

Creative Tourism in Vila Nova de Foz Côa: Current Challenges and Future Perspectives

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Abstract: The tourism industry is constantly evolving, mostly due to the development of destinations and ever-changing tourist preferences. As a result, there has been a growing concern with promoting the use of existing resources and increasing profitability, particularly by encouraging diversity and creating local dynamics, moving beyond mass tourism. As tourists show a preference for more personalized and authentic experiences, there is also a growing demand for different experiences, paving the way for creative tourism and co-created activities. Focusing on creative tourism in Vila Nova de Foz Côa, this paper aims to contribute to the understanding of the concept of creative tourism, as well as to identify its potential and impact on this region. Drawing from a literature review crosscutting the concepts of authenticity, creativity, and memorability, and on semi-structured interviews with local stakeholders, authors put forward a comprehensive analysis of the state of the art of local policies and available tourism activities, outlining key-areas for future development. Overall, the main results of this research show that creative tourism in Vila Nova de Foz Côa is still at an early stage, and even though there is a common interest in developing this practice, it is necessary to improve the relationship between the different stakeholders, particularly when it comes to their communication and involvement in shared initiatives. On the other hand, given the potential of the region, it was also possible to identify prospective tourism products and activities, which can leverage future initiatives within this scope.

Keywords: co-creation, creative tourism, memorability tourist experience, Vila Nova de Foz Côa

1. Introduction

According to the United Nations World Tourism Organization (UNWTO, 2019), cultural tourists' main motivation is to know, discover and experience the tangible/intangible attractions/products of a tourism destination. These attractions/products are related to a set of material, intellectual, spiritual and emotional characteristics that encompass arts and architecture, historical and cultural heritage, gastronomy, literature, music, creative industries and living cultures in their lifestyles, value systems, beliefs and traditions (Richards, 2018). The practice of cultural tourism has intensified over the past decades, as tourists have shown a greater interest in getting to know the culture, heritage and history of the destinations they visit, which has boosted cultural attractions and heritage (Richards & Raymond, 2000). Richards and Wilson (2006) value creative tourism over cultural tourism, from the perspective of supply and demand, since creativity adds more value, while involving the tourist in the creative life of the destination, also enhancing the sustainability of creative resources. The creative industries refer to knowledge-based creative activities that link products, consumers and places, using technology, talent or skill to generate significant intangible cultural products, creative content and experiences (OECD, 2014). The main focus is on the development of creative production, including advertising, art, film, design, fashion, architecture, and crafts (Richards, 2011), ensuring a positioning among the most dynamic emerging sectors of world trade (UNCTAD, 2010).

Based on the studies of Richards and Raymond (2000), Richards and Wilson (2006), and Tan et al. (2013) this research aims to understand the concept of creative tourism in its application in inland destinations, namely in Vila Nova de Foz Côa. As specific objectives, the research aims to describe the profile of the creative tourist and critically reflect on the concepts of creativity and innovation in the context of creative tourism and the role they

play in the development of Vila Nova de Foz Côa. In addition to relating the supply and demand motivations for creative tourism, this paper will also establish the importance of stakeholders and residents in the development of creative tourism experiences, while discussing its socio-cultural, environmental, and economic impact, crosscutting them with the behavioural intentions of tourists within this scope.

2. Literature review

Creativity has several advantages for *branding* cities, being associated with flexibility, the ability to reach members of the creative class, the attractiveness of creative lifestyles, and a link to the media (Richards, 2014). Its application to tourism has been developed in numerous ways and has registered a significant increase, with tourists wanting to take part in different and innovative experiences (Sá, 2017). This development includes the creation of tourism products and experiences, the revitalization of existing products, the enhancement of cultural/creative assets, the economic outcomes for creative development, the use of techniques to enhance the creative experience, and the addition of excitement and atmosphere to places (Richards, 2014). The application of creativity in tourism creates opportunities for (re)creating tourism destinations and benefits the local economy and community, contributing to the preservation and promotion of heritage, social cohesion, economic development, and sustainability (Almeida, 2019), and to a destination's competitiveness, ensuring that the human capital of cities is used to promote economic restructuring (Richards & Raymond, 2000). Creativity can also promote human-centred development, job creation and innovation, while contributing to social inclusion, cultural diversity, and environmental sustainability (UNCTAD, 2010).

The creative tourist is an interested and curious individual, who seeks authentic activities, recognizes identity, values quality and authenticity, wants to get to know new ways of life, and wants to be actively involved in activities (Almeida, 2019). These tourists crave engaging and practical experiences that, in theory, allow for tourist distinctiveness and immersion in the destination's way of life (Carvalho et al., 2019). To create an experience based on the tastes and interests of the tourist it is necessary to promote collaboration between the tourist and the organization/destination. As a result, the co-creation of experiences is a crucial process of creative tourism where all participants apply their knowledge, influencing the outcome of the experience (Carvalho et al., 2019). Campos et al. (2018) state that co-creation can be seen from two perspectives: the organization/destination and the tourist, both perceiving co-creation as a business and strategic orientation for competitiveness and development. Organizations/destinations aim to involve the tourist in co-creative activities by promoting interactions before, during and after the trip and developing memorable experiences. From this perspective, tourists are willing to collaborate with the organization in the production of their experiences, particularly in terms of design, production and consumption, as well as in the creation of customized goods and services (Campos et al., 2018). Albeit challenging, this collaboration favours the sharing of information and can positively affect tourist satisfaction, loyalty, and memorability, which can be key in defining the experience. The creative tourist is willing to pay more for sensory and engaging activities, with the creative experience being the basis of all that is memorable (Wang et al., 2020).

3. Methodology

Vila Nova de Foz Côa is a Portuguese inland town with considerable tourism potential. Within the scope of this research, semi-structured interviews were applied to local stakeholders to understand the impact of creative tourism on this region. In the perspective of Bogdan and Biklen (2010, p. 134) "an interview is used to collect descriptive data in the subject's own language, allowing the researcher to intuitively develop an idea about the way subjects interpret aspects of the world". The data obtained were analysed using content analysis, a technique used for the selection, organization, and interpretation of data in a simpler and more structured perspective (Bardin, 2016). The interviews were pre-planned and a script consisting of 19 open-ended questions was developed, based on the studies by Richards and Raymond (2000), UNESCO (2006), Steiner and Reisinger (2006); Richards and Wilson (2006, 2007), Kolar and Zabkar (2010), Ohridska-Olson and Ivanov (2010); Richards (2010), UNCTAD (2010), Carvalho (2011), Richards (2011), Grisseemann and Stokburger-Sauer (2012), Santos et al. (2012), Urosevic (2012), Tan et al. (2013), Cabral et al. (2017), Sá (2017), Upadhyia and Vij (2017), Campos et al. (2018), Ferreira (2018), Ferreira et al. (2018), Thi & Yang (2019), Ye et al. (2018), Almeida (2019), Carvalho et al. (2019), Dias et al. (2020), Gato et al. (2020), Serra et al. (2020), Wang et al. (2020), also considering the defined research objectives (Table 1).

Table 1: Interview script

Question
Objective 1: To identify the profile of the creative tourist in Vila Nova de Foz Côa
What do you understand by creative tourism?
What is the profile of the creative tourist?
How do you describe the creative tourist?
How has been the adhesion by tourists to the practice of creative tourism in Vila Nova de Foz Côa?
Objective 2: Associate the tourists' motivations with the concepts of authenticity in the tourist experience
Are the concepts of authenticity and co-creation of experiences present in the motivations of the creative tourist when choosing a destination?
Objective 3: To understand the socio-cultural impact on Vila Nova de Foz Côa
How would you describe the role of residents in the practice of creative tourism in Vila Nova de Foz Côa?
What is the impact of the practice of creative tourism on the local community of Vila Nova de Foz Côa? Does it generate a greater degree of involvement in the cultural agenda? In the interest for the proposed activities? Is it possible to exemplify?
Objective 4: Associate the creation of experiences with the concepts of creativity and memorability
What is the role of <i>stakeholders</i> in the creation of experiences in Vila Nova de Foz Côa?
What role does creativity, in the realm of experiences, play in attracting a certain profile of tourist?
Is there any typology of experiences in the region that influence the degree of memorability by tourists? What kind of experiences?
Objective 5: To understand the practice of creative tourism in Vila Nova de Foz Côa
Which are the main strategies in Vila Nova de Foz Côa in the scope of creative tourism?
Vila Nova de Foz Côa has more visibility after the implementation of activities related to creative tourism?
Which are the plans for Vila Nova de Foz Côa in the field of creative tourism? What is planned for the short and medium term?
Are there events/experiences held in Vila Nova de Foz Côa that are co-created with tourists? If yes, which ones and how are they organized?
Which are the main challenges and obstacles in the implementation of creative tourism in Vila Nova de Foz Côa?
Objective 6: Understand the economic impact on Vila Nova de Foz Côa
What is the economic impact that the practice of creative tourism has on the municipality of Vila Nova de Foz Côa? Has it generated, additionally, higher demand, less seasonality in the destination and an increase in the average stay? Did it generate investment attraction? Has it generated increased employment and skilled employment? What other activities have emerged, directly or indirectly related, to creative tourism? Please specify which ones.
To what extent do you consider that the implementation of strategies associated with creative tourism has enhanced and preserved cultural heritage, local culture, and initiatives aimed at the community and tourists?
Objective 7: To understand the environmental impact of creative tourism in Vila Nova de Foz Côa
The increasing in tourism demand in Vila Nova de Foz Côa already shown some environmental impacts in the region? If yes, which ones?
Have strategies been taken to mitigate these impacts?
Objective 8: Global assessment of the creative tourism impact in Vila Nova de Foz Côa
In general, do you consider that creative tourism has a positive or negative impact on the city?

To determine the sample, the *snowball* method was used, selecting an interviewee with characteristics relevant to the sample, additionally asking to suggest another individual with the same characteristics, until the desired number of interviews is reached (Carvalho, 2011). Five interviews were conducted with entities in the tourism sector representing different areas of expertise (including both the public and the private sectors) (Table 2).

Table 2: Interviewees

Interview No.	Area of Expertise	Local	Date
E1	Côa Park Foundation	Via Zoom	22/09/2021
E2	Museological Nucleus	Via Zoom	7/10/2021
E3	Tour Operator	Via Zoom	14/10/2021
E4	Municipality	Via Zoom	19/10/2021
E5	Municipality	Via Zoom	25/10/2021

Drawing from this analysis, researchers produced a comprehensive set of findings that will be described in the following section.

4. Results

According to the interviewees creative tourists are young adults – 25/30 years old (E1, E2) – with a medium/high level of education (E1, E2, E3, E4, E5) and economic power (E1, E2, E3, E4, E5). These tourists travel mostly alone (E4) or as a couple (E3). Before the pandemic the most frequent creative tourist was international (E2, E4, E5), although the Portuguese are increasingly more receptive and open to these activities and experiences (E3). The characteristics mentioned differ from the literature (Carvalho, 2011; Serra et al., 2020), namely regarding the age group, travel characteristics and nationality. In these studies, a wider age range was considered, and it was concluded that the creative tourist is between 36-53 years old, employed and with specialized functions in intellectual and scientific activities. Both the literature and the interviewees agree that the creative tourist tends to travel as couples. As for nationality, the authors and the interviewees disagree, as the literature (Carvalho, 2011; Serra et al., 2020) suggests the prevalence of Portuguese visitors, while the interviewees point out that they receive more international tourists. They are active individuals looking for new skills, personal knowledge, and new sensations, are committed to the territory, curious, impatient, demanding (E1, E2, E5) and want to be in direct contact with residents (E3, E4). The expectations and personality traits of the creative tourist listed by the interviewees are in accordance with the literature review. Regarding the practice of creative tourism, the respondents report that it has been positive (E2) compared to other tourism experiences, considering that there is an interest in participating in creative activities, rejecting Richard's and Wilson (2007) perspective that it is not easy to find tourists who are motivated enough to participate only in learning activities.

The interviewees (E1, E2, E3, E4, E5) agree that authenticity is a driver for creative tourists since they seek a more direct contact with the community (E1) and show preference for originality (E2). E3 goes further and considers that authenticity is the future, creating a differentiating value from other destinations. The creative tourist in Vila Nova and Foz Côa intends to actively participate (E1) and get involved with what is real, particularly the heritage and history of the Côa (E2). The tourists themselves suggest and actively look for different activities (E2). The interviewees' statements fit the perspective of the literature review (Ohradska-Olson & Ivanov, 2010; Carvalho, 2011).

Interviewees reveal some difficulty in raising community awareness to the importance of creative tourism (E1). They expected a more active participation, more supply capacity, and a higher socio-cultural impact (E2), which is not yet the case, considering that the territory presents an aging demographic context (E1, E3). However, there are occasional events, such as the almond festival, in which residents are involved (E4, E5). There is an effort by tourism entities to involve the community and tourists in this new approach (E1), through the creation of partnerships (E2). An example of this are the cheese production activities that include the local community and tourists. The interviewees understand the importance that residents have in the practice of creative tourism, reinforcing the idea addressed by Mkono (2012), Urosevic (2012) and Ferreira (2018). The literature also mentions the language barrier, the fear of losing competitive advantage, low trust, lack of time, insufficient organizational capacity, and limited market orientation as a barrier to tourist involvement with the local community (Ferreira, 2018; Dias et al., 2020), while the interviewees refer to lack of motivation of residents as the main factor for low involvement in creative tourism activities.

Overall, the role of stakeholders is perceived as fundamental and very positive (E1, E2, E4). Some interviewees assume a positive relationship with stakeholders (E1, E2, E5), in that there is good communication and organization in the creation of experiences. E3 assumes that the role of stakeholders is still at an embryonic stage, with only a few people available to host these experiences. The perspective of the authors (Richards, 2011; Dias et al., 2020) highlights the importance of stakeholders in creating experiences, deeming it necessary to create greater involvement among all parties. The interviewees (E1, E2, E4) share the perspective of Richards (2014), Sá (2017) and Almeida (2019) that creativity is present in the creation of experiences, since it leads to the creation of new ideas, products and experiences, as well as the development of skills and knowledge (E1). Tourists seek experiences that go beyond regular supply, favouring creativity (E2). E3, on the other hand, considers that UNESCO World Heritage distinctions are more crucial than creativity when choosing a destination. In the specific case of Vila Nova de Foz Côa, interviewees described activities that influence memorability, namely visits to the pre-historic engravings, which can take place during the day or at night, by kayak, solar-electric boat, all-terrain vehicle or even on foot (E1). The interviewees consider that night visits influence the degree of memorability, due to the differentiation (E3) and the mystique the night can bring (E2).

Creative tourism activities have given visibility to Vila Nova de Foz Côa, mainly due to local partnerships (E2), as they allow tourists to learn more about local products and interact with the local community (e.g., in visits to wineries and farms, participation in harvesting and cheese making activities) (E1, E4), which is in line with the perspectives of Ferreira (2018) and Gato et al. (2020). The plans for further developing creative tourism are to increase and diversify supply and to involve tourists (E1). The interviewees have in mind different activities for the coming years, namely, an eco-tour, consisting of an electric-powered ecological guided boat ride focusing on natural, geological, and architectural facts; the *Ciência Viva* Festival, focusing on science-related activities; workshops for seniors; plogging; and active walks that include an interactive visit to an artisanal cheese factory, as well as a tasting.

The practice of creative tourism presents some challenges and obstacles, which according to the interviewees (E1, E3, E4) focus essentially on raising the awareness of the community, so that it does not feel invaded (E1). There is a difficulty in finding people who are available to welcome and have adequate minimum structures to welcome tourists (E3). In addition, it is challenging to maintain the will and persistence (E5) in the innovation aspect and the creation of new and creative activities that make the tourist return or influence others (E3). As an obstacle, legal issues, lack of support, accommodation and catering were also highlighted (E5), as well as the disadvantaged geographical location since Vila Nova de Foz Côa is in the far north inland territory. Covid-19 proved to be beneficial since inland destinations were a choice for many tourists, but, on the other hand, the activities themselves implied a greater economic investment, and often the need arose for the tourists to stay in the territory, not always being possible to accommodate the existing demand. Overall, respondents see more obstacles and challenges than those mentioned in the literature review.

From the interviewees' perspective, the practice of creative tourism has had a positive economic impact on Vila Nova de Foz Côa. E3, E4, and E5 are confident that this approach can bring advantages in the future, but products are still incipient, and it is difficult to quantify their impact (E3). There has been a significant increase in tourism over the years (E4) with E1 and E2 observing an economic impact resulting from the practice of creative tourism, which has increased the average stay. However, Vila Nova de Foz Côa still lacks tourist accommodation (E4, E5). Although a slight easing of seasonality has been noted (E4), according to E2, creative tourism has not yet managed to solve this problem. There is also some disagreement on whether this type of tourism has generated more employment. E1 states that creative tourism has resulted in younger people picking up traditional trades, while E2 and E3 assure that it has not led to an increase in employment, but rather a greater specialization. According to the literature (Fernández, 2010; Ferreira et al., 2018; Gato et al., 2020) the impact of creative tourism is positive on the economic level, which is in line with the interviewees' perspective. The authors recognize that this new practice contributes to the creation of new jobs, qualification of the existing workforce and the permanence of more people in the territory, namely tourists and residents.

With the emergence of creative tourism, some companies linked to tourist entertainment emerged and there was a need to diversify their supply. The interviewees (E1, E2, E3, E4, E5) agree that the implementation of strategies associated with creative tourism resulted in the valorisation and preservation of cultural heritage, local culture, and initiatives aimed at the community and tourists. They mention that it is an important aspect, since creative tourism raises tourists' awareness towards heritage preservation (E2, E3), while increasing the self-esteem of the local community (E1), something that is also found in the literature (Ohradska-Olson e Ivanov, 2010; Ferreira et al., 2018).

The environmental impact in the region is residual (E3, E5). However, there is an awareness that this tourism can lead to a greater environmental impact, which implies the development of mitigating strategies. This perspective is in line with previous studies (Richards e Wilson, 2006; Ohradska-Olson e Ivanov, 2010) highlighting the role of sustainability. It is noticeable an annual increase in the number of people interested in hiking, which points to a concern on the part of tourists regarding sustainability and environmental impact at the destination (E4).

Table 3 summarizes the main results obtained in the interviews.

Table 3: Summary Analysis of the Interview Results

Topic	Conclusions	Interviewees
Tourist Profile	Age between 30-60 years, medium/high level of education and medium/high economic power	E1, E2, E3, E4, E5,
	It is mostly international	E2, E4, E5
	Travels as a couple	E3
	Curious, committed, demanding, and want to invest in their own cultural and social development	E1, E2, E3, E4, E5
	Strong interest in performing creative tourism activities/experiences	E1, E2
Tourist Motivations	The creative tourist seeks the authentic	E1, E2, E3, E4, E5
	Intends to get involved with the local community and its way of life	E1, E2, E3, E4, E5
Sociocultural Impact	Difficulty in sensitizing and raising awareness in the local community	E1, E2, E3
	Effort by tourism entities to include the local community	E1, E2
Creating Experiences	Reduced communication and organization among the stakeholders	E3
	Reduced supply and few people available to host these kinds of experiences	E3
	Tourist entertainment companies consider the concepts of memorability and creativity when creating activities	E1, E2, E4
Creative Tourism Practice	Strategies are poorly consolidated and scattered	E3, E3, E5
	The destination gained visibility	E1, E2, E4
	The creative tourist presents a role of co-creator of his experience	E2
	Challenge in innovating, creating activities capable of influencing others and to find specialized human resources available to welcome these experiences	E1, E2, E3, E4, E5
	Legal issues, the lack of support, accommodation and catering, the unfavorable geographical location, and the seasonality of the activities themselves, as an obstacle.	E1, E2, E3, E4, E5
Economic Impact	Positive, but reduced economic impact	E1, E2, E3, E4, E5
	Creative tourism has encouraged the specialization of labor, the creation of workshops and companies linked to tourist entertainment	E2, E3
	There is a shortage of accommodation and restaurants	E4, E5
	Creative tourism has contributed to the appreciation and preservation of cultural heritage, local culture, and initiatives aimed at the community and tourists	E1, E2, E3, E4, E5
Environmental Impact	Low environmental impact	E3, E5
	Creative tourism promotes sustainability	E1, E2, E3, E4, E5
Global Impact Assessment of Creative Tourism	The impact of creative tourism is still small, but has the potential to achieve better results in the future	E1, E2, E3, E4, E5

Overall, the interviewees share the same perspective as the literature, considering that this practice is more advantageous.

5. Conclusions

The main objective of this research was to understand the impact of creative tourism in Vila Nova de Foz Côa. It contributed to a better perception of creative tourism and its implications for the territory. Crosscutting the analysis of the interviews and the literature review, it was possible to outline the profile of creative tourists, their motivations, as well as identify its potential impacts in Vila Nova de Foz Côa.

Creative tourists seek to invest in their own cultural and social development, acquire new skills and sensations, and are demanding and committed to the territory. In Vila Nova de Foz Côa there is a strong involvement of tourists in creative and authentic activities and experiences, fitting the literature. However, even though there is an effort by the entities to involve the community, there are still some difficulties in raising awareness towards the importance of creative tourism. Factors such as the language barrier, fear of losing competitive advantage, low confidence, lack of time, insufficient organizational capacity and limited market orientation may justify the low commitment of residents in the development of creative tourism experiences, a perspective that is aligned with the literature (Ferreira, 2018; Dias et al., 2020). The tourism entities in Vila Nova de Foz Côa propose

partnerships to residents in certain activities, namely cheese production, wine harvesting, and almond picking, integrating residents and promoting a greater involvement with tourists. The creation of experiences necessarily implies the involvement of tourists, residents, DMOs and other stakeholders, to create a diversified supply. The creative tourist of Vila Nova de Foz Côa, takes on the role of co-creator, making suggestions on how to make experiences more unique and enriching.

Good communication and organization between the different stakeholders are also key. From the interviewees' perspective, the stakeholders' role is fundamental and there is in fact interest in investing in creative tourism, although there is still little communication, little supply, and few people available to host these experiences. The strategies implemented in Vila Nova de Foz Côa are still scattered, resulting from the individual performance of tourist companies, focusing on memorability to encourage the intention to revisit and influence others to visit the destination. The most memorable activities carried out were the visits to the engravings, almond picking, harvesting, sumac exploration, lunches, and dinners in nature, and the *FlyCamp* experience. Gastronomy is another noteworthy attraction.

The creative tourism activities brought visibility to the region, mainly due to the local partnerships that allowed tourists to get to know local products and participate in the activities with the community. To develop experience packages and increase the attractiveness and visibility of the destination, the interviewees presented their plans for Vila Nova de Foz Côa in the scope of creative tourism, focusing essentially on the exploration of the cultural and natural heritage. Legal issues, lack of support, accommodation and catering, as well as the unfavourable geographical location and the seasonality of the activities, become an obstacle to the development of creative tourism, which, in this case, requires investment in tourist accommodation, as well as in catering (Ferreira et al., 2018; Dias et al., 2020; Gato et al., 2020).

This new practice has encouraged the specialization of labour, the creation of workshops and companies linked to tourist entertainment (Fernández, 2010; Ferreira et al., 2018) and contributed to the valorisation and preservation of cultural heritage, local culture, and initiatives directed to the community and tourists (Ferreira et al., 2018; Almeida, 2019; Dias et al., 2020), thus increasing the self-esteem of the local community. However, creative tourism has not yet managed to mitigate seasonality, since the supply itself is seasonal.

Creative tourism is seen as a practice that promotes sustainability, because it is a process of creation and a renewable activity (Ohridska-Olson & Ivanov, 2010). In Vila Nova de Foz Côa, the environmental impact is reduced, however there is an awareness that the practice of this tourism can induce a greater environmental impact, leading to the design of strategies aimed at mitigating these impacts. The first step, and one of the most important, is to make tourists aware of this cause, and assessing the environmental footprint, something that has already been implemented.

Creative tourism is still an emerging practice in Vila Nova de Foz Côa. Despite the interest in developing this type of tourism, it is necessary to improve the relationship between stakeholders and their involvement in the development of creative initiatives and products, as well as to discuss successful strategies, as suggested in the literature (Richards & Wilson, 2006). Additionally, Richards (2010) suggests the creation of mega events and creative spaces, together with partnerships and networks, which can attract more tourists and mitigate seasonality. According to Richards (2012) there are three aspects to be considered in the development of creative tourism in a tourism destination, namely visibility, permeability, and flexibility. According to the author, most tourism products are now marketed online, which raises a concern on how small producers of creative experiences can stand out in such a crowded market. It is important for producers to ensure visibility for their products through the internet and social media. Additionally, producers must be more flexible and improve the ability to communicate, negotiate and interact personally with tourists.

Moreover, the CREATOUR project concluded that it is feasible to develop creative tourism outside big cities, despite the greater challenges, highlighting the need for short and medium term strategic planning measures (Gonçalves et al., 2020). Applicable to Vila Nova de Foz Côa, these measures include the funding of products and businesses, support for contexts and spaces of innovation and encouragement of creative tourism in articulation with local residents; intersectoral cooperation, networking and intangible infrastructures; capacity building and training; communication and marketing; and research, monitoring, and collection of information about the sector, in order to be able to permanently listen to the needs and expectations of creative tourism professionals.

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