

UNDERSTANDING THE CREATIVE TOURISM EXPERIENCE IN CULTURAL AND CREATIVE EVENTS/FESTIVALS

COMPREENDER A EXPERIÊNCIA DE TURISMO CRIATIVO EM EVENTOS/FESTIVAIS CULTURAIS E CRIATIVOS

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Abstract

The specialised consumption of creative tourism experiences and their presence in cultural and creative events and festivals, constitute examples of reflexive tourism consumption. Following the line of research about the specialised consumption of creative tourism experiences and events, this research aims to describe and account for examples where cultural and creative events/festivals represent opportunities for participatory experiences like workshops. The author developed a systematic review using SCOPUS database, to account for creative tourism experiences present at cultural and creative events/festivals. Thirteen documents from 2003 to 2019, were chosen and analysed as they represent the confrontation between cultural and creative events/festivals and creative tourism experiences principles. Findings show that authors don't always refer directly to creative tourism experiences in the events and festival case studies analysed. Results were organized under two perspectives the "event/festival centred approach" and "general approach" discussed in creative tourism literature such as the creative city, creative spectacles and cultural and creative capital co-creation. Nonetheless, important creative contributions for the development of creative capital present at cultural and creative events and festivals are highlighted. The recent establishment of creative tourism as a research area and the small number of papers found constitute limitations to the study.

Keywords: creative tourism; creative experiences; cultural and creative events/festivals; systematic review.

Resumo

O consumo especializado de experiências de turismo criativo e a sua presença em eventos e festivais culturais e criativos constituem exemplos do consumo reflexivo do turismo. Seguindo a linha de pesquisa sobre o consumo especializado de experiências e eventos de turismo criativo, esta pesquisa tem como objetivo descrever e explicar exemplos em que eventos / festivais culturais e criativos representam oportunidades para experiências participativas, como workshops. O autor desenvolveu uma revisão sistemática usando o banco de dados SCOPUS, para explicar as experiências criativas de turismo presentes em eventos / festivais culturais e criativos. Treze documentos de 2003 a 2019 foram escolhidos e analisados, pois representam o confronto entre os princípios dos eventos / festivais culturais e criativos e experiências de turismo criativo. Os resultados foram organizados sob duas perspectivas: "abordagem centrada em eventos / festivais" e "abordagem geral" discutidas na literatura do turismo criativo, como a cidade criativa, eventos criativos e co-criação de capital cultural e criativo. No entanto, são destacadas importantes contribuições criativas para o desenvolvimento do capital criativo presente em eventos e festivais culturais e criativos. O recente estabelecimento do turismo criativo como área de pesquisa e o pequeno número de artigos encontrados constituem limitações ao estudo.

Palavras chave: turismo criativo; experiências criativas, eventos/festivais culturais e criativos; revisão sistemática.

1.INTRODUCTION

Creative tourism focuses on the authentic and differentiating factors of tourism destinations, co-creation and the development of cultural and creative capital of social agents in the creative ecosystem, where events and festivals can play a very important role (Carvalho, 2014;

Carvalho, Costa, & Ferreira, 2015; Carvalho, Ferreira, & Figueira, 2011; Geus, Richards, & Toepoel, 2016; Richards, 2011, 2016, 2018). The cultural capital of places (Karlsson, 2005) contributes to the shaping of local consumption and production dynamics through the capacity that cultural activities have, such as events and festivals, to induce processes of economic and socio-cultural change (Carson & Pennings, 2017; Jansen-Verbeke, Priestley, & Russo, 2008). This influences their design, the creative use of event and festival venues, the development of creative atmospheres, the use of creative industries to reshape such events as well as the character of a growing number of experience-seeking travellers. Arguably, co-created events (Crowther & Orefice, 2015) and creative festivals (Carvalho et al., 2015, 2011; Podestà & Richards, 2018; Richards, 2011; Richards, Marques, & Mein, 2015; Richards & Wilson, 2006b; Smith, 2016); represent such venues or opportunities for the development of co-created tourism experiences (Campos, Mendes, Oom do Vale, & Scott, 2016) such as “hands-on experiences” and creative workshops (Brunner, 2016; Richards, 2010) among others.

The connection of these two themes are present in creative tourism literature (Carvalho, Costa, & Ferreira, 2019; Duxbury & Richards, 2019; Richards, 2011) but the role of workshops present in such events is not fully explored as effective ways for the development of “inter” cultural and creative capital (Carvalho, 2014; Pöllmann, 2013, 2016). This research aims to describe and account for examples where cultural and creative events/festivals represent opportunities for participatory experiences like workshops, for that a systematic research was developed. First, creative tourism, creative tourism experiences (e.g. workshops) and the development of cultural and creative events/festivals are contextualized. Secondly, the methodology is explained and finally, discussion of results and limitations to the study are presented.

2.THEORETICAL FRAMEWORK

2.1 Creative tourism

Creative tourism was first coined as *“tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are undertaken”* (Richards & Raymond, 2000, p4). Rapidly an ongoing conceptual evolution took place around the definition of creative tourism establishing it as a recent research area (Richards, 2011), highlighting the role of cultural and creative industries, co-creation, creative spectacles, the creative use of space along with the development of creative and cultural capital and creative experiences (Binkhorst & Den Dekker, 2009; Carvalho, 2014; Carvalho, Costa, & Ferreira, 2018; Richards, 2011, 2016; Richards & Wilson, 2006a) in the development of an alternative to massified forms of cultural tourism.

According to Carvalho et al., (2019) creative tourism literature is based on three theoretical underpinnings: 1) creativity and its relation to tourism, (2) specialised consumption as a characteristic of the postmodern tourist and 3) the experience economy paradigm and co-creation. Also, Duxbury & Richards, (2019) state that creative tourism consumption has evolved within four main frameworks encompassing four distinct yet overlaying typologies know as creative tourism 1.0 (small-scale creative experiences and learning activities), creative tourism 2.0 (consisting of web portals in specific destinations offering such experiences and respective marketing strategies pointed to a more massive consumption), the creative tourism 3.0 version (related to tourism, the creative economy, activities and places), and lastly the creative tourism 4.0 phase (which locates this type of tourism in a highly networked environment as “relational tourism” based on the co-creation of experiences facilitated through p2p networks). Galvagno & Giaccone, (2019) refer to tourist experience and co-creation, creativity in tourism, and cultural tourism and events as the three main research topics in the area of creative tourism. Events are forms of cultural capital (Jansen-Verbeke et al., 2008) where “hands-on” experiences, could be present under the form of masterclasses, workshops or creative experiences allowing the development of cultural and creative capital representing reflexive forms of consuming tourism.

2.2 Creative tourism experiences

The importance of engaging tourists through experiences is well known since the seminal work of Pine & Gilmore, (1998). *“The term ‘experience’ is useful in tourism today but has almost become a cliché (...) this term aptly describes the tourist search for an increasingly diverse and profound engagement with sites and events. (...) As scholars have noted for some time, many tourism sectors now promote co-production, that is an experience in which the visitor takes an active role in producing artefacts or directly engaging with events, as a means by which to access and enhance experiential knowledge”* (Carson, 2017, p. 1).

The search for authentic experiences based on the everyday life of the destination has become paramount for modern tourists looking for something different. In theory, creative experiences could offer such an opportunity because they are based on the characteristics of the destination, provide an active role for local communities and other social actors in the creative ecosystem. Creative tourism experiences have evolved from more “basic” art-related workshops (e.g tile painting, wood carving, handcraft, gastronomy classes, dance lessons and others) (e.g Richards, 2010) to more engaging and immersive experiences where “outer reflections” and “inner reflections” constitute the model of tourists’ creative experience (Tan, Kung, & Luh, 2013).

Overall creative experiences *“are characterized by the following features (Prentice & Andersen, 2007; Richards, 2011; Richards & Raymond, 2000; Richards & Wilson, 2006):*

social dimension, appreciated by tourists looking for vibrant experiences; qualified consumption, through experiences offering tourists the opportunity to learn new skills; tourist involvement, through active participation and interaction with the local context and communities, which make tourists co-creators of their experience; tourist self-realization, through creative activities that offer tourists the chance to feel good, learn something about themselves, and transform their identity; and last, context specificity, due to experiences which are rooted in local everyday life (Galvagno & Giaccone, 2019, p. 4). Events and festivals constitute venues for such experiences.

2.3 The development of cultural and creative events/festivals

“Events are both animators of destination attractiveness but more fundamentally as key marketing propositions in the promotion of places given the increasingly global competitiveness to attract visitor spending” (Getz & Page, 2014, p. 593). Events are becoming more complex as their range of functions grows, as meeting places, creative spaces, economic catalysts, social drivers, community builders, image-makers, business forums and network nodes (Richards, Marques, & Mein, 2015). In creative tourism literature events, festivals and creative spectacles act as concentrators of time and space, forming nodules in creative networks and provide a direct link between creative industries, creativity and tourism (Richards, 2011; Richards & Wilson, 2006a).

Art “creative spectacles” or cultural and creative events/festivals, constitute one of many ways of using the cultural capital of places (Karlsson, 2005) to harness chances for cultural and creative development, the diversification of tourism supply of creative experiences and function as image builders for the destination where they are developed. *“The cultural capital of places contributes to the shaping of the local consumption and production dynamics (...) [and] the capacity of cultural activities (principally clusters, routes and networks, but also events) to induce processes of both economic and socio-cultural change”* (Jansen-Verbeke et al., 2008, p. p2). Creative and Cultural events/festivals have the potential to offer the opportunity to develop a specialised consumption of creative experiences for all event organizers, participants and local communities, before and during the organization of the event (Carvalho et al., 2015).

Building on this view, such events/festivals are treated by the author as learning places and creative experiences as learning opportunities resulting in examples of reflexive consumption of tourism. Having this in mind, this research had the goal to describe and account for examples where creative events/festivals represent opportunities for participatory experiences like workshops. Methodological proceedings are detailed in the following section.

3.METHODOLOGY

A systematic review is a way to do research using literature as a data source on a specific topic as it enables, clearly and explicitly, a summary of all studies dealing with a particular theme, allowing the incorporation of a wider range of relevant results rather than limiting conclusions to only a few articles (Sampaio & Mancini, 2007). Also, content analysis was used to analyze the selected published papers in the Scopus database based on the topics under scientific scrutiny. According to Berg (2009), *“this method can be seen as a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, biases, and meanings”* (Berg, 2009 cited by Camprubí & Coromina, 2016, p. 134). The Scopus database was chosen to develop this research as it is the world’s largest abstract and citation database of peer-reviewed literature (Flores & Costa, 2018).

Firstly, the terms “creative tourism experiences” and “cultural and creative events” were inserted in the title, keywords and abstract search resulting only in 15 documents. Other terms such as “hands-on” and “creative workshops” were also used enhancing results to 28 papers. A second attempt was made with the terms “creative tourism experiences”; “creative workshops”; “hands-on experiences” and “cultural and creative events” adding them to the terms “cultural and creative festivals” using the option “or”. This increased the number of documents to 53. This was done because creative tourism is still a very recent research area of research (Richards, 2011) and the term “events” has a higher amplitude and application in tourism literature as it is the same with the term “festival”.

In this process, it is important to mention that not only documents analyzing cultural and creative events/festivals per se were analyzed, but also research that mentioned venue’s creative potential and development for such occasions whilst the creative use of space, creative atmospheres, and events/festivals organizers vis-a-vis participant’s cultural, creative and relational capital activation and development were themes taken into account. The ontology and epistemology of creative tourism experiences include co-creation processes, intangible cultural assets transformation, design and application and their presence at such events/festivals (Bucci, Sacco, & Segre, 2014; Carvalho, 2014; Carvalho et al., 2015; Richards, 2012, 2013; Richards & Wilson, 2006a). Baring this in mind, thirteen documents (eleven papers, one book chapter, and one conference paper) were chosen and analysed.

Table 1. List of chosen documents

Author, Year	Publication	Keywords	Methods/Techniques
(Booyens & Rogerson, 2019)	Tourism Review	Creative experiences; Creative precincts; Creative slum tourism; Economic	Qualitative (Exploratory study, case study, analysis of secondary data, field

		opportunities; Township tourism; Township-upgrading	observations and interviews)
(Bowles Eagle, 2019)	European Journal of Cultural Studies,	Activism; Cinema; Collective; Expertise; Film; Film festival; Friction; Global; Human rights; Media; Transnational	Qualitative (Case study, In-depth interviews, participant observations and discursive textual analysis)
(Duignan, Kirby, O'Brien, & Everett, 2018)	Journal of Place Management and Development	Business collaborations; Grassroots festivals and events; Legacy; Leveraging; Micro and small producers; Slow tourism	Qualitative, (Exploratory and inductive approach; case study; in-depth interviews and open-ended surveys)
(Zhang & Xie, 2017)	Performing Cultural Tourism: Communities, Tourists and Creative Practices	N/A	Quantitative (Survey questionnaires, exploratory factor analysis)
(Pappalepore & Duignan, 2016)	Tourism Management	Creative industry; Cultural Olympiad; Event tourism; London 2012; Olympic games	Qualitative (Exploratory study, case study, qualitative questionnaires and semi-structured interviews)
(Hsiao, & Chuang, 2016)	Journal of Tourism and Cultural Change	Creative destruction; Cultural tourism; Regional context; Sanyi; Taiwan; Tourism impacts	Qualitative (Case study; semi-structured in-depth interviews)
(George, 2015)	International Journal of Event and Festival Management	Creative destruction; Creative enhancement; Cultural value; Festivals; Rural; Stakeholders	Qualitative (In-depth interview; participant observation)
(Joseph, 2014)	International Journal of Community Music	Community; Creative music-making; Cultural interactions; Field-based teaching; Music festivals; Partnerships; Soundscapes	Qualitative (Concept of "reflective practitioner", reflexive analysis, ethnographic stance, and participant observation)

(Halpern, Erickson, Forlano & Gay 2013)	Proceedings of the ACM Conference on Computer Supported Cooperative Work	Boundary objects; Boundary work; Cultural probes; Designing collaboration	Qualitative (Participant observation, ethnographic stance)
(Djukic & Vukmirovic, 2012)	Technics Technologies Education Management	City competitiveness; Creative cultural tourism; Regional economic development	Qualitative (Literature review, documental analysis)
(Levickaite, 2011)	Lime	City; Contemporary dance; Creative industries; Festival	Quantitative (Survey; Case study)
(Selstad, 2007)	Scandinavian Journal of Hospitality and Tourism	Communication; Culture shock; Event; Narrative; Role; Social anthropology; Social relations; Tourist experience	Theoretical paper
(Hiroyuki, 2003)	Asian Folklore Studies	Festival law; Folk performing arts; Intangible cultural properties; Performance competitions; Tourist resources	Qualitative (case study)

Source: Author

4. DISCUSSION AND RESULTS

Ranging from 2003 to 2019, the group of documents chosen encompasses 13 papers (11 papers, 1 conference paper and 1 book chapter). Major subject areas range mainly from Business, Management and the Social Sciences as we can see from the (Figure 1) below. Arts and Humanities, Computer Science, Economics, Environmental Science and Engineering complete the group of subject areas chosen by the authors.

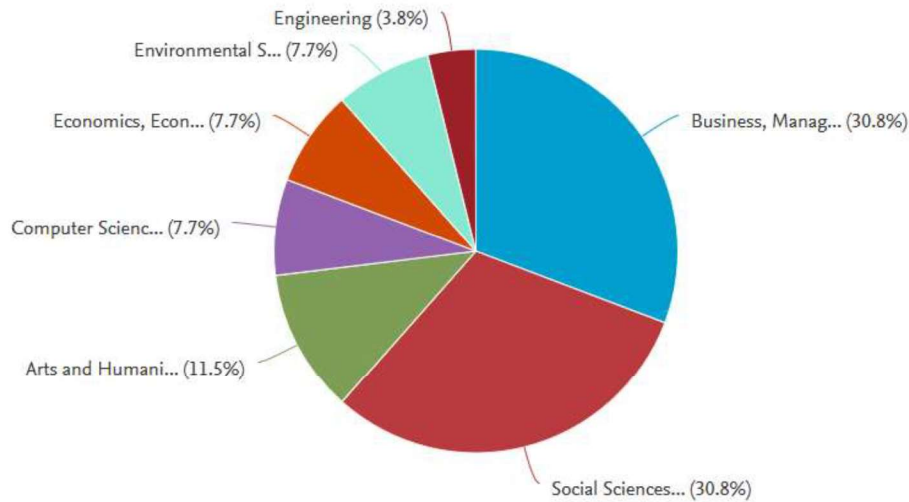


Figure 1. Documents by subject area
Source: SCOPUS

Overall, the countries or territories include 15 different field study locations with a predominance in Australia, the United Kingdom and the United States. The rest of the documents treated represent Africa, Asia and Europe as we can see in (Figure 2). The two figures represent also the variety and richness of themes and approaches to the object of study. In terms of methods and techniques utilized in the research, authors privileged qualitative research with a predominance of case studies, in-depth interviews, participant observations; content analysis and surveys with open-ended questions to event/festival organizers, producers and participants. Also, ethnography and reflexive discourse play an important role in transmitting key findings. In only two cases quantitative methods and techniques, mainly survey questionnaires, are used by researchers.

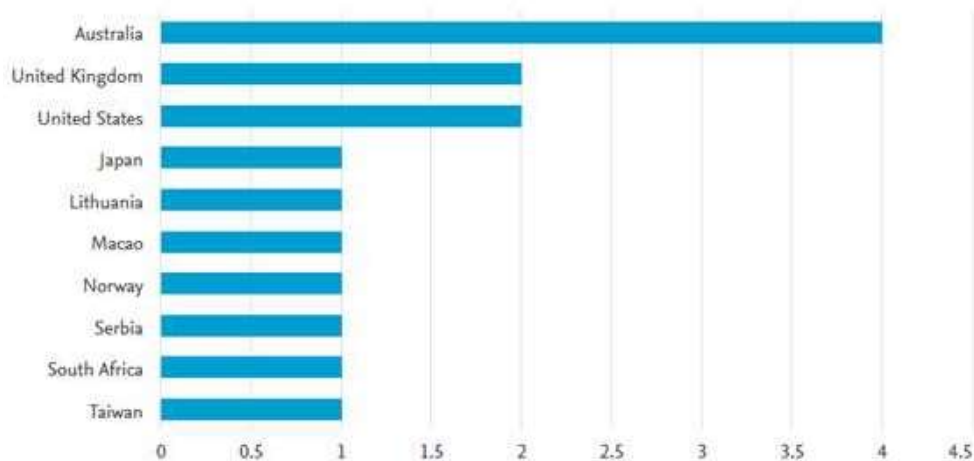


Figure 2. Documents by country or territory
Source: SCOPUS

Main themes and approaches can be seen in the summary table (Table 2) where the author distinguishes between “event/festival centred approach” and “general approach”. This was done to facilitate reading and understand the contributes made by the researchers. “Event/festival centred approach” is related to one or plus events/festivals descriptions including the possibility for the participation of creative or learning activities such as workshops based on the local culture of the destination, in line with creative tourism literature. “General approach” to other themes such as cultural and creative capital development (creative enhancement, cultural probes, “human rights capital”); Creative tourism underpinnings (“creative city”, “creative class”, “creative industries theories”) and creative experiences (“authentic experiences and preservation of local culture”).

Author	Main themes	Approaches
(Booyens & Rogerson, 2019)	<ul style="list-style-type: none"> -Creative resources inventory in the townships of Soweto and Cape Town; -Development of creative spectacles and events centred on culture; -Description of creative sectors and creative firms and services and presence of creative industries in Soweto; -The highlight of Abantu Book Festival offers creative experiences including poetry and musical performance, writing and publishing workshops. 	“General approach”
(Zhang & Xie, 2017)	<ul style="list-style-type: none"> -The connection between a “new cultural class” with the performance of events and festivals; -Tourist’s perception of creative tourism in Macau exhibiting enthusiasm for contemporary arts, rock concerts; -Creative experiences can give a sense of personal fulfilment (Bowen, 1998) and a sense of autonomous and authentic personal identity construction; -The Albergue da Santa Casa da Misericórdia Macau holds poetry-reading sessions and art seminars to enhance art, cultural and creative development, (p104). 	“General approach”
(Hsiao & Chuang, 2016)	<ul style="list-style-type: none"> -Analysis of tourism commodification in the Sanyi region in Taiwan; -Reference to “Sanyi Wood Carving Festival” with the presence of local artists; -Lack of creative capital development among artists 	“General approach”

	-Lack of government policies to promote Sanyi's art culture (outdoor educational activities for schools) and experience the techniques used to create wood sculptures (p103).	
(George, 2015)	-Port Lincoln's Tunarama, the Gorgeous Festival in Maclaren Vale and the Kangaroo Island Art Fest; -Examines the cultural value of festivals through Mitchell's (2013) model of creative destruction and creative enhancement; -Suggests that innovation provided by events can coexist along with more traditional traits of local culture without being replaced present in those festivals;	"General approach"
(Halpern, Erickson, Forlano, & Gay, 2013)	-Workshops used to foster creativity through "Cultural Probes"; -Cultural probes are effective ways to jumpstart <i>ad hoc</i> collaboration – that is short term or rapid types of engagement -Workshops constitute examples of creative capital development where cultural probes (e.g. inception of exterior content and meaning as a collaborative activity and "scaffolding" as a structure for participants to act upon) help seed knowledge development	"General approach"
(Djukic & Vukmirovic, 2010)	-Creative tourism can help to develop cities and regional economic development -Their research is based on the creative class, creative city and creative industries discourse	"General approach"
(Selstad, 2007)	-The author is preoccupied with the participatory and social nature of tourist experiences in festivals; The festival highlights the performative elements of experience; The tourist occupies a temporary role in engaging experiences influencing tourism consumption in connection with personal values and views of the world vis a vis local communities idiosyncracies;	"General approach"
(Bowles Eagle, 2019)	-Human rights festival -Workshops as co-produced and co-created participatory experiences -Locally based and globally influenced knowledge help reshape human rights personal knowledge through film event workshops	"Event/festival centred approach"

	-Possible application to film induce tourism	
(Duignan, Kirby, O'Brien, & Everett, 2018)	<p>-Cambridge Food festival</p> <p>-Promotion of B2B networking and creative entrepreneurial collaborations</p> <p>-Emphasis on “event legacy or embryonic legacies” positively as latent outputs of events</p> <p>-“Creative” collaboration on new innovating product design and development by enterprises doubling up on themed events and even combined products</p> <p>Empirical evidence illustrated an eclectic range of creative and slower forms of food and drink collaboration across different producers p357</p>	“Event/festival centred approach”
(Pappalepore & Duignan, 2016)	<p>-2012 London Olympic Games;</p> <p>-Failed opportunity in developing creative forms of tourism;</p> <p>-Local festivals and other activities linked to the games may attract cultural tourists before and during the main event;</p> <p>-Three Creative special events (Carnivals, Wick festivals and Create) are mentioned as opportunities to engage with the local creative sector comprising events, art installations and workshop as strategies to out-live the Olympics.</p>	“Event/festival centred approach”
(Joseph, 2014)	<p>Annual Lake Bolac Eel Festival (LBEF) in Western Victoria, Australia</p> <p>-An intentional attempt to develop community and destination skills and cultural capital in music-making festivals;</p> <p>-Developed a music workshop providing people of all ages to engage, explore and experience music-making collectively;</p> <p>Music learning in an informal education context like music festivals could replicate outcomes from formal music educational settings without replacing the school music in itself.</p>	“Event/festival centred approach”
(Levickaitė, 2011)	<p>-Event Contemporary Dance Festival, Vilnius, Lithuania</p> <p>- City festival is a traditional cultural expression of the creative industries.</p> <p>- Preoccupation with public formation (introduction to contemporary dance and encourage Lithuanian choreographers to search for new ideas, expression within the country).</p>	“Event/festival centred approach”
	-Mibu Rice Planting Ritual;	

(Hiroyuki, 2003)	<p>-The author reflects on the loss of authenticity of local cultural and ritual because of a competitive environment that took over festival organizers;</p> <p>-Authenticity is located in the practitioner’s subjectivity and in the creativity with which they adapt to new contexts;</p> <p>Describes the evolution that the ritual portrayed in the event (losing original features) to became recognize as part of the region’s folk performing arts.</p>	<p>“Event/festival centred approach”</p>
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Source: Author based on (Booyens & Rogerson, 2019; Bowles Eagle, 2019; Djukic & Vukmirovic, 2012; Duignan et al., 2018; George, 2015; Halpern et al., 2013; Hiroyuki, 2003; Hsiao & Chuang, 2016; Joseph, 2014; Levickaitė, 2011; Pappalepore & Duignan, 2016; Selstad, 2007; Zhang & Xie, 2017).

After organizing the contributions of the small amount of research gathered in two main approaches (event/festival centred approach and general approach) we can see in the documents consulted different contributions developed in an array of countries through several case studies under a more qualitative stance, yet quantitative cases were also identified (Levickaitė, 2011; Zhang & Xie, 2017). With a prevalence for the use of in-depth and semi-structured interviews, participant observations and case study approaches also sociological and anthropological ontologies are often used to analyse experience consumption in events as well as their creative features.

Referring to the description of examples where cultural and creative events/festivals represent opportunities for participatory experiences like workshops we can situate Booyens & Rogerson, (2019) in the identification of emergent creative based activities and events but also resources and infrastructures as they are important for the development of slum tourism and creative forms of tourism in townships in South Africa. Zhang & Xie, (2017) present the case of Macau’s potential for the development of creative tourism based on a strong presence of the creative industries where events are present. Djukic & Vukmirovic, (2012) explain how creative tourism can help to increase the competitiveness of cities in Serbia while identifying the inputs creativity can offer to cities’ competitiveness and Levickaitė, (2011) points to the conditions for a festival to become an emblem of a city with the help of the creative industries. But authors not always address directly creative tourism experiences present at cultural and creative events/festivals as sometimes the event is the single object of study under scrutiny (Levickaitė, 2011). Not only themes addressed are sometimes directly connect to creative tourism underpinnings (Carvalho et al., 2019) but also address questions of creative innovation processes, products or experiences in the context of events such as “creative enhancement” (George, 2015), “cultural probes” (Halpern et al., 2013) or the influence of creative industries (Booyens & Rogerson, 2019; Levickaitė, 2011; Zhang & Xie, 2017) in the successful development of creative tourism (Pratt, 2008; Richards, 2012).

Prevailing theories of creative tourism literature are also present such as the “creative city” theory (Djukic & Vukmirovic, 2012; Levickaitė, 2011; Zhang & Xie, 2017) and also the quest for authenticity through tourism experiences in the context of events (Hashimoto & Hiroyuki, 2003; Selstad, 2007). Among the most important findings, this research has produced, are creative examples that can be used by all social agents present in the “creative tourism ecosystem” such as the development of creative spectacles (events and festivals), creative experiences and cultural and creative capital development. As in the case of Bowles Eagle, (2019) training workshops developed before the event/festival can be used to foster creativity at co-creating knowledge and change worldly views while helping members of the community in collaboration projects as it is the case of the Human Rights Film Festival. In this context, “heuristic tools” such as “cultural probes” can be used to promote togetherness among diverse experts working on creative projects (Halpern et al., 2013) with application to problem-solving and creative learning of skills.

Herein, Joseph, (2014) provided us with a magnificent example of how local cultural capital may be used, with the help of some improvisation, to overcome the lack of musical knowledge while delivering a co-created musical theme performance at a festival or the case of skill development on (marketing, promotion and management issues) as in the case of woodcarving artists present at cultural events and tourist festivals to develop thriving business (Hsiao & Chuang, 2016). From Duignan, Kirby, O’Brien, & Everett, (2018) and Pappalepore & Duignan, (2016) we have learned that economic impacts of events should not be the only features taken into account in event research but also the socio and cultural latent impacts near local communities.

Arguably, creative experiences present at events tend to be themed bond (e.g. workshop about local culture), despite this, strategies mentioned can help both creative tourism providers design creative experiences at events/festivals successfully, help to develop cultural and creative capital of participants and use creativity in all the phases of an event/festival organization.

5. CONCLUSION

This paper had the goal to describe and account for examples where cultural and creative events/festivals represent opportunities for participatory experiences like workshops. Using systematic review and content analysis thirteen documents were chosen from the SCOPUS database. The work of the authors was analysed in confrontation with the theoretical underpinnings of creative tourism (Carvalho et al., 2019), creative tourism research development (Duxbury & Richards, 2019; Galvagno & Giaccone, 2019) and cultural and creative tourism events/festivals research (Carvalho et al., 2015, 2011).

Discussed works are organized in two main areas (event/festival centred approach and general approach) to ease understanding about different themes adding up to the ever-evolving field of creative tourism research. Despite the small number of documents analysed, it was possible to identify workshops as creative strategies present in several events. These can be used to boost local creativity, the development of cultural and creative capital of both organizers and event participants surpassing events/festivals economic outputs. The creative engagement with locals, tourists and the creative sector present at the destination can be used to increase creativity around such events of festivals.

It is important to mention that only one database was used in the research, the small number of documents, the small amount of evidence that connects workshops presence and potential in events and festivals constitute limitations to the study. Further cultural and creative event/festival studies can be developed on a network-based approach, bearing in mind some of the valid examples mentioned here, to further enhance the knowledge on how creative workshops/activities can be used to promote the cultural and creative development of communities, firms, tourists and the territories through events and festivals production and consumption.

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