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Creative tourism and residents: interactions in the context of artist residencies in the Center region of Portugal

Turismo creativo y residentes: interacciones en el contexto de las residencias artísticas en la región Centro de Portugal

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ABSTRACT

In approximately twenty years of research on creative tourism, the relevance of including residents in the creative tourism experience has been mentioned but not investigated in depth. This paper seeks to identify forms of resident integration in creative tourism contexts through a semi-systematic literature review and to determine how this inclusion is explored in local accommodation units with artist residencies in the Central region of Portugal. Following a qualitative case-study-based approach, semi-structured interviews were conducted with representatives of three accommodation units. The findings suggest four main formats of resident participation: (i) as experience providers, (ii) as consumers, and (iii) as responsible/consulted parties during the planning and development process(es) of the creative destination or product; and (iv) a more hybrid format in accommodation units with artist residencies, in which the resident is simultaneously a supplier and a consumer of the experience. The empirical results also suggest that this fourth integration format takes place mainly through specific programs for the local community and activities not limited to tourists. In the three cases, the dynamics with residents appear to generate several benefits in terms of economic growth, infrastructure and service development and, primarily, social sustainability. Also, the experience of tourists and artists in the residency is enhanced by contact with the local community. The findings of the study indicate that entities with attributes comparable to those under examination should utilize initiatives and partnerships promoted by their respective municipalities to reinforce collaboration between artist residencies and local communities.

Keywords: creative tourism; residents; social sustainability; artistic residencies; accommodation; Center region of Portugal.

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RESUMEN

En aproximadamente veinte años de investigación sobre turismo creativo, la relevancia de incluir a los residentes en la experiencia del turismo creativo ha sido mencionada pero no investigada en profundidad. Este artículo tiene como objetivo identificar formas de integración de residentes en contextos de turismo creativo a través de la revisión de la literatura y presentar cómo se explora esta inclusión en unidades de alojamiento locales con residencias artísticas en la región Centro de Portugal. Siguiendo un enfoque cualitativo basado en el estudio de casos, se aplicaron entrevistas semiestructuradas a representantes de tres unidades de alojamiento. Los resultados de la revisión de la literatura y de las entrevistas sugieren cuatro formatos principales de participación de los residentes: (i) como proveedores de experiencias, (ii) como consumidores y (iii) como partes responsables/consultadas durante los procesos de planificación y desarrollo del destino o producto creativo; y (iv) un formato más híbrido en unidades de alojamiento con residencias artísticas, en el que el residente es simultáneamente proveedor y consumidor de la experiencia. Los resultados empíricos también sugieren que esta integración de los residentes se genera principalmente a través de programas específicos para la comunidad local y actividades no limitadas a los turistas. En los tres casos, la dinámica con los residentes está generando múltiples beneficios en términos de crecimiento económico, desarrollo de infraestructuras y servicios y, principalmente, sostenibilidad social. Además, la experiencia de los turistas y artistas en residencia se ve potenciada por el contacto con la comunidad local. Los resultados de la investigación indican que las entidades con atributos comparables a los examinados deben utilizar iniciativas y asociaciones promovidas por sus respectivos municipios para reforzar la colaboración entre las residencias de artistas y las comunidades locales.

Palabras clave: turismo creativo; residentes; sostenibilidad social; residencias artísticas; alojamiento; Región Centro de Portugal.

I. INTRODUCTION

Creative tourism implies, among other elements, visitors' active participation, deeper interaction with the destination and a co-created experience that stimulates the creative potential of both consumers and providers (Álvarez-García, Maldonado-Erazo et al., 2019; Duxbury, 2019). In the early 1980s, the term prosumer appeared, referring to the fact that, in post-industrial society, consumers would increasingly participate in the production/creation process of products or services (Tan et al., 2014; Toffler, 1980). From the tourism perspective, creative tourists are prosumers, as they actively participate as co-creators or co-producers of their own experiences in the chosen destinations (Remoaldo et al., 2020a).

There are two perspectives for the development of creative experiences, rarely adopted simultaneously: 1) activities that value contemporary creative industries, generally associated with cities (Remoaldo et al., 2020b); 2) creative experiences based on the heritage and specific practices of a community and/or territory, more developed in rural areas (Baixinho et al., 2020). Creative tourism normally represents a sustainable approach to cultural tourism, with particular positive effects in rural and/or less developed territories (Carvalho et al., 2014). Duxbury et al. (2021) refer to five main models to promote creative

tourism: 1) stand-alone offers; 2) workshops series or other initiatives with a common theme; 3) localized networks; 4) small-scale festivals; and 5) creative accommodation.

Richards (2009) argues that accommodation is one of the aspects of the tourism system usually less associated with creativity. Nonetheless, and articulated with creative tourism, accommodation units have been associated with creative industries to create new experiences and environments that stimulate the guests' creativity (Richards, 2010). This connection can be expressed in several formats, which require different levels of involvement by the tourist (Richards, 2009): 1) creative environments; 2) creative events and exhibitions; 3) creative workshops; and 4) artistic residencies, which are the most present form of creative dynamism of accommodation in Portugal (Bakas and Duxbury, 2018; Richards, 2010).

Artistic residencies provide support and resources (accommodation, collaboration opportunities, mentorship, tools, and others) for artists and other creative individuals to work away from their usual environment for a short period of time. Contact with the local community and tourists usually occurs through workshops, talks, community-based projects, exhibitions and other activities (Albino and Alcobia, 2021; European Union, 2014).

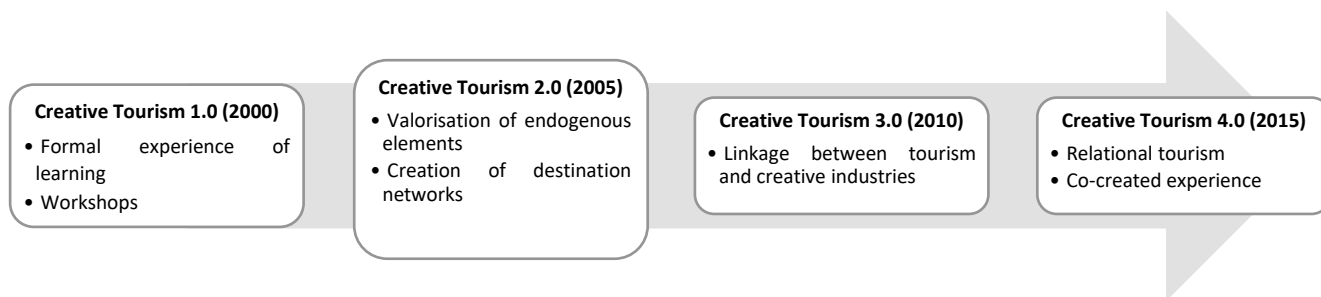
Interaction with residents and their integration into the tourist experience have been highlighted as basic elements of creative tourism (Duxbury et al., 2021). Several socio-cultural and economic benefits of this dynamic are evident in previous literature (Sousa et al., 2019). However, the intensity and ways in which residents integrate themselves into the experience is still a gap in literature (Duxbury and Richards, 2019; Pimenta et al., 2021). This research aims to theoretically reflect on the formats through which residents are being included globally in creative tourism through a semi-systematic literature review and the analysis of cases and, more specifically, to analyse how this inclusion is being explored in local accommodation units with artistic residencies in the Center region of Portugal (one of the country's seven tourist regions). For the second objective, a qualitative and exploratory approach based on case studies was adopted. Semi-structured interviews were applied with representatives of the three selected units, with specific objectives: 1) to identify the main formats of residents' integration in each selected project; 2) to understand the main challenges for the integration of residents in the creative tourism experience; and 3) to reflect on the impact(s) of the interaction with residents on the visitor's experience.

II. CONCEPTUAL BACKGROUND

2.1 Evolution of Creative Tourism and the Relationship with Residents

Creative tourism has been progressing considerably, both conceptually and in the volume and diversity of the supply. Richards (2011) understands the evolution of creative tourism in phases that, without replacing the previous ones, add layers of significance (Figure 1). In this evolution, the relationship with residents has been asserting itself.

Figure 1. Evolution of creative tourism



Source: adapted from Richards (2018)

Creative Tourism 1.0 partially arises from the transition from an economy of consumption of services to an economy of experiences (Remoaldo et al., 2020b). An economy of experiences that appears at the end of the 20th century and in which memorable experiences are also sold, in addition to services (Pine and Gilmore, 1998). This initial phase focuses very closely on the learning experience through workshops, usually in a formal setting in which the roles of tutor and apprentice are well-defined (Duxbury and Richards, 2019). The relationship between the residents and the territory is not directly evident (Baixinho et al., 2020).

Creative Tourism 2.0 strengthens the connection between experience and the specificities of the territory and, also, the importance of establishing networks to generate a creative destination (Richards, 2018). The territories' intangible and creative cultural elements are particularly valued from this phase onwards (Duxbury and Richards, 2019), becoming inevitable for the residents' creativity to be, directly or indirectly, present in the tourist experience.

Creative Tourism 3.0 adds a new dynamic that, although not as relevant to the inclusion of residents, is particularly important for this research due to its connection to artistic residencies. Until this phase, creative tourism sought to value traditional creative expressions of the territories; the new phase establishes a linkage between tourism and the contemporary creative economy and industries (Álvarez-García et al., 2019). This type of dynamic is mostly associated with large cities, due to the concentration of creative industries and highly qualified human capital (Remoaldo et al., 2020b), and with a more passive role from the consumer (Baixinho et al., 2020).

Creative Tourism 4.0 evidence the role of co-creation and a more relational approach between the visitor, the in-between experience facilitator and the local community (Richards, 2018). This development replaces, to a certain extent, the more formal relationship of tutor and apprentice, existing in Creative Tourism 1.0, with a dynamic of co-creation between resident and visitor (Duxbury and Richards, 2019). The collaboration enables the authenticity of the experience to be negotiated by the different parties (Richards, 2011), which creates a unique experience (Sousa et al., 2019). The integration of residents gains special importance from this stage onwards.

The evolution described above was accompanied by a conceptual evolution (Table 1), in which the importance of the relationship with residents has also been growing.

Table 1. Definitions of creative tourism

Author(s)/Year	Definition
Richards and Raymond (2000, p. 18)	“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.”
UNESCO (2006, p. 3)	“Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and creates this living culture.”
Raymond (2007, p. 145)	“A more sustainable form of tourism that provides an authentic feel for a local culture through informal, hands-on workshops and creative experiences. Workshops take place in small groups at tutors’ homes and places of work; they allow visitors to explore their creativity while getting closer to local people.”
Duxbury (2019, p. 65)	“creative tourism is centred on active creative activity encouraging personal self-expression and interaction between visitors and local residents, inspired by local endogenous resources (place and people), and designed and implemented by local residents for community benefit.”
Álvarez-García et al. (2019, p. 65)	“This type of tourism involves the participation of tourists in artistic and creative activities with the local population of the destination that is visited, achieving participatory learning and it involves the adaptation of the tourist offer to this new trend in tourist behaviour.”

Source: Álvarez-García et al., 2019; Duxbury, 2019; Raymond, 2007; Richards and Raymond, 2000; UNESCO, 2006

The first definition of creative tourism appears in 2000 (Richards and Raymond, 2000) and corresponds to the basis of Creative Tourism 1.0. The association with residents is not directly valued, it is, rather, implied in the activities that are characteristic of the territory (which are influenced by the local community). UNESCO’s definition (2006) already expresses unequivocally the inclusion of residents in the experience by creating a connection between visitor and resident, who together co-create a living culture. Despite Raymond’s definition (2007) going back to the initial understanding of creative tourism, associated only with workshops, the relationship with residents is more evident than in the 2000 definition. By stating that the experience occurs at the tutor’s house or place of work, he is considered as a resident; furthermore, the creative experience is emphasized as a means of getting closer to the local population.

The most recent definitions are more categorical about the role of residents. In the CREATOUR project – which combines research and implementation of creative tourism actions in small towns and low-density areas in Portugal – the residents’ participation is considered one of the pillars of creative tourism, which is based on the interaction between visitors and residents, and it is inspired by the experiences of the local population and, ideally, follows a community-based approach (Duxbury, 2019). The definition of Álvarez-García et al. (2019) identifies the relevance of co-creation with tourists and residents.

2.2 Benefits of including residents in the creative experience

Creative tourism has great potential to generate benefits for residents and even to establish itself as a regenerative element of neglected areas and, at times, of territories without prior tourist vocation, as it is based on the creative and everyday life of communities, fosters interactions between visitors and residents and seeks to balance the interests of both parties (Blapp and Mitas, 2018; Duxbury et al., 2021; Silveira et al., 2020).

Regarding sociocultural benefits, the contribution to cultural vitality (Baixinho et al., 2020), through the revitalisation, safeguarding and promotion of intangible heritage and traditional lifestyles, is particularly mentioned (Dias et al., 2020; Richards, 2019). By promoting cultural elements generally undervalued and, sometimes, associated with minority groups, creative tourism might foster cultural diversity and social inclusion (Carvalho et al., 2014), thus stimulating civic participation and residents' empowerment towards increased self-esteem and identity pride, as well as cohesion and sense of belonging within the community (Bakas et al., 2019; Gato et al., 2020; Remoaldo et al., 2020b; Richards, 2009). It might also enable residents to acquire knowledge about their own culture, empowering them to meet the tourists' interests (Blapp and Mitas, 2018). Creative tourism allows for balance in the power relationships between visitors and local communities since the resident becomes a tutor or co-creator of the experience (Blapp and Mitas, 2018; Richards, 2011). Concerning the visitor benefits, creative tourism promotes the exchange of experiences and knowledge between visitors and residents (Carvalho et al., 2021), which contributes to a higher involvement in the destination's daily life (Richards, 2011) and, hence, a deeper understanding of the identity and experiences of the place and its community (Sousa et al., 2019). Therefore, the interaction with residents results in an immersive and meaningful co-creative experience for the tourist (Carvalho et al., 2021), that is perceived as more authentic (Sousa et al., 2019).

From an economic perspective, the creation of new income sources for local producers, artists and artisans stands out (Dias et al., 2020), enabling the adaptation and preservation of declining traditional/artisanal activities (Baixinho et al., 2020) without loss of product quality (Bakas and Duxbury, 2018). Creative tourism also promotes job creation (Wessels and Douglas, 2020), fosters synergies and circular economies (Sousa et al., 2019), and contributes for the development of creative industries in the territories (Dias et al., 2020). Wessels and Douglas (2020) recognise creative tourism as a means of poverty alleviation, especially in developing countries.

2.3 Formats of residents' integration

Although the literature on creative tourism has progressively been valuing the residents' integration in the experience and the benefits it brings, the level and formats in which the residents are integrated are not adequately addressed (Duxbury and Richards, 2019; Pimenta et al., 2021). Through the literature review and the analysis of success cases awarded by the Creative Tourism Network, it was possible to identify three main formats of residents' participation in the creative tourism experience: as providers, as consumers, and as actors in the planning and development process(es) of the creative destination/product.

As providers, residents may be internal collaborators of the team which manages/intermediates the experience, or external collaborators. External collaboration translates into:

- *Partnerships with local artisans and/or artists.* This is the most common form of collaboration and it is at the basis of the project that preceded the conceptualisation of creative tourism. Launched in 1997, the EUROTEX project aimed to support textile crafts in European countries through the organisation of workshops administered by artisans (Richards, 2009). Loulé, the first Portuguese creative destination, is mainly based on a structure of workshops delivered by local artisans and artists (Loulé Concelho, 2021).
- *Collaboration with local and/or regional associations and groups.* This type of collaboration is less associated with creative industries and more with cultural and creative expressions of a community, allowing for greater immersion into the local community experience. Usually, collaborating entities see creative tourism as a tool to reach broader goals, such as heritage preservation (Baixinho et al., 2020). For example, the destination management organisation of the Crikvenica region (Croatia) cooperates with local fishing clubs to offer visitors the experience of fishing with locals (Creative Tourism Network, 2021).
- *Volunteering.* This format is especially notorious in creative events (Bakas et al., 2019), whether through creative or functional collaboration. For example, the initiatives of Hull as the UK City of Culture (2017) have seen strong participation from residents as volunteers (Creative Tourism Network, 2021).
- *Other individuals and formats.* Collaboration with residents can extend to individuals who are not artists/artisans or part of local organisations. This type of collaboration is generally associated with experiences related to the communities' lifestyles. For instance, the creative tourism structure of the villages in Bali privileges contacts with the local customs and practices (Blapp and Mitas, 2018).

The residents' engagement as consumers is expressed in two forms:

- *Specific programs for the local community.* From a social responsibility perspective, some of the entities with creative products develop parallel projects for the local community. These initiatives are open to the entire community or directed at specific groups, such as school groups or minority groups (Creative Tourism Network, 2021). For instance, the MosaicoLab.pt (Portugal) develops specific activities for the local youth (Creatour, 2021).
- *Activities not limited to tourists.* Silveira et al. (2020) argue that local demand should always be considered in local cultural policies to minimise the risk of alienating residents. In creative tourism, part of the infrastructures and services used by tourists are shared with residents, shouldering external and local demand in the same spaces (Remoaldo et al., 2020b). This model is particularly followed in creative festivals/events (Baixinho et al., 2020), but also in creative spaces, namely accommodation (e.g., New Hermopolis, Egypt)).

Finally, residents may be integrated into the planning and development of creative products and/or destinations:

- *Consulted party.* In larger projects it is especially relevant for the various stakeholders, including residents, to be consulted (Creative Tourism Network, 2021). This factor is mainly considered in the development of creative destinations and contributes to enhancing some sense of control and belonging within residents towards the creative project (Bakas et al., 2018), such as happened during the development of the strategy Recife – *Plano de Turismo Criativo 2019-2021* (Prefeitura do Recife, 2018). Community-based approach. Residents may integrate the creative experience as creators and implementers of the activity/ies, in a community-based tourism model (Blapp and Mitas, 2018). This approach enables the needs of residents to be met through a bottom-up perspective. The link between culture and tourism is not always evident (Gato et al., 2020). This aspect is developed, for example, in the form of events such as Ti Milha and Bons Sons (Portugal), entirely organized by residents, on a voluntary basis.

III. METHODOLOGY

The main objective of this research is to analyse how the relationship between creative tourism and residents has been developing in accommodation units with artistic residencies in the Center region of Portugal. As the focus is a relatively specific and less studied topic of creative tourism, an exploratory, qualitative, case-study-based approach was chosen. The study was carried out in a region with very different characteristics from the rest of the country. It has an area of 28,199 km² (30.6% of the national total) and an estimated resident population of 2,227 thousand inhabitants (21.5% of the national total) in 2021. The central region of Portugal presents marked contrasts: a relatively developed and more densely populated coastal strip; a vast extension of inland territory, sparsely populated and with recessive demographic dynamics, rural and underdeveloped. From the tourist point of view, it is a less dynamic region - in terms of supply and demand - but with important endogenous resources, both natural and built, and thus with a high potential for authentic and memorable tourist experiences.

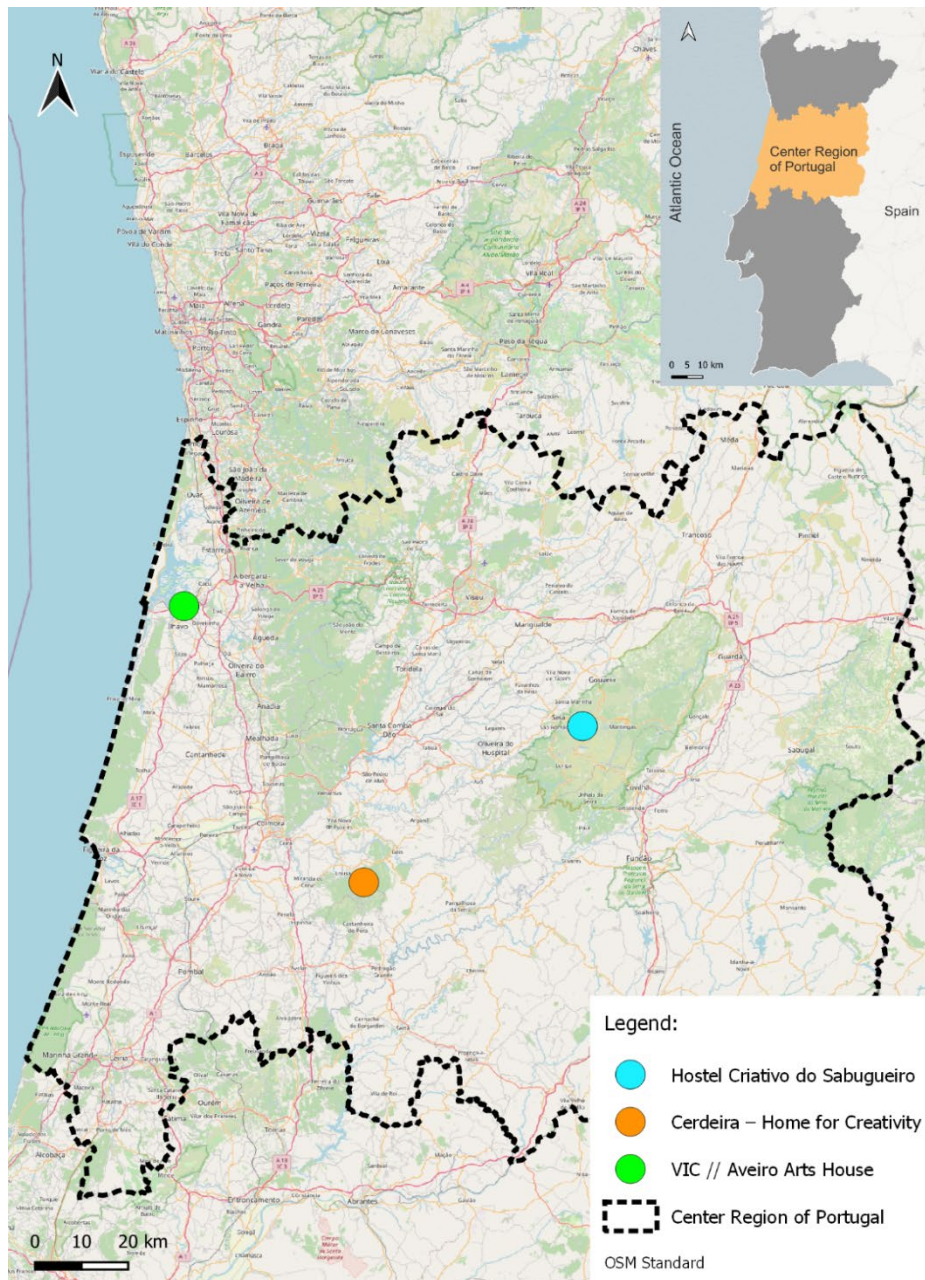
To support the methodological options and the analysis of results, a narrative (or semi-systematic) review of the literature was conducted. This type of qualitative literature review provides an overview of a specific topic, by synthesizing the state of knowledge relevant to the particular context of the research question (Huang et al., 2023; Snyder, 2019). Within the scope of creative tourism literature, the process of selection privileged the inclusion of sources, either theme-based (artistic residencies, creative accommodations, residents' inclusion and social sustainability) or geographical-based (Portugal and, particularly, Center region of Portugal), relevant to the research purpose.

The empirical approach consisted of the application of semi-structured interviews with the representatives of three accommodation units, following a narrative analysis perspective. A narrative inquiry is based on the analysis of cases within particular contexts, determined by spatial, temporal and social specificities, and allows a narrative to be constructed through the dialogue between the participants' discourses in a way that facilitates the reader's interpretation (Ayres, 2008; Clandinin and Caine, 2008). The semi-structured interview encourages the participant to address the topic under in-depth research, without restrictive

questions (Cook, 2008), adopting a more conversational, although formal, interaction between interviewer and interviewee and following predefined but adjustable questions and/or topics during the interview (Jennings, 2005; Veal, 2018). The technique is particularly adequate for exploratory research with a reduced number of participants (Veal, 2018) and for narrative analysis (Clandinin and Caine, 2008).

The accommodation units to be included in the research were selected based on four criteria: 1) evidence of the artistic residency aspect; 2) location in the Center region of Portugal; 3) connection to creative tourism; 4) evidence of contact elements with residents. Through the intersection between literature review, Google search engine and information collected by snowball sampling among the participants in the study, it was possible to identify fifteen projects/entities that continuously offer opportunities for artistic residencies in the Center region of Portugal. These projects are managed by various types of organisations (municipalities, associations, private entities, among others) and in different contexts (e.g., festivals, local cultural agendas/spaces, and accommodation). Filtering these 15 projects to those that offer accommodation, the number drops to just five. However, two of these artistic residencies with accommodation do not refer to creative tourism (ARTErra, Tondela; Associação Quinta das Relvas, Albergaria-a-Velha). Only a restricted number of three accommodation units matched the criteria: VIC // Aveiro Arts House (VIC); Hostel Criativo do Sabugueiro (HCS); and Cerdeira – Home for Creativity (CHC) (Figure 2).

Figure 2. Location of selected accommodation units



Source: Authors

As Table 2 shows, all three units present a diversified creative and tourism profile. Two of them are managed by private entities and one by a Private Institution of Social Solidarity (IPSS¹). Two units are located in rural interior areas and one in an urban coastal area (Figure

¹ Non-profit entities of private initiative, with legal status in Portugal, which aim at contributing to justice, solidarity and social rights.

2), factor that, as the Results section shows, appears to influence and distinguish the type of creative activities and the relation with residents between cases.

Table 2. Characterisation of the selected accommodation units.

Project (location)	VIC (Aveiro)	HCS (Seia)	CHC (Lousã)
Year of establishment	2016	2019	2000
Type of tutelage	Private	IPSS	Private
Geographic context	Urban / Coastal	Rural / Interior	Rural / Interior
Type of supply and activities	Lodging; artistic residencies; cultural centre; workshops and creative events; cultural agenda; heritage conservation and promotion; gallery; community projects	Lodging; artistic residencies; workshops; exhibitions; creative projects in the unit and in the village	Lodging; artistic residencies; workshops and creative experiences; corporate retreats; yoga retreats; art gallery and shop; Arts and crafts school; <i>Elementos à Solta</i> festival

Source: elaborated by authors based on Cerdeira – Home for Creativity (2021), Hostel Criativo do Sabugueiro (2021) and VIC (2021)

After the selection, the entities were invited to participate in the research. In this prior contact, the research and objectives were presented. The participants signed an Informed Consent (and renovated the agreement at the beginning of the interview), authorising the audiovisual recording of the interview, as well as the association of their identity with the information provided. The interviews occurred remotely, between June 11 and 24, 2020, being recorded, later transcribed and manually coded to enable the content analysis. The thematic coding process had two levels: first, preliminary labels were defined based on the questions' topics (that correspond to the Results section's subtitles); secondly, within each topic, specific themes were identified and coded into more narrow labels.

A flexible script was followed, with open-ended questions, structured according to the following topics: (i) sociodemographic characterisation of the interviewee; (ii) project context; and (iii) project linkage with residents. The average duration of the interviews was one hour.

Regarding the participants' profile, two interviewees had a Master's degree (in Digital Arts and Tourism Recreation) and one had a postgraduate degree (in Art Studies – Theatre and Performance Studies). In terms of roles in the institution/project, the VIC representative is its founder and artistic director; the representative of the HCS is the founder and president of the association – Associação de Beneficência do Sabugueiro (meaning Sabugueiro Charity

Association) – which owns the Hostel; and the CHC representative is the artistic residency manager of the project. Two of the interviewees have been associated with the project since its beginning (VIC and HCS) and one has been within the project for about a year (CHC).

To facilitate the fluidity and interpretation of the results, and according to the methodological approach of this research, a narrative format was adopted to present the interviews' contents in the next section.

IV. RESULTS

The first part of the results contextualises the projects and how they relate to creative tourism. The second part focuses on the analysis of how residents are being integrated into these projects, the identification of the impacts on residents and visitors and the biggest challenges generated by this relationship, according to the representatives interviewed.

4.1. Contextualization of the projects

VIC appeared in 2016 in the city of Aveiro. After realising that his grandfather's house was at risk of being sold, Hugo Branco decided to create a *“safe haven for the city's creative minds”* (VIC), based on Vasco Branco's artistic legacy, namely in the areas of literature, painting, ceramics and film direction. The project started with the component of a guesthouse, aiming to monetize the space, and was later followed by events, collaboration with cultural productions, artistic residencies, a gallery and community-based programs. The project is based on a *“more experimental and alternative”* (VIC) ambience.

HCS opened as a local accommodation unit in 2019, in the village of Sabugueiro (Municipality of Seia). It emerged from the conversion of an old building belonging to the Sabugueiro Charity Association and was based on a social economy rationale, by providing a means of *“income for the institution (...) but also cultural and tourist dynamism”* (HCS) for the village. The main goal of the establishment of the Hostel was to turn it into an *“instrument for the development of this territory”* (HCS), through artistic residencies, creative events and activities, and community-based projects.

The idea of CHC first emerged during a visit of Kerstin Thomas to the village of Cerdeira (Municipality of Lousã), in the 1980s, when she realized the potential of the village to *“create an arts incubator”* (CHC). In the 2000s, the *“conditions to initiate a local accommodation project”* (CHC) were created, by rebuilding some village houses. Around 2006, the components of artistic residencies, workshops and the Elementos à Solta festival arise. The *“brand Cerdeira – Home for Creativity appears (...) in 2018”* (CHC) as a way to unite the artistic and touristic aspects of the project.

4.1.1. Relationship with creative tourism

Two of the interviewees consider that creative tourism appears in their projects in an organic and non-priority manner: *“I think we are an entity that promotes creative tourism, but maybe that is not our focus”* (VIC) and *“If we are creative tourism? I wish we were just creative. (...) if we can be creative through tourism (...) great.”* (CHC). For HCS, the role that creative tourism can play in the development of low-density territories is evident: *“I believe that*

[creative tourism] *is an interesting investment, which should be increasingly done in the interior of the country*" (HCS).

The projects approach creative tourism through several formats: workshops, events, exhibition spaces and initiatives, community projects, artistic residencies and through the spaces' ambience. Entities reveal to make an effort to integrate guests into the artistic and creative environment of the projects. In the case of VIC, guests can immerse themselves into this environment as soon as they arrive at the space: *"every guest who enters here (...) goes on a visit of the house (...) it is almost like a visit to a mini-museum (...) that is alive, where things are happening."* (VIC). In the case of CHC, the relation is created through specific activities: *"The creative experiences (...) this is where we build the bridge with the local accommodation"* (CHC), by notifying the guests through email, a week before the check-in, of the activities that they can take part in, such as workshops of local gastronomy and pottery; furthermore, the interviewee considers that the accommodation decoration and open gallery and store enable the tourists to dive into a creative environment.

4.1.2. Partnerships

The three entities have a large set of partnerships with different purposes and types of organisations, at international, national and local levels.

All three entities maintain partnerships with the local administration (municipalities). In the case of VIC, the partnership is focused on the creation *"of a series of contents (...) of programs for the festivals [promoted by the municipality]"* (VIC). The partnership between HCS and the Municipality of Seia is based on the development of new projects. For CHC, *"the main partner is the Municipality of Lousã"* (CHC), as it grants them annual support, publicises the project and serves as an intermediary for the participation of CHC in educational and cultural initiatives aimed at the local community.

The three entities collaborate with other creative initiatives national and internationally, namely by transferring and hosting artistic residencies between them. On this matter, VIC works mainly with national *"cultural producers"* (VIC); HCS receives artists mostly through their partnership with *"the DME festival"* (HCS); and CHC collaborates with several international art schools and institutions.

The three entities also maintain partnerships with primary and secondary education institutions in their respective regions. The collaboration of VIC and CHC with these institutions focuses on knowledge transfer, through presentations in schools and school visits/workshops. HCS cooperates with these institutions to develop artistic projects.

Other types of partnerships involve the provision and acquisition of services and products, project development, promotion, and financial support, among others. The type of partners is also diverse: local, national and international creative entities; municipalities; educational institutions; local enterprises and producers; local associations; among others.

4.2. Relationship with residents

4.2.1. Formats of residents' integration

Several formats were identified for the integration or involvement of residents in each project. The residents' involvement is suggested to be strongly connected to the

mentioned partnerships and assumes three main categories: creative collaboration, providers and consumers.

The creative collaboration is being explored, namely by VIC, through partnerships with artists from the local creative community - *"many [artists] like to collaborate with other people (...) so one of the things we do (...) is to make it easier for artists to access the resources they need"* (VIC) – or through the collaboration with specific projects and the provision of resources – *"We also have [cultural] programs that are proposed to us either by collectives or individuals or associations from here, who do not have a space where they can develop their projects"* (VIC). VIC has also been developing community-based projects (e.g., Re_Emergir project – community-driven arts initiative based on arts residencies, workshops and meetings developed with the inhabitants of the village of Borralha, Portugal), seeking to *"apply our knowledge and contacts and our experience in working with artistic residencies but (...) applying them to that community"* (VIC).

The creative collaboration with the local community, in general, is also being explored in HCS, namely through community-based projects. The main focus is the *"development of artistic projects, (...) that have an impact on the community"* (HCS) through a dynamic of sharing experiences, but also by trying *"to give more visibility to (...) the village events, interconnecting projects that can stem from the hostel"* (HCS).

Residents are also being integrated as internal or external human resources (providers). From the perspective of creative providers, VIC promotes a *"dynamic of hiring, but also (...) [external] collaborations"* (VIC), since, whenever the entity or an artist in residency develops projects in which a creative team is needed, they prefer to work *"with local people, when there are local people who fulfil our expectations in the areas we need"* (VIC). At CHC, the internal creative team integrates locals: *"We have a new cook. (...) Whenever there is something related to cooking (...) she's the one who dynamises it (...) she has a different touch... she has the touch of a local"* (CHC).

The entities also depend on other types of human resources and services. At VIC *"we have service providers in a number of areas, from laundry..."* (VIC). The CHC's internal team, in terms of reservations, cleaning and maintenance of spaces, is made up of local people; externally, they turn to local entities, such as construction companies. In the case of HCS, even if on a residual basis, some jobs are created for the Hostel's daily operation.

Residents are also involved as consumers. VIC promotes this through events and creative activities open to all types of public – *"there is this (...) side of event consumption, of people coming to watch the events."* (VIC) – and through the gallery at Mercado Negro – *"We have a gallery there (...) thousands of people should go there and end up having access to a different type of experience"* (VIC). Besides the community-based projects, HCS allows residents to visit the temporary exhibitions on display at the Hostel and to participate in the activities and events promoted by the same. In the case of the CHC, despite the development of some initiatives to involve the population – through partnerships with the municipality and educational institutions, or the "Elementos à Solta" festival, which promotes free access to performances and workshops from different areas of visual arts *"in various points of the village"* (CHC) –, the residents are not being continuously involved as consumers.

4.2.2. Benefits for residents

According to the interviewees' testimonies, the existence of these creative initiatives generates various benefits for residents. Economically, these initiatives contribute to the consumption of local services and goods because the tourist *"is consuming in the community"* (VIC) or because the products used by the entity *"are all acquired in local businesses"* (CHC). From another perspective, these projects contribute to job creation and *"to service procurement"* (VIC).

Regarding social benefits, the VIC representative considers that the project has a significant impact on the local creative community, by *"contributing to a sense of belonging and cohesion in the creative community"* (VIC). The social impact on the local community is particularly evidenced in the case of HCS: *"These communities (...) live in some isolation, (...) in some loneliness"* and *"there is an important social component here: people, especially the elderly, feel useful, challenged, involved."* (HCS).

Another form of benefiting residents is the facilitation of resources and the collaboration with local projects: *"We have always been available to provide spaces and resources"* (VIC).

Despite the difficulties of CHC to connect with residents, the project played a key role in terms of infrastructure development, by contributing to the creation of *"access conditions to the mountains"* (CHC).

4.2.3. Mutual impacts and relations

The linkages these projects create between artists, residents and visitors cause multiple impacts.

For tourists, the activities and spaces shared with visitors, artists and residents – workshops, events, projects, and others – developed by/through VIC *"bring people together in other ways"* (VIC) and contribute to the development of emotional bonds: *"We have several guests here who (...) have become (...) friends with people, from the city, that they met here."* (VIC). In the case of CHC, this connection is considered not to be established because *"people are not involved"* (CHC) and are not creating specific services, *"in terms of commerce"* (CHC), for tourists.

For the artists, the interaction with residents might mean their work is *"influenced (...) by the people and spaces where you moved at that time"* (VIC) and, as it happens with tourists in general, artists *"end up creating emotional bonds with the community"* (VIC) and even *"coming back because they met people (...) with whom other projects came up later"* (VIC). The emotional bonds are also valued in HCS, given that *"affection is the basis for the approaches that the artists employ with the residents"* (HCS).

Both in VIC and HCS, the creation of an environment and mutual experience that goes beyond the role of visitor and resident was evident. In the first case, this relationship is particularly evident during events – *"an interesting environment is often created because (...) you have (...) some guests (...) artists in residency (...) the team that is already diverse (...) and then you have people from Aveiro"* (VIC) – and workshops – *"Regarding workshops, whenever there is an exchange of knowledge and real, lived experience, there is a meeting point"* (VIC).

In HCS *“a certain relationship of complicity (...) is established between the artist and the local inhabitant”* (HCS).

4.2.4. Challenges

CHC is the entity that reveals the greatest difficulties in the relationship with residents, due to the lack of knowledge of the residents – *“the people from Lousã (...) do not know Cerdeira”* and *“do not come to the mountain”* (CHC) – and to the lack of involvement – *“we are able to involve the local community as long as our action (...) goes through official structures”* (CHC), otherwise, residents do not participate in the entity's initiatives. The interviewee refers to an example: *“at this year’s Mestres e Chefes the only two people from Lousã who were here with us were the [municipality’s] Councillor for Culture and her secretary. (...) The issue is that people don’t want to know.”* (CHC)

The remaining entities reveal internal challenges. VIC denotes the *“lack of a communication team”* (VIC), which makes the communication of activities *“a bit inconsistent”* (VIC), affecting the (lack of) knowledge of residents regarding the project's initiatives. The major challenges for HCS are *“to permanently find challenging projects”* and *“to extend [their actions] to other artistic areas (...) relevant in the context of the village’s dynamisation”* (HCS).

V. DISCUSSION

Despite having tourist accommodation and artistic residencies as common elements, a comparative analysis of the three accommodation units reveals that this type of supply can vary largely in terms of approaches to creative tourism and integration of residents. The accommodation aspect provides financial stability to entities, which allows greater flexibility in the development of creative activities (Duxbury et al. 2021). The physical space associated with each project is the starting point for a local creative and sociocultural dynamisation that goes beyond that specific location. In all cases, although the creative component is quite present, the participation of guests in creative activities is optional.

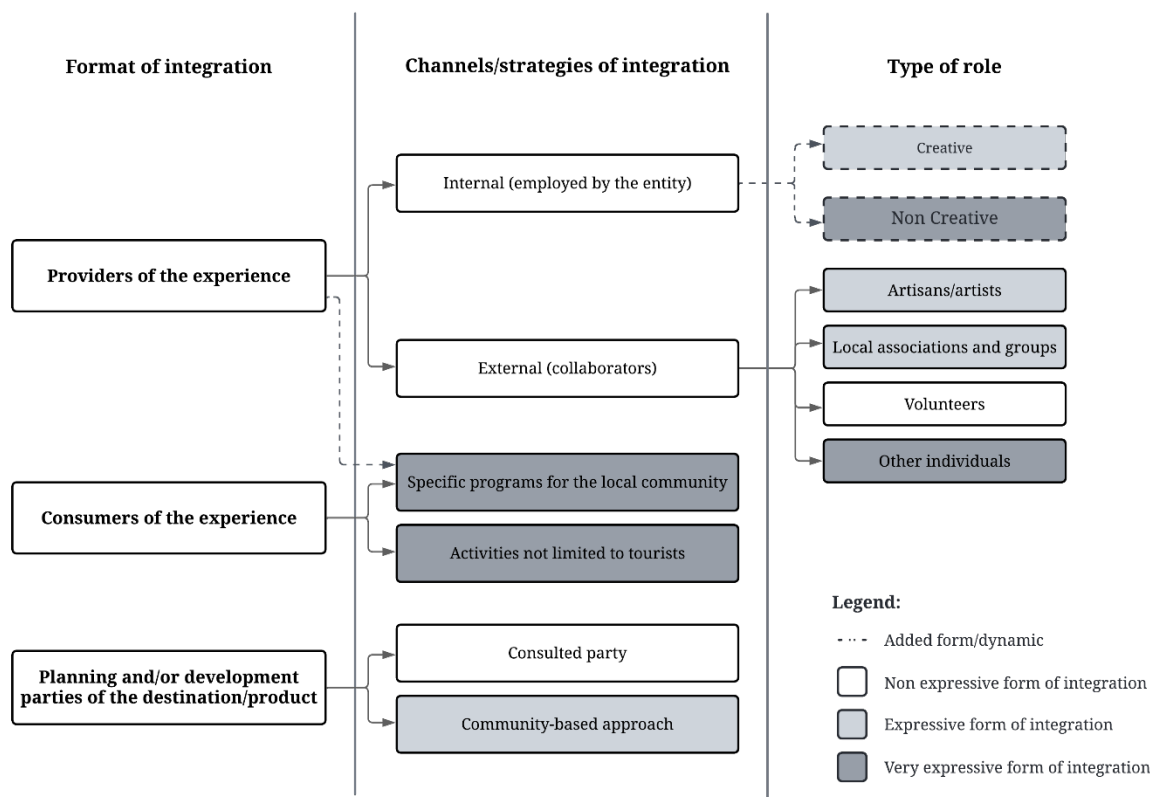
The various forms of exploring creative tourism through accommodation, indicated by Bakas and Duxbury (2018) and Richards (2010), are referenced by the interviewees in the analysed cases. In one entity, the dynamic between artists, visitors and residents is being explored organically (VIC) and in the other two in a more structured manner (CHC and HCS), through scheduled but occasional activities/projects. Although creative activities usually assume one of two perspectives (focus on contemporary creative industries or the creative enhancement of intangible heritage), this research shows that artistic residencies in rural areas capable of enabling the combination of both. CHC and HCS are developing creative initiatives that combine endogenous heritage and external creative potential. Furthermore, the collaboration between artists in residency and local creatives (such as it is promoted in VIC) enables external and local creative critical mass to be explored jointly.

The formats of residents’ inclusion that these projects employ essentially correspond to the categories of providers and consumers. Residents are being hired for creative and mostly non-creative functions (especially in CHC), the latter being a common practice in accommodation services and not exclusive of creative tourism. A dynamic of external

providers is also being fostered, especially in VIC, through *Partnerships with local artisans and/or artists* and the *Collaboration with local and regional associations and groups*. The consumer aspect is promoted through *Activities not limited to tourists*, particularly events and workshops. This format is being clearly adopted in the urban case (VIC) and regularly promoted in HCS; as for CHC, although these initiatives exist, the participation of residents is not as expressive, according to the interviewee. This difficulty in engaging with the local community might be related to some recurrent challenges in rural areas addressed in previous literature (e.g., Baixinho et al., 2020) and by the interviewee, such as limitations regarding communication/dissemination and scarcity of creative critical mass. The three entities are developing *Specific programs for the local community*, with an emphasis on initiatives developed with educational institutions. Another integration format was identified, related to the *Specific programs for the local community*, in which residents have a dual role, as providers and consumers of the creative product (following the co-creation and prosumer trend in creative tourism). This approach is being particularly promoted by HCS. Based on the results of the empirical research and on the contributions presented within section 2.3., Figure 3 shows a systematisation of the formats of residents' integration in the creative experience. The elements added to the discussion after the empirical research – the differentiation between creative and non-creative providers and the existence of specific programs for the local community in which residents are both providers and consumers – are distinguished by dashed arrows and boxes. The boxes' different colours highlight the predominant integration forms in the analysed accommodation units, with an emphasis on internal non-creative providers, external providers in the category of other (non-creative) individuals, and both types of consumers.

The interviewees mentioned some challenges to the inclusion of residents that are identified in previous literature. The communication inconsistencies revealed by VIC are a common weakness in creative tourism initiatives (Remoaldo et al., 2020b). The lack of knowledge and involvement of residents, referred by CHC, is a recurrent challenge in rural areas (Baixinho et al., 2020), which might also be associated with communication limitations and the lack of a critical mass of local consumers in these territories. Partnerships with local educational institutions arise as a possible (soft and long-term) strategy to reach a broader public and to arouse the younger generations to become cultural/creative consumers. The findings follow the statement of Baixinho et al. (2020) on the existence of greater local demand for creative activities in urban areas, due to the existence of more expressive creative communities in these territories. VIC naturally evolved to become a cultural hub which was lacking in Aveiro (Bakas and Duxbury, 2018), while in rural cases local (institutional) intermediaries are crucial to involve residents (Remoaldo et al., 2020b). The fact that HCS is managed by an IPSS, with local impact, appears to facilitate the connection with residents; in the case of CHC, a private entity, the respective interviewee emphasises that the local community is involved almost exclusively through activities developed in partnership with the municipality or other local institutions.

Figure 3. Formats of residents' inclusion in creative tourism



Source: Authors

As for the benefits for residents, the aspects referred by the interviewees are aligned with the results of previous research. Based on the testimonies of the supply representatives, the projects contribute to job creation (e.g., Carvalho et al., 2014) with particular emphasis on creative human resources in the urban case (e.g., Dias et al., 2020). Economies of scale (Bakas and Duxbury, 2018) are being promoted through the consumption of local goods and services. Concerning social benefits, the interviewees emphasised the promotion of a sense of belonging and cohesion in the local community (e.g., Bakas et al., 2019). In the urban case, it is suggested that these benefits affect mainly the creative community, for whom the existence of a dynamic creative space in the city and the promotion of creative collaborations/jobs and of resource sharing brings socioeconomic and cultural vitality; and, in one of the rural cases, a previously isolated and elderly population. The projects also seemingly contributed to the development of infrastructures, namely road accessibilities in the case of CHC, and the facilitation of services and creative resources to other local entities.

Logics of synergies between entities and initiatives are more notorious and active in territorial contexts where networks of organisations and their entrepreneurship are less abundant. These logics allow the establishment of win-win forms of cooperation between entities that promote creative tourism (namely artistic residencies) and other local and regional stakeholders. For example: through the establishment of channels, often informal, for cross-selling products and/or services; by collaborating in cultural/creative initiatives developed by local entities that, ultimately, contribute to the promotion of products/services

and to the generation of new groups of consumers (as with the VIC and CHC partnerships with the respective municipalities).

For tourists in general, the relationships created through creative entities facilitate greater proximity to the reality of the local community and the development of emotional bonds (Richards, 2011). The testimony of the VIC representative suggests that this type of creative model (artistic residencies) has particular impacts on artists in residency, namely the possibility of immersion into the local lifestyle, which will influence their work, and the development of new projects with local creatives, thus enhancing the chance of returning to the destination.

The interviewees identified the development of mutual connections and knowledge transfer that exceed the roles of resident and visitor, which are based on the creation of neutral creative environments intermediated by artists. The representatives of VIC and CHC evidence creative events and workshops as particularly fertile strategies to create these neutral environments. This type of dynamic is registered mainly in festivals and creative accommodations, as these models of creative tourism have a more organic approach and a longer experience duration than stand-alone activities (Bakas et al., 2019; Remoaldo et al., 2020b).

VI. CONCLUSIONS

The consideration and integration of residents and their needs during the development and delivery of creative experiences are one of the main pillars for creative tourism to be assumed as a sustainable approach to (cultural) tourism. In that context, the purpose of this paper was to contribute to research on the relationship between creative tourism and residents through 1) the identification of the formats of residents' inclusion in creative tourism experiences and 2) the analysis of how this inclusion is being explored in local accommodations units with artistic residencies in the Center region of Portugal.

Regarding the first objective, the literature review and analysis of successful creative tourism initiatives show three main pathways for the inclusion of residents in the creative experience, that is, residents are included as providers and consumers of the creative experience and as actors in the planning and development process(es) of creative destinations/products. To reach the second objective, semi-structured interviews were conducted with representatives of three local accommodation units with artistic residencies. The findings suggest that this model of creative tourism promotes an organic dynamic and atmosphere with some similarities with the existing environment in festivals and creative events (e.g. Bakas et al., 2019), but more prolonged in time. Artistic residencies, as a creative tourism format, might enable to connect external and local creative mass and to explore both creative industries and endogenous (creative) know-how and heritage through creative tourism offers. The accommodation aspect enables the entities to have financial and physical security and, therefore, flexibility to pursue different models/initiatives of creative tourism (e.g., workshops, festivals, community-based projects), maintaining their identity associated with a strong brand and a physical place. Besides the identification of sociocultural and economic benefits evident in previous literature, the interviewees recognised benefits such as the development of road infrastructures and creative services that were previously non-

existent in those territories. Considering the inclusion formats of the local community identified in the first objective, residents are being integrated as providers and consumers of the creative experience in the accommodation units analysed; the results also enabled the identification of a more hybrid integration format, in which the resident simultaneously plays the role of provider and consumer of the experience. Based on the testimonies, this format emerges mainly in community-based projects, such as the Re_Emergir project from VIC and the projects developed by HCS, in which the artist(s) in residency work with the local community that assumes a prosumer role in the project.

2.3 Theoretical and practical implications

This research contributes to the discussion on the relationship between creative tourism and the local community, supporting the existing literature on the benefits for residents and tourists and proposing a reflection on the main pathways for how residents can be included in the creative experience, with this last element being acknowledged as a gap in the literature (Duxbury and Richards, 2019; Pimenta et al., 2021). The practical implications of the results obtained are related to the identification of challenges (namely having successful strategies for communicating and engaging with the local community) and possible mechanisms for strengthening the connection between entities and residents, which may be relevant for the performance of entities with similar characteristics that aim to attract and collaborate with local publics. The interviewees emphasised the partnerships with educational institutions to instigate younger generations to become creative consumers; the partnerships with local authorities, that undertake an intermediary role; and the partnerships with local and regional creative or cultural associations in order to contribute for developing a creative agenda and spaces in the territory. Furthermore, the findings suggest that creative tourism, and particularly accommodation units with artistic residencies, can be a fruitful tool for the creative dynamisation of medium/small-sized cities and low-density territories (through sharing of resources, the contribution for the existence of a local cultural/creative agenda, creation of opportunities for the local creative mass, development and/or participation in creative initiatives, and others). The results also indicate that, within creative tourism projects, specific programs for the local community are capable of creating positive social impacts in rural (isolated) populations, based on the testimony from HCS; and the development of a dynamic creative agenda may contribute to the vitality and sense of creative community in urban areas, as evidenced by the testimony from VIC.

6.2 Limitations and future research

Although the paper provides a first approach to the integration of residents in the creative tourism experience in tourist accommodation units with artistic residencies, the qualitative approach and the small sample size make it difficult to generalise the results. On the other hand, the very specificity of creative tourism stands out within the broad logic of cultural tourism, where characteristic activities and experiences stand out, some unique and exclusive to a single territory (whether on a local, regional or national scale). By delimiting its scope to the central region of Portugal, this research also limits the ability to generalise conclusions, as specific regional contexts (social, economic and cultural) generate necessarily different conditions and results. It is, however, a case study that could resonate in similar contexts, namely in regions marked by their remoteness, rurality and lower tourist dynamics.

The focus on the supply perspective, without including visitor and resident perspectives, is another limitation that provided a partial and incomplete understanding of the context studied and the results should be analysed with that in mind. Moreover, these findings and preliminary conclusions would benefit if confronted with and complemented by the perspectives of different stakeholders in future research.

Future research should include the perspectives of visitors and residents and widen the study area, both geographically and thematically speaking, to allow the generalisation of the results and a deeper and broader understanding of the integration of residents in creative tourism. It would also be relevant to further investigate whether the location in urban or rural areas, the type of tutelage and the (non)existence of a creative community in the territory have an influence on the creative tourism dynamics.

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