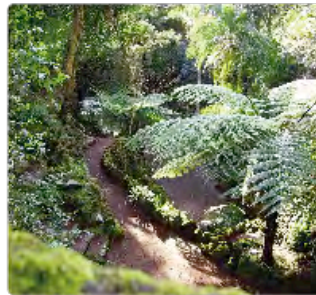
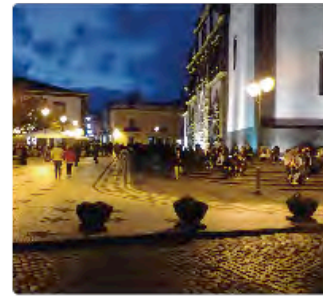


# Culture, Sustainability, and Place: Innovative Approaches for Tourism Development

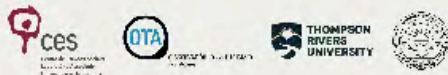
11 to 13 October 2017

Ponta Delgada, São Miguel Island, Azores, Portugal



[www.ces.uc.pt/eventos/culture\\_sustainability](http://www.ces.uc.pt/eventos/culture_sustainability)

## Organizing Partners




## Supporters and Collaborators



**CONFERENCE AT A GLANCE** Culture, Sustainability, and Place: Innovative Approaches for Tourism Development

**Tuesday 10 October    Wednesday 11 October    Thursday 12 October    Friday 13 October    14<sup>th</sup>**

9:00 start – 2 pre-conferences:		8h30 – 9h30 Registration			
<b>Pre-conference Workshop 1: Deep Mapping with Artists' Books</b>  Location: Museu Carlos Machado – Núcleo de Santa Bárbara	<b>Pre-conference Workshop 2: Walking towards a Perceptual Mosaic</b>  Meeting place: Ponta Delgada City Gates	<b>9h30 – 12h30 Morning – Plenary Sessions</b>	<b>9h00 – 12h30 Morning – Plenary Sessions</b>	<b>9h00 – 12h30 Morning – Plenary Sessions</b>	<b>Post-conference field trip to Furnas</b>
		9h30 – 10h00 Welcomes / Opening Remarks	9h00 – 10h30 <b>Keynote: Nancy Arsenault</b> , The Tourism Café, Canada – <b>“Raising the bar while making a difference”</b>	9h00 – 9h30 <b>About the Azores II</b> – Isabel Soares de Albergaria and Maria João Pereira, University of the Azores	
		10h00 – 10h10 <b>About the Azores I</b> – Eduardo Elias, Azores Tourism Association		9h30 – 10h45 <b>Keynote: Greg Richards</b> , NHTV Breda University / Tilburg University, Tilburg, The Netherlands – <b>“Making places through creative tourism?”</b>	
		10h10 – 11h10 <b>Plenary Panel: “Azorean perspectives on culture and place”</b> : Coliseu Micaelense/Municipality of Ponta Delgada, Museu Carlos Machado, Arquipélago, Teatro Micaelense, Conservatório Regional de Ponta Delgada	10h30 – 11h00 Break	10h45 – 11h15 Break	
		11h10 – 11h30 Break (20 minutes)	11h00 – 12h30 <b>Plenary Panel: “Artists’ perspectives on culture, sustainability, and place”</b> : Jesse James, Marta Wengorovius, Alys Longley, David Diviney, Melinda Spooner	11h15 – 12h30 <b>Plenary Panel: “Creative tourism: Fostering meaningful connections”</b> : Nancy Duxbury, Daniela Angelina Jelincic, Kathleen Scherf	
		11h30 – 12h15 <b>Keynote: Casey Vanden Heuvel</b> , Aboriginal Tourism Association of Canada – <b>“Raising our voices: Building economy through Indigenous tourism and community stories”</b>			
		12h15 – 12h30 Doug Buis – <b>“Overlay: Tourism as a perceptual mosaic”</b>	<b>12h30 – 14h30 Lunch</b>	<b>12h30 – 14h30 Lunch</b>	
		<b>12h30 – 14h30 Lunch</b>	<b>14h30 – 18h00 Afternoon – Parallel Sessions</b>	<b>14h30 – 18h00 Afternoon – Parallel Sessions</b>	
		<b>14h30 – 18h00 Afternoon – Parallel Sessions</b>	14h30 – 16h00 Parallel Sessions (4)	14h30 – 16h00 Parallel Sessions (4)	
		14h30 – 16h00 Parallel Sessions (4)	16h00 – 16h30 Break	16h00 – 16h30 Break	
16h00 – 16h30 Break	16h30 – 18h00 Parallel Sessions (4)	16h30 – 18h00 Parallel Sessions (4)			
16h30 – 18h00 Parallel Sessions (4)					
<b>19h00 Welcoming Reception</b> (Anfiteatro Lounge, Escola de Formação Turística e Hoteleira, Pavilhão do Mar - Portas do Mar)  				<b>18h00 – 19h00 Closing Plenary and Keynote: Will Garrett-Petts</b> , Thompson Rivers University, Canada – <b>“Culture, Tourism, Sustainability: Toward a Vernacular Rhetoric of Place Promotion”</b>	
		<b>19h30 Welcome Dinner and Concert</b> (Coliseu Micaelense) – Hosted by the Municipality of Ponta Delgada	<b>21h30 Concert: "Trio Origens" (Origins Trio)</b> , featuring the Viola da Terra (Museu Carlos Machado – Igreja do Colégio / Jesuit College Church)	<b>20h00 Closing Dinner</b> (Teatro Micaelense) -- Hosted by Azores Tourism Board, Regional Government of the Azores	

INTERNATIONAL, INTERDISCIPLINARY CONFERENCE

## **Culture, Sustainability, and Place: Innovative Approaches for Tourism Development**

**11 to 13 October 2017**

**Ponta Delgada, São Miguel Island, Azores, Portugal**

The United Nations has designated 2017 as the International Year of Sustainable Tourism for Development. In this context, this conference explores the place and roles of culture within sustainable tourism and local sustainable development. It examines prevailing issues and concerns, and highlights innovative approaches to culture in the context of sustainable tourism for the benefit of local and regional development.

The conference follows from international transdisciplinary and artistic work on investigating cultural sustainability, the roles of culture in sustainable development, sustainable tourism, and approaches to strengthen our cultural bridges to nature.

It brings together artists working with ecological and sustainability issues, cultural heritage and cultural sustainability researchers, local development actors, and tourism practitioners. It shines a spotlight on issues and approaches to operationalize the inclusion of culture in sustainable tourism for local and regional development, within a co-learning interdisciplinary context.

### **SETTING**

The Azores islands are world renowned for their environmental quality and special features – from pristine beaches, thermal hot springs, lagoas, and underground caves; to local pineapples, bananas, tea, and other food products; to their position on the whale migration route of the Atlantic Ocean. Part of the Azores archipelago is a designated UN Biosphere Reserve.

São Miguel is the largest and most populated of the archipelago's nine islands, with a population of about 138,000 (2011). Settlements on São Miguel island began in the 1440s. The geographically strategic position of the islands made them a notable migration area: first, as an immigration point, attracting people from Mainland Portugal and other parts of Europe; and second, as an emigration point mainly to Brazil, Canada, the United States, and Bermuda.

This mixture of influences and civilizations created a rich architectural heritage, materialized in lovely churches, manors, rural houses, and gardens. This history is also echoed in a rich subaquatic archeological patrimony. Given the isolation of the islands and their long history, the people of the Azores have developed a unique culture. The culture reflects the lifestyle where it was necessary to be independent, yet also to band together. In recent times, a flourishing arts community has emerged, marked by the annual festivals “Walk&Talk” and “Tremor” and the recently opened contemporary arts centre, Archipelago. Accompanying this local cultural renaissance is a rapidly growing tourism sector, primarily focused on eco-tourism experiences.

*Welcome to Ponta Delgada, São Miguel Island, Azores!*

**11 October**

**Welcome Dinner and Concert**

**19h30**

***Coliseu Micaelense***

– Hosted by City of Ponta Delgada –  
*Thank you!*

*\* Registration required*



**12 October**

**Concert:**

**"Trio Origens" (Origins Trio)**

Carolina Constância - Violino

César Carvalho - Violão

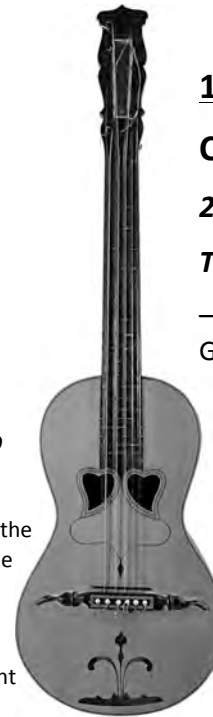
Rafael Carvalho - Viola da Terra

**21h30 - FREE**

***Museu Carlos Machado - Igreja do Colégio / Jesuit College Church***

The basis of our work is to value and promote the Viola da Terra, our traditional instrument of the Azores. We present the instrument, its history and main characteristics, showing some of its most known instrumental traditional music. At the same time we try to bring the instrument to other publics by adding the Guitar and the Violin creating new sounds and captivating new audiences.

*Thank you to the Museu Carlos Machado!*



**13 October**

**Closing Dinner**

**20h00**

***Teatro Micaelense***

– Hosted by Azores Tourism Board, Regional Government of the Azores – *Thank you!*

*\* Registration required*



**Governo dos Açores**



## **PARALLEL SESSIONS (afternoons)**

This is an overview of the themes of the parallel sessions. Each concurrent session is 90 minutes in length, comprising 3 or 4 presentations (allowing for 15-20 minute presentations + discussion time).

Presentation titles and authors are listed in the programme’s daily agenda.

Presentation abstracts and author bios are found at the end of this programme.

	<b>October 11</b>	<b>October 12</b>	<b>October 13</b>
<b>14h30 – 16h00</b>	<b>11/A sessions:</b> <ul style="list-style-type: none"> <li>▪ Cultural mapping – Layers of “here”</li> <li>▪ Rural realities and options</li> <li>▪ People, places, sustainability?</li> <li>▪ Do património através de uma lente de turismo cultural (Heritage through a cultural tourism lens) (PT)</li> </ul>	<b>12/A sessions:</b> <ul style="list-style-type: none"> <li>▪ Art interventions – natural connections</li> <li>▪ Marine tourism – at, on, and under the sea</li> <li>▪ Sustainability practices in a tourism context</li> <li>▪ ‘Culture and place’ in practice I</li> </ul>	<b>13/A sessions:</b> <ul style="list-style-type: none"> <li>▪ Creative and slow tourism: Dynamics, Impacts, and assessments</li> <li>▪ Criatividade, turismo e dinâmica de desenvolvimento local (Creativity, tourism, and local development dynamics) (PT)</li> <li>▪ Motivations, attractions, and branding</li> <li>▪ Heritage, authenticity, and new dynamics</li> </ul>
<b>16h30 – 18h00</b>	<b>11/B sessions:</b> <ul style="list-style-type: none"> <li>▪ Stories and meanings of place</li> <li>▪ Urban change and cultural dynamics</li> <li>▪ Locally engaged tourism development</li> <li>▪ Creative entrepreneurship, tourism, and social value</li> </ul>	<b>12/B sessions:</b> <ul style="list-style-type: none"> <li>▪ Gastronomy, culture, and place</li> <li>▪ Valorizar para criar valor (Valorize to create value) (PT)</li> <li>▪ Nature tourism and transformative change</li> <li>▪ ‘Culture and place’ in practice II</li> </ul>	<b>13/B sessions:</b> <ul style="list-style-type: none"> <li>▪ Culture, heritage, and sustainable community futures</li> <li>▪ Tourism partnerships and connections</li> <li>▪ The value and attraction of cultural and natural heritage</li> </ul>

## Scientific Committee

**Alys Longley**, University of Auckland, New Zealand

**Antonieta Reis Leite**, Centre for Social Studies, University of Coimbra, Portugal

**Barbara Neuhofer**, Salzburg University of Applied Sciences, Austria

**Carlos Santos**, Azores Tourism Observatory and Universidade dos Açores,  
Departamento de Economia e Gestão, Portugal

**Dimitrios Buhalis**, Bournemouth University, UK

**Elena Battaglini**, Fondazione Di Vittorio ex IRES (Economic and Social Research  
Institute), Italy

**Eva Brucker**, Salzburg University of Applied Sciences, Austria

**Francesc Romagosa**, Universitat Autònoma de Barcelona, Spain

**Graham Fairclough**, Newcastle University, UK

**Gunnþóra Ólafsdóttir**, Icelandic Tourism Research Centre, Iceland

**Inger Birkeland**, HSN University College of Southeast Norway, Norway

**Isabel Soares de Albergaria**, Dr. Isabel Soares de Albergaria, CHAM – Centro de  
Humanidades / Centre for the Humanities, NOVA FCSH – Universidade dos  
Açores, Portugal

**John Hull**, Thompson Rivers University, Canada

**Katarzyna Plebańczyk**, Jagiellonian University in Kraków, Poland

**Kathleen Scherf**, Thompson Rivers University, Canada

**Katriina Soini**, Natural Resources Institute Finland, Luke, Finland

**Keith Nurse**, University of the West Indies, Barbados

**Maria Abril Sellarés**, Universitat Autònoma de Barcelona, Spain

**Milena Dragičević Šešić**, University of Arts, Belgrade, Serbia

**Milia Lorraine Khoury**, Cape Peninsula University of Technology, South Africa

**Nancy Duxbury**, Centre for Social Studies, University of Coimbra, Portugal

**Nicole Vaugeois**, Vancouver Island University, Canada

**Pilar Damião Medeiros**, Universidade dos Açores, Centro Interdisciplinar de  
Ciências Sociais - CIS.UAc/CICS NOVA UAC, Portugal

## Organizing Committee

**Andreína Rebelo**, Azores Tourism Observatory, Portugal

**Antonieta Reis Leite**, Centre for Social Studies, University of Coimbra, Portugal

**Carlos Santos**, Azores Tourism Observatory and Universidade dos Açores,  
Departamento de Economia e Gestão, Portugal

**Darlene Kalyinka**, Thompson Rivers University, Canada

**Donald Lawrence**, Thompson Rivers University, Canada

**Ernie Kroeger**, Thompson Rivers University, Canada

**Inês Costa**, Centre for Social Studies, University of Coimbra, Portugal

**Isabel Soares de Albergaria**, Dr. Isabel Soares de Albergaria, CHAM – Centro de  
Humanidades / Centre for the Humanities, NOVA FCSH – Universidade dos  
Açores, Portugal

**Kathleen Scherf**, Thompson Rivers University, Canada

**Melinda Spooner**, Melinda Spooner Projects / NSCAD University

**Nancy Duxbury**, Centre for Social Studies, University of Coimbra, Portugal

**Pilar Damião Medeiros**, Universidade dos Açores, Centro Interdisciplinar de  
Ciências Sociais - CIS.UAc/CICS NOVA UAC, Portugal



## Organizing Partners



### **Centre for Social Studies (Centro de Estudos Sociais - CES), University of Coimbra, Portugal**

CES is a scientific institution focused on research and advanced training in the social sciences and the humanities from an inter- and transdisciplinary perspective. Founded in 1978, it aims to do research with and for an inclusive, innovative, and reflexive society by fostering creative critical approaches to the challenges of contemporary societies. Currently, CES has 133 researchers, 122 postdoctoral fellows, and 468 doctoral students.

The *Culture, Sustainability, and Place* conference was organized within the Cities, Cultures and Architecture (CCArq) Research Group at CES. CCArq aims to advance approaches to investigating and mobilizing research on the cultural and architectural dimensions of cities and communities. Particular attention is paid to cultural mapping, artistic, architectural, sociological, and community-engaged research methodologies.



### **Thompson Rivers University, Canada**

For 47 years Thompson Rivers University has taken pride in providing an excellent education to every student that comes to us – from a wide variety of backgrounds and perspectives, at various stages of the learning journey. Over 27,000 students study on our campuses in Kamloops and Williams Lake in British Columbia, Canada, or in distance or online courses and programs through Open Learning.

TRU's modern combination of excellent teaching, community-inspired research, flexible learning pathways and dedicated student support create an environment where research, creation and innovation thrive – and so do its students.



### **Azores Tourism Observatory (Observatório do Turismo dos Açores), Portugal**

The Azores Tourism Observatory (OTA) is a non-profit private association that aims to monitor regional tourism activity in an independent and rigorous way to promote sustainable tourism in the Azores. Founded in 2006 by the Regional Government of the Azores, the Azores Tourism Association, and the University of the Azores, OTA has conducted its work in accordance with five strategic vectors:

to monitor, to train, to study, to inform, and to advise in the field of tourism and hospitality. Since its founding, OTA has adopted a dual approach, analyzing both the regional tourism demand and supply, and providing useful insights to tourism stakeholders on a regular basis, aiming to contribute to the development of the Azores.



### **University of the Azores (Universidade dos Açores), Portugal**

Since its founding 41 years ago, the University of the Azores has played a fundamental role in education and research. The university has three campuses, located in different islands: Ponta Delgada campus is in S. Miguel Island; Angra do Heroísmo campus is in Terceira, and Horta campus is in Faial.

Inspired by the natural biodiversity and beauty of the islands, their geographic location, and geological features, the university is committed to creating and promoting knowledge and technology on biodiversity, volcanology, tourism, marine and transnational issues, and the history and cultural features of the islands. It has partnerships with more than 200 universities and research centers internationally.

## Collaborators and Supporters



**Governo dos Açores**



**Governo Regional dos Açores:**

Direção Regional Ciência e Tecnologia /  
Regional Directorate for Science and  
Technology

Direção Regional Turismo /  
Azores Tourism Board



**VANCOUVER ISLAND  
UNIVERSITY**

BC Regional Innovation Chair in  
Tourism and Sustainable Rural  
Development, Vancouver Island  
University, Canada



International Tourism Management,  
NHTV Breda University of Applied  
Sciences, The Netherlands



School of Tourism and Hotel  
Management, Universitat Aut noma  
de Barcelona, Spain



**FH Salzburg**

Innovation and Management in  
Tourism Department, Fachhochschule  
Salzburg University of Applied  
Sciences, Austria



Tuesday, 10 October 2017

## Pre-conference Workshop 1: Deep Mapping with Artists' Books

Melinda Spooner, Melinda Spooner Projects / NSCAD University

Kathleen Scherf, Thompson Rivers University, Canada

Sofia Botelho, Museu Carlos Machado, Ponta Delgada

Pedro Pascoal, Instituto Cultural de Ponta Delgada

André Laranjinha, Universidade de Açores

**Location: Museu Carlos Machado – Núcleo de Santa Bárbara, Ponta Delgada**

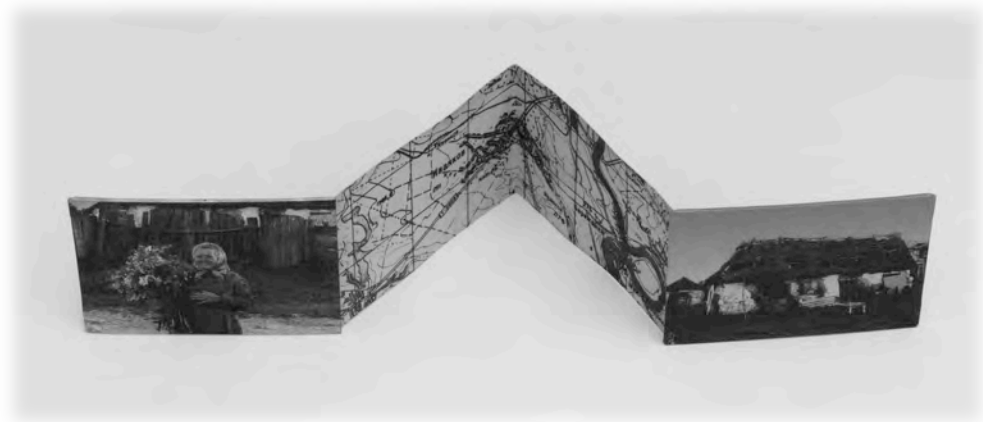
Deep mapping has been pursued as an interdisciplinary area since the early 2000s. Pushing the boundaries of what is understood to be a map, it attempts to provide a sense of place in a way that traditional 2D Cartesian maps cannot do, and do not attempt to do. Deep maps are able to provide both map-makers and map-users not only optic devices (the important visual aspects provided by traditional maps), but also haptic devices (the “feel” of a place that multimedia can convey) to supply a more complete and diverse sense of the location being explored, recorded, communicated, and reproduced.

Deep maps, according to Clifford McLucas (2000),

will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places.

In this way, a sumptuous array of information and perspectives (cultural, biological, historical, personal, geographical, marginal, archival, architectural, memorial, archeological, political, official, unofficial, spectral traces, etc.) can be included in the expression of place via video, art text, still photo, and web links. In this new creative space, a union of geography and humanities truly occurs.

In this full-day workshop, deep mapper **Kathleen Scherf** and artist **Melinda Spooner** will collaborate with participants to deep map an area of Ponta Delgada;



Darlene Kalylnka, *Travelling in Ukraine*, artist's book, 2013

each participant will make a deep map using found objects and drawing to represent a map of their experience in Ponta Delgada. These maps will be put into books designed and made by participants.

During the artists' book workshop, participants will be provided with a base paper to draw on, collage, do rubbings of surrounding textures in the environment, and paste-up in the form of a fold-out map with covers they construct themselves from colorful book cloth. This work aims to be an expression of a sense of place in the form of a tactile drawing/collage and prototype for a finished artist's book in the future. Participants will use scissors, bone folders, a repositionable glue stick, colored pencils, or grease markers (for rubbings) and are encouraged to bring these items or any other materials they want to use in their deep map expression of Ponta Delgada. The books will be available to take home as documents and mementos of the participants' local experience.

**Start time: 9:00 am**

**Duration: All day (9h00 – 17h00 with a lunch break)**

Space at a local restaurant will be reserved for participants. Participants will pay for their own lunches.

**Maximum number of participants: 20 (registration required) - €20**

**Thank you to Museu Carlos Machado  
for supporting this pre-conference!**



## Pre-conference Workshop 1: Deep Mapping with Artists' Books

### Timeline

9h00 start – Presentations from local co-ordinators in Ponta Delgada; from Kathleen on alternative and cultural mapping; and from Melinda on artistic cultural mapping, artist's books, and an overview of the workshop

10h30 – 12h30 – The walk (guided)

12h30 – 13h30 – Launch of the workshop, materials handed out, work set up

13h30 – 14h30 – Lunch at local restaurant (paid individually by participants)

14h30 – 17h00 – Continue working on artist books, finish up, and cleanup

### References

Scherf, Kathleen. "Beyond the brochure: An unmapped journey into deep mapping." In N. Duxbury, W. F. Garrett-Petts, and D. MacLennan (Eds.), *Cultural Mapping as Cultural Inquiry*. New York: Routledge, 2015. Published within the Routledge Advances in Research Methods series.

Kalynka, Darlene. "Reading the Homestead," *Book Arts arts du livre Canada*. Toronto: Canadian Bookbinders and Book Artists Guild, 2016, 7(1): 30-31.

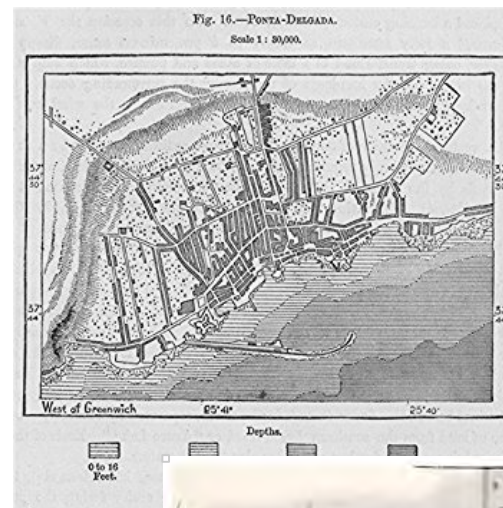
McLucas, C. *Deep maps: for the Three Landscapes Project* [Dorian Llewelyn, Clifford McLucas, Michael Shanks, 2000]. Available: <http://cliffordmclucas.info/deep-mapping.html>

*Monumental Ideas in Miniature Books II*, international travelling exhibition (with catalogue), coordinated by Hui-Chu Ying, Akron, Ohio. University of Akron, 2011.

### Bios of coordinators

**Melinda Spooner** is a socially engaged artist-researcher and instructor at NSCAD University, Halifax, NS, Canada. She is interested in a holistic approach to the exploration of local histories, natural habitats and cultural heritage. Her work aims to connect people to a sense of place and ecology through a participatory framework centered on ideas of sustainability and community building.

**Kathleen Scherf** holds a PhD from the University of British Columbia. She after a long spell in university administration, she is now Professor of Communication at Thompson Rivers University in British Columbia, cross-appointed in Journalism, Communication, and New Media and Tourism Management. She has published deep maps of Sun Peaks, British Columbia, and of the cultural impact of the Kamloops Art Gallery. Both maps were made as course assignments. Currently, she is working with master's thesis students in the School of Tourism at the Universitat Autònoma Barcelona to map the El Raval neighbourhood in Barcelona.



Tuesday, 10 October 2017

## Pre-conference Workshop 2: Walking towards a Perceptual Mosaic

Doug Buis and Ernie Kroeger, Thompson Rivers University, Canada  
Maria EPVS. Albergaria, Museu Carlos Machado, Ponta Delgada

### Meeting place: Ponta Delgada City Gates

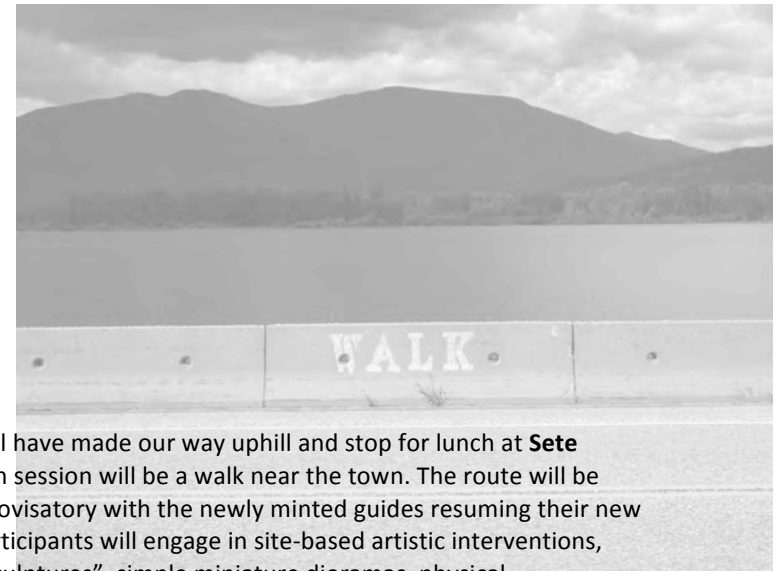
This full-day workshop explores and shares with participants our interest in shifting perceptions toward a deeper understanding of place. This will be done through walking, a series of exercises, and artistic interventions.

**Doug** has explored a number of strategies for shifting perception of place through kinetic sculpture, installation, performance, photography and video. His interest is in artwork that may, for example, depict a landscape in a way that changes or deepens one's perception of it. A mechanism might interface with a place in a way that alters the viewers' interaction, using rhythm as a primary strategy.

**Ernie's** inspiration for the walking portion of the workshop comes from the walking experiments of the Dadaists in the 1920s and the *dérives* of the Situationists in the 1950s as well as Rebecca Solnit's *Guide to Getting Lost* and Wrights & Sites' *Mis-guide*.

**The workshop will take place in the western part of the Island of São Miguel. A bus will be available to transport participants.**

The day will begin with the group leaders introducing their interests in walking and artistic intervention as modes of exploration and inquiry. We will then set out on an expedition in which the typical expectations of the guided tour and the role of the guide will be turned upside-down. On the tour, each participant will, in turn, be asked to play the role of guide. Participant-guides will be encouraged to identify something along the way, which they wish to speak to. Depending on their particular interests or specialization, they will be free to speak on whatever topic they choose.



By late morning we will have made our way uphill and stop for lunch at **Sete Cidades**. The afternoon session will be a walk near the town. The route will be spontaneous and improvisatory with the newly minted guides resuming their new vocation. This time participants will engage in site-based artistic interventions, such as "one minute sculptures", simple miniature dioramas, physical, performance-based interactions with the space or place and other forms of artistic activity.

A brochure outlining the activity will be available for participants.

**Start time: 9:00 am**

**Duration: All day** (9h00 – 17h00 with a lunch break)

Please bring comfortable walking shoes, water, etc.

Space at Tea House "O Poejo" in Sete Cidades has been reserved for participants. Participants will pay for their own lunches.

Maximum number of participants: 20 (registration required) - €20

***Thank you to the Municipality of Ponta Delgada and Museu Carlos Machado for supporting this pre-conference!***



## Pre-conference Workshop 2: Walking towards a Perceptual Mosaic

### References

#### Artists:

Andy Goldsworthy, Hamish Fulton, Richard Long, Elinor Whidden, Charles Simmonds (early work), Little People Projects, Gabriel Orozco, Erwin Wurm

#### Texts:

Amato, Joseph A. *On Foot – A History of Walking*. 2004. New York University Press  
Hodge, Stephen, Simon Persighetti, Phil Smith, Cathy Turner, Tony Weaver (aka 'Wrights & Sites'). *A mis-Guide to Anywhere*. 2006. Self-published. Available: <http://www.mis-guide.com>

Solnit, Rebecca. *A Field Guide to Getting Lost*. 2006. Penguin Books.

Solnit, Rebecca. *Wanderlust: A History of Walking*. 2000. Viking Press.

### Bios of coordinators

**Doug Buis** earned his BFA at the University of Victoria, including one year at the Instituto Allende in Mexico, and an MFA at York University in Toronto. He currently teaches at Thompson Rivers University in Kamloops, with previous posts including at the California State University Long Beach, Evergreen State College in Olympia Washington, University of Saskatchewan, and Bishops University in Québec. His exhibition record includes numerous galleries, some museums and other arts venues across Canada, most notably the Sculpture Garden and the Power Plant in Toronto; exhibitions in Amsterdam and Brussels; participation in a sculpture symposium in Changwon Korea, with a permanent work purchased; exhibitions across the US, including New York, Michigan, Wisconsin, Olympia Washington, and the number of galleries, museums in Los Angeles. Doug curated a number of exhibitions in some of these same locations. His most recent exhibition included participation in Luminocity, presented by the Kamloops Art Gallery. Doug was a tree planter for 18 years. | Over the last number of years Doug's primary focus has been the malleable perception we have of the

landscape, both geographical and social, as explored through sculpture, installation, video, photography, and is assortment of another media. He often employee's technologies such as robotics and mechanical engineering building devices that can create or alter miniature landscapes, plant gardens and perform other actions. With panoramic photography and video, Doug has recently explored areas of catastrophic or monumental landscape transformation, through volcanic or glacial activity. His interest in physical and cultural geography continues.

**Ernie Kroeger** holds a B.F.A. from the University of Manitoba and an M.F.A. from the University of Calgary. He is an interdisciplinary artist utilizing photography and writing. His artwork has been exhibited widely across Canada and in Europe, and is included in various public collections such as the National Gallery of Canada, Ottawa, and Museo Nazionale della Montagna, Turin, Italy. Kroeger's monograph *The Great Divide*, a collaboration with Alberto Manguel, was published in 2001. *My Morning Walk* was published in 2009. He has taught at the University of Manitoba, University of Calgary, Alberta College of Art & Design, and the Banff Centre, and has lectured on his work across Canada as well as in Mexico. Recent exhibitions include *Midnight Sun Camera Obscura Project at the Helen Christou Gallery, University of Lethbridge* and *Landscapes Reconstructed at the Whyte Museum in Banff, Alberta*. | Over the last ten years Kroeger has been investigating the relationship between art and walking. These experiments have broadened his art practice to include teaching special topics courses, leading the 2007 Banff Centre Visual Arts Residency *Walking + Art*, co-founding an interdisciplinary research group called the Walking Lab in 2009, giving conference presentations, publishing, and leading guided walks. He has been an art educator for over twenty years and is currently Associate Professor in Visual Arts at Thompson Rivers University in Kamloops, British Columbia, Canada.

**Images:** *Walk Colour* photo 2008 (E. Kroeger), *Moonlight Knutsford* (D. Buis), *Corkscrew Road Walk1* 2011 (E. Kroeger, photo: Bob Needham)



## **Conference programme » Wednesday, October 11**

8h30 – 9h00

**Registration**

### **KEYNOTES AND PLENARY SESSIONS**

*Room: Aula Magna lecture hall, University of the Azores*

9h30 – 10h00

**Welcomes / Opening remarks**

10h00 – 10h10

**About the Azores I: An overview**

Eduardo Elias, Azores Tourism Association

10h10 – 11h10

**Plenary Panel: Azorean perspectives on culture and place**

Chair: Pilar Damião Medeiros, Universidade dos Açores, Centro Interdisciplinar de Ciências Sociais - CIS.UAc/CICS NOVA UAC, Portugal

Miguel Brilhante, Coliseu Micaelense/Municipality of Ponta Delgada

Maria Emanuel Albergaria, Museu Carlos Machado

João Almeida, Arquipélago – Centro de Artes Contemporâneas

Alexandre Pascoal, Teatro Micaelense

Ana Paula Andrade, Conservatório Regional de Ponta Delgada



11h30 – 12h15

**Keynote:**

**Mr. Casey Vanden Heuvel**  
Director – Business Development & Partnerships, Aboriginal Tourism Association of Canada

**“Raising our voices:  
Building economy through  
Indigenous tourism and  
community stories”**

Indigenous tourism in Canada offers considerable opportunity, challenging realities and important benefits to the Indigenous communities and Indigenous entrepreneurs in Canada. The Aboriginal Tourism Association of Canada focuses on providing leadership in the development and marketing of authentic Aboriginal tourism experiences through innovative partnerships to create a thriving Aboriginal tourism economy sharing authentic, memorable and enriching experiences.

Casey's experience is built from a diverse tourism career that includes organizational strategy and planning, communications, marketing and special events. Career highlights include managing an award-winning Aboriginal museum and leading the media communications strategy for Tourism Whistler for the 2010 Winter Games. His current work with Aboriginal Tourism Canada concentrates on strategic planning, business development support, partnerships, and capacity development.

*Introduction: Kathleen Scherf, Thompson Rivers University (TRU), Canada*

**12h15 – 12h30**

Doug Buis, TRU – **“Overlay: Tourism as a perceptual mosaic”**

**Wednesday, October 11**

**Concurrent sessions 11/A – 14h30-16h00**

**CULTURAL MAPPING - LAYERS OF “HERE”**

*Room: MBA*

Chair: Claudia Carvalho, Centre for Social Studies,  
University of Coimbra, Portugal

**Cultural ecosystem mapping, environmental sustainability  
and placemaking**

Graeme Evans and Ozlem Edizel, Middlesex University, London, UK

**Small cities and sustainable futures: The “Where is Here?” experiment  
in deep cultural mapping on Vancouver Island, British Columbia**

Nicole Vaugeois, Alanna Williams, Sharon Karsten, Pam Shaw, Vancouver  
Island University, Nanaimo, Canada

**Tourism 2.0 : Narratives of time and place**

Abby Suckle and Anne Lewison, cultureNOW, New York, USA

**RURAL REALITIES AND OPTIONS**

*Room: Anfiteatro Norte*

Chair: Tiago Vinagre de Castro, Centre for Social Studies, University of  
Coimbra, Portugal

**Low density areas and sustainable tourism: An opportunity  
through cultural heritage**

Maria da Graça Moreira, Universidade de Lisboa, Lisboa, Portugal

**'Small' growth: Sustaining Canada's rural cultural heritage through  
the cultural economy**

Philip Evans and Heather Campbell, ERA Architects, Toronto, Canada

**Developing sustainable creative tourism in Northern Portugal:  
Case studies from the CREATOUR Project**

Paula Remoaldo, Júlia Lourenço, Hélder Lopes, Isabel Freitas, Olga Matos,  
Miguel Pereira, and Vítor Ribeiro, Universidade do Minho, Braga, Portugal

**PEOPLE, PLACES, SUSTAINABILITY?**

*Room: Anfiteatro Sul*

Chair: Katriina Siivonen, University of Turku, Finland

**Resilient places: Tourists and (un)sustainable development**

Mariusz Czepczyński, University of Gdansk, Gdańsk, Poland

**Sustainability, equity, and community wellbeing in Hope Valley,  
Peak District National Park, UK**

Jillian Rickly, Elizabeth Vidon, University of Nottingham, Nottingham, UK

**Tourism and landscape identity: Conceptualizing the dynamics of  
people and places**

Veerle Van Eetvelde, Isabel Loupa Ramos, Fátima Bernardo, IST/University  
of Lisbon, Lisbon, Portugal



**DO PATRIMÓNIO ATRAVÉS DE UMA LENTE DE TURISMO CULTURAL  
(HERITAGE THROUGH A CULTURAL TOURISM LENS)**

(session in Portuguese)

*Room: MCEE1*

Chair: Maria Assunção Gato, DINÂMIA'CET-IUL - Centre for Socioeconomic and Territorial Studies, Instituto Universitário de Lisboa (ISCTE-IUL), Portugal

**Os valores do território e os materiais endógenos numa arquitetura ao serviço do turismo cultural e sustentável nos Açores**

André Vieira and Isabel S. Albergaria, ISCTE - IUL / Universidade dos Açores, Ponta Delgada, Portugal

**Açores – A maior densidade de fortalezas, ao serviço do novo ciclo de turismo**

Sérgio Rezendes, Colégio do Castanheiro / Universidade dos Açores, Ponta Delgada, Portugal

**Usos dos jardins açorianos: um estudo preliminar em Angra do Heroísmo para o Projeto “GreenGardens – Azores”**

R. Gabriel, A.M. Arroz, I. R. Amorim, A. F. Sanchez, P. A.V. Borges, J. M. Porteiro, M. J. Trota, C. Santos, and Isabel Soares de Albergaria, Universidade dos Açores, Angra do Heroísmo/Ponta Delgada, Portugal

**Concurrent sessions 11/B – 16h30-18h00**

**STORIES AND MEANINGS OF PLACE**

*Room: MBA*

Chair: M. Sharon Jeannotte, University of Ottawa, Canada

**How storytelling influences cultural tourists' behaviors**

Catarina Frias; Carla Silva; Cláudia Seabra, Polytechnic Institute of Viseu, Viseu, Portugal

**Natural and cultural landscapes: Azorean art, literature and tourism**

Rosa Neves Simas and Suzana Nunes Caldeira, University of the Azores, Ponta Delgada, Portugal

**Evaluating the benefits of The Digital Literary Atlas of Wales for cultural tourism**

Kieron Smith, Jon Anderson, Kirsti Bohata, Jeffrey Morgan, Cardiff University, Cardiff, Wales

**Cultural tourists' authenticity perception of World Heritage Historic Centres**

Odete Paiva; Cláudia Seabra, José Luís Abrantes; Fernanda Cravidão, Polytechnic Institute of Viseu, Viseu, Portugal

## **URBAN CHANGE AND CULTURAL DYNAMICS**

*Room: MCEE1*

Chair: Pedro Costa, DINÂMIA'CET-IUL - Centre for Socioeconomic and Territorial Studies, Instituto Universitário de Lisboa (ISCTE-IUL), Portugal

### **Cultural spatialization of industrial heritage as reterritorialization space:**

#### **Focus on Seongsu-dong of Seoul in Republic of Korea**

Sora Kim, Byungmin Lee, Konkuk University, Seoul, Republic of Korea

### **Cultural sustainability and local development: Rio de Janeiro's tale of a split city**

Simone Amorim, UERJ - Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Brasil

### **Who's the tourist? Whose heritage? The challenge of change on urban development**

Adelino Gonçalves and Margarida Relvão Calmeiro, University of Coimbra, Coimbra, Portugal

### **Innovative approaches for tourism: The impact of Cittaslow**

Ruhet Genç, Turkish German University, Istanbul, Turkey

## **LOCALLY ENGAGED TOURISM DEVELOPMENT**

*Room: Anfiteatro Norte*

Chair: Elena Battaglini, Fondazione Di Vittorio, Italy

### **Achieving community involvement in tourism development:**

#### **The case of São Tome**

Eugenio van Maanen, NHTV Breda University of Applied Sciences, Breda, The Netherlands

### **Sustainable tourism as co-creation: Dialogue about cultural identity and local development**

Astrid Frischknecht and Celiane Camargo-Borges, aeB Schweiz, Zurich, Switzerland

### **Sustainable tourism for social development in the Amazonas:**

#### **An educational experience between Brazil and The Netherlands**

Celiane Camargo-Borges, NHTV Breda University of Applied Sciences, Breda, The Netherlands

### **The perceptions of residents and local and regional stakeholders on the development of the tourism industry at the Boticas municipality**

Paula Remoaldo, Hélder Lopes, Sara Silva, Maria Dolores Sanchez-Fernández, Vítor Ribeiro, José Cadima Ribeiro, Universidade do Minho, Guimarães, Portugal

## **CREATIVE ENTREPRENEURSHIP, TOURISM, AND SOCIAL VALUE**

*Room: Anfiteatro Sul*

Chair: Fiona Bakas, Centre for Social Studies, University of Coimbra,  
Portugal

### **Creative entrepreneurs and crossover innovations: Catalysts for sustainable tourism development at the local level**

Lidia Varbanova, Consultant, Educator and Researcher - Arts, Culture and Creative Industries, Montreal, Canada

### **The impact beyond the account: Casa Grande Foundation, local tourism and social value**

Inês de Almeida Martins, University of Coimbra, Portugal

### **Cultural associations, sustainability and tourism: Innovative approaches for local development in Oporto**

André Príncipe, University of Porto, Porto, Portugal

### **Exploring street performers' entrepreneurship: Tourism, experience economy and cultural sustainability**

Marta Polec, Jagiellonian University, Cracow, Poland

## **Conference programme » Thursday, October 12**

### **KEYNOTES AND PLENARY SESSIONS**

*Room: Aula Magna lecture hall, University of the Azores*



9h00 – 10h30

**Keynote:**

**Dr. Nancy Arsenault**  
Managing Partner,  
The Tourism Café, Canada

**“Raising the bar while  
making a difference”**

Ever wonder why some tourism businesses and destinations shine brighter in a competitive landscape than others? They share a common commitment to people, place and community. They've become masters at designing travel that raises the bar on visitor value while making a sustainable difference to their business, community and destination. Discover the common threads between a small fishing village, a farmer, a UNESCO world heritage site, a rural eco-lodge, a northern Inuit community, an island, an iconic location and more. Get the inside track on how to design experiences that build on culture, story, community partners combined with the core values and tips of the trade from successful, sustainable operators and destinations. Take away a checklist of the top tips from award winning tourism businesses who shine as champions for sustainable tourism development.

Dr. Nancy Arsenault is the Managing Partner of the Tourism Café Canada, a company that specializes in tourism training, experiential travel, visitor experience management, destination development, and instructional

design. She recently completed a seven-year term as an advisor to the Minister of Job, Skills Training and Tourism, and is a member of the Customer Experience Professionals Association and Sustainable Tourism International. She holds a doctoral degree in educational travel and research methods from McGill University. She has been instrumental in developing Destination Canada's 'Canadian Signature Experiences' program.

*Introduction: Carlos Santos, Azores Tourism Observatory /  
University of the Azores*

11h00 – 12h30

**Plenary Panel:**

**“Artists’ perspectives on culture, sustainability, and place”**

Chair: Will Garrett-Petts, Thompson Rivers University, Canada

**Walk&Talk: imagining centriperies**

Jesse James, Walk&Talk – Arts Festival, Ponta Delgada/Lisbon, Portugal

**One, two and many: Exhibiting an island**

Marta Wengorovius, artist / University of Coimbra, Lisbon, Portugal

**You take the world of a place into your body and then you see anew:**

**Artistic practices and atmospheric attunements**

Alys Longley, University of Auckland, New Zealand

**LandMarks2017: Art + Places + Perspectives**

David Diviney and Melinda Spooner, Art Gallery of Nova Scotia /  
NSCAD University (Halifax, NS, Canada), Halifax, Canada

**Thursday, October 12**

**Concurrent sessions 12/A – 14h30-16h00**

**ART INTERVENTIONS – NATURAL CONNECTIONS**

*Room: Anfiteatro Sul*

Chair: David Diviney, Art Gallery of Nova Scotia, Halifax, Canada

**Influence of Setouchi Triennale's contemporary art interventions on the revitalization of island communities in the Seto Inland Sea, Japan: Case study from Shodoshima**

Meng Qu (Mo) and Carolin Funck, Hiroshima University, Higashihiroshima city, Japan

**Towards a local Landscape Observatory: Understanding place through creative activities?**

Maria da Graça Saraiva, Faculdade de Arquitetura, Lisbon University, Lisboa, Portugal

**The Open Monuments Crowdsourcing Project - discovering, exploring, and building a civic directory of monuments in Poland**

Anna Pluszynska, Jagiellonian University, Cracow, Poland

**MARINE TOURISM – AT, ON, AND UNDER THE SEA**

*Room: MCEE1*

Chair: Olga Matos, Polytechnic Institute of Viana do Castelo, Portugal

**Reserva natural, pescadores e turismo**

Carla Almeida, CRIA, Universidade do Algarve / ISCTE, Lisboa, Portugal

**Marine scientific culture and new touristic activities: Win-win situation for the Azorean sea?**

Aurora Ribeiro, MARE / IMAR, Horta, Portugal

**When our ship comes in: The cultural impact of cruise tourism on northern Canadian communities**

M. Sharon Jeannotte, University of Ottawa, Ottawa, Canada

**SUSTAINABILITY PRACTICES IN A TOURISM CONTEXT**

*Room: Anfiteatro Norte*

Chair: Mariusz Czepczyński, University of Gdansk, Poland

**Early adopters: A case study of sustainable tourism in the Azores. Preliminary analysis from Quinta do Bom Despacho Sustainable Lodge**

Joana Borges Coutinho and Flávio Tiago, Quinta do Bom Despacho | University of the Azores, Ponta Delgada, Portugal

**Bicycle tourism on the rise – (cultural) drivers, determinants and trends in C2C tourism**

Jana Heimel, Heilbronn University, Heilbronn, Germany

**Promoting the adoption of sustainability practices: The case of Pure Michigan™**

Sarah Nicholls, Michigan State University, East Lansing, USA

## **'CULTURE AND PLACE' IN PRACTICE I**

*Room: MBA*

The first of two “In practice” sessions feature presentations from “practitioners” about their work linking culture/creators/creative activities with nature-based and sustainable tourism — with an Azorean focus of course.

Chair: Alexandre Pascoal, Teatro Micaelense

### **Yuzin Azores**

Luis Banrezes and Rubén Monfort, Yuzin Azores

### **Sweetheartes**

Sofia Botelho, Sweetheartes

### **CRACA Associação Cultural**

Filipe Mota, CRACA Associação Cultural

### **Centro Regional de Apoio ao Artesanato (CRAA)**

Sofia de Medeiros, Centro Regional de Apoio ao Artesanato (CRAA)

## **Concurrent sessions 12/B – 16h30-18h00**

### **GASTRONOMY, CULTURE, AND PLACE**

*Room: Anfiteatro Sul*

Chair: Josefina Salvado, Tourism PhD researcher at CIDEHUS (Évora University) and GOVCOPP (Aveiro University); PhD student of Heritage Food: Cultures and Identities, University of Coimbra, Portugal

#### **Food as a tourism resource: Locals' role in sustaining regional identity**

Vera Medeiros, Flávio Tiago, João Pedro Couto, Sandra Dias Faria, and Teresa Tiago, University of the Azores, Ponta Delgada, Portugal

#### **The urban-to-rural migration and newcomer farmers: Sustainability, place and identity-making through the lenses of local food**

Simona Zollet, Hiroshima University - Graduate School for International Development and Cooperation, Hiroshima, Japan

#### **A content analysis of food-related experiences shared on social networks sites: The case of Minho Region, Portugal**

Alexandra I. Correia, Carla Melo, and Raquel Cunha, Polytechnic Institute of Viana do Castelo (IPVC), Viana do Castelo, Portugal

### **VALORIZAR PARA CRIAR VALOR (VALORIZE TO CREATE VALUE)**

(session in Portuguese)

*Room: MCEE1*

Chair: Sónia Moreira Cabeça, CIEO - Centro de Investigação sobre Espaço e Organizações, Universidade do Algarve, Portugal



**Valorizar para criar valor**

Margarida Relvão Calmeiro, Adelino Gonçalves, University of Coimbra, Coimbra, Portugal

**Ao reencontro dos aglomerados vernaculares de Cinfães**

Henrique José Vasconcelos Rodrigues Pereira, University of Coimbra, Coimbra, Portugal

**Cultura do Mar. Força motriz da coesão de uma cidade costeira: Pólo Museológico e Académico no Centro Histórico de Sines**

Soraia Perfeito de Piedade, University of Coimbra, Coimbra, Portugal

**Planeamento urbano entre ria e mar**

Sónia Beatriz Moita Vilarinho, University of Coimbra, Coimbra, Portugal

**NATURE TOURISM AND TRANSFORMATIVE CHANGE**

*Room: Anfiteatro Norte*

Chair: Maria da Graça Saraiva, CIAUD - Research Center for Architecture, Urbanism and Design, Lisbon University, Portugal

**Generations of Azoreans and nature tourism in the archipelago: A comparative study**

Rosa Neves Simas, University of the Azores, Ponta Delgada, Portugal

**Revealing the restorers: A different tourism**

Sylvia Leighton<sup>1</sup>, Moira A.L. Maley<sup>1</sup>, Mohammadreza Gohari<sup>1</sup>, and Keith Bradby<sup>2</sup>, <sup>1</sup>The University of Western Australia; <sup>2</sup>Gondwana Link Ltd, Albany, Western Australia, Australia

**Lands of Priolo: 5 years of collaboration towards sustainable tourism**

Azucena de la Cruz, Sociedade Portuguesa para o Estudo das Aves / Portuguese Society for the Study of Birds, Açores, Portugal

**‘CULTURE AND PLACE’ IN PRACTICE II**

*Room: MBA*

The second of two “In practice” sessions feature presentations from “practitioners” about their work linking culture/ creators/creative activities with nature-based and sustainable tourism — with an Azorean focus of course.

Chair: Lidia Varbanova, Consultant, Educator and Researcher - Arts, Culture and Creative Industries, Montreal, Canada

**Visions for an Azores Brand and Identity that engages both community and visitors!**

Maria Cadarso, João Gonçalves, Kelly Ann Ferreira, and Leonor Santana, IADE Creative University, Lisbon, Portugal

**The Azores as a mythic place for visual arts projects in artistic residences**

Fátima Mota, Galeria de Arte Fonseca Macedo – Arte Contemporânea, Ponta Delgada, Portugal

**The Azores as creative experience and backdrop for artists’ workshops**

Josef Siegel, Munich, Germany / New York City, USA / Nordeste, São Miguel Island, Azores

## **Conference programme » Friday, October 13**

### **KEYNOTES AND PLENARY SESSIONS**

*Room: Aula Magna lecture hall, University of the Azores*

9h00 – 9h30

#### **About the Azores II:**

##### **Shaping nature: From tropicalization to a culture of gardens**

Isabel Soares de Albergaria, CHAM – Centro de Humanidades /  
Centre for the Humanities, NOVA FCSH—Universidade dos Açores

##### **Recovering the indigenous nature of the Azores**

Maria João Pereira, Department of Biology, University of the Azores



9h30 – 10h45

#### **Keynote:**

**Prof. Dr. Greg Richards**  
NHTV Breda University / Tilburg  
University, Tilburg, The Netherlands

#### **“Making places through creative tourism?”**

As places increasingly compete to put themselves on the map and attract resources and talent, they are turning towards creativity as potential spur for growth and development. In the past, the application of creativity to positioning places often took the form of place marketing or branding. But the most successful places are those that improve their reality, rather than just their image. The shift from place marketing to placemaking is marked by a more holistic concern with improving peoples' lives rather than simply attracting tourists or investors.

Building relationships between people is also one of the central tenets of 'creative tourism', which aims to develop more active involvement between tourists and local communities, culture and creativity. The creative tourist wants to 'live like a local' and also live the local creative life, learning about the ways in which communities deal creatively with the challenges they face. In this sense, creative tourists, viewed as 'temporary citizens' of the places they visit, can become allies of local communities in making their places better to live in.

By taking a creative, relational approach to tourism, places can increase the sustainability of tourism and develop their own creative resources. In particular, creative tourism provides a potential bridge between local and global creativity, which is vital for supporting innovation and community development. This is particularly important for rural communities, which often lack the scale and endogenous creative resources to support the type of creative industries projects often found in major cities. However, by attracting visitors and harnessing their creativity rural places can also begin to act as creative hubs or 'creative outposts' (Brouder, 2012). This effect can be heightened by the development of creative events that help to focus creative energy on relatively small communities for a period of time.

Greg Richards is Professor of Placemaking and Events at NHTV Breda University of Applied Sciences and Professor of Leisure Studies at the University of Tilburg in The Netherlands. He has worked on projects for numerous national governments, national tourism organisations and municipalities, and he has extensive experience in tourism research and education, with previous posts at London Metropolitan University (UK), Universitat Roviria I Virgili, Tarragona (Spain) and the University of the West of England (Bristol, UK). He is the co-originator of the creative tourism concept and has produced a number of studies for bodies such as the OECD and the UNWTO.

*Introduction: Miguel Brihant, Coliseu Micaelense / Municipality of Ponta Delgada*

11h15 – 12h30

**Plenary Panel:**

**“Creative tourism: Fostering meaningful connections”**

Chair: Paula Remoaldo, University of Minho, Portugal

**Creative tourism development in small cities and rural areas:**

**CREATOUR’s approach**

Nancy Duxbury, Centre for Social Studies, University of Coimbra, Coimbra, Portugal

**Participatory experience tourism: A new creative tourism paradigm**

Daniela Angelina Jelinčić, Institute for Development and International Relations, Zagreb, Croatia

**Social media in resident-visitor co-place-making**

Kathleen Scherf, Thompson Rivers University, Kamloops, Canada

**Friday, October 13**

**Concurrent sessions 13/A – 14h30-16h00**

**CREATIVE AND SLOW TOURISM:  
DYNAMICS, IMPACTS, AND ASSESSMENTS**

*Room: Anfiteatro Sul*

Chair: Sílvia Silva, Centre for Social Studies, University of Coimbra, Portugal

**Territorial creative dynamics development through tourism**

Ana Rita Cruz, Pedro Costa, Margarida Perestrelo, and Maria Assunção Gato, Lisbon University Institute (ISCTE-IUL), Lisbon, Portugal

**Creative tourism projects and territorial sustainable development:  
A proposal of impacts assessment**

Pedro Costa, Ana Rita Cruz, Maria Assunção Gato, and Margarida Perestrelo, Instituto Universitário de Lisboa (ISCTE-IUL), Lisboa, Portugal

**Cities, tourism and slowness: Alternative sustainable  
development models**

Giovanni Tocci, University of Calabria, Rende, Italy

**CRIATIVIDADE, TURISMO E DINÂMICA DE DESENVOLVIMENTO LOCAL (CREATIVITY, TOURISM, AND LOCAL DEVELOPMENT DYNAMICS)**

(session in Portuguese)

*Room: MCEE1*

Chair: Tiago Vinagre de Castro, Centre for Social Studies, University of Coimbra, Portugal

**Place-based creativity: Contributos para a inovação territorial de ancoragem cultural**

Sónia Moreira Cabeça; Filipe Themudo Barata, CIDEHUS - Centro Interdisciplinar de História, Culturas e Sociedades da Universidade de Évora / Cátedra UNESCO em Património Imaterial e Saber-Fazer Tradicional, Evora, Portugal

**As ONGA e turismo criativo nos Açores**

Deborah da Cunha Estima, Maria Anunciação Mateus Ventura, Andréa Rabinovici e Filomena Maria Cardoso Pedrosa Ferreira Martins, Universidade de Aveiro / Universidade dos Açores, Aveiro / Ponta Delgada, Portugal

**Os sistemas de informação pública como fatores de dinamização turística e cultural**

João Vasco Matos Neves, Fernando Moreira da Silva, Universidade de Lisboa, Centro de Investigação em Arquitetura Urbanismo e Design, Portugal

**MOTIVATIONS, ATTRACTIONS, AND BRANDING**

*Room: Anfiteatro Norte*

Chair: Andreína Rebelo, Azores Tourism Observatory, Portugal

**Cultural heritage and 'saudade' as motivations to travel to the Azores**

Sílvia Rocha, Flávio Tiago, Teresa Tiago, João Pedro Couto, and Sandra Dias Faria, University of the Azores, Ponta Delgada, Portugal

**Tourists' motivations to an orthodox sacred site: The case of Tinos**

Matina Terzidou and Konstantinos Andriotis, Middlesex University London, United Kingdom

**The importance of infographics and graphic brand in the mediatization of natural and cultural heritage**

Cristina Santos and Maria João Neto, Universidade de Lisboa, Faculdade de Arquitetura, Centro de Investigação em Arquitetura Urbanismo e Design (CIAUD) and Instituto Politécnico de Beja, Escola Superior de Educação, Portugal

**Imagens promocionais dos Açores: Conteúdos que suportam a divulgação turística da região**

J.M. Porteiro, A.M. Arroz, and I.E. Rego, CIBIO-Açores, Departamento de Biologia, FCT, Universidade dos Açores / cE3c/ABG – Centre for Ecology, Evolution and Environmental Changes/Azorean Biodiversity Group; Departamento de Psicologia, FCSH, Universidade dos Açores, Angra do Heroísmo / IVAR – Instituto de Vulcanologia e Avaliação de Riscos Geológicos – Departamento de Psicologia da FCSH, Universidade dos Açores, Ponta Delgada, Portugal

## **HERITAGE, AUTHENTICITY, AND NEW DYNAMICS**

*Room: MBA*

Chair: Pilar Damião Medeiros, Universidade dos Açores, Centro Interdisciplinar de Ciências Sociais - CIS.UAc/CICS NOVA UAC, Portugal

### **Representações da autenticidade Açoriana**

Ana Moura Arroz, Rosalina Gabriel, Isabel R. Amorim e Isabel Estrela Rego, cE3c - Centre for Ecology, Evolution and Environmental Changes / Azorean Biodiversity Group, Angra do Heroísmo, Portugal

### **Between authenticity of walls and authenticity of tourists' experiences:**

#### **The tale of three Polish castles**

Michał Żemła, Pedagogical University in Cracow, Cracow, Poland

### **Community engaged research in an UNESCO World Heritage Site:**

#### **The case of Sofia Street in Coimbra (Portugal)**

Claudia Pato Carvalho, Centre for Social Studies, University of Coimbra, Coimbra, Portugal

## **Concurrent sessions 13/B – 16h30-18h00**

### **CULTURE, HERITAGE, AND SUSTAINABLE COMMUNITY FUTURES**

*Room: Anfiteatro Sul*

Chair: Fiona Bakas, Centre for Social Studies, University of Coimbra, Portugal

### **Secrets unveiled: What small cities can tell us about sustainable creative city-building**

Sharon Karsten, Simon Fraser University / Comox Valley Art Gallery, Vancouver/Courtenay, BC, Canada

### **Co-creation of sustainable futures in museums**

Katriina Siivonen, University of Turku, Turku, Finland

### **Culture and tourism in sustainable development strategies**

Elisabete Tomaz, ISCTE-iUL, Lisbon, Portugal

## **TOURISM PARTNERSHIPS AND CONNECTIONS**

*Room: MBA*

Chair: André Principe, University of Porto, Portugal

### **Analysis of local embeddedness in the Hungarian hotel industry**

Katalin Juhász-Dóra, Corvinus University of Budapest, Budapest, Hungary

### **Models for collaboration between tourism enterprises based on London experience**

Marta Drozdowska and Magdalena Duda-Seifert, University of Business in Wroclaw, Poland

### **Using agent based modelling to understand and enhance tourism industry collaboration and partnerships**

Inês Boavida-Portugal and Sarah Nicholls, University of Lisbon, Lisbon, Portugal

### **Methodological issues to assess creative tourism projects:**

#### **Building a proposal for CREATOUR**

Maria Assunção Gato, Margarida Perestrelo, Pedro Costa, and Ana Rita Cruz, Lisbon University Institute (ISCTE-IUL), Lisbon, Portugal

## **THE VALUE AND ATTRACTION OF CULTURAL AND NATURAL HERITAGE**

*Room: Anfiteatro Norte*

Chair: Tiago Vinagre de Castro, Centre for Social Studies, University of Coimbra, Portugal

### **Framing creative tourism in relation to territoriality and territorialisation: Case-studies from Italy**

Elena Battaglini, Fondazione Di Vittorio, Rome, Italy

### **The importance of preservation of cultural heritage to manage seasonality in the Azores touristic market**

Diana Veríssimo, João Pedro Couto, Flávio Tiago, Sandra Faria, and Maria Teresa Tiago, University of the Azores, Ponta Delgada

### **The heritage value of Boticas municipality as a sustainable approach to cultural tourism**

Olga Matos, Isabel Freitas, Polytechnic Institute of Viana do Castelo, Portugal

### **Historic gardens of the Azores as a tourist attraction of the archipelago: A survey carried out by the European funded research project 'Green Gardens - Azores' (GreenGA)**

I. Soares Albergaria, J. Mora Porteiro, M.J. Trota, A.M. Arroz, R. Gabriel, C. Santos, University of the Azores, Ponta Delgada, Portugal



## **18h00-19h00 - Closing Plenary and Keynote**

Room: Anfiteatro Norte, University of the Azores



**Keynote:**

**Prof. Dr. Will Garrett-Petts**

**Associate Vice-President  
Research and Graduate Studies,  
Thompson Rivers University,  
Canada**

**“Culture, tourism,  
sustainability: Toward a  
vernacular rhetoric of  
place promotion”**

Against a backdrop of both a 12-year interdisciplinary research program exploring the cultural future of small cities and his recent work on cultural mapping, Garrett-Petts' plenary session will offer a reflection on the main themes emerging from our conference. Throughout the three days of keynotes, panels, and workshops – and aided by photographer Kate Fagervik – he will document points of convergence and conflict raised by the speakers, with particular attention to identifying "a rhetoric of place promotion and cultural consumption." Elsewhere, he has written that while much has been said about the culture of the metropolis and the small town, until recently the story line for those in-between urban places, the small cities, has been characterized by cliches and commonplaces. Small cities are typically advertised as a synthesis of urban sophistication and rural virtue – as offering "big city amenities with a small town feel."

Vernacular heritage and history, while recognized as important attributes and key starting points in a conversation about place promotion, often become diffused and curiously generalized. This presentation will argue that we have a lot to learn from the developing rhetoric of place promotion and cultural consumption in small cities. As a point of departure for this plenary, Garrett-Petts will explore the proposition that promotion and consumption of cultural icons, local history and heritage depend upon perceptions of "proximity and familiarity."

Will Garrett-Petts is Professor and Associate Vice-President of Research and Graduate Studies at Thompson Rivers University, Canada. He is former Research Director of the Small Cities Community-University Research Alliance—a national research program exploring the cultural future of smaller communities. He was Associate Dean of Arts, Chair of English at TRU for five years, and, before that, Chair of Journalism. His recent books and catalogues include *Cultural Mapping as Cultural Inquiry* (Routledge); *Whose Culture is it, Anyway? Community Engagement in Small Cities* (New Star Books); *Writing about Literature* (Broadview Press); *Imaging Place* (Textual Studies in Canada); *Artists' Statements and the Nature of Artistic Inquiry* (Open Letter); *The Small Cities Book: On the Cultural Future of Small Cities* (New Star Books); and *PhotoGraphic Encounters: The Edges and Edginess of Reading Prose Pictures and Visual Fictions* (University of Alberta Press). He is currently engaged in exploring questions of visual and verbal culture, cultural and vernacular mapping, and the artistic animation of small cities. His new co-edited book, *Artistic Approaches to Cultural Mapping*, is forthcoming in 2018 from Routledge.

*Introduction: Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal*

**Saturday, 14 October 2017**

## **Post-conference field trip to Furnas**

The town of Furnas is located in the easternmost of three active trachytic volcanoes on the island of São Miguel, in the historically active Volcanic Complex of Furnas. The western of the two calderas is partially filled by a crater lake, Lagoa das Furnas. Several fumaroles and mud pools are located at the northern part of the lake. In the central part of the village, springs and geysers are prevalent – there are thirty springs, each of differing temperatures and chemical compositions, including warm iron-rich streams and mineral-rich warm and cold water. Hydrotherapy installations in Terra Nostra Park were built in the nineteenth century.

**Start time: 9:00 am**

**Meeting place: Ponta Delgada City Gates**

Duration: All day (9h00 – 18h00 with a lunch break)

A buffet lunch has been arranged for participants at Terra Nostra Hotel – Casino.

**Maximum number of participants: 46 (registration required) - €25**

*Bring your bathing suit and towel!*

Thank you to the Municipality of Ponta Delgada, the Municipality of Povoação, and Bensaude Hotels for supporting this post-conference field trip!



## **ITINERARY**

- 9h00 Meet bus in Ponta Delgada and depart for Furnas
- 10h00 Visit to the *caldeiras* of Lagoa de Furnas (Furnas Lake)
- 11h00 Visit to the active *caldeiras* in the Vila de Furnas
- 11h40 Guided visit of Parque Terra Nostra
- 13h00 Lunch buffet at Terra Nostra (heritage) Casino – Sala III
- 14h30 Free time in Furnas – swim in the thermal water pool in Terra Nostra Park, visit downtown Furnas, ...
- 17h00 Bus leaves Furnas for Ponta Delgada
- 18h00 Bus arrives in Ponta Delgada



## Presenters' abstracts and bios

### **Abby Suckle and Anne Lewison**

*cultureNOW, New York, USA*

#### **Tourism 2.0: Narratives of time and place**

Cultural Mapping is a catchall phrase used to describe the creation of maps beyond literal geographic representations of physical contexts. Artists use the term to describe the research that informs the siting of their artworks in context. Governments use it as a vehicle for participatory community planning processes that hope to spark 'creative economies' and creative placemaking. Cities employ 'Cultural Mapping' to promote cultural tourism. Academics have begun to use this tool to visualize their research. The diverse methods of data collection, depiction and maintenance without rigor or common language limits effective usability, especially in the tourism, development and design context. How is data visualized so that it can reach its intended audience. How are multiple overlapping stories and themes presented? | The discussion will be framed through the lens of cultureNOW's experience telling histories of time and place in New York City through its physical maps, physical and virtual tours and its MuseumWithoutWalls. We will showcase some of the multiple current partnerships in both the public and private realm. For example, cultureNOW has collaborated with the New York City Department of Transportation on Summer Streets (where Park Avenue is closed for 7 miles on three Saturday mornings in August; this year over 300,000 people participated in the fitness/ art festival). In 2016 it collaborated with DOT on the inaugural Shared Streets where pedestrians and vehicles were invited to 'share' Lower Manhattan at the speed of 5 miles an hour so that people could experience the history of the area. October 2017 also marks the 15th anniversary of openhousenewyork a citywide weekend to provide access to what are normally private spaces; it is enormously popular. For the 15th year, cultureNOW is scheduled to give two walking tours on October 14. With the American Institute of Architects, cultureNOW has created the Architectural Boat Tours and is one of the 51 partners in Arctober, Architecture month in NY.

*Abby Suckle combines an architectural practice with a strong commitment to civic engagement. Prior to opening her own architectural firm, she worked at Pei Cobb Freed & Partners; her projects have ranged from the LA Convention Center to the US Holocaust Memorial Museum, San Francisco Main Library, and the Morton H. Meyerson Symphony Center in Dallas. Current clients include New York Presbyterian Hospital. She is President of cultureNOW, a nonprofit which came out of 9/11. She has designed and printed over*

*650,000 physical maps. She leads the Museum Without Walls project, which is an attempt to expand beyond gallery walls to understand place by creating an acoustiguide to the environment blending art architecture and history. The iPhone app developed as part of this effort won a prize at the NYC Big Apps 2.0 in 2011. She is a Fellow of the American Institute of Architects, has received the AIA NY State Fellows and Presidents Awards and the AIA National Collaborative Achievement Award in 2012.*

*Anne Lewison is a practicing architect with deep experience in cultural and institutional projects of national and international significance. Two of these projects, the United States Holocaust Memorial Museum in Washington, DC and the World Trade Center Museum Pavilion have consumed 18 years of her work. Collaborating directly with the artists who provided art works for these buildings, she has developed a greater sense of integrating art into public buildings and further the public realm. With her practice now based in Canada, she continues the exploration between the civic environment and the roles of architects and landscape architects in understanding and communicating this work to the public, which it serves. She received her architectural degree from the University of British Columbia.*

### **Adelino Gonçalves and Margarida Relvão Calmeiro**

*University of Coimbra - Architecture, Coimbra, Portugal*

#### **Who's the tourist? Whose heritage? The challenge of change on urban development**

The tertiarization of society in the second half of the 20th century and the correlated growth of culture and leisure industries created an unprecedented pressure for change in historic centres, creating paradoxical relations between tourism, heritage preservation and urban development. Indeed, the establishment of strict preservation measures in the face of threats induced by industrialisation created the idea that change always has a harmful impact. This paper discusses the transformation of heritage from 'shared heritage' into 'consumer good' with particular attention to its effects on Portuguese middle-sized and big cities. In the context of the desertification of historic core areas and the understanding that cultural heritage implies its use, it is pertinent to discuss how one can preserve the values and meanings of historic centres, and for whom. The degradation of the physical framework makes rehabilitation of these areas a pressing need, yet recent intervention models and public investments have not enhanced the heritage of the historic centres as a public good. The 'touristification' that has occurred has demonstrated a power to catalyse the rehabilitation of these areas, but has also implied changes to

them. This paper discusses recent experiences, focussing on who visits and who lives there, and assessing the losses and gains for the communities.

*Adelino Gonçalves, architect by the Department of Architecture of the University of Coimbra (1994) and PhD in Architecture from the same University with the thesis “Património Urban(ístic)o e Planeamento da Salvaguarda” (2012). Assistant Professor in Department of Architecture and Associated Investigator of the Center for Social Studies of the University of Coimbra. His main research interests are urban policies and the integration of urban rehabilitation and heritage preservation in urban development. On these topics, he has published articles and chapters in national and international editions, as well as in meetings and seminars.*

*Margarida Relvão Calmeiro, architect by the Department of Architecture of the University of Coimbra (2005) and PhD in Architecture from the same University with the thesis “Urbanismo antes dos Planos: Coimbra 1834-1934” (2015). Currently she is an invited assistant in the Department of Architecture of the University of Coimbra and develops research in the area of urban policies and integrated urban rehabilitation.*

### **Alexandra I. Correia, Carla Melo, and Raquel Cunha**

*Polytechnic Institute of Viana do Castelo (IPVC) - School of Technology and Management (ESTG), Viana do Castelo, Portugal*

#### **A content analysis of food-related experiences shared on social networks sites: The case of Minho Region, Portugal**

Food and gastronomy have become a central element in the preservation of culture, traditional values, local products, and sustainability. Food-related experiences enrich, diversify the tourism offer, and are for many tourists one of the main travelling motivations, providing opportunities for unique experiences. The growing attractiveness of food-related experiences is raising the interest of countries and regions in promoting their singularities and their related traditions, leading to the need of effective marketing strategies. Therefore, knowing the market, who they are, what do they want, what do they do and what do they like and share, is crucial for the development of attractive food-related and cultural experiences and more targeted marketing campaigns, particularly in social media, due to its increasing role in information search and decision making. | This paper focuses on the Minho region in the north of Portugal, designated as European Region of Gastronomy (ERG) in 2016, a project developed and promoted by the International Institute for Gastronomy, Culture, Arts and Tourism (IGCAT). This designation represents an extraordinary marketing opportunity, especially important for

the Minho region, as it does not have a strong image in relation to its gastronomy, particularly for the international market. | Based on a content analysis, this study aims to identify and analyse what tourists are sharing in the main social networks sites in relation to their food-related experiences in the Minho region. In order to facilitate a clear and distinct destination gastronomic image, suggestions of social networks marketing strategies for DMO's will be provided.

*Alexandra I. Correia holds a Ph.D. from Bournemouth University (UK) and is a lecturer and researcher in the tourism field at School of Technology and Management (ESTG), of Polytechnic Institute of Viana do Castelo (IPVC), and of Applied Management Research Unit (UNIAG). Her main interests include wine tourism, inter-business cooperation, tourism marketing with a special emphasis on experiential marketing, and social media marketing in tourism, and outdoor tourism. In the last years, she has been involved in projects with local private and public organisations, presented papers in national and international conferences, been member of scientific committees for conferences and seminars and has publications in her area of interest. She has extensive experience in tourism research and education, and is currently the Course Leader of the Master's in Innovative Tourism Development of ESTG-IPVC. She has lectured abroad under EU Erasmus scheme and has experience in the hospitality sector.*

*Carla Melo has a Graduate Degree in Tourism Planning and Management (Aveiro University) and a Master Degree in Information Management (Aveiro University). After several years working on tourism applied research projects at the Aveiro University, Carla worked on a consultancy company for eight years, on tourism projects as well as on urban planning, culture and heritage, employment and evaluation projects. During her professional career Carla has also been teaching for about 10 years in higher education institutions (University of Aveiro and Viana do Castelo Polytechnic Institute), and working as a professional trainer in areas such as strategic planning, tourism and local development. Her main areas of research and publication have been tourism strategic planning, scenario planning and gastronomy/ cultural tourism. Currently, Carla is developing research under a PhD Programme at Tilburg University, on the transformational power of tourism experiences.*

*Raquel Cunha graduated in Tourism from the School of Technology and Management (ESTG) of Polytechnic Institute of Viana do Castelo (IPVC). She completed a training course under the Mobility Action Program – Leonardo da Vinci at Red IBERTUR – Heritage, Tourism and Sustainable Development Network, participating on projects to the development of sustainable resources in the tourism sector, with emphasis to archaeological tourism. She participated on the promotion of one of the Cultural Routes of*

the Council of Europe. During her professional experiences, she developed administrative, customer service and conflict management functions. Recently, she completed a Master in Tourism, Innovation and Development at School of Technology and Management (ESTG), of Polytechnic Institute of Viana do Castelo (IPVC), during which she developed a project under the theme Marketing and Wine Tourism: Proposals to Quinta da Avesada, Favaios. Her main interests include Wine Tourism, Marketing Tourism, in particular Social Media Marketing in Tourism, and Cultural Tourism.

### **Alexandre Pascoal**

*Teatro Micaelense, Ponta Delgada, Azores*

*Alexandre Pascoal is, since August 2011, Chairman of the Board of Directors of Teatro Micaelense. He graduated in Sociology from the Instituto Superior das Ciências do Trabalho e da Empresa. He was also Regional Deputy in the Legislative Assembly for the Autonomous Region of the Azores between 2008 and 2011. Also in his professional resume are the functions of Production Director of Teatro Micaelense, between 2003 and 2008; Assistant Production Director for the Festival MusicAtlântico, between 1999 and 2007; Member of the Board for ADA – Academia das Artes dos Açores, from 2001 to 2003; as well as founding partner for MUU – Produções Culturais.*

### **Alys Longley**

*University of Auckland – Dance, Auckland, New Zealand*

#### **You take the world of a place into your body and then you see anew: Artistic practices and atmospheric attunements**

The exchange of culture through artistic practice that occurs through tourism enables the movement of ideas and possibilities in dynamic ways that are both tangible and intangible. Central to the experience of being a tourist is the experience of translation and mistranslation. This presentation will reflect on Cronin and Simon's (2014) article "The City as Translation Zone" from the point of view of artistic practice, embodiment and poetic thinking. It will evoke potential roles that artistic practices play in enabling travellers to attune to the atmospheres of places (Stewart, 2011) through considering traditional artistic spaces such as galleries, craft shops, theatres, public art works and architectural spaces — and also through the myriad ways that the logics of artist, performers and designers shape tourist experience.

*Alys Longley is a Senior Lecture in the Dance Studies Programme in the Faculty of Creative Arts and Industries, University of Auckland. Alys's research interests include practice-led research, interdisciplinary projects, ethnography, cultural mapping and inclusive dance*

*education. She has recently led the project fluid city, an art-science-education project on water-sustainability. Her books The Foreign Language of Motion and Radio Strainer are published with Winchester University Press's Preface Series.*

### **Ana Moura Arroz, Rosalina Gabriel, Isabel R. Amorim e Isabel Estrela Rego**

*cE3c - Centre for Ecology, Evolution and Environmental Changes / Azorean Biodiversity Group; Departamento de Psicologia da FCSH, Universidade dos Açores, Angra do Heroísmo, Açores, Portugal*

#### **Representações da autenticidade Açoriana**

A procura do que é único e específico em cada lugar contrapõe-se, cada vez mais, à globalização do mercado turístico. Mas o que é que será de facto genuíno nos Açores? Quem nasce, vive ou visita os Açores responderá a esta questão da mesma forma? Conhecer as representações de diferentes interlocutores revela-se crucial ao planeamento e gestão do turismo na Região, ao orientar a conceção de dispositivos de divulgação do arquipélago no mundo. Nesta comunicação serão apresentados e discutidos resultados de um estudo que confronta as perspetivas de residentes, naturais e turistas sobre o que representa e diferencia os Açores de outros lugares. São confrontados dados anteriores e posteriores ao início do atual boom turístico, relativos a representações simbólicas e icónicas dos Açores. Os símbolos atribuídos aos Açores, cujas racionalidades foram identificadas através de árvores de classificação (CHAID), recolhidos num inquérito por questionário, realizado em 2010, a 762 cidadãos naturais e residentes na Região, são comparados com os símbolos resultantes de um inquérito a decorrer *online* junto de uma amostra intencional por bola de neve. Os dados projetivos sobre os Açores, igualmente obtidos neste inquérito, são sujeitos a uma análise estrutural das evocações (EVO). | As representações icónicas foram identificadas a partir de análises descritivo-interpretativas dos vídeos de divulgação dos Açores, partilhados em grupos públicos numa rede social (Facebook), por cidadãos particulares. Da especificidade entre as representações de cidadãos com diversas relações com o lugar e da proximidade conceptual entre representações simbólicas e icónicas são inferidas implicações relativas à promoção turística dos Açores.

*Ana M. Arroz received a PhD on Education Psychology at the University of the Azores, where she is a professor of Health and Environmental Psychology. She is currently working in the Island Environmental Risks and Society (IERS) group of cE3c. Her research focuses on Social and Environmental Psychology, specifically on children's and adult's perspectives of*

*the environment, risk behaviour, risk perception, and risk communication.*  
(<http://ce3c.ciencias.ulisboa.pt/member/ana-margarida-moura-de-oliveira-arroz>)

### **Ana Paula Andrade**

*Conservatório Regional de Ponta Delgada*

In 2014, the Conservatório Regional de Ponta Delgada celebrated its 50th anniversary. At that time the Conservatory had 550 students and 45 teachers, providing specialized training of different musical instruments. In the Azores, there are currently three regional conservatories operating in the islands of S. Miguel, Terceira and Faial, frequented by hundreds of students of various ages.

*Ana Paula Andrade was born in 1964 in Ponta Delgada where she completed the general course of music at the regional conservatory. In 1987, she finished a piano course at the National Conservatory (Lisbon), and in the following year she studied composition and organ. She also studied for three years at the Gregorian Institute of Lisbon, with attention to the subjects of Gregorian chant and modality. She has performed solo concerts or as a piano and organ accompanist in various regions of the continent and in the various islands of the archipelago. With the soprano Eulália Mendes, she held a concert at Expô 98 in Lisbon, integrated in the Commemorative Day of the Azores. In January and May of 2006 she accompanied the vocal group "Four octaves" in two tours to Uruguay and Brazil at the invitation of the Regional Directorate of Communities. Since 1989, she has been professor of piano and analysis and composition techniques at the Regional Conservatory of P. Delgada. In the last three years she has been the president of the executive council of the Ponta Delgada Conservatory of Music, Azores.*

### **Ana Rita Cruz, Pedro Costa, Margarida Perestrelo, and Maria Assunção Gato**

*Instituto Universitário de Lisboa (ISCTE-IUL) - DINÂMIA'CET-IUL, Centre for Socioeconomic and Territorial Studies, Lisbon, Portugal*

#### **Territorial creative dynamics development through tourism**

Tourism is an activity capable of generating a wide range of territorial impacts. It is easy to accept that the impacts most underlined by local actors and policy makers are usually those associated with the economic benefits generated by this activity. However, tourism impacts, particularly within the context of small and medium-sized cities or rural areas, are also of a different character. Departing from the literature on the social and cultural impacts of tourism (Ap, 1992; Ap & Crompton, 1998; Cohen, 1984; Duxbury & Campbell,

2011; Richards, 2011), this communication explores the different territorial impacts that the implementation of initiatives linked to "creative tourism" (Richards & Raymond, 2000) can produce in social, economic, cultural and environmental terms in the territories where they are undertaken. Thus, the purpose of the communication is to structure a theoretical framework for creative tourism impacts in small cities and rural areas. This will help to leverage the cultural and creative dynamics as well as to promote the sustainable implementation of this kind of initiatives, which involves having the capacity to adapt to each territorial context, and the ability to follow its development.

*Ana Rita Cruz is a researcher at DINÂMIA'CET-IUL. Since 2012, she is part of the research group "Cities and Territories" where she has been working on the contributions of tourism to the promotion of cultural and creative dynamics in the territory. Ana Rita currently participates in the project team "CREATOUR - Creative Tourism Destination Development in Small Cities and Rural Areas" (Program of Joint Activities, Portugal 2020), which aims to develop an integrated approach to creative tourism in small towns and rural areas in Portugal. Ana Rita Cruz is a sociologist, Ph.D. in Tourism Studies and a Master in Tourism Destination Management and Development by the Faculty of Economics of the University of Algarve, where she collaborates as an invited assistant professor.*

### **André Luis Quintino Principe**

*Universidade de Porto - Innovation Economics and Management, Porto, Portugal*

#### **Cultural associations, sustainability and tourism: Innovative approaches for local development in Oporto**

Cultural associations carry out cultural activities and initiatives mostly within the so-called creative industries. As non-profit organizations, they perform low-cost events promoting their sustainability, social inclusion and cohesion, empowerment, culture and tourism attraction in more distant neighborhoods of the tourist circuit of Oporto. | This paper comes from part of the results of a dissertation of the Master's Degree in Innovation Economics and Management of the University of Porto - FEP, the case study of Casa Bô Cultural Association in Porto, about the relationship between the creativity and sustainability. The methods used were qualitative research of documentary analysis, 18 semi-structured interviews and creation of observation logs and quantitative research to analyze 5,155 event sampled from 9 cultural facilities, classifying the activities derived from the creative industries by UNCTAD classification. | Results. Due to their creative and accessible nature, cultural associations attract at least two types of tourism: the emergent one derived from the low-income tourists, attracted by the trend of low-cost flights seeking local accommodation instead of downtown hotels, and tourists seeking cultural



alternatives for authentic and “real” events, looking for interactions with locals and local experiences as temporary citizens. | Conclusions. Cultural Associations have a business model based on sustainability, an agenda with smaller quantity, but a greater variety of cultural events, promoting innovations such as barrier-free access by donation, social integration of the community and tourists, exchange experiences and synergies in a collaborative network between other associative spaces and working as a creative laboratory to empower people and developing artists.

### **André Vieira and Isabel S. Albergaria**

*ISCTE - IUL / Universidade dos Açores, Ponta Delgada, Portugal*

#### **Os valores do território e os materiais endógenos numa arquitetura ao serviço do turismo cultural e sustentável nos Açores**

Com o aumento do turismo nos Açores, são muitos os novos investimentos, públicos e privados, que se destinam ao alojamento turístico e ao desenvolvimento de atividades correlacionadas. Por outro lado, persiste um número representativo de edifícios tradicionais, de elevado valor cultural e identitário que se encontra devoluto, degradado e expectante, situação que prejudica a imagem da paisagem construída e constitui um risco sério de perda patrimonial com graves consequências sobre as representações da identidade local. O fundamento da presente proposta assenta, pois, no pressuposto de que o impulso do turismo na Região deve ser canalizado para a promoção da reabilitação e para o uso, em novas construções, de uma linguagem enraizada nos valores do território e nos materiais endógenos, adaptados a soluções sustentáveis do ponto de vista social, ambiental e cultural. A partir da investigação levada a cabo no âmbito do mestrado em arquitetura no ISCTE, pretendemos apresentar exemplos práticos de soluções sustentáveis com base no levantamento de situações históricas, de material gráfico e documental relativo a espaços tradicionais da construção habitacional e de outro tipo, reveladoras de aspetos estéticos e técnicos peculiares. Procurar-se-á demonstrar que é possível a adaptação de soluções arquitetónicas, formais e construtivas, que, sem prescindir do uso de uma linguagem contemporânea, recuperam os saberes e os elementos culturais ancorados na identidade local.

### **Anna Pluszynska**

*Jagiellonian University - Institute of Culture, Cracow, Poland*

#### **The Open Monuments Crowdsourcing Project - discovering, exploring, and building a civic directory of monuments in Poland**

The Open Monuments project was initiated in 2012 by Centrum Cyfrowe Projekt: Polska. Its main goal was to encourage Poles to verify and add information on the monuments featured in the Polish national monument register, which often lacks current addresses, exact dates when particular monuments were constructed, or data which was not required in previous years (e.g. GPS coordinates). The effect of community work became a springboard for the development of a nationwide website. Today, each monument featured on the website has its own separate page, and Internet users can add information, upload photos and documents, and submit “non-encyclopaedia” content, i.e. trivia, legends, or anecdotes. This open monument website has many advantages. Those interested can not only add missing information but also monitor the condition of monuments and organize educational or social initiatives aimed at monument preservation. The project lives owing to Internet users and their willingness to travel, go sightseeing, explore, and document their experiences. The website might also serve as a source of information to be used in practice e.g. by local tourist and information facilities or by teachers in schools. The aim of this presentation is to outline how the website *otwartzabytki.pl* works, based on materials acquired from the project’s coordinators and existing literature. The author, moreover, will carry out a survey among portal users to analyse their motivation to travel, go sightseeing, and share their newly obtained knowledge.

*Anna Pluszynska holds her Ph.D. in Humanities and Management Sciences. She is a researcher and academic teacher in the Institute of Culture of the Jagiellonian University in Cracow. She has published numerous articles and monograph on management in culture, copyright, and culture law. She is also a Deputy Editor-in-Chief of Media Management journal. The main areas of her research interests include the process of intellectual property management and efficiency in the management of artistic works. She works hard to combine her academic endeavours with practice. She gained additional professional experience working in advertising and event agencies.*

## **Astrid Frischknecht and Celiane Camargo-Borges**

*aeB Schweiz, Zurich, Switzerland*

### **Sustainable tourism as co-creation: Dialogue about cultural identity and local development**

The goal of this project presentation is to describe the dialogue of indigenous communities about sustainable tourism and their development goals as a community: the Ngie People in the grassland in the southwest region of Cameroon and the #Khomani San Community in the north of South Africa. Contemporary case studies in sustainable tourism (ST) are calling for the importance of new forms of addressing sustainability in tourism and a better involvement of destination communities (Moscardo 2015). But how can cultural minorities in so-called «poor regions» of developing countries experience and implement their own resources and knowledge for ST? How can they perceive themselves as resourceful, when they have been told for decades that their resources are useless? | The presentation will inform about the preparation and challenges of the different dialogues with the local authorities, community members and the children, how their answers were collected and given back to the communities. | The context of these dialogues is a dissertation research aiming co-created approaches to international business management models in the context of sustainable tourism. The inquiry of this future forming research is defined as a co-creation of destination communities in developing countries, tourism stakeholders in Switzerland and the researcher. From a social constructionist's perspective knowledge, reason, emotion and morality reside in relationships (Gergen & Gergen, 2009). The researcher's stance is described in *Designing Research* and will be described further in the presentation.

*Astrid Frischknecht is a Senior Project Manager for Organizational Development and Change Management in public sectors with active participation of Members of the Executive Council, Board of Directors, Chief of Executive Officers, Head of Department for operational levels and junior staff. She is also involved in implementing new regional strategies for local public educational institutions in destination development for sustainable tourism in business reorganisation: Developing mission statement and new strategy, facilitator of change process and educational transfer, information and empowerment of local supporters. She is currently doing her PhD at the University of Twente with Prof. Dr. C.P.M. Wilderom.*

*Celiane Camargo-Borges, PhD is a lecturer and researcher at NHTV Breda University of Applied Sciences, Academy of Tourism, involved mainly with the master program in Tourism Destination Management.*

## **Aurora Ribeiro**

*MARE / IMAR, Horta, Portugal*

### **Marine scientific culture and new touristic activities: Win-win situation for the Azorean sea?**

Since the first Whale Watching company was settled in 1991 in Pico, Azores, the Azorean sea has become an attractive place for new touristic experiences. The natural conditions were a factor for the public interest, but the scientific knowledge and culture played a major role too. Interpretation and understanding are crucial for the engagement of the audiences, which converts both in financial feedback and in the spread of marine scientific culture. The public awareness for environmental issues is one of the main priorities of the investment on marine science education, turning these touristic activities into interesting situations for both investors and scientists. On the other side, image and narrative are cross-cutting languages and powerful tools for all types of communication. Which are the main scientific narratives and images behind the success of the marine touristic activities? And which are the main impacts of these activities for the Azorean Sea? Which interesting images and narratives are being uncovered by marine scientists right now? Could they be integrated in existing touristic activities and contribute for their enrichment? Could they drive for new sustainable touristic products related to the Azorean sea?

*Aurora Ribeiro, creative communicator, is currently working at MARE (Marine and Environmental Sciences Centre), Azores, Portugal. With a background on movie making and communication sciences, she develops both practical and theoretical work on science communication within marine scientific projects. Documentary moviemaker, co-director of *Fazendo* journal (culture and science communitarian publication) and co-director of the street art festival *Maravilha*.*

## **Azucena de la Cruz – SPEA**

*Sociedade Portuguesa para o Estudo das Aves / Portuguese Society for the Study of Birds – Açores, Nordeste, Portugal*

### **Lands of Priolo: 5 years of collaboration towards sustainable tourism**

The Azores bullfinch (*Pyrrhula murina*) or Priolo, as it is locally known, is one of the most threatened birds in Europe and endemic to the municipalities of Nordeste and Povoação, in São Miguel Island, Azores. Conservation efforts around this bird included a serious concern on developing sustainable development opportunities linked to the natural heritage, therefore promotion of ecotourism came as a natural conclusion. | The presence of this bird, which was increasingly known internationally as an example of

success in biodiversity conservation, along with some other common characteristics of the territory, such as rurality and isolation, led to the creation of a new name for the destination: “The Lands of Priolo,” which has grown in acceptance by many local stakeholders. | Also, in order to ensure a coordinated work towards a common vision of the territory by all relevant stakeholders a participative process of tourism planning was implemented, involving 10 public and private entities, with competence in the areas of tourism, land planning and management, and more than 100 touristic companies, associations and individuals. The Strategy and Action Plan were approved in 2011 and began to be implemented in 2012, finishing in 2016. It also promotes partnerships with local touristic companies through the Priolo Brand, presently counting with 46 partner companies. | This communication aims to evaluate the main results based on a series of indicators and a stakeholder’s survey and highlight some lessons learnt in the process by identifying good practices and problems that aroused within the implementation of this process.

*Azucena de la Cruz has a BSc in Environmental Sciences by Universidad Rey Juan and holds a postgraduate degree in Environmental Citizenship and Participation from the Universidade Aberta (Lisboa) in 2011. In 2006 she joined the LIFE Priolo project as an intern, collaborating in monitoring actions and assessing the ecosystem services provided by the SPA Pico da Vara/ Ribeira do Guilherme. From 2007 to 2010, she coordinated Priolos’ Interpretation Center. In 2011 also coordinated, with the Regional Directorate of Environment, the application process of the Lands of Priolo to the European Charter for Sustainable Tourism and in 2016, the re-evaluation process. Presently, she is responsible for public participation and sustainability actions in LIFE+ Lands of Priolo project, including public use of the protected areas, promotion of sustainable tourism and socio-economic and ecosystem services assessment of the impacts of the project.*

### **Carla Almeida**

*CRIA/ISCTE, Universidade do Algarve, Lisboa, Portugal*

#### **Reserva natural, pescadores e turismo**

Na Ria Formosa o plano de ordenamento da costa Algarve prevê a criação de uma zona de turismo ambiental. As ocupações de comunidades no mesmo espaço surgem como “entraves” a um desenvolvimento ambiental e paisagístico para a criação desta nova proposta. De que forma se equaciona o ambiente e o turismo, tendo em conta as práticas presentes e o modelo desejado é a questão que se levanta nesta comunicação

*Investigadora do CRIA/ISCTE; Docente da Universidade do Alarve; Doutorada em Antropologia*

### **Casey Vanden Heuvel**

*Aboriginal Tourism Association of Canada, West Vancouver, Canada*

#### **Raising our voices: Building economy through Indigenous tourism and community stories**

Indigenous tourism in Canada offers considerable opportunity, challenging realities and important benefits to the Indigenous communities and Indigenous entrepreneurs in Canada. The Aboriginal Tourism Association of Canada focuses on providing leadership in the development and marketing of authentic Aboriginal tourism experiences through innovative partnerships to create a thriving Aboriginal tourism economy sharing authentic, memorable and enriching experiences.

*Casey’s experience is built from a diverse tourism career which includes organizational strategy and planning, communications, marketing and special events. Career highlights include managing an award-winning Aboriginal museum and leading the media communications strategy for Tourism Whistler for the 2010 Winter Games. His current work with Aboriginal Tourism Canada concentrates on strategic planning, business development support, partnerships and capacity development.*

### **Catarina Frias, Carla Silva, and Cláudia Seabra**

*Polytechnic Institute of Viseu, Viseu, Portugal*

#### **How storytelling influences cultural tourists’ behaviors**

Many studies show that tourists, especially Europeans, prefer destinations where they can experience the locals’ way of living. The numbers show that the cultural tourism market is growing more than 15% per year in the last decades. As a result, a type of tourism demand has emerged from experience with a special emphasis on guided tours. Cultural destinations are rethinking and recreating history and heritage to promote urban cultures and entertainment through memorable experiences based on guided tours and contact with guides, residents and other storytellers that share the stories myths and legends related with places. The stories create a stronger connection between the tourist and the visited community. But more important, storytelling empowers tourists since they become co-creators of their experiences and become themselves storytellers to other tourists. Through social media and the new technologies storytellers are more and more important in the tourism experience. | The goal of this study is to understand how the storytellers influence the tourist cultural experience and consequently what is the impact of this experience on the tourists’ memory. The methodology will be based on netnography that is gradually gaining acceptance in tourism research. This process allows

to explore social media communities bringing insights through systematic analysis of narratives, videos and photos posted and shared by users.

*Mestranda em Gestão Turística na Escola Superior de Tecnologia de Viseu, Instituto Politécnico de Viseu.*

### **Celiane Camargo-Borges**

*NHTV Breda University of Applied Sciences - Academy for Tourism, Breda, The Netherlands*

#### **Sustainable tourism for social development in the Amazonas: An educational experience between Brazil and The Netherlands**

The goal of this project presentation is to describe the process of developing a long-term collaboration between two universities in sustainable tourism: The State University of the Amazonas (UEA) and NHTV Breda University of Applied Sciences. The Dutch side is sending 17 regular master students and 5 executive masters students plus three professors for two weeks to interact with the Amazonas partners in a mission to co-create sustainable tourism. The General Assembly of the United Nations approved the resolution to make 2017 the International Year of Sustainable Tourism for Development and this design challenge goes on this direction, aiming at developing a masterplan on tourism destination management in which the challenge is to develop an appealing plan for visitors and locals to come together, with the need of preservation of the forest and its people. | This is an interdisciplinary design challenge involving students and professors from different areas, especially technology/innovation, tourism, education, and entrepreneurship, and it will be examined from a holistic and systemic perspective. The design approach to be used is Imagineering, a design methodology through is a master course at NHTV Breda and to be explained further in the presentation. The result of this project will be the backbone for a larger network of University, governmental and private organizations in the Amazonas in the field of tourism and leisure.

*Celiane is a lecturer and researcher at NHTV Breda University of Applied Sciences in the Academy for Leisure and Academy for Tourism. As a practitioner she is interested in helping organisations and communities to tackle complex matters, such as those related to Imagineering and Tourism Destination Management. Her work focuses on relational forms of practices creating a more effective means of collaboration and decision-making. She's interested in exploring how individuals can come together through dialogic relations - improving interaction and collaboration. She is very focused on participatory ways of developing research such as community practices, arts-based research, narrative research and storytelling. | Currently, she is an associate of The TAOS Institute*

*(<http://www.taosinstitute.net>), a non-profit institute concerned with theory and practices of social construction. As part of the Taos Institute's Ph.D. program, she supervises PhD students, teaches in the Relational Leading Masters program (in collaboration with Middlesex University) and designs and facilitates workshops. | She is a country specialist at KIT/Intercultural Professionals, Amsterdam ([www.interculturalprofessionals.com](http://www.interculturalprofessionals.com)), consulting and training professionals working in an international environment as well as families when moving abroad. To know more about the projects she is involved with and her publications, please go to: [www.designingconversations.us](http://www.designingconversations.us)*

### **Claudia Pato Carvalho**

*Centre for Social Studies, University of Coimbra, Coimbra, Portugal*

#### **Community engaged research in an UNESCO World Heritage Site: The case of Sofia Street in Coimbra (Portugal)**

In this presentation, we share the experience of an arts based action research intervention in the Sofia Street, in Coimbra (Portugal), a city street that was inscribed as an UNESCO World Heritage Site in 2013. This intervention is part of the bigger action-research project named 'Arteria', where we wish to explore the possible connections between the artistic practice and the social sciences field. We wish to reflect on how the field research that took place in this street (the preparation of community workshops and their implementation) represents a process of exploration of how methodologies of the social science field may be related to the process of artistic creation. Specific methodological approaches will be shared, like documental processes (mapping of stories and events, photographs, video) and a process of participatory design for workshop implementation with direct connections with the processes of the artistic practice. At the same time, an analysis is done on how this process may have an impact on the social and cultural transformation of the Sofia Street, with concrete impacts on tourism and cultural related policies.

*Since 2012, Claudia Pato de Carvalho has been a Post-doctoral Researcher, Cities, Cultures, and Architecture Research Group, Centre for Social Studies (CES), University of Coimbra. She holds: Doctor of Sociology (Cultural Sociology), University of Coimbra, 2010; M.Sc. in Sociology (Faculty of Economics, University of Coimbra), 2004; B.Sc. in Sociology (Faculty of Economics, University of Coimbra), 2000. From 2016, she has been a member of the research team of the CES project CREATOUR: Creative Tourism Destination Development in Small Cities and Urban Areas. From 2014, a Member of the Directorship of the theatre company O Teatrão (Coimbra, Portugal). 2010-2016 - Coordinator of the Social Arts Integration project 'Bando à Parte: Youth Cultures, Arts and Citizenship' at the theatre*

company *O Teatrão* (Coimbra, Portugal). 2007-2012 - Visiting Researcher at the Centre for Reflective Community Practice (now Community Innovators Lab), Department of Urban Studies and Planning at MIT (Boston, USA). From 2015, Co-coordinator of the Extension Program at CES 'Ciência Viva (Live Science)'.

### **Cristina Santos and Maria João Neto**

*Universidade de Lisboa, Faculdade de Arquitetura, Centro de Investigação em Arquitetura Urbanismo e Design (CIAUD) and Instituto Politécnico de Beja, Escola Superior de Educação, Lisbon / Beja, Portugal*

#### **The importance of infographics and graphic brand in the mediatization of natural and cultural heritage**

An attractive Heritage presentation is known to be crucial for the successful mediatization of natural and cultural heritage. New infographic technologies and audiovisual languages can accomplish this by communicating complex processes into simple, understandable information, thus providing a high-quality cultural experience to visitors. Defining a strong graphic mark helps to uniformise these processes, allowing a connection to be made between communication materials and local signage. Heritage signage such as wayfinding systems should additionally convey a strong message that reinforces a location's cultural brand. | This study highlights the importance of infographics and graphic identity in the interpretation, presentation and dissemination of natural and cultural heritage, and in prompting visitors to direct their attention more closely to the singularities and distinct heritage aspects of a place. Here, we analyse the role of the designer as an information and communication catalyst and in disseminating and preserving the memory of different heritage specificities through the graphic objects he/she produces. We also assess how graphic brand and infographics contribute to better structuring, clarifying and "visualizing" information, and emphasize how this is critical to the understanding of all aspects of a patrimonial destination. Through a theoretical reflection and presentation of case studies, e.g. the work of Frida Larios, Peter Grundy or Anyforms, or the Downtown Brooklyn wayfinding system, we strengthen guidelines that we think are determinant for the way heritage is perceived and informed to the public, further improving systems and processes used for integrating graphic identity and infographics into communication materials.

*Cristina Santos is a Professor Assistant at the Polytechnic Institute of Beja. She received her Bachelor's degree in Industrial and Product Design from the Faculty of Architecture of the University of Lisbon (2001), and her Master's degree in Graphic Design from the same Faculty, with the Final Master Thesis in the area of infographics related to Cultural*

*Tourism (2010). Currently she's attending the PhD in Design at Faculty of Architecture of the University of Lisbon (since 2011). | Cristina Santos worked as an industrial and Graphic Designer (between 2001 and 2007) for several companies. She currently works as Professor Assistant at the Polytechnic Institute of Beja since 2007 and as a member of the Scientific Technical and Pedagogical Commission of Arts and Multimedia Course. She is collaborator at CIAUD (Research Centre for Architecture, Urbanism and Design at the Faculty of Architecture, University of Lisbon).*

*Maria João de Mendonça e Costa Pereira Neto, Doutoramento em História - Universidade Portucalense 2007; Mestrado em Sociologia - ISCSP da actual Ulisboa; Licenciatura 1981 - FL Universidade de Lisboa; 4º ano do Curso Superior de Gestão de Recursos Humanos e de Psicologia do Trabalho do ISLA - Lisboa; Professora universitária desde o ano lectivo de 1982/83. | Ao longo de três décadas tem leccionado diversas disciplinas nos domínios da sua formação académica nomeadamente nas áreas das Ciências Sociais e Humanas - Sociologia, Demografia e Antropologia - e da História: da Arte, Arquitectura, do Design, da Cultura, da Cenografia e do Espectáculo. | Desde 1978 possui larga experiência de investigação científica e de consultoria profissional nos domínios das Ciências Sociais aplicadas em dezenas de trabalhos de campo e de coordenação de equipas desde Planeamento e Ordenamento do território, sondagens e estudos de opinião, estudos de mercado e sobre o Turismo. | Entre 2007 e 2013 foi investigadora integrada do CHC da Universidade Nova de Lisboa, núcleo IDEP, e membro colaborador do CIAUD da FA Ulisboa, desde Setembro de 2013 é investigadora integrada do CIAUD e membro associado do CHAM - Universidade Nova de Lisboa. | Sócia da Sociedade de Geografia de Lisboa, desde 1981, onde preside em 2014 às secções de Estudos sobre o Património e Secção de Artes e Literatura. É secretária da Secção de Turismo e vogal da secção de Ciências Sociais e Jurisprudência. | Ao longo de 3 décadas tem participado em diversas conferência, Seminários e Congressos nacionais e Internacionais em Universidades de prestígio tais como a de Oxford, Queen's College de Belfast, Liverpool, Leuven, Anglia Ruskin University, Chelmsford, Essex, Istambul e S. Paulo – USP. | Membro eleito do Senado da Universidade de Lisboa, pertencendo á comissão dos Assuntos científicos. Quadriénio 2013 - 2017.*

## **Daniela Angelina Jelinčić**

*Institute for Development and International Relations - Department for Culture and Communication, Zagreb, Croatia*

### **Participatory experience tourism: A new creative tourism paradigm**

While the 'creative turn' at multiple levels and in everyday life has led to rapid development of creative tourism, not all forms of creative tourism employ the same intensity of creative involvement. It is possible to distinguish between passive and more active forms of creative tourism. In parallel, a 'social turn', has also led to the emergence and growing popularity of forms of tourism, such as volunteer tourism, involving similarly active participation. The aim of this paper is to put forward ideas and present eclectic observations on active tourist participation around both the creative and social turns in tourism. Rather than attempting to re-specify creative tourism, and reconcile this re-conceptualisation with rapidly growing new and evolving variants of tourism with the common characteristics of active participation (learning enhancement and knowledge acquisition), a new concept that can embrace all relevant tourist activities under one umbrella is proposed. Therefore, 'participatory experience tourism' (PET) is put forward as a general concept, and straightforwardly defined as tourism involving a process of adding value to an experience through active participation by the tourist. PET, is thus argued to be preferable to reframing 'creative tourism' to capture varied forms of experience involving active tourist participation. It is put forward as an extension of creative tourism and as an umbrella construct, thus presenting a conceptual contribution to the research of creative tourism, grounded, at the same time on case studies which include different notions of value addition.

*Daniela Angelina Jelincic is a senior research adviser at the Institute for Development and International Relations (IRMO) in Zagreb. She holds a Ph.D. in ethnology from the University of Zagreb and her specific interests are in cultural tourism, cultural/creative industries, cultural policy, creativity and social innovations. Also, she lectures cultural tourism, economy of culture, cultural heritage management, social innovations at the University of Dubrovnik, University of Zagreb, University of Applied Sciences VERN and at the Edward Bernays First College of Communication Management in Zagreb, and at the UNESCO Chair for Cultural Heritage Management and Sustainable Development, Institute for Social and European Studies (ISES) in Köszeg, Hungary. She is the author of several scientific books (ABC of Cultural Tourism; Culture in a Shop Window; Culture, Tourism, Interculturalism; Innovations in Culture and Development: The Culturinno Effect in Public Policy - in press), national/international studies as well as of a number of national/local strategic documents, and is the Council of Europe expert for cultural tourism.*

## **David Diviney and Melinda Spooner**

*Art Gallery of Nova Scotia / NSCAD University, Halifax, Canada*

### **Pre-Conference Workshop 1: Deep Mapping as Artist's Books**

#### **LandMarks2017: Art + Places + Perspectives**

Landmarks are meeting places for sharing differing points of view that support education, intercultural dialogue, and the aspirations of local communities. Landmarks make visible the local stories, memories, rituals, and intangible customs of cultural practices that constitute places as meaningful locations. | LandMarks 2017 / Repères 2017 is a network of collaborative, contemporary art projects across Parks Canada places during the 150th year of Canadian Confederation. 2017 marks an occasion to reflect on a much older land, and to address our relationship with nature in the face of present-day environmental and climatic crises, the legacies of colonialism, and the complex relationship between nationhood and cultural identity. | Using art as a catalyst for discourse and social change, LandMarks looks forward, and provides an opportunity to imagine, to speculate, and to invent our futures through the eyes of artists, art students, communities, and through the spirit of the land. | We acknowledge our unique situation globally - an incredibly culturally diverse population spread over an immense landmass, with over 200 languages spoken across nearly 10 million square kilometers. | The individual artist-led projects within LandMarks will speak from multiple positions, using difference, rather than unified national identity, as a starting point. Approximately 10 projects will be presented in 15 Parks Canada places in both rural and urban settings from coast to coast to coast. | LandMarks will create a forum for collaboration, knowledge-sharing, negotiation of differing perspectives, Indigenous epistemologies, and the creation of new frameworks of understanding through a coordinated art curriculum that will involve 15 universities and over 300 art students. LandMarks will engage people and activate communities, situating contemporary art practice outside of gallery walls, in natural sites, and through digital network. Together, these initiatives will see this project reach an audience of a minimum of 500,000 people. | LandMarks aims to use contemporary art as a vehicle to (re)connect people to the land, to broaden the demographic of those visiting and utilizing Parks Canada places, and, ultimately, to promote a more sustainable relationship with the natural environment and with one another. | As LandMarks 2017 / Repères 2017 will culminate on the summer solstice in June 2017, this presentation will provide an overview of its various components while focusing on visible outcomes and results. [www.LandMarks2017.ca](http://www.LandMarks2017.ca)

*David Diviney is the Curator of Modern and Contemporary Art at the Art Gallery of Nova Scotia in Halifax, NS, Canada. Melinda Spooner is a socially engaged artist-researcher and*

*instructor at NSCAD University, Halifax, NS, Canada. As part of curatorial team for LandMarks2017, they are interested in a holistic approach to the exploration of local histories, natural habitats and cultural heritage. They aim to connect people to a sense of place and ecology through a participatory framework centered on ideas of sustainability and community building.*

**Deborah da Cunha Estima, Maria Anunciação Mateus Ventura, Andréa Rabinovici e Filomena Maria Cardoso Pedrosa Ferreira Martins**  
*Universidade de Aveiro / Universidade dos Açores - Departamento de Economia, Gestão, Engenharia Industrial e Turismo (UA) / Departamento de Biologia (UAc), Aveiro / Ponta Delgada, Portugal*

#### **As ONGA e turismo criativo nos Açores**

O turismo criativo está relacionado com a possibilidade do visitante aprofundar o contacto e o conhecimento com a cultura local, através da participação direta em atividades culturais e criativas. Esta abordagem desempenha um papel impulsionador no desenvolvimento socioeconómico do destino, onde é necessária uma capacidade empreendedora e criativa dos atores envolvidos na atividade. Neste contexto, destacam-se os territórios insulares, que atraem cada vez mais turistas à procura de experiências singulares. Embora o património seja um dos principais produtos turísticos das ilhas, é necessário inovar para oferecer serviços de qualidade, consolidando o destino. O arquipélago dos Açores destaca-se como detentor de uma biodiversidade e ecossistemas únicos, onde as ONGA integram o grupo de atores envolvidos na gestão das atividades e infraestruturas turísticas. Embora algumas organizações possuam um papel importante na sustentabilidade do turismo, principalmente pela valorização do património e sensibilização ambiental, a Região ainda não consegue aproveitar as mais-valias desta parceria. Como forma de colmatar esta lacuna, propõe-se a criação de uma Rota turística (Rota das ONGA), que visa promover as ações desenvolvidas pelas ONGA que se relacionam com o turismo. Os critérios assentes nesta proposta estão relacionados com uma postura ativa, ética, inclusive e, ambientalmente e socialmente, responsável das ONGA. Assim, é nesta perspetiva de fomento do turismo criativo que o presente estudo se desenvolve, com o intuito de: promover a participação das ONGA na sustentabilidade do turismo; reconhecer e valorizar o seu papel nesta área; criar produtos turísticos que promovam experiências de aprendizagem; promover sinergias para a criação de uma plataforma participativa, distinguindo os Açores como um destino de experiências memoráveis.

*Deborah Estima: Mestre em Gestão e Desenvolvimento em Turismo pela Universidade de Aveiro.*

*Maria Anunciação Mateus Ventura: Doutora em Ecologia Animal pela Universidade dos Açores. Professora Auxiliar no Departamento de Biologia da Universidade dos Açores. Membro do CIBIO-Açores.*

*Andréa Rabinovici: Doutora em Ambiente e Sociedade pela UNICAMP. Pró-Reitora de Assuntos Estudantis e professora Adjunta da Universidade Federal de São Paulo. É docente do Mestrado Académico em Análise Ambiental Integrada, Unifesp, Campus Diadema. Membro da ANPPAS e sócia fundadora da Sociedade Brasileira de Ecoturismo.*

*Filomena Maria Cardoso Pedrosa Ferreira Martins: Doutora em ciências Ambientais pela Universidade de Aveiro. Professora Associada no Departamento de Ambiente e Ordenamento da Universidade de Aveiro. Membro do CESAM-Aveiro.*

#### **Diana Veríssimo, João Pedro Couto, Flávio Tiago, Sandra Faria, and Maria Teresa Tiago**

*University of the Azores - Faculdade de Economia e Gestão - School of Business and Economics, Ponta Delgada, Portugal*

#### **The importance of preservation of cultural heritage to manage seasonality in the Azores touristic market**

Tourism in the Azores is highly dependent on the season, with the volume of tourists in summer being considerably higher than in winter time. This fact requires the managers of the hotel units to adapt their practices and strategy. This involves changes in work contracts, but also in the relationship with partners and suppliers, having all the operation of the company to find a balance so that the off-season does not harm the retained earnings of the high season. This research focuses on the Azorean companies, with data gathered from interviews with managers, using a qualitative approach. The companies studied have a variety of business reality and data collected tries to represent these differences. The results point to the existence of diverse effects of seasonality, noting that there are differences among the companies due to aspects such as the size, type of hotel and location or island within the Azores, observing differentiated impacts of seasonality, but also specific strategies and the management practices used. Strategies used point to development of collective initiatives, to enhance the image of the destination, creation of events to attract tourists in the off-season and promotion of local activities and festivities, as well as individual strategies to adapt companies' activities. | Acknowledgement:

Funding for this work is granted by FCT – CEEApIA, Research Center for Applied Economics and Advance Research Center through research grant (UID/SOC/04521/2013).

*Sandra Dias Faria is an Assistant Professor at University of the Azores, Ph.D. in Management (Entrepreneurship), has a MSc in Public Management and a degree in Business. She teaches Entrepreneurship, Human Resources and Innovation to masters and undergraduate courses. She is a research fellow at Advance/CSG, ISEG, Universidade de Lisboa. Her main research interests include Entrepreneurship, Human Resources, Tourism, Healthcare Management and Innovation. She has published several articles in international conferences and journals such as Tourism Management and Business Horizons.*

### **Doug Buis**

*Thompson Rivers University - Visual and Performing Arts, Kamloops, British Columbia, Canada*

#### **Pre-conference Workshop 2: Walking towards a Perceptual Mosaic**

##### **Overlay: Tourism as a perceptual mosaic**

*Overlay: Tourism as a Perceptual Mosaic* is an interactive workshop held during the conference in the Azores Islands. The workshop begins with a presentation on the thematic and practical considerations of the project including examples of images and video clips of other video projection work, along with some practical instruction on videography. Participants will venture into the landscape in Ponta Delgada and the Azores as tourists, artists or curious, to take photographs, video and sound clips that reflect their perceptions of the local physical and social geography. They may interview tourists or local citizens, record their own thoughts, or document places or events that interest them. | The collected digital materials will be edited into short segments to compose a video mosaic of the physical and social geography. Each day, new collected media will be added to the mosaic. During the evenings, the compilation will be projected onto surfaces of the university or locations within the city such as architectural elements and trees, creating a form of graffiti. Each day, the components will be sequenced randomly, altered to reflect the changing narrative of tourism. | *Overlay* explores the shifting perceptions of place, both physical and social, through the eyes of tourists, inhabitants, travelers and those in the liminal between. | A website for the workshop will provide information on the project, host the video mosaics, other videos of the events and ongoing contributions.

*Doug Buis was born in London, Ontario, and has lived in various parts of the world. He earned his BFA at the University of Victoria and in San Miguel Mexico, and an MFA at York*

*University. He has exhibited across Canada and the US, in Holland, Belgium and Korea. He has also curated a number of exhibitions, including in Europe, Montreal, Los Angeles and Saskatoon. | After residing in Montreal for some of years, primarily working as an artist, (and planting trees for 18 years) he began teaching at several universities including in Long Beach, California, where he taught at Long Beach State, and then in Kamloops, where he is an associate professor at TRU. He teaches Sculpture, Intermedia and Video. | His work, over the past number of years has focused on the malleable perception of landscape, examined through dioramas, installation, site specific projects, mechanical apparatus, photography, video and writing. His most recent project was a video installation, Tales in the Trees as part of Luminocity II, in Kamloops, British Columbia, where he projected a video about birds, insects other animals meteorological and geographic events including volcanic activities, onto a tree. His work can be seen at: <http://dougubuis.com>*

### **Eduardo Elias**

*Azores Tourism Association*

#### **About the Azores I**

The Azores Tourism Association is a non-profit association of private law that results from a partnership between the public sector and the private sector and has as its main objectives the promotion of the Azores Region as a tourist destination and the qualification of the offer tourism, as a way to contribute to the sustainable tourism development of the Autonomous Region of the Azores. In particular, it promotes the Azores as a tourist destination of nature, with a strong experiential component.

*Eduardo Elias is Product Manager at the Azores Tourism Association.*

### **Elena Battaglini**

*Fondazione Di Vittorio, Rome, Italy*

#### **Framing creative tourism in relation to territoriality and territorialisation: Case-studies from Italy**

To improve their development options, regions are becoming increasingly aware of the importance of their image. Some regions appear to be more successful than others in reacting to the opportunities and threats accompanying globalization processes (Simon et al., 2010, Marsden and Sonnino, 2008). The existence of 'orientation points' (Paasi, 2011) based on the historical contingency and on a common understanding of the core values of the regions are the key factor influencing good practices of regional branding by creative



tourism. | Building on the concept of territoriality and territorialisation (Dessein, Battaglini, Horlings, 2016), my paper discusses how perceptions, meanings and values attributed to local resources and heritage drive different development paths, regional branding and creative tourism forms. Case studies from Italy will give empirical support to this line of reasoning pinpointing interests at stake, stakeholders and model of governance.

*Elena Battaglini holds an M.Sc. in Political Sciences, and a Ph.D. in Environmental & Spatial Sociology. Senior Scientist. She is managing the Urban & Regional Economics Research Area of Di Vittorio Foundation (ex IRES), where she has been working since 1992. She has published more than thirty books, peer-reviewed articles and international research reports on the field of regional endogenous development and its innovation processes. She is a Teacher of the PhD Programme “Landscapes of the contemporary city. Policies, techniques and visual studies” at the University of Roma Tre, a reviewer for Sociologia Ruralis and Sociologia Urbana e Rurale, a member of the Editorial board of the peer-reviewed journal Economia e società regionale, and a member of the Editorial board of the book series La Cassetta degli Attrezzi. Strumenti per le Scienze Umane, Milano, FrancoAngeli. Finally, she is the Board’s elected member of the Italian Association of Regional and Urban Sociology (2013-2016; 2017-2020).*

### **Elisabete Tomaz**

*ISCTE-iUL – CIES, Lisbon, Portugal*

#### **Culture and tourism in sustainable development strategies**

Culture and tourism are increasingly inevitably linked to the sustainable development of many European cities faced with the challenge of competing in a global world. Tourism represents an opportunity to protect cultural heritage, affirm and reinforce the cultural identity, values, lifestyle and economy of local communities. On the other hand, culture opens new possibilities for tourism, allowing the offer of unique experiences and products adapted to the preferences and profiles of a growing number of tourists, as well as the growing demands of sustainable development. This article analyzes some experiences that have been developed by several European cities, that emphasized different components of this relation. We aim to focus mainly on small European cities in order to contribute to a better knowledge of the discourses and practices developed by and on these cities compared to those of the big cities. We are particularly interested in the opportunities and challenges offered by certain segments of cultural production and consumption for the strategic development of places, strengthening by specific

sustainable tourism approaches, while looking at how communities perceive, benefit or lose from those strategies.

*PhD student in Sociology at CIES-IUL, a research centre associated to ISCTE (University Institute of Lisbon). She collaborates with INTELI in several European and national projects and networks related with development policies and cultural/creative policies. She was involved in the COST Action IS 1007 “Investigating Cultural Sustainability” where she developed a comparative case study research.*

### **Ernie Kroeger**

*Thompson Rivers University - Visual and Performing Arts, Kamloops, British Columbia, Canada*

#### **Pre-conference Workshop 2: Walking towards a Perceptual Mosaic**

*Ernie Kroeger holds a B.F.A. from the University of Manitoba and an M.F.A. from the University of Calgary. He is an interdisciplinary artist utilizing photography and writing. His artwork has been exhibited widely across Canada and in Europe, and is included in various public collections such as the National Gallery of Canada, Ottawa, and Museo Nazionale della Montagna, Turin, Italy. Kroeger’s monograph The Great Divide, a collaboration with Alberto Manguel, was published in 2001. My Morning Walk was published in 2009. He has taught at the University of Manitoba, University of Calgary, Alberta College of Art & Design, and the Banff Centre, and has lectured on his work across Canada as well as in Mexico. Recent exhibitions include “Midnight Sun Camera Obscura Project” at the Helen Christou Gallery, University of Lethbridge and “Landscapes Reconstructed” at the Whyte Museum in Banff, Alberta. | Over the last ten years Kroeger has been investigating the relationship between art and walking. These experiments have broadened his art practice to include teaching special topics courses, leading the 2007 Banff Centre Visual Arts Residency Walking + Art, co-founding an interdisciplinary research group called the “Walking Lab” in 2009, giving conference presentations, publishing, and leading guided walks. He has been an art educator for over 20 years and is currently Associate Professor in Visual Arts at Thompson Rivers University in Kamloops, British Columbia, Canada.*

## **Eugenio van Maanen**

*NHTV Breda University of Applied Sciences - Academy for Tourism, Breda, The Netherlands*

### **Achieving community involvement in tourism development: The case of São Tome**

In this paper, the development of tourism in the small island development state (SIDS) of São Tomé and Príncipe is presented and discussed. São Tomé and Príncipe, a former Portuguese colony, is an island state situated in the Gulf of Guinea. The archipelago forms together the smallest country in Africa. This paper wants to contribute to a debate how sustainable tourism development can effectively be connected to local communities. It argues that an effective approach for tourism development is strongly related to and dependent on issues such as local business development, sense of ownership, involvement and marketing issues and the willingness among different stakeholders to participate and support such a development. This paper describes the activities undertaken and the findings so far regarding the involvement of the local communities in the Lobata district. It clearly demonstrates an area of tension and difficulty between and within the interested parties. It shows that sustainable tourism development and management based on cultural heritage, nature and creating experiences are strongly affected and determined by concepts such as, affinity, human capacity, interest, economic priorities and political will. By referring to some of the actual problems encountered this article throws light on a number of dilemmas. For example, the limited availability of a qualitative tourism infrastructure, the unfamiliarity in dealing with tourists, the unawareness of São Tomé and Príncipe as a potential tourism destination, among others. Finally, conclusions are drawn contributing to the on-going debate on how to achieve and improve an effective community involvement in developing sustainable tourism for a SIDS like São Tomé and Príncipe.

*Dr. Eugenio van Maanen is an experienced researcher and lecturer at tertiary level in tourism management, planning and development together with profound management and governance skills; he is a policy advisor and international consultant with a broad horizon and strong ambition in international knowledge development and research in the field of tourism management, tour guiding and hospitality.*

## **Fátima Mota**

*Galeria de Arte Fonseca Macedo - Arte Contemporânea, Ponta Delgada, Azores*

The Fonseca Macedo art gallery was founded in 2000 with the objective to promote contemporary art by presenting emerging and established artists from both Portugal and abroad. The gallery organizes six exhibitions a year and hosts conferences with artists and art critics. It also publishes catalogs and art books, and participates in international contemporary art fairs.

*Fátima Mota is an Azorean who studied at the Faculty of Arts of Lisbon and before becoming a gallery owner, was a teacher of English and German. "In the 80's, several great Azorean artists, who had studied in Lisbon and Porto, returned to the island and I began to buy their work. They had no gallery or platform to represent them, so I thought I'd pick them up and do something to promote them," she recalls. Fonseca Macedo currently represents about two dozen artists, most of them Portuguese: Ana Vieira, Catarina Branco, Miguel Palma, Pedro Cabrita Reis, Vasco Barata, many others. The gallery also works in partnership with galleries on the continent: for example, in the first year of its partnership with Walk&Talk in 2014, the gallery hosted a show by Julião Sarmento, who is represented by Cristina Guerra.*

## **Filipe Mota**

*CRACA Associação Cultural*

Founded in 2013, CRACA (Centro Regional de Atividades Criativas dos Açores - Regional Center for Creative Activities in the Azores) is a non-profit cultural association that has become a creative incubator through organizing and developing projects and initiatives of creative or artistic scope, and sharing experiences between different generations, with a desire to give and receive, and create linkages between all cultural aspects and the business market.

*Filipe Mota is an architect and co-founder of SALA2 :: arquitectos, Ponta Delgada, and president of CRACA Associação Cultural. He holds a degree in Architecture from The Technical University of Lisbon (Universidade Técnica de Lisboa).*

## **Giovanni Tocci**

*University of Calabria - Business Sciences and Law, Rende, Italy*

### **Cities, tourism and slowness: Alternative sustainable development models**

In post-modern society, the concept of speed has increasingly assumed importance because it is considered synonymous of efficiency, capacity and competence. On the

other hand, slowness has gradually established itself as a kind of manifesto which opposes the dominant system of values and reaffirms the importance of other dimensions of life in addition to labour and productivity, such as sustainability. | The vast majority of studies on urban sustainability (Houghton and Hunter, 2004; James et al., 2015; Mayer and Knox, 2006, 2010; Polese and Stren 2000) point out how the latest internationally adopted eco-compatible strategies praise the concept of slowness, not only combining cities of the slow network (Cittaslow), but also urban centres of all sizes. | Slow Tourism is a philosophy of travel that encourages increasingly sustainable touristic practices. It is a form of tourism that respects local cultures, history and environment and values social responsibility. Although Slow Cities are not directly aimed at tourism – despite reference being made to hospitality in the charters – they can influence local tourism in different ways (Heitman, Robinson and Poverly 2011). They can have an influence on destination development, furthermore the brand “Slow” can bring a quality reputation with it (Nilsson et al. 2007). In Slow Cities the principle of hospitality is reflected in the promotion of slow and high quality activities based on the enhancement of local resources and on the rejection of mass tourism. Therefore tourism can draw benefits from the “slow” strategies of slow cities (Thimothy and Boyd, 2003). | In the context of this vision, the paper analyses the experiences of some Italian cities of Cittaslow network and tourism development in the same contexts. In detail, the study investigates the strategies adopted by some slow cities and the results achieved in touristic key, as well as through the observation of the flow of tourists. The study is carried out through a field survey. Data and information are collected by official statistical tables and documents and through face-to-face interviews to local actors and decision-makers.

*Giovanni is a researcher at the University of Calabria, whose main research interests include urban sociology and territory, tourism, cities and governance. Since 2007 he has been a teacher in undergraduate courses and Master’s in Tourism at the University of Calabria.*

### **Graeme Evans and Ozlem Edizel**

*Middlesex University - Arts & Creative Industries, London, UK*

#### **Cultural ecosystem mapping, environmental sustainability and placemaking**

Cultural Ecosystems Mapping (CEM) as an approach and method has been developed by the authors, firstly from cultural mapping drawing on participatory-GIS and cultural asset mapping at various scales, and then adapted to respond to cultural ecosystems services as promoted through Millennium Ecosystems Assessment (MEA) systems which seek to assess and value the cultural benefits of the environment and ‘nature’ and their

contribution to human well-being. | The context within which CEM has been tested empirically with host communities is the process of urban regeneration, and in particular through the guise of place-making. This term is associated on the one hand with place-shaping, place branding and destination marketing activity, and on the other with (urban) design, place identity and cultural development. Markusen has promoted the idea of creative place-making which ‘animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.’ | The paper will present the results of cultural ecosystems mapping and festivals organised with residents and visitors in an area of east London along the Lea Valley, a post-industrial community which has been opening up around waterfronts and surrounding neighbourhoods which have traditionally contained a high proportion of artists and cultural organisations, and high levels of deprivation and inward migration. New amenities, housing and visitor attractions have been created to promote this new area as a ‘destination’, while its river/canal and rejuvenated parklands offer access to nature and open space to both visitors and residents.

*Dr Graeme Evans is Professor of Urban Cultures and director of the Art & Design Research Institute. He has led research projects on cultural mapping assisted by Dr Ozlem Edizel, Research Fellow, currently on a 3-year AHRC funded research project Hydrocitizenship in the Lea Valley in London.*

### **Greg Richards**

*NHTV Breda University / Tilburg University, Tilburg, The Netherlands*

#### **Making places through creative tourism?**

As places increasingly compete to put themselves on the map and attract resources and talent, they are turning towards creativity as potential spur for growth and development. In the past, the application of creativity to positioning places often took the form of place marketing or branding. But the most successful places are those that improve their reality, rather than just their image. The shift from place marketing to placemaking is marked by a more holistic concern with improving peoples’ lives rather than simply attracting tourists or investors. | Building relationships between people is also one of the central tenets of ‘creative tourism’, which aims to develop more active involvement between tourists and local communities, culture and creativity. The creative tourist wants to ‘live like a local’ and also live the local creative life, learning about the ways in which communities deal creatively with the challenges they face. In this sense, creative tourists, viewed as ‘temporary citizens’ of the places they visit, can become allies of local communities in

making their places better to live in. | By taking a creative, relational approach to tourism, places can increase the sustainability of tourism and develop their own creative resources. In particular, creative tourism provides a potential bridge between local and global creativity, which is vital for supporting innovation and community development. This is particularly important for rural communities, which often lack the scale and endogenous creative resources to support the type of creative industries projects often found in major cities. However, by attracting visitors and harnessing their creativity rural places can also begin to act as creative hubs or ‘creative outposts’ (Brouder, 2012). This effect can be heightened by the development of creative events that help to focus creative energy on relatively small communities for a period of time.

*Greg Richards is Professor of Placemaking and Events at NHTV Breda University of Applied Sciences and Professor of Leisure Studies at the University of Tilburg in The Netherlands. He has worked on projects for numerous national governments, national tourism organisations and municipalities, and he has extensive experience in tourism research and education, with previous posts at London Metropolitan University (UK), Universitat Rovira i Virgili, Tarragona (Spain) and the University of the West of England (Bristol, UK). He is the co-originator of the creative tourism concept, and has produced a number of studies for bodies such as the OECD and the UNWTO.*

### **Henrique José Vasconcelos Rodrigues Pereira**

*University of Coimbra – Architecture, Coimbra, Portugal*

#### **Ao reencontro dos aglomerados vernaculares de Cinfães**

Entre a Serra do Montemuro e a margem sul do Rio Douro encontra-se Cinfães, concelho de grande diversidade de paisagens e identidades, espelho da variedade de materiais de construção, de usos e de costumes de grande riqueza cultural. Compõe também o concelho um conjunto de núcleos rurais que caíram no esquecimento devido, essencialmente, às dificuldades de acesso. Embora tal esquecimento tenha resultado na conservação da arquitetura vernacular, tem sido descurado o seu valor patrimonial e identitário, contribuindo para a descaracterização e perda da harmonia entre o sistema homem/meio/casa. Hoje, o abandono da população e a consequente degradação dos edifícios, tornam urgente a criação de uma estratégia de reabilitação de tais núcleos, integrando a sensibilização das populações para a salvaguarda do que é deles, mas também de todos nós. Esta comunicação, inserida no painel “Valorizar para criar valor”, apresenta uma estratégia de reabilitação elaborada no âmbito de uma dissertação de mestrado em arquitetura. A estratégia foi desenvolvida em torno de dois conjuntos de aglomerados rurais valorizando as suas características endógenas. A partir de um conjunto

de ações delineadas com o envolvimento das populações, pretende-se valorizar as identidades locais, melhorar a qualidade de vida, fixar a população e fomentar o turismo. Este deverá desenvolver-se de uma forma natural, promovendo a experiência de vivências e atividades tradicionais, sem que se processe como um fim em si mesmo, mas antes como uma consequência da promoção das características locais e da preservação da sua originalidade, envolvendo o homem com a sua história numa dialética intergeracional que se quer socialmente inclusiva.

*Henrique José Vasconcelos Rodrigues Pereira, nasceu em 1993 no concelho de Cinfães. Desde 2011 que é aluno do Mestrado Integrado em arquitetura da Universidade de Coimbra. No ano letivo 2015/2016 foi frequentou a Universidad de Las Palmas de Gran Canaria. Atualmente encontra-se a trabalhar na área da arquitetura e a concluir a dissertação de Mestrado em Arquitetura.*

### **I. Soares Albergaria, J. Mora Porteiro, M.J. Trota, A.M. Arroz, R. Gabriel, and C. Santos**

*University of the Azores - Department of History, Philosophy and Arts, Ponta Delgada, Portugal*

#### **Historic Gardens of the Azores as a tourist attraction of the archipelago: A survey carried out by the European Founding research project ‘Green Gardens - Azores’ (GreenGA)**

At the confluence of natural environment and human creation, historic gardens connect biodiversity to cultural and historical values. In 1981 ICOMOS recognized Historic Gardens as ‘monuments’ (The Florence Charter, 1981) and since then an increasing number of gardens and parks have been included in the World Heritage List. Being propitious environments for socializing and engaging in leisurely and recreational outdoor activities, as well as sceneries of cultural and historical richness, garden tourism has experienced a large and increasing demand on a global scale. | Similarly in Portugal, garden tourism shows dynamism, both on an academic and business level. Currently, there are several companies dedicated to animation tourism operating in Cultural and Landscape Touring, as well as institutions devoted to protection, conservation and restoration of gardens and landscape heritage. Even though historical gardens of the Azores have become iconic symbols of local identity, and gained international recognition as part of the tourist attractions of the archipelago, there are no global studies or statistics that allow for an assessment of the importance of this niche market in the Azores. | Within the European Founding research project (ACORES-010145-FEDER-000070), ‘Green Gardens – Azores (GreenGA) 2016-2018’, this paper aims to explore the role of historical gardens through

the lens of cultural tourism, and to attempt to identify the most effective arguments for promoting gardens. Should communication strategies rely mostly on historical-cultural or biological arguments or both? Is their effectiveness associated with different attributes of visitors' sociographic profiles? Finally, which assessment criteria should be implemented to adjust the manager perspectives to the motivations of the visitors? Management implications will be discussed based on preliminary data analysis.

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### **Inês Boavida-Portugal and Sarah Nicholls**

*University of Lisbon - Institute of Geography and Spatial Planning, Lisbon, Portugal*

#### **Using agent based modelling to understand and enhance tourism industry collaboration and partnerships**

Unlike traditional primary and secondary sectors such as forestry or manufacturing, tourism is diverse and fragmented, made up of a diverse assortment of public, private and non-profit agencies and entities that operate under a range of missions and mandates,

and at a variety of geographic scales. As such, tourism is a classic though typically unrecognized example of a complex system. The tourism industry is often also plagued by a lack of effective and long-lasting collaborations, cooperation and partnerships. However, the critically important nature of such relationships is increasingly being recognized within the industry, particularly in the context of promoting cultural and environmental sustainability and in the creation of more effective place-based marketing approaches. | The presentation will demonstrate the applicability of agent based modelling (ABM) to the understanding and enhancement of tourism industry collaboration, cooperation and partnerships. Specifically, it will highlight an approach that integrates key stakeholders' varying visions for sustainable tourism development based on participatory workshops involving researchers, stakeholders, and policy-makers. Ways in which ABM can be used to visualize and assess industry actors' behaviors and the interactions between them will be shared. The resulting ability to identify, understand and replicate the drivers of collaboration, cooperation and partnerships, and the settings in which collaboration, cooperation and partnerships are most likely to flourish, will be illustrated. Examples from Alentejo (Portugal) and Michigan (USA) will be employed, and the utility of ABM and its outputs to both researchers and practitioners will be emphasized.

*Inês Boavida-Portugal is Research Associate at the Institute of Geography and Spatial Planning, University of Lisbon. Her areas of expertise include tourism as a complex system, scenario analysis, and agent based modelling. Sarah Nicholls is Associate Professor in the Departments of Community Sustainability and Geography, Environment & Spatial Sciences at Michigan State University. Her work focuses on the role of tourism, recreation and parks in the creation of active, vibrant and sustainable communities.*

### **Inês de Almeida Martins**

*Universidade de Coimbra - Faculdade de Economia, Coimbra, Portugal*

#### **The impact beyond the account: Casa Grande Foundation, local tourism and social value**

The social innovation and entrepreneurship theme has been widely disseminated and approached by several areas of the business, governmental, academic and scientific fields. Various initiatives come cropping up over time in a planned or improvised way, but mainly with expression on social role in building a developed and fair society. | This research aims to present and discuss in the context of social value and impact assessment, the social business model of an initiative in Brazil. Through the local ancestry by cultural and heritage bond, a primary group of children from the city was mobilized and engaged into

the project. Thus the outcomes and outputs were maximized by activities, products and services, directly or indirectly throughout all community. | The Casa Grande Foundation - Kariri's Man Memorial is wholly managed by children between 3 and 18 years old. They are responsible for all of the institution's operations. There are communication, arts and image laboratories, collection and workshops for all the local community that rescue and highlight the heritage and values of the Cariri region. Throughout its more than 20 years, it has been recognized by awards, national and international titles. | Among its key projects and works, there is a local community social enterprise managed by the children's mothers and it results in income generation, social mobilization and engagement in a very effective way by the children's families and all the local community of Nova Olinda city. In Nova Olinda's town of about 15 000 inhabitants, the Foundation hosts more than 300 guests per year in about 12 family guesthouses, in addition to all the visitors of their events. The institution by its local tourism model has been an example and a kind of benchmark for replicable models in other contexts.

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**J.M. Porteiro<sup>1</sup>, A.M. Arroz<sup>2</sup>, I.E. Rego<sup>3</sup>, and R. Amen<sup>4</sup>**

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<sup>4</sup> ATA – Associação de Turismo dos Açores, Ponta Delgada, Açores, Portugal

### **Imagens promocionais dos Açores: Conteúdos que suportam a divulgação turística da região**

Condicionalismos de natureza histórica e geográfica retardaram o desenvolvimento e consolidação da indústria do turismo nos Açores, comparativamente às restantes regiões insulares da Macaronésia, designadamente a Madeira e Canárias. Contudo, na viragem do milénio e especialmente após a abertura do espaço aéreo à operação de companhias lowcost, que atenuaram os constrangimentos das acessibilidades, os Açores assumiram de súbito um protagonismo sem precedentes, como demonstram os indicadores de turismo e as recomendações de agências e organizações internacionais. A ilha, como imaginário de um espaço exclusivo e pouco massificado, encontrou nos Açores um caso competitivo com elevado potencial de atração turística, sendo titulado como um reduto invulgar quanto à qualidade paisagística, preservação da natureza e sustentabilidade

ambiental. Neste novo paradigma de desenvolvimento, procurou-se indagar a forma como os dispositivos que promovem o produto “Açores” vinculam as mensagens identificadoras das suas singularidades. Assim, numa interpretação sem compromissos de representatividade foram coligidos, durante alguns anos, conteúdos promocionais em diferentes suportes de difusão: imprensa, revistas, websites, folhetos e outros produtos publicitários. Depois de classificado, este corpus foi sujeito a análises descritivo-interpretativas com vista a desocultar os diversos referenciais dos Açores a que é atribuído valor de troca, a identificar os segmentos de mercado a que se dirigem e a detetar áreas de investimento privilegiado. É discutida a primazia atribuída ao turismo de natureza nas representações dos Açores, veiculadas pela promoção turística, em face de outros alvos estratégicos, designadamente culturais, identitários e patrimoniais, que poderão complementarmente acrescentar valor ao destino Açores.

**Jana Heimel**

*Heilbronn University - International Business - Tourism and Hospitality Management, Heilbronn, Germany*

### **Bicycle tourism on the rise – (cultural) drivers, determinants and trends in C2C tourism**

This research investigates a very specific tourism offer which contributes to sustainable tourism. It investigates current and future trends in bicycle tourism with focus on analysing private-to-private (cyclist-to-cyclist, C2C) tourism. C2C tourism is characterized by special hospitality and generosity. Hosts not only provide a sleeping berth and warm shower free of charge, but also take intense care of their guests like cooking and washing clothes for them. In consequence it is assumed that C2C tourism is largely influenced by cultural aspects. The study therefore places a special focus on analysing the role of cultural aspects and the impact of shared interests. | The methodological approach comprises a web content analysis based on existing data of an international established social media platform to identify cultural differences as well as potential drivers and effects on bicycle tourism. The data is gathered through Warm Showers, a platform for worldwide hospitality exchange for touring cyclists and hosts. The feedback of hosts and visitors using this website will be analysed. In addition an empirical study will be conducted via an online survey questioning cyclists and hosts about their experiences in order to validate the determinants and effects of C2C. Besides the findings about the role of cultural aspects and the impact of shared interests the findings about limitations and challenges within the cultural exchange will be investigated. | Final research results are

intended to promote C2C tourism around the globe in order to further replace conventional by sustainable tourism.

*Jana Heimel (primary author and presenter) is a professor at Heilbronn University teaching International Business, Tourism and Hospitality Management. Her research areas are manifold, marked by a slight focus on Management Accounting. Earlier in her career, she worked for a German consultancy company as management consultant executing more than 100 (change management) projects within medium- and large-size companies. As a passionate cyclist and alpinist she launched several social media platforms and groups most of them are about bicycles. She founded Stuttgart by Bike, a cycle tourism business.*

*Sandra Holte (research assistant): works for Touristikgemeinschaft HeilbronnerLand e. V. where she is responsible for cycle tourism in Baden-Württemberg, one of Germany's largest federal states. She holds a Master of Arts in sports tourism und recreational management and a Bachelor of Arts International Cultural and Business Studies.*

*Several supporters (board of directors and volunteers) of Warm Showers (research team): is an internet-based platform for worldwide hospitality exchange for touring cyclists and hosts with more than 100,000 active members and 47,000 active hosts around the world. responsible for data gathering and analysis. For more information about the organization please check on warmshowers.org. International students from University Heilbronn (research team): responsible for data gathering and analysis. The research project is sponsored by Prof. Dr. Christian Buer (Head of Tourism & Hospitality of Heilbronn University).*

### **Jesse James**

*Walk&Talk – Arts Festival, Ponta Delgada/Lisbon, Portugal*

#### **Walk&Talk: imagining centriperies**

Walk&Talk is an annual arts festival that stimulates creation in the specific cultural and geographic context of the Azores. From visual arts to performing arts, to architecture, design, music or video, more than a festival, Walk&Talk is a platform that encourages artistic creation in permanent dialogue with the territory, culture and the Azorean community. It operates in a co-production network with other programming structures, promotes an environment favourable to the exchange and co-creation of universal contents, generated from the Azores to be shared with the world. | Walk&Talk was founded in 2011 and has hosted more than two hundred creators and collectives in residence, for the presentation of artistic projects or creation of new works. In 2016, for the first time, the festival was extended to a new island of the archipelago - Terceira, and during seven editions has given shape to a Circuit of Public Art, composed of interventions

of a more or less ephemeral character, mapped and visible throughout the year between the islands of São Miguel and Terceira, which has now around 100 works.

*Jesse James (1987, Vancouver). Lives and works between Lisbon and Ponta Delgada as a cultural programmer and independent curator, combining curatorial projects, communication consulting and strategic management in various areas of artistic creation. He is co-founder and CEO at Anda&Fala - Cultural Association, a structure for contemporary creation in multiple disciplines. Since 2011, he leads the artistic direction of Walk&Talk – Arts Festival in the Azores islands. He has a degree in Tourism and Leisure by ESTH / IPG – with specialization in Communication and Cultural Planning. He is currently a postgraduate in Curatorial Studies at FCSH - Universidade Nova, Lisbon.*

### **Jillian Rickly and Elizabeth Vidon**

*University of Nottingham - Business School, Nottingham, UK*

#### **Sustainability, equity, and community wellbeing in Hope Valley, Peak District National Park, UK**

As England's first national park, the Peak District represents the heart of the country and its most cherished picturesque and pastoral landscapes. It was also the battleground upon which rights to access common lands were fought for in the 1930s. Accessibility remains central to park management and sustainability initiatives in the Peak today. While the villages in the Hope Valley area of the park have grown increasingly dependent on tourism, key factors challenge their wellbeing as communities. The outbreak of foot-and-mouth disease at the turn of the 21<sup>st</sup> century drastically reduced tourism to agriculture areas. This had a direct effect on the Peak, with its moorland and pasture landscapes. The growing popularity of outdoor recreation in the last decade, particularly cycling, has increased footfall in the villages, but these are primarily day visitors. More recently, Hope Valley (as situated between the cities of Sheffield and Manchester) has become a popular destination for the purchase of holiday homes, as well as private residences outside, but approximate to, these dense metropolitan areas. Thus, according to residents and local business owners, Hope Valley sits on a precipice as property prices rise, local employment opportunities decline, younger generations leave for opportunities elsewhere, and community-based primary schools close at the very same time that tourism in the area is growing. This paper presents an overview of this historical development and analyzes the attitudes of community members in relation to increased tourism and growing inequity that have come despite Peak District sustainability initiatives. Generally, residents describe a lack of options for economic growth, with a sentiment of tourism as the familiar way forward even if it presents challenges to community wellbeing.

*Jillian Rickly is Assistant Professor of Tourism Marketing and Management at the University of Nottingham. She is a tourism geographer with interests in authenticity/alienation in tourism motivation and experience, the ethics of sustainability, and mobilities and wellbeing.*

*Elizabeth Vidon is an Assistant Professor of Environmental Studies at the State University of New York College of Environmental Science and Forestry (SUNY-ESF) in Syracuse, New York, USA. Her research focuses on the diverse ways people interact with wilderness and/or nature tourism spaces, central to which are considerations of power and governance, particularly in relation to land use/land regulation, as well as touristic and recreational motivations.*

### **Joana Borges Coutinho and Flávio Tiago**

*Quinta do Bom Despacho | University of the Azores, Ponta Delgada, Portugal*

#### **Early adopters: A case study of sustainable tourism in the Azores. Preliminary analysis from Quinta do Bom Despacho Sustainable Lodge**

Sustainable tourism is a recent yet strong trend in the global travel industry, with governments and operators been increasingly keen to recognised their eco-friendly and socially responsible practises. The Azores region has been widely heralded as a sustainable destination, yet its accommodation offer is almost exclusively conventional, with very few sustainable options. This research uses a case study methodology, focussing on Quinta do Bom Despacho, an internationally certified sustainable lodge operating in Ponta Delgada. A survey based on ServQual methodology was conducted online, in order to assess sustainable tourism practise, adoption patterns and the role of the internet in decision-buying processes. | Preliminary data analysis identifies holiday making as the primary reason for travel to the Azores, and points towards a heavy reliance on online platforms for searching and booking behaviours. Most respondents had their first sustainable lodging experience, while a significant proportion were earlier adopters. The main factor determining choice of accommodation was price, with sustainability in third after accommodation type. In spite of this, findings show very significantly elevated rates of satisfaction, likelihood of recommendation and intention to return. Furthermore, the research shows that an overwhelming proportion of respondents feel that their stay has motivated sustainability-driven changes in their behaviours, both in their private and social lives. | This preliminary case study analysis provides a valuable baseline for a growing trend but more significantly, the authors unveil key recursive relationships between supply and demand, and how these interact to create coherent positive

feedback loops in the sustainable tourism industry. Acknowledgements: We gratefully acknowledge the financial support to the project ACORES-01-0145-FEDER-000017 from AÇORES 2020, through FEDER – European Union.

*Joana Borges Coutinho is a sustainability entrepreneur with 15+ years international experience in project management and sustainability consultancy spanning across governmental, international NGO and private spheres. An experienced social researcher, with extensive fieldwork carried out in remote locations in Madagascar and Indonesian Borneo, as well as in several European countries, she has over 10 years teaching in higher education, and in technical training and coaching. She is an expert in organic agriculture and ecological landscape design, with a trackrecord in successful delivery of sustainable livelihoods programmes, community farming, and eco-learning and therapy.*

*Flávio Tiago is Assistant Professor at Azores University and advisor in several public and private organizations. He holds a PhD in Knowledge Management and E-business and has MSc/MBA in economics and management sciences. He is former Chairman of the Board of NONAGON - Science and Technology Park of S. Miguel - Azores. He teaches marketing, international marketing, Internet marketing and e-business courses and is research fellow at ADVANCE (Advanced Research Centre in Management - ISEG Lisbon) - CSG/Research in Social Sciences and Management and also works in the Centre of Applied Economics Studies of the Atlantic – Azores. His main research interests include Knowledge Management, Healthcare Management, Digital Marketing, Social Media, Entrepreneurship and Tourism.*

### **João Almeida**

*Arquipélago – Centro de Artes Contemporâneas, Ribeira Grande, S. Miguel Island, Azores*

The Arquipélago – Contemporary Art Center aims to be a ‘point of convergence’ of diverse cultures based on four geographical areas: Atlantic Islands, Americas, Europe and Africa, without forgetting the importance of the Diaspora. In this sense, partnerships are critical not only for the identity of the Arquipélago, but also for the conceptualization and formalization of a quality multidisciplinary and international calendar of art events. Another key factor of this cultural facility is the enhancement of heritage, which includes not only the Arquipélago Contemporary Art Collection, but also the building that is in itself an architectural and artistic object and territorially speaking an ‘asset’, as it is a cultural icon of the Azores Archipelago. Created as a dynamic centre for artistic and cultural events, Arquipélago aims to place the Azores in the transatlantic path of exchanges, encounters and cultures.



*João Almeida is the librarian and information manager of Arquipélago – Contemporary Art Center. He coordinates the Library/ Documentation Centre, provides information and technical support, and supports the Artistic Residencies held at the Centre. He is also an expert in library management software systems and has elaborated various projects for libraries and archives.*

### **João Vasco Matos Neves e Fernando Moreira da Silva**

*Universidade de Lisboa - Centro de Investigação em Arquitetura Urbanismo e Design, Lisboa, Portugal*

#### **Os sistemas de informação pública como fatores de dinamização turística e cultural**

A maior afluência de turistas e visitantes a determinados territórios, suscitou a necessidade de orientar essas pessoas num espaço desconhecido e comunicar mensagens básicas compreendidas por uma maioria. Esse deslocamento despoletou a necessidade de apreender novas regras, as quais passam a ser formalizadas através de signos que facilitam o acesso ou a circulação a determinados locais. O presente artigo aborda a temática dos sistemas de signos para informação turística e visa contribuir para a normalização dos sistemas de signos, concorrendo assim para a uniformização, legibilidade, compreensão e percepção da qualidade dos sistemas de orientação, através da normalização da sinalização existente, do desenvolvimento de novas metodologias aplicadas à conceção de símbolos e ainda na aplicação de uma ferramenta que auxilie a conceção de sistemas de signos específicos para informação turística. Este estudo contribui para uma compreensão mais ampla dos sistemas de signos e a inter-relação dos seus componentes. Parece crucial para esta investigação, que visa a obtenção de um estudo detalhado dos sistemas de signos para informação pública, uma análise cuidadosa de todos os aspetos relacionados com três áreas: O signo e seus significados; O sistema ou como os signos estão organizados; A Cultura e os utilizadores para quem os signos são desenvolvidos.

*João Neves is a Communication Designer and Senior Lecturer - Associate Professor in the field of Communication Design in the Polytechnic Institute of Castelo Branco - Superior School of Arts (Portugal). Graduation in Technology and Graphic Arts (Polytechnic Institute of Tomar), Master MPhil in Design, Materials and Product Management (University of Aveiro) and PhD in Design (Faculty of Architecture, University of Lisbon). Researcher since 2008 of CIAUD - Research Centre for Architecture, Urbanism and Design (Faculty of Architecture, University of Lisbon), and currently Effective Investigator in Design area. Expert of Technical Committee 46 (Fire safety and graphic symbols), Subcommittee 4*

*(Safety pictograms and symbols), Working Group 1 (Safety signs) from the Portuguese Quality Institute. Member of several juries, scientific supervisor and co-supervisor of several doctoral thesis, dissertations, internships and academic projects related with communication design, wayfinding, information design, signage and signaling. Presents regularly communications and publishes in scientific journals, congress proceedings and other publications in the design field. Since 1998, it develops graphic designer activity and is member (and founder) of the National Designers Association, currently on the Technical and Ethics Board.*

### **Josef Siegle**

*Creative Direction, Production and Media Consultant, Munich, Germany, and New York City, USA*

#### **The Azores as creative experience and backdrop for artists' workshops**

The Azores are increasingly attracting amateur, pro amateur and professional photographers alike. Its diverse landscapes, unique natural beauty and features, cultural heritage, surfing and boating activities, and array of wildlife (birds, whales, dolphins, and ocean fish) provide an array of photographic subjects and locations. Photographic safaris and workshops provide value-added extensions to visitors' explorations of the Azores, adding creative training and guidance to the photography experiences. Travel Documentary, Wildlife and Nature Photography Workshops are commonly led by internationally known photographers with companies such as National Geographic, Travel and Leisure and hosts of popular photography and travel magazines and television series. The inclusion of the Azores in lists of destinations in items like "Where in the World Do you Want to Photograph?" and "Dream Destinations to Photograph" (Photography Workshop Travel, May 2017) would promote the Azores. As high quality imagery is created/produced from the workshops, a number of gallery style images will be available for limited edition prints, calendar material and postcards for tourists and PR/social media purposes. (Prior rights clearance will be necessary of course.) Proactive strategies, infrastructure, and programs must be developed to promote and support such activities. What is required to produce quality photography workshops and tours? How might the Azores be positioned within this growing domain of creative tourism?

*Josef Siegle was the Director of Photography & Celebrity Bookings at GQ and GQ Style Magazines in Germany. A classically trained photographer, Mr. Siegle was also Art & Photography Editor for INTERVIEW Magazine in New York, Director of Photography for INSTYLE Magazine in Germany, Photography Editor at People Magazine Weekly in New York and served as Studio Manager for fashion & celebrity photographer Steven*

*Klein. Josef was the founding Creative Director at Trunk Archive, a high end still image licensing agency. Most recently, he was the co-founder and Managing Director of The Licensing Project, a high end commercial and editorial image licensing agency, based in New York City and London. He is also a proud house owner on the beautiful island of São Miguel since 2016!*

### **Katalin Juhász-Dóra**

*Corvinus University of Budapest - Department of Tourism, Budapest, Hungary*

#### **Analysis of local embeddedness in the Hungarian Hotel Industry**

The investigation of local embeddedness is a novelty in the academic literature related to the tourism and hotel industry. From the aspect of sociology, Karl Polanyi and investigated embeddedness first in 1944 (*The Great Transformation*). According to Granovetter (1985) economic action is embedded into structures of social relations. Based on this definition, the author assumes that this fact has to be taken into account and analysed in the case of hotel-buildings as well, where economic process takes place during the service-provision, the satisfaction of the guests. | Due to the globalization, the change in the consumer behaviour and global firms, the question of location and resource-based sources are becoming more and more significant especially in the case of international hotel chains. The international hotel company is a member of a hotel market at a specific location, and it is surrounded by a sociological environment, local people, culture and traditions which have an impact on the competitiveness of the hotel. | The author investigates in which ways the local embeddedness is present in the Hungarian hotel industry.

*Katalin Juhász-Dóra is currently a PhD candidate and lecturer at the Corvinus University of Budapest. She has gained her professional experience in hospitality at different luxury hotels of the Kempinski and Corinthia hotel chains in her home-country, Hungary and also abroad. Her research interest focuses on the investigation of luxury hotel industry from different perspectives: sustainability, social spaces, design, architecture and competitiveness. One of her missions is to raise the awareness for the local values as part of the local culture in the international hotel industry.*

### **Kathleen Scherf**

*Thompson Rivers University - Journalism, Communication and New Media / Tourism Management, Kamloops, Canada*

#### **Pre-conference Workshop 1: Deep Mapping as Artist's Books**

##### **Social media in resident-visitor co-place-making**

According to Greg Richards, “[t]ourists not only visit places, they also make them, and the point of creative tourism should be to ensure that co-makership happens through an exchange of skills and knowledge with those who are visited” (Richards, 2011). Visitors seek to engage “their creative skills to develop new relationships with the everyday life of the destination” (Stylianou-Lambert, 2011). The touristic experience of living like a local becomes an immersion in the intangible, embedded culture of the destination’s vernacular culture; authenticity, for these tourists, is existential rather than objective or constructive (Wang, 1999). | There is a rich field of information to be mined regarding the use of social media in resident-visitor collaborative place-making. This paper introduces a cultural mapping research project carried out in two European sites, as well as describes the research practices used to generate information about resident-visitor co-creation. | There are six anticipated outcomes for this research project: 1. Within social media and tourism research, identify a distinct stream of work on tourist-resident co-placemaking using social media. 2. Demonstrate its content by reviewing its literature and cataloguing its projects. 3. Add to the knowledge base in the stream. 4. Situate the stream in the larger context of social media and tourism research. 5. Identify opportunities for further research. 6. Create two working, accessible, open maps that provide some sustainable cultural co-value.

*Kathleen Scherf, PhD, is a Professor of Communication at Thompson Rivers University in British Columbia, Canada. A deep mapper since 2011, she is interested in how tourists and visitors can co-create place through collaborative mapping. She holds a PhD from the University of British Columbia.*

### **Katriina Siivonen**

*University of Turku - Finland Futures Research Centre, Turku, Finland*

#### **Co-creation of sustainable futures in museums**

In my presentation I’m asking: what are the possibilities of museums to co-create alternative futures on the base of traditions and cultural heritage in cooperation with their neighbouring communities and tourists? What kind of co-creation processes in museums can be defined as culturally and ecologically sustainable? | Museums are

institutions, which are both living and changing in time, and working with changing cultural and societal processes in time. I will argue that museums have potential to gather people to ponder, understand, work and create views of different alternative futures, and facilitate desirable cultural and societal changes on the base of them. In the context of environmental issues, the co-creation process in the museum could find solutions for decreasing human pressure to ecosystems by creating new and changing ideas for everyday practices in the human-nature interface both for local people and tourists. At the same time, it is important to utilize the ability of museums to give possibilities to understand both causes and consequences of environmental problems with long-term perspective both to the past, and to the future. This requires tools for grasping the future, which could be done by using the academic skills of futures studies on the side of cultural heritage processes of museums. | Cultural changes in everyday life are needed in order to achieve ecologically more sustainable world. One example is a need of a new kind of food culture in order to reduce the heavy negative impact of nitrogen fertilizers in climate change, water systems and soil. Increased production and consumption of crops producing nitrogen in soil could be a solution and could be reached through revised food culture. Currently, there are examples of curating processes where museums help communities to change their everyday culture in order to adapt in e.g. climate change. I will present a possibility for a curating process which could help people to mitigate climate change.

*Katriina Siivonen is PhD in European Ethnology and Adjunct Professor in Cultural Heritage Studies at University of Turku, Finland. She is currently working as University Teacher in Futures Studies at Finland Futures Research Center at University of Turku. Previously, she worked in different positions in ethnology and futures studies in Finland at University of Turku, University of Helsinki and Åbo Akademi University.*

**Kieron Smith, Jon Anderson, Kirsti Bohata, and Jeffrey Morgan**  
*Cardiff University - School of Geography and Planning, Cardiff, Wales*

### **Evaluating the benefits of The Digital Literary Atlas of Wales for cultural tourism**

The Digital Literary Atlas of Wales (DLAW) is an AHRC-funded project whose aim is to build, and then critically evaluate, an online literary atlas of Welsh novels in the English language. The project is at once a theoretical and practical intervention in contemporary "literary geography," specifically deep mapping as a driver for improved education, community cohesion, and economic development. By innovatively mapping the connections between literature and landscape for twelve classic and contemporary novels

set in Wales and its Borderlands, the project will use this bounded laboratory to interrogate the ways in which new understandings of the meaning of literature and the geographical nature of the human condition can be imagined and harnessed for application within Wales, and provide insights on an international level. One of the key aims of the project is to work closely with project partner Literature Wales (the public body responsible for supporting literature and literary tourism in the nation) in organizing literary tours of the locations mapped in the atlas. In addition to this, the website will provide the tools for domestic and international tourists to map their own tours of Welsh literary landscapes. Following a demonstration of the conceptual and practical features of the DLAW, this paper will draw on empirical data provided by focus group interviews with users of the website in order to identify the ways in which digital deep mapping can be utilized as a tool of sustainable tourism.

*Kieron Smith is a Research Associate on the AHRC-funded Digital Literary Atlas of Wales project within the School of Geography and Planning, Cardiff University, Wales. His background is in the study of Welsh literary and cultural history, having completed a PhD at CREW (Centre for Research into the English Literature and Language of Wales), Swansea University. Alongside his work with Principal Investigator Dr Jon Anderson on the DLAW project, he is currently completing a monograph on the Welsh poet and documentary filmmaker John Ormond, and is co-editing a collection of new critical essays on Dylan Thomas, both to be published by University of Wales Press.*

### **Lidia Varbanova**

*Consultant, Educator and Researcher - Arts, Culture and Creative Industries, Montreal, Canada*

### **Creative entrepreneurs and crossovers innovations: Catalysts for sustainable tourism development at the local level**

In the field of tourism, creative entrepreneurs are the ones who start with an innovative idea, use hidden resources, fulfill a market gap or answer to an existing opportunity. They frequently organize their new venture in areas such as food and beverage services, accommodations, recreation and entertainment, transportation and travel services, which could begin locally and expand. These entrepreneurs create intangible value by working with creative talents and implement a social or business model to implement an innovative idea. In many cases, the essence of their innovation is to connect diverse branches of creative industries and beyond in a collaborative mode by involving diverse partners from the business, nonprofit and governmental sectors. Creative entrepreneurs work in many areas, primarily in the branches of culture and creative industries, but not

limited to that. They deal with innovations – in the processes, products and services, marketing methods, or management systems. | This presentation focuses on the importance of creative entrepreneurship in the sustainable development of a city or a region and on how diverse social and business innovations based on “crossovers” between arts, tourism and other areas could be a catalyst for bringing tourists and involving local audiences. The presentation focuses on strategies and tools for local support of creative entrepreneurs dealing with crossovers between tourism, arts, culture, creative industries and other areas.

*Dr. Lidia Varbanova has professional experience in Canada, Europe, Central Asia and the Caucasus. She works as a consultant, educator and researcher in the areas of strategy, policy development, entrepreneurship and innovations, organisational development and online technologies, with a special emphasis on arts, culture and creative industries. Her latest books are: Strategic Management in the Arts (2013) and International Entrepreneurship in the Arts (2016), published by Routledge (New York/London). She currently offers online masterclasses, coaching and consulting through her website [www.lidiavarbanova.ca](http://www.lidiavarbanova.ca), leads online workshops with the University of British Columbia, and is also the Business Developer of Mojito Music - a new label for Latin and World Music.*

### **Luis Banrezes and Rubén Monfort**

*Yuzin Azores*

Yuzin is the independent, innovative, and free cultural agenda of São Miguel Island. This agenda promotes all kinds of activities, events and projects related to culture – visual and scenic arts, music, dance, literature, cinema, photography and everything around - to provide the community of São Miguel with monthly information on the socio-cultural life of the island. Its design was designed to stand out from other publications around, with a young, strong and easy-to-understand image. It aims to be the meeting point of the different entities that work and promote culture on the island.

*Luis Banrezes was born in 1979 in the city of Macedo de Cavaleiros, in the Transmontano interior region of Portugal. At age 7, for family reasons, he went to live in Porto. Coming from a family that likes to listen to African music, he did not himself play instruments, but dedicated himself to listening to and enjoying music, and found a passion: to discover new and emerging tendencies in music. In 2008, for professional reasons, having finished a course on Topography and Hygiene, Health and Safety at Work, he came to come live in the Azores, embarking on a promising adventure, at the invitation of the Club Stª Clara, as an hockey player in the 2nd division. After a while, the opportunity arose to organize a*

*party at Galeria Arco 8... and soon he received invitations from other venues in São Miguel. He brought in a wide range of music – balcã, folklorica, klezmer, polka, ska, reggae, gypsy punk, tv themes, jazz and world drum – what others did not see or did not want to see, and created a unique and innovative concept in Portugal based on traditional music of the world. He currently has the Beat Caravan program on Antena3 radio in the Azores. In January 2010, he decided to implement the Yuzin Cultural Agenda in the Azores – a risky but very useful project that forced him to dedicate himself 100 percent, leaving his previous job and hockey behind.*

*Rubén Monfort Meseguer was born in 1988 in Benicarló, Castellón, Spain. He studied Media and Communications at Universitat Jaume I, Castellón, (Spain). Photography appeared in his life for the first time when his mother allowed him to photograph her. He was only 6 years old. After that, he discovered an old Minolta in some drawers of his house. He played with it until he broke it down. When the years passed, little by little the hobby became more a job and a way of life than anything else. Vanguardism, new styles, and the things that move the creativity of people is what Ruben desires to be reflected in his photography. For him, every moment that he captures with his camera, is essential to tell a new story.*

### **M. Sharon Jeannotte**

*University of Ottawa - Centre on Governance, Ottawa, Canada*

#### **When our ship comes in: The cultural impact of cruise tourism on northern Canadian communities**

In August 2016, the Crystal Serenity, a 1,000 passenger luxury cruise ship, sailed through the Northwest Passage in Canada’s North. Although smaller expedition cruise ships have been plying these waters for a number of years, the Crystal Serenity is the largest passenger ship to make the passage, raising the stakes for a region that is already trying to cope with the impacts of climate change due to rapidly melting sea ice. The potential for catastrophic fuel spills or marine accidents are only two of the most obvious consequences of this development. There may also be a more subtle but equally serious impact on the cultural sustainability and way of life of the small Inuit communities that lie along the Northwest Passage route. This paper will explore the linkages between environmental, economic, social, and cultural sustainability in these communities, as well as the relationship between Indigenous/Inuit values and worldviews and local planning practices in this part of Canada. It will also discuss some of the ethical and practical implications of Inuit/cruise passenger interactions, and explore the adaptive capacities of these communities to cope with larger and more frequent cruise tourism incursions.

*M. Sharon Jeannotte is Senior Fellow at the Centre on Governance of the University of Ottawa. She has published research on a variety of subjects, including the impact of value change on Canadian society, international definitions of social cohesion, the points of intersection between cultural policy and social cohesion, the role of culture in building sustainable communities, culture and volunteering, immigration and cultural citizenship, cultural mapping as a tool for place-making, and provincial / territorial cultural policy and administration in Canada.*

### **Margarida Relvão Calmeiro and Adelino Gonçalves**

*University of Coimbra – Architecture, Coimbra, Portugal*

#### **Valorizar para criar valor**

Entender o património cultural como um recurso endógeno e como um potencial de desenvolvimento, implica uma mudança nas políticas públicas de gestão territorial. No território nacional, composto por cidades e vilas de média ou reduzida dimensão e com carência de recursos económicos e demográficos torna-se fundamental valorizar e potenciar o aproveitamento dos elementos característicos de cada território. Mais ainda na conjuntura atual em que a ‘turistificação’ de alguns núcleos urbanos ameaça a sua autenticidade e onde cada vez mais o turista não se limita a visitar mas espera experimentar as vivências e as atividades locais. Este painel pretende defender as vantagens da valorização do património de núcleos urbanos de pequena dimensão, ou mesmo rurais, como uma opção estratégica de promoção e valorização territorial, fomentando o desenvolvimento integrado e inclusivo. Desse modo, pretende-se debater políticas locais, instrumentos de programação e implementação, bem como analisar como é que esta valorização pode envolver as comunidades locais, contribuindo para a inclusão social e o aumento da sua auto-estima. Embora não restringindo a participação de outras comunicações, propomos discutir este tema a partir de três estudos desenvolvidos no âmbito de dissertações do Mestrado Integrado em Arquitetura do Departamento de Arquitetura da Universidade de Coimbra. Incidindo sobre duas cidades de pequena dimensão (Gafanha da Nazaré e Sines) e de um conjunto de aldeias Portuguesas (do concelho de Cinfães) estes estudos têm em comum a proposta de uma estratégia de reabilitação e desenvolvimento urbano sustentável a partir da identificação e valorização dos atributos diferenciadores de cada território.

*Margarida Relvão Calmeiro, arquiteta pelo Departamento de Arquitetura da Universidade de Coimbra (2005) e doutorada em arquitetura pela mesma Universidade com a tese ‘Urbanismo antes dos Planos: Coimbra 1834-1934’ (2015). Atualmente é Professora*

*Auxiliar Convidada do Departamento de Arquitetura da Universidade de Coimbra e desenvolve investigação na área das políticas urbanas e da reabilitação urbana integrada.*

*Adelino Gonçalves, arquiteto pelo Departamento de Arquitetura da Universidade de Coimbra (1994) e doutorado em Arquitetura pela mesma Universidade com a tese “Património Urban(ístic)o e Planeamento da Salvaguarda” (2012). Professor Auxiliar no Departamento de Arquitetura e Investigador Associado do Centro de Estudos Sociais da Universidade de Coimbra. Os seus principais interesses de investigação centram-se nas Políticas Urbanas e da Reabilitação Urbana Integrada e na Salvaguarda do Património no desenvolvimento urbano. Nestes Tópicos, tem publicado artigos em edições nacionais e internacionais, bem como comunicações em congressos e seminários.*

### **Maria Assunção Gato, Margarida Perestrelo, Pedro Costa, and Ana Rita Cruz**

*Instituto Universitário de Lisboa (ISCTE-IUL) - DINÂMIA’CET-IUL, Centre for Socioeconomic and Territorial Studies, Lisbon, Portugal*

#### **Methodological issues to assess creative tourism projects: Building a proposal for CREATOUR**

Taking CREATOUR as a case study - a consortium project that aim to combine interdisciplinary research and demonstration activities to build an integrated approach to creative tourism in small and medium-sized cities in Portugal - this presentation intends to sketch the main methodological and procedural concerns involved in this project. The main focus will be the key issues related with the selection and assessment of the practical proposals to be designed and implemented by the pilot initiatives and idealabs in 2017, taking into account a methodological framework inspired by some examples aiming to assess sustainable tourism practices and benefits for local communities (e.g. Ashley and Hussein, 2000; Simpson, 2007). | Twenty pilot proposals are expected to be implemented in the summer of 2017, spread across small towns and rural areas within the Norte, Centro, Alentejo and Algarve regions in Portugal. | The construction of a methodological and procedural proposal addressing the complexity of the issues involved in this selection assumes a central relevance for the desired implementation of this project, considering not only its dimension, but also the various impacts that it may generate in the territories and local communities hosting the creative tourism pilot proposals.

*Maria Assunção Gato is a researcher at DINÂMIA’CET-IUL (Postdoctoral fellowship by the Foundation for Science and Technology). She is part of the research group “Cities and Territories” where she has been working on social representations and recompositions, consumptions and life styles. Beyond these research interests, she has been collaborating*

*in some interdisciplinary research projects related with architecture and fine arts. Maria Assunção Gato has a PhD in Cultural and Social Anthropology by the Faculty of Social Sciences and Humanities at the New University of Lisbon.*

**Maria Cadarso, João Gonçalves, Kelly Ann Ferreira, and Leonor Santana**  
*IADE Creative University, Lisbon, Portugal*

### **Visions for an Azores brand and identity that engages the both community and visitors!**

This is joint presentation of a series of design projects focused on the following questions: What is Azores AND? What is the specificity of each island? How is Azores perceived, by the community and by the visitors? These initial research questions drove us through a design process that has collected real life stories. We have identified an AND for Azores that relevels itself by communication and engaging with all: insiders and outsiders. We look forward to discussing our proposals!

*Maria Cadarso is an Invited Assistant Professor at IADE – Creative University / Laureate International Universities, Lisbon. She is the founder and designer of Sustenta Design, which focuses on sustainability in product design. She has also served as a COST Independent External Advisor and a European Commission Independent Expert. João Gonçalves, Kelly Ann Ferreira, and Leonor Santana are students at IADE – Creative University who have developed design projects focused on Azores (re)branding for this conference.*

### **Maria da Graça Moreira**

*Universidade de Lisboa - Faculdade de Arquitetura, Lisboa, Portugal*

### **Low density areas and sustainable tourism: An opportunity through cultural heritage**

The areas of low population density that characterize many of the rural areas have tourism as an opportunity for economic growth but also as a critical factor for the preservation of heritage. Sustainable tourism, whether environmental, social or cultural, can be an important element in the valorization of these territories, keeping them part of the national productive sector. The demographic decline in rural areas endangers the material and immaterial heritage produced by the rural society that created them in past centuries. The study is carried out in one of the municipalities with the greatest aging and abandonment population in Portugal, and where since the 1950s the process of social desertification has had the greatest impact. With the disappearance of the rural society

that created it, this architectural heritage is threatened by an urban society that presents other aesthetic values and use. The identity of the remaining populations is threatened by the devaluation they feel of the dominant social groups in relation to their heritage. The current appropriation of buildings, especially public ones, with the change of their initial functions and the de-characterization of the villages as a socio-economic center, leads their experience to an evident post-ruralism. This paper analyzes, at the level of the parishes, the functional transformation, which occurred during the second half of the XXth century, in the municipality of Idanha-a-Nova in Portugal and the public policies developed by the local administration to promote tourism.

*Maria is a researcher at CIAUD - Center for Research in Architecture, Urbanism and Design at the Faculty of Architecture of the University of Lisbon, which since its foundation in 2006 focuses on the area of Urbanism. Member of the Interdisciplinary group of Urban studies GEU/CIAUD. She holds a PhD in Urban and Regional Planning at the Technical University of Lisbon (UTL) and a Master in Urban and Regional Planning at UTL. An assistant professor in the Department of Arts, Humanities and Social Sciences since February 2014 and in the Department of Social Sciences and Territory from March 2002 to February 2014. In 2012, she published "Impacto do turismo na paisagem algarvia" in O (Re)verso da paisagem, filosofia da pobreza e da riqueza, Lisboa. ISBN 978-972-9346-29-3*

### **Maria da Graça Saraiva**

*Faculdade de Arquitetura, Lisbon University - CIAUD - Research Center for Architecture, Urbanism and Design, Lisboa, Portugal*

### **Towards a local Landscape Observatory: Understanding place through creative activities?**

Landscape, as a physical setting with cultural meanings, represents the interaction of society with its environment. Attention paid to the interface between landscape, place, and sustainability is gaining increased interest. The European Landscape Convention (ELC) has raised landscape as a forum, linking public participation, planning, design and governance. | ELC encourages the implementation of landscape observatories (LO) providing the opportunity to exchange experiences on landscape, strengthen community links and collaboration between scientists, artists, interest groups on cultural heritage, environment or others. | A local LO is under preparation in a rural setting in central southern Portugal, related to the 'Montado' system. The 'Observatório (LO) da Charneca', located in a depopulated region, intends to look at landscape as a meeting point of science, arts and humanities, getting more informed insights over this territory. Perceptions by local communities, visitors, managers, artists or general public are

expected to widen visions of the Montado landscape, contributing to bring more consistency and community-level engagement with its values. | A network of partnerships is being established, from international research centres to local schools and interest groups. An experience of visual arts workshops has been conducted once a year since 2010, representing a creative experience, collecting representations of a rural setting where the sustainable forest of the 'montado' is a landmark of reference. | We believe that projects such as Local LOs, bringing together outsiders and local communities to experience specific landscapes, can be important contributions to develop creative tourism, attracting new visitors and helping to develop new business and employment.

*Maria is an associate professor at the School of Architecture (FA) of the University of Lisbon (UL), retired since 2013. She trained as a landscape architect and agronomist engineer, with a master degree in Urban and Regional Planning and a PhD in Landscape Architecture at UL. A researcher at CIAUD (Research Centre of Architecture, Urbanism and Design), of FA/UL, she has been participating on European and national research projects, on landscape and spatial planning, landscape perception and sustainability river restoration and natural resources planning, urban forestry and vegetation. A rural/agro-forestry manager, she is developing a Landscape Observatory in the municipality of Chamusca.*

### **Maria Emanuel Albergaria**

*Museu Carlos Machado, Ponta Delgada, São Miguel Island, Portugal*

The Carlos Machado Museum studies and preserves Azorean heritage and, through it, promote and disseminate Azorean culture and identity, privileging a series of educational activities aimed at different publics. It is a place of inclusion, where identities are expressed and diversity is promoted, where ideas are put forward and generations meet, where citizenship is developed and past and present are united. Created by Dr. Carlos Machado in 1876 as The Azorean Museum, it opened to the public on June 10th, 1880, at the facilities of the then Ponta Delgada National High School, displaying Zoology, Botany, Geology and Mineralogy collections, that are now deemed historical. In 1890 it began being managed by the Municipality of Ponta Delgada. What had initially been a school museum opened itself up to the local community and, through its Natural History collections, attracted the attention of the international scientific community. Over the years, its collections were enriched by donations of various art and ethnography collections. After 1914, it changed its name to Carlos Machado Museum, as a tribute to its founder. In 1976, the Carlos Machado Museum began being managed by the Regional Secretariat for Education and Culture and, in 2005, by the Presidency of the Regional Government of the Azores/Regional Directorate for Culture.

*Maria Emanuel Albergaria is the coordinator of the Intangible Cultural Heritage team at the Carlos Machado Museum. She holds a degree in Social Anthropology from I.S.C.S.P. - Technical University of Lisbon and a degree in Educational Sciences from Universidade Aberta. She was previously Coordinator of the Educational Service of the Carlos Machado Museum. She has been part of the creative team of the Latina-Europa producer for the children's TV show Ícaro, designing scripts for theatrical and/or cartoon animations, lyrics for songs, etc., reconciling playful and pedagogical aims, and was responsible for the creation and coordination of the Ludoteca in School Project, in the EBI of Monte da Caparica (1997-2001). She was responsible for the creation and coordination of the Ludoteca at EBI Canto da Maia, Ponta Delgada (2003-2006) and for the visual arts expression workshop in the women's wing of the Ponta Delgada Regional Prison, in collaboration with Peripheral Creations-Kairos-Cooperativa de Economia Solidária (2001-2005). Maria Emanuel has seen her film work awarded several times. As coordinator of the Educational Service of the Carlos Machado Museum, in 2008 the institution received the APOM (Portuguese Museology Association) Prize in the category of Best Cultural Extension Service, with the Mobile Museum project.*

### **Maria João Pereira**

*University of the Azores - Department of Biology, Ponta Delgada, Portugal*

#### **Recovering the indigenous nature of the Azores**

*Maria João Pereira is a Professor Auxiliar in the Department of Biology at the University of the Azores, Ponta Delgada campus. She is a member of the research team for the project "Estudo da Flora Vasculiar Endémica dos Açores e sua Conservação" ("Study of the Endemic Vascular Flora of the Azores and its Conservation"). She holds a degree in Biology from the University of Coimbra*

### **Mariusz Czepczynski**

*University of Gdansk - Spatial Management Department, Gdańsk, Poland*

#### **Resilient places: Tourists and (un)sustainable development**

The relation between tourists and places can be seen as an evolutionary process. Unique local milieu, based on natural-cultural melange attracts, initial travelling pioneers. Since the first visitors arrive, the local culture has been continuously transmuting. Residents of tourism hotspots, who may have welcomed the first influx of visitors, soon find that land, food, water, housing and infrastructure prices to increase. More tourism often means less benefit to the host communities. Despite an increase in the number of enterprises claiming to be responsible or sustainable, the fact remains that the current system of

mass tourism is utterly unsustainable. Thanks to congestion or overuse of natural and cultural resources, many destinations are destroying the attractions, both natural and cultural, on which they depend. Resilience, the elasticity or capacity to adapt to new modes of operation, has become an important quality of (post-modern) tourism development. It will require hosts to wake up and see their world differently - not as a resource to be exploited, but as a sacred place to be protected and celebrated for its uniqueness. It is important they start to view their customers not as mere units of consumption, but as guests seeking to be transformed. Our conscious or mindful alternative is about less volume, congestion, hassle, destruction and harm and about more meaning, purpose, value, peace and fulfilment.

*Prof. Dr Mariusz Czepczyński is cultural geographer, professor at the Department of Spatial Management, University of Gdańsk, Poland. His research interests are focused on cultural landscapes, post-socialist cities, heritages, urban cultural, spatial and political transformations, and local and regional development. In 2009 – 2011 he was employed at the Geographical Institute of the Eberhard Karls Universität Tübingen, Germany as a visiting professor. His applicative activities include consultancy and advisory, recently to the mayor of Gdańsk, Gdańsk Metropolitan Area Association, Polish Metropolitan Union, City Hall of Lodz and as well as DS Consulting and PwC.*

### **Marta Drozdowska and Magdalena Duda-Seifert**

*University of Business in Wrocław - Tourism and Recreation, Wrocław, Poland*

#### **Models for collaboration between tourism enterprises based on London experience**

City tourism, with the economic and employment opportunities it creates, belongs to the strongest trends in the international tourism market. The rise of urban tourism presents great opportunities; tourists contribute to the local economy and support jobs across the city and beyond, to the overall development of the region. Tourism destinations that face constantly growing competition have to look for new marketing solutions to strengthen their position and attractiveness for potential visitors. To focus on constructive alliance, rather than competition is essential. The paper highlights the models for different forms of collaboration between tourism enterprises based on London, as one of the world's most visited city measured by international arrivals and leading cultural, heritage, entertainment, commerce and transport destination. It sets out to identify and analyze various forms of collaboration, which are then compared to draw conclusions concerning both the benefits and weaknesses of all of them. Final results include assumptions of the

authors concerning the conditions for successful collaboration in case of tourism enterprises.

*Marta Drozdowska earned a PhD in Tourism Geography, a M.S. in Tourism and Regional Geography and a M.S. in Ecology at the University of Wrocław. She spent one year at the Edgware college in London and participated Professional Development Program in American University in Washington D.C. She joined the University of Business in 2006 and Warsaw School of Tourism and Hospitality Management in 2016. She works as Rector's Representative for International Relations and Scientific Research, Coordinator of EU Projects and Assistant Professor. She is the author of several dozen science articles concerning mainly city, culture and heritage tourism and international cooperation. She delivers lectures and speeches in universities in Poland, Spain, France, Netherlands, Portugal, Turkey, Finland, Czech Republic, Lithuania and Hungary.*

### **Marta Polec**

*Jagiellonian University - Institute of Culture, Cracow, Poland*

#### **Exploring street performers' entrepreneurship: Tourism, experience economy and cultural sustainability**

The paper presents street performers' activity in the context of tourism development and cultural sustainability. Performative street art more and more often is being perceived as a tourist attraction. However, street performances may arise as a grassroots initiative in taking care of the local community. This activity also has an impact on ordinary citizens' life, as performers care of the environment's future. | The aim of the case studies is to characterize the activity of mime artists, living statues and street actors in relation to the space where they perform, but also to the cultural symbols they use. The activity of performers working in the urban sphere is regarded as an instance of experience economy. Artists earn money thanks to their handmade costumes, invented creations and self-organized shows, providing people with memories and experiences. Their work refers to the local heritage, current issues, environmental problems and varied creative activities. It is also strongly dedicated to the manifestos of artistic and social freedom, as opposed to overwhelming commercial and political aspirations in the public sphere. | The presentation shares the results of an ethnographic study, which is based on interviews and participant observation, performed in the old towns of the most popular touristic Polish cities (Warsaw, Cracow, Wrocław, Gdansk and Lublin) since 2012. Entrepreneurship is framed within its original context, as entrepreneurial activities mainly of non-formal art organizations. The study was prepared as a part of a research project: 'Ethnography of informal organization of street artists in Poland' (Diamond Grant programme).



*Marta Polec is a PhD candidate, Institute of Culture, Jagiellonian University in Cracow, Poland where she also earned her M.A. (Culture and Media Management). She has held many positions researching and organizing street art in Poland. She is currently project manager - research project: 'Ethnography of Informal Organization of Street Artists in Poland', Diamond Grant programme.*

### **Marta Wengorovius**

*Artist, Lisbon, Portugal*

#### **One, two and many: Exhibiting an island**

Can a drawing (a map) change our experience of a place? Can it change what we see and experience in a territory? Can that change become an art experience... and change us? This presentation aims to expose the process of constructing a work of art in the form of a map based on the interdisciplinary mapping of the island of São Miguel (Azores). With the collaboration of specialists from different areas, such as fauna, flora, ethnography, and also other knowledge areas, we investigated how the individuality of beings is manifested: what can it mean, one, two, and many? This interdisciplinary team was asked to locate interesting phenomena, which can be natural or cultural, that they can show and that exemplify 'One' – individuality, the unit, solitude..., 'Two' – the relationship, encounter, confrontation, mutual dependence, twosome/pair/couple... – and 'Many' – community, social experience, multiplicity This mapping will allow us to cast a new gaze and give us a new perspective on the island.

*Marta Wengorovius holds a degree in Painting (1988) from Lisbon Fine Arts University. She has held fellowships in Paris, New York, Washington, Philadelphia, London, and China. Her work has been shown in solo exhibitions since 1989. Of recent projects and exhibitions features Um, dois e muitos: uma ilha em exposição, Museu Carlos Machado, 2016, Açores; A Grande Saúde – EDP Foundation, 2012) – O caminho de Nietzsche (Arrábida Sierra, 2012); Project Um, dois e muitos (itinerant library), Objectos de Errância (MNAC, Lisbon, 2011) and Mise à nu par l'action (Gulbenkian, Paris, 2009). She also holds a Master in Visual Arts from Évora University. She taught from 1999 to 2015 Drawing and Art Theory at Lusófona University in Lisbon, and is undertaking studies for a PhD in Contemporary Art, Arts College at the University of Coimbra with the thesis "One, two and many: Exhibiting an island." In 1994, she won the União Latina Award.*

### **Matina Terzidou and Konstantinos Andriotis**

*Middlesex University - Department of Marketing, Branding and Tourism, London, United Kingdom*

#### **Tourists' motivations to an orthodox sacred site**

Tourists visiting religious destinations are influenced by two main types of religious motivations: constructed and performed. Building upon research conducted in the context of Christianity, this ethnographic case study attempts to investigate these two types of motivations proposing new, in-depth insights into the complexities of Orthodox religious tourists' motivations. Taking as a sample two organized religious coach trips visiting Tinos, a Greek island known as a religious Christian Orthodox destination, 38 interviews were conducted with religious tourists participating in the trips. From the findings it becomes evident that travel motivations to sacred sites is not only determined by external factors such as religious or political institutions, but also by individual experiences. Motivations become influenced by believers' intimate and emergent performances of place and religion, and thus by processes of becoming which encompass the unpredicted element. Such understandings are crucial in comprehending power relations and processes of authentication within the religious tourist sphere, which can explain visitation patterns and assist in the developing of ideal on-site experiences.

*Matina Terzidou is a Lecturer in Tourism at Middlesex University London. Prior joining this institution. Matina worked for two years as a Visiting Researcher at Ben-Gurion University of the Negev, Israel. She holds a PhD and a MSc in Tourism Management from the University of Surrey, U.K. Her research focuses on religious and heritage tourism, tourism impacts and development. | Konstantinos Andriotis is a Professor in Tourism at Middlesex University Business School. He has previously held positions at a number of other institutions, including the Nottingham Trent University (Reader) and the Cyprus University of Technology (Associate Professor and Head of the Hospitality and Tourism Management Department). His work has appeared in various journals including: Annals of Tourism Research, Tourism Management, Journal of Travel Research, and Journal of Sustainable Tourism. He is editor-in-chief of the International Journal of Tourism Policy. He is regular reviewer for 19 journals and he also serves on 18 journal editorial boards. He has an h-index of 23 and more than 2200 citations. His research interests are in tourism policy, development and planning, alternative forms of tourism and tourism experience.*

## **Meng Qu (Mo) and Carolin Funck**

*Hiroshima University - Graduate School of Integrated Arts and Sciences, Higashihiroshima city, Japan*

### **Influence of Setouchi Triennale's contemporary art interventions on the revitalization of island communities in the Seto Inland Sea, Japan: Case study from Shodoshima**

Aging, depopulation and stagnation are serious problems for the island communities of the Seto Inland Sea. In addition to economic, social and environmental issues, globalization is also causing the loss of the distinguishing features of these island communities and of the extinction of their cultural identity. The Setouchi Triennale, also known as Setouchi International Art Festival, engages with revitalizing twelve remote islands and their rural communities through art festival and tourism. The Triennale's Director has claimed that the art festival has become a model for government policies for community revitalization and tourism. Issues however still persist, first in the definition of the term "revitalization" itself, and also in the capacity of artworks of fulfilling the needs of the local community. For example, some critics have emphasized that art festivals use "borrowed art" exhibited on "borrowed land" or "other's land." | Among the islands that are involved in the Setouchi Triennale, Shodoshima (Shodo-island) is the biggest in terms of size and population; not only it has the best-developed local tourism industry, but also holds almost twenty-five percent of the artworks. This research aims at examining the positive influences and negative impacts of art interventions and tourism on Shodoshima's rural communities. The conceptual framework of the research integrates sustainable tourism, art festival revitalization, island and rural studies. Field research was conducted through participant observation as visitor and "Koebi" volunteer within the Setouchi Triennale 2016, as well as through surveys with local tourism agencies, business stakeholders, and local residents.

*Qu Meng (Mo) is a PhD Candidate and Digital Artist within the Graduate School of Integrated Arts and Sciences / TAOYAKA Program Cultural Creation Course, Hiroshima University, Japan. Carolin Funck is professor of human geography at Hiroshima University (Japan), within the Graduate School of Integrated Arts and Sciences. Her research focuses on the development of tourism in Japan and the rejuvenation of mature tourist destinations; machizukuri and citizen participation are her second theme of interest. She is the author of "Tourismus und Peripherie in Japan" and co-author of "Japanese Tourism".*

## **Michał Żemła**

*Pedagogical University in Cracow - Tourism and Regional Studies, Cracow, Poland*

### **Between authenticity of walls and authenticity of tourists' experiences: The tale of three Polish castles**

The topic of authenticity of local culture is often undertaken, especially by tourism sociologists and anthropologists. However, what is discussed the most often is authenticity of intangible culture, like traditions, language, etc. MacCannell (1973) introduced the notion of staged authenticity as a response for more and more popular phenomena of commodification of hosts' local culture. The objective approach to authenticity in tourism is, apart from constructive and existential approaches, one of three major ways of understanding the term (Wang, 1999; Zhu, 2012). But for tourists who cannot evaluate that objective authenticity, it is an important part of the experience to have a contact with an authentic piece of history, to have a feeling of connecting with historical times—this is closer to existential and constructive meanings of authenticity. Three Polish castles provide interesting case studies in objective, constructive and existential authenticity. The first is the completely rebuilt Royal Castle in Warsaw; a rebuilt castle in Bobolice; and a completely inauthentic medieval castle in Pszczyna.

*Michał holds a PhD in management (2002), specializing in the tourism market. From 1997 to 2015 he was a lecturer, assistant professor and associate professor in Tourism Department at Katowice school of Economics. In 2015, he was appointed associate professor in Tourism and Regional Studies Department at Pedagogical University in Cracow. His main areas of research are tourism marketing, tourism destinations management and development, collaboration in tourism, competitiveness in tourism, and post-modern concepts in tourism management.*

## **Miguel Brilhante**

*Coliseu Micaelense, Ponta Delgada, Portugal*

### **Coliseu Micaelense: The honour of making history**

The *Coliseu Micaelense*, which opened its doors on May 10, 1917, was the result of a project headed by architect António Sanches Ayla. It became a cultural landmark in the Azores and, at the time, was baptised as *Coliseu Avenida*. The exceptional versatility of the largest show house in the archipelago is, above all, an undeniable asset for the region, especially when it comes to culture and tourism. In 1950, the venue was acquired by the Carregador Açorianos Navigation Company, led by Francisco Luís Tavares, and its name was changed to *Coliseu Micaelense*. After the 1980's, its activity was progressively phased

out but it continued to host the traditional Carnival Balls – a tradition that began in 1921 – until it was completely shut down due to the considerable state of decay of its facilities. Finally, in 2002, the Ponta Delgada City Council acquired the *Coliseu Micaelense* and began the biggest renovation the building had ever had in its 90 years of existence, which took place mainly during 2004. On January 30, 2005, *Coliseu Micaelense* reopened its doors to the world of show business. With a diverse programme designed to meet the expectations of an eclectic community, the *Coliseu Micaelense* is the reception hall of the Ponta Delgada Municipality and of São Miguel Island.

*Miguel Brilhante is a sociologist with a degree in Sociology and Planning from ISCTE (Instituto Superior de Ciências do Trabalho e da Empresa, Lisbon), and postgraduate degrees in City, Territory and Restoration from ISCTE, and Cultural Tourism from the University of the Azores. He has focused his professional journey on social issues in an urban context and is currently working on the promotion and revitalisation of territorial cultures. He published a study on the social representations of deportees (bilingual edition) and has participated in municipal projects in the area of cultural mediation. From 2009 to 2013, he was Chief of Staff for the Mayors of the Ponta Delgada Municipality and is now the executive director of the Coliseu Micaelense, the largest show house in the Azores. He also teaches communication, protocol and management of events, culture and society.*

## **Nancy Arsenault**

*The Tourism Café, Comox, Canada*

### **Raising the bar while making a difference**

Ever wonder why some tourism businesses and destinations shine brighter in a competitive landscape than others? They share a common commitment to people, place and community. They've become masters at designing travel that raises the bar on visitor value while making a sustainable difference to their business, community and destination. Discover the common threads between a small fishing village, a farmer, a UNESCO world heritage site, a rural eco-lodge, a northern Inuit community, an island, an iconic location and more. Get the inside track on how to design experiences that build on culture, story, community partners combined with the core values and tips of the trade from successful, sustainable operators and destinations. Take away a checklist of the top tips from award winning tourism businesses who shine as champions for sustainable tourism development.

*Dr. Nancy Arsenault is the Managing Partner of the Tourism Café Canada, a company that specializes in tourism training, experiential travel, visitor experience management,*

*destination development, and instructional design. She recently completed a seven-year term as an advisor to the Minister of Job, Skills Training and Tourism, and is a member of the Customer Experience Professionals Association and Sustainable Tourism International. She holds a doctoral degree in educational travel and research methods from McGill University. She has been instrumental in developing Destination Canada's 'Canadian Signature Experiences' program.*

## **Nancy Duxbury**

*Centre for Social Studies, University of Coimbra, Coimbra, Portugal*

### **Creative tourism development in small cities and rural areas:**

#### **CREATOUR's approach**

The project "CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas" aims to develop and pilot an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal. It is a national three-year project (2016-2019) involving five research centres and (ultimately) 40 pilots, funded under the Joint Activities Programme of PORTUGAL 2020, by COMPETE2020, POR Lisboa, POR Algarve and the Portuguese Foundation for Science and Technology. Launched in November 2016, CREATOUR disseminated an open call for project proposals and, in early February 2017, selected 20 initial pilots (5 per region: Norte, Centro, Alentejo, and Algarve) from 138 applications. A second call for pilots was launched in September 2017 (deadline 31 October!). The pilots' implementation and development processes and the participation patterns that emerge are being supported and monitored through a multidimensional research framework. | Focusing on smaller cities and rural areas on the Portuguese mainland (outside the metropolitan regions of Porto and Lisbon) in which cultural organizations and creative enterprises operate, CREATOUR aims to promote and support an array of authentic and creative tourism offers that are developed with attention to impacts on local development, and to foster a learning network among the pilots. The project aims to foster new or enhanced creative tourism offers building from local strengths, knowledge, skills, and traditions. Through the development of a sustainable creative tourism that is socially, culturally, environmentally, and economically rooted in specific places and is sensitive to these dimensions, CREATOUR aims to give added value to cultural and creative traditions, skills, and knowledge as well as to emerging creative practices.

*Nancy Duxbury, PhD, is a Senior Researcher at the Centre for Social Studies, University of Coimbra, Portugal, and is a member of the European Expert Network on Culture. She is the Principal Investigator for a major three-year research and demonstration project on*

*creative tourism in Portugal, "CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas" (2016-2019). This project involves five Portuguese research centres and 40 pilots, and aims to link the cultural and tourism sectors within a context of inclusive and sustainable local and regional development. Her past research has examined culture in local sustainable development; culture-based development models in smaller communities; and cultural mapping, which bridges insights from academic inquiry, community practice, and artistic approaches to understand and articulate place. She is co-editor of Animation of Public Space through the Arts: Toward More Sustainable Communities (published by Almedina in 2013), Cultural Mapping as Cultural Inquiry, and Culture and Sustainability in European Cities: Imagining Europolis (both published by Routledge in 2015). She was born in Canada, and lived on both the Atlantic and Pacific Coasts of the country before moving to Portugal in 2009. She currently splits her time between Coimbra and São Miguel Island, Azores.*

**Nicole Vaugeois, Alanna Williams, Sharon Karsten, and Pam Shaw**  
*Vancouver Island University, Nanaimo, Canada*

#### **Small cities and sustainable futures: The "Where is Here?" experiment in deep cultural mapping on Vancouver Island, British Columbia**

One of the most visible avenues used by small cities to retain competitiveness can be seen in their attempts to revitalize downtown areas to create places enjoyed and valued by residents and visitors. While efforts to address downtown revitalization are evident, there remains a need to understand if and why residents feel connected to their downtown areas, and what role leisure plays in their attachment to place. Small cities are increasingly turning to cultural mapping as a way to identify the assets and values associated to the places and spaces within their boundaries (Duxbury, Garrett-Petts and MacLennan, 2015). Deep mapping is "an inherently interdisciplinary practice, [facilitated by] digital technology [that enables mapping to] get beyond the brochure and provide rich content across disciplines, cultures and time" (Scherf, 2015: 341). | Understanding the connections that visitors and residents have to places is critically important for tourism development. Aided with this knowledge, authentic experiences can be developed, stories can be uncovered and told, and resident perspectives can be identified. This paper describes a case study to uncover and map place attachment in three small cities in Western Canada. The project was conducted in the cities of Courtenay, Port Alberni and Nanaimo, BC. A one-day "walk about" in each community was used to record 1.5-minute videos (n=85) of residents speaking about a place in their downtown core where they felt connected. These videos were then uploaded to Arc GIS resulting in the first layer of a

dynamic map for each community. Findings were analyzed using content analysis and data visualization techniques. The findings suggest cultural mapping practices can aid in the design and promotion of tourism experiences.

*Nicole Vaugeois was the BC Regional Innovation Chair in Tourism and Sustainable Rural Development at Vancouver Island University, Canada. In this role, she works with people in rural BC communities to diversify their economies and enhance the quality of life in communities by utilizing their natural and cultural amenities. She is an active researcher and has conducted research with numerous communities in BC with students. She collaborates with academics from other institutions and maintains strong ties with policy makers in the provincial and federal government to ensure that her research informs decision-making. Nicole recently developed BC's first agri-tourism manual for the Ministry of Agriculture to help guide growth in the sector. She is now Associate Vice-President, Scholarship, Research, and Creative Activity at Vancouver Island University.*

**Odete Paiva, Cláudia Seabra, José Luís Abrantes, and Fernanda Cravidão**  
*Polytechnic Institute of Viseu, Viseu, Portugal*

#### **Cultural tourists' authenticity perception of World Heritage Historic Centres**

There is a clear 'cult of authenticity', at least in modern Western society. So, there is a need to analyze the tourist perception of authenticity, bearing in mind the destination, its attractions, motivations, cultural distance, and contact with other tourists (Kohler, 2009). Our study seeks to investigate the relationship among cultural values, image, sense of place, perception of authenticity and behavior intentions at World Heritage Historic Centers. From a theoretical perspective, to our knowledge, no study exists with a focus on the impact of cultural values, image and sense of place on authenticity and intentions behavior in tourists. The intention of this study is to help close this gap. | A survey was applied to collect data from tourists visiting two World Heritage Historic Centers - Guimarães in Portugal and Cordoba in Spain. Data was analyzed in order to establish a structural equation model (SEM). Discussion centers on the implications of model to theory and managerial development of tourism strategies. Recommendations for destinations managers and promoters and tourist organizations administrators are addressed.

*Odete Paiva holds a PhD In Tourism from the University of Coimbra, is an assistant professor in the Polytechnic Institute of Viseu, and is the Tourism and Culture Councilwoman in the Viseu Municipality.*

## **Olga Matos and Isabel Freitas**

*Polytechnic Institute of Viana do Castelo, Viana do Castelo, Portugal*

### **The heritage value of Boticas municipality as a sustainable approach to cultural tourism**

Tourism can affect the economic value of cultural heritage and explore it to increase the preservation of cultural heritage and educate communities and visitors. However, if tourism doesn't respect the intrinsic values of heritage, we can fall out in a dark place where authenticity and integrity will be put in question. The development of tourism without any concern for heritage values might put in danger the cultural characteristics, life styles of communities and degrade the visiting experience. | In order to achieve the proposed objectives of contributing to a more participatory and sustainable development in the municipality of Boticas and contributing to the improvement of the local community's well-being and the quality of visitation of Boticas, we used a set of methodologies that, besides allowing the evaluation of available resources, helped in the process of their geo-referencing and in the photographic survey. | As a result, it was possible to construct a thematic set of heritage asset maps and the elaboration of interpretation plans to highlight the territorial resources and create a proposal of sites with tourist potential to be visited. The map will be used by the management of the territory to identify visit sites of significance for touristic proposals and to develop a plan to valorize and safeguard local heritage. | For establishing the tourist status of the built heritage and categorizing it, a significance grid was defined. According to this, resources were categorized as: resources with historical and heritage value and able to be visited; resources with historical and heritage value and able to be visited whose preservation status requires intervention; resources with low historical and heritage value and able to be visited, namely those not well preserved or altered in their original form; and, finally, resources with historical and heritage value but not able to be visited.

*Olga Matos is Adjunct Professor of Cultural Heritage, Cultural Tourism and Museum Studies at the Polytechnic Institute of Viana do Castelo and research member of LAB2PT (University of Minho). She received her PhD in Archaeology, in 2003, at the University of Coimbra and she was the Coordinator of the Master in 'Innovative Tourism and Development' at Polytechnic Institute of Viana do Castelo. Her interests include cultural heritage, interpretation and management of archaeological sites and monuments. In the last years she has conducted research and consultancy within various special interest areas, including interpretation, museum studies and archaeological sites and designed post-graduation and masters' concerned Interpretation of archaeological sites and monuments. She has presented papers in national and international conferences, been*

*member of scientific committees for conferences and seminars and has also an important number of publications in her area of interest.*

*Isabel Freitas, Associate Professor at Portucalense University, holds a PhD in History, and is a research member of LAB2PT, a research unit of Minho University. She is Correspondent Academician of the Portuguese Academy of History, and Head of the Department of Tourism, Heritage and Culture. She is the coordinator of several study cycles in the area of Heritage and Tourism at the Portucalense University. She is also the coordinator of national and international conferences at Portucalense University and of research projects at Portucalense University in the areas of Heritage, Culture and Tourism, and a collaborator in other projects of valorization of the Territory with City Councils and local organisms.*

## **Paula Remoaldo, Hélder Lopes, Sara Silva, Maria Dolores Sanchez-Fernández, Vítor Ribeiro, and José Cadima Ribeiro**

*Universidade do Minho – Geography, Guimarães, Portugal*

### **The perceptions of residents and local and regional stakeholders on the development of the tourism industry at the Boticas municipality**

The reduced demographic dynamics experienced by certain inland Portuguese rural areas, along with the inability to undertake adequate local and regional public initiatives, namely those claiming the commitment of local stakeholders, have contributed to the weakness of the social and economic framework of those areas. Taking this into account, an empirical study was undertaken in one of Portugal's inland rural areas - the Boticas municipality - during the first ten months of 2016, with an intent to: i) assess the residents' and local and regional agents perceptions on the tourism attributes and potential of the municipality; and ii) contribute to the implementation of a more participative and sustainable tourism strategy in that municipality and in the neighboring territories as a way of enhancing its multi-functionality. In the empirical approach, data collected in a survey to 390 residents were used. Complementing the survey to residents, 25 interviews were held with local and regional agents, and two focus groups were also conducted in September 2015, involving a total of 25 local and regional agents. In this paper, we will focus only on the residents' perceptions. | Descriptive statistics and factor analysis, using the principal component analysis, were calculated. In what concerns the interviews made, a content analysis was also performed. We found that residents believe their territory is endowed with relevant tourism attributes, although having no clear idea on the path to undertake with regard to tourism development. Additionally, the results gotten show that they expect to profit a lot (increase of income and employment) from

the development of the tourism industry. This investigation was done with the support of the Boticas municipality council, which wants to establish new bases for the development of the municipality, and initiate a more collaborative decision-making development process. The research performed by a research team of Lab2.pt was part of this new approach, envisaging attaining a more sustainable tourism project and enhancing local development.

*Paula Cristina Almeida Cadima Remoaldo is an associate professor with habilitation of Human Geography in the Department of Geography of the Social Sciences Institute, University of Minho, Portugal. She received her PhD in Human Geography, in 1999, at the University of Minho with collaboration of Louvain-la-Neuve University. She is at present Head of the PhD in Geography at University of Minho and Co-coordinator of the Investigation Group “Space and Representations (SpaceR)” of LAB2PT at the University of Minho. Her main research fields are cultural tourism, mega events, urban tourism and regional and local development.*

*Hélder Tiago da Silva Lopes was born in Felgueiras in 1993. He graduated in Geography and Planning in 2014 at the University of Minho. He then enrolled in the Masters in Geography in the same year at the same institution. He joined the Students Association of Geography and Planning (GeoPlanUM) in 2014, and has served as President of the General Assembly since 2015. His main research interests are GIS, remote sensing, health and planning, tourism planning, transportation planning, regional development, climatology and natural hazards. In addition, he is a collaborator research scientist in Lab2PT.*

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**Paula Remoaldo, Júlia Lourenço, Hélder Lopes, Isabel Freitas, Olga Matos, Miguel Pereira, Vítor Ribeiro**

*Universidade do Minho – Geography, Braga, Portugal*

#### **Developing sustainable creative tourism in Northern Portugal: Case studies from the CREATOUR Project**

The United Nations designated 2017 as the International Year of Sustainable Tourism for Development. This initiative suggests that although thirty years have passed since the publication of the Brundtland Report there is still a need for thoughtful discussions on the sustainability issue and its application to territorial development. | Sustainable tourism continues to be a challenge, especially its social component which includes stakeholder’s participation in creating new dynamics and leadership in tourism destinations. The project “CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas,” supported by European funding [Programme of Portugal 2020, COMPETE2020, PORLisboa, PORAlgarve and the Portuguese Foundation for Science, Research and Technology (FCT)], targets all regions of mainland Portugal and aims to develop an integrated approach and research agenda covering all regions of mainland Portugal, combining multidisciplinary theoretical and methodological frameworks, cultural mapping, and benchmarking exercises with the development of an array of Pilots, or creative tourism case studies. The project embodies the perspective of stakeholder participation. An integrated approach to creative tourism is used based on methodological and technical approaches to link the tourism industry with the cultural/creative sectors. | CREATOUR focuses on a new generation of cultural tourism that has been developed at the international level as a reaction to the massification of

tourism. This is happening because tourists are searching for more authentic and immersive experiences. This presentation aims to recount the evolution of creative tourism, to characterize current international practices in creative tourism, and to highlight creative tourism projects underway in Northern Portugal (i.e., the five institutions that are, at present, partners in the Project). It is also based on research of the Creative Tourism Network and other organizations worldwide that are developing creative tourism networks and platforms. Results portray the types of workshops and creative activities offered, who is offering them, and where. Patterns, gaps and possible “hot spots” for creative tourism development were identified. The findings also help reflect on the links between engaging tourists and strengthening the identity of the local community.

*Paula Cristina Almeida Cadima Remoaldo – see previous entry*

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*Olga Matos is an adjunct professor of cultural heritage, cultural tourism and museum studies at the Polytechnic Institute of Viana do Castelo and research member of LAB2PT (University of Minho). She received her PhD in Archaeology, in 2003, from the University of Coimbra and she was the Coordinator of the Masters programme in ‘Innovative Tourism and Development’ at Polytechnic Institute of Viana do Castelo. Her interests include*

*cultural heritage, interpretation and management of archaeological sites and monuments. In recent years she has conducted research and consultancy within various special interest areas, including interpretation, museum studies and archaeological sites, has and designed post-graduation and masters’ courses concerned with the interpretation of archaeological sites and monuments.*

*Miguel Nuno Marques Pereira holds a degree in geography, specializing in land use and development planning from the University of Coimbra (1999), a Master’s in tourism and regional development from Portuguese Catholic University / University of Santiago de Compostela - Spain (2007); a PhD from the University of Santiago de Compostela, Vigo University and Corunha University in regional and tourism planning (2014). He is a post-doctoral researcher at Lab2PT - University of Minho (since 2016).*

*Vítor Patrício Rodrigues Ribeiro – see previous entry*

### **Pedro Costa, Ana Rita Cruz, Maria Assunção Gato, and Margarida Perestrelo**

*Instituto Universitário de Lisboa (ISCTE-IUL) - Political Economy Department / DINÂMIA’CET-IUL, Lisboa, Portugal*

#### **Creative tourism projects and territorial sustainable development: A proposal of impacts assessment**

Impacts assessment of creative and touristic activities on territorial development has been frequently centred on traditional quantitative methodologies and is based mostly on the economic dimension of it. The multidimensional contributes of these projects for territorial development, considering the global outcomes in terms of economic, social, environmental, cultural and institutional benefits are often underestimated, not only due to a weak ideological and conceptual openness, but also for the methodological difficulties that are associated with this evaluation. Drawing upon a literature survey that the team has developed on the different territorial impacts that the implementation of initiatives linked to creative tourism can have in the capacity building and local animation, particularly within the context of small and medium-sized cities or rural areas, this paper aims to develop and test a theoretical and assessment framework for creative tourism impacts on cultural and creative dynamics in small cities and rural areas. The theoretical framework will be confronted with qualitative information collected in the Idea-labs, an activity developed under the project CREATOUR - Tourism Destination Development in Small Cities and Rural Areas, in order to support organizations to develop their creative tourism offers in four Portuguese regions.

*Pedro Costa is an economist with a PhD in Urban and Regional Planning. He is Professor in the Department of Political Economy at Instituto Universitário de Lisboa (ISCTE-IUL) and Director of DINAMIA'CET-IUL, where he coordinates the research line on 'Cities and territories'. He works mainly in the areas of cultural economics, territorial development and planning, focusing most of his recent research on the study of creative dynamics and their relations with territorial development.*

### **Philip Evans and Heather Campbell**

*ERA Architects, Toronto, Canada*

#### **'Small' growth: Sustaining Canada's rural cultural heritage through the cultural economy**

Across Canada, many rural communities need creative approaches to assist their transition from resource-based settlements to diversified, cultural economies. We believe that small communities that successfully navigate these transitions will play a pivotal role in redefining Canada's national cultural identity, as well as its future economic success. While this new economic reality often has a basis in tourism - drawing on local traditions, natural landscapes, and regional infrastructure initiatives - a sustainable economic model must be place-based, prioritize new uses for existing assets, and be rooted in local cultural heritage. | Small (cultureofsmall.com) is a program of ERA Architects, a heritage architecture firm based in Toronto, Canada, which works with rural communities on incremental development strategies driven by local change agents. These are what we call cultural economic drivers: small-scale, entrepreneurial businesses focused on local growth, and deeply invested in the unique cultural heritage of the area. Our work with small communities follows a three step process: first, cultural mapping to identify sites of tangible and intangible heritage value; second, a community design/build exercise in which this value is interpreted through a small-scale architectural installation; and third, identifying and supporting opportunities to develop and sustain place-based cultural economies. | Three case studies of Small's work will be presented, in Burlington and Bell Island, Newfoundland, and Bear Creek, Yukon.

*Philip Evans is a principal at ERA Architects, and founder of the Small and Culture of Outports programs. Over the course of his fifteen-year career he has led a range of conservation, adaptive reuse, design, and feasibility planning projects for private and public developers, communities, municipalities, provinces, and private citizens. Since 2010, Culture of Outports has partnered with outport communities in Newfoundland to help develop livable communities, rooted in cultural heritage and place-based economies. In 2015, the program Small expanded this approach to assist rural communities across*

*Canada in their transition from natural resource-based to cultural resource-based economies.*

**R. Gabriel<sup>1</sup>, A.M. Arroz<sup>2</sup>, I. R. Amorim<sup>1</sup>, A. F. Sanchez<sup>1</sup>, P. A.V. Borges<sup>1</sup>, J. M. Porteiro<sup>3</sup>, M. J. Trota<sup>4</sup>, C. Santos<sup>5</sup>, and I. Soares de Albergaria<sup>6</sup>**  
*Universidade dos Açores, Angra do Heroísmo/Ponta Delgada, Portugal*

#### **Usos dos jardins açorianos: um estudo preliminar em Angra do Heroísmo para o Projeto "GreenGardens – Azores"**

A necessidade de ligação à natureza num mundo em crescente urbanização torna o retorno aos jardins e aos parques uma característica contemporânea. Para desenhar estratégias de promoção dos jardins açorianos, que possam responder aos desejos, preferências e expectativas dos usuários, é crucial identificar os serviços de ecossistemas, nomeadamente os serviços culturais, que os jardins açorianos prestam atualmente. É apresentada a metodologia concebida para apreender os usos e os perfis sociográficos dos visitantes, bem como os resultados preliminares do estudo exploratório realizado em dois espaços verdes públicos de Angra do Heroísmo (Terceira, Açores): o Jardim Duque da Terceira" e o "Parque do Relvão". As observações foram feitas em abril e maio de 2016, durante 14 sessões de 2 a 4 horas (sete em cada jardim), por dois observadores treinados. Foram registados o número de visitas e a sua duração e anotados o género, a idade e as atividades realizadas pelos usuários. Os dois espaços foram visitados por diferentes grupos demográficos interessados em distintas atividades. No Parque do Relvão, os visitantes eram sobretudo adultos jovens, praticando exercícios de aeróbica, enquanto no Jardim Duque da Terceira prevaleciam adultos mais velhos que caminhavam e liam. As pessoas com mais de 65 anos de idade constituíam o segundo grupo etário mais comum em ambos os espaços. Os usuários eram principalmente homens (6: 4), residentes locais. São discutidas implicações para as fases seguintes do Projeto GreenGardens, com vista a incentivar a visitação dos jardins e a responsabilização pela conservação e gestão da biodiversidade.

*Rosalina Gabriel received a PhD in Plant Ecology from the Imperial College of Science, Technology and Medicine (University of London) in 2000. She is a professor of Biology at the University of Azores. Her research focuses mainly on two areas, Bryophyte's ecology, biogeography and physiology and Environmental Education and Sustainability.*

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### **Rosa Neves Simas**

*University of the Azores - Language, Literature and Culture, Ponta Delgada, Portugal*

#### **Generations of Azoreans and nature tourism in the archipelago:**

##### **A comparative study**

The recent increase in tourism in the Azores has been largely based, and understandably so, on the unique natural setting and landscapes of the archipelago, often experienced in relation to local culture. Yet, research on nature-culture connections in the context of the Azores has been sparse. The GenARE (Generations of Azoreans and Renewable Energy) Project (2010-2013) is based on a comparative study of the perspectives, attitudes and habits of three generations of Azoreans in relation to the environmental and energy issues of today. The archipelago of the Azores, an Outermost Region of the European Union, is a natural laboratory for a study of this type because it is the home of three distinct generations: an older generation that lived without electricity and running water; a middle generation that experienced the introduction of these modern conveniences; and a younger generation plugged into the paraphernalia of equipment and gadgets available today. Derived from in-depth interviews and a questionnaire survey, the findings indicate that the population is increasingly receptive to a more ecocentric worldview, although the traditional anthropocentric perspective lingers on and continues to pose a potential threat to sustainable practices and nature tourism in the archipelago. Overall, the results underline the problematic gap that exists between the conflictual relationship Azoreans have with the environment and the promotion of the Azores as an idyllic nature tourism destination.

*Rosa Neves Simas was born in the Azores, but immigrated at the age of 2 to California, where she grew up and studied. She was a Fulbright scholar to Portugal in 1980-81 and received her PhD in Comparative Literature and Studies from the University of California, Berkeley, in 1990. Rosa worked and taught in the U.S., and has been a professor at the*

*University of the Azores for 30 years. She has published books and articles on sociolinguistics and translation, as well as migration, ecocritical and women's studies.*

### **Rosa Neves Simas and Suzana Nunes Caldeira**

*University of the Azores - Language, Literature and Culture, Ponta Delgada, Portugal*

#### **Natural and cultural landscapes: Azorean art, literature and tourism**

Tourism in the Azores Islands has been largely based, and rightly so, on the natural setting and landscapes of the archipelago, often in relation to local customs and culture. However, despite the pivotal role that nature has always played in island life and culture, which is clearly and naturally reflected in the art produced in the region, research on nature-culture connections in relation to cultural tourism in the Azores has been meagre. This paper analyzes the ways in which nature and the people of the islands are depicted in the work of two Azorean artists: Domingos Rebêlo (1891-1975), the painter, and Vitorino Nemésio (1901-1978), the writer. Based on a socio-cultural and ecocritical analysis, this paper focuses on the depictions of nature rendered by these two prominent names in Azorean culture and their relationship to nature and cultural tourism in the archipelago. Domingos Rebêlo, who introduced painting to the region in the early 20<sup>th</sup> century, was inspired by the nuances of light and the multi-hued forms of the natural landscape, which he depicted in his most innovative and inspiring canvases, at times including human figures in aesthetically suggestive ways. Vitorino Nemésio, in turn, concentrated his artistic impetus in *Mau Tempo no Canal* (1944) (*Stormy Isles: An Azorean Tale*, 1998 translation), the quintessential novel of Azorean literature. As the title itself suggests, the narrative is imbued with the dynamic energy of nature and its multifaceted impact on 20<sup>th</sup> century island society. This paper relates these natural and cultural landscapes to the current dynamic of Azorean tourism.

*Rosa Neves Simas – see previous entry*

*Suzana Nunes Caldeira is a professor in the Psychology Department at the University of the Azores (UAC) and Vice-President of the Faculty of Social Sciences and Humanities. She completed the undergraduate degree in Psychology at the University of Lisbon in 1986 and the PhD in Educational Psychology at the University of the Azores in 2000. She has published extensively and her main research interests are in the field of disruptive/conflictive behavior in different contexts and conflict management and prevention.*

## **Ruhet Genç**

*Turkish German University - Management and Strategy, Istanbul, Turkey*

### **Innovative approaches for tourism: The impact of Cittaslow**

The Cittaslow (Slow City) Movement is a new and developing practice which emphasizes the local distinctiveness and sustainability and seeks to improve “quality of life” of individuals (Pink, 2008: 163). Integrating the past traditions with the contemporary lifestyles, the Cittaslow movement emphasizes progress and change based on sustainability. Through protecting the characteristics and the unique identity and features of the small cities with cultural heritage, Cittaslow Movement fundamentally aims to prevent local characteristics and properties, the standards and life styles of local area, and the general city texture which differs the area from other cities, from disappearing. Hence, the Cittaslow Movement presents a combination of culture, sustainability and heritage in tourism sector on the basis of quality of life. | There are many Cittaslow cities all around the world and their impact has long been discussed in the past literature. However, none of these studies have modeled the impact of Cittaslow Movement in order to evaluate the real impact in a quantitative sense. This study aims to fill this gap in the literature and provide a mathematical model to measure possible effects of the Cittaslow Movement in particular cities, with respect to the variables satisfaction, time, and so on. The paper will begin with the presentation of the historical development of the Cittaslow Movement, and then it will discuss the key concepts with respect to the Cittaslow Movement such as culture, heritage, sustainability and quality of life. Next, the impact of the Cittaslow Movement in touristic places will be discussed by presenting a model. The model will suggest measuring the impact of the Cittaslow Movement on the basis of the concept “quality of life” (QoL) which can be considered as a quantitative reflection of satisfaction variable. The model will not only take the change in the quality of life of tourists into consideration for the object of analysis, but it will also consider how quality of life of service providers (i.e. stakeholders in touristic destinations) is affected by the presentation of the Cittaslow Movement. | The expected result of the study is a general improvement in the quality of life of both tourists and local service providers. By presenting a model for the effect of the Cittaslow Movement, the contributions of the movement will be better understood and it will provide a pathway for next steps in terms of innovation.

*Ruhet Genç (drgench@gmail.com) is Professor at Turkish-German University Economics & Administrative Sciences Department. He intends to see all issues from management and strategy point of view. His research interests are sustainability, innovation, gastronomy, value creation, medical value tourism, tourist behaviour and quality of life.*

## **Sarah Nicholls**

*Michigan State University - Community Sustainability and Geography, Environment & Spatial Sciences, East Lansing, USA*

### **Promoting the adoption of sustainability practices: The case of Pure Michigan™**

Pure Michigan is one of the most successful tourism marketing campaigns in the United States, appearing on Forbes’ list of the ‘All-time Ten Best Tourism Promotion Campaigns’ in the world in 2009. In 2012, the state and its tourism industry adopted a five-year strategic plan that included the goal that Michigan ‘Be internationally recognized for our stewardship of - and rich opportunities to experience - our natural, cultural, and heritage resources.’ This presentation will provide an overview of the activities that have since been enacted to accomplish this goal and the more specific objectives associated with it. These include (i) creation of the Pure Award, which was designed to recognize Michigan tourism entities that have pioneered the incorporation of innovative and exemplary best practices in natural, cultural and/or heritage stewardship into their daily operations, and (ii) development of a sustainability and stewardship toolkit, the purpose of which is to collate, share and actively encourage the adoption of the wide variety of ways in which tourism enterprises can incorporate appropriate sustainability practices into their activities. The presentation will also describe how tensions between common internal perceptions of the primacy of the state’s natural resources, in comparison to its often more overlooked and undervalued cultural and heritage assets, have been addressed during plan development and implementation. In addition, ways in which state and local tourism industry entities have responded to the Flint water crisis, and that event’s impact on the Pure Michigan brand, will be described.

*Sarah Nicholls is Associate Professor in the Departments of Community Sustainability and Geography, Environment & Spatial Sciences at Michigan State University. Her work focuses on the role of tourism, recreation and parks in the creation of active, vibrant and sustainable communities in Michigan, the US and beyond. Sarah facilitated development - and now coordinates implementation - of the 2012-2017 Michigan Tourism Strategic Plan. In 2013, Sarah received the Outstanding Achievement in Michigan Tourism Award from Governor Rick Snyder.*

## Sérgio Rezendes

*Colégio do Castanheiro | Universidade dos Açores, Ponta Delgada, Portugal*

### **Açores - A maior densidade de fortalezas, ao serviço do novo ciclo de turismo**

A conferência procurará dar a conhecer os Açores como a zona do país com mais fortalezas marítimas por quilómetro de costa, enquadrando-as na historiografia das ilhas. Partindo da pesquisa em arquivos e da prospeção no terreno, a investigação pautou-se pela análise de fontes e plantas militares e o seu reflexo na realidade da atual paisagem dos Açores. A missão das cerca de 160 fortalezas açorianas encontra-se inevitavelmente associada a dois fatores indissociáveis à História dos Açores: a posição geográfica das ilhas face à epopeia dos Descobrimentos e a sua utilização como área de apoio logístico, quer às armadas reais, quer a quem por estes mares andava em busca de glória e lucro. A política internacional foi um estímulo adicional, como se verificou em praticamente todos os séculos. À medida que o mercado global evoluiu, a partir do século XV, cada vez mais se fez sentir a presença de personagens indesejáveis como corsários protestantes ou piratas magrebinos, substituídos mais tarde pelas marinhas imperialistas e os predadores submarinos. Este contexto aumentou a apreensão da população e o seu sacrifício, de uma fase inicial de povoamento tranquilo à constante necessidade de manter armas de fogo modernas, em especial de Artilharia, a única arma com capacidade de manter à distância o inimigo. Com ela vieram as fortificações. Já no século XX, as duas guerras mundiais deixaram marcas não só ao nível do Património material como na Memória e Identidade açoriana, pelo que o Património Militar nas ilhas chegou ao século XXI subaproveitado, quando na realidade tem todas as condições para se tornar um ex-libris do arquipélago, seja pela sua especificidade e valor para as várias histórias, desde a das descobertas à da arte, como ao serviço do novo ciclo de Turismo que se avizinha.

*Sérgio Alberto Fontes Rezendes nasceu em 21 de Abril de 1975, em Ponta Delgada, cidade onde sempre viveu e estudou. É Licenciado em História e Ciências Sociais (Via Ensino) e Mestre em Património, Museologia e Desenvolvimento pela Universidade dos Açores, com a tese “A Grande Guerra nos Açores: Memória Histórica e Património Militar”. Entre 2001 e 2010 foi subdiretor do Museu Militar dos Açores tendo passado pelo Museu Militar de Lisboa e Arquivo Histórico Militar, onde realizou arquivística. | Atualmente é professor do Colégio do Castanheiro em Ponta Delgada e doutorando em História Insular e Atlântica (séculos XV-XX) pela Universidade dos Açores com o tema de dissertação “Receios, privações e miséria num ambiente de prevenção armada: ecos da II Guerra Mundial nos Açores.” É assessor científico do Museu Militar dos Açores, colaborador da Comissão Coordenadora da Evocação do Centenário da I Guerra Mundial e do Centro República, e investigador do Instituto de História Contemporânea da Universidade Nova de Lisboa. Dos*

*vários cursos ou ações complementares que detém, destacam-se as intervenções arqueológicas ao nível do Mesolítico e curso Intensivo de Iniciação à Arqueologia Subaquática. | Pelo despacho nº 1311/2014, de 30 de julho de 2014, foi nomeado membro da Comissão Científica e Pedagógica responsável pelas orientações curriculares e metodológicas da Disciplina de História, Geografia e Cultura dos Açores e pelo despacho n.º30/SEADN/2014 da Defesa Nacional, como vogal da Comissão de Turismo Militar dos Açores.*

## Sharon Karsten

*Simon Fraser University - School of Communication / Comox Valley Art Gallery, Vancouver / Courtenay, British Columbia, Canada*

### **Secrets unveiled: What small cities can tell us about sustainable creative city-building**

A growing body of research addresses the unique set of opportunities afforded to small cities looking to develop as creative cities. This research, however, is by no means mainstream. Dominant creative cities research strains, such as those propagated by Richard Florida and Charles Landry, tend to underplay the role of small cities in innovating new possibilities in this field. | One of the emerging critiques of the dominant creative cities paradigm highlights its tendency to bypass and/or erode democratic and sustainability agendas. In an effort to attract investment and energy into downtown cores through cultural projects, numerous creative cities initiatives have been seen to cause negative repercussions for vulnerable populations. As opera houses displace soup kitchens, and as gentrification sets in, the dominant creative cities concept has had to fend from real and sustained criticism about its ‘undemocratic’ and ‘unsustainable’ outcomes. | The unique set of social and economic parameters endemic to small cities, including, for instance, particular types of identity-formation and knowledge-sharing practices, position such cities, I argue, as potential catalysts for new, more sustainable and democratic manifestations of creative cities theory. My assertion is that small cities can and should be looked to for innovations in this field. | This assertion has driven my dissertation research which, in May of 2016, brought me into three small Canadian cities (Kamloops, Kelowna and Prince George) to investigate the nuanced ways in which creative cities theory was being played out in each place. This paper reports on my findings - and uncovers some strategies for creative cities development that I argue should be held up for consideration by cities of all sizes.

*Sharon Karsten is a doctoral student at Simon Fraser University whose work investigates creative development agendas within small city contexts. Her research includes analysis of*

*identity-formation practices within such cities, and is played-out, in part, in her professional role as Director of a Public Art Gallery within a small city context (Comox Valley Art Gallery, Courtenay, BC). Sharon works within and between these academic and professional worlds to activate knowledge in new ways, with an aim to pioneer new democratic/sustainable possibilities within the creative cities movement.*

**Sílvia Rocha, Flávio Tiago, Teresa Tiago, João Pedro Couto, and Sandra Dias Faria**

*University of the Azores - Faculdade de Economia e Gestão - School of Business and Economics, Ponta Delgada, Portugal*

**Cultural heritage and ‘saudade’ as motivations to travel to the Azores**

The choice of a touristic destination relies on different factors, often chief among which is the cultural factor. For the regions that choose to compete in a crowded domestic or international tourism market, facing the challenge of differentiating their offerings in comparison to other destination, cultural identity can take on an extraordinary significance. The destination tourism marketing literature indicates image and identity as vital to the effort of attracting tourists to a specific region. We examine the tourist niche informed by emigrants or second generations in order to assess the role of cultural heritage in choosing destinations. The Azores has a large emigrant community spread around the world. North America has been the preferential destination of most Azorean emigrants, particularly the USA and Canada. To explore this concept, a survey was conducted in two of the main airports of the Azores bringing passengers from the USA and Canada. The results reveal different reasons behind the motivations of first and second generations: the ‘saudade’ is the most important dimension of the identity in the first group; and, the cultural heritage takes a significant role in the second group, determined by a search for the family roots. | Acknowledgement: We gratefully acknowledge the financial support to the project AÇORES-01-0145-FEDER-00008 from AÇORES 2020, through FEDER – European Union.

*Sandra Dias Faria is an assistant professor at University of the Azores, with a Ph.D. in Management (Entrepreneurship), and an MSc in Public. She teaches Entrepreneurship, Human Resources and Innovation to masters and undergraduate students. She is a research fellow at Advance/CSG, ISEG, Universidade de Lisboa. Her main research interests include entrepreneurship, human resources, tourism, healthcare management and innovation. She has published in journals such as Tourism Management and Business Horizons.*

**Simona Zollet**

*Hiroshima University - Graduate School for International Development and Cooperation, Cultural and Regional Studies, Hiroshima, Japan*

**The urban-to-rural migration and newcomer farmers: Sustainability, place and identity-making through the lenses of local food**

In many developed countries, the number of small farms, especially those located in areas not suited for intensive agricultural production, has been declining over the past few decades, often to the detriment of the cultural landscape, the socio-economic viability of local communities, and the environmental services provided by low-intensity farming. Despite an ongoing trend of rural depopulation, however, a phenomenon of urban-to-rural migration has been gaining momentum, with people from urban areas acquiring abandoned land for farming and farm-related activities. Compared to conventional farmers, these newcomers are often driven by strong ideals about the importance of environmental sustainability, the heritage and cultural aspects of agriculture, and the importance of local food systems. Often, they engage in recreational activities or agritourism not just as a means of economic diversification but also as a way to promote their environmental and cultural values. This is also the case with farm restaurants, in which food becomes a medium to convey a message. | Through participant observation and interviews, this research will explore some Japan-based case studies of newcomer farmers who engage in various combinations of farming and agritourism activities to answer the following questions: what kind of relationship do newcomer farmers establish with the local people, culture and place? In which ways is their cultural identity shaped by the act of relocation to a rural area, and in turn how do they influence the local culture and environment? And which role does food play in this process?

*Simona Zollet is a PhD candidate at Hiroshima University, Japan. Originally from Italy, her research interests include sustainable farming, lifestyle migration, alternative food systems and the joys of local food. Her main research areas are Italy and Japan.*

**Simone Amorim**

*UERJ - Universidade do Estado do Rio de Janeiro - Políticas Públicas, Rio de Janeiro, Brasil*

**Cultural sustainability and local development: Rio de Janeiro’s tale of a split city**

Approaches on local development nowadays are closely related to cultural policies and people creativity. Cities development strategies seem to be now much more influenced by the effects of fostering a rich cultural environment than two decades ago. Any strategy

based on a different concern is doomed to fail in a few days. Thus, cities are urged to recreate their public spaces considering people's relation to arts, culture, information and each other. This work intends to discuss the ways in which cultural policies are gifted by the increase of public budgets and by non-economic considerations. Based on preliminary observations of the rebuilding of Rio de Janeiro's downtown city for the Olympic Games, this presentation shows how a city project influences a whole cultural landscape, improving the cultural in city policies, but in some cases deleting traditional arrangements. Rio's downtown landscape has been deeply modified the last years in order to fit the contemporary concept of cultural metropolis of twenty-first century.

*Simone Amorim é gestora cultural, mestre em Patrimônio Cultural, doutoranda políticas públicas e pesquisadora das políticas de cultura no estado do RJ, além de membro do Conselho Municipal de Cultura da Cidade do Rio de Janeiro, onde ocupa a cadeira de Economia da Cultura.*

### **Sofia Botelho**

*Sweetheartes, Ponta Delgada, Portugal*

Launched in March 2017, Sweetheartes is the first cooperative store ("a loja colaborativa") in the Azores. The concept of the store is to collaborate with all the artists and artisans of the archipelago and its surroundings. Sweetheartes currently sells contemporary crafts from 36 artists from Azores. It also collaborates with the "Animais de Rua São Miguel – Azores" association, where with any purchase of their products (mugs, pens, magnets, t-shirts, etc.) all the value reverts to this association.

*Based in Ponta Delgada, Sofia Botelho makes distinctive jewelry, co-manages Sweetheartes (with Lúcia Duarte).*

### **Sofia de Medeiros**

*Centro Regional de Apoio ao Artesanato (CRAA), Ponta Delgada, Portugal*

O Centro Regional de Apoio ao Artesanato (CRAA) é um serviço executivo da Vice-Presidência do Governo Emprego e Competitividade Empresarial dos Açores, ao qual incumbe a concretização da política regional nas áreas do desenvolvimento e da valorização dos produtos tradicionais, designadamente do artesanato regional e das unidades produtivas artesanais, da formação profissional e da coordenação de iniciativas multifuncionais com desenvolvimento no meio local. | O CRAA assenta a sua ação na proteção, valorização, promoção e certificação das produções artesanais, nos programas de apoio às atividades artesanais, na organização e enquadramento do setor.

*Nascida em 1975, Sofia de Medeiros tem 42 anos, é natural da ilha de S. Miguel. É Mestre em História da Arte pela Universidade Lusíada de Lisboa. É bacharel em Escultura pela Faculdade de Belas Artes do Porto. É licenciada em Escultura pela Faculdade de Belas Artes de Lisboa. Foi bolseira no programa Sócrates/Erasmus em Inglaterra. Lecionou a área das Artes Visuais desde 1999, passando por escolas em Portugal Continental e S. Miguel. Pertence ao quadro da Escola Secundária Antero de Quental. É artista plástica e expõe coletiva e individualmente desde 1997, participando igualmente em bienais, simpósios e concursos. Está representada em várias coleções públicas, das quais se destacam, a Presidência do Governo Regional dos Açores; Direção Regional da Cultura dos Açores; Centro de Arte Contemporânea dos Açores; Biblioteca Pública e Arquivo Regional de Ponta Delgada; Museu de Angra do Heroísmo, Museu Carlos Machado, Câmara Municipal de Loures, Ponta Delgada e de Abrantes e, ainda, entidades privadas, como a Fundação Convento da Orada. Foi nomeada para o cargo de Diretora de Serviços do Centro Regional de Apoio ao Artesanato em Abril de 2011.*

### **Sónia Beatriz Moita Vilarinho**

*University of Coimbra – Architecture, Coimbra, Portugal*

#### **Planeamento urbano entre ria e mar**

Nesta comunicação, integrada no painel 'Valorizar para criar valor', pretende-se apresentar uma estratégia de desenvolvimento integrado delineada no âmbito de uma dissertação de mestrado e que se refere à cidade da Gafanha da Nazaré e ao território envolvente. Este território, entre o mar e a ria, tem assistido a um desenvolvimento que não tem conseguido valorizar o que faz parte da identidade local. Assim, esta estratégia propõe um conjunto de medidas e intervenções que pretendem valorizar, não só essa mesma identidade com base nas suas características intrínsecas, como também o desenvolvimento do território, com o contributo do turismo. Em particular, propõe-se a criação de uma rota turística relacionada com a temática marítima, com o objetivo de valorizar a paisagem natural, única do país, a tradição marítima e a gastronomia, que serão, naturalmente, factores de atração turística da região. Para dar resposta à necessidade funcionais desta rota, prevê-se a criação de estruturas de apoio que constituem oportunidades de criação de postos de trabalho. Com impactos semelhantes na economia local e com proveitos turísticos, é proposto também um conjunto de ações de valorização de atividades tradicionais, incluindo a reabilitação dos estaleiros de construção naval. Ressalta-se, por isso, a importância de considerar o turismo como parte de uma estratégia integrada, pensada mais além do turista, chegando até ao cidadão residente. Ou seja, não se procura que o turismo seja o motor que origina as propostas,

mas antes que seja uma consequência da estratégia de desenvolvimento pensada para a região.

*Beatriz Vilarinho nasceu na Gafanha da Nazaré em 1993. Frequentou o Ensino Secundário no curso científico-humanístico de Artes Visuais. Ingressou depois no Ensino Superior, no curso de Arquitectura da Universidade Técnica de Lisboa, tendo depois continuado, a partir do segundo ano, o mesmo curso já na Universidade de Coimbra. De relevância, no percurso académico, de referir a exposição, na Fundação Calouste Gulbenkian, em Paris, de uma maquete desenvolvida em grupo para a disciplina de Teoria da Arquitectura IV, no âmbito da Exposição ‘Les Universalistes. 50 Ans d’Architecture Portugaise’, da curadoria do Arq. Nuno Grande. | No seu percurso, conta também com duas exposições de fotografia; uma colectiva, ‘Desenhar com a Luz’, patente no Museu de Aveiro entre Maio e Julho de 2011 (em pareceria com um projecto desenvolvido durante o Ensino Secundário); e uma outra, a título individual, ‘Noção de Luz’, realizada entre Maio e Junho de 2014 no Instituto Universitário Justiça e Paz, exclusivamente de fotografia analógica. | De salientar também o percurso de aprendizagem musical, em paralelo com a formação académica, no Instituto Secular das Irmãs de Maria de Schoenstatt. Mais recentemente, destaca-se a participação activa, desde há 7 anos, no Coro de Jovens da Paróquia da Gafanha da Nazaré, do qual é actualmente a responsável.*

### **Sónia Moreira Cabeça and Filipe Themudo Barata**

*CIDEHUS - Centro Interdisciplinar de História, Culturas e Sociedades da Universidade de Évora / Cátedra UNESCO em Património Imaterial e Saber-Fazer Tradicional, Évora, Portugal*

#### **Place-based creativity: Contributos para a inovação territorial de ancoragem cultural**

O projecto de capitalização CreativeMED (programa MED), visou contribuir para a compreensão da inovação para o bem-estar regional. Da experiência emana a existência de um “modo mediterrânico comum” de desenvolvimento territorial baseado na criatividade colectiva. Na realidade, os processos de inovação não ocorrem nem num vácuo nem de acordo com uma fórmula padrão e estão profundamente enraizados nas condições territoriais. Mais: a inovação baseada na criatividade é uma proposição de valor para a economia global que enfatiza a dimensão espacial da criatividade e a sua relação com as características específicas do capital territorial. Nesta visão de base territorial sobressai, no caso do espaço mediterrânico, a proposição de valor do património cultural, pelo que a ancoragem cultural é uma dimensão de sucesso. A inovação territorial passa, portanto, por uma abordagem cultural na qual o sentido de lugar e o património cultural

são base para a inovação e inspiração para novas expressões. Procurando validar e dar uma consistência prática ao modelo de inovação territorial baseado na cultura, a Universidade de Évora (parceira do projecto) promoveu uma experiência do tipo “smart” ancorada na cultura e no património, desenvolvendo uma plataforma de entendimento entre entidades locais empenhadas na discussão e criação de novas ideias, projectos e estratégias de desenvolvimento com base cultural e territorial, alinhada com o novo conceito de política de Smart Specialisation. | Pretendemos, pois, apresentar este modelo de inovação e reflectir sobre os resultados do exercício, que atesta que os recursos culturais locais, aliados à criatividade humana, são motores de desenvolvimento eficazes.

*Sónia Moreira Cabeça: Investigadora e membro integrado do Centro Interdisciplinar de História, Culturas e Sociedades (CIDEHUS) e investigadora da Cátedra UNESCO ‘Intangible Heritage and Traditional Know-how: Linking Heritage’. Licenciada, Mestre e Doutorada em Sociologia, doutorou-se com a tese ‘Estrutura e Processo de Formação das Formas Culturais: o caso do Cante Alentejano’. Trabalha no domínio da Etnossociologia, da Sociologia da Cultura e do Património Cultural e Imaterial. Foi membro de projectos relacionados com as práticas culturais (Dinâmicas do Cante Alentejano) e a economia da cultura (CreativeMED - SME Creativity and Innovation for a MED Space Smart Specialisation Framework).*

*Filipe Themudo Barata: Chairholder da Cátedra UNESCO ‘Intangible Heritage and Traditional Know-how: Linking Heritage’ e Sub-director do Centro Interdisciplinar de História, Culturas e Sociedades (CIDEHUS). Doutorado em História. Professor Associado com Agregação na Universidade de Évora. Membro da Comissão Científica e Pedagógica do Mestrado Erasmus Mundus TPTI; do Comité de Direcção da Associação HERIMED (Palermo) e do Centre d’Histoire des Techniques (Sorbonne). Professor convidado na Universidade de Cabo Verde. Ligado a instituições com valências museológicas, tem coordenado vários projectos internacionais.*

### **Sora Kim and Byungmin Lee**

*Konkuk University - Department of Digital Culture & Contents, Seoul, Republic of Korea*

#### **Cultural spatialization of industrial heritage as reterritorialization space – focus on Seongsu-dong of Seoul in Republic of Korea**

Recently, industrial space has been transformed into a cultural space due to a paradigm shift in the urban economy. Particularly in the Seongsu-dong area of Seoul in the Republic of Korea, empty factories have been transformed into various types of cultural spaces. Physical elements, past industrial or residential buildings and landscapes, are combined

with non-physical factors such as cultural, artistic, and social sharing. | We examine in our study how these cultural spaces are formed and relations are subsequently developed among the spaces. In particular, we want to trace the process of creating spaces to connect residents and tourists. The form of cultural space can be divided into several distinct types: Tourism-commercial, Art-cultural, and Public-shared. | In the Seongsu - dong area, the aforementioned forms of cultural space are complex. Firstly, the Tourism-commercial space is a type of complex cultural space such as a gallery-type cafe or a craft shop-type cafe associated with an existing industrial area or current industry. Secondly, the Art-cultural space incorporates fashion shows, club parties, and galleries that can create jobs or advance culture. Finally, local festivals and exhibitions are held to connect Public-shared space residents with outsiders. These cultural spaces are often attracted to outsiders by attracting unique views of the area. The result is the creation of new jobs and new cultural activities in the region, revitalizing the region. In addition, the people feel proud of the historical value of the area, and an atmosphere of tolerance is being formed to attract outsiders.

*Sora Kim is a Ph.D. candidate in the Department of Digital Culture & Contents at Konkuk University, who holds an M.A from the same Department.*

*Byungmin Lee is an associate professor in the Department of Digital Culture & Contents, Konkuk University, holding a Ph.D., Department of Geography, Seoul National University and an M.A. from the same Department.*

### **Soraia Perfeito de Piedade**

*University of Coimbra – Architecture, Coimbra, Portugal*

#### **Cultura do Mar. Força motriz da coesão de uma cidade costeira: Pólo Museológico e Académico no Centro Histórico de Sines**

Situada no litoral alentejano, Sines é tradicionalmente conhecida pela sua ligação ao mar, quer na vertente económica, quer paisagística. Atualmente, a cidade apresenta um conjunto de debilidades que afetam não só quem nela habita, mas também quem a visita. O centro histórico encontra-se despovoado e degradado, as zonas de expansão mais recentes não promovem suficientemente a dinâmica urbana e Porto de Sines, indiferente aos problemas que a cidade tem vindo a passar, tem-se apoderado do seu território, contribuindo cada vez mais para uma imagem de cidade industrial. Nesta comunicação, enquadrada na sessão “Valorizar para criar valor”, pretendemos apresentar uma estratégia de revitalização de Sines desenvolvida no âmbito de uma dissertação de mestrado em arquitetura. Esta estratégia centra-se na criação de um diálogo entre o mar, a população e o turismo, conjugando a economia criativa, as oportunidades geradas pelas

indústrias culturais e criativas, e assente numa estratégia de marketing urbano desenvolvida com base nas visões da Comissão Europeia para as Políticas do Mar. Pólo M.A.R é uma estratégia que pretende emergir o património cultural existente com a criação de um cluster marítimo que integra os seguintes núcleos: museu marítimo, observatório tecnológico do mar, Faculdade de Ciências do Mar e Centro de Estudos Marítimos, incorporado numa rede de centros de I&D dedicados à economia do mar. Para além destes núcleos programáticos, a estratégia articula a revitalização da envolvente ao Revelim, de modo a este sector urbano se (re)conectar com o núcleo urbano mais antigo, procurando integrar o património na dinâmica de desenvolvimento.

*Soraia Perfeito de Piedade nasceu na Figueira da Foz em 1993. O campo das artes sempre esteve presente na sua vida. O teatro e o curso científico-humanístico de Artes visuais marcaram de tal forma o seu crescimento que nunca se desvinculou desse caminho, confluindo para que nos dias de hoje seja aluna do Mestrado integrado em Arquitectura na Universidade de Coimbra. Nos últimos cinco anos académicos destaca-se a sua participação na exposição ‘Les Universalistes. 50 Ans d’Architecture’ realizada na Fundação Calouste Gulbenkian em Paris, no âmbito da disciplina de Teoria da Arquitectura IV e a participação na Trienal de Arquitectura de Lisboa de 2016, com o trabalho de grupo ‘O centro EM Sines’. Ainda no campo das artes, em 2013, iniciou o S&M Photography, um projecto de astrofotografia que pretende aproximar o cidadão dos fenómenos celestes, através de uma conjugação entre a paisagem e o cosmos. Algumas das suas fotografias já foram publicadas em sites de renome e em 2014 consagraram-se vencedores do primeiro concurso fotográfico realizado pela NASA. Neste momento prepara-se para realizar uma exposição no Centro de Artes e Espectáculos na Figueira da Foz.*

### **Sylvia Leighton, Moira A.L. Maley, Mohammadreza Gohari, and Keith Bradby**

*The University of Western Australia - Centre for Excellence in Natural Resource Management / Gondwana Link Ltd.; Albany, Western Australia, Australia*

#### **Revealing the restorers: A different tourism**

We present a case study of a new pathway (for Australia) to balance tourism development and resource protection through “restoration tourism.” There are three players: a non-government organisation crafting linkages in the region; tourism development in pilot forms as a strategy of increasing environmental awareness; resource protection of 1000km of reconnected country as part of a biodiversity hotspot. | The southwest of Western Australia is a world biodiversity hot spot. Despite this, significant portions of its natural habitats have been removed by development activities, with most habitat removal

being relatively recent. A non-government collaborative group envisioned a 1000km corridor of “reconnected country,” from the wet forests to the semi-arid woodlands, where ecosystem function and biodiversity would be restored and maintained. Operating as a self-managed, multi-stakeholder initiative Gondwana Link (GL) is driven by enthusiasm and goodwill and there has been reasonable success with large-scale strategically placed change. | The change process itself, restoration, is an opportunity. “Restoration tourism” is a means of increasing tourism and its associated economic benefits locally, while also increasing broader public understanding and support for land restoration work. It is a sustainable tourism integrated with a life cycle approach and the long-term view. Our series of pilot tours invites visitors to walk amongst the people doing the restoring, to feel the restoration “place” and culture, to understand the strategy of sustainable farming and to become involved. Potentially, restoration tourism delivers a win/win for the environment and people.

*Sylvia Leighton is an Australian sustainable farmer and soil science researcher; she has a deep commitment to long-term soil health, and managing long term soil fertility utilising microbial communities.*

*Moira Maley is an Australian education technology academic, now studying ecotourism; she has a life long interest in transformative learning.*

*Mohammadreza Gohari is an Iranian tourism management graduate studying ecotourism; his research concerns the impact of tourism with a focus on socio-cultural and economic impacts.*

*Keith Bradby is a landscape restorationist and CEO of Gondwanalink Ltd, a non-profit Australian organisation.*

### **Veerle Van Eetvelde, Isabel Loupa Ramos, and Fátima Bernardo**

*IST/University of Lisbon - Civil Engineering, Architecture and Geo-resources, Lisbon, Portugal*

#### **Tourism and landscape identity: Conceptualizing the dynamics of people and places**

Landscape is about the interaction of a place with people, which is reflected in the material interaction of people creating or shaping the landscape as well as in their mental perception and valuation of that landscape – connecting culture and nature. This mutual and dynamic interaction forms the fundamental principle of the concept of landscape identity. Tourism is strongly determined by landscape characteristics. It influences and is influenced by landscape identity in multiple ways. On one hand, it is built on the specific

character of the landscape, but it is often a driver of landscape change. On the other hand, by favoring global flows of people, ideas and values between places, tourism influences the way local population interacts with its landscape, and thereby also landscape identity. | In the present study, it is argued that landscape identity needs to be explored to move towards a more sustainable model of tourism. In this context, the authors aim to present a conceptual framework in which these multiple ways of interaction between landscape identity and tourism can be integrated. This framework is illustrated with 6 selected case studies in Portugal (Nazaré, Tróia and Alqueva) and Belgium (Westhoek, Ename and Hoge Kempen). Surveys were carried out in each case study in order to capture local landscape identity and its interaction with tourism. Results from the case studies are integrated in the general framework. This study is expected to be used to challenge participants with the proposed framework by capturing other examples of tourism related landscape identity dynamics.

*Isabel Loupa-Ramos is an assistant professor at the University of Lisbon. She is trained in landscape architecture and geography. Her research interests are at the interface between social and ecological systems and between urban and rural areas using a landscape perspective. She uses transdisciplinarity to bridge research into spatial planning practice.*

*Fátima Bernardo is an assistant professor at the University of Evora, Department of Psychology. She is trained in social and environmental psychology. Her research interests are at the interface between people and the environment, namely concepts as place identity, landscape identity and landscape perception.*

*Veerle Van Eetvelde is an assistant professor at Ghent University, Department of Geography. As a geographer and spatial planner, her research topics range from landscape ecology, landscape perception, historical geography, landscape and heritage management, planning, studying landscape from a dynamic, perceptive and holistic dimension and with an interdisciplinary approach.*

### **Vera Medeiros, Flávio Tiago, João Pedro Couto, Sandra Dias Faria, and Teresa Tiago**

*University of the Azores - Faculdade de Economia e Gestão - School of Business and Economics, Ponta Delgada, Portugal*

#### **Food as a tourism resource: Locals’ role in sustaining regional identity**

The rise of the experience economy and the competitiveness between destinations has led to a growing interest on food as a tourism resource. Analyzing the latest developments is notorious that food can be reshaped to meet tourist needs and



preferences and deliver a “unique experience.” With the growing role of the online travel market, many tourists seek online information to plan and find unique experiences, based on other peers’ opinions. This led to the development of “alternative” food virtual communities, inside traditional social network sites. In food tourism, we can establish differences between tourists that consume food as a complementary part of their travelling experience, and those who travel to enjoy and immerse in a cultural and heritage food-driven experience. Since food is one of the essential expressions of any culture, locals’ knowledge, perception and attitude towards food experience can help to enhance and sustain regional identity, which can be used as a destination differentiation factor. This exploratory paper examines the role of locals towards regional food offers, by examining a virtual community on Facebook. For that purpose, data was retrieved directly from the social network group, which allowed identifying the most valued food aspect and elements. Adding to it, a survey was conducted directly to the group members, with the purpose of assessing their motivations to belong to this community, their preferences and knowledge of local food and attitudes related to share their food knowledge with locals and tourists. With the first set of data a qualitative analysis was conducted, revealing the most valued food components, and complemented by a graph analysis, that unveil the strength of ties within the community. A cluster analysis was performed to identify the different behavior patterns in the community and means differences assessed to establish if, between the three groups found, the attitude, values and motivations were different. Thus, the study seeks not only to ask netizens about their motivations to “alternative” food virtual communities, but also to examine the dynamics within this thematic social network related to food knowledge, preferences and attitudes. Therefore, it is possible to trace the influence that social media have on perpetuating local culture and sustaining regional identity and to assess its potential to enhance the visitor experience by connecting locals and visitors through culture and heritage. |

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*Sandra Dias Faria is an assistant professor at University of the Azores, who holds a Ph.D. in Management (Entrepreneurship), and an MSc in Public Management. She teaches Entrepreneurship, Human Resources and Innovation to masters and undergraduate courses. She is a research fellow at Advance/CSG, ISEG, Universidade de Lisboa. Her main research interests include entrepreneurship, human resources, tourism, healthcare management and innovation. She has published several articles in journals such as Tourism Management and Business Horizons.*

## **Will Garrett-Petts**

*Thompson Rivers University, Kamloops, Canada*

### **Culture, tourism, sustainability: Toward a vernacular rhetoric**

Against a backdrop of both a 12-year interdisciplinary research program exploring the cultural future of small cities and his recent work on cultural mapping, Garrett-Petts' plenary session will offer a reflection on the main themes emerging from our conference. Throughout the three days of keynotes, panels, and workshops--and aided by photographer Kate Fagervik--he will document points of convergence and conflict raised by the speakers, with particular attention to identifying "a rhetoric of place promotion and cultural consumption." Elsewhere, he has written that while much has been said about the culture of the metropolis and the small town, until recently the story line for those in-between urban places, the small cities, has been characterized by cliches and commonplaces. Small cities are typically advertised as a synthesis of urban sophistication and rural virtue--as offering "big city amenities with a small town feel." Vernacular heritage and history, while recognized as important attributes and key starting points in a conversation about place promotion, often become diffused and curiously generalized. This presentation will argue that we have a lot to learn from the developing rhetoric of place promotion and cultural consumption in small cities. As a point of departure for this plenary, Garrett-Petts will explore the proposition that promotion and consumption of cultural icons, local history and heritage depend upon perceptions of "proximity and familiarity."

*Will Garrett-Petts is Professor and Associate Vice-President of Research and Graduate Studies at Thompson Rivers University, Canada. He is former Research Director of the Small Cities Community-University Research Alliance—a national research program exploring the cultural future of smaller communities. He was Associate Dean of Arts, Chair of English at TRU for five years, and, before that, Chair of Journalism. His recent books and catalogues include Cultural Mapping as Cultural Inquiry (Routledge); Whose Culture is it, Anyway? Community Engagement in Small Cities (New Star Books); Writing about Literature (Broadview Press); Imaging Place (Textual Studies in Canada); Artists' Statements and the Nature of Artistic Inquiry (Open Letter); The Small Cities Book: On the Cultural Future of Small Cities (New Star Books); and PhotoGraphic Encounters: The Edges and Edginess of Reading Prose Pictures and Visual Fictions (University of Alberta Press). He is currently engaged in exploring questions of visual and verbal culture, cultural and vernacular mapping, and the artistic animation of small cities. His new co-edited book, Artistic Approaches to Cultural Mapping, is forthcoming in 2018 from Routledge.*

**Participatory  
artist-led  
workshop/  
exhibition:**

***Overlay:  
Tourism as a  
Perceptual Mosaic***

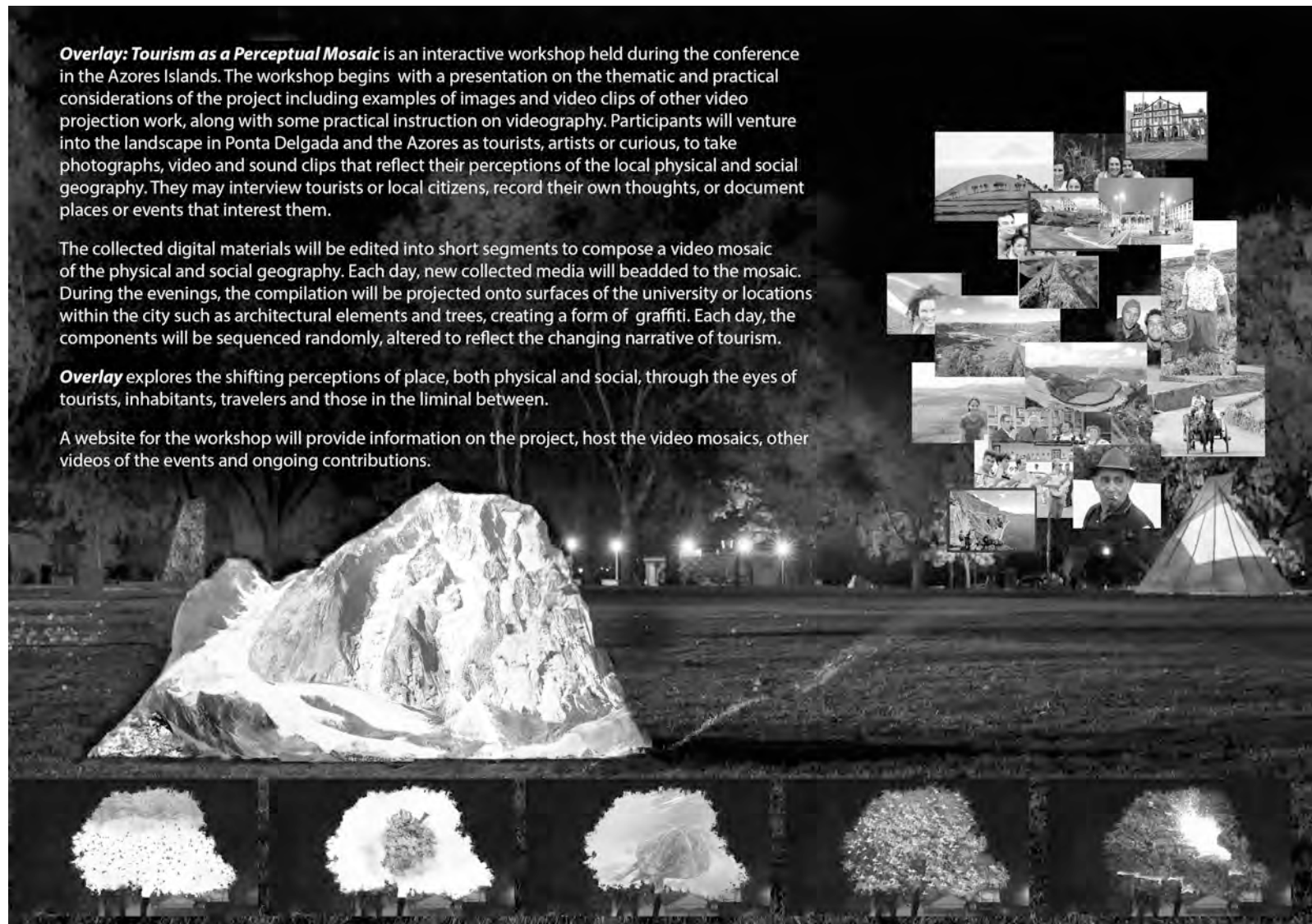
**by Doug Buis,  
Thompson Rivers  
University,  
Canada**

**Overlay: Tourism as a Perceptual Mosaic** is an interactive workshop held during the conference in the Azores Islands. The workshop begins with a presentation on the thematic and practical considerations of the project including examples of images and video clips of other video projection work, along with some practical instruction on videography. Participants will venture into the landscape in Ponta Delgada and the Azores as tourists, artists or curious, to take photographs, video and sound clips that reflect their perceptions of the local physical and social geography. They may interview tourists or local citizens, record their own thoughts, or document places or events that interest them.

The collected digital materials will be edited into short segments to compose a video mosaic of the physical and social geography. Each day, new collected media will be added to the mosaic. During the evenings, the compilation will be projected onto surfaces of the university or locations within the city such as architectural elements and trees, creating a form of graffiti. Each day, the components will be sequenced randomly, altered to reflect the changing narrative of tourism.

**Overlay** explores the shifting perceptions of place, both physical and social, through the eyes of tourists, inhabitants, travelers and those in the liminal between.

A website for the workshop will provide information on the project, host the video mosaics, other videos of the events and ongoing contributions.



# Culture, Sustainability, and Place: Innovative Approaches for Tourism Development

## VENUE

- Univ. of the Azores

## ACCOMMODATION

- Matriz Hotel
- The Lince Hotel

## PRE CONFERENCES

- Museu Carlos Machado - Núcleo de Santa Bárbara
- PDL City Gates

## MEALS

- Lounge Anfiteatro Rest.
- Coliseu Micaelense
- Teatro Micaelense

## OTHERS

- Jesuit College Church

