, Marta Cardoso and Vítor Marques. Its focus is on urban spaces. It is a study using quantitative and qualitative methods in order to understand both visitors (by using a self-administrated questionnaire) and tourism service providers (by using a semi-structured interview). A cultural destination, classified as a World Heritage Site by UNESCO, was selected – the municipality of Guimarães. One of the conclusions is that neither visitors nor service providers associate Guimarães with creative tourism. This occurred as the city’s promotion initiatives have been focused mainly on its heritage, material, and immaterial offerings.

The last paper, entitled “Creative Tourism and Urban Sustainability: The Cases of Lisbon and Oporto,” discusses the traditionally main cities in Portugal and was developed by Cláudia Henriques and Maria Cristina Moreira. It analyses the growing importance of creative tourism in Lisbon and Oporto. The authors assumed that

culture and creativity could be measured through a composite set of indicators. With consideration for these two cities, a set of composite indicators that can be used to assess cultural/creative tourism dynamic and policy are discussed. Two main domains were considered: 1) cities and culture/creativity and 2) tourism and sustainability. Some differences were underlined within the two cities. While Lisbon reveals better performance related to cultural vibrancy, creative economy, and an enabling environment when considering Cultural and Creative Cities monitoring, Oporto seems to be better positioned in terms of “Openness, Tolerance, & Trust”, “Graduates in arts & humanities,” and “Graduates in ICT.”

These case studies confirm the existence of different ways of approaching creative tourism and the community roles envisaged in different territories, even if the Portuguese was the one most closely examined. I believe that, in the next years, these tourism segments and territories (mainly the rural ones) can continue to contribute to the implementation of more sustainable development strategies and, this way, follow tourism paths that contradict massified solutions.

22.03.2019

Paula Remoaldo

(Guest Editor; Full Professor of the Department of Geography of University of Minho)

# **Shared Value Creation, Creative Tourism and Local Communities Development: The Role of Cooperation as an Antecedent**

## **Criação de Valor Compartilhado, Turismo Criativo e Desenvolvimento de Comunidades Locais: O Papel da Cooperação Como Antecedente**

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### **Abstract/ Resumo**

The link between local value creation through creative tourism and local development isn't completely understood in the literature. Specifically it is unclear how creative tourism is developed in the context of rural communities with few resources and without a clear view of the path to value creation.

This research analyses cooperation as an antecedent to value creation, in the context of creative tourism, based on five cases collected in five countries through in-depth interviews with local stakeholders. Results show that communities are able to recognize their potentialities and to cooperate to create value, however they are unable by themselves to overcome barriers to entrepreneurial behaviour. Results highlight the role of external entities: consensus facilitator, guidance and access to technical and financial resources.

**Keywords:** Shared Value; Creative Tourism; Cooperation; Value Creation; Rural.

O processo de criação de valor baseado no turismo criativo não está suficientemente aprofundado na literatura. Especificamente, não está clara a formação de destinos turísticos criativos no contexto das comunidades rurais, com poucos recursos e sem uma visão clara do caminho para a criação de valor.

Esta investigação analisa a cooperação como um antecedente da criação de valor, no contexto do turismo criativo, com base em cinco casos coletados em cinco países por meio de entrevistas em profundidade com *stakeholders* locais. Os resultados mostram que as comunidades são capazes de reconhecer suas potencialidades e cooperar para criar valor, porém sozinhas são incapazes de superar as barreiras ao comportamento empreendedor. Os resultados destacam o papel das entidades externas: facilitador de consenso, orientação e acesso a recursos técnicos e financeiros.

**Palavras-chave:** Valor Compartilhado; Turismo Criativo; Cooperação; Criação de valor; Rural.

## 1. INTRODUCTION

Value creation has several points of view: economic, firm value, business, accountancy, etc. (Gummerus, 2013). This research focuses on customer value creation, specifically on the tourism point of view.

Customer value creation is a concept related to customer perceptions and, as such it can be defined by the equation: customer perceived benefits minus customer perceived costs (Day, 1990; Lai, 1995). The higher the result of the equation, the higher the customer value perception. The way a customer perceives the benefits (and costs) is idiosyncratic, since those perceptions results from a complex mental equation, starting from the individual's own cultural and social evolution which occurs in unique contexts. Another factor is the consumer's knowledge or skills to evaluate what he or she is willing to buy (Lepak, Smith, & Taylor, 2007). On the other hand, the majority of the consumers aren't qualified to evaluate the products or services in all their dimensions, since they don't possess all the information and knowledge (Lai, 1995). For example, when tasting a local gastronomic product, a tourist tends to produce a very partial evaluation about its real quality and genuineness, based on different assumptions used by a local inhabitant.

However, in a creative tourism context, the tourist's direct participation on daily life experiences in rural context tends to diminish that disparity, since they act like and with local citizens (Richards, 2011, Jóhannesson & Lund, 2017). As such, value perception is increased, because the benefit part of the value equation expands, and most likely, the cost perception remains unchanged, or at least its growth is not proportional.

Creative tourism is an evolving concept that started as an evolution of cultural tourism (Richards & Raymond, 2000; Ali, Ryu & Hussain, 2016). The tourist changed from a passive observer of cultural attractions to an active co-creator of experiences (Binkhorst & Den Dekker, 2009). In its deepest approach, creative tourism is understood as 'relational tourism', where visitants are immersed in daily life of local communities (Ateljevic & Doorne, 2000; Richards, 2014). In this context, creative

tourism can contribute to enhance value perception of rural communities' touristic offer.

In this vein, our research intends to contribute to existing literature by extending the knowledge about the dynamics of rural communities to create or add value through creative tourism. More specifically, it considers the fact that developing a local community as a tourism destination is a complex project, primarily because consensus must be reached among several local players, eventually with different perspectives. This research also includes understanding the role of cooperation on the development of a shared value creation on those communities, as a critical success factor.

The manuscript is structured as follows. In the next section, a literature review is conducted, discussing and linking key subjects such as value creation, shared value creation, creative tourism and cooperation. Section 3 details the methodology and presents the five cases. The following section itemizes the results and discussion. Finally, the conclusions and further research are presented in the last section.

## 2. THEORETICAL FRAMEWORK

### 2.1. Value creation

In this section we will briefly discuss the main elements around the concept of value creation. As said, value creation has several points of view. This research focuses on customer value creation. This approach to value creation has also different classifications. For example, Bowman and Ambrosini (2000) proposed: (1) value of use. Refers to the specific quality of a product or service perceived by users in relation to their needs. In other words, it is a perception on the part of the consumer of the degree of satisfaction of their needs provided by a product or service. (2) exchange value. Corresponds to the amount paid by the user to the seller for the value in use of a product or service. This amount corresponds to an effort that can be translated in money, time, distance, etc.

Customer perception is influenced by a set of factors that make each individual's responses unique. First, the cultural, social and family context of each individual influences individual beliefs and the way they develop in time.

Cultural factors can manifest themselves in different ways in two different individuals, since each one grew in unique family environments (Lay, 1995). As such, the client value creation perspective “concentrates on what customer does with services and products in his or her life sphere” (Gummerus, 2013: 6).

Second, in a closer circle to the individual, personal factors should also be considered and are directly related to each person’s needs, although conditioned by the personality of each individual (Oliver, 2014).

Third, consumption factors refer to subjective beliefs about the desired ways to achieve personal values, meaning that each individual reaches their goals differently (Lai, 1995; Oliver, 2015). For example, when traveling, an individual seeks to satisfy his/her fun and experience needs by acquiring a specific set of products and services (suitcases, food, insurance, etc.) that allows him to realize his cultural and personal goals (Richards, 2011).

In addition to the factors that influence how the consumer perceives the value of a product, there is evaluation (Cohen, Prayag & Moital 2014; Oliver, 2015). The product or service may have been manufactured with the best ingredients or components, but the customer may not recognize those valences. (1) Because he/she isn’t qualified to do so. The vast majority of people don’t have the technical knowledge to evaluate the quality of a product or service. Will a buyer be able to technically evaluate the quality of a car? Can he/she identify the genuine characteristics of a gastronomic product? Some do, but most don’t. (2) Because he/she don’t have all the information to make that evaluation. The producer decides to incorporate a particular ingredient into a product (or withdraw it to be healthier), but the customer may not recognize or identify that effort. Basically, it is not what the producer puts into the product, but rather what the customer recognizes.

Customer evaluation is also subjective and depends on the knowledge level of the buyer regarding the product/service and alternatives (Lepak, et al., 2007). Evaluation is also related to the perception that the consumer or client has of the degree of appropriation of the product in what regards to the satisfaction of his/her needs (Mustak, Jaakkola & Halinen, 2013). This means that the producer should seek to identify the degree of knowledge and the context in which the evaluation will take place.

In order to add value to the customer, Smith and Colgate (2007) proposed several value sources: (1) Information. Can be important in educating and helping customers or consumers to perceive and evaluate the performance of products and services and the expected results; (2) Product. The features, functions and resources of products and services are essential dimensions in consumer assessment, through which they perceive different levels of results; (3) The interaction between clients and organizations. Enhances the development of organizational skills and resources that provide a good relationship with customers and the organization. (4) The purchasing environment. Permits to offer a shopping experience, which is increasingly a decisive aspect of consumer decisions. (5) Transfer of property. The purchase, delivery and contracting processes are also an integral part of the consumer experience.

## 2.2. Shared value creation

This section discusses the problem of value creation in the context of communities, as opposed to decisions taken by a single entity. Value creation, in the constellation of interests of a local community, can’t be seen only as creating economic value for an association, company or cooperative created in a region to help leverage local community outputs (Coles, Jonathan, Owaygen & Shepherd, 2011; Mottiar, 2016). The initiative should also create value for the local community, seeking to meet their needs and contribute to solving their challenges (Sofield, Guia & Specht, 2017).

On the context of rural communities, the process of value creation is most likely to depend on the participation of several local (and external) actors (Wäsche, 2015; Czernek, 2017). Developing a process of value creation in a company, regardless of the difficulties arising from the context and technical complexity, there is a facilitating factor: decision making. Power and resources are in the hands of the organization's decision makers. This means that will be a manager or director or a very narrow group of decision makers, strategically aligned, who will decide, which makes the entire decision-making process quite consensual and fast. However, value creation in local communities is a much more complex reality (Timothy, 1998). The number of entities and persons involved in the cooperation process can be very

wide ranging, involving not only stakeholders in the value chain (Coles, et al., 2011) but also all organizations with local intervention, such as museums, hotels, restaurants, craftsmen, shops, travel agencies, communication, society in general, religious community, etc. (Trousdale, 2005).

Cooperation offers an opportunity to increase the competitiveness of local communities since: (1) traditional production methods are usually handmade, which leads to increased use of local labour. In turn, this increase in employment provides an increase in income and contributes to the establishment of the population; (2) there are benefits to other local services and products, especially tourism due to the increased reputation and improvement of the previously disadvantaged region (Lee, Wall & Kovacs, 2015); (3) it stimulates local entrepreneurs and brings an increase on new diversified business more focused on competitiveness. For example, small-scale life-style entrepreneurs could benefit from larger companies by providing co-created experiences in rural areas (Jóhannesson & Lund, 2017).

This is the result of shared value creation (Porter & Kramer, 2011; Swanson, 2017), in which the local community is the centre of the project and not something peripheral (Dembek, Singh & Bhakoo, 2016; Michelini & Fiorentino, 2012).

For Porter and Kramer (2011) the concept of shared value at the corporate level can be understood as the policies and practices that increase the competitiveness of a company and at the same time improve the economic and social conditions of the community in which it operates.

Due to the necessary cooperation the processes of creation of local shared value inevitably depends on the capacity to articulate several actors (Swanson, 2017), many of them with contrasting interests. A corollary of this cooperation will be the establishment of a shared vision, especially one that is capable of integrating the potential contained in the collective knowledge of a given community (Trousdale, 2005; Ackermann & Russo, 2011).

A vision represents a roadmap for an organization, be it a business or not (Humphreys, 2004). It generally seeks to go a little further in the definition of vision, seeking to be a description of the aspirations that a community would like to achieve in the future, in the medium or long term. The ambition of an ideal future, in

the face of the current reality, is creating tension to bridge the gap of local competitiveness (Ackermann & Russo, 2011).

### 2.3. Shared value creation and creative tourism

There are many challenges for rural communities to overcome, as they perceive it to be “increasingly difficult to sustain themselves in light of a decline in agricultural production (...) as such rural tourism has been identified as an opportunity for many” (Mottiar, 2016: 203). The benefits of mass tourism in the rural periphery have been studied in the literature. Their impacts can be divided into direct, indirect or dynamic (long-term effects on institutions, infrastructure and destination management) (Ashley & Mitchell, 2009), considering also the effect on the diversification of tourism centres by attracting some tourists to the peripheral regions (Gibson, 2009). In addition, the contribution to local communities takes into consideration ‘pro-poor tourism’ where the “net benefits to the poor are positive” (Ashley & Mitchell, 2009: 11).

The benefits of community tourism are also important to consider. It enable visitors to become aware of and learn about local communities and ways of life (Giampiccoli & Mtapuri, 2017), adding value to the experience of residents and visitors (George et al., 2007) and contributing to improve residents' quality of life by optimizing local economic benefits, protecting the natural and built environment, and providing a high-quality visitor experience (Choi & Sirakaya, 2006; Mathew & Sreejesh, 2017; Kim et al., 2013).

However, there are risks to be considered. Blackstok (2005) pointed three tendencies that can result in weaknesses associated to community tourism, such as: (i) to adopt a functional approach to population involvement by not allowing the community to have the power to decide about tourism; (ii) to treat the host community as a homogeneous whole, when in reality there may be several voices within the community; (iii) to neglect regional or even national barriers. Without community involvement, in a bottom-up approach, the risk of conflicts of interest and social exclusion are imminent (Lindström & Larson, 2016).

Concerning big tourism centres, Biddulph (2015) recognized that “opening up an interface with tourists does not guarantee economic

benefits and certainly not broad-based ones” (p. 100). In particular cases, tourism development had led to an uncontrolled growth of activity, displacing native populations in decision-making and replacing traditional activities with new foreign practices (Gascón, Milano & de Consum Solidari, 2017). On this vein, the results of tourism in rural areas are not always positive. For example, Biddulph (2015) in a study in three small villages in Cambodia “found no significant livelihood benefits from either local production for the tourism market or from local enterprises engaging with tourists” (p. 109). Gascón et al. (2017) also found that agriculture has a dual role in the implementation of tourism in rural contexts, which may be the improvement or destabilization of rural populations.

Tosun (2000) points several barriers of community participation in tourism deployment processes, especially in developing countries. They can be divided in (i) operational level limitations centralization of public administration of tourism; lack of co-ordination and lack of information; (ii) structural limitations, including the bureaucratic attitude of governmental professionals, lack of expertise, elite domination, lack of appropriate legal system, lack of financial resources and lack of trained human resources; (iii) cultural factors including limited capacity of people to handle development effectively, apathy and low level of awareness in the local community.

Considering a tourism destination development in this context, an additional problem is governance (Lindström & Larson, 2016). There is generally not only a person or organization to decide, but a group of individuals, entities (public or private), collectivities and eventually the general community that should decide and must be aligned around a common vision (Timothy, 1998; Korkman, 2006; Ackermann & Russo, 2011; Czernek, 2017).

To structure this approach, Potts, Cunningham, Hartley and Ormerod (2008) propose the concept of social networks, which can be defined as “the set of agents in a market characterized by adoption of novel ideas within social networks for production and consumption” (p. 171). For them, a market based social network should comply with three central features: (i) agent cognition and learning; (ii) social networks; (iii) market-based enterprise, organizations and coordinating institutions. However, the development of a creative tourism destination by rural communities embraces several

problems such as lack of financial resources, unequal power relations between hosts and guests, and loss of cultural identity (Blapp & Mitas, 2017; Tosun, 2000). Another trap is related to risk of becoming an unattractive destination which can be the result of imitation of other communities or places proposal and of ‘fast policies’ (Richards, 2014).

On this vein, value creation in local communities through creative tourism should result from a cooperative process which permits to enhance social links, to increase knowledge and skills and to develop market orientation competences. According to Gummerus (2013) value creation can be considered in two perspectives: processes and practices. Both are important from the tourism point of view. The former considers that products and services create value because they are parts of daily life (Ateljevic & Doorne, 2000; Grönroos, 2006) and contributes to personal ‘developing’ experiences (Richards, 2011). Practices are related with costumer interaction with the context (Korkman, 2006).

Both perspectives align with an interactional and experiential approach to value creation (Vargo & Lusch, 2008; Vargo, 2008; Gummerus, 2013). This leads to a dimension where the costumer or the tourist plays an important role on the experiences themselves, acting proactively in destinations’ daily activities. This tourist involvement permits creating value through interaction, which is consistent with concept of co-creation, defined as “the joint, collaborative, concurrent, peer-like process of producing new value, both materially and symbolically” (Galvano & Dalli, 2014: 644). It is the domain of the ‘experience economy’ (Pine & Gilmore, 1999).

Co-creation in tourism is indelibly connected (Binkhorst & Den Dekker, 2009) since consumption occurs in social contexts, “in which interactions and shared experiences with other tourists form a crucial part of the service experience” (Rihova, et al., 2015, p. 356). Boswijk, Thijssen and Peelen (2007) proposed five stages in the co-creation of experience: (i) creativity and the innovative capacity in creating a vision on moments of contact; (ii) actual specification of meaningful-experience settings and market propositions to interested target groups; (iii) information technology that is necessary to enable and support the meaningful-experience settings; (iv) finding and training the people who need to do the work; (v) determining the economic perspective (the business model).



Despite the importance of co-creation to conceive unique self-development tourism experiences (Richards, 2011), the link between shared value creation and creative tourism in local communities is a developing area in tourism studies. For example, Sofield et al. (2017) recognize that “there is still little understanding of the role of place-making in tourism when place-making is the result of a community-led organic process” (p. 1). The challenge is to stimulate a lasting dialogue between the several actors in order to develop creative experiences for tourists seeking the region (Den Dekker & Tabbers, 2012).

According to this background, the vision formulation represents not only an opportunity for dialogue, learning and building stronger relationships among the various stakeholders (Ackermann & Russo, 2011), but also a basis to establish a differentiating value proposition that offers more engaging experiences for tourist personal development (Richards, 2014). Each region may have a set of potentialities arising from the sum of the competencies of local stakeholders (Brouder, 2012) which constitute an embedded collective knowledge that certainly can be an excellent basis for establishing a value proposition and for creating sustainable value.

This collective knowledge can be a tradition, a festival, a method of production, a history or a story, but it can also be a local heritage with tourist interest: nature, landscape, monuments, etc. It is the important phase of opportunities seeking (Den Dekker & Tabbers, 2012). They should be seen as having the potential to unleash a wave of local economic growth, prosperity and sustainable development (Ackermann & Russo, 2011).

Based on a clear definition of creative destinations’ value proposition, it’s possible to diminish the local problems previously mentioned through intangible heritage (to solve lack of financing), repositioning locals from servant to teacher (to address unequal power relations between hosts and guests), enhancing local interest in own culture (to reduce the loss of cultural identity) (Blapp & Mitas, 2017). Local community also benefits from creative tourism by “conserving and cultivating local uniqueness would help boost the area’s image of creative tourism and its appeal to visitors seeking a unique cultural and creative experience” (Ting, Lin & Hsu, 2015: 113).

## 2.4. Cooperation in creative tourism destination development

The role of cooperation in tourism has been object of discussion in the literature. The impact of cooperation is not always positive. For example, Czernek (2017) posit that the lack of cooperation results from the fact that potential partners are afraid of losing competitive advantage. They are also “reluctant to enter into cooperation or, when entering into it, they did not become involved in it as much as it was required.” (p. 13). Another barrier related with cooperation is the lack of time. Wäsche (2015) reported that the most frequent barrier to cooperation between firms in tourism destinations is time (68% of the respondents).

To other authors, the impact is positive. Mottiar (2016) noticed that rural tourism entrepreneurs are interested in cooperation for financial reasons, and equally motivated by the success of their local area. This is important to them as they will implement strategy on this basis. Scott (2010) found that the cooperation in creative activities “involves much interpersonal contact and communication, and most notably intense face-to-face interaction among workers in different firms” (p. 122).

Another benefit resulting from cooperation in tourism is networking. As such, the “understanding of the patterns of linkages among the components and the evaluation of the system’s structure are crucial issues” (Baggio, 2011: 184). Networking permits the development of new and useful contacts. This includes the cooperation between for-profit and non-profit organizations pursuing the same goal (Wäsche, 2015).

Cooperation permits stakeholders to capitalise on the existing local resources (Brouder, 2012) but it also permits the community to “influence decisions that affect their lives, vulnerability or resilience to shocks, access to services and assets, strength or disruption of social networks” (Ashley & Mitchell, 2009: 12). Over time, the links established among partners will increase the trust between them, which allows for more expressive steps in cooperation (Mottiar, 2016). As a consequence, a gradual shift towards tourism due to positive reinforcement of initial efforts (Brouder, 2012).

In rural communities it is highly probable to detect lack of financial and technical resources,

as well as organizational capabilities (Blapp & Mitas, 2017; Tosun, 2000). On this vein, the role of external entities in the cooperation process can be a critical success factor. The nature of agricultural production, the availability of other supporting cultural and tourism products, and proximity to markets are factors that influence the development and composition of tourism initiatives that can be taken by a rural community (Lee, et al., 2015). This implies the participation of several entities based outside the community.

One group of entities is linked to financial resources like banks, financing programmes or investors. However, to gain access to these resources and to convince private financial institutions, the development of a more formal organization is ultimately necessary to access external resources that may be available from higher levels of government (Lee, et al., 2015). The role of public institutions will also be essential to unlock processes that may be real barriers to project implementation. Often, creative tourism activities may not comply with legal regulations, which may make the initiative unfeasible. An intervention by public agencies to unlock this type of constraints will be essential to encourage community members to embark on the project. As such, integration of public sector actors is important to incorporate a high number of actors in the network (Wyss, Luthe & Abegg, 2015).

Thus, it is necessary a participatory process around a common, aggregating and guiding vision of the objectives and the path to reach them (Lundy, Ostertag & Best, 2002; Ackermann & Russo, 2011). This collective attitude requires that a constellation of actors work together towards 'reinventing' the tourism destination or giving it a new image, more appropriate to modern markets. A whole process of negotiation and strategic framework must be developed that seeks to integrate the different points of view and solutions to the local problems. It is precisely here that lays an important milestone of the entire process of value creation. The success of the cooperation will result in a network of partners, aligned around a common interest of local development through tourism, available to share knowledge and experiences that will certainly lead to better and more effective strategies (Mottiar, 2016).

Besides the financial resources and the participation of public entities, the acquisition of competences also implies the participation of

other entities. Knowledge transmission should probably include technical aspects for the production and certification area and legal support, marketing, organization, accounting, etc. (Czernek, 2017).

In addition to the catalytic role of external entities, we need to think about intervention on the ground. That is to say, the establishment of agreements of support or knowledge transmission aren't enough. It takes people to facilitate and promote the development of the whole process (Ackermann & Russo, 2011). Often, this role of facilitator is carried out by professionals who collaborate with the public or private institutions that intervene in the process.

The facilitator is especially essential in the embryonic stages of the cooperation process, as it should seek to balance and avoid exclusion and marginalization of groups or individuals in the community, which may be unintended due to the omission of information to one of the parties (Ackermann & Russo, 2011). Decisions at this stage will indelibly mark all future action, since initial discussions are usually made around the choice of opportunities and the reinvention of the product in the market context.

### 3. METHODOLOGY

Our methodology is based on a comparative analysis of five cases from five different countries. As such, data for this study derive from qualitative interviews with project directors or representatives of the municipality or region. This type of qualitative research permits to understand the contextual factors and decision-making processes (Biddulph, 2015). Fieldwork was carried out in those locations during the year of 2017. In total, nine informants were interviewed in person or via email using a semi-structured, in-depth interview approach.

#### 3.1. Case selection

For comparative research five cases were selected. They were chosen because they demonstrated a clear contribution to local development based on value creation on local products and creative tourism. Case selection was also based on projects that stand out as examples of creative tourism in their respective countries, and simultaneously represented a diversity of:

- Approaches in the way determinants were combined to promote local value creation;



- Initial economic system (before projects started);
- Development of several entrepreneurial and creative tourism solutions;
- External entities participating;
- Dimensions.

As pointed out there is diversity among the five cases. Table 1 presents the selected cases, their countries of origin, product(s) or service(s) intervened for value creation, a brief account about each one and the impact on creative tourism activities.

### 3.2. Data acquisition

The interviews were previously prepared through a documental analysis about the different projects. Secondary data sources included

unpublished reports, journals, internet sources and local government policy documents.

Based on these elements, the interview script issues were prepared to obtain answers about: (1) the cooperation process between several local actors and how they were involved; (2) the role of external entities in the cooperation process and in the resources and competencies development of the local community; (3) the impact on creative tourism and on the attraction or retention of creative entrepreneurs for the region.

Those responsible for implementing or managing the projects were contacted in order to set the date for the interview. In cases where it was not possible to schedule a face-to-face meeting, respondent consent was obtained for sending the questions by email.

**Table 1. List and brief case description**

	Case	Country	Product (Value Creation)	Descriptive of Creative Tourism Activities That Benefited From the Project
1	Machetá	Colombia	Dairy Products	Management project in dairy producers. The project improved local reputation. The firm professionalization and population entrepreneurship capabilities improvement developed several private projects of ecotourism, agro tourism, aqua tourism and historical and cultural legacy tourism.
2	El Arenal, Hidalgo	Mexico	Aquaculture	Project based on the production of Tilapia and Trout species which have been accepted in regional and national markets due to their high quality. Through this activity, eco-tourism is also being developed offering immersive experiences like fishing, horseback riding quad biking or radical sports.
3	Vereda	Brazil	Agricultural products	The community modified its agricultural practices, adopting new production technics, and diversified revenue sources. Increased income opened new business opportunities, such as river excursions, scuba diving, community tourism, gastronomy with tourist participation.
4	Aldeias de Xisto	Portugal	Rural Tourism	Results from a process of cooperation between several city councils with the objective of promoting the region attractiveness, by improving the infrastructure and to boost accommodation offer and tourism activities. This project increased several creative activities such as tours, canoeing, trail running, climbing, gastronomy, arts, traditions and festivities.
5	Haku Wiñay/ Noa Jayatai	Peru	Diversify income of rural households.	Project intended to develop productive capacities and rural enterprises to achieve food security and increase and diversify the economic income of rural households. Included the promotion of small business initiatives that encourage the development of productive activities oriented towards the market. Large impact on small business of experiential hosting and tourism: for example: highlands rural hosting, chocolate making, etc.

## 4. DISCUSSION

Before proceeding with a discussion about the implications of two different projects, we will briefly discuss each one of the following paragraphs.

The population of *Machetá* was characterized by high poverty (according to UN (2010) definition, extremely poor people are those who live on less than the equivalent of one US dollar

per day), strong informality and low employment rates, in addition to low-skilled labour, low productivity and no innovation in productive processes, low training, minimal market knowledge and strong intermediation between the producer and the consumer, generating little competitiveness of local products.

A business management program was carried out, generating processes that brought academy and local government closer to the

community and the business sector, in this case to small producers and entrepreneurs. The initial intervention was on marketing processes and business organization, especially in potatoes cultivation and commercialization, and on the production, distribution of cheese and other dairy products.

As a result, the project improved local reputation. The firms increased market orientation and the improvement of inhabitant's entrepreneurship capabilities contributed to new projects of ecotourism, agro tourism, aqua tourism and historical and cultural legacy tourism.

The starting point for the project, *El Arenal*, is the fragile situation of the State of Hidalgo located in the Mexican Republic, with a population of 2.8 million inhabitants (2.4% of total population). The region has no maritime access, with 52% of the urban population and 48% of the rural population in extreme poverty. Needing to solve the lack of food, aquaculture has been an option for development within the community since 2013. The product reported excellent export quality. This fact increased household yield, as well their potential for entrepreneurship, especially eco-tourism and rural projects, which integrated perfectly of the 'fish farms' concept.

The *Vereda* community occupies a settlement area in the Preguiças River, implanted in a program of agrarian reform in the 1990s. Due to the state of abandonment, the community was never able to implement a production system that would provide any quality of life to its members. They survived by exploring subsistence agriculture, which used environmental aggressive practices and compromised the river's spring conservation. These practices involved irregular wood extraction, deforestation and the use of fires for the preparation of planting areas. As a result of the improvement project the community adopted new production technics, modified its agricultural practices and diversified income sources. Entrepreneurship soared in the tourism sector, which produced a wave of new business such as river excursions, scuba diving, community tourism, gastronomy with tourist participation.

The valorisation program of *Aldeias de Xisto* (Slate Villages in Portuguese) started in 2001. As a starting point, the region in the inner centre of Portugal is characterized by economic fragility, low population density and peripheral location, all scattered over a wide territory. The program involved 21 municipalities and 28

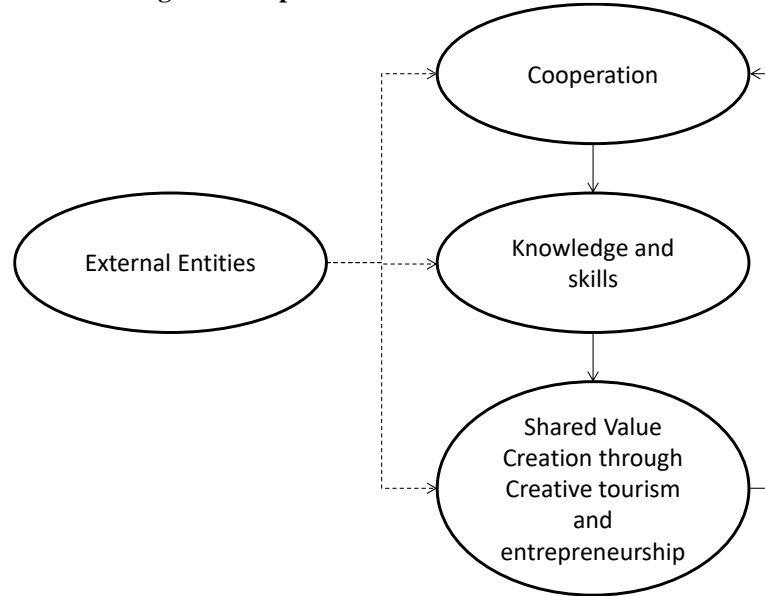
integrated villages, and had rural tourism as the starting point. However, the whole project is much vaster, encompassing the commercialization of gastronomic and handicraft products, events, etc.

The phrase *Haku Wiñay* in Quechua means "we are going to grow". As such, the purpose of this project was to develop productive capacities and rural enterprises to achieve food security and increase and diversify the economic income of rural households. In a first stage the coverage and quality of basic services of rural households improved. It then focuses on promoting access to business activities, improving skills and access to economic services. As a result, population diversified their income sources investing on small tourism businesses like experiential hosting and tourism.

To evaluate the results, a starting point can be analysing Potts, et al. (2008) social networks in the context of the studied cases. In different degrees, as discussed ahead, all the three central features exist in the five cases, namely: agent cognition and learning; social networks and market-based enterprise, organizations and coordinating institutions. However, the projects resulted off a community-led organic process as recognized by Sofield et al. (2017) where cooperation plays an important role. As such, according to figure 1, we also considered cooperation as an antecedent of shared local value process. As discussed ahead, cooperation unleashes a common understanding about local development within the community. However, alone, the studied communities didn't have the resources or the capabilities to address the change projects. As such, the role of the third parties was crucial in all the phases, especially in relation to knowledge and skills transfer, which permitted those communities not only to improve their products in order to reach more demanding markets but also to stimulate entrepreneurship and further value creation activities.

**Cooperation** All the projects emerged as a result of analysis within the communities. The local limitation awareness by locals and the identification of the development barriers was observed on the five cases. Tosun's (2000) barriers to community participation in tourism developing processes can be observed in different degrees: operational level limitations; structural limitations, and limitative cultural factors. As defended by Blapp and Mitas (2017) the barriers identified can be categorized into four groups, as discussed in the next topics.

**Figure 1. Steps towards shared value creation**



**Financial.** To a local community composed by a constellation of independent actors with different agendas, the access to capital is difficult without the support of external entities. For these communities, all based on rural regions, creative tourism solutions can contribute to local development, since, in these regions, “the opportunities for traditional cultural tourism are most limited” (Richards & Wilson, 2006: 1218).

Wyss et al., (2015) state that “the lacking integration of public sector actors and the relatively high number of actors in the periphery of the network” (p. 908) is a weakness. Local communities often don’t have their own resources to serve as a financial warranty for lenders. Besides, projects in embryonic stages present a high risk, diverting potential bank financing.

**Knowledge.** Technical, commercial and managerial skills are weak in all the cases, in earlier stages. The introduction of new proposals for the market is very sporadic and limited to a level of knowledge inherited from the predecessors. On the project Haku Wiñay the technologies and innovations applied in the communities are one of the project’s strengths since they are easy to replicate, with demonstrable benefits and based on the use of local resources.

**Market orientation.** Often these communities produce what they know and not what the market is looking for. Lack of knowledge about modern urban markets and limited distributors

channel integration limit the potential of these communities. On the case Machetá, market knowledge was a weakness in part due to the strong intermediation between the producer and the consumer.

**Personal competences.** In addition to the lack of knowledge and skills, the people within the community itself and their interpersonal relationships function as constraints at various levels: strategic vision, recognition of cooperation synergies, loss of identity, etc. All the communities studied evidenced high rates of emigration and rural exodus.

As said before, the assessment of the actual situation permitted to seek opportunities, as suggested by Den Dekker and Tabbers (2012), but also served as a warning that something must change. The next problem is how to change. On this field the will to change resulted internally in the case of Aldeias de Xisto, and externally in the other four other cases. Even in the Portuguese case, the project needed external entities participation. As such, the role of these organizations was determinant both for structuring and implementing the projects, contributing to increase bridging capital, as suggested in other studies (cf. Stone & Nyaupane, 2018).

Table 2 shows the participants contributing to the cooperation process. All the projects were operationalized through some kind of partnership among a small or large group of entities. In the case of Haku Wiñay the key participants were families, enhancing the role of women in

small entrepreneurial initiatives. The results were very interesting. Several examples emerged, like the women in the highlands of Cotahuasi; the chocolate producers “Flor de cacao”; and “Las Puyas de Lauripampa” living accommodation business that integrates four entrepreneurs, who conditioned a room with three beds in each of their homes to accommodate tourists who visit the Cotahuasi heights, to enjoy the landscapes, fauna and flora, geography, culture and local cuisine. All of them represent the leadership, effort and creativity of the Peruvian women in the field of creative tourism.

In the North of Brazil case of Vereda, the cooperation occurred in small village communities involving their leaders and small farmers. The results of the initial agricultural project produced confidence and some capital to diversify their basic activities. The diversification was particularly notorious in the tourism area. Most of the emergent tourism projects were small initiatives focused on immersive experiences like river excursions, scuba diving, community tourism, gastronomy with tourist participation.

In the Mexican case (El Arenal), cooperation is linked to distribution channels and good practices sharing on aquiculture. However, the fish ‘producing’ farms rapidly diversified their activity to ecotourism, offering fishing and cooking experiences to their visitors.

In the Aldeias de Xisto case, the cooperation occurred at a higher level, involving more than two dozen counties in the central region of Portugal. In order to promote their sparsely populated region they need to reach critical dimension to obtain financing from the European Union. This capital was invested in infrastructure, in developing the destination management organization (DMO) and in national and international promotion of several touristic attractions, most of them related to rural, nature and radical sports themes.

The cases evidence multiple players cooperating towards a common goal suggesting they are willing to invest in local development. The cohesion degree between them contributes to form a cultural cluster, where they are implicated in the process of learning, innovation and creativity (Scott, 2010).

**Table 2. Level of cooperation in each key local group of entities**

Cooperation	Machetá	El Arenal, Hidalgo	Vereda	Aldeias de Xisto	Haku Wiñay
Family level	+		+		++
Community level	+/-	+	++		+
Value chain level	+	+/-		+/-	
Organizational level (Public and private)	+/-	+	+	++	++

**Legend:** Level of cooperation ++ Very strong; + Strong; +/- Medium; - Low

**External Entities.** Table 3 evidences the involvement of external entities along the five cases. In all cases their importance is a critical success factor. Support is shaped through several roles, which are: to trigger the initiative, consensus meeting in the community, financing and technical support. According to George et al. (2007) it’s crucial for community tourism to ensure that the several local players understand the opportunities, threats and risks.

Among several entities, governmental agencies (central or local) assume the role of promo-

ting the whole initiative going far beyond Scott’s (2010) perspective of dealing with multiple market failures or negative spill over effects. For example, in the Aldeias de Xisto project, a group of 21 municipalities decided to cooperate to develop the region through tourism. The Mayor of the municipality of Machetá offered the land for the initiative and financed the equipment and training of the companies participating in the project. The project Haku Wiñay was planned and executed by the Ministry of Development and Social Inclusion of Peru.

These entities can be defined as experienced enough to overcome barriers of community participation (Tosun, 2000) working with and for local communities.

Other entities also play an important role

in all the projects. Access to knowledge and technology was achieved through universities (Machetá and El Arenal) or specialized companies and consultancy.

**Table 3. Third parties involved in value creation projects**

Third Parties	Machetá	El Arenal, Hidalgo	Vereda	Aldeias de Xisto	Haku Wiñay
<b>Financing entities</b>	State Government	State Government SAGARPA	State Government INAGRO PETROBRÁS	Central Government European Union	Central Government FONCODES
<b>Local Government</b>	√	√	√	√	√
<b>Central Government</b>	√	√		√	
<b>Universities and research centers</b>	√	√			
<b>Consultancy</b>					
<b>Firms</b>	√	√	√	√	√
<b>Others</b>	Distributors	Distributors	PETROBRÁS	Private firms in several sectors	

**Skills and knowledge transfer.** Once the role of third parties was discussed as well as the cooperation process, the focus is on skills and knowledge transfer (Table 4). The communities from which the projects resulted demonstrated a lack of resources (financial and technical) and skills to change their sources of income to a more sustainable way, which is an important barrier for the development of local communities (Blapp & Mitas, 2017). As such, initial interventions (except Aldeias de Xisto) were focused on productive technology, especially those related with agriculture and manufacture since they assume an important role on value creation.

Transversal to all projects is financing, since most of the projects are intensive in capital. The investment in infrastructure, equipment and knowledge is very demanding on budgeting.

The way projects were conducted allowed to reach critical success factors. As George et al. (2007) recognized, community tourism should

address several characteristics, such as the direct involvement of the community directly, meeting consumer expectations without undermining the interests of the community, meet government regulations, financial obligations, good working relationships and sound management systems in the conduct of business.

Managerial skills such as market orientation capabilities were central concerns in all projects. As such, the projects also aimed to transfer other skills and knowledge identified by George et al. (2007) as critical, specially focus on the market with high quality standards; entrepreneurship; and, environmental and sustainability awareness. Practices of business mentoring and educational opportunities contributed to local communities in increasing skill and knowledge (Aref, Sarjit & Aref, 2010).

However, since the projects were initially directed to value creation on local products (with the exception of Aldeias de Xisto), the impact on creative tourism activities described in table

1 was indirect. What makes these cases interesting is the positive effect on tourism of those projects, as well the resulting benefits on the community. A new wave of entrepreneurial initiative was observed, and by offering genuine experiences (Mathew & Sreejesh, 2017), local communities added value to residents and visitors (George et al., 2007) which permitted to attract tourists who become aware about their way of life (Giampiccoli & Mtapuri, 2017).

Since local communities were involved in decision making, their heterogeneity was taken in consideration. Tourism and other activities development permitted to avoid social exclusion, since the resulting activities were of small scale, distributed by a large part of the community. As such, the risks pointed by Blackstok (2005) and Lindström and Larson (2016) were averted.

**Table 4. Skills and knowledge transfer**

Skills and knowledge transfer	Machetá	El Arenal, Hidalgo	Vereda	Aldeias de Xisto	Haku Wiñay
Resources				√	√
Capital	√	√	√	√	√
Equipment	√	√	√		
Technology	√	√	√		√
Market orientation capabilities	√	√	√	√	
Training	√	√	√		√

**Shared Value Creation, Creative Tourism and Entrepreneurship.** The provision of technical, managerial and market orientation knowledge had strong implications for local entrepreneurship, both by attracting new talent and by developing residents' skills. Besides, the "development of tourism in local communities is often an illustration of a community taking advantage of resources within community" (Aref, et al., 2010: 159). The projects offered locals and outsiders the opportunity to create or add value through a closer interaction between tourists and organizations or collectivities (Mommaas, 2004; Smith & Colgate, 2007). In the case Haku Wiñay, local cocoa farmers transformed the traditional chocolate production into a tourist attraction. El Arenal 'fish farms' diversified from their main aquaculture activity to attract tourists differentiating their rural tourism around the theme. Machetá dairy production and Vereda agricultural activity gave the

financial resources and the entrepreneurial skills to invest in new businesses that offered daily life and nature experiences to tourists, undoubtedly new approaches in their communities. All these cases are in line with Ting et al. (2015) differentiation strategies supported on unique cultural and experiential value proposition.

In the case Aldeias de Xisto the initial idea was tourism itself. The cooperation process and technical and infrastructure development produced a myriad of new businesses. Local residents and entrepreneurs from other regions and countries were attracted by the project potential, resulting in a wide range of experiences, restaurants, accommodations and other services, contributing to form a creative atmosphere that attracts more producers and consumers of creative products (Florida, 2005). In all the cases, local communities developed a culture of hospitality (Boswijk, et al., 2007) and offered daily life or



traditional immersive experiences, in a new wave of lifestyle entrepreneurship (Ateljevic & Doorne, 2000).

By offering creative experiences, a closer interaction between tourists and locals contributes to increase the value of local knowledge, seeing that the inhabitants of these regions are the source of expertise the tourists are seeking (Richards, 2011). As such, another implication of the project on local communities is the reinforcement of their identity. The quality of life improvement gave local inhabitants a reason to stay at their birth place. Additionally, entrepreneurs recognize the contribution to their region, as defended by Mottiar (2016).

The provision of 'external' knowledge, communities, firms, business and other stakeholders contributes to the aggregation of industrial and commercial capabilities. However, they can also benefit the preservation, re-discovery and deployment of local knowledge, traditions and memories (Scott, 2010).

As such, sustainability is an interesting part of these cases. They didn't become mass tourism destinations. Creative Tourism, for its attachment to individual and relational experience, reduces the risk of massive reproduction like other forms of tourism (Korstanje, 2015). Major concerns identified in the literature weren't observed such as divergent sentiments within the community (Mommas, 2004), peasant differentiation, social unrest, problems with local decision-making, lack of local tourism business knowledge and training (Gascón, 2013), or displacing native populations in decision-making and replacing traditional activities with new foreign practices (Gascón, et al., 2017).

Eventually, many of these problems verified in rural tourism are considered from the point of view of the peripheral regions of large tourist centres (cf. Biddulph, 2015), which is not the case, since the five studies portrayed are themselves an attraction, not a satellite region. The genuineness of these communities permitted to offer authentic and customized experiences. Simultaneously, with the exception of Aldeias de Xisto, the fact that the starting point was agriculture and not tourism permitted a long term perspective, more integrated. This, (let's call it) planning permitted a more balanced adaptation of the community (Gascón, 2013), avoiding the dangers of 'distrust' pointed out by Mommaas (2004).

## 5. CONCLUSIONS

This research aimed to understand the dynamics of rural communities as they create value through creative tourism. In particular it sought to bring evidence regarding the role of cooperation on shared value projects on local communities. To achieve these objectives, five cases were analyzed in three countries, perceiving the role of cooperation and of external entities in the creation of local value through creative tourism. The results of the analysis of the five cases allowed to identify several points. First, the role of cooperation in place-making in context of local communities is a step towards the comprehension of this phenomenon, a need underlined by Sofield et al., (2017). The lack of a DMO in the local community requires a prior work of consensus meeting. Cooperation allows the integration of several local actors and the community, which can overcome some of the problems associated with community tourism (as defended by George et al., 2007).

In initial stages, this need for cooperation stems from a shared vision of creating value in a particular local product (Ackermann & Russo, 2011), but quickly opens up new opportunities for economic development, especially concerning tourism. These opportunities result from the fact that there is a previous successful experience (the local product), which not only unleashes an entrepreneurial potential, but also establishes the need for a broader cooperation bases, founded on trust (Mottiar, 2016), to increase the attractiveness of the region or place as a tourism destination. In the literature, tourism destination competitiveness depends on a series of determinants (Dwyer & Kim, 2003; Ritchie & Crouch, 2003), specifically central attractions (culture, history, nature, events, etc.) which must be promoted through marketing and managerial activities. In local communities, the selection of attractions and promotion activities must contribute to integrated local development (Dembek et al., 2016; Michelini & Fiorentino, 2012).

Second, this research presented a framework that intends to explain how this cooperation appears. It enhances external entities' role on the process. On the one hand, they are important as a trigger to initiate dialogue between several local actors and to reach a minimum of consensus to start the project. On the other hand, they contribute with key resources and knowledge

which, in a first phase, empowers the community towards value creation on local products, and, in a second phase, stimulates local entrepreneurship and attracts other creative professionals to diversify activities from the core of the initial project. As observed in all five cases, a majority of these new activities integrate interaction and shared experiences (Rihova et al., 2015). These dimensions establish a basis for creative tourism deployment. In fact, cooperation allows not only strengthen local identity, as well as increasing the level of community trust: between themselves and towards the ability to create new business. This combination enables communities to offer genuine products, including tourist experiences.

Third, the impact on creative tourism of these developing communities is another interesting lesson from the studied cases. As seen, creating value on local products promotes communities to solve their problems (at least partially). However, the cases reveal that this development is sustainable, as they emerge from a local consensus. As discussed, the impact of tourism on local communities is not always positive. For them the risks includes loss of power, neglect of regional barriers (Blackstock, 2005), social exclusion (Lindström & Larson, 2016),

uncontrolled growth of activity and displacing native populations (Gascón et al., 2017).

By promoting local cooperation, these barriers could be overcome. As such, sustainability is also a result of creative tourism activities conducted by local entrepreneurs, based on nature experiences, local traditions and crafts and cultural identity, as defended by Blapp and Mitás (2017).

For further research, our findings contributed to a more integrated perspective of the antecedents of creative tourism on rural communities. It will be interesting to understand how they are developed. As such, this research opens a path to identify the processes of identification creative tourism opportunities by local communities. This aspect brings the discussion of creative tourism to the capacity of a place to attract, retain and train creative entrepreneurs and not just creative tourists. As such, our research can also be a starting point for future research about the point of attractiveness for creative entrepreneurs. In other words, when does a community become sufficiently attractive or retain to these people? They are the source of local knowledge and a potential differentiation factor for local tourism (Richards, 2011).

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# **Empowering Communities Through Capacity Development: The Case of Misfat Al Abriyeen Project**

## **O Empoderamento das Comunidades Através do Desenvolvimento das Suas Capacidades: O Caso do Projeto Misfat Al Abriyeen**

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### **Abstract/ Resumo**

Tourism in rural communities has attracted a growing interest from nature and cultural tourists. This has led to the emergence of rural tourism as a socio-economic tool for development. However, some destinations are confronted with problems such as the residents' lack of awareness or limited understanding of tourism and inadequate capacity. Capacity development is fundamental to achieve sustainability, where communities are well-engaged and empowered to create better opportunities. A local, small-scale community project in Misfat Al Abriyeen, Al Hamra, Sultanate of Oman that transformed idle resources into useful, tourism assets, reveals the significance of community empowerment through capacity development, resulting to local people's improved source of income, deeper understanding and cultural interactions with tourists and appreciation of community assets. The project plan was administered between April 2014 and September 2015, with an approved implementation period of five years (2016-2021) under the supervision of Ministry of Tourism (MoT). Furthermore collaborative approach between the public sector and local community plays a significant role in the effective imple-

O turismo nas comunidades rurais é atrativo para os turistas culturais e para quem procura a natureza e a tranquilidade. Pode afirmar-se que o turismo rural surge cada vez mais como uma ferramenta económica e social para o desenvolvimento destes territórios. No entanto, alguns destinos enfrentam problemas devido à falta de consciência dos moradores que têm uma compreensão limitada sobre o potencial do turismo. O desenvolvimento de novas capacidades é fundamental para alcançar a sustentabilidade. Quando as comunidades são motivadas e têm boa capacidade de desenvolvimento estão melhor capacitadas para criar oportunidades. Um projeto comunitário local de pequena escala em Misfat Al Abriyeen, Al Hamra, Sultanato de Omã transformou recursos abandonados em ativos úteis de turismo e demonstrou a importância do empoderamento da comunidade através do desenvolvimento das suas capacidades. Como resultados obtiveram-se melhores fontes de rendimento dos moradores locais, maior compreensão e interação culturais com os turistas e valorização dos ativos da comunidade. O projeto foi desenvolvido entre abril de 2014 e setembro de 2015, com um período de implementação apro-

Mentation of capacity development programmes in rural destinations like Misfat Al Abriyeen.

*Keywords:* capacity development, community empowerment, rural tourism, partnerships

*JEL Codes:* O15, P48, R11, Z32

vado de cinco anos (2016-2021) sob a supervisão do Ministério do Turismo (MoT). Permitiu-nos concluir que uma abordagem colaborativa entre o setor público e a comunidade local desempenha um papel significativo na implementação efetiva de programas de desenvolvimento de capacidades em destinos rurais como Misfat Al Abriyeen.

*Palavras-chave:* capacidades desenvolvimento, empoderamento da comunidade, turismo rural, parcerias

*Código JEL:* O15, P48, R11, Z32

## 1. INTRODUCTION

Rural destinations are typically rich in natural, cultural and heritage attractions, yet commonly off the beaten track for most visitors. Having a variety of attractions untouched by modernization and augmented by basic amenities and services, visitors are drawn to its appeal and unique experience. Rural destinations can be a small town or community, close-knit and usually agrarian society based on family farming (Wanda George, Mair & Reid, 2009). Some features include but not limited to the representations of ideal ways of life, perceived environmental qualities, genuine architectural character and authentic food, among others (Bell, 2006; Crouch, 2006; Figueiredo, 2009). Although rural destinations have their varied attractions, many still lack wealth and resources that make it difficult in eliminating poverty or improving people's lives due to a number of issues.

Tourism plays a vital role in rural destinations' growth and development through generation of income and jobs (United Nations, 2015) and viewed as a community and economic development tool, hence, several rural communities have turned it as a way to diversify their economic and social activities (Razzaq, Mohamad, Abdulkader, Mustafad, Hamzah, & Khalifah, 2013; Roberts & Hall, 2001). Tourism provides socio-economic benefits to rural areas such as infrastructure upgrade (Roberts & Hall, 2001) and fosters civic activity of bringing people together and a means for community deve-

lopment (Shilling, 2006). Its range of activities must be pro-poor, transformative and proactive.

The growing disposable income and leisure time, improved access, better technologies and motivational factors such as 'escapism' - where urban dwellers want to experience life in the rural areas, are some attributes leading to the emerging interest in rural tourism (Wanda George, Mair & Reid, 2009). This creates a new niche market for tourists who are attracted by unique ways of life in the rural areas. Rural tourism serves as a sustainable approach to economic development that creates partnerships and provides opportunities for harmonizing service standards and enhances stakeholders' involvement (Gannon, 1994; WTO, 2004). One of the famous approaches to rural tourism is "attraction-based identity, where 'a community's identity would be purposefully constructed or adapted to provide a cultural tourism experience' (Sidali, Spiller & Schulze, 2011). This form of tourism is not a new concept, as it helps rural regions to pull out from decline (OECD, 2011). Moreover, partnership between the government and community is essential due to issues confronting destinations such as lack of awareness or inadequate capacity in tourism. With recent trends and developments in our global environment, tourism must be inclusive and sustainable to make communities more engaged and empowered. Overall, tourism has a direct bearing on building capacities and has been an important sector contributing to

society's development - economically, socially and environmentally.

Rural destinations apply different capacity development strategies to fit the requirements of their respective localities. Capacity development (CD) is significant in transferring knowledge between individuals and institutions, and there are opportunities to develop the residents and visitors' creative potentials through active participation in learning experiences (Richards & Raymond, 2000). Creativity is an essential element in enhancing local tourism livelihood projects by bringing more potential advantages such as value for tourists, innovative products and sustainable creative resources (Richards & Wilson, 2006; Tan et al., 2013). Knowledge transfer boosts competitiveness (Cooper, 2006; Hjalager, 2010) resulting to innovative ideas that improve the society and local residents' abilities (Velasquez, Yashiro, Yoshimura & Ono, 2005). Innovation provides solutions to our problems, and this is true when idle properties are put into good use to benefit residents and the local community.

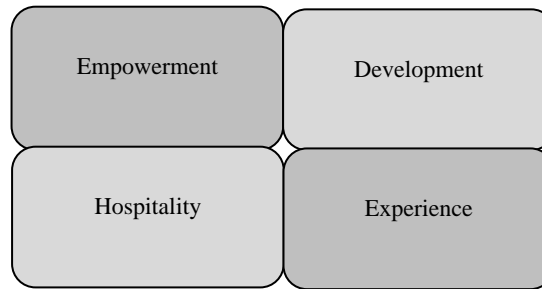
Sharing best practices is one way of letting people learn and adapt new methods. Transforming unutilized properties requires several considerations where capacity development plays a major role. The case of Misfat Al Abriyeen, a local community project approved by the Ministry of Tourism - Sultanate of Oman, exhibits how education and trainings improve local people's knowledge and skills in converting idle properties for touristic purpose and as a source of livelihood. This case study is a pilot project in the Sultanate of Oman that presents a practical approach in strengthening capacities of local people. The main aim is to ensure that community is highly integrated in any tourism activity for its long-term viability, empowering them for better understanding and management of properties. A brief literature concerning community empowerment through capacity development, rural tourism, local community roles and partnerships in effectively managing capacity development programmes are presented. Findings and discussions based on observation and interview during the period between April 2014 to September 2015 are also presented; examining its relationship in building capacities and establishing facts relative to the significance of collaborative approach among key stakeholders. Based from these findings, conclusions and implications have been drawn.

## 2. THE MISFAT AL ABRIYEEN PROJECT

The project, a local community initiative was conceptualized to strengthen the local residents' knowledge and management of idle heritage properties. It was formulated and implemented based on a 'government-community' partnership, a "cooperative" approach to have mutual social, economic and cultural benefits. The project is aimed to empower the local community by applying capacity development strategies in transforming two idle properties in Misfat Al Abriyeen village, Al Hamra, Sultanate of Oman into useful, tourism assets. These properties - a heritage house and a 'trekking' centre have been turned into mixed-use properties; the *heritage house* into a Visitor Centre, souvenir shop, accommodation and traditional restaurant and the *'trekking' centre* as a multi-purpose centre for events, camping, picnic, 'rest & relaxation' and trekking with basic public facilities. The project's specific objectives are: to enhance positive host-guest relationship and heritage tourism activities in the village, provide business opportunities to local people and promote the village as a destination to foreign and local visitors. The transformed properties would lead to proper resource utilization, experience and destination promotions which are beneficial to the residents, visitors and community at large.

The Misfat Al Abriyeen Project focuses on four core elements and these are empowerment, development, hospitality and experience. *Empowerment*, in enabling local people to shape and influence the way things or activities are delivered, and the practical techniques in making local decisions; *development*, in helping employees develop their personal and organizational skills, knowledge and abilities; *hospitality*, in offering friendly and generous reception and entertainment to visitors; and *experience*, in promoting good and positive visitor experience based on perceptions, feelings and reactions.

Misfat Al Abriyeen is a small project granted with a five-year investment by the Ministry of Tourism (MoT) - Sultanate of Oman, for the period 2016-2021. The MoT monitors the project and has the possibility of renewal based on set standards and regulations. The project plan was administered between April 2014 and September 2015 and adopted multiple approaches in collecting information through meetings, site

**Figure 1. Misfat Al Abriyeen Project's Core Elements**

visit, observation, interview and inventory.

Transforming properties into useful, community assets by the local community is already an achievement towards enhancing people's lives. Although many locals who are part of this project do not have formal education about heritage or tourism management, the group's leader (a graduate of archaeology and tourism), regularly conducts meetings, seminars and trainings in order to educate others. His past experience of managing an old house which was converted into a bed and breakfast accommodation sets a good example that helps locals understand and embrace tourism positively. For the five-year period, the project is expected to: effectively utilize idle or abandoned properties based on a pro-active role and efficient management; boost the local community roles and empowerment through a local tourism initiative; increase awareness about tourism and its positive impacts; promote the Omani heritage and culture through architecture, traditional food, handicrafts and hospitality; generate additional income and serve as a source of livelihood for members and their families; stimulate personal growth and development amongst locals and build their confidence and entrepreneurial abilities; and emulate this practical and sustainable initiative in other Omani tourism sites or destinations.

### 3. PROFILE

Oman, as an emerging tourism destination known for its rich heritage and culture, has one of the most diverse environments in the Middle East. In 2014, Oman attracted 2.1 million tourists and revenue from tourism accounted for approximately 3% of Oman's gross domestic product (GDP) (World Travel & Tourism Council, 2014). One of the known attractions in the Sultanate is Misfat Al Abriyeen in Wilayat<sup>1</sup>

Al Hamra. **Al Hamra** is located in Al Dhakiliyah Governorate, bordered by the Wilayat of Nizwa to the east and the Wilayat of Bahla to the south. Al Hamra, around 220 kilometers from Muscat, is also known as Hamra Al Abriyeen with reference to Al Abri tribe who settled in the place many years ago. Some of the oldest preserved houses in Oman can be found in Al Hamra, a town built on a tilted rock slab (Ministry of Tourism, 2016).

Jebel<sup>2</sup> Shams, the village of Misfat, al Hootah Cave, Hasat bin Salt, Bait<sup>3</sup> al Safa and Bait al Shari'ah are the main tourist attractions in the Wilayat Al Hamra, which lies in the north-western part of the Jebel Akhdar range. It is renowned for its wadis, aflaj, gardens and orchards, while the mountain of Jebel Shams, which rises to 12,000 feet above sea level, is its most significant natural feature (Ministry of Information, 2002). Al Hamra is one of the most important tourism wilayats in the Sultanate because of the large number of visitors it receives all year round. Interestingly, Al Hamra is well-known for its ancient buildings and breathtaking date palm gardens, lime trees and agricultural terraces (Gulf Research Centre, 2013).

The famous village of Misfat Al Abriyeen is situated over 3,000 feet high. The village has an ancient fortress known as "Rowghan"<sup>4</sup> which is believed to pre-date Islam. The traditional houses were built on large rocks that have unique designs with arched passageways. Misfat's mountain side is planted with terraced plots of date palms, limes, sweet oranges, grapes, figs and mulberries and the village receives its water from a single spring on the wadi bed (Oman Official Guide, 2009). The accessible road has made the village a popular place in the Sultanate. Misfat Al Abriyeen has 1,130 residents in 2017 (Al Hamra Health Centre, 2017). Villagers are devout Muslims, with their social,

<sup>1</sup> Wilayat means an administrative division or province.

<sup>2</sup> 'Jebel' is an Arabic term for mountain or a range of hills.

<sup>3</sup> 'Bait' means an edifice, building or home.

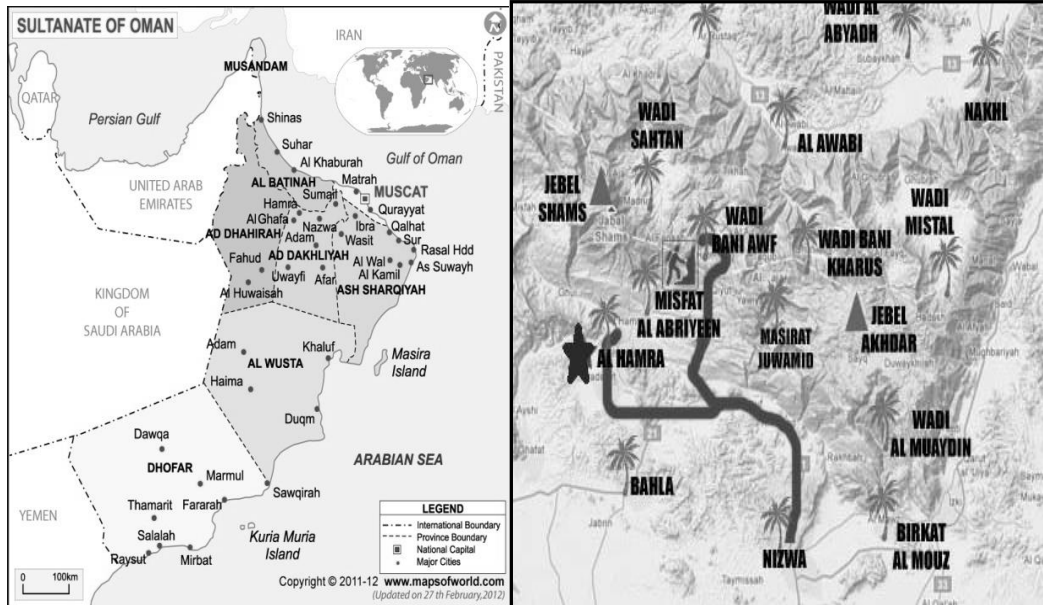
<sup>4</sup> 'Rowghan' is an Arabic term for an ancient fortress.



economic and moral conduct substantially inspired by the teachings of Qu'ran<sup>5</sup>. Misfah is a living story of rugged mountains turned into a green oasis that enjoys security, prosperity and development (Oman Observer, 2013). Two idle

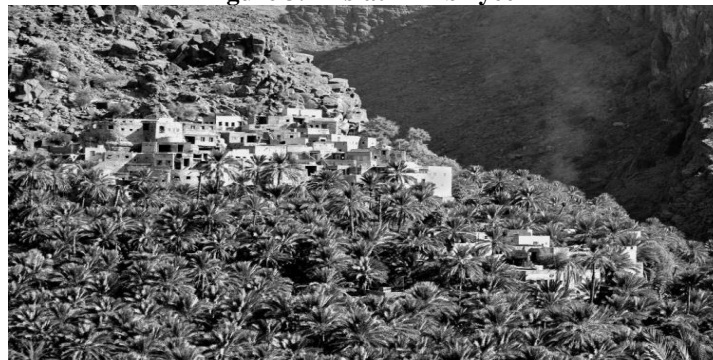
properties namely, *Misfah Old House* and *Ertihal Trekking Centre* are both situated in this village.

Figure 2. Misfat Al Abriyeen Location



Lonely Planet, 2015; Maps of World, 2011-12

Figure 3. Misfat Al Abriyeen



Misfah Old House, 2015

The Misfah Old House was constructed in 2012, with an approximate size of 350 square meters. It has three floors comprising three rooms, one kitchen, two toilets and one big room. The property is owned by the Ministry of Tourism (MoT) and converted into Misfah Heritage House that comprises a Visitor Information Centre, accommodation, a souvenir shop and a restaurant that caters authentic Omani food. The traditional restaurant serves

lunches and snacks for visitors. Foods are prepared and supplied by the local residents combined with traditional Omani hospitality and service. The Ertihal 'Trekking' Centre was constructed around twenty-two years ago. This property located around 300 meters away from the Misfah Heritage House, is also owned by the MoT and has long been idle. The compound has idle shops, recreational areas and picnic ground. Ertihal Trekking Centre was converted as a

<sup>5</sup> 'Qu'ran' is the Holy book of Islamic religion.



multi-purpose centre for events, camping, picnic, 'rest and relaxation' and serves as a trekking point for campers and visitors who would like to embark on a journey to Misfah village and nearby surroundings. The site is exclusively

managed by Omanis and caters traditional Omani food including snacks and refreshments. It now plays a role in promoting traditional events, adventure and recreation activities in the area.

**Figure 4. Misfah Heritage House**



(a) Inside the Compound



(b) The Back View

**Figure 5. Ertihal Trekking Centre**



(a) Rest Area



(b) Room / Office

(Flores, 2015)

#### 4. THE PROJECT PLAN PROCESS

The project was conceptualized and undertaken due to idle properties' feasibility of becoming useful resources for the community. The project plan was developed from the period April 2014 until September 2015 and implemented, as a five-year small-scale investment, from 2016 until 2021, under the supervision of MoT. Several steps were followed in preparing the project plan considering the management, technical, financial and socio-economic aspects.

*First, preliminary meetings with local community were arranged.* These were taken into consideration to draft the proposal and get relevant information and facts from members of the

local community. Discussions covered various issues such as purpose and awareness about the benefits of the proposed project. Meetings and seminars were conducted during April and May 2014 to ensure members' commitment for the project. Critical information was given about how the two properties will operate, including recommended actions for planned activities related to planning and management. The meetings are also significant to build trust and confidence amongst the group. They also act as a representative for stakeholders' meeting called upon by the government. *Secondly, site visit, field observation and inventory were conducted in order to get the actual information.* These methods were also done to familiarize with the place and get firsthand experience on the status

of idle properties. An inventory was made to record all the available resources in the two properties. These activities were administered for four months, from April to July, 2014. *Then, discussion with locals and interview with the association leader were performed.* Project benefits, effective administration, government's roles and improving interactions with visitors, for a period of two months (August and September 2014) were the key issues discussed. Some locals would be meeting foreign visitors for the first time and orientations are important to avoid misunderstandings or conflicts.

*Afterwards, the preparation of document was initiated.* Document was prepared based on site visit, field observation and inventory that took three months (from October to December 2014). Four parts of the report were prepared: management, technical, financial and socio-economical aspects. The management aspect presented details about its 'cooperative' business nature and type operation, products and services, organizational profile, training plan, Omanisation policy, operations, suppliers, promotions and risk management. Technical aspect includes facility lay-out and designs, space utilization, safety, inventory and graphical image presentations. Financial aspect highlights the estimated budget, operational costs and income statement while socio-economic aspect focuses on the contributions of the project to local people, society and the environment. *Submission of the final project plan was the fifth step.* After thorough preparation and compliance to the local and national authorities' requirements, the project plan was submitted to the Ministry of Tourism (MoT) for evaluation and approval in early 2015. *After that, evaluation and approval commenced.* Upon submission to MoT, the evaluation process took place for at least three months (March to May 2015). The association having complied with the appropriate requirements was given an approval to take over the management and operations of the two idle heritage properties for five years (2016-2021), renewable, given that future compliance to the MoT requirements are met.

*Then, project was registered and implemented.* After receiving approval from the authority, the group conducted discussions in order to lay out the commencement of project

operations. With the MoT's approval, the project was then registered as an entity under the name Misfah LLC.<sup>6</sup> with the Ministry of Commerce and Industry. Acquisition of additional materials/equipment was also initiated together with the recruitment of staff. Tourism and hospitality seminars and trainings (tour guiding, customer service, reservations, housekeeping and property administration) were also conducted among the members and staff in order to ensure the effective management, operations and treatment of visitors. Each programme was delivered for a period of three to four days. These activities took place between June and September 2015. The properties opened to the public in the early 2016.

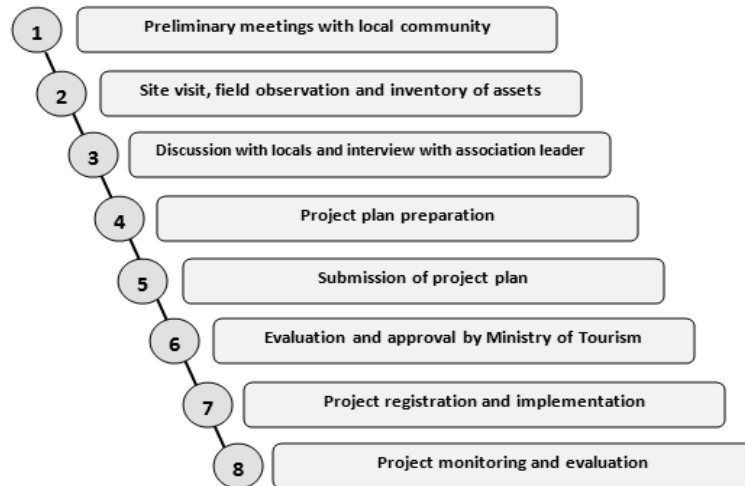
*Finally, project monitoring and evaluation mechanisms were set-up.* Management and operations are self-assessed by Misfah LLC. Under the leadership of Mr. Ahmed Al Abri (Managing Director) representing the group, the project is currently operating successfully. Misfah LLC was registered as a business entity and has the authority and decision-making power in terms of management and operations for five years, while MoT has the full ownership and authority in all physical assets of both properties e.g. buildings, built-in furniture, fixtures and equipment.

## 5. CAPACITY DEVELOPMENT IN RURAL DESTINATIONS

The success of any destination in attracting visitors depends on the capabilities and skills of human resource. No development can occur if locals are unskilled or lack the proper training. People, having the capacity will work and define activities that make the 'differentiation.' Destinations, as highlighted by Ritchie and Crouch (2003), must remain competitive in order to attract visitors, increase tourism income and provide memorable experiences while enhancing the well-being of people and communities. This indicates that human capital is the most important development factor that drives long-term effects at individual, national and global levels (Macbeth, Carson & Northcote, 2004; Maria Lut & Vlad, 2012). Strengthening the capacities of people and institutions is essential to ensure CD's role in advancing tourism

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<sup>6</sup> The project is a small-scale business managed and operated by 40-member team headed by the with the Managing Director & Leader.

**Figure 6. Steps in the Misfat Al Abriyeen Project Plan**

Flores, 2015

resources and organizations (Butler, 2016), towards ‘community empowerment’ in creating new ideas and methods that would improve the surrounding and abilities of the residents (Velasquez, Yashiro, Yoshimura & Ono, 2005). Destinations must adapt and develop new strategies to become marketable and competitive (Carvalho & Costa, 2011; Santos & Ramos, 2008). Through the years, the main key success factor to the implementation of sustainable tourism in any community is through the support of various stakeholders (Aas, et al., 2005; Gunn, 1988; Joppe, 1996). The sustainable development (SD) concept is all about meeting the needs and aspirations of the locals at present and the future without compromising the environment (World Tourism Organization, 2004), embedding social inclusion, economic growth and environmental stewardship. This must be carefully delivered, both for immediate and long-term benefits to people, environment and the economy (World Bank, 2006). Capacity is an integral part of sustainable development that gives emphasis on tourism products and resources. It provides a range of potential interventions between public, private and community sector organizations that widen engagement in building outputs not just technical but also methodological, policy-driven and institutional (DFID, 2006).

Misfat Al Abriyeen, as a rural destination must explore its potentials to attract visitors, create jobs and provide memorable experiences while enhancing the well-being of its people and the community – economically, socio-culturally and environmentally (Ritchie & Crouch, 2003). The case of Misfat, like in many commu-

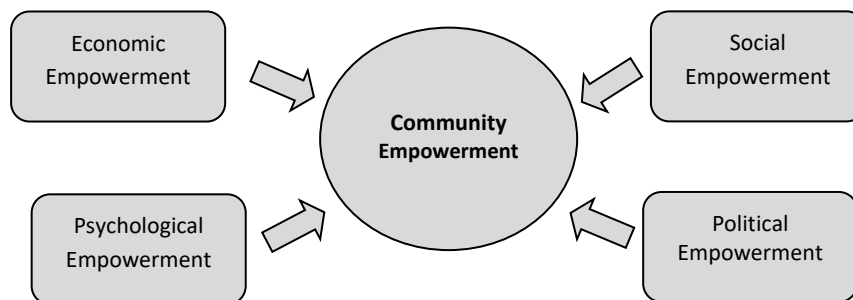
nities, where residents either have lack of awareness or limited understanding about tourism industry (World Bank, 2006) or lack of adequate capacity in tourism shows a limiting factor in development programmes (Eicher, 2004). In this project, residents are pleased with the capacity education and trainings that led them to transform two idle properties into community assets. The opinions about the impacts of tourism for their community are highly positive. Residents believe *self-employment, job creation, cultural exchange experience, heritage awareness and sense of pride, growth and development of the area and valuation of real estate properties*, are some of the benefits they will get. On the contrary, they are slightly cautious once visitors flock to their place, as tourism activity might result to *commercialization of their culture, threat to family structure and inflation*. Overall, they believe tourism brings more benefits and capacity development activities lead to empowerment. When people are empowered, development occurs that drives economic growth, addresses social challenges and creates innovative solutions and opportunities, such as engagement in entrepreneurial activities (OECD, 2012).

Another example stressing local community empowerment is the Kenyan case presented by Akama, Christopher & Burnett in 1996, concerning the development on the types of tourism facilities and forms of conservation programmes where benefits and costs are to be shared among stakeholders. Scheyvens (2003) supports this principle about real control over tourism by communities. This augments the need for communities to consider important aspects

such as checking the desirable type of tourism; local people as main beneficiary; ensuring tourism occurs in a controlled manner and does not undermine the culture, society and livelihood activities. The ability to solve problems and translate into action is essential for community's capacity to take charge and make decisions for the people. The community may then address problems or issues through formal or informal means, spontaneously or through planned actions (Chaskin, 2001). In such cases, empowerment can be done in multiple ways (Scheyvens, 2003). These could be through *economic empowerment*, by securing access to productive resources in the area and diversification in terms of livelihood options for many communities;

*social empowerment*, a situation where a community's sense of cohesion and integrity is strengthened through involvement in tourism; *psychological empowerment*, to shape community's confidence in its ability to participate equitably and effectively in tourism planning and development in order to play an active role in decision-making or power-sharing processes; or *political empowerment*, where community members' voices and concerns are guiding the development of any tourism initiative from the beginning up to its implementation. The framework (see Figure 7) demonstrates the multiple ways in empowering communities to say the least, in having management control over tourism and maximizing benefits in the long-term.

**Figure 7. Local Involvement in Managing Tourism**



Scheyvens cited in Singh, Timothy and Dowling, 2003

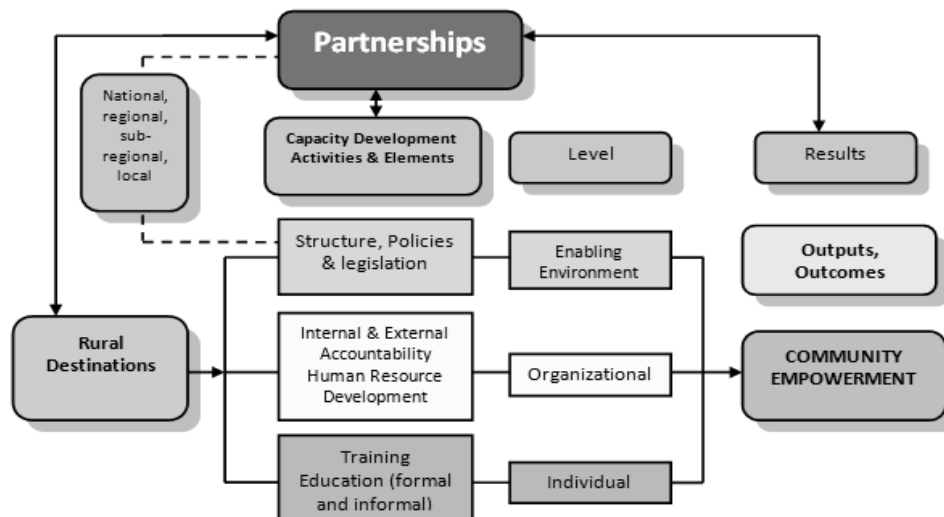
Relatively, capacity development (CD) as a holistic enterprise, strengthens the processes, systems and rules that influence collective and individual behavior and performance for developing communities and organizations (Abaza, Bankobeza, Bendahou and Al, 2002; Butler, 2016). These are proven with the tourism and hospitality trainings and seminars provided to locals in the beginning and during the implementation phases of the project. The group leader states: “Our personal and social conditions will improve if capacity development (tourism) programmes (e.g. trainings, workshops, seminars) are regularly provided by government, non-government or private institutions. The best outcome of this project is the development of opportunities for the locals and improving their lifestyles. The idle properties will remain idle if not utilized in the best manner.” This is true where institutions or partners are vital in delivering programmes to educate

people, while decision-making is made by the local community in the form of self-directed development (Koutra & Edwards, 2012). When communities own, manage and control their local tourism initiatives, these create community harmony and cohesion as results (Giampiccoli, Jugmohan & Mtapuri, 2014). This project supports the idea based on these statements: “We will be able to create new jobs for almost everyone. This will develop the community as well as the living standards of the locals. This project will also be a bench mark and standards for others to follow and raise their living. The idle property will be properly utilized, and the focus of tourism will be increased many folds.” This project empowers me to become a better person and citizen. Now, I have a broader vision of empowering locals by empowering myself.” Building capacity is an important element to improve and influence economic development through proper governance (Levy & Kpundeh, 2004).

However, government institutions still play a pivotal role in making sure that entrepreneurial opportunities are encouraged and prioritized for the local people. The leader comments: “*Government should hold workshops and seminars in different regions. Government must also share the success stories of people who are making tourism as their ‘bread and butter.’ Government should encourage all such activities and support financially.*” This attests no matter what type of management approach, government institutions are a core element of any development activity. Even at times where government or public institutions lack support or power to do things due to limited resources, an initiative from a local community or private sector is a critical step in empowering individuals and communities. Creative ideas also play an important role on making these things happen. Local community involvement contributes to sustainable tourism development of any destination (Chambers, 2009) and this local initiative serves as a good example for other localities to emulate. The local community can make a difference in any destination as a partner for change. Generally, a government-community partnership or any form of collaboration creates better, positive results.

Currently, the project is now on its second year. The costs of operations are shared by all members of Misfah LLC and incomes are also divided amongst them. In both properties, things are running and operating smoothly with no particular issues or problems. MoT acknowledges this project and continuously provides support and assessment. This project has also helped MoT to enhance their licensing and classification of heritage inns under their new hotel categories. On the other hand, local members are satisfied with the benefits that they are getting and notably, Misfah LLC is now planning to buy old houses and/or convert some of their members’ other residential properties (old houses) into bed and breakfast accommodation or as a tourism establishment. Indeed, the project is a model where local community embraced tourism through capacity development, resulting to better awareness and understanding and promoting better entrepreneurial commitment, education and management of idle properties. A project that adopted a ‘cooperative’ and ‘proactive’ approach has led both to community empowerment and ownership. Capacity development has brought positive results to the members and the partnerships between the government and local community is an effective mechanism.

**Figure 8. Community Empowerment through Capacity Development in Rural Destinations**



Adapted from Bolger, 2000; Costa, Panyik & Buhalis, 2013; Hofwegen, 2008; and UNDP, 2015

## 6. CONCLUSIONS

The collaboration between the Ministry of Tourism, local community and private individuals has provided a practical and effective approach in transforming idle properties such as

old houses and community facilities into tourism assets that benefit the local people, such as in the case of Misfah Heritage House and Ertihal Trekking Centre. The project has helped at least forty members of the local community

who are benefiting from this small-scale tourism initiative. The members who are all Omanis have positively embraced tourism as a source of livelihood or extra income after participation in a number of trainings and capacity development programmes.

Through the collaborative efforts of the Ministry of Tourism and private individuals, capacity development has improved their tourism understanding as well as their personal knowledge and skills. Accordingly, the transformation of unused properties has resulted to benefits such as additional source of income, job creation, cultural interaction and appreciation of heritage and community assets. The project has proven that capacity development strengthens rural communities through partnerships.

Transforming idle properties is more straightforward if concerned institutions and decision-makers embrace 'proactive' approach, where local community and government are well-engaged. By applying a 'bottom-up' approach, management of tourism activities in rural destinations can be more progressive and essential in situations where government institutions lack institutional capacity (Swaminathan, 2003) or tourism leadership (Smith, Krannich & Hunter, 2001; Aref & Redzuan, 2009). Misfat Al Abriyeen, as an example of a community that progressed due to individual and collective efforts, has empowered its residents - a remarkable outcome. Furthermore, any type of partnerships is crucial to the overall development of rural destinations. It must be sustainable, which improves local residents' quality of life, encourages local employment and economic linkages, considers carrying capacity, protects natural and built heritage and provides high-quality

visitor experience among others (Choi & Sirakaya, 2006; Eusébio, Kastenholz & Breda, 2014). The project's positive results show the need to facilitate initiatives which are adaptable in other areas confronting similar problems or issues. Rural destinations must have the capacity to utilize tourism inclusively and future capacity development initiatives must be designed to achieve sustainable outcomes.

## 7. LIMITATIONS AND FUTURE RESEARCH

Due to the nature of the study, this research was based largely on qualitative method. The project plan is small-scale, which was applied as a pilot initiative in a rural setting. Although multiple sources of information were used - from site visit, field observation, inventory and interview for the feasibility study; field observation and interview were taken as primary data sources for the presentation of this paper. While the project plan was prepared and conducted between the period April 2014 and September 2015, results are limited by the available data. The project is currently running with a contract term of five years, subject for renewal. It is therefore recommended to closely monitor the management and operations of this project until 2021 in order to ensure its continued benefits for the community and collect relevant information for future research efforts. The project also sets as a good example of collaborative efforts between stakeholders, either on the aspect of tourism capacity development or utilization of idle properties, which can be initiated in other rural settings, localities or regions.

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# **Sunny, Windy, Muddy and Salty Creative Tourism Experience in a Salt Pan<sup>1</sup>**

## **Uma Soalheira, Ventosa, Lamacenta e Salgada Experiência de Turismo Criativo Numa Salina**

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### **Abstract/ Resumo**

Algarve (Portugal) is a well known region by its exclusive rocky beaches. A mild weather and the availability of over 3,000 sunny hours/year are important factors a tourist should consider when making travel decisions. The present study investigates when the tourist is challenged to discover not the beaches, but the region's less known protected areas in the tidal marsh and its traditional human activities. A case study research is presented based on creative tourism experiences in the traditional activity of salt production, where the visitor can go beyond a simple visit to the site. Key findings from this research show the involvement of all parties in the production of the creative experience, the enthusiasm and willingness to co-create it, despite awareness of the need to balance visitors' skills with the experiential proposal. In the whole, results provide insightful information useful to the diversified stakeholders involved in creative tourism and the sustainability of activities embedded in specific territories.

O Algarve (Portugal) é uma região bem conhecida onde se podem encontrar praias rochosas ímpares. Um tempo ameno e a disponibilidade de sol acima de 3000 horas/ano são fatores importantes a considerar quando um turista toma decisões de viagem. O presente estudo investiga quando o turista é desafiado a descobrir não as praias, mas as menos conhecidas áreas protegidas no sapal de marés e as suas atividades humanas tradicionais. É apresentada uma investigação de caso de estudo baseada em experiências de turismo criativo numa atividade tradicional de produção de sal, onde o visitante pode ir além duma simples visita ao local. Os principais resultados evidenciam o envolvimento de todos os participantes na produção da experiência turística criativa, assim como o entusiasmo e a disponibilidade na sua criação conjunta, todavia revelam também a perceção da necessidade de equilibrar as competências dos visitantes com os desafios inerentes à proposta da experiência. No seu todo, os resultados deste estudo proporcionam informação útil para os diversos intervenientes dedicados ao turismo criativo e sustentabilidade de atividades em territórios específicos.

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*Keywords:* Algarve; Creative tourism; Flower of salt; Salt; Tourism experience.

*JEL codes:* Q25, Z30, Z31, Z32

*Palavras-chave:* Algarve; Experiência turística; Flor-de-sal; Sal; Turismo criativo.

*Códigos JEL:* Q25, Z30, Z31, Z32

## 1. INTRODUCTION

Tourism is an ever-growing industry and keeps playing a very important role in sustaining the development of national, regional and local economies (Kärholm, 2011; Ramos et al., 2014). As competition between destinations grows, the ability to satisfy increasingly demanding, knowledgeable and curious tourists becomes more difficult. If tourism is to continue to help economies to thrive, regardless the level (national, regional or local), destination managers and tourism firms need to devise new ways to attract these tourists (Bianchi, 2002). Creative tourism is currently envisaged as a prominent type of tourism able to meet this goal (Djukic & Vukmirovic, 2012). Creative tourism is believed to respond of the aspirations of the 21<sup>st</sup> century tourists' (Richards, 2009; OECD, 2014), while at the same time contributing to maintain or even boost small and family-owned companies, traditionally connected to the use of a particular territory's natural resources or to brisk local cultural heritage activities (Getz et al., 2004; Richards, 2009).

Many destinations around the world that have adopted tourism as a strategy for economic growth have done so at the expenses of environmental and social sustainability. At present time, there is a general awareness concerning the contribution of planned tourism to the environment, local economies and social identity (Maretti & Salvatore, 2012). Such awareness has been leading regional and local public authorities to stimulate the development of traditional economic and cultural activities with a focus on tourism (Citarella & Maglio, 2014). At the same time, owners of small family businesses who built expertise and technical knowledge based on their activities over the years are becoming sensitive to the role of tourism in helping them to sustain and diversify the business (Karlsdóttir, 2009). Traditional production of sea salt is one such case.

Producing sea salt based on traditional processes, presently, is only possible due to the emergence of a "new" highly valued product:

the flower of salt (Lee et al., 2013). In Portugal, traditional salt pans became non-profitable for small-scale producers because the costs of re-shaping pans in the production area each year were significantly higher than the revenue taken from solely coarse salt extraction and selling (Nogueira et al., 2014). Therefore, adequate location is a highly important factor to consider when investing in contemporary salt pans, particularly when is intended to produce not only coarse salt, but also flower of salt (Figure 1). The availability of a high number of sunny hours in a year and low precipitation are important factors to take into consideration. Thus, with the increasing demand for the flower of salt and with the objective of attracting a highly interesting and valuable tourism market, some former and even newer entrants set to develop this activity (Rocha et al., 2012). The harvested flower of salt is seen by these producers as meeting the requirement of high quality standards desired by consumers (Galvis-Sánchez et al., 2011).

Consumers in general, but also tourists with an interest in gastronomy and seekers of traditional food experiences, became eclectic and demanding, as they want to know where the food items they buy and consume come from (Hume, 2013). The flower of salt, and up to a certain extent coarse sea salt, is a type of product to which this applies, i.e., tourists are willing to visit its source of origin (Drake & Drake, 2011). Underlying the interest in this product is a search for multi-sensorial experiences, in which tastes, smells and tactile sensations combine in rich experience environments (Agapito, Valle and Mendes, 2014), and where particular attention to the supra-cited aspect is given by cultural or eco-tourists (Boniface, 2001). Williams (2006) has highlighted that in tourism the more sensory is an experience, the more memorable it will be.

Creative tourism is currently under the spotlight of tourism researchers and practitioners as increasing examples are emerging which count as interesting approaches to tourism sustainable development as well as showcases of how

tourism initiatives are diverting from massified supply and destinations (Richards and Wilson, 2006). Still there is much to understand concerning the processes involved in these initiatives. Particularly when they take place in peripheral or regional tourism areas, where small family-owned businesses run their operations based on very territorially specific resources. One can speculate creative tourism experiences vary greatly in content, but also according to the location or the environment where they take place, and the culturally embedded human participants. Variability of influential factors may determine that different processes occur in creative experiences or that the degree of participants' involvement and contribution modulates

experience design approach and implementation.

In order to better understand specific contexts of participated conception of creative tourism experiences, two research objectives for this research are set, namely: (1) to analyze a co-creation approach design of the tourism experience in a salt pan where visitors are in continuous dialogue with facilitators, where in order to meet that purpose, this ancient human activity (salt production) must bring about a sprinkle of modernity to illustrate and describe the process; and (2) to contribute to the design of experiential proposals applied to the specific case of salt production and harvesting.

**Figure 1: Main flower of salt production areas in Portugal mainland and location of the case study (Olhão municipality).**



Source: Authors' own.

## **2. THEORETICAL FRAMEWORK: CREATIVE TOURISM AND CO-CRE- ATION**

Richards and Raymond (2000: 19) defined creative tourism as “tourism which offers visitors the opportunity to develop their creative

potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are undertaken”. Demand for creative tourism is growing as a sign of wider societal mutations that involve changes in individuals' mind-sets and lifestyles (Campos et al., 2018). These

mutations are grounded in the wider recognition of the power of human creativity to shape and revitalize urban development, develop the creative industries, innovate businesses and express the freedom of individual entrepreneurship (Smith, 2005). In this sense, the rise of a creative approach to contemporary life is a matter of social processes as well as of individuals committed to challenging traditional ways of thinking about and doing things.

Creative tourism is based on the acknowledgement of the contribution of individuals' cultural capital to approach tourism offers, products, and experiences in a whole new way (Richards, 2011). Cultural capital endows individuals with the necessary tools to interact differently with the environment. In turn, individuals demand more from interaction with others. Resourceful people, gathering certain capabilities (e.g., knowledge, expertise, technological skills, and so on), are interested in self-development and in connecting to environments where they can apply skills, be active and build up their sense of personal identity (Morgan & Pritchard, 2005).

Tourists who recognize their potential to be creative, identify proposals loaded with experiential content and welcome tourism offers which appeal to their sense of autonomy, achievement and self-efficacy (Su et al., 2016). Such proposals are in fact "first-hand genuine experiences" (Hung et al., 2014). Additionally, these tourists expect that experiences are not only opportunities to learn about local cultures and territories, but also to be engaged at different levels, such as: sensorially, intellectually and emotionally (Swarbrooke et al., 2003). In fact, creative tourism proposals are designed and facilitated in a way to allow tourists to express themselves in a variety of experiences (Richards, 2010) ranging from intellectually focuses activities, such as learning experiences and language classes, to sensorially-based activities which engage the individuals with all their senses. Gastronomy and cooking courses or perfume-making workshops serve as good examples of the multi-sensory dimension of creative experiences (Richards & Wilson, 2006), but also creative sport tourism is an opportunity for multi-sensorial experiences (Ihamäki, 2012). Creative tourism, in this sense, is argued to meet the motivations of new tourists who desire to live an experience through all the senses, and thus "the feeling of the materials, smells,

sceneries and sounds" (Ihamäki, 2012: 164) is a building block of the landscape of the creative experience.

Creative tourism is a new approach to the consumption of tourism and is a testimony of how tourists' expectations are evolving towards a superior meaning of this form of consumption, today inseparable of a perspective of quality of life and lifestyle (Ivanovic, 2008). As creative tourism accommodates the combination of both dimensions of entertainment and learning, it has been identified as a form of *edutainment* (Choo & Jamal, 2009). In fact, *edutainment* can be understood as a new way to approach cultures and their cultural assets, both tangible and intangible. Local traditions loaded with spiritual value, as well as celebrations of gastronomy, carry cultural meaning which is appealing to creative tourists. This cultural meaning however comes with the desire to engage in participatory experiences rather than being framed in passive tour visits (Lehman & Reiser, 2014). Creative tourism is thus one of the most representative forms of *the performance turn* heralded two decades ago by Mansfeldt et al., (2008).

Creative tourism is seen as a type of tourism closely linked to co-creation, and a strong basis for a co-creation approach to tourism businesses (Binkhorst & Den Dekker, 2009; OECD, 2014). Co-creation emerged as a new framework for business management (Prahalad & Ramaswamy, 2004), based on the premise that value is jointly created by producers and consumers in the context of experiences during interactions where all parties involved apply skills and resources. Experiences, not services, are the base from which value emerges, and as these are subjectively lived by customers, value derived from it is contextualized and personalized. Thus, as customers commit themselves to the creation of the experience by applying skills, competences and a variety of capabilities, they are called *operant resources* of the company (Vargo & Lusch, 2004, 2008).

Creative tourism captures the spirit of the challenge addressed to tourism scholars and practitioners to better understand and develop co-creation tourism experiences (Binkhorst & Den Dekker, 2009). These, by exploring new ways of production which accommodate a greater number of tourists willing to actively participate in the process, allow them to create new and personalized meanings at a deeper level (Richards & Wilson, 2006). Co-creation

processes and facilitators include firms which have the organizational will and the structural requirements to interact with each customer in a personalized way, operating effectively if adopting flexible and innovative approaches to serve more demanding and skilled visitors, but also visitors who may vary greatly in their abilities to face the particular challenges involved in the experiential proposals.

### **3. MATERIAL AND METHODS**

This research adopts a case study approach which holds, according to relevant literature sources, “a significant place in the exploratory stage of the investigation” (Beeton, 2005: 39). Additionally, case studies are understood as adequate contexts for insight elicitation by means of gathering rich and complex data (Huberman & Miles, 2002). According to Yin’s (1994) seminal work on the case study method, data are generated through multiple sources of evidence and the most important contribution of this approach to general knowledge is the emergence of insightful results, much more than the technicalities involved in its implementation and appropriate use. Primary data were obtained through participant observation and informal interviews or simply conversations with subjects belonging to the firm or that could be found in the experience environment; and secondary data sources include brochures and other commercial communication, business-related documents, historical data sources from public local records.

#### **3.1 Participant observation**

Participant observation took place during all the research’s stages and data were collected through the researchers’ field notes and photographic material and records. Depth of informative content was aimed through constant use of these tools, as visitor statistics, e.g., were lacking for that particular site, and accordingly not much was known about visitor profile. One of the researchers engaged in the case study site by becoming a part-time tour guide with technical knowledge on marine life and ecosystems, thus participant observation involved only a moderate degree of immersion in the research context. This researcher, though acquainted with business owners, wasn’t part of the family group. However, though not belonging to this community, the researcher had inner full acceptance by

owners and staff (Beeton, 2005). This proximity allowed researchers to get closer to relevant data sources and at the same time to develop informed interpretations of phenomena (Cole, 2005).

Simple attention, orientation and challenges proposed by salt pan guides make much of the difference and in fact they do contribute to the creation of meaning of the experience (Ooi, 2010) and joint creativity becomes the rule (Richards, 2011). The creative tourist experience proposal basically focuses on the following: Hands-on-approach, take a rake to break the hard salt rock and pile it artistically into a pyramid at the border of the rectangular pan; or else, take a long squeegee and, with a monastic patience, sieve the upper floating sensitive crystal without dissolving it until the person gathers the flower of salt.

This sort of experience provided to highly demanding tourists intends to result in a win-win situation. On the one hand, tourists more than solely gaze at the place where one of their daily food items is produced, they are able to join the staff in the harvesting task with their own hands and actually use the traditional tools, in this way bringing additional value to the mere passive experience. On the other hand, the producer by behaving with absolute transparency towards production processes and products, builds trust with tourists, and from this connection derive benefits of positive word-of-mouth, loyalty and recommendation (Litvin et al., 2008).

#### **3.2 Experience design with a co-creation approach**

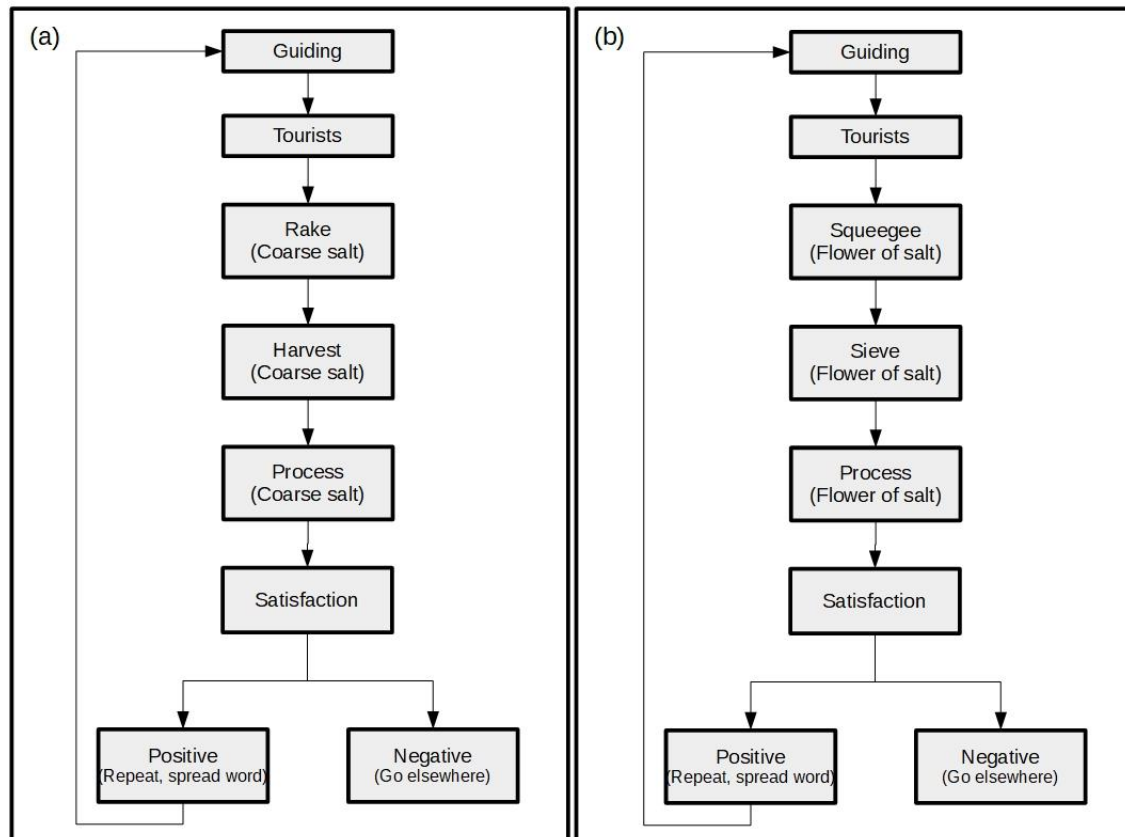
Creative tourism experiences are exciting challenges for tourists as they are stimulated to participate in the experience by applying some type of personal resources (physical, intellectual, cultural); however, they are equally challenging as business owners need to find the adequate facilitating conditions for tourists to engage in memorable creative events. New experiential proposals, if they are to succeed for both parties, develop from interactive processes conducive to a definite product offering. Interactions are crucial to building dialogue between all participants with coincident expectations towards creation of experiential value, and thus co-creation of experiences emerges from the early stage of design. These processes involved in the first place joint discussion between

owners and staff, since both groups are required to make decisions as what to propose to tourists, what are the needed skills to fully participate in the experience, the material and logistics resources, and the experience key stages.

Basically, a tourist is told a brief introduction where the most important parts of coarse salt production and flower of salt are explained (guiding). Then, the tourist is challenged to try each of the different rakes (for coarse salt) and squeegee (for flower of salt). Afterward, the tourist is expected to harvest, allocate the commodity into a plastic box and let it dry some

symbolic amount of both coarse salt and flower of salt (Figure 2). Tourist participation is supposed to extend through additional activities, e.g. carrying out their processing tasks (weighting, packing, labeling). A metric to measure the satisfaction obtained by tourist is deemed necessary. As long as a positive reaction is given (the tourist is satisfied), the word of mouth and to repeat the visit are possible scenarios. Oppositely, a negative reaction (the tourist is unsatisfied), may result in decreasing visits.

**Figure 2: Experience design for the hands on approach creative tourism experience: (a) The coarse salt, (b) the flower of salt.**



Source: Authors' own.

In the context of creative tourism, it was intended to study the perceived most “exciting” salt pan task combination experienced by tourists. By task combination it is meant the development of two lines of activities, one for coarse salt and the other for flower of salt. In that scope, it was decided to define an experience design (Table 1).

## 4. THE CASE STUDY: SALINA DO GRELHA

### 4.1 Settings

Across the *Ria Formosa* there is a trail of abandoned buildings sharing a common feature that is a stoned arch bending over a tidal plume of water that goes back and forth twice a day.

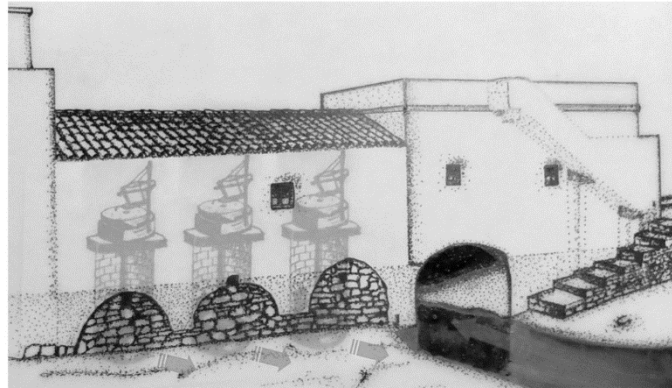
**Table 1: Stages used in the hands on approach creative tourism experience for both coarse salt and flower of salt.**

Stages	Coarse salt	Flower of salt
Specific pan area	Bottom	Surface
Type of grain	Coarse, irregular (precipitated)	Thin, squared regular (floating)
Tools	Racks (break, push, pile)	Squeegee (sieve)
Stage 1. Learning session Short technical information	Water source, evaporation, sieving, precipitation (higher density), crystallizing (chunks)	Water source, evaporation, sieving, fluctuation (lower density), crystallizing (thin layers)
Stage 2. Drying process	Piling between pans	Putting into plastic boxes
Dryers	Shaping into pyramids	Boxing (from box to drying tray)
Stage 3. Storage	Bags (wide range: small to big)	Boxes and bags
Stage 4. Packaging	Personalized by the tourist	Personalized by the tourist

Source: Authors' own.

Luckily, if the building is still in a reasonable state of conservation, with at least some walls upwards, some discrete tiny windows can be

observed. Basically, these signs are sufficient to identify and pinpoint this sort of buildings as tide mills (Figure 3).

**Figure 3: João Pedro Grelha tide mill (east side). There can be found three pairs of stone mills. There are records attesting this mill was built in the Eighteenth century.**

Source: Authors' own.

The *Salina do Grelha* is a private property located at the *Ria Formosa Natural Park*, roughly facing northwards Santa Maria cape lighthouse. In the real state, the main building is composed by an ancient tide mill and a building extension towards south. There are some records attesting that this property has been owned by the *Grelha* family since the late 17<sup>th</sup> century. In addition, from a collection of recorded evidence across the natural park border from Faro (west) to Cabanas (east), where one can find a decreasing number of tide mills and related salt-marsh properties, the family name *Grelha* is common, with particular incidence in the area of Bela Mandil (Olhão municipality).

In the former times, the *João Pedro Grelha* tide mill, consisting of three pairs of millstones, were powered by large ponds that fueled during the ebbing tide the not so efficient *rodízio* wheels. By the early 1800s a technological improvement took place and the *rodízio* wheel was replaced by the *rodete* technology, a turbine precursor. For over a century the miller had a very demanding business: reducing grains of corn, wheat or even other local cereals to the finest flour to make bread, the fundamental food item for any family. Even today, several traditional sayings include the word “bread” (*pão*) as central: “*Ganhar o pão de cada dia*” (Earn the bread of each day), “*Em casa onde não há pão, todos ralham e ninguém tem razão*” (In a house-



hold where there is no bread, all rage and no one is right), “*Ficar a pão e água*” (Let to be on bread and water), “*Sopas de cavalo cansado*” (Tired horse soups – a blend made of mashed hard bread and wine), etc.

The milling business lasted until mid of 20<sup>th</sup> century. Thus, with the advancement of grinding machinery, particularly in the U.S., it became too expensive to produce flour (Reynolds, 2002). As such, tide millers felt they should quit the business, but simultaneously without leaving the place. The apparently easy transition was converting tidal *caldeiras* (tide mill water reservoirs) into salt pans. Because Olhão is a fishing town by roots, so it made sense to the tide miller in order to prevent bankruptcy, to change the business to salt production to preserve fish in an epoch where electricity was still unavailable.

The *Salina do Grelha* tide mill was laboring until the end of 1960s, but as a residual activity. Salt production became during the WWII, and soon after, a vibrant man-powered activity, lasting until the 1970s. During the 1980s, machinery entered in an abrupt way in many salterns and several small producers left the business due to difficulties to compete with economies of scale. Economic loss of traditional salt producers became a fact.

#### 4.2 The business and its origins

Salt pan tourism in the *Salina do Grelha* started in 2013, by chance when Czech tourists looking for specific tourism and cultural features that were not possible to be found in their home country. The Czech Honorary Consulate based in Faro suggested some visiting options and the salt pan exploratory tour was one of those. The average Czech tourist has demonstrated to be enthusiastic and looking for recalling sensations such as the whitish flat landscape found soon before the first harvest of coarse salt (i.e., about six weeks after the production units have been filled with dense waters), or the long quadrangular pyramids of piled compacted coarse salt found in between every two contiguous pans.

Since then on, it was spotted that salt pan tourism had an opportunity to start and eventually to succeed as at least a complementary business. Soon after, it was perceived that tourists differ and the experiences they are looking for may differ too. For instance, there are tourists that aim to diversify experiences, even when

each one is short (say shorter than one hour). Such tourists attribute value to the summation of a wide range of different short experiences. However, other tourists attribute higher value to deeper tourism experiences. A cultural experience where tourists are challenged to know the roots of their daily life consumption product, attribute a higher value to not only the place where the product comes from, but also to the way it is produced. These tourists are even willing to pay for a deeper experience, such as to put their own hands on approach. This is the case of salt, particularly flower of salt and coarse salt.

### 5. FINDINGS

#### 5.1 Tourists' perceptions on the creative experience proposals

The salt pan is a work environment. Skilled handcraft workers carry out their jobs in a partially open, exposed setting. There one can find a sunny, windy, muddy and salty place. The workers get used to it because there are mandatory rules to be applied in these sensitive work environments and they actually are recommended to adopt and follow them: e.g. the use of sunglasses, different types of head-covers and light-coloured clothing; additionally, drinking water is compulsory in order to get regular body hydration.

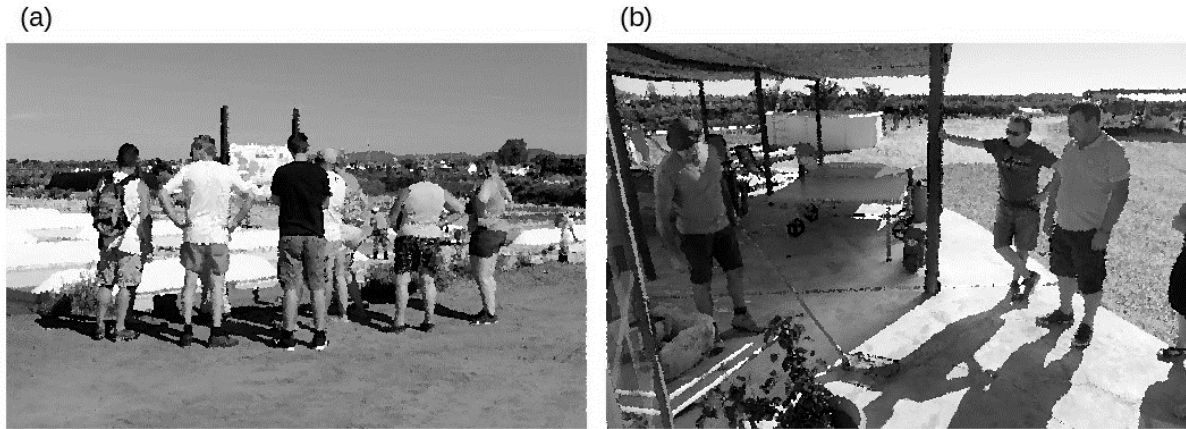
However, such hard conditions can be perceived by tourists as uncomfortable. Notwithstanding this fact, tourists also engage enthusiastically in a visit, in which a local and expert guide is able to transform it in an entertainment experience combined with a learning activity (*edutainment*). A short visit of about ½ to ¾ of an hour may however be extended to a longer period if, for instance, tourists go beyond performing as simple passive receptors of information. If it is the case, those tourists get into the experience process by actively participating in it and co-create it (Prebensen & Foss, 2011), they can stay for a longer period of time and interact in a closer and deeper manner with nature and people through salt pan activities and experiences.

Tourists' attitudes show that they want to participate actively throughout the visits. Tourists, not only pay attention to the guiding people when explaining the salt pan embedded in the natural park context, but also to the smooth balance between natural park nature and salt pan

activities. There the calm and healthy natural park setting coexists in harmony with men laboring (Fig 4a), namely by using simple and

almost absent technology, but efficiently handling tools such as the flower of salt squeegee (Fig 4b).

**Figure 4: Some tourist experiences in a salt pan, where the activity is perfectly embedded into Ria Formosa. (a) 1st plan: Salt pan briefing (panel to aid), 2nd plan: *marnotos* (salt-workers) laboring; and (b) Squeegee demonstration before hands on approach experience.**

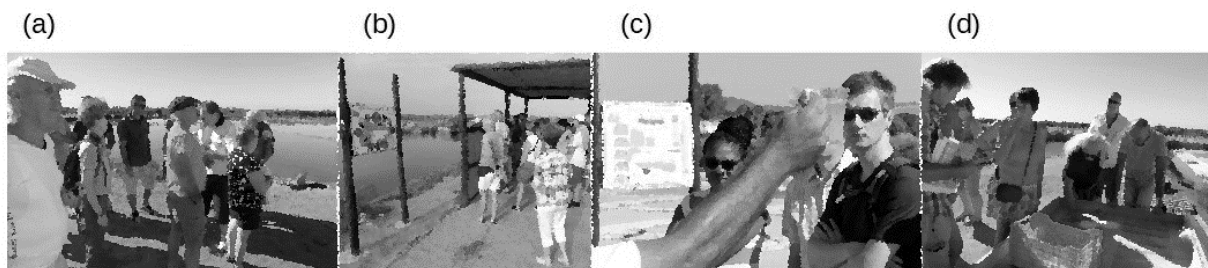


Source: Authors' own.

Tourists are also stimulated to use their five senses. Namely, they are given the opportunity to observe the calm and inspirational harsh landscape full of seabirds and other living organisms perfectly attached to the environment, as well as the different types of lagoons that work just due to gravity and sunshine power (Fig 5a). Other sense experience comprehend to hear the different salt pan attached seabird chantings (Fig 5b) and to smell the strong power of mother water (i.e. saturated water) freshness

full of a species of brine shrimp called *Artemia salina* used in the transitional process from evaporation to crystallizing after filtering (Fig 5c). Another experience is to touch the colder less saline waters in contrast to warmer fully saturated waters and the whole range of textures of recently harvested flower of salt, and finally to taste the finest flower of salt in the drying process and being able to differentiate it from the flavor of the traditional coarse salt (Fig 5d).

**Figure 5: Tourists in creative tourism activities using their five senses: (a) Observing seabirds and natural features; (b) Hearing seabirds and other natural sounds; (c) Smelling the dense water; (d) Flower of salt touching and tasting (drying process).**



Source: Authors' own.

## 5.2 Awareness of potential for tourism development

The creative approach adopted by this family-owned business was taken under the belief that business competitiveness, by maintaining in operation traditional economic activities, was aligned with general principles of sustainable

tourism development. Furthermore, business dimensionality was considered an internal strength of this firm, as visitors to the site have to harmonize with carrying capacity. Small groups of visitors at a time would better fit the area's characteristics, and creative tourism seemed an adequate and feasible option to develop sustainably (Fig 6a).

Based on perceptions of tourists' willingness to engage (demand side), owners felt there were conditions to develop and adapt some touristic experiential proposal, aiming to not only satisfy tourists' needs of learning new things about the site and salt production, but also to facilitate the experience environment conditions where salt pan working activities could be accomplished (supply side). Then emerged from participants the brainstormed idea of leading tourists inside the crystallization area so that they could have

direct contact with the physical, chemical and environmental elements by entering in the coarse salt and flower of salt formation (Fig 6b and 6c, respectively). The brainstorming process evolved to the stage of developing two distinct and distinctive experiences focused on how to communicate the differentiated products *coarse salt* and *flower of salt*, including their unique characteristics, production stages, and tools used during the production process (either in the gathering, drying and storage phases).

**Figure 6: The hands on approach experience: (a) Small groups of tourists; (b) The coarse salt experience with a long metal rake; (c) The flower of salt experience with a squeegee.**



Source: Authors' own

## 6. DISCUSSION

This research was conducted in order to understand the co-creation process underlying creative tourism experience design and also the outcomes of that process by using a traditional activity, namely salt production, as a case study. The most important finding of this exploratory research was that the whole process was developed and enthusiastically accepted by a local producer, support staff and tourists as a participative and engaging one, by stimulating all parties to actively contribute to creative inputs and resources.

Owners of the business, guiding people and tourists were seen as intervening parts, and tourists in particular willing to do their best as to derive knowledge and meaning from their involvement in the experience design process. Despite this, collected data revealed that there were concerns about tourists' willingness to participate in the experience and also about the expertise required to adhere to the creative proposals. These concerns have been expressed by both owner and tourists.

Additional findings point to owner's acknowledgement of creative tourism potential to help sustain their business and maintain traditional activities. In fact, this perception was of great value to the need of emphasizing the contribution of creative tourism to control the continuous growth of mass tourism in saturated destinations. In addition, creative tourism was acknowledged as a complementary tourism perspective felt as a necessity to diversify their offer to tourists, while meeting tourists' higher needs for knowledge and skill improvement (Campos et al., 2016). The research process has, in this sense, highlighted the close link between creative tourism and co-creation, as the new business management paradigm.

This research adopted a qualitative framework and used qualitative data collection methods, which were considered to fit exploratory research objectives and focused on analysis of case studies, following Robson & McCartan (2016) research lines. Participant observation was conducted by the researchers directly involved in the activities undertaken by the local producer of salt, staff and tourists, and informal

interviews were aimed at understanding the points of view of those involved in the case analyzed. This approach was important, as insights from these informants were valuable to the development of tourism researchers' understanding of creative experiences design processes, participants, roles, strengths and weaknesses, as well as their link to the cultural and social sustainability of places. As a qualitative design was adopted for conducting this research, additional data collection tools were used that proved of great value to better understand the voice of participants. Triangulation was appropriately implemented as strategy to minimize researchers' biases due to moderate immersion in the experience setting, hoping in that way to achieve rigor and validity of interpretation.

As tourists become more and more attached to valuable creative experiences, requiring more active participation and involvement with their tourism experiences, a fully comprehension of how this value builds and unfolds through interactions with local facilitators is becoming increasingly important. As coarse sea salt and flower of salt consumers, tourists have demonstrated to get satisfaction when are able to visit the place and contribute to the manufacture of products they use in their daily life.

## 7. CONCLUSIONS AND FUTURE RESEARCH

The findings that emerged from this study are still precautionary, as more research is needed to better frame the experience design process and appraise the outcomes for both local providers and tourists. The facilitation of experience, with participants' involvement, the environment and strategies for attracting co-creative tourists, is a topic that researchers need to further explore in combination with local owners, willing to leverage their business with a view to capturing most active and committed tourists. Proximity to tourists is in this context strategic, basically because they are the key players in the experiential tourism framework.

As it can be assumed that not all tourists are equally able or willing to engage in creative experiences, which integrate some degree of active participation (low to high), tourism researchers and business owners alike are challenged to better know tourists, their creative potential, desire and motivation. These results are expected to be elicited from more comprehensive data sources that may help similar businesses, while contributing to tourism studies on creative tourism and experiences, as far as they link to the environmental and social sustainability of local traditional producers.

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# The Potential of Olive Oil For Creative Tourism Experiences in The Northern Region of Portugal

## O Potencial do Azeite Para Experiências de Turismo Criativo na Região Norte de Portugal

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CITUR (Centre for Tourism Research, Development and Innovation)

### Abstract/ Resumo

In a context where constant demand for new tourism-related experiences supplies the emergence of a new offer, tourists encounter the 'rural world' looking for new and memorable tourism experiences (Murgado, 2013). Tourists' motivations and behaviours have changed over the years, and today, their expectations are enormous and diverse (Alonso & Krajsic, 2013), while increasingly looking for environmental, cultural and heritage-related experiences. In this context, rural-based regions stand out, given the opportunity to contact with nature and with the traditions of communities (Partidário, 2003), in particular with food and local gastronomic traditions (Stewart, Bramble & Ziraldo, 2008). This context links local products, food, gastronomy, and tourism, a perfect symbiosis, with the rural-based regions providing opportunities to the development of various creative activities and unique experiences, as it is the case of olive oil and tourism.

Based on a literature review, and on a content analysis of websites and social media (of olive oil tourism-related activities), this study aims to analyse the potential of olive oil to the development of new Creative Tourism experiences, while contributing to sustainable development of tourism in rural-based areas. The geographic context is the northern region of Portugal, where the olive oil production has economic and social importance and where the tourism in rural re-

Num contexto em que a constante procura por novas experiências turísticas contribui para o aparecimento de novas ofertas, os turistas procuram o "mundo rural" à procura de experiências diferentes e memoráveis. As motivações e comportamentos dos turistas têm vindo a alterar-se ao longo dos anos e atualmente, as expectativas são, cada vez mais, maiores e diversificadas, com destaque para a procura de experiências relacionadas com a Natureza, Cultura e Património. É neste contexto que as áreas rurais se destacam, dadas as oportunidades para que os turistas contatem com a Natureza e com as Tradições das comunidades locais, em particular, com as tradições gastronómicas. A relação entre os produtos locais, a gastronomia e turismo constitui uma simbiose perfeita em áreas rurais, considerando o seu potencial para o desenvolvimento de diferentes atividades e experiências, como é o caso do azeite e do oliveturismo.

Tendo por base a revisão da bibliografia e a análise de conteúdo de *websites* e de redes sociais (de atividades de oliveturismo), este estudo tem como principal objetivo analisar o potencial do azeite para o desenvolvimento de experiências turísticas criativas e para o desenvolvimento turístico sustentável de áreas rurais. O contexto geográfico deste estudo é o norte de Portugal. Nesta região, a produção do azeite é, particularmente, importante em termos, económicos e sociais, e o turismo tem captado um crescente in-

gions has gained increasing interest and demand, creating an opportunity for the development of new creative experiences.

**Keywords:** Creative experiences, Olive Oil Tourism, North of Portugal

**JEL codes:** Z310, Z320, Z330

teresse e procura turística, o que constitui uma clara oportunidade para o desen-volvimento de novas experiências turísticas.

**Palavras-chave:** Experiências Criativas, Olivo-turismo, Norte de Portugal

**JEL codes:** Z310, Z320, Z330

## 1. INTRODUCTION

The profile of tourists has changed over the years. Currently, tourists travel more, prefer short trips, are increasingly demanding, have different expectations (Alonso & Krajsic, 2013), and seek new experiences and new destinations (Murgado, 2013). It is also worth highlighting the appreciation of memories that result from these experiences (Faizan et al., 2016), the growing interest in culture (Tussyadiah & Fesenmaier, 2009), traditions and customs, nature, the rural environment, (Partidário, 2003; Alonso & Krajsic, 2013), in particular for traditional cuisine based on local products (Stewart, Bramble & Ziraldo, 2008). Gastronomy reflects a heritage, a social, cultural and landscape history of a people (Brunori & Rossi, 2001), so, more and more, local gastronomy and agricultural products are seen as an attraction and motivation for tourists to visit regions and/or localities (Stewart et al., 2008), particularly in rural areas.

The search for experiences in rural areas (Alonso, 2010; Millán et al., 2014; López-Guzmán et al., 2016) and supply of activities and products/services around local products have been particularly crucial for the dynamisation and sustainability of rural areas, characterized by desertification, unemployment rates and demographic imbalances (Campón-Cerro et al., 2017). For example, wine tourism that contributes to the economy, diversification, and sustainability of rural areas, to the promotion of agriculture and local products, and to the permanence of people in rural areas (Hall, 2004; Byrd et al., 2016). Another more recent example is Olive Oil Tourism, based on olive oil, a product of strong traditions, deeply rooted in the culture of different countries, such as Portugal, Italy (De Salvo, 2013) and Spain (López-Guzmán, 2011), and strongly associated with gastronomy. Olive Oil Tourism is already recognized

as a tourist product (Millán-Vázquez de la Torre, Arjona-Fuentes, & Amador-Hidalgo 2017), with a high potential to complement the activity of production and commercialization of olive oil, to create new employment opportunities, to preserve the traditions associated with olive oil, and to the existence of new companies, products and experiences (Alonso & Northcote, 2010; Campón-Cerro et al., 2017).

The olive tree and the olive oil can also be analysed in the context of Creative Tourism. As acknowledged the literature, Creative Tourism gives visitors the opportunity to have meaningful experiences (Binkhorst, 2007), to learn more about the local skills and traditions (Richards & Wilson, 2006), and to engage with local people and local culture (UNESCO, 2006:3; Hull & Sassenberg, 2012:92; Richards & Wilson, 2006:1218; Richards, 2011). Thus, and once the olive tree and oil allows visitors to learn about different folk traditions linked to the cultivation of olive trees, for example, and to participate in gastronomic activities featuring olive oil as the main attraction (Millán-Vázquez de la Torre et al. 2017); one can argue that Olive Oil Tourism also represents opportunities for the development and promotion of creative tourism experiences in rural areas.

However, in spite of this recognition, Olive Oil Tourism is still underdeveloped in some regions with a strong tradition in the cultivation of the olive tree and olive oil (Vlontzos & Duquenne, 2007; Orgaz et al, 2017), in particular concerning the supply of experiences, as in the northern region of Portugal.

Give the above context; this study aims to analyse the potential of olive oil for the development of new tourist experiences in the field of Creative Tourism and the sustainable development of tourism in rural-based areas. The geographical context of the study in Portugal, in particular, the northern region of the country.

A literature review and a content analysis were conducted on Olive Oil Tourism, and Olive Oil tourism supply, in particular in websites and social networking platforms, Facebook and Instagram, in national and international contexts. The analysis was made to companies and entities with responsibility for promoting olive oil and its related activities, which appeared in the first three pages of the search engine Google.

The structure of the paper is as follows. Section 2 outlines the theoretical background of the research, which addresses experiences, Creative Tourism, the Olive tree and olive oil, its millenary tradition and its role in different contexts (e.g., religious, agricultural, gastronomy). Also in this section, the experiences related to olive oil are analysed, with a particular emphasis on Olive Oil Tourism concept and activities; Section 3 presents and explains the methodology adopted to meet the aim of the study; Section 4 presents the main results and discussion. Finally, Section 5 presents the main conclusions and the implications of the study.

## **2. THEORETICAL BACKGROUND**

### **2.1. Experiences and Creative Tourism**

Experiences are increasingly valued in the tourism industry (Neuhofer et al., 2014) and have become essential elements for current tourism research and management (Tung & Ritchie, 2011), as well as for practitioners, and consumers. In the last decades, consumers have been increasingly searching for experiences (Pine & Gilmore, 1999) and more and more, experiences influence tourists' choice to visit a destination (Quan & Wang, 2004). Tourists are looking for rewarding and often novel experiences in which their interaction with the combination of food, culture, and terroir helps create and reinforce their groups and identities, facilitate personal development (through learning, for example), and gives them a great story to talk about later (Getz et al., 2014). Also, today's tourists are empowered by digital media communications, which have a significant impact on their overall experience (Kempiak et al., 2016). More and more, tourists use social media to share their tourism experiences online and this substantial amount of user-generated content on social media influences their decisions (Liu, Norman & Pennington-Gray, 2013).

As consumers become more knowledgeable and demanding, leisure and tourism markets have become more competitive, forcing suppliers to innovate and develop new service concepts (OECD, 2012), making experiences critical to businesses' and destinations' differentiation and competitiveness (Mossberg, 2007; Stamboulis & Skayannis, 2003; Morgan et al., 2008). Experiences that allow tourists to have an interactive and participative role (Binkhorst, 2007), connect with those who reside in a particular place, to learn more about the local skills, traditions, arts, heritage, and unique qualities of the places they visit, contribute to an engaged and authentic experience, are related to what is considered as Creative Tourism (Richards & Wilson, 2006; UNESCO, 2006). Creative tourism gives visitors the opportunity to have meaningful experience (UNESCO, 2006:3; Creative Tourism New Zealand, 2007; Binkhorst, 2007:128), to develop creative potential and develop skills (Richards & Raymond, 2000; Briggs, 2005; UNESCO, 2006), by being actively involved in the creative processes (Richards & Raymond, 2000; Binkhorst, 2007:128; UNESCO, 2006), by exchanging and engaging with local people and local culture (UNESCO, 2006:3; Hull & Sassenberg, 2012:92; Richards & Wilson, 2006:1218; Richards, 2011), while being part of the process of co-creation together with people in local community (Richards & Raymond, 2000; Binkhorst, 2007:128), and learning experiences which are the characteristic of the destination where they are undertaken" (Richards & Raymond, 2000:18).

The interest in Creative Tourism has been growing in the last decades (Richards & Wilson 2006, 2007; Wurzbürger et al., 2008; Richards, 2011; Hull & Sassenberg, 2012; Tan et al., 2013). The growth of creative tourism can be related to the need to meet the desire of tourists for more fulfilling, interactive and meaningful experiences (Gilbert, 1989; Poon, 1989; Prentice, 2001, 2005; Smith 2006; Richards & Marques, 2012:2), active engagement with the culture and contact with people in the visited communities (Richards, 2008), and the need for destinations to innovate their products (Richards & Wilson, 2006), and resources, as it is the case with traditional heritage sites (Smith, 2005), in an increasingly competitive environment (Richards & Wilson, 2007).

Although creative tourism is therefore often seen as a development of cultural tourism and

as an alternative to mass cultural tourism (Richards, 2011), it is not just based on cultural heritage, but also on the knowledge generated by contemporary creativity by both producers and consumers (OECD, 2014). Creative tourism is centred on contemporary creativity, innovation and, intangible content (OECD, 2014) and therefore, a creative tourism approach provides the potential for the development of new narratives and meanings for destinations, and places distinctiveness (Richards, 2011), to develop new products/experiences and expand markets (OECD, 2014), with the activities offered to tourists having a critical role in the production and consumption of creative tourism (Tan et al., 2013). Creative tourism development can help to attract visitors, increase and diversify demand, reach new target groups and stimulate growth (OECD, 2014), and be an option for destinations seeking to avoid problems of serial reproduction of culture (Richards & Wilson, 2006).

Although the development of creative tourism might be very appealing to businesses and regions, given its potential benefits, it is also challenging (Smith, 2005; Richards & Wilson, 2007) for several reasons. Creative Tourism is not limited to a single actor, whether they are businesses, or the tourists themselves. Instead, Creative Tourism and creative tourism activities involve different actors, namely, producers, consumers, policymakers and landscapes (Richards, 2011). Also, creative tourism involves collaboration between the different actors, leading to dispersed value networks, rather than linear value chains (OECD, 2014). The development of creative tourism should also be underpinned by a closer relationship between the tourism and cultural sectors, as “cultural managers often have essential creative skills which can be used to innovate the tourism experience, while tourism managers can bring the economic and marketing skills that are essential to make the product viable”, (Richards & Wilson, 2006:1221). Besides, active policy approaches are needed to capture the opportunities of creative tourism effectively and to bring producers, consumers, and places together to generate and co-create value (OECD, 2014). Moreover, the development of creative activities may happen in peripheral located areas, or even in economically disadvantaged areas. Finally, the development of creative tourism requires skills, implies investment and attracting as well as reaching

target audiences, which are often widely dispersed (Richards & Wilson, 2007).

Despite the challenges, and in order to develop creative activities and creative tourism, industry practitioners must identify the activities which are closely linked to their region (Richards, 2005), which are the aspects give tourists a specific motivation to visit the region (Richard, 2011), and which are the key success factors that can differentiate their businesses (Tan et al., 2013). Also, managers need to engage more actively concerning product innovation and in recognising the creative potential of tourists (Richards & Wilson, 2006). Tourism organisations should also assume a more significant role in creative tourism content production and distribution (OECD, 2014). For example, specific local skills can be taken into account for developing and offering creative tourism-related activities, such as local crafts, that can lead to the development of creative craft-based creative experiences for tourists (Richards, 2011). Another example is design-related skills, in particular in Italy, which is worldwide renowned, that has led to the development of design-induced tourism (and also fashion-induced tourism) (OECD, 2014). Moreover, gastronomy and cookery in Barcelona, Catalonia, is another example, one of the most preferred in the context of creative tourism. Based on gastronomy, an element strongly associated to cultural uniqueness of the destination, different activities are offered to tourists, with an emphasises on the active involvement and learning experiences of participants (Richards & Wilson, 2006).

In this context, rural-based regions allow the contact with nature and with the traditions of communities (Partidário, 2003), in particular with food and local gastronomic traditions (Stewart, Bramble & Ziraldo, 2008). This context links local products, food, gastronomy, and tourism, a perfect symbiosis, with the rural-based regions providing opportunities to the development of various creative activities and unique experiences, as it is the case of olive oil and tourism (Millán et al., 2015).

## **2.2. Olive Tree and Olive Oil, a millenary tradition.**

The olive tree, with a sturdy trunk and strong symbolism, appears related to the Greek mythology, the Old Testament, the Bible and the

Koran. Consequently, it can be said that the olive tree, the olive and olive oil are all deeply rooted in Mediterranean culture, in art, religion and in its food (Paquete, 2013), with the juice of its fruit, *az-zait*, being a part of the trilogy of Mediterranean food: bread, wine and olive oil (Paquete, 2013).

The earliest traces of the culture of the olive tree and olive oil date back to the Neolithic times, possibly in Mesopotamia, then on to Egypt, the islands of Asia Minor, Continental Greece, Assyria and spreading through the Mediterranean basin from the 6th century BC (Böhm, 2013), where, even today, most of the world's olive oil is produced (International Olive Council, 2017). The production of olive oil is well documented, and five thousand years ago, its cultivation was already practised in Phoenicia, Syria, and Palestine, and it is of great importance for the Phoenicians, Greeks, Romans, and Arabs, who have yielded to the benefits of olive oil (Paquete, 2013). One of the oldest books known, from the 2nd century BC "*De Agri Cultura*" of Cato de Elder, has an entire chapter dedicated to planting, harvesting, and pressing olives and continuously refers to the olive oil from Hispania (Caldas, 1998), demonstrating its importance in their diet at that time. Olive oil is also referred to in other contexts and other uses, for example, as fuel, as a remedy to cure the ailments of the body, as a beauty cosmetic, as a sacred oil used in religion and, as a source of light and ointment, a symbol of purity and peace (Paquete, 2013).

Throughout history, olive oil became used essentially for culinary purposes, and food has played an essential role (Paquete, 2013), the cuisine has acquired new functions associated with social, cultural, health-related and pleasure needs (Murgado, 2013).

In the Iberian Peninsula, the olive tree or *Olea Europaea* arrived with the Phoenicians around 900 BC (Paquete, 2013). The crops spread, focusing their location on the right bank of the Tagus River, towards the South of Portugal. The olive groves emerged around the settlements, and the mills were built next to the nearby streams (Caldas, 1998). In the specific context of Portugal, olive oil also had some uses and was deeply rooted within the Portuguese culture, used not only in food, benefiting one's health but also for lighting purposes and the lubrication of machinery (Paquete, 2013). Olive trees began to be seen as a source of economic income, for they supplied olives, olive oil and

wood for fuel (Böhm, 2013). The predominant self-subsistence economy drew extensive patches of irregular, scattered and peri-urban olive grove areas throughout the country (Böhm, 2013).

Although the olive tree became widespread throughout the country, currently in Portugal, the most important olive groves are located mainly in Alentejo and Trás-os-Montes and are associated with annual crops, namely cereals and vegetables, and perennial crops, such as vines, figs and almond trees (Böhm, 2013). According to Böhm (2013) in other areas of the country, an inheritance of faded olive groves often remains, surviving olive trees that are still standing today as ornamental trees for gardens, signalling withered rurality, they are forgotten trees on lands which have not yet surrendered to urbanisation. Accordingly, many of the mills have disappeared, places filled with cultural heritage, they have either disappeared or suffered changes becoming more mechanised responding to the market's need for greater and faster production.

In recent years, there has been an increase in the production of olive oil, in the dynamics associated with innovation and rural development, above all, a result of the policy instruments for investment support in specific sectors of agriculture. In 2015, Portugal achieved the largest olive oil production of the last decades; reaching 106 thousand tons (INE, 2015), only going back to 1961 can we find similar levels of production (Nunes, 2012).

Another important element for the valorisation of olive oil in Portugal has been the international recognition, since Portuguese olive oils have recently obtained international awards in several categories and important competitions, such as Mario Solinas Quality Award, Olive Japan, Olive Oil China, NYIOOC - New York Competition, Terra Olivo Israel (Olive Oil Times, 2017). In May 2017, the Olive Oil Times, a well-known international press, published an article titled "Portugal's Skyrocketing Olive Oil Industry" (Olive Oil Times, 2017), highlighting how Portugal became the seventh largest olive oil producer in the world and fourth largest exporter of this product.

### **2.3. Olive Oil, Tourism and Experiences: Olive Oil Tourism**

Olive oil has played a key role in different areas, such as the economy, agriculture,

cosmetics, and gastronomy. More recently, olive oil has also attracted interest in other contexts, particularly in Tourism, through the development and offer of new products/services and experiences, which has been called Olive Oil Tourism (Murgado, 2013; Millán-Vázquez de la Torre et al., 2017). Tourism, in turn, due to its economic, social and environmental importance, is an important pillar for the development and sustainability of the countries and the regions (UNWTO, 2017) with a strong rural nature (Campón-Cerro *et al.*, 2014).

Although the study of Olive Oil Tourism is recent, it is an area of research, which has seized the interest of several authors in recent years, which has, in turn, contributed to the existence of several studies, with an emphasis on the cases of Australia (Alonso, 2010), Italy (De Salvo, 2013) and Spain (López-Guzmán, 2011). In the literature on Olive Oil Tourism, several different themes can be highlighted: definition and concept (Alonso, 2010); demand (Murgado, 2013), as for example, the motivation that leads the tourist to look for Olive Tourism, of the rural world and the world of olive oil (Alonso & Northcote, 2010); supply (Murgado, 2013), also highlighting the importance of the articulation of this product with other existing trails, mainly the gastronomic trails (Alonso, 2010; Alonso & Northcote, 2010; Northcote & Alonso, 2011).

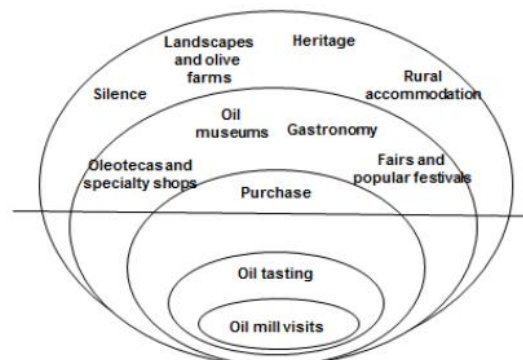
Olive Oil Tourism, from a demand perspective, focuses on tourists and on what they are looking for. Tourists seeking Olive Oil Tourism are people who wish to deepen their knowledge about the cultivation of the olive tree and olive oil (Murgado, 2013). On the other hand, "olive

oil tourists" also search for new experiences (Alonso & Northcote, 2010) and those that "escape" an urban environment, associating tranquillity, harmony, and leisure to the rural environment. Tourists seek activities that permit direct contact with the region and its traditions, such as visiting and getting to know the different trails, visiting olive groves, olive oil mills, museums and interpretive centres (Alonso, 2010). This is an integrative vision that responds to what is referenced as Partidário (2003:115-126), in particular, that the rural areas are characterised "in general, by having an interest in natural and cultural resources that offer multiple opportunities for use."

From the supply perspective, Olive Oil Tourism is characterised by being strongly related to gastronomy and different popular traditions linked to the cultivation of the olive tree (Murgado, 2013). In particular, Olive Oil Tourism includes various activities such as: olive oil tastings; the participation in gastronomic festivals; the participation in thematic dinners in which olive oil has a major role; visits to farms and the contemplation of the landscape, the olive groves, visits to the locations where olive oil is produced, the participation in events related to the production of olive oil; taking part in routes; visits to different contexts in order to obtain knowledge about features of other industries related to olives and olive oil, as for example, cosmetics, preserves, wooden handicrafts, table olives.

According to Murgado (2011), Olive Oil Tourism implies diverse experiences in the rural world and represents them as follows:

**Figure 1. Components of na olive oil tourist experience**



Source: Murgado et al., 2011. p.202.

Millán-Vázquez de la Torre et al. (2017) in their recent study state that olive oil is being

discovered as a tourism product and is this new type of tourism. Their study profiles the olive-



oil tourists as someone that dedicates holiday time to a place in order to study more deeply the culture underlying the olive and its oil and taking part in some of the following activities: Visits to olive presses; to old olive mills; to old farm manors (cortijos); to oleotecas (shops); olive oil museums; visits to olive groves and the aesthetic contemplation of olive grove landscapes; participation in olive oil festivals; knowledge about different folk traditions linked to the cultivation of olive trees; participation in gastronomic activities featuring olive oil as the main attraction; tour routes linked to olive oil; attendance at trade shows related to the production of olive oil; learning about the characteristics of other industries related to olives and olive oil (cosmetics, canning, wood crafts, marinated olives, etc.)

Experiences constitute the essence of the tourism industry (Neuhofer et al., 2014:340-350). In this context, Schmitt (1999:53-67) refers to experiences as private events that occur in response to a few stimuli (for example, as provided by marketing efforts before and after the purchase), and which often result from direct observation and/or participation in events whether they are real or not, dreamlike, or virtual. However, the experience is also analysed more from an individual perspective, and it is described as a subjective mental state felt by tourists (Faizan et al., 2016). It further deepens, the growing demand for new experiences in tourism, including in rural areas, makes the sector increasingly complex, making the constant renewal and supply of new products/services necessary (Murgado, 2013). Just like viticulture, which served as a motto for the creation of Wine trails and a strong tourism product - Wine tourism, olive-growing is taking its first steps towards the expansion of Olive Oil Tourism. The growing popularity of Wine Tourism in recent decades demonstrates how activities in the 'rural world' can contribute to the development of tourism in rural locations (Hall et al., 2000; Alonso, 2010; Alonso & Northcote, 2010; De Salvo et al., 2013). Wine and wineries can provide the wine tourist with culinary and educational experiences. Therefore, Wine Trails can help emphasise gastronomic experiences in rural areas, and those who visit wineries can appreciate not only a wine product but also other

culinary experiences (Hashimoto & Telfer, 2003). Vargo and Lusch (2004) state that creating value provides opportunities for innovation, thus making a product or a destination more attractive. This is the primary challenge of Olive Oil Tourism, namely, to create attractive products based on olive oil to capture tourism demand (Alonso, 2010). This supply could include a relationship between olive oil producers, the hotel sector, local entities and promoters, to the local community (Murgado, 2013). Alonso and Northcote (2010), for example, in their study on the development of Olive Tourism in Australia, an industry considered to be emerging, developed a study based on surveys to producers, to be able to present, on the one hand, strategies to attract tourists with a particular interest and their associated aspects, and on the other, marketing opportunities for its products.

As to Olive Oil Tourism supply, Spain is one of the countries that stand out, being the largest producer of olive oil in the world, with strong traditions in its production, counting on thirty-two PDO - Olive Oil Designations of Origin (Millán-Vázquez de la Torre et al., 2014, 2017). Undoubtedly, olive oil is a highly recognized product in Spain, not only because of its importance from an economic point of view (Millán-Vázquez de la Torre et al., 2014), but also for the image associated with its gastronomy, and also for its significant contribution in the diversification of rural areas, as far as it has created new offers, allowing companies to have additional revenues, besides their agricultural activity (Millán-Vázquez de la Torre et al., 2014). In this context, it is possible to find routes and products associated with olive oil in Spain, such as Jaen, Cordoba, Seville, Cadiz, Granada, Aragon, Extremadura and Catalonia (Murgado, 2013).

The region of Andalusia, that represents 70 to 75% of Spanish olive oil production (Ministerio de Agricultura, Alimentación y Medio Ambiente España, 2017) is characterised by being a region with outstanding natural and patrimonial resources, with a strong stake in the supply of routes, such as Jaen and Córdoba, and various activities and experiences associated with Olive Oil Tourism (Table 1).



**Table 1. Main Olive Oil Tourism Experiences in Spain**

• <b>Visitable oil mills;</b>
• <b>Speciality shops;</b>
• <b>Museums</b> (e.g., Museo de la Cultura del Olivo, Museo de Artes y Costumbres Populares, Museo del Alto Guadalquivir de Cazorra; Museo de Jodar);
• <b>Visits to Olive Grooves and centenary olive trees;</b>
• <b>Festivities and Fairs</b> (e.g., Fiesta de la aceituna, Feria Internacional del Aceite de Oliva e Industrias Afines EXPO-LIVA, Feria Internacional del Olivar Ecológico ECOLIVA);
• <b>The Oil Train</b> (Montilla);
• <b>Workshops on olive oil and heritage;</b>
• <b>Olive oil thematic restaurants;</b>
• <b>Tourism products</b> (The route of the olive tree and the olive oil greenway route);
• <b>Oil thematic park;</b>
• <b>Thematic rural accommodation in rebuilt mills and farms.</b>

Source: Adapted from Murgado (2013)

Still, in Europe, Greece, and Italy are also strong olive oil producers and Olive Oil Tourism begins to gain some prominence, mainly through the supply of museums linked to olive oil and its production (Alonso, 2010). Outside of Europe, Australia (rural area of Gingin) and South Africa (Cape Town), countries recognized for their Wine Tourism and Wine Trails and Routes, are also countries that highlight Olive Oil Tourism, offering a variety of activities and experiences: visits to farms producing olive oil, olive oil and other related products, as well as visits to the different existing routes. The next section will focus on Olive Oil Tourism in Portugal.

## 2.4. Olive Oil Tourism in Portugal

If Olive Oil Tourism is internationally accepted as a structured and growing supply, at a national level, the panorama is different. As a product, the potential of olive oil is enormous, especially for the catalytic role it may have for other activities that can benefit from it, such as Tourism. In this context, and despite there being already initiatives around olive oil (in particular in Alentejo and Trás-os-Montes), that already show some recognition toward olive oil opportunities for Tourism and Gastronomy, the truth is that in Portugal, Olive Oil Tourism is at an early stage.

In Portugal, the term Olive Oil Tourism, as a product, does not appear in the National Strategic Plan for Tourism in Portugal - Tourism

2020. However, as in the plan, there are references to Wine and Gastronomy, it may be thought that there is an opportunity here to fit Olive Oil, associated with gastronomy. On the other hand, the Plan mentions the use of authentic Portuguese products as communication anchors, in which there is a reference to olive oil, in addition to wines, cork, and footwear. Table 2 presents a more specific content analysis on Olive Oil Tourism in Portugal, a synthesis of the analysis of supply and communication at a national level, from different national entities.

According to Table 2, there are already some references to Olive Oil Tourism. However, there is also a significant gap, especially concerning visitor information, and in particular, the experiences that can be realised when visiting a particular region. Nevertheless, it is noticed that the supply of Olive Oil Tourism in Portugal is based, mainly, on visits to Museums and Mills.

Also, Table 2 presents the region of Alentejo, as a region with many references to Olive Oil Tourism. The Alentejo is, moreover, one of the pioneer regions of the country to have a stake in Olive Oil Tourism, and where some activities and experiences can be found around olive oil. In 2012, the Municipalities of the Alentejo Region and the Alentejo Tourism launched Olive Oil Tourism as the new tourist product for the Alentejo (Turismo do Alentejo, 2014). This commitment resulted from the recognition by the region's entities of the strong potential between Olive Oil and Tourism, as

**Table 2. Synthesis of the analysis of the communication of Olive Oil Tourism and olive oil by national entities**

<b>Turismo do Alentejo</b> <a href="http://www.visitalentejo.pt">http://www.visitalentejo.pt</a>	<ul style="list-style-type: none"> <li>• A link that leads to a section entitled Olive Oil Tourism, which presents a Google map of the country, without any information regarding olive oil and associated offers</li> </ul>
<b>Turismo de Portugal - Visit Portugal</b> <a href="https://www.visitportugal.com">https://www.visitportugal.com</a>	<ul style="list-style-type: none"> <li>• Olive Oil Tourism appears as an autonomous product/offer;</li> <li>• Information is scarce;</li> <li>• It highlights olive oil as a product of national excellence and the six Protected Denomination of Origin regions in the production of olive oil: Trás-os-Montes, Beira Interior, Ribatejo, Moura, Alentejo Interior and North Alentejo;</li> <li>• Suggestions for visiting: agricultural cooperatives in the PDO regions where olive oil is produced and can be tasted; routes organised by producers and municipalities; Tasting of the "Tiborna" (hot bread soaked in olive oil usually given on visits to olive oil routes);</li> <li>• The indication of Museums (e.g., Museu do Azeite; •Museu do Azeite em Belmonte, Lagar de Varas do Fojo em Campo Maior, Museu do Palácio Visconde d'Olivã; Núcleo Museológico do Azeite - Complexo de Lagares de - Proença-a-Velha);</li> <li>• Mills (e.g., Lagar das Varas);</li> <li>• Links to locations are not displayed.</li> </ul>
<b>Centro de Estudos e Promoção Azeite do Alentejo</b> <a href="http://www.azeitedoalentejo.pt/inicio.html">http://www.azeitedoalentejo.pt/inicio.html</a>	<ul style="list-style-type: none"> <li>• Varied information on Alentejo's olive oil, events, awards;</li> <li>• Reference that the Alentejo Olive Route will be created;</li> <li>• e-mail address for more information.</li> </ul>
<b>Confraria do Azeite</b> <a href="http://www.confrariadoazeite.pt">http://www.confrariadoazeite.pt</a>	<ul style="list-style-type: none"> <li>• Detailed information about olive oil and the surrounding world, as well as the national gastronomy;</li> <li>• Reference to the route Rota dos Lagares, an initiative of Confraria do Azeite, which aims to reward the signalling of Mills that respect the best practices in the processing of Olive Oil and extraction of the best Extra Virgin Olive Oil;</li> <li>• Lack of information on or to do these routes;</li> <li>• The indication of specific places to visit.</li> </ul>
<b>Casa do Azeite</b> <a href="http://www.casadoazeite.pt">http://www.casadoazeite.pt</a>	<ul style="list-style-type: none"> <li>• Presents information on olive oil and its members;</li> <li>• Also presents recipes with olive oil.</li> </ul>

Source: authors

well as the growing demand for accommodation in areas with activities associated with olive oil.

At the time, and in some of the region's municipalities, there was also an effort to recover mills, turning them into museums, creating activities and spaces for promotion and education on olive oil, and organising and promoting reference events with this product. Also, some municipalities also reaffirmed, together with restaurants, the importance of olive oil in gastronomy, making it more visible in the global tourist experience. Moreover, being a determinant aspect for the organisation and commercialisation of the supply, it was verified the interest of the tourist promoters in hotel projects, due to the growing interest in Olive Oil Tourism, and also the willingness of the mills to receive visitors.

However, although these are fundamental aspects for the appearance of Olive Oil Tourism in the Alentejo, there was also in the region the recognition that Portugal and the Alentejo do

not benefit from a strong recognition and association of olive oil, as a differentiating product for the territory. It was also missing a vision and a joint project to align desires and strategies, whether of the producers, of the municipalities or the tourism agents themselves, both public and private. In this context, the Regional Tourism Authority of Alentejo launched an Agenda for the Development of Olive Oil Tourism in Alentejo (2014), with seven intervention axes, which sought to answer the main problems and questions for structuring this product: 1) Branding and marketing; 2) Structuring of the Supply; 3) Training of Agents; 4) Creation of itineraries and the product Olive Oil Tourism; 5) Structuring Networking in various locations in the Alentejo; 6) Promotion and Image; and 7) Internationalization and the connection to tourism.

However, since this challenge has been launched five years have passed. At the time of

publication of this study, no response was received to understand the impact that the Agenda and the planned actions had on the development of Olive Oil Tourism in this region.

Still, in Alentejo, the Strategic Plan for Tourism in the Alentejo 2014-2020 includes Olive Oil Tourism as a tourism product for the future, mentioning the requalification and creation of new tourism products, and integrating the Olive Oil Tourism agenda into the product Gastronomy and Wines. It also refers to the need to modernise and qualify the tourist accommodation supply, focusing on the design and remodelling of projects that incorporate clearly

differentiated aspects in terms of contemporary design/architecture; with a focus on new hotel concepts, linked to the strategic assets of the territory (wine, olive oil, cork); and adapt to market preferences (families, seniors, traveller multiculturalism).

Based on the previous analysis, places and activities were identified where visitors would enjoy Olive Oil Tourism. Next, follows the analysis of the places and experiences that are available. Of the 26 items analysed, only 10 had sites with information about visits. Table 3 presents a more detailed analysis of this supply:

**Table 3: National Olive Oil Experiences identified online**

<p><b>Museu do Azeite em Belmonte</b></p> <ul style="list-style-type: none"> <li>• <a href="http://cm-belmonte.com">http://cm-belmonte.com</a></li> <li>• Câmara Municipal de Belmonte</li> </ul>	<p>Primary objective: to show the visitor the techniques of the production of Olive Oil and the importance it had in the local economy. The Museum has an outdoor area with a leisure area and the preservation of an olive grove and where most of the information is located, with the following themes:</p> <ul style="list-style-type: none"> <li>• The Olive Tree and Civilization;</li> <li>• The Olive tree in Portugal;</li> <li>• Olive groves of Cova da Beira;</li> <li>• The ecological importance of the olive grove;</li> <li>• The annual cycle of olive growing and olive oil production;</li> <li>• Introduction to Belmonte's Mill technology;</li> <li>• Explanation of the Local Production Process;</li> <li>• Types of Olive Oil;</li> <li>• The Future of Olive Oil - Valuation Experiences.</li> </ul>
<p><b>Complexo de Lagares de Proença-a-Velha – Núcleo do Azeite</b></p> <ul style="list-style-type: none"> <li>• <a href="http://roteiromuseus.ccdrc.pt">http://roteiromuseus.ccdrc.pt</a></li> <li>• Câmara Municipal de Idanha-a-Nova</li> </ul>	<ul style="list-style-type: none"> <li>• Two Mills;</li> <li>• It presents an exhibition of the synthesis of the problem of olive oil in Portugal;</li> <li>• It features a modern olive oil extraction unit;</li> <li>• Contains area for workshops and also available for schools;</li> <li>• Exhibitions to promote local traditions and products (Olive Oil Festivals, Smoked Sausages, and Soups).</li> </ul>
<p><b>Lagar - Museu do Palácio Visconde D'Olivã</b></p> <ul style="list-style-type: none"> <li>• <a href="http://cm-campo.maior.pt">http://cm-campo.maior.pt</a></li> <li>• Tutela da Câmara Municipal de Campo Maior</li> </ul>	<ul style="list-style-type: none"> <li>• Aim: to present the whole process that goes from taking care of the olive grove and the harvesting, until its final transformation in olive oil;</li> <li>• Dedicated to olive growing;</li> <li>• Rebuilding an oil mill and all its functioning;</li> <li>• Multimedia room, ethnography area, and temporary exhibitions;</li> <li>• The guided tour includes: Visit the Lagar-Museu; Permanent Exhibition; Visualization of a film on the theme of olive cultivation; Visit the Ethnography Room; Olive Oil tasting from the Municipality of Campo Maior; Olive tasting from the Municipality of Campo Maior.</li> </ul>
<p><b>Lagares d'El Rei em Tomar</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.cm-tomar.pt">http://www.cm-tomar.pt</a></li> <li>• Câmara Municipal de Tomar</li> </ul>	<ul style="list-style-type: none"> <li>• Currently, the Levada de Tomar is in the process of valorisation and musealisation, intending to its asset activation and public enjoyment;</li> <li>• Buildings can be visited once the equipment is in an open space.</li> </ul>
<p><b>Lagar do Marmelo – Oliveira da Serra.</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.oliveiradaserra.pt">http://www.oliveiradaserra.pt</a></li> <li>• Grupo Sovena</li> <li>• Ferreira do Alentejo</li> </ul>	<ul style="list-style-type: none"> <li>• Visits accompanied by a guide that explains all the stages of olive oil production Oliveira da Serra, from the reception of the olive to intensive and superintensive olive grove systems, where the visitor can get a sense of the extension of the olive grove;</li> <li>• Stop at the Marmelo Dam, an infrastructure integrated into the Alqueva project;</li> <li>• Olive oil tasting, where the aim is to distinguish the main differences between the Oliveira da Serra's olive oils.</li> </ul>
<p><b>Melara Picado Nunes - Lagar Museu (Centro de Interpretação do Azeite)</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.mn.pt">http://www.mn.pt</a></li> <li>• Aldeia de Galegos em Marvão</li> </ul>	<ul style="list-style-type: none"> <li>• Aim: to provide a journey through the roots of Alentejo's knowledge, including the history of the family, the mill, and Marvão's olive oil, addressing technical topics about olive groves and known methods of extraction;</li> <li>• Possibility to visit the olive grove, the present mill, explanation of the process of extraction of olive oil;</li> </ul>

	<ul style="list-style-type: none"> <li>• Visits to the old mill, journey through the milling process of the old mill, with visualisation of interactive videos;</li> <li>• Olive oil tasting accompanied with products from the region;</li> <li>• Workshops, product presentation, wine tasting, thematic dinners, small cinema auditorium;</li> <li>• Two-day programs with accommodation in the village, olive harvest, milling and olive oil tasting at dawn;</li> <li>• Study visits with a special program for children;</li> <li>• Reception of university students to develop studies on the Galician olive;</li> <li>• Visits for people with reduced mobility.</li> </ul>
<b>Núcleo Museológico do Lagar de Azeite de Lavandeira</b> <ul style="list-style-type: none"> <li>• <a href="http://www.museudamemoriarural.com/lagarazeite">http://www.museudamemoriarural.com/lagarazeite</a></li> <li>• Bragança, Carrazeda de Ansiães, Lavandeira</li> </ul>	<ul style="list-style-type: none"> <li>• Old mill rebuilt that has as aims to serve as a didactic and exhibition space of traditional techniques related to the manufacture of olive oil;</li> <li>• The visitor can witness how the oil was produced in an old mill;</li> <li>• The organisation of the themes "Mill Conversations" and "Memories of the Mill";</li> <li>• Study visits with a special program for children.</li> </ul>
<b>Núcleo Museológico do Azeite Solar dos Cortiços</b> <ul style="list-style-type: none"> <li>• <a href="https://www.cm-macedodecavaleiros.pt">https://www.cm-macedodecavaleiros.pt</a></li> <li>• Bragança, Macedo de Cavaleiros, Cortiços</li> </ul>	<ul style="list-style-type: none"> <li>• Belongs to the Family Sá Miranda Patrício and is part of the Trás-os-Montes Olive Oil Route. The building is an old mill, in shale and granite, which stopped working in 1953 and was recovered in 2005. Here the visitor gets in touch with the world of olive oil and the history of the old village of Cortiços and Cernadela.</li> </ul>
<b>Lagar de Varas do Fojo/Jardim das Oliveiras</b> <ul style="list-style-type: none"> <li>• <a href="https://www.mouraturismo.pt">https://www.mouraturismo.pt</a></li> <li>• Beja, Moura, Santo Agostinho</li> </ul>	<ul style="list-style-type: none"> <li>• A museum, where storage and old techniques of olive oil production can be observed, traditional from this region when production had not yet resorted to machines. This mill is one of the rare examples of Iberian mills presses and its typology comes from the Roman mills;</li> <li>• Prior booking: Advisable for groups;</li> <li>• Observations: It is classified as a Public Interest Monument;</li> <li>• Available services: Restaurant and Shop.</li> </ul>
<b>Museu do Azeite - Azeite Fátima</b> <ul style="list-style-type: none"> <li>• <a href="http://www.azeitefatima.pt">http://www.azeitefatima.pt</a></li> <li>• Leiria, Fátima</li> </ul>	<ul style="list-style-type: none"> <li>• A project of the olive oil producers Cooperativa de Olivicultores from the region of Fatima, the Museum was inaugurated in March of 2014. Installed in the first mill of the region, original headquarters of the Cooperativa de Olivicultores;</li> <li>• The recovery of this old mill had as aim building a room for olive oil tourism where events can be held and promote the "Fátima Olive Oil", with locals, tourists, and professionals of the sector.</li> </ul>

Source: authors

According to analysis to Table 4, Olive Oil Tourism supply provided by private entities consists on thematic accommodation, with emphasis on the olive tree and the final product, olive oil, with the possibility of tasting and buying this product, as well as other products of the region, e.g., the wine. Once again, the presence of the Olive oil Tourism supply in the south of the country stands out, which also shows an enormous potential of development and diversification, in particular, for the northern region of the country.

### 3. METHODOLOGY

This is an exploratory study in Portugal focusing on Olive Oil Tourism, an area where little is known, in particular about the experiences that are being put into place and promoted by different organisations.

A content analysis was conducted systematically and objectively to examine what is being

communicated through texts or images (Bardin 1979; Neuendorf 2002; Smith 2017), in the specific context of olive Oil Tourism. The primary purpose of this technique in this study was to identify and analyse the Olive Oil Tourism supply (activities and experiences) in both, public and private organisations. The analysed organisations were first identified on an initial search on Google using specific keywords of olive oil, and olive oil tourism. The results that appeared in the first three pages of the search engine were analysed. After this initial search, a specific and directed search was conducted on the official websites and Social Media of private organisations and also of the Portuguese National and Regional Tourism Organisations.

Moreover, and in the particular context of the Northern region, a more detailed search on Google search engine was always done including the same keywords, namely olive oil and olive oil tourism. The obtained results included a vast list of results regarding prizes obtained by

some of the olive oil brands, which were not considered for analysis, and also, activities related to olive oil, such exhibitions, fairs, museums, olive mills, restaurants and other hospitality-related enterprises. These activities were then selected for further analysis with a two-fold purpose: to identify which and how many olive oil-related activities are being promoted in the region, and visitors can experience that, and to analyse the potential for the development of new Creative Tourism experiences, while contributing to a sustainable development of tourism in rural-based areas. Overall, the period of analysis ranged from May 2017 to May 2018.

With the objective to complement the content analysis of the online information, national and regional tourism organisations, along with private organisations, were contacted by email to participate in the study. Despite the several attempts, and except for one of the private organisations, it was not possible to obtain additional information regarding the existing and/or future supply of Olive Oil tourism in Portugal.

#### **4. OLIVE OIL AND OLIVE OIL TOURISM EXPERIENCES IN THE NORTHERN REGION OF PORTUGAL**

The northern region of Portugal (NUTS II) (Fig.1) is the most populous region in Portugal and the third most extensive area, 21,278 km<sup>2</sup>. The region has 3,689,173 inhabitants according to the 2011 census, representing 35 per cent of the national resident population (INE - Instituto Nacional de Estatística, 2013). It includes eight sub-regions (NUTS 3): Minho-Lima, Cávado, Ave, Grande Porto, Tâmega, Entre Douro e Vouga, Douro, and Alto Trás-os-Montes and is divided into 86 municipalities (municípios), which in turn are subdivided into 1,426 civil parishes (freguesias). The northern region is the Portuguese region with the most significant border area with the Spanish Autonomous Communities of Galicia and Castile-Leon and a total of 144 kilometres of Atlantic coast. Also, four cultural assets, classified by UNESCO (United Nations Educational, Scientific and Cultural Organization World Heritage Sites), with tourism potential are part of the northern region: i) Alto Douro Wine Region (Douro river); ii) Historic Centre of Guimarães (Guimarães city); iii) Historic Centre of Oporto, Luiz I Bridge and Monastery of Serra do Pilar, and iv) Prehistoric Rock

Art Sites in the Côa Valley and Siega Verde (Douro river).

Northern Portugal is often referred to as the 'green' region of Portugal, due to the dominant colour of its natural scenery of mountainous terrain that meets with the Atlantic coast (Sampaio, 1991). This region is a symbiosis between the new and the old, the past and the present. Modern cities such as Porto, Braga, Guimarães blend with a very present traditional rural way of life. The north is rich in heritage, landscapes, traditions, wine, and gastronomy and rich in opportunities for tourism (Sampaio, 1991).

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It is hard work for a destination to attract investors, entrepreneurs, talented and creative people and also tourists (Kotler et al., 1999; Florida, 2002; Anholt, 2007). To ensure the sustainable development of regional tourism potential, TPNP - Tourism of Porto and the North of Portugal is in charge of enhancing tourism as a strategic sector of the economy of Porto city and the northern region as a whole. The promotion of tourism in the North, according to TPNP Marketing Strategic Guidelines for 2015-2020 is based on the following strategic products: i) nature tourism; ii) touring and cultural landscape; iii) health and wellness tourism; iv) city and short breaks; v) religious tourism; vi) gastronomy and wine; and vii) business tourism.

Along with these strategic products arise new opportunities for a growing number of certified products with a designation of origin. The northern region is an exhibition of authenticity with products such as wine, smoked sausages, maize bread, honey, olive oil, and other agro-food products, as well as handicraft products, embroidery, filigree, and others. These products along with the region's cultural and landscape heritage have led to the creation of specific promotional instruments, such as the wines routes Vinhos Verdes and the Port Wine Route and the Olive Oil Route in the region Trás-os-Montes (CCDRN, 2013).

Portugal, as over 345 000 hectares of olive groves and according to INE (2016) 469 olive mills, produced 94 000 tons of olive oil in 2017. The region of Alentejo represents 62% of the production followed by Trás-os-Montes with 17%, Ribatejo e Oeste with 6%, Beira Interior with 6%, Beira Litoral 6%, Algarve 2% and Entre Douro e Minho with 1%. The northern region of Portugal due to the sub-regions of Trás-os-Montes and Alto Douro is the second

national region, after Alentejo, with the most significant production of olive oil. Olive oil is, without doubt, a strategic product that has been growing side by side with tourism (Orgaz, 2017).

Based on the previous analysis, places and activities were identified where visitors would enjoy Olive Oil Tourism experiences in the northern region of Portugal (Table 5).

Figure 2. Map of the Northern Region of Portugal



Source: Turismo Porto e Norte de Portugal (2015)

Table 5: Olive Oil Tourism and Experiences identified in the northern region of Portugal

<ul style="list-style-type: none"> <li>• <b>Mills:</b> Lagar de Azeite Tradicional - Vieira do Minho (Traditional olive mill)</li> <li>• <b>Shops:</b> Oliva &amp; Co (Porto) (Specialised shop on olive oils)</li> <li>• <b>Museums:</b> <ul style="list-style-type: none"> <li>- Lagar de Azeite de Fafião - Montalegre (Olive mill)</li> <li>- Museu de Azeite da Espinhosa - São João da Pesqueira (Olive oil museum)</li> <li>- Núcleo Museológico do Lagar de Azeite de Lavandeira - Museu da Memória Rural – Bragança (Olive oil museum)</li> <li>- Núcleo Museológico do Azeite Solar dos Cortiços - Bragança - Macedo de Cavaleiros – Cortiços (Olive oil museum)</li> <li>- Museu Lagar de Azeite – Vinhais (Olive oil and mill museum)</li> <li>- Museu da Oliveira e do Azeite – Mirandela (Olive tree and olive oil museum)</li> </ul> </li> <li>• <b>Festivities and Fairs:</b> <ul style="list-style-type: none"> <li>- Feira Nacional de Olivicultura – Valpaços (National fair dedicated to olive production)</li> <li>- Mercado Magriço – Penedono (A fair dedicated to regional products)</li> <li>- Feira da Castanha – Valpaços (A fair dedicated to regional products, in highlight the chestnut)</li> <li>- Feira Franca - Valpaços (A fair dedicated to regional products)</li> <li>- Festa da Vindimas 2017 – Tabuaço (The grape harvest festivity)</li> <li>- Feira do Folar de Valpaços (A fair dedicated to regional products, in highlight the traditional sweat bread “folar”)</li> <li>- Feira do Azeite, Vinho e Produtos Regionais Murça. (A fair dedicated to regional products, in highlight olive oils and wines)</li> </ul> </li> </ul>
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<ul style="list-style-type: none"> <li>- XXII Feira da Maçã, do Vinho e Azeite - Carrazeda Ansiães. (A fair dedicated to regional products, in highlight the apple, wine and olive oil)</li> </ul>
<p><b>. Thematic exhibitions:</b></p> <ul style="list-style-type: none"> <li>- Exposição - "Da Azeitona ao Azeite" Centro Interpretação do Mundo Rural Mogadouro (exhibition with the theme the olive and olive oil)</li> </ul>
<p><b>. Routes:</b></p> <ul style="list-style-type: none"> <li>- Caminhos do Contrabando – Chaves (ancient routes used for smuggling goods such as olive oil, wine, coffee, tobacco and others that were cheaper in Spain)</li> <li>- Rota Terra Quente (thematic routes dedicated to the region of Trás-os-Montes)</li> </ul>
<p><b>. Thematic Restaurants:</b></p> <ul style="list-style-type: none"> <li>- Fins-de-semana gastronómicos (Gastronomic Weekends)</li> </ul>
<p><b>. Rural accommodation in rebuilt mills and farms:</b></p> <ul style="list-style-type: none"> <li>- Casa de Santo António de Britiande - Lamego</li> <li>- Hotel Rural Casa dos Viscondes da Várzea - Lamego</li> <li>- Casa do Sardão - Alfândega da Fé</li> <li>- Casal de Tralhariz - Carrazeda de Ansiães</li> <li>- Quinta das Herédias- Tabuaço</li> <li>- Quinta do Lamego - Santa Marta de Penaguião</li> <li>- Casa de Cochêca - Baião</li> <li>- Casa do Rio Vez - Arcos de Valdevez</li> <li>- Casa das Pipas - Quinta do Portal- Sabrosa</li> <li>- Quinta dos Espinheiros - Casa de Turismo - Sabrosa</li> <li>- Casa da Torre - Baião</li> <li>- Casal Agrícola de Cever - Santa Marta de Penaguião</li> <li>- Casa dos Becos - Marco de Canaveses</li> </ul>

## 5. CONCLUSIONS

Experiences are increasingly valued in the tourism industry, and the search for experiences in rural areas and supply of activities and products/services around local products have been particularly crucial for the dynamisation and sustainability of rural areas.

Olive Oil Tourism, based on olive oil, a product of strong traditions, deeply rooted in the culture of different countries, is already recognised as a tourist with a high potential to complement the activity of production and commercialization of olive oil, to create new employment opportunities, to preserve the traditions associated with olive oil, and to the existence of new companies, products and experiences. Also, by allowing visitors to have meaningful experiences, to learn more about the local skills and traditions, and to engage with local people and local culture, one could argue that Olive oil Tourism represents opportunities to the development and promotion of creative tourism experiences in rural areas. This paper, based in Portugal and the northern region of the country in particular. Attempted to address this issue by analysing the potential of olive oil to the

development of new Creative Tourism experiences, while contributing to sustainable development of tourism in rural-based areas.

Olive Oil Tourism as an international tourism product is already well structured and promoted, as analysed in the case of Spain and the region of Andalusia. At a national level, although the region of Alentejo already presents some examples of Olive Oil Tourism activities and communication, in Portugal, it can be said that Olive Oil Tourism still presents a high potential for growth and development. At a strategic level, there is a lack of guidance from the national and regional organisations through a structured plan for this product. The development of Olive Oil Tourism could be coordinated and networked by national and regional tourism organisations, municipalities, tourism stakeholders, and the entire chain of olive oil operators that can contribute to the structuring of the Olive Oil Tourism product.

Besides, Olive Oil Tourism can enrich regions' offer and help to maximise other products; such as the proximity and even the overlapping of visitors' motivations with the cultural, nature-based or gastronomic Tourism. This study shows there is still a need to understand the best way to integrate Olive Oil



Tourism, which is done in complementarity with other offers, as in a multiproduct logic (articulation with wine route and other local products).

Considering the aim of this study, one can conclude that there is potential for olive oil experiences in Portugal, more specifically in the northern region. On the one hand, there are several activities and complementary services (e.g. restaurants, accommodations, specialised shops) linked to the thematic already being offered. On the other hand, there are also several events related to olive oil (e.g. festivities, markets), providing opportunities to integrate these elements in a more organised and structured olive oil tourism offer. Also, important to highlight are the characteristics of the northern region for the olive oil production, as also the existing traditions (e.g. traditional harvest, olive oil products, local gastronomy) that allow the design and implementation of creative experiences related to olive oil. Nevertheless, to extend olive oil-related experiences to creative tourism, visitors need to have the opportunity to interact more with the local host community, to have more active participation in these activities, while developing their creative potential offering them memorable and engaging experiences.

This study provides several managerial implications. Its results can help different organisations related to olive oil. On the one hand, it can help stakeholders to understand better the importance of and opportunities in the existing in developing olive oil tourism experiences. On the other hand, this study identifies the different activities offered and who offers them.

This study contains several limitations that lead to opportunities for further research. Although a content analysis is an important technique to have a view of the offered experiences by different organisations, future studies could consider, not only, a more extensive analysis, but also an understanding of the perceptions of the different stakeholders, complementing the study with a qualitative approach. Qualitative studies could help understanding more about the interest, opportunities and challenges/constraints in developing olive oil tourism in association with creative experiences. In order to complement a qualitative approach, quantitative studies based on surveys could also be developed to understand the demand preferences, expectations and experiences related to olive oil and creative tourism. This information shall be significant not only to extend knowledge on the topic, but also to help businesses to develop and / or improve and diversify their offer and communication.

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# **Creative Tourism Experiences in Guimarães: A Twofold Analysis of Visitors' and Suppliers' Perspectives**

## **Experiências de Turismo Criativo em Guimarães: Uma Dupla Análise de Perspectivas de Visitantes e Fornecedores**

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### **Abstract/ Resumo**

Considering its genesis and evolution, creative tourism can be seen as a development of cultural tourism, more suited to respond not only to the needs of contemporary travellers, who are seeking for more active, fulfilling and meaningful experiences, but also to the need of destinations to stand out and ensure the differentiation of their offer.

Although creative tourism is receiving increasing attention in the literature due to its rising positioning as a development strategy, studies have been focusing primarily on the supply-led perspective. Hence, more research is needed, particularly to investigate consumer views' on the creative experiences being delivered, since they have often been appointed as a value driver of today's tourism products.

Given the above, the objective of this exploratory study is to understand the perceptions of both visitors and tourism services providers.

The geographical context of this study is Guimarães, a cultural destination in the north of Portugal, classified as World Heritage Site by UNESCO. Visitors' perceptions will be col-

Atendendo à sua génese e evolução, o turismo criativo é considerado uma evolução do turismo cultural, mais apto a dar resposta, não só às necessidades dos atuais visitantes, que procuram experiências mais ativas e com maior grau de envolvimento, como também à necessidade dos destinos de se diferenciarem e assegurarem a competitividade da sua oferta.

Embora o turismo criativo tenha vindo a receber uma atenção crescente por parte do meio académico, em muito devido ao seu posicionamento privilegiado enquanto estratégia de desenvolvimento turístico, os estudos focam, fundamentalmente, a perspectiva da oferta. Importa, neste sentido, desenvolver estudos que explorem as percepções dos consumidores relativamente à disponibilidade, relevância e qualidade de experiências criativas dos destinos, uma vez que estas são frequentemente identificadas enquanto importantes indutores de valor nos produtos turísticos. Face ao exposto, o objetivo do presente estudo exploratório é compreender simultaneamente as percepções dos visitantes e dos principais agentes turísticos.

lected through a survey, based on a self-administrated questionnaire. In the case of tourism services providers, namely hotels, restaurants and leisure businesses, data will be collected through a semi-structured interview.

The findings of this study are expected to offer insights regarding the development and promotion of long-lasting creative experiences. The limited studies approaching the visitors' perspective, specifically in this kind of destinations, makes this study a contribution to the literature on creative tourism.

*Keywords:* Creative Tourism; Experiences; Guimarães

*JEL codes:* 310, Z320, L830, O210

O enquadramento geográfico do presente estudo é Guimarães, destino de turismo cultural situado no Norte de Portugal, classificado pela UNESCO como Património Mundial. As preceções dos visitantes foram analisadas tendo como base um questionário autoadministrado e, no caso das empresas turísticas, nomeadamente hotéis, restaurantes e empresas de animação turística, uma entrevista semiestruturada.

Os resultados do presente estudo visam retirar conclusões relativamente ao desenvolvimento e promoção de experiências criativas e duradouras. Atendendo à bibliografia existente relativa à perspetiva da procura, especificamente em destinos com as características de Guimarães, este estudo visa ser um contributo para a bibliografia sobre turismo criativo.

*Palavras-chave:* Turismo Criativo, Experiências; Guimarães

*Códigos JEL:* 310, Z320, L830, O210

## 1. INTRODUCTION

As the importance of tourism as a worldwide phenomenon increases and destinations' economies significantly benefit from its effects, competition between destinations intensifies and stakeholders seek new and innovative strategies to ensure the competitiveness of their tourism offer. Over the last decades, and given the nature of the tourism industry, prone to continuous and rapid transformations, the patterns of tourism products consumption has shifted its gaze from cultural icons, traits of cultural tourism, to the search for engaging experiences grounded in the intangible cultural capital of the destinations (Gordin & Matetskaya, 2012). Designing memorable and innovative experiences that integrate these elements becomes mandatory then, in order for destinations to attract and retain tourists (Chang, Backman & Chih Huang, 2014).

In effect, while in the past the consumption of cultural heritage in a spectator-like, passive manner was sufficient to ensure destinations' attraction power, in the current marketplace there is the need to innovate in order to ensure the satisfaction of today's consumers, with ever increasing needs and desires.

Indeed, consumers' needs became central to the development of innovative strategies.

Hence, traditional business solutions and culture-oriented tourism development strategies started being reengineered in light of new market trends, with the aim of maintaining and ensuring a greater level of differentiation of destinations and long-term success, which are directly connected to the capacity to innovate and adapt to a changing environment.

However, the ability of destinations to innovate and adapt is affected by several factors, especially globalisation. In particular, urban destinations, such as middle-sized cities, are increasingly challenged by issues such as urban regeneration, social inclusion, economic development and environmental sustainability, among others. In many cases, especially in European cities, culture and creativity have been seen as a support engine that can help cities to deal with their everyday problems and innovate (Comunian, 2011). Creative cities, a concept firstly introduced by Landry (2005, *cit. in* Comunian, 2011), has been widely approached in the literature in order to highlight the relation between creativity, innovation and culture in different cities (e.g. Florida, 2000; Stolarick & Florida, 2006; Evans, 2007). In this context, the concepts of creativity and innovation are pointed out in the literature (e.g. Teodorescu,

Stancioiu, Ravar & Botos, 2015) to highlight their potential for creative tourism.

Creative tourism, which derives from the aforementioned changes in consumption patterns, as consumers look for opportunities to actively participate in experiences, learn about their surroundings and for personal development (Richards & Wilson, 2006), has been gaining more and more attention by academics and practitioners, as it is seen as an innovative and critical option for differentiation and competitiveness in urban destinations (OECD, 2014).

However, and despite the recognition of its importance and the undeniable advances in international academic research on the creative tourism concept and its development patterns, there is a substantial lack of knowledge regarding not only the supply side, but also, and specifically, the demand side, in particular, on tourists' viewpoints concerning creative tourism experiences (Tan, Luh & Kung, 2013).

Given the above, the research questions are as follows:

How is creative tourism perceived and experienced by visitors to a mainly cultural destination? How is creative tourism generally perceived by tourism service providers in a mainly cultural destination? More specifically, is creative tourism seen as an opportunity for business and destination development? What are the expected benefits? What are the perceived relevant resources for creative tourism development? How can creative tourism be managed and governed?

Thus, the objective of this research is twofold. First, it aims at understanding both visitors' and tourism service providers' knowledge and attitudes toward creative tourism. Second, it aims to unveil main tourists' perceptions regarding their active participation in creative tourism experiences. The geographical context of the research is the municipality of Guimarães, in the northwest of Portugal, a well-known destination due to its historic and cultural background. Results draw upon a survey carried out with visitors and tourism services providers.

As for the structure of this research, the first section provides a review of significant literature on the creative tourism concept and its core pillars, along with a brief analysis of its development. Research design and methodology adopted are outlined in section three, followed by a section dedicated to providing background of the study area in order to contextualize the

research. Main results from both the questionnaire and interview are then described and discussed. The last section is intended to summarize main findings and implications and also identify main limitations of the research.

## 2. LITERATURE REVIEW

### 2.1. Creative tourism: from cultural tourism to creative tourism experiences

In recent decades, destinations have been promoting themselves through their cultural identity (Richards & Wilson, 2007). However, culture is no longer seen as a distinctive element of destinations (Richards & Wilson, 2007) and given the massive use of culture-led development strategies, along with the application of the same development parameters and guidelines all over the globe, destinations have lost their differentiating power (Jelinčić & Žuvela, 2012). Therefore, destinations need to deliver experiences that are closely linked to the concept of creativity, capable of enhancing the attractiveness of destinations' tourism offer, as the concept of creativity itself is linked with the destinations capacity to innovate their products (Richards & Wilson, 2006; Tan, Luh & Kung, 2014; Teodorescu et al., 2015). Creativity is indeed held by suppliers as a significant option for stimulating a range of economic, cultural and social outcomes (WEF, 2016; Pivac, Blešić & Kliček, 2017). As per Richards & Marques (2018), those places that are attractive to live in are also attractive to visit. Creativity can then play an important role as a key growth resource in the process of adapting spatial, economic and cultural systems of cities to the new economy (Durmaz, Platt, & Yigitcanlar, 2009). The link between tourism development and creativity and creative industries has the potential to foster demand, stimulate innovation in tourism experiences, revitalise tourism products, add atmosphere to destinations and improve place image, by providing creative content for tourism experiences and supporting innovative approaches to tourism development (OECD, 2014).

The words culture and creativity started merging together and strategies based on delivering creative experiences as a reaction, or an extension of cultural tourism started being developed and implemented, resulting in the emergence of creative tourism (Richards & Wilson, 2006; Wurzbürger, Aageson, Pattakos & Pratt, 2010; Jelinčić & Žuvela, 2012; Chang et



al., 2014; Tan et al., 2013; Cardoso, 2014). Studies emphasise that while cultural tourism mostly focuses on exploring the cultural and historical heritage in a mostly passive manner, creative tourism has a broader scope and has more potential than traditional cultural tourism to add value and innovate products (Richards & Wilson, 2006), since the tangible cultural heritage merges together with the intangible capital. creative tourism is then seen as a more sustainable alternative to its cultural counterpart, since its focus moves away from physical resources, to which tourism can, in some situations, be harmful (Gordin & Matetskaya, 2012). In fact, creative tourism has been appointed as the next generation of cultural tourism that satisfies the higher-level need of self-actualisation with a primary focus on active skills development (Ohridska-Olson & Stanislav, 2010).

The concept of creative tourism is conceptualized by UNESCO (2006, p. 3) as the type of travel “(...) directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides connection with those who reside in this place and create this living culture”. This concept follows Richards & Raymond’s (2000) study, which emphasised the growing supply and demand for experiences characteristic of the host destination that allow the active participation of visitors and the development of their creative potential. Also, Gordin & Matetskaya (2012, p. 57) state that “the main goal of creative tourism is experiencing things first-hand, living through new emotions, acquiring new knowledge and skills through engaging in creative activity shared with fellow tourists, and through interactions with the locals”. Culture is therefore seen throughout the literature as a source of creativity, and creative experiences as a method for using and developing cultural resources (Stojanovic, Petkovic & Mitkovic, 2012) in a more effective manner in a highly demanding contemporary market. Gordin & Matetskaya (2012, p. 58) defend in this sense that “the existence of cultural tourism supports the development of creative tourism, and many cities boast an effective combination of these kinds of tourism”.

The ultimate goal of the current broader concept of creative tourism is to let the tourist be part of and interact with the surroundings of the host destination, giving the opportunity to the tourist to become part of the creative core of a destination (Den Dekker & Tabbers, 2012).

The concept of creative tourism, nevertheless, raises some questions, namely in regard to what makes creative tourism creative, and who decides what is creative (Designated Areas for Sustainable Tourism Administration, 2018). This occurs because different places have their own definitions of creative tourism (Tan et al., 2013) and because creativity is a complex phenomenon widely believed to be inaccessible to analysis and even less so to measurement (Candy & Bilda, 2009). This seeming lack of consensus regarding the creative tourism concept can challenge the tourism production systems as well as research into the phenomenon.

It is also noteworthy that, according to the European Commission (2009), creativity is an evolving concept that can be affected by several factors which include individuals’ personal traits and unconscious psychoanalysis of the social cultural and economic context where it is being developed, cognitive skills and management processes applied to creative development.

Furthermore, as highlighted throughout the literature, current definitions of creative tourism are all supply-led, focussing solely on the perceptions of service providers. The disregard of the tourist’s viewpoint is particularly damaging since it is widely accepted that tourists are seen as co-creators of their creative experiences, whose active participation is key for the creative experiences to exist (Maitland, 2007; Tan et al., 2013). Moreover, in the few existing studies about creative tourism demand, a mismatch between the perceptions of stakeholders and tourists was unveiled, mainly due to practitioners’ lack of understanding of the needs of this type of tourists and consequent poor adjustment of their tourism offer (e.g. Lindroth, Ritalahti & Soisalon-Soininem, 2007; Gordin & Matetskaya, 2012), which can seriously compromise the success of tourism products or destinations. Tan et al. (2013, p. 154) thus defend the need for “more sophisticated analysis of creative tourism that draws on the tourist’s perspective, especially with regard to, how is it different from other types of tourism, what are the basic building blocks of creative experiences, and how do these elements interact in creative tourism systems”.

Creative experiences comprise the engagement and active involvement, as deeper and more meaningful experiences are sought by visitors. Indeed, visitors are increasingly changing their role and are actively participating and

engaging in experiences within the communities visited (Prentice & Andersen, 2007; Potts, Cunningham, Hartley & Ormerod, 2008; Raymond, 2010; Ohridska-Olson & Stanislav, 2010; Richards, 2011), while seeking more genuine experiences instead of staged ones (Binkhorst, 2007; Zacchioli, 2010; Ohridska-Olson & Stanislav, 2010; Zukin, 2010; Richards, 2011; Den Dekker & Tabbers, 2012). By interacting with the place, community and context, tourists are co-creating their own experiences, ensuring the integration of production and consumption processes (Richards & Wilson, 2006; Binkhorst, 2007; Richards, 2011). In this context, intangible elements such as the living and popular culture of the places assume a greater importance (Richards & Wilson, 2006; Maitland, 2007; Richards, 2011; OECD, 2014).

Creative experiences, then, should allow tourists to meet their desire for self development and creative expression (Prentice & Andersen, 2007; Ohridska-Olson & Stanislav, 2010; Richards, 2011; Stojanovic et al., 2012), to learn more about the local skills, expertise, traditions and unique qualities of the places they visit (Richards & Wilson, 2006, cit. in Tan et al., 2013). Creative tourism practices and experiences should consider the symbiotic relationship between the need to produce and deliver new experiences and consumer drive towards a fun and distinctive tourism supply (Pantzar & Shove, 2005, cit. in Richards, 2011). Consequently, the need for suppliers to ensure the transformative power of the experiences created is becoming more and more evident (Gottlieb Duttweiler Institute, 2006; Richards & Wilson, 2006; Prentice & Andersen, 2007; Ohridska-Olson & Stanislav, 2010; Richards, 2011; Stojanovic et al., 2012), and the capacity of creative tourism to defy conventional models of production, consumption and delivery is manifest (Prentice & Andersen, 2007).

Ohridska-Olson & Stanislav (2010) propose a creative tourism business model in which they identify the main factors that determine creative tourism supply, namely, the local tourism infrastructure, hospitality, unique local arts and crafts, unique local cultural offerings, creative industries and other types of tourism, as well as involvement, cooperation and interaction between all stakeholders in the process of creative tourism development. Furthermore, in their research on the existing and potential competitive advantages of St. Petersburg as a creative tourism destination, Gordin & Matetskaya (2012)

identified key factors which influence the rise of this type of tourism in St. Petersburg, such as its existing cultural heritage (included on UNESCO's list of cultural and historical heritage), the cities' fame as a tourism brand and incentives given to creative industries, and the current evolution of the market which calls for new and creative experiences. This can be understood as a reinforcement of (i) the importance of cultural resources, (ii) the link to creative industries, as well as (iii) the role played by the market, linking together the suppliers and tourists, and the need for more integrated creative tourism development models.

Gordin & Matetskaya (2012, p. 59) argue that consumer behaviour determines demand for creative tourism, identifying the following as core market factors: the degree and nature of consumer participation in cultural and creative practices; cultural heritage preservation; broadening channels and formats of human interaction in society and the growth rates of cultural tourism and other forms of tourism. Other studies show that from a demand-side perspective, many tourists desire small, intimate and personal experiences (Maisel, 2009 cit. in Tan et al., 2014). Thus, the main demand factors which should then be pondered by suppliers are: participation in culture, innovation, cultural heritage preservation, authenticity, human interaction and cultural immersion (Ohridska-Olson & Stanislav, 2010).

In spite of the consensus that consumer needs should be the starting point of any creative development strategies, most studies on creative tourism have focused on the supply-side perspective, with few concentrating on the tourists' perspective. Despite the few existing studies, Tan et al. (2014, 2016) developed significant research on the perceptions, motivations and characteristics of creative tourists, including a taxonomy of creative tourists that identifies five distinct types: the novelty seekers, knowledge and skills learners, those who are aware of travel partners' growth, those who are aware of green issues and the relax and leisure type.

## 2.2. Creative tourism development

The development of creative tourism experiences requires of tourism suppliers the capacity to mobilize and include experiential elements in their offer, as well as embedding creativity in the destination so tourists visit the place where creativity is produced (OECD, 2014). Also,

there is the need to capitalize on tourism demand, rooting their offer in consumers' needs and desires, which will make their products unique and invaluable (Tan et al., 2014), and it is thus suggested throughout the literature that the competitiveness of tourism operators is nowadays grounded in their capacity to move away from traditional forms of delivering the service and creatively satisfying consumers' individual needs (e.g. Teodorescu et al., 2015).

The development of adequate policy frameworks for the interconnected growth of tourism and the creative industries is, however, a relatively new and complex process (OECD, 2014). The world Economic Forum (WEF) (2016) identifies as core factors the role of the government in creating conditions for creative economies to flourish, and the role of entrepreneurs who inspire and train other creative entrepreneurs, creating a multiplier effect. In addition, and according to WEF (2016), policy-makers, when aiming at developing creative economies, should consider factors such as local strengths, with the goal of bringing communities and ideas closer together, through the proximity with the academic community and cultural centres and also the power of place since creative economies are established where people want to live due to location and amenities. Another factor to be considered is the use of digital technology, given that it allows for new and innovative ventures to be rapidly launched and maintained.

A major difficulty for suppliers regarding creative tourism development is to ponder on whether to implement incremental or disruptive innovation strategies, which can lead to short-term and long-term wins, respectively (Caniëls & Rietzschel, 2015). This is because disruptive innovation is often costlier and riskier and therefore frequently disregarded by organizations which implement safer options regardless of current market development patterns. It is worthy of note that, while cultural tourism is often funded by the public sector, which possesses the cultural physical assets, creative tourism is often stimulated by the private sector (Sano, 2016), which is mostly oriented towards making profit in short amounts of time.

However, both public and private sectors should have important responsibilities in creative tourism development (OECD, 2014), whereas the public sector is responsible for the creation of an enabling environment and the private sector is responsible for their own self-promotion, coordination and networking between

themselves towards the resolution of common problems (UNESCO, 2006). Richards & Marques (2012) also emphasize the importance of creating these networks, especially when considering the lack of formal policies on creative tourism.

In an even broader analysis, besides the public and private sectors, local communities also have an important role in the development of creative tourism, because they are the natural 'owners' of most of the resources used (e.g.: cultural, natural and social heritage,) and they must guarantee the control of the management process, in order to prevent the deterioration of those assets (DASTA, 2018) and to optimize their own benefits and the tourist experience.

### 3. METHODOLOGY

Drawing from the previous sections, while relevant research has been written on creative tourism (e.g. Richards & Wilson, 2006; Maitland, 2007, Binkhorst, 2007) and creative cities (e.g. Comunian, 2011), more research is still needed, particularly focusing on perceptions of demand (Tan et al., 2013; Chang & Backman, 2016). However, a more detailed understanding of creative tourism would need to consider not only the demand perspective, but also the supply side. These two perspectives are critical to expand knowledge on creative tourism, which is, in turn, important for the development and promotion of more active, fulfilling and meaningful creative experiences. Suppliers need to root their offer in consumers' needs and desires in order to make their products distinguishable (Tan et al., 2014). As such, this paper aims at understanding both visitors' and tourism service providers' knowledge and attitudes toward creative tourism and experiences, as well unveiling the main perceptions of on creative tourism and also regarding their active participation in creative tourism experiences. Empirical data was gathered by means of a survey through the use of a self-administered questionnaire applied to visitors, and by a semi-structured interview, administered to tourism service providers.

The questionnaire was based on a literature review on creative tourism, particularly focusing on the concept, experiences, activities, and pillars of (e.g. Richards & Wilson, 2006; Richards, 2011; Stojanovic *et al.*, 2012; Tan *et al.*, 2013). Three main sections were included: characterization of the visit, visitors' perceptions and experiences on creative tourism, and visi-

tors' profile. The questionnaire was pre-tested with the aim of testing the clarity, ambiguity and comprehensibility of the questions. The pre-test was conducted in a different city, Viana do Castelo, also in the Minho region, in the northwest of the country. This city is strongly associated with its cultural characteristics and resources, such as folklore, handicrafts, building heritage, popular festivals, pilgrimages, fairs, and a gastronomic variety of regional food (ADRIL, 2012; Sampaio, 1994). Because of these features, Viana do Castelo is one of the main destinations chosen by visitors when visiting the north of Portugal (Marques, 2011). With regard to the visitor profile, in his study dated of 2011, Marques stated that from the visitors to Guimarães interviewed, 11% included Viana do Castelo in their visit to the region.

Viana de Castelo is a city where a local initiative is being branded, named Viana Criativa (Creative Viana) (Fernandes & Rachão, 2014) that highlighted the local know-how and creative skills for the provision of creative tourism experiences. Given its main characteristics, initiatives and experiences provided, Viana was considered adequate for the application of the pre-test.

After a few minor changes as a result of the pre-test, a Portuguese version of the questionnaire was obtained and then translated into English. Special attention was paid by researchers in order to avoid the possible danger of lost meanings and incorrect interpretations (Efendioglu & Yip, 2004). Also, and in order to ensure accuracy, the questionnaire was checked by a bilingual, experienced researcher and academic. The questionnaires were implemented in the historic centre of Guimarães and in other main tourist attractions. Questionnaires were applied in the last two weeks of May 2018. The sample was obtained using volunteer sampling technique, which is a convenience and non-probability sampling method (Teddlie & Yu, 2007; Byrd, Canziani, Hsieh, Debbage & Sonmez, 2016). A sampling of 140 questionnaires was obtained. Descriptive statistics were conducted using SPSS Version 24.0. Frequency analysis was used to describe the characteristics of tourists' demographics, perceptions and experiences in relation to creative tourism. In order to better understand the features of different users, chi-square tests were employed (with a significance level of 0.05) to determine, for example, if significant differences existed between Portuguese and international respondents' answers,

regarding whether they would or would not like to participate in creative activities in the future. However, when the test was run and assumptions were not met, results are not presented. In addition, Mann-Whitney tests were conducted to test significant differences in relation to respondents' motivations to visit Guimarães and their overall satisfaction with the visit, as well as to the importance of the availability of creative tourism experiences for their decision to visit a particular city/tourist destination in the future. When significant differences were found (based on a significance level of 0.05), results are presented with the information about the effect size.

Although the reduced number of questionnaires can be considered a limitation of this exploratory study, the results obtained are still relevant to identify key aspects based on the demand perspective, which could be explored in more detail in further research. The limitations of the study are explained in greater detail in the final section of the paper (conclusions).

In addition, perceptions of local tourism service providers were collected through semi-structured interviews, conducted between the 15th May and the 12th of June, 2018. The themes addressed in the interviews were concerned with the main research aim and research questions mentioned previously. In addressing these themes, it was expected that responses would identify their perceptions on creative tourism. Respondents were selected through a convenience sampling method. A total of 10 interviews were held with managers of tourism-related businesses, namely providers of tourism accommodation services ( $n = 6$ ), tourism entertainment services ( $n = 1$ ) which promote their offer as creative tourism experiences, food and beverage ( $n = 2$ ) and tour operating services ( $n = 1$ ), all located in Guimarães. The interviews lasted an average of 45 minutes each and were transcribed and analysed manually, in a systematic and objective way, based on a matrix. This matrix encompassed the following topics: familiarity with creative tourism concept; creative tourism as an opportunity for business and destination development and expected benefits; relevant resources to creative tourism development, creative tourism management and governance; and perceived changes in tourism demand and in creative tourism demand (in the last three years). This form of content analysis was based on Krippendorff's (2004) framework and was considered adequate as the answers to

the interview questions were used to answer the research questions. Respondents' answers were coded in numbers ranging from one to ten, for instance, Respondent 1 was coded R1, Respondent 2, R2 and so forth.

#### 4. THE GEOGRAPHICAL CONTEXT: GUIMARÃES

The municipality of Guimarães is located in Vale do Ave (NUTS III), in the northwest of Portugal, covering an area of 241 km<sup>2</sup>, with a total of 153 995 inhabitants in 2016 (INE, 2016). The resident population was 162 572 inhabitants in 2006 (INE, 2006), which represents a drop in population of 5.3% in the last decade.

Analysing the economic structure of the municipality, it can be said that despite the difficulties that industries in general are facing, textile and clothing industries still have a critical role in the local economy, contributing greatly to exports and employment. Tourism is also gaining increasing importance to the local economy and employment, given the growing number of tourists visiting the region and the number of businesses that have been created in the last decade.<sup>1</sup>

In fact, in the past, the decline of some industrial activities was reflected in local hotels, with a reduction not only in occupancy rates but also in the level of average expenses per guest.

This decline led, in the late 1990s, to the municipality promoting a strategy of tourism development supported by urban regeneration, which had its main recognition in the classification of its Historic Centre as a Cultural Heritage of Humanity in 2001 and the hosting of the European Capital of Culture in 2012. The city also committed to the implementation of cultural and sporting structures capable of providing spaces and conditions for the presentation of a broad annual programme of activities.<sup>1</sup>

The hosting, in 2004, of a few European Cup Football matches provided major national and international visibility. It also had the merit of preparing the city for hosting large events with greater amounts of visitors.

The opening in 2005 of the Guimarães Multipurpose Pavilion, able to host major cultural, sporting and conference events, and the opening in 2006 of the Centro Cultural Vila Flor, with two auditoriums, conference rooms and a large exhibition area, projects developed for European Capital of Culture 2012, also reinforced the position of the municipality in the national context in the area of cultural and urban tourism.

These public investments and the new dynamics imprinted on the city's tourism was reflected in the installed hotel capacity, which registered positive development between 2013 and 2017, as shown in Table 1.

**Table 1. capacity of accommodation and number of establishments in Guimarães 2013 to 2017**

	2013	2014	2015	2016	2017
Accommodation Capacity	1707	1824	1983	1924	2289
Establishments	23	26	33	30	39

Source: National Statistics Institute (2013 to 2017)

The indicators of tourism activity show a positive evolution between 2013 and 2017, with an increase of 34.1% in the accommodation capacity and of 69.6% in the number of existing establishments. It is notable that there was a significant investment in the hotel sector, mainly within the four-star category.

In recent years, demand for Guimarães has registered a positive evolution. There is sustained and continuous growth, both in the

number of overnight stays and in the number of guests (Table 2). The number of overnight stays shows a positive evolution of 74.7% between the years 2013 and 2017. For the same period, the number of guests also shows an increase of 67.8%. Guimarães also shows a strong capacity to attract international markets which continues to grow, representing 49.6% of international guests in 2017 (Table 2).

<sup>1</sup> <https://www.cm-guimaraes.pt> accessed 22<sup>nd</sup> April 2018

**Table 2. Evolution of the number of overnight stays, number of guests and % of international guests in Guimarães from 2013 to 2017**

	2013	2014	2015	2016	2017
Number of nights	178429	108987	222534	256531	311737
Number of guests	110558	129441	141946	156270	185554
International guests (%)	41.9%	42.0%	43.2%	47.1%	49.6%

Source: National Statistics Institute (2013 to 2017)

With regard to the visitor profile, in his study dated of 2011, Marques stated that visitors to Guimarães were aged between 26 and 65, with special focus on the age group between 26 and 45. Also, most visitors had higher education and were married. The visit to Guimarães was part of a broader visit to the region. Visitors choose the destination because it is a World Heritage Site, highlighting the gastronomy and wines and also cultural activities as other reasons for their visit. Visitors appreciate local hospitality and leave with the intention of recommending a visit to family or friends. Previous studies indicate that visitors to Guimarães have cultural interests, but are also willing to participate in activities/experiences, which can be considered as a positive predictor for the development of creative tourism-related experiences.

In regard to the creative tourism supply, one can argue that Guimarães possesses the necessary historical heritage, built tourism infrastructures, cultural dynamics and identity. There is a significant number of stakeholders in the municipality who could focus on developing and promoting this type of tourism, such as tourism leisure companies and local tour operators, along with a growing number of businesses, such as restaurants and accommodation facilities, that could potentially organise experiences to complement and enhance their offer, even though that would not be their core business.

The Guimarães Tourism website, [www.guimaraesturismo.com](http://www.guimaraesturismo.com), has an area designated as Experiences on its home page. Exploring this item, it can be observed that some of the references are related to facilities such as the cable car, and others are suggested places to visit by theme, medieval bridges, Castro Culture or the Historic Centre. One can also find specific references to promoters and businesses that offer integrated programmes to the public, which may align with the definition of creative tourism.

In order to shed light to the existing offer that is related to creative tourism experiences, examples are provided here. One promoter offers rickshaw and walking tours in the area of the historic centre. Two promoters are focused on bike-related experiences: one provides traditional MTB bike tours and the other provides bike tours and bike rental services. The offers go from traditional bike tours, to combinations of bike tours with historical heritage, sports activities and health and beauty treatment / SPA experiences. There are also two promoters that offer a game experience that can be classified as escape games. These are experiences where the participants are challenged to solve a series of puzzles and riddles using clues, hints, and strategy to complete the objectives at hand. Players are given a set time limit to unveil the secret plot which is hidden within the rooms. The Breakout Guimarães Escape Game has the future and space missions as the main theme. The other promoter offers a problem-solving experience. In Guimarães one promoter can also be found offering an exploring experience close to the concept of a treasure hunt, "the artifact" – Guimarães outdoor mystery. This game consists of a combination of historical, heritage and cultural exploration mainly located in the historic centre area, related to an artifact of D. Afonso Henriques, the first Portuguese King who is generally accepted as having been born in Guimarães. The game includes visits to places of interest and tasting of local traditional pastries.

In the national tourism register<sup>2</sup> (Turismo de Portugal, 2018), there are in fact 16 tourism entertainment companies registered in Guimarães which focus on cultural touring (8), nature and adventure activities (9) and activities related to water tourism (6). Activities include developing thematic routes and other heritage discovery routes, museum visits, bicycle and Segway tours, boat rental and water tours, and activities

<sup>2</sup> National Tourism Register managed by Tourism Portugal, the National Tourism Authority, which comprehends a register of all tourism businesses by typology.



such as obstacle courses, nature observation activities, hiking, canyoning and similar outdoor activities. These are relatively typical experiences offered in many destinations, and therefore represent a lower differentiating power for destinations.

In addition to the above mentioned, four of the companies offer activities directed towards discovering ethnographic heritage and popular and traditional games, but only one of those specializes in more creative programmes such wine and gastronomic activities, pottery and traditional embroidery workshops, storytelling and other agricultural, pastoral, artisanal and similar activities. Only one leisure business promotes itself as offering creative tourism activities.

Some businesses such as restaurants, accommodation and housing units also offer wine tasting, cooking experiences, and organic farming workshops. However, in all these cases, they are non-regular offers that require prior booking and a minimum number of participants, which poses challenges to marketing initiatives.

Given the above, the creative offer is considered scarce, and it seems that there is still a greater dependence on cultural tourism programmes with a lesser degree of activation amongst tourists, and their involvement with the community. Further sections of this paper will focus on the perceptions of tourists and service providers regarding the creative tourism supply in Guimarães.

## 5. FINDINGS AND DISCUSSION

### 5.1. Demographics of the respondents

This section provides a description of the profile of the respondents. A total of 140 visitors participated in the study. The general demographic profile is presented in Table 3. As shown in the results, 80% of the respondents were international visitors. For the purpose of the study, any individuals who lived in the municipality were considered residents and were therefore excluded from the study. Of the international visitors, 35.7% (n = 40) were from Brazil, followed by Spain (n = 21; 18.8%), and by France (n = 14; 12.5%). These results are in line with the overall statistics of international visitors to Portugal, where the three countries mentioned are traditionally among the most significant source markets (INE, 2018).

In total, 49% of the respondents were female and 50.7% were male. On average, the

respondents were 48 years old (standard deviation: 13.7). Most of the respondents had higher education degrees and had an income higher than 501 euros/month.

According to Richards (2009), cultural tourists are usually associated with high levels of education as well as high incomes, which is one of the reasons why this form of tourism is of particular interest to destinations, not only due to its direct economic effects, but also because the tourist receipts generated by cultural tourism consumption can be reinvested in the preservation and revitalization of cultural assets, which is crucial in a period where local and national governments are dealing with strong financial restrictions. When considering specifically the case of creative tourists, and according to the Creative Tourism Network (n.d.), these type of tourists usually allocate a substantial part of their budget for the fulfilment of creative tourism activities/experiences, which can also be of significant interest to the destination providers who seek to deliver innovative products and increase their revenues.

### 5.2. Characterisation of the visit (to Guimarães)

The majority of the respondents (75.7% in total; n = 140) were visiting Guimarães for the first time. Those who had visited the destination before had visited 3 times on average (n = 29; standard deviation: 2.4). As shown in Table 4, most of the respondents were visiting the destination with family (n = 74; 52.9% in total) and with friends (n = 43; 30.7% in total).

Visitors' main motivations were investigated by asking respondents to rate the importance of ten reasons presented for visiting Guimarães (on a 5-point scale ranging from 1 = no importance, 2 = not very important, 3 = neutral, 4 = important, to 5 = very important), which were generated after the literature review. The descriptive results show that historical and cultural heritage are the most important reasons for visiting the destination (see Table 5). These results are in line with previous work suggesting that Guimarães is mainly visited because of its historical and cultural context and that the majority of tourists are satisfied with their visit (Marques, 2011; Remoaldo, Cadima, Ribeiro Vareiro & Freitas Santos, 2014). Based on a Mann-Whitney test, significant differences with a small effect size were found between Portuguese (Md = 4; n = 28) and international



**Table 3. Demographics of the respondents**

	N	%
<b>Nationality</b>		
Portuguese	28	20.0
Other country	112	80.0
<i>Total</i>	<i>140</i>	<i>100</i>
<b>Country of Origin</b>		
Germany	9	8.0
Argentina	3	2.7
Brazil	40	35.7
Spain	21	18.8
France	14	12.5
The Netherlands	5	4.5
UK	5	4.5
Other	15	13.4
<i>Total</i>	<i>112</i>	<i>100</i>
<b>Gender</b>		
Female	69	49.3
Male	71	50.7
<i>Total</i>	<i>58</i>	<i>100</i>
<b>Age</b>		
<= 38	36	26.7
39 - 48	40	28.6
49 - 58	29	20.7
> 59	35	25
<i>Total</i>	<i>140</i>	<i>100</i>
<b>Mean (48 years) Standard Deviation: 13.7</b>		
<b>Educational Background</b>		
Primary school	4	2.9
Secondary school	14	10.0
Vocational education	6	4.3
Bachelor's degree	3	2.1
Graduation Degree	37	26.4
Postgraduate studies	12	8.6
Master's degree	25	17.9
PhD	6	4.3
Post doctorate	4	2.9
<i>Total</i>	<i>111</i>	<i>100</i>
<b>Income (monthly)</b>		
< 500	1	0.7
501-1000	31	22.1
1001-1500	40	28.6
1501-2000	29	20.7
>2000	39	27.9
<i>Total</i>	<i>140</i>	<i>100</i>

visitors ( $Md = 3$ ;  $n = 99$ ) with regard to when their motivation is 'To visit a World Heritage City' ( $U = 1006.5$ ,  $z = -2.267$ ,  $p = 0.023$ ,  $r = 0.2$ ). The results show that this motivation was considered as 'important' for 82.6% and 'very important' for 75% of international visitors. The degree of satisfaction in relation to the visit was also evaluated. Overall, the respondents were very satisfied, as shown by the high rate of

4.5 (standard deviation = 0.91) on a 5-point scale ranging from 1 = very dissatisfied, 2 = dissatisfied, 3 = neutral, 4 = satisfied, to 5 = satisfied). There were no significant differences between the degree of satisfaction of the visit between Portuguese ( $Md = 5$ ,  $n = 27$ ) and international visitors ( $Md = 5$ ,  $n = 105$ ),  $U = 1302.5$ ,  $z = -.776$ ,  $p = .438$ ).

**Table 4. Visiting Guimarães alone or with family or friends**

	N	SD
Alone	23	16.4
With family	74	52.9
With friends	43	30.7
Total	140	100
Nr. of people (family) in the group: Mean: 3 (Standard Deviation: 1.6)		
Nr. of people (friends) in the group: Mean: 12.9 (Standard Deviation: 17.7)		

**Table 5. Motivation for the visit to Guimarães**

Motivation for the visit	Mean	SD
To have a different experience	4	0.91
To learn/have contact with the historical and cultural heritage	4	0.94
To visit a World Heritage City	4	0.92
To visit historic cities	4	1.00
To learn/experience the region's gastronomy and wines	4	1.10

\*SD: Standard deviation

### 5.3. Visitors' perceptions and experiences about creative tourism

The majority of the respondents had not heard about creative tourism before (82% in total; n = 115). Those who had heard about creative tourism before were asked to explain and/or indicate the context. Only 4 respondents had heard about creative tourism before and they had heard about it in the context of their jobs.

Considering the objectives of the study, all respondents were asked to indicate the main idea they would associate with creative tourism, despite their previous knowledge about it. Only 15 respondents answered the question. The results suggest that respondents have vague ideas about creative tourism, considering what they associate with it and their previous participation in creative experiences. Respondents associated creative tourism with 'new experiences' (n = 3), 'interesting' (n = 5) and 'different' (n = 4), and 5 had already participated in creative tourism experiences before the current visit, namely cooking (n = 1), dancing (n = 1) and theatre (n = 1). Those who had heard about creative tourism before considered that the existence of creative tourism experiences rated its importance in their decision to visit the destination as 3.3 (on a 5-point scale ranging from 1 = no importance, 2 = not very important, 3 = neutral, 4 = important, to 5 = very important).

Respondents were also asked about their intentions to participate in creative tourism experiences in the future. In total, 53% (n = 74) indicated that they would like to participate in creative experiences, and 47% (n = 66) indicated they would not like to participate in creative experiences in the future. When asked to explain the answer, 3 of the respondents who indicated 'no', stated that they had 'no interest' (n = 2) and that they 'do not know what it is' (n = 1). Those who indicated they would like to participate in creative experiences, referred to 'new experiences/new knowledge' (n = 17). A chi-square test for independence (with Yates' continuity correction) indicated no significant differences between nationality and if they would, or would not like to participate in creative tourism activities in the future ( $\chi^2 2.453$ ; d.f = 1; p = .117).

In order to better understand the respondents' perceptions, they were all asked to indicate the degree of importance (on a 5-point scale ranging from 1 = no importance at all, 2 = not very important, 3 = neutral, 4 = important, to 5 = very important) that several aspects (that emerged from the literature) could have, in their motivation to participate in creative tourism activities, in the future. None of the aspects identified emerged as particularly important for respondents to participate in creative tourism experiences. Nevertheless, the aspects with higher

mean were: 'Relax/leisure' (mean=3.5; Sd=0.91), 'Fun' (mean=3.5; Sd=0.87), 'Entertainment' (mean=3.4; Sd=0.97), 'Preservation of local traditions' (mean=3.4; Sd=0.91), 'Learning' (mean=3.4; Sd=0.86), and 'Contact with local traditional activities' (mean=3.3; Sd=0.079). These results might suggest that either respondents are not very interested in participating in different activities with the aspects identified, or that they do not identify with the motives for creative tourism activities at all.

Respondents were also asked to indicate the importance of the availability of creative tourism experiences in their decision to visit a particular city/tourist destination in the future (on a 5-point scale ranging from 1 = no importance, 2 = not very important, 3 = neutral, 4 = important, to 5 = very important). On average, respondents rated it as 3.2 (SD = 1.16). Significant differences with small size effect were found between Portuguese (Md = 4, n = 17) and international visitors (Md = 3, n = 58) with regard to the importance of the availability of creative tourism experiences in their decision to visit a particular city/tourist destination in the future ( $U = 339.000$ ,  $z = -2.026$ ,  $p = 0.043$ ,  $r = 0.2$ ). The frequency results show that the availability of creative tourism experiences is important for 74% of respondents' decision to visit a particular city/tourist destination in the future.

Finally, and in order to provide further insights into the respondents' perceptions, they were asked to indicate their level of interest regarding the following creative tourism activity areas that also emerged from the literature (on a 5-point scale ranging from 1 = not interesting at all, 2 = not very interesting, 3 = neutral, 4 = interesting, to 5 = very interesting). The results show that the respondents did not show much interest in the activities presented, even though one can identify traditional gastronomy (mean = 3.7) and wines (mean = 3.7) as the activities that had more interest shown.

Overall, these findings show visitors' lack of awareness or interest in participating in creative tourism activities, despite the recognition in the literature that visitors are increasingly changing their role and actively participating in experiences while looking for deeper and more meaningful, and engaging experiences (Ohradska-Olson & Stanislav, 2010; Richards, 2011). Also, it is evidenced in this study that the existence of creative activities is not particularly relevant to the respondents' decisions to visit destinations, which is important for service providers and

destinations, particularly at a time when destinations need to stand out (Richards & Marques, 2012), when it is emphasised that creative tourism has more potential than traditional cultural tourism to add value and innovate products (Richards & Wilson, 2006) and that creativity and creative tourism experiences are significant for destinations' competitiveness and capacity to innovate their products (Richards & Wilson, 2006; Tan et al., 2014; Teodorescu et al., 2015).

In addition, this study supports the idea that there is a need for further research on the tourist's perspective (Tan et al. 2013), especially in terms of what tourists mean and what they are looking for when searching for more active, fulfilling, meaningful and engaging experiences.

#### **5.4. Tourism services providers' perceptions**

A total of ten semi-structured interviews were conducted with local tourism services providers. The interviews covered the topics identified as the most relevant to the research, as described in the methodology, and the results obtained are presented and discussed in the following section.

##### **5.4.1. Familiarity with the creative tourism concept**

The results show that only half (n = 5) of the tourism services providers were somehow familiar with the concept of creative tourism. Those that were not familiar with the concept, when asked which ideas they would associate with it, mentioned 'something related to the arts', 'artistic creation' or 'tourism for artists'.

When compared with the results obtained from the demand perspective, it is worth mentioning that the majority of visitors surveyed were also not familiar with the concept of creative tourism (82% of the total, n = 115), but associate it with ideas such as 'new experiences' (n = 3), 'interesting' (n = 5) and 'different' (n = 4).

In conclusion, both perspectives (supply and demand) showed reduced familiarity with the concept of creative tourism, which is not surprising. These results are in line with some of the topics covered in the literature review section, according to which, the concept of creative tourism is far from reaching a wide and universal acceptance, even in academia, as it is considered quite complex to define what creativity

means in different destinations and from different perspectives (Candy & Bilda, 2009; Tan et al., 2013).

In the present study, it is worth mentioning the association of creative tourism with the arts which service providers made, which gains relevance when considering the respondents allusions to the 'cultural and artistic atmosphere' of Guimarães, the emergent creative industries labour market and the increased presence of 'artists' and 'creative people' in the destination. These intangible elements, namely, the 'living cultural and place atmosphere' are frequently considered by several authors (Richards & Wilson, 2006; Maitland, 2007; Richards, 2011) as relevant conditions for the development of creative tourism experiences, as the interaction between creative tourists and local communities and place are crucial to the co-creation of tourism experiences.

#### **5.4.2. Creative tourism as an opportunity for business and destination development and expected benefits**

When asked about the potential benefits of creative tourism to the destination development, all respondents agreed and pointed out advantages such as increased demand ( $n = 8$ ) and touristic receipts ( $n = 3$ ), diversification of tourism supply ( $n = 3$ ), more employment ( $n = 2$ ) and longer stays ( $n = 3$ ).

Looking in particular to the potential benefits of creative tourism to their own businesses, 5 respondents considered creative tourism as an opportunity for their business, and all considered that the development of creative tourism could attract more clients ( $n = 10$ ), more receipts ( $n = 5$ ) and longer stays ( $n = 2$ ).

All the tourism providers surveyed manifested their interest in the future development of creative tourism offer, some of them because they already positioned themselves in the creative tourism market ( $n = 3$ ), but mostly due to the expected benefits, namely, increased tourism demand ( $n = 5$ ), diversified offer ( $n = 1$ ) and longer stays ( $n = 1$ ). Those that specified the domains in which they would prefer to develop their creative tourism offer ( $n = 4$ ) pointed out the opportunity to develop new products/services that are basically related to their current offer, such as: nature-based experiences ( $n = 2$ ), nutrition and local products based experiences ( $n = 1$ ), walking-tours and other tours ( $n = 2$ ),

cooking workshops ( $n = 2$ ) and wine & gastronomy-based experiences ( $n = 2$ ).

The above presented results reinforce some of the ideas covered by the literature on creative tourism concerning its potential contribution towards the diversification of destinations' offer and the development of innovative tourism products (Richards & Wilson, 2006, 2007). In a time of increased competitiveness when all destinations are struggling to attract more tourists, the identification of creative tourism as an opportunity to further develop tourism in Guimarães with the aforementioned perceived benefits can be considered a positive indication about the willingness and awareness of local tourism agents on the subject.

#### **5.4.3. Relevant resources to creative tourism development**

Human resources were considered the most important resource required to develop creative tourism experiences by all respondents, including those that didn't consider creative tourism as an opportunity to develop their own business ( $n = 5$ ). The most important reason pointed out by these latter stakeholders is the inadequacy of creative tourism products in relation to their own business model, although lack of facilities and human resources were also mentioned as potential constraints. Other relevant resources referred to were facilities, specialized knowledge, creativity, demand and economic profitability.

When asked specifically about their own business, 5 of the interviewed agents considered they have the required resources, such as human and material resources, and specialized knowledge. The other 5 service providers that considered not having the needed conditions indicated a lack of important prerequisites such as facilities and human resources.

All respondents considered that Guimarães has the necessary conditions to develop creative tourism. International and national recognition/market visibility was pointed out as one of the reasons why the destination could further develop its creative tourism offer.

Despite considering that Guimarães already has the necessary resources to further develop creative tourism ( $n = 10$ ), some agents referred to the lack of entrepreneurship and private investment as possible constraints ( $n = 2$ ). On the other hand, the diversified tourism offer, cul-

tural heritage, gastronomy, 'artistic atmosphere' of the city, the status as European Capital of Culture and the emergent creative industry labour market were highlighted as examples of favourable conditions for this development.

The role of human resources (associated with specialized knowledge) in the development of creative tourism products assumed significant relevance in the tourism services providers' answers, with some of the agents interviewed referring the importance of 'a highly motivated team', a 'creative team' or a team 'with specialized knowledge to develop creative products'.

The importance of human resources in tourism innovation processes is well covered by the literature, with some authors establishing links between creativity, innovation, good team spirit (Wilenius, 2004 cit. in Lindroth et al., 2007) and co-operative attitudes in organizations as critical to destinations development (Håkansson & Snehota, 1995 cit. in Lindroth et al., 2007). According to Amabile (1998, cit. in Zontek, 2016) "the creativity which exists in every organization is a function of three elements: expertise, creative thinking and motivation".

Although interrelated and all pillars of creative tourism development, the resources which were pointed out might need to be considered from a different perspective, a more integrated approach that includes the design model/process. That is, it should be considered if the most important resource is not, in fact, a shift from the traditional business/development model to a more creative and innovative one.

According to DASTA (2018), whereas "In traditional cultural tourism development strategies, the development process begins with an inventory of cultural resources (...) Creative tourism development begins from an inventory of local skills from all walks of life, something which requires a much more imaginative approach".

As previously mentioned, Guimarães has been traditionally marketed and perceived as a cultural tourism destination, so it is not surprising that even the service providers that show some interest in developing a creative tourism offer are still aligned with a more traditional development model, and therefore, more concentrated on traditional resources and less aware of this needed shift of thought.

This leads to the issue of management and governance, which was also covered in the

interviews, with the results being presented in the next section.

#### **5.4.4. Creative tourism management and governance**

All respondents agreed on the importance of having a 'creative tourism management organization' in order to deal with and manage common problems ( $n = 1$ ), to facilitate networking and partnerships ( $n = 2$ ) or even to help in the organization and commercialization of creative tourism experiences ( $n = 2$ ). The required financial resources are considered as the most important constraint to the creation of such an entity ( $n = 1$ ). As to the nature of the association, some of the stakeholders consider a private association the best government model ( $n = 6$ ) and some of them consider that the local government should assume such competences.

Networking between companies, associations and public organizations is considered by all respondents as a positive condition for the improvement of the creative tourism market, namely, supporting communication and promotion ( $n = 2$ ) and distribution ( $n = 2$ ), insofar as all involved in such networking would be motivated and that this partnership could be widely spread.

According to Richards & Marques (2012, pp. 8-9), "The networks are important in the sense that they join together (glocal) partners with different interests, in this case from the tourism field, the cultural and creative industries and government. For the time being, creative tourism policies seem to be largely reactive, rather than proactive". The authors further emphasize that "some of the most developed examples of creative tourism activities are provided by creative networks aimed at linking tourists and locals" (Richards & Marques (2012, p. 3), with Creative Tourism New Zealand and Creative Tourism Barcelona being stated as two of the best examples (Richards, 2010).

#### **5.4.5. Perceived changes in tourism demand and creative tourism demand**

As relates to perceived changes in tourism demand in the last three years, opinions were divided, with half of the respondents pointing out an increase in demand for outdoor and nature-based experiences ( $n = 4$ ) and gastronomic and wine related experiences ( $n = 2$ ) as well as a

new, better informed tourist profile. On the other hand, the five respondents that didn't acknowledge significant changes in tourism demand referred to the constant preference for traditional gastronomy ( $n = 2$ ). Similarly, only 5 tourism services providers considered the increase in creative tourism demand to be related to their own businesses and clients.

On this particular topic, in the absence of significant perceived changes in creative tourism demand, it is worth mentioning the specific case of gastronomy and wine-related experiences, referred to both from the perspective of the respondents that acknowledged some demand changes and from those that didn't. In addition, through the interviews some of the agents pointed out gastronomy and crafts as good examples of local heritage which can form the basis for a further level of development of creative tourism in Guimarães.

Although this study found that both the interviewed visitors and service providers of Guimarães, mainly a cultural tourism destination, have limited knowledge of creative tourism, previous studies (e.g. OECD, 2014) have often indicated the importance of creative tourism; therefore, it is still expedient to consider that creative tourism experiences can contribute to tourists' overall fulfilment, as well as increasing the destination's attractiveness.

## 6. CONCLUSIONS

Throughout the theoretical background, it was suggested that culture, creativity, and innovation are considered points which are focal to the satisfaction of demand needs and to the development of enriching and engaging experiences, capable of simultaneously enhancing destinations' attractiveness.

The present research aimed to offer insights into visitors' and service providers' perceptions about creative tourism. Although there is a growing academic focus on this type of tourism, results show that there is a low level of awareness in the marketplace concerning this phenomenon, particularly with regard to the consumers' viewpoint, since the majority of the respondents had not heard about creative tourism and had no clear ideas associated with the concept. In this sense it is not surprising that the availability of creative tourism experiences was not a key motivation to visit the city (present and future visit). Motivations associated with visiting historical and cultural heritage were in

effect rated as the main reasons for visiting the destination, while 'to have a different experience' was rated as the second main motivation. This search for new experiences reinforces the idea that visitors are increasingly looking for new experiences, which is indicative that the novelty element is important for demand and that visitors are willing to participate in creative tourism experiences. Creative tourism is intended to attract and retain tourists, to increase overall satisfaction with the destination and also to foster repeat visits.

Traditional gastronomy and wine related activities seem to emerge as some of the most relevant experiences that can also be linked to the concept of creative tourism. Both visitors and tourism service providers pointed out these type of experiences, with visitors showing their interest in participating in gastronomy and wine-related experiences, also acknowledged by the local agents as one of the most required activities at the destination.

Even though half of the service providers interviewed were also not familiar with the concept of creative tourism as a type of tourism, they associated it with artistic and cultural creation and the of the city itself. The interviewees recognize the potential to benefit from creative tourism, showing interest in developing these initiatives and experiences in the future. The existence of a qualified workforce, networks and partnerships were considered central to the successful implementation of these experiences. The increase in demand and a consequent increase in tourism receipts were some of the potential benefits that can emerge from a further development of creative tourism in Guimarães.

Although in general, respondents agree that the city has the necessary resources to implement creative tourism, and tourism could benefit from its development, taking into account the results of this research, it can be argued that the core pillars of creativity are not being successfully applied in the region.

It is in fact not surprising that both visitors and service providers do not associate Guimarães with creative tourism since the city's promotion initiatives focus mainly on its cultural offer.

Considering that the traditional and static format of Guimarães tourism' offer can, in the long-term, compromise its competitiveness, and bearing in mind the awareness towards creative tourism benefits shown by tourism providers, it can be considered that this study highlights an

opportunity for a deeper reflection on destination positioning in this matter, both by destination managers and local tourism services providers.

If creative tourism is considered a strategic option for the destination, then there is the need to improve and design innovative experiences, which constitute the core of the creative development, increasing their availability and quality. Tourism agents should act as facilitators for this purpose. Also, there is a clear need for the destination to develop communication strategies regarding creative tourism experiences.

From a practical perspective, this study has some implications for practitioners and policy makers to consider. The study has shown that there is an opportunity to stimulate the development of creative tourism experiences, specifically focusing on wine and gastronomy. This implication results not only in the willingness of visitors to experiment with something different and new, but also in the disposition of service providers to develop that kind of offer. This is also shown by the analysis of the already existing offer that is being promoted on the Guimarães tourism website as creative tourism experiences.

In addition, it can be said that Guimarães might be in a privileged position to initiate the

aforementioned transition from a cultural tourism-based destination towards a creative tourism destination, by exploring its intangible elements.

Some limitations of this study must be addressed. First, the qualitative analysis may be limited due to the small number of responses and the adoption of matrix-based content analysis that aimed to obtain information to answer specific research questions. Therefore, in-depth studies are needed in the future to obtain a comprehensive understanding of the perceptions of creative tourism suppliers. Second, the fairly reduced number of questionnaires is also a concern, as it is difficult to obtain and examine a wide-ranging perspective of the demand. Also, there is some concern regarding this type of survey, namely self-selection biases and practical difficulties of surveying people. Despite these limitations, and although results cannot be generalised, this exploratory study is still able to provide useful and noteworthy insights that also result from the answer to the research questions. However, more thorough survey procedures should be implemented in future research. Also, other perspectives would need to be taken into consideration to obtain a more comprehensive view of creative tourism, in particular the views of local of community and local government.

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# **Creative Tourism and Urban Sustainability: The Cases of Lisbon and Oporto**

## **Turismo Criativo e Sustentabilidade Urbana: Os Casos de Lisboa e Porto**

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### **Abstract/ Resumo**

The paper contributes to the emergent debate on cultural and creative tourism and sustainable development interconnections base on two cases studies: Lisbon and Porto, discussing a set or composite of indicators that contribute to assess cultural/creative tourism dynamic and policy, such as ‘Cultural and Creative Cities Monitor’ and ‘Creative Cities Index’. The study underlines the growing importance of cultural and creative tourism in the two Portuguese cities, based for instance in the existence of UNESCO World Heritage Sites, initiatives such as European Capital of Culture, Expo and Euro, international thematic festivals, growing dynamic of Cultural and Creative industries, among many other international, national, regional and local initiatives. Comparing Lisbon and Oporto, the capital reveals a better performance in “cultural vibrancy”, “creative economy”, “enabling environment”.

**Keywords:** creative tourism; cultural tourism; sustainability; Lisbon; Oporto; creative cities

**JEL codes:** Z1; Z32; Z38

O artigo contribui para o debate emergente sobre as interconexões entre o turismo cultural e criativo e o desenvolvimento sustentável, com base em dois estudos de casos: Lisboa e do Porto, discutindo-se um conjunto de indicadores, nomeadamente o Cultural and Creative Cities Monitor (CCCM/JRC) e Creative Cities Index (Charles Landry). Sublinha-se a crescente importância do turismo cultural/criativo nas duas cidades portuguesas assente na existência de Património Mundial (UNESCO) e em iniciativas europeias, tais como Capital Europeia da Cultura, Expo e Euro, nacionais, regionais e locais patentes numa maior dinâmica do tecido empresarial cultural e criativo. A comparação entre Lisboa e Porto evidencia a cidade capital com melhor performance, em termos de “vibração cultural”, “economia criativa” e “ambiente”.

**Palavras-chave:** turismo criativo; turismo cultural; sustentabilidade; Lisboa; Porto; Cidades criativas

**Códigos JEL:** Z1; Z32; Z38

## 1. INTRODUCTION

Cities' cultural and creative assets are often highlighted to promote tourism development. In this context, this article discusses the importance of culture in cities, as a driver of tourism development, and how to measure it through key indicators.

As UNESCO (2016b) emphasizes, the Cultural and Creative Industries (CCIs) and related activities make an important contribution to economic growth, in particular because of their weight in GDP, cultural employment, and household spending on culture. In addition, the importance of CCIs for development is recognized by identifying their direct and indirect effects on competitiveness, more and better jobs, sustainable development, innovation, cohesion, and local development. For example, at European level, a study by the European Commission (EC, 2011) showed that the regions with the highest levels of prosperity were those where CCIs had a greater weight in the productive structure. According to UNCTAD (2017a), in 2015 the trade in creative products amounted to 510 billion dollars.

Culture and creativity have an important role in the sustainable development of tourism in cities. The European Commission's document titled *European Tourism Indicators System for Sustainable Destination Management* underlines that tourist destinations "are increasingly being called upon to tackle social, cultural, economic, and environmental challenges. To help them measure their performance in relation to sustainability, which is essential, the European Commission has developed a 'European Tourism Indicators System' (ETIS)." (EC, 2018).

In this context, the present paper aims at investigating about the growing importance of creative tourism in the two major cities of Portugal: Lisbon and Oporto. Accordingly, firstly it discusses theoretically on one hand the challenges of urban cultural and creative tourism as well as the interconnections between culture and sustainability development models. On the other hand it also highlights recent research in the monitorization of cultural and creative tourism sustainable development through a set of indicators.

Secondly, the paper considers the case study approach associated with sustainable cultural and creative tourism in Lisbon and Oporto. Thirdly, it presents a discussion and assessment about cultural/creative tourism dynamic and

policy in the two Portuguese cities based in a set of cities culture/creativity indices, such as Cultural and Creative Cities Monitor (CCCM/JRC), Creative Cities Index (Charles Landry).

Finally, there's the results comparative discussion and main conclusions.

## 2. SUSTAINABILITY AND URBAN CULTURAL AND CREATIVE TOURISM CHALLENGES

### 2.1 Culture and sustainability development models: interconnections

Culture is recognised as a key resource for sustainable urban development (UNESCO, 2016b). As the UNESCO Global Report on Culture for Sustainable Urban Development points out, "the valuing of local cultures, old and new, and the promotion of cultural expressions, the arts and heritage [are] pillars of sustainable social and economic development" (UNESCO, 2016b: 17).

With this in mind, it is clear that "our understanding of culture is no longer limited to appreciating 'art for art's sake' or for its entertainment value – rather, culture is now recognised as being a competitive and resilient economic sector in its own right as well as having broader impacts: for example, as an attractor of creative talent and a catalyst of economic, technological and social innovation and change" (JRC, 2017: 32).

As a complex and dynamic concept, culture is difficult to value in the context of culture new meanings and values. In contemporary societies, culture is not only 'high culture', but also 'popular culture' and 'everyday culture' (Menger, 2013). At the same time, the distinction between them ['high culture' (elite) and 'low culture' (mass or 'pop' culture)] are "fuz-zier and fuzzier" (Larsen, 2012). Simultaneously, culture encompasses not only tangible heritage, but cultural landscapes and intangible heritage.

Due to its new nature, the value of culture is associated with use and non-use value (Menon Economics, 2017), among many others, such as cognitive, symbolic, educational, semiologic, artistic, and economic significance (Navrud & Read, 2002; O'Brien, 2015).

Culture is also associated with the "triangle of value", namely "intrinsic", "institutional"

and “instrumental” values (Holden, 2006: 15). The fact induces culture to play new roles, where economy emerges “highly interdependent” with social and environmental spheres (UNESCO, 2003: 2).

Culture, in the framework of Cultural and Creative Sector (CCS), is considered as a set of “activities undertaken by a group of people, and the product of these activities, drawing upon enlightenment and education of the mind” (Throsby, 2010:10). The concept of CCIs involves “creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning”. CCIs are also connected with the emergence of a ‘creative economy’ that following Rifkin (2000) leads us to consider the interconnections between “creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols”. Moreover, the CCIs comprise many different sectors, including cultural heritage, publishing, advertising, events coordination, architecture, design, fashion, film, gaming, gastronomy, music, performing and visual arts, software and interactive games, television and radio, and new forms of media (OECD, 2014).

CCIs have an important role in the urban life qualification and in the protection of urban identities, once culture is recognised as “key to what makes cities attractive, creative and sustainable” (UNESCO, 2016: 17) in the urbanization process. As Musterd and Ostendorf (2004) point out cities “feel that they have to adapt to arenas in which knowledge and creativity can develop”. Culture in urban spaces is consequently seen “not just as a condition to attract the creative knowledge workers, but also as a major economic sector, intricately interwoven with other sectors of the economy” (Musterd and Ostendorf, 2004).

Cities are growing in importance. In 2050, a document titled “Realizing the Future We Want for All” (UN, 2012) forecasts that “70% of world population will live in cities” and thus, highlights the need of urban planning and management. Cities as “the new states” (Global Influence, 2017) have also a high potential for tourism, and namely for cultural and creative tourism. According to UNWTO (2014) “cities attract a growing number of visitors every year, generating a positive impact on the local economy by creating jobs, stimulating foreign exchange and promoting investment in infrastructure that benefits residents and visitors alike”.

Additionally, as JRC (2017: 32) underlines the “potential of the so-called ‘cultural and creative sectors’ (CCS) is best realised and demonstrated at city level”. The reasons are mainly three: - 1) in recent decades cities have acquired a greater role in socio-economic development due to the high concentration of people and economic activity; 2) local autonomy has increased over time to enable cities better to address specific opportunities and challenges; 3) geographical clustering tend to generates positive externalities in the areas where they are located, ranging from improved image and reputation and increased numbers of tourists to greater social pride and revitalised local economies.

“The role of public policies is crucial in maximising the positive effects of culture and creativity and avoiding potential traps” (JRC, 2017: 32). Consequently, urban investment in culture and creativity is at the centre of urban development strategies to support policy objectives ranging from urban regeneration, economic diversification and rejuvenation to job creation and social innovation, economic health, competitiveness, and cohesion. Furthermore, it is important to note that culture “fosters a sense of belonging and cohesion among citizens; improves quality of life and the attractiveness of cities and regions for citizens, tourists, businesses and investors; and ultimately promotes peace, inter-cultural dialogue and socio-economic development within and beyond national borders” (JRC, 2017: 31).

Due to its broad definition and understanding “culture” can be regarded as a fundamental issue, even a precondition to be met on the path towards Sustainable Development (SD) that is necessary to get to grips with in our various European societies (Cost, 2018). Cultural sustainability is related to 10 major themes: 1) culture of sustainability; 2) globalisation; 3) heritage conservation; 4) sense of place; 5) indigenous knowledge and traditional practices; 6) community cultural development; 7) arts, education, and youth; 8) sustainable design; 9) planning and 10) cultural policy and local government (Blankenship, 2005: 7).

Sustainable development models tend to emphasize culture and its role in promoting ‘interconnectedness’ (Throsby, 2008: 228) between the different dimensions of sustainability. Among several models that put in evidence the cultural dimension, Stylianou-Lambert et al. (2015) theoretical framework stands out. The authors highlight three major models in which

culture can play different roles: culture in sustainable development, culture for sustainable development, and culture as sustainable development. The model “Culture in sustainable development” considers culture as a new self-standing fourth pillar of sustainability, alongside the economic, environmental, and social pillars. The model “Culture for sustainable development” presents culture in interconnection with the other pillars of sustainability. Regarding the last model, “Culture as sustainable development”, culture is the foundation for achieving sustainable development, in a dynamic process.

## 2.2 Cultural and creative tourism in the context of urban sustainable development

As of the 1960s, a set of policy documents have contributed to strengthen the role of culture and creativity in sustainable development.

In the last two decades alone, landmark documents have been put forward, namely UNESCO’s Universal Declaration on Cultural Diversity (2001); UNESCO’s Intangible Heritage Convention (2003); The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005); UNESCO’s The Power of Culture for Development (2010); The UN’s Creative Economy Report (2013); UNESCO’s first Global Report monitoring the aforementioned 2005 convention (2015); and, The second Global Report on the 2005 convention (2018).

This latter report considers culture as a ‘driver’ and ‘enabler’ of development (UNESCO, 2017). The power of culture to promote development is associated with improved sustainability at the local level.

The megatrends towards adding culture as the fourth dimension of sustainability – initiated in 2001 – led to the 2030 Agenda. Its action plan ‘for people, planet and prosperity’ is based on 17 sustainable development goals (SDGs) with a total of 169 targets (UNESCO, 2015). UNESCO’s culture programme seeks to strengthen the direct implementation of sustainable measures in the following ways: first, protecting and promoting the world’s cultural and natural heritage to make cities inclusive, safe, resilient, and sustainable (i.e. SDG 11); second, combatting the illicit trafficking of cultural objects; third, safeguarding and campaigning for cultural and natural heritage; and, fourth,

supporting CCIs, while enhancing fundamental freedoms and participatory systems of governance of culture (i.e. SDG 16).

Sustainable cultural development in urban places leads us to consider the Habitat process. In the United Nations Conference on Housing and Sustainable Urban Development – Habitat III’s (Quito, 2016), New Urban Agenda in its 10th point “acknowledges that culture and cultural diversity are sources of enrichment for humankind and provide an important contribution to the sustainable development of cities, human settlements and citizens, empowering them to play an active and unique role in development initiatives”. Furthermore, it “recognizes that culture should be taken into account in the promotion and implementation of new sustainable consumption and production patterns that contribute to the responsible use of resources and address the adverse impact of climate change” (UN, 2017: 4).

In its topic “Sustainable and inclusive urban prosperity and opportunities for all”, we highlight the commitment to “developing vibrant, sustainable and inclusive urban economies, building on endogenous potential, competitive advantages, cultural heritage and local resources, as well as resource-efficient and resilient infrastructure, promoting sustainable and inclusive industrial development and sustainable consumption and production patterns and fostering an enabling environment for businesses and innovation, as well as livelihoods” (UN, 2017: 14).

The Muscat Declaration on Tourism and Culture: Fostering Sustainable Development (UNWTO & UNESCO, 2017) also discusses ways to build and strengthen the partnerships between tourism and culture within the framework of the 2030 Agenda for Sustainable Development. It discusses the synergies and strategies for a sustainable development of cultural tourism that generates resources for the conservation of cultural heritage while creating socioeconomic benefits for local communities. Among others, the declaration reaffirms the signatories’ commitment to:

- Encouraging a creative and innovative approach for sustainable urban development through cultural tourism;
- Exploring the inter-linkages between culture and nature in sustainable tourism through development.

Sustainably managed, tourism can contribute to the valuing and safeguarding of the



tangible and intangible heritage it relies on, while encouraging the development of arts, crafts, and other creative activities to create meaningful (Korez-Vide, 2013), authentic, and memorable (Pine & Gilmore, 1999) experiences.

Cultural and creative tourism experience (Pine & Gilmore, 1999) leads us to consider that cultural tourism is changing into 'creative tourism' (Richards & Wilson, 2006) connected with a "new generation of tourism products" (UNESCO, 2006). This type of tourism enables a deeper and synergetic interconnection between visitors, service providers, and local communities, enhancing tourists' participation in the destinations' creative life. This participation in the construction of the tourist experience in a co-creation process could result in value-added products that strengthen tourists' sense of places (Richards, 2011). A creative tourism typology of experiences would include, among others, creative shows and events, places fostering creativity, cultural neighbourhoods and/or industries, creative clusters, creative economy, and cultural clusters.

Because creativity is a process, creative tourism can potentially add value to destinations' offers more easily because of its scarcity. This process evokes creative means of using existing resources, ways to strengthen identity and distinctiveness, forms of self-expression and/or discovery, resources for creating an atmosphere for places, and ways to recreate and revive localities (Richards, 2011). While cultural consumption is dependent on the concentrations of cultural resources, performances and artwork can currently be produced virtually anywhere without requiring much infrastructure. Moreover, creativity involves not only value creation (i.e. economic wealth) but also the creation of cultural values (Richards & Wilson, 2006).

Cultural and creative tourism development in cities within a sustainability framework, leads us to establish synergies between tourism sustainability and competitiveness. Regarding tourism competitiveness, the travel and tourism competitiveness index (WEF, 2017: XIV) presents 4 sub-indices and 14 pillars. Namely, Enabling Environment (Pillars: Business Environ-

ment Safety and Security; Health and Hygiene; Human Resources and Labour Market; ICT Readiness); T&T Policy and Enabling Conditions (Pillars: Prioritization of Travel & Tourism International Openness; Price competitiveness; Environmental Sustainability); Infrastructure (Pillars: Air Transport; Infrastructure Ground and Port Infrastructure; Tourist Service Infrastructure); Natural and Cultural Resources (Pillars: Natural Resources; Cultural Resources and Business Travel).

### 2.3 Monitoring Cultural and creative tourism sustainable development

The sustainable development of cultural and creative tourism could play an important role in cities, as previously mentioned. Thus, it is important to measure the impacts of investments, initiatives, or actions that can deliver cultural, social, and economic benefits to cities. In this context, tools to promote mutual exchange and learning between cities to boost culture-led development, are crucial, namely, in the following main domains: 1) cities and culture/creativity, and 2) tourism sustainability. The purpose, as the JRC (2017: 31) points out is to support policy makers in identifying strengths, assessing the impact of policy action, and learning from peers; Illuminating and communicating the importance of culture and creativity for improving socio-economic perspectives and resilience; Inspiring new research questions and approaches to studying the role of culture and creativity in cities.

As far as cities are concerned, JLL Cities Research Center (2017) identifies the existence of more than 300 indices associated with urban spaces. However, only 2.9% of these consider "Culture and diversity" topics (JLL, 2017: 10). Cultural and Creative Cities Monitor (CCCM)<sup>1</sup>, Creative Cities Index (developed by Charles Landry and Jonathan Hyams), Sustainable Cities Index (Arcadis), Redefining Global Cities (Brookings JPMorgan Chase)<sup>2</sup>, Global Cities Talent/Competitiveness Index (GCTCI), The Global Talent Competitiveness Index<sup>3</sup>, Globalization & Cities Index GaWC (Loughborough University)<sup>4</sup>, The 2025 City Competitiveness

<sup>1</sup> The Joint Research Centre (JRC) of the European Commission has therefore developed the 'Cultural and Creative Cities Monitor', a tool to help assess and analyse the cultural and creative condition of cities across Europe. The tool considers 168 'Cultural and Creative Cities' of varying population sizes, employment profiles, etc.

<sup>2</sup> In [www.brookings.edu/research/redefining-global-cities/](http://www.brookings.edu/research/redefining-global-cities/)

<sup>3</sup> In <https://gtcistudy.com/wp-content/uploads/2018/01/GTCI-2018-web.r1-1.pdf>

<sup>4</sup> In <http://www.lboro.ac.uk/gawc/index.html>

Index (The Economist Intelligence Unit Limited)<sup>5</sup>, are some of the city indices. In this paper, we distinguish the first two, once they highlight the comparison between Lisbon and Oporto cities.

The Cultural and Creative Cities Monitor is inspired by the Urban Agenda for the EU, and by the UN Sustainable Development Goals (SDG), which call for an urban development model that is economically, socially, ecologically, and culturally sustainable and inclusive. It considers as Cultural and Creative Cities those which host or support international initiatives aimed at promoting arts, culture, and creativity coming from artists, creative professionals and the related 'cultural and creative sectors' (CCS) (Ibidem: 21).

The Cultural and Creative Cities Monitor and its online tool allow users to:

Assess how cultural and creative a city is in relation to others; Benchmark cities within countries and across Europe; Learn what peers are good at and look for opportunities for fruitful exchanges; Use findings on the relation between culture and creativity on one hand and growth and resilience on the other for advocacy purposes; Create a new ranking by creating new entries, adding or changing data for existing entries or adapting weights; Simulate the impact of policies (e.g. increased visitor numbers) on a city's performance in the rankings. (JRC, 2017: 20).

If accompanied by appropriate policy actions, the Cultural and Creative Cities (C3) of tomorrow will have the capacity to launch new waves of local development that:

- Aligns the cities' economies with their historical and cultural identities (authentic development);
- Empowers culturally diverse people to be the key agents of innovation, entrepreneurship, and job creation (people-centred development); and,
- Promotes social interaction and inclusion by fostering the collaborative culture typical of the cultural and creative sectors and by developing accessible cultural infrastructure and public spaces that help connect diverse people, including migrants (inclusive development) (JRC, 2017: 43).

C3 considers 3 sub-indices, 9 dimensions, and 29 indicators (Table 1).

The Creative City Index considers "a method for assessing cities holistically. This helps assess their creative abilities and potential, a precondition for downstream innovations and economic and cultural vigour" (Charles Landry, 2018). It is based on ten cross-cutting domains - headings or groups of indicators for creativity. As Charles Landry (2018) point out in each domain there are key traits or questions indicating creativity, such as: Political & public framework; Distinctiveness, diversity, vitality & expression; Openness, trust, accessibility & participation; Entrepreneurship, exploration & innovation; Strategic leadership, agility & vision; Talent development & the learning landscape; Communication, connectivity & networking; The place & place-making; Liveability & well-being; Professionalism & effectiveness." (Charles Landry, 2018).

According to this index, "creativity is not the preserve of any single sector. It is important to be wide ranging. The sectors assessed include the education and training system at all levels; commerce, industry and business from large to small; the public administration and public bodies and their facilities; professionals in the design communities; health and social services experts; movement and mobility specialists; the community and voluntary sector: local societies, social action groups; the culture, arts and gastronomy fields as well leisure, sports, the hospitality industry and tourism institutions and the media and communications industries." (Charles Landry, 2018).

Regarding the domain of "tourism and sustainability", we highlight the European Tourism Indicators System for sustainable destination management (ETIS). It is "a management tool, supporting destinations who want to take a sustainable approach to destination management a monitoring system, easy to use for collecting data and detailed information and to let destinations monitor their performance from one year to another an information tool (not a certification scheme), useful for policy makers, tourism enterprises and other stakeholders (EC, 2018). The indicators encourage tourist destinations to adopt a "more intelligent approach to tourism planning" (EC, 2018).

<sup>5</sup> In <http://www.citigroup.com/citi/citiforcities/pdfs/hotspots2025.pdf>

**Table 1: The Cultural and Creative Cities Monitor's conceptual framework, weighting scheme and indicators**

Subindex	Dimensions	Indicators
Cultural Vibrancy (40%)	Cultural Venues & Facilities (50%)	Sights & landmarks
		Museums
		Cinema seats
		Theatres
		Concerts & shows
	Cultural Participation & Attractiveness (50%)	Tourist overnight stays
		Museum visitors
		Cinema attendance
Creative Economy (40%)	Creative & Knowledge-based Jobs (40%)	Satisfaction with cultural facilities
		Jobs in arts, culture & entertainment
		Jobs in media & communication
	Intellectual Property & Innovation (20%)	Jobs in other creative sectors
		Community design applications
	New Jobs in Creative Sectors (40%)	ICT patent applications
		Jobs in new arts, culture & entertainment enterprises
		Jobs in new media & communication enterprises
Enabling Environment (20%)	Human Capital & Education (40%)	Jobs in new enterprises in other creative sectors
		Graduates in arts & humanities
		Graduates in ICT
	Openness, Tolerance & Trust (40%)	Average appearances in university rankings
		Foreign graduates
		Foreign-born population
		Tolerance of foreigners
		Integration of foreigners
	Local & International Connections (15%)	People trust
		Passenger flights
		Potential road accessibility
	Quality of Governance (5%)	Direct trains to other cities
		Quality of governance

Source: JRC (2017: 52)

**Table 2. ETIS indicators**

Economic value indicators	Social and cultural impact indicators	Environmental impact indicators
Tourist nights	Visitors per resident	Modes of transport
Daily spending	Beds per resident	Climate change mitigation
Length of stay	•Employment by gender	Waste recycling
Occupancy rates	Accessibility	Sewage treatment
Employment	Cultural heritage Protection	Water consumption
Use of local product	Social and cultural impact indicators	

Source: Adapted from EC (2018)

ETIS benefits to tourism destinations are highlighted, such as: improved information for decision-making; effective risk management; prioritisation of action projects; performance benchmarking; improved community buy-in and support for tourism stakeholders; enhanced visitor experience; increased bottom-line/cost savings; increased value per visitor (EC, 2018: 11).

### 3. METHODOLOGY

Cultural and creative tourism is a growing motivational segment in urban places. From this angle, the present paper investigates the relevance of this type of tourism in the two major cities of Portugal: Lisbon and Oporto.

Simultaneously, we adopt a comparative perspective regarding the last data available (year of 2018).

The assumption is that culture and creativity could be measured through a composite of indicators. In accordance, the methodological framework of this paper is based on three main strands.

Firstly, we present a theoretical discussion regarding creative tourism and sustainable development interconnections.

Secondly, we consider the case study approach associated with sustainable cultural and creative tourism in two Portuguese cities.

Thirdly, regarding the two cities, we discuss the set or composite of indicators that contribute to assess cultural/creative tourism dynamic and

policy. We consider two main domains of indicators: 1) cities and culture/creativity, and 2) tourism and sustainability. The assumption is that the existence of indices/indicators can foster a qualitative and quantitative understanding of the role of culture and tourism in sustainable development (Citiscope, 2015), justified by the growing need for systematic and comparable indicators to analyse cities' data in order to establish comparisons.

This paper focus on the first domain of indicators put in evidence a set of cities' culture/creativity indices, such as Cultural and Creative Cities Monitor (CCCM/JRC), Creative Cities Index (Charles Landry). The emphasis is mainly on the former. There is also the consideration of Lisbon and Oporto in the following fields: Tourism satisfaction surveys; Tourism main attractions visited.

Regarding the second domain of indicators – tourism and sustainability, there is a theoretical reference to ETIS system of indicators.

Is important to point out that the case study is based mainly on the CCCM/JRC. ETIS approach is intended to be an analytical complement and as an important framework for future research.

#### **4. CASE STUDY: LISBON AND OPORTO CHALLENGES IN CREATIVE TOURISM**

Portugal is integrated in the most important tourism region of the world – Europe. The country ranks 14th and 27th respectively in Europe and world in terms of arrivals (UNWTO, 2016). It occupies the 11th and the 24th positions respectively in Europe and world receipts ranking (UNWTO, 2016). Among 136 countries, Portugal ranks 14th in travel and tourism competitiveness (WEF, 2017).

The importance of tourism is high once the economy of travel and tourism represents 17.3% of GDP and 20.4% of total Employment (WTTC, 2017).

Lisbon and North are the Portuguese regions (NUT II), in 2017, where the two biggest cities are located: Lisbon (capital) and Oporto. In terms of overnight stays and guests, Lisbon region presents respectively 14,283,582 and 6,176,156 and the North 7,402,145 and 4,100,902. The growth rate in 2017/16 (%) is above the country average (Portugal: 9,8%) in Lisbon (10.2%) and under average in North (7.8%) (IMPACTUR, 2018).

The 'Global Destination Cities Index – 2016' (Mastercard, 2016) shows that Lisbon occupies (among 132 cities) the 37th place in terms of 'international overnight visitors' (3,63 millions), of which more than 70% are foreign visitors.

The European cities hotel forecast 2018 & 2019 (Pwc, 2018: 2) "analyses past trading trends and provides econometric forecasts for 12 cities, all national or regional capitals of finance, commerce, culture or tourism". The forecast underlines that in 2018 Oporto "on top of four years of consecutive double-digit growth" achieves the highest potential growth with over 10% RevPAR (revenue per available room) followed by Amsterdam, Lisbon, and Prague, with around 7% RevPAR. In 2019, Lisbon occupies the top position with 6.5% RevPAR growth expected, followed by Paris with 6.4% and Oporto with 5% (Pwc, 2018).

Lisbon is the fifth fastest-growing European city in terms of international tourists. "Between 2009 and 2016, the number of international visitors staying in Lisbon grew by 7.4% per cent, placing the Portuguese capital in the top 5 of Europe's fastest growing cities after Hamburg, Berlin, Istanbul, and Copenhagen." (Mastercard, 2016).

Lisbon and Oporto comparison leads us to consider the importance given to international and European contexts and the different territorial scales interconnection.

In terms of the two cities comparison, table 3 shows the reference to UNESCO World Heritage Sites in each mentioned city, as well as the reference to a significant number of international events. Lisbon associated World Heritage Monuments and Fado. (Henriques, 2016). The award of World Cultural Heritage by UNESCO, in 1996, to Oporto's historic centre contributed to the appreciation of cultural destination of Oporto (Moreira and Cordeiro, 2016).

Simultaneously, relevant European initiatives are also emphasized, such as European Capital of Culture, Expo '98, and Euro 2004. The historic quarters and its rehabilitation process is also highlighted, as well as important cultural and creative events (Lisbon Architecture Triennale, the Lisbon Fashion Week and the Lisbon & Estoril Film Festival, European Creative Hubs Forum; Festivals, Festivals for Europe - labelled festivals). Regarding Oporto events, it could be highlighted São João Festival, NOS Primavera Sound, Porto's New Year's Eve, several international congresses (Pwc, 2018:42), among others.

**Table 3. Lisbon and Oporto characteristics following European Commission (EU - Science Hub Home, 2018)**

Lisbon	Oporto
<p>Population group 2: 500,000-1,000,000</p> <p>GDP group 3: €20,000-25,000</p> <p>Employment group 3: 68%-73%</p> <p>Group XL: 500,000-1,000,000</p>	<p>Population group 4: 100,000-250,000</p> <p>GDP group 5: &lt;€15,000</p> <p>Employment group 5: &lt;63%</p> <p>Group S-M: &lt;250,000  </p>
<p><b>Lisbon</b> - the capital and largest city of Portugal - is well known as a diverse and multicultural city in the south of Europe.</p> <p><b>Lisbon's</b> rich cultural heritage includes two UNESCO World Heritage Sites, namely the Belém Tower and the Jerónimos Monastery as beautiful examples of the Manueline architectural style.</p> <p><b>Since</b> 1994, when it was a European Capital of Culture, various international events (such as Expo '98 and Euro 2004) have taken place in the city, boosting the local cultural infrastructure and activities.</p> <p><b>Culture</b> is seen as a tool for social cohesion thanks to the positive experience of the Urban Art Gallery (GAU) (since 2008, Bairro Alto).</p> <p><b>In</b> recent years, the local authorities have taken new action to strengthen the economic potential of arts, culture and creativity. Co-working spaces, fab labs and start-up incubators are now available in the rehabilitated urban areas.</p> <p><b>In</b> addition to long-lived international events such as the Lisbon Architecture Triennale, the Lisbon Fashion Week and the Lisbon &amp; Estoril Film Festival, the city has started to host new creativity-related events, such as the European Creative Hubs Forum in 2015, connecting over 200 creative hubs across Europe.</p>	<p><b>Porto</b> is the second-largest city in Portugal after Lisbon and one of the major urban areas of the Iberian Peninsula.</p> <p><b>Porto</b> is one of the oldest European city centres, and its historical centre was proclaimed a UNESCO World Heritage Site in 1996.</p> <p><b>Porto</b> hosts numerous Europe for Festivals, Festivals for Europe -labelled festivals, including three film festivals, namely...</p> <p><b>Porto</b> is a city covered in tiles, and in order to preserve this particularity, the Bank of Materials has been open to the public since 2010 and has welcomed more than 21,000 visitors since.</p> <p><b>Porto</b> was a European Capital of Culture in 2001. 'Porto 2001' was a year-long programme of arts, cultural events and urban regeneration activities and led to big investment in the cultural infrastructure, such as the major concert hall space Casa da Música</p>

Source: Adapted from JRC (2018).

Additionally, the relevance of cultural and creative industries is also referred (co-working spaces, fab labs, and start-up incubators) (see Table 3). Lisbon and Oporto have received a significant number of awards. For instance the Portuguese capital has already won the Best European Destination award in the first edition of the contest in 2010 and then in 2015, distinction that was awarded to Oporto three times, in 2012, 2014, and 2017. In addition, Oporto won several prizes and accolades in 2017. Timeout Index 2018, highlighted that Oporto "is the second most exciting city in the world "for making friends, finding love, feeling free to be yourself

and the most affordable night". Awarded European Best Destination in 2017, Porto also won the World Excellence Award 2018 for Best Startup-Friendly City of Europe by the World Business Angels Investment Forum. Moreover, Porto obtained a distinction as 8th Best Mid-Sized City for FDI Strategy by fDi 'Intelligence European Cities of the Future' 2018/19 awards, for its quality of life, strategic location, labour and real estate costs which are important factors to attract investment. The Port of Leixões' Cruise Terminal has been elected 'Building of the Year 2017' by one of the most prestigious international awards of ArchDaily. Porto's

Francisco Sá Carneiro's airport, was voted by ACI – Airports Council International as one of the best in the European Region for airports handling between 5 and 15 million passengers/year (Pwc, 2018: 42).

Comparing Lisbon and Oporto cities, Table 4 shows, in descending order, that Lisbon has a better performance in “Cultural Vibrancy”, “Creative Economy”, “Enabling Environment”. The main difference is in “Cultural Vibrancy” (namely – 22.3).

**Table 4. Cultural and Creative Cities Monitor – 3 sub-indices: Lisbon and Oporto**

	<b>Lisbon</b>	<b>Oporto</b>
<b>Index</b>	<b>42.6</b>	<b>27.9 (-14.7)</b>
CV - Cultural Vibrancy	54.3	32 (-22.3)
CE - Creative Economy	36.4	22.5 (-13.9)
EE - Enabling Environment	31.4	30.5 (-0.9)

Source: Adapted from JRC (2018).

Cultural Vibrancy is based in 2 dimensions, namely: Cultural Venues & Facilities and Cultural Participation & Attractiveness. Lisbon presents a better performance when compared with Oporto in the two dimensions, notably in the first one: 63.1 confronting with 33.2. Oporto

only performs better in two indicators (Sights & landmarks and Satisfaction with cultural facilities).

Lisbon's best performance is in indicators such as “Concerts & Shows”, “Cinema attendance”, “Cinema seats”, among others.

**Table 5. Cultural and Creative Cities Monitor – Cultural Vibrancy: Lisbon and Oporto**

<b>V - CULTURAL VIBRANCY</b>	<b>54.3</b>	<b>32 (-22.3)</b>
<b>D1 - Cultural Venues &amp; Facilities</b>	<b>63.1</b>	<b>33.2 (-29.9)</b>
I1 - Sights & landmarks	41.3	55.7 (+14.4)
I2 - Museums	51.6	40.4 (-11.2)
I3 - Cinema seats	44.7	7.7 (-37)
I4 - Concerts & Shows	89.6	21.1 (-68.5)
I5 - Theatres	71.8	55.9 (-15.9)
<b>D2 - Cultural Participation &amp; Attractiveness</b>	<b>45.5</b>	<b>30.9 (-14.7)</b>
I6 - Tourist overnight stays	50	30 (-20)
I7 - Museum visitors	70.6	61.5 (-9.1)
I8 - Cinema attendance	56.6	4.4 (-52.2)
I9 - Satisfaction with cultural facilities	7.1	27.1 (+20)

Source: Adapted from JRC (2018)

In Creative Economy sub index Lisbon has, again, a better performance. However, the gap between the two cities is smaller than the

cultural vibrancy gap (Tables 5 and 6). The “Intellectual Property & Innovations” is the dimension which shows more closeness between

the two cities. In the dimension “New Jobs in Creative Fields”, Lisbon has a greater dynamic in CCI, since it generates more “Jobs in new arts, & entertainment enterprises”, “Jobs in new media & communication enterprises”, “Jobs in

new enterprises in other creative sectors”. In accordance, the “Rise of the Creative Class” (Florida, 2012), puts in evidence the growing role of creativity in our economy, once creative ethos is increasingly dominant.

**Table 6. Cultural and Creative Cities Monitor – Creative economy: Lisbon and Oporto**

<b>CE - Creative Economy</b>	<b>36.4</b>	<b>22.5 (-13.9)</b>
<b>D3 - Creative &amp; Knowledge-based workers</b>	<b>26.9</b>	<b>13.6 (-13.4)</b>
I10 - Jobs in arts, culture & entertainment	32	19.3 (-12.7)
I11 - Jobs in media & communication	22	6.1 (-15.9)
I12 - Jobs in other creative sectors	26.8	15.4 (-11.4)
<b>D4 - Intellectual Property &amp; Innovations</b>	<b>3.9</b>	<b>3.7 (-0.2)</b>
I13 - ICT patent applications	1.6	1.4 (-0.2)
I14 - Community design applications	6.2	6 (-0.2)
<b>D5 - New Jobs in Creative Fields</b>	<b>62.1</b>	<b>40.7 (-21.4)</b>
I15 - Jobs in new arts, & entertainment enterprises	54.3	36.4 (-17.9)
I16 - Jobs in new media & communication enterprises	32.1	15 (-17.1)
I17 - Jobs in new enterprises in other creative sectors	100	70.8 (-29.2)

Source: Adapted from JRC (2018).

The sub-index “Enabling Environment” positions the two cities near each other. Generally, Lisbon presents better performance in the different dimensions and indicators (Human Capital & Education; Human Capital & Education and Governance & Regulations). Oporto “Openness, Tolerance & Trust” dimension reveals better performance than Lisbon. “Graduates in arts & humanities”, “Graduates in ICT” indicators, rank Oporto ahead of Lisbon (see Table 7).

The comparison between Lisbon and Oporto shows that tourism motivation is clearly associated with these cities’ culture and creativity, since the main motivation segment is “city and short breaks”. Regarding Lisbon, a Lisbon Tourism survey considers “city and short breaks” the most important foreign tourism motivational segment with a weight of approximately 70% (TL, 2016: 2). In addition, by “purpose of trip” the emphasis is on visit monuments and museums, knowledge of Portuguese culture, gastronomy and wine, knowledge of

different local customs, among others (TL, 2016a: 3).

The main purpose of visit – visit monuments and museums – is based on the visit to the following “attractions, monuments and museums” (TL, 2016a: 3): Torre de Belém (85.2%), Mosteiro dos Jerónimos (82.4%), Padrão Descobrimentos (76.2%), CC Belém (55.1%), Museu Chiado (44.7%), Museu Gulbenkian (44.0%), Sé de Lisboa (41.7%), among others (TL, 2015).

The ‘Satisfaction and Image Survey - 2015’ (TL, 2015a: 21) shows the image of ‘Lisbon-Lisbon – Lisbon region’ as a ‘capital city’ (97.0%), ‘city of feelings/sensations’ (93.9%) ‘ancient city with history’ (92.9%), ‘creative and trendy city’ (92.0%), ‘unique city’ (88.0%) (% of agreement: ‘agree’ and ‘totally agree’), among others (TL, 2015a). Accordingly, in the Strategic Tourism Plan for the Lisbon region 2015-2019’ (Roland Berger/ERTR/TL, 2014), Lisbon is seen as ‘city/short breaks’ and highlights its ‘culture’ as a transversal ‘qualifier’ of



its offer. In the ‘Tourism Strategy 2027 Portugal’ (TP, 2016) considers Lisbon as being ‘a multicultural destination with a strong international vocation’. It recognises some of Lisbon assets to achieve it, namely ‘active differentiators’ (climate and light, history and culture, sea,

nature and biodiversity, water), ‘active qualifiers’ (gastronomy and wines, artistic and cultural events, sports and business), ‘emerging assets’ (well-being, living in Portugal), and a ‘unique transversal asset’ (people).

**Table 7. Cultural and Creative Cities Monitor – Enabling Environment: Lisbon and Oporto**

<b>EE - Enabling Environment</b>	<b>31.4</b>	<b>30.5 (-0.9)</b>
<b>D6 - Human Capital &amp; Education</b>	<b>36.4</b>	<b>36 (-0.4)</b>
I18 - Graduates in arts & humanities	33	39.8 (+6.8)
I19 - Graduates in ICT	34.6	41.2 (+6.6)
I20 - Average appearances in university rankings	41.7	27.1 (-14.6)
<b>D7 - Openness, Tolerance &amp; Trust</b>	<b>24.4</b>	<b>24.6 (+0.2)</b>
I21 - Foreign graduates	33.3	31.9 (-1.4)
I22 - Foreign-born population	21.4	11.1 (-10.3)
I23 - Tolerance of foreigners	48.1	48.1
I24 - Integration of foreigners	6.7	6.7
I25 - People trust	12.5	25 (+12.5)
<b>D8 - Accessibility – local &amp; international</b>	<b>28</b>	<b>23.1 (-4.9)</b>
26 - Passenger flights	4.9	0.8 (-4.1)
I27 - Potential road accessibility	75.1	66.1 (-9)
I28 - Direct trains to other cities	3.9	2.4 (-1.5)
<b>D9 - Governance &amp; Regulations</b>	<b>58.2</b>	<b>56.8 (-1.4)</b>
29 - Quality of governance	58.2	56.8 (-1.4)

Source: Adapted from JRC (2018).

Since 1999, Oporto has promoted the wine regions of *Vinho Verde* wines, Douro Wines and Port Wine by the Great Wine Capitals Capital Network which is made up of 9 cities internationally renowned for their wine regions.

Oporto has undergone in the last few decades through a process of active reconstruction and in result, especially from 2001 but more deepened from 2004, the city of Oporto touristifies itself. Here one understands touristification as the appropriation of urban space by tourists.

The cultural heritage is still an important topic consulted on Oporto’s tourism website (<http://visitporto.travel/Visitar/Paginas/default.aspx>), namely Oporto historic centre, Miguel Bombarda, electric transport, Douro river, and the tiles (Visitporto, 2018). Moreira and Cordeiro’ (2016: 52) study underlines others factors that contribute to the increase of tourism demand in this city during this decade such as the qualification of the cultural offer of the city and its Historical Centre, with the creation of new museums (for example, the Museum of Marionetas, Museum of Mercy), the emergence of low cost flights and hostels, and the qualification of the Port of Leixões for large cruise ships, among others.

According to Martins (2015: 9), the satisfactory Oporto’ attributes are: beautiful views,

cultural attraction, good nightlife and entertaining, world heritage, unique and different, good climate, and local gastronomy. Although the last two were also referred as non-satisfactory Oporto's attributes, together with local shopping and transportation infrastructure.

## 5. CONCLUSION

This paper is a contribution to the debate on the role of culture and creativity in the sustainable development of tourism in cities.

The results of this exploratory analysis underline the growing importance of cultural and creative tourism in the two major cities of Portugal: Lisbon (a capital city) and Oporto (the second city of Portugal), and add to the theoretical discussion on cultural/creative tourism and sustainable development interconnections.

The consideration of a set of city or urban culture/creativity indices, such as Cultural and Creative Cities Monitor (CCCM/JRC), Creative Cities Index (Charles Landry), applied to Lisbon and Oporto could be seen as a crucial tool in tourism planning and management in the framework of the cities' own strategy. Cities as short break cultural destinations could integrate culture to add value to their offer. Namely, in a context of a significant growth in their tourism demand and supply, as showed through a set of indicators (see: overnights, REVPAR, guest, ...) of performance in recent years. Monitoring cultural and creative tourism sustainable development is crucial given that they could improve the assessment of cultural/creative tourism dynamic and policy, once culture in the two cities is a huge motivator to tourists.

Simultaneously, the existence of UNESCO World Heritage Sites, the association to other international/supranational classifications such as European Capital of Culture, Expo, Euro, international thematic festivals (e.g. of cinema/film, architecture, fashion, creative hubs forums), participation /dynamic of Cultural and Creative industries (fab labs, start-ups, ...), among many other international but also national, regional and local initiatives contributed to highlight the cultural and creative attributes and activities of the two Portuguese major cities.

Comparing Lisbon and Oporto, the first city reveals a better performance in "cultural vibrancy", "creative economy", "enabling environment", following the Cultural and Creative Cities Monitor. However, it is important to note that the gap between the two cities is lower in "enabling environment" sub-index. At the same time, Oporto was better positioned than Lisbon in terms of "Openness, Tolerance & Trust". The performance in "Graduates in arts & humanities", "Graduates in ICT" indicators also shows Oporto in a better position.

As an exploratory study, this paper presents some limitations, once a more in-depth analysis requires a higher number of indicators in cultural and creative tourism domain as well as a broader and temporal framework. However, our research has highlighted the significant scope and opportunity that exists for future research and development to address the questions of how cities can do the continuous monitorisation of its cultural and creative sector performance and how cultural creative public policies could improve their urban tourism development.

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# NORMAS PARA OS ARTIGOS A SUBMETER À REVISTA PORTUGUESA DE ESTUDOS REGIONAIS

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(<http://publicationethics.org/files/Code%20of%20conduct%20for%20journal%20editors4.pdf>).

2. Só serão em princípio aceites para avaliação na RPER artigos que nunca tenham sido publicados em nenhum suporte (outra revista ou livro, incluindo livros de Atas). Excetua-se a divulgação anterior em séries do tipo “working papers” (eletrónicas ou em papel). Outras exceções pontuais podem ser aceites pela Direção Editorial, se os direitos de reprodução estiverem salvaguardados.

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O processo de avaliação tem três desenlaces possíveis:

(1) O artigo é admitido para publicação tal como está (ou com meras alterações de pormenor) e é inserido no plano editorial da revista. Neste caso, a data previsível de publicação será de imediato comunicada aos autores.

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3. Na publicação os gráficos, mapas, diagramas, etc. serão designados por “figuras” e as tabelas por “quadros”.

4. As eventuais figuras e quadros deverão ser disponibilizados de duas formas distintas: por um lado devem ser colocados no texto, com o aspeto pretendido pelos autores. Para além disso, deverão ser disponibilizados em ficheiros separados: os quadros, tabelas e gráficos serão entregues em Microsoft Excel for Windows, versão 97 ou posterior (no caso dos gráficos deverá ser enviado tanto o gráfico final como toda a série de dados que lhe está na origem, de preferência no mesmo ficheiro e um por worksheet); para os mapas deverá usar-se um formato vetorial em Corel Draw (versão 9 ou posterior).

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6. Salvo casos excecionais, que exigem justificação adequada a submeter à Direção Editorial, o número máximo de coautores das propostas de artigo é quatro. Só deverão ser considerados autores os que contribuíram direta e efetivamente para a pesquisa refletida no trabalho.

7. O texto deve ser processado em página A4, com utilização do tipo de letra Times New Roman 12, a um espaço e meio, com um espaço após parágrafo de 6 pt. As margens superior, inferior, esquerda e direita devem ter 2,5 cm.

8. A primeira página conterá exclusivamente o título do artigo, em português e em inglês, bem como o nome, morada, telefone, fax e e-mail do autor, com indicação das funções exercidas e da instituição a que pertence. No caso de vários autores deverá aí indicar-se qual o contacto para toda a correspondência da Revista. Deve ser também incluída na primeira página uma nota sobre as instituições financiadoras da investigação que conduziu ao artigo. Esta nota é obrigatória quando pertinente.

9. A segunda página conterá unicamente o título e dois resumos do artigo, um em português e outro inglês, com um máximo de 800 caracteres cada, seguidos de um parágrafo com



indicação, em português e inglês, de palavras-chave até ao limite de 5, e ainda 2 a 5 códigos do Journal of Economic Literature (JEL) apropriados à temática do artigo, a 3 dígitos, como por exemplo R11. Os títulos, os resumos, as palavras-chave e os códigos JEL são obrigatórios.

10. Na terceira página começará o texto do artigo, sendo as suas eventuais secções ou capítulos numerados sequencialmente utilizando apenas algarismos (não deverão utilizar-se nem letras nem numeração romana).

11. Cada uma das figuras e quadros deverá conter uma indicação clara da fonte e ser, tanto quanto possível, compreensível sem ser necessário recorrer ao texto. Todos deverão ter um título e, se aplicável, uma legenda descritiva.

12. A forma final das figuras e quadros será da responsabilidade da Direção Editorial que procederá, sempre que necessário, aos ajustamentos necessários.

### **C. Normas respeitantes às referências bibliográficas**

1. A “Bibliografia” a apresentar no final de cada artigo deverá conter exclusivamente as citações e referências bibliográficas efetivamente feitas no texto.

2. Para garantir o anonimato dos artigos, o número máximo de citações de obras do autor do artigo (ou de cada um dos seus coautores) é três e não são permitidas expressões que possam denunciar a autoria tais como, por exemplo, “conforme afirmámos em trabalhos anteriores (cfr. Silva (1998:3))”.

3. O estrito cumprimento das normas à frente só é obrigatório na versão final dos artigos, após aceitação. Ainda assim, recomenda-se

fortemente a sua adoção em todas as versões submetidas.

4. Os autores citados ao longo do texto serão indicados pelo apelido seguido, entre parêntesis curvos, do ano da publicação, de “:” e da(s) página(s) em que se encontra a citação. Por exemplo: ao citar-se “Silva (2003: 390-93)”: está-se a referir a obra escrita em 2003 pelo autor “Silva”, nas páginas 390 a 393. Deverá usar-se “Silva (2003: 390-93)” e não “SILVA (2003: 390-93)”. No caso de uma mera referência do autor bastará indicar “Silva (2003)”.

5. No caso de o mesmo autor ter mais de um trabalho do mesmo ano citado no artigo, indicar-se-á a ordem da citação, por exemplo: Silva (2003a: 240) e Silva (2003b: 232).

6. As referências bibliográficas serão listadas por ordem alfabética dos apelidos dos respetivos autores no fim do manuscrito. O nome será seguido do ano da obra entre parêntesis, e da descrição conforme com a seguinte regra geral:

Monografias: Silva, Hermenegildo (2007a), *A Teoria dos Legumes*, Coimbra, Editora Agrícola

Coletâneas: Sousa, João (2002), “Herbicidas e estrumes” in Cunha, Maria (coord.), *Teoria e Prática Hortícola*, Lisboa, Quintal Editora, pp. 222-244

Artigos de Revista: Martins, Vicente (2009), “Leguminosas Gostosas”, *Revista Agrícola*, Vol. 32, nº 3, pp. 234-275

7. A forma final das referências bibliográficas será da responsabilidade da Direção Editorial que procederá, sempre que necessário, aos ajustamentos necessários.

## **NORMS FOR THE SUBMISSION OF PAPERS TO THE PORTUGUESE REVIEW OF REGIONAL STUDIES**

### **A. Norms concerning papers submission and evaluation**

1. Although the Portuguese Review of Regional Studies (RPER) is not a member of the Committee on Publication Ethics (COPE), its Editorial Board decided to adhere to the principles of the COPE Code of Conduct, from January 1<sup>st</sup> 2012 onwards:  
(<http://publicationethics.org/files/Code%20of%20conduct%20for%20journal%20editors4.pdf>).

2. In principle, only papers that have never been published (in another journal or book, including conference Proceedings) can be considered for publication in RPER. The previous publication in a series of “working papers” (electronic or paper format) is an exception to this rule. The Editorial Board may agree with other sporadic exceptions, when copyrights are secured.

3. When a paper is submitted to RPER, authors must explicitly state that it will not be submitted for publication in any other journal or book until the reviewing process is completed. For this purpose, a signed declaration must be sent along with the paper. If the paper is rejected by the Editorial Board, the authors are free to publish it anywhere else.

4. Papers submitted for publication will always be reviewed (anonymously) by two experts in the area, invited by the Editorial Board. Both referees will offer their comments and classify it in accordance with the criteria defined by the Editorial Board. The reviewing criteria include originality, consistency, readability and the paper’s formal correction. The authors will be informed by the Editorial Board of the results of the evaluation within 16 weeks of its receipt. The assessment has three possible outcomes:

(1) The paper is accepted for publication just as it is (or with minor changes) and it is included in the editorial plan. In this case, the authors are immediately informed of the expected publication date.

(2) The paper is considered acceptable provided that major changes are made to its form

or contents. In this case, authors will have a maximum of six weeks to make such changes and to submit the paper again. Once the revised version is received, a new assessment process starts.

(3) The paper is refused.

5. RPER may organize special issues on specific themes, following conferences, workshops, or other events relevant in its area of interest. Although, in these cases, a simplifying shorter reviewing process may be adopted, the principle of peer-review selection will always be preserved.

6. Exceptionally, RPER may publish articles “by invitation”, meaning that they are not subject to the reviewing process. These outstanding articles, however, are always clearly signaled as such in their front page.

7. RPER acknowledges the right of the members of its Editorial Board (including its Director) to submit papers to the journal. When an author or co-author is also a member of the Editorial Board, he/she is excluded from the reviewing process in all its stages, including the final decision.

8. RPER acknowledges the authors’ right of appeal on any publishing decision of the Editorial Board. That appeal is made to the Director of RPER that will inform the Editorial Board. The new arguments will be sent to the reviewers, asking for a final judgment within a 30-day term. In case of disagreement between the two referees, the Editorial Board is compelled to appoint a third reviewer. There is no further appeal for a second decision ensuing this process.

9. RPER positively welcomes cogent criticism on the works it publishes. Authors of criticized material will have the opportunity to respond.

10. Reviewers are required to preserve the confidentiality on the contents of the papers and on their comments, and requested, more generally, to handle all the submitted material in confidence. Proper information on the principles of the Code of Conduct referred in 1. will always be provided to the reviewers.

11. Once the paper has been accepted and formatted for publishing, it will be sent to the

author for graphics checking and revision. Any corrections the author might want to make must be sent to RPER within five days. Only formal corrections will be accepted.

12. Each author and co-author of accepted papers will be offered a number of the published issue

13. Articles cannot exceed 30 pages after being formatted according to the present norms, including the title page, the summary page, notes, tables, graphics, maps and references.

14. Papers must be sent, by e-mail to [rper.geral@gmail.com](mailto:rper.geral@gmail.com) or by normal mail, to the Secretariat of RPER: APDR - Universidade dos Açores, Rua Capitão João d'Ávila, 9700-042 Angra do Heroísmo – PORTUGAL. For future contact please use the e-mail address: [rper.geral@gmail.com](mailto:rper.geral@gmail.com).

## **B. Norms concerning papers structure**

1. The authors must send a complete version of the paper by e-mail or on a CD-Rom by mail, in the original Microsoft Word file, to the contacts specified in point 14 of Norms (A).

2. Texts must be processed in Microsoft Word for Windows (97 or later version). All written text must be black.

3. Graphics, maps, diagrams, etc. shall be referred to as “Figures” and tables shall be referred to as “Tables”.

4. Figures and Tables must be delivered in two different forms: inserted in the text, according to the author's choice, and in a separate file. Tables and graphics must be delivered in Microsoft Excel for Windows 97 or later. Graphics must be sent in both the final form and accompanied by the original data, preferably in the same file (each graphic in a different worksheet). Maps must be sent in a vector format, like Corel Draw or Windows Metafile Applications.

5. Mathematical expressions must be as simple as possible. They will be presented on one line (between two paragraph marks) and numbered sequentially at the right margin, with numeration inside round brackets. Equation Editor (Microsoft) or Math Type are the accepted Applications for original format files.

6. The paper must have no more than four co-authors. Exceptions may be accepted when

a reasonable explanation is presented to the Editorial Board. Authorship must be limited to actual and direct contributors to the conducted research.

7. Text must be processed in A4 format, Times New Roman font, size 12, line space 1.5 and 6 pt space between paragraphs. The upper, lower, left and right margins must be set to 2.5 cm.

8. The first page shall contain only the paper's title, the author's name, address, phone and fax numbers and e-mail, and the author's affiliation. In the case of several authors, please indicate the contact person for correspondence. A remark on funding institutions of the research or related work leading to the article – that is compulsory when it applies – must be placed as well in this first page.

9. Second page shall contain the title and the abstract of the paper, in English and, if possible, in Portuguese as well, with no more than 800 characters, followed by two lines, one with the keywords to a limit of 5, and the other with the proper Journal of Economic Literature (JEL) codes describing the paper. JEL codes must be from 2 up to 5, with three digits, as for example R11. The title, the abstract, the keywords and the JEL codes area all compulsory, at least in English.

10. Text starts on the third page. Sections or chapters are numbered sequentially using Arabic numbers only (letters or Roman numeration must not be used).

11. Figures and Tables must contain a clear source reference. These shall be as clear as possible. Each must have a title and, if applicable, a legend.

12. The final format of Figures and Tables will be of the responsibility of the Editorial Board, who will allow some adjustments, whenever necessary.

## **C. Norms concerning bibliographic references**

1. The references listed at the end of each paper shall only contain citations and references actually mentioned in the text.

2. To ensure the anonymity of papers, each author's self references are limited to three and no expressions that might betray the authorship are allowed (for example, “as we affirmed in previous works (cfr. Silva (1998:3))”).

3. Although their meeting in preliminary versions is recommendable, the bibliographic norms below are mandatory for the final (accepted) version only.

4. Authors cited in the text must be indicated by his/her surname followed, within round brackets, by year of publication, by “:” and by the relevant page number(s). For example, the citation “Silva (2003: 390-93)”, refers to the work written in 2003 by the author Silva, on pages 390 to 393. If the author is merely mentioned, indication of “Silva (2003)” is sufficient.

5. In case an author has more than one work from the same year cited in the paper, citation must be ordered. For example: Silva (2003a: 240) and Silva (2003b: 232).

6. References must be listed alphabetically by authors' surnames, at the end of the manuscript. The name will be followed by year of publication inside round brackets and the description, thus:

Monographs: Silva, Hermenegildo (2007a), *The Vegetables Theory*, Cambridge, Agriculture Press

Collection: Sousa, João (2002), “Weed Killers and Manure” in Cunha, Maria (coord.), *Farming - Theories and Practices*, London, Grassland Publishing Company, pp. 222-244

Journal Papers: Martins, Vicente (2009), Tasty Broccoli, *Farmer Review*, Vol. 32, nº 3, pp. 234-275

7. The final format of the references will be the responsibility of the Editorial Board, who will allow adjustments whenever necessary



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