

HILAL AKDEMIR

THE ROLE OF CREATIVE TOURISM IN TACKLING SOCIAL EXCLUSION
AMONG OLDER ARTISANS: THE CASE OF LOULÉ CRIATIVO



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FACULTY OF ECONOMICS

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PhD Thesis in Tourism

Work carried out under the guidance of:

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Statement of authorship of the work

I declare that I am the author of this work, which is original and unpublished. Authors and works consulted are duly cited in the text and are included in the list of references.

Hilal Akdemir

.....

(signature)

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DEDICATION

With deep admiration and profound respect, I dedicate this thesis to the older master artisans working in creative tourism facilities. Your wisdom, craftsmanship, and dedication to preserving and enriching cultural heritage have been a wellspring of inspiration throughout my research journey. Your stories shared generously through interviews, have added a unique and invaluable perspective to this study.

May your artistry continue to thrive and serve as a source of inspiration for future generations...

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ABSTRACT

This thesis investigates the transformative potential of creative tourism by examining its role in tackling social exclusion among older artisans and enhancing their quality of life. Structured as three interconnected papers, the research includes a systematic review of the literature, and two qualitative papers reporting an exploratory case study within the Loulé Criativo Turismo Network. The first paper presents a comprehensive map of empirical research on creative tourism, revealing lines of research, research settings and participants, theoretical approaches, research conclusions, and methodological imbalances. The second paper explores the role of creative tourism in tackling social exclusion among older artisans, emphasizing which and how the various dimensions of social exclusion are positively affected by the provision of creative tourism activities by older artisans. The third paper examines the impact of creative tourism on the quality of life of older artisans, identifying the dimensions of quality of life that are positively impacted by the participation of older artisans in the provision of creative tourism activities, as well as the mechanisms through which this impact occurs. The results of these two papers clearly point to the role of creative tourism in promoting social inclusion and quality of life for older artisans. These results have implications for tourism research, as well as to policy and professional practice. All in all, this thesis establishes a link between creative tourism, social inclusion, and quality of life, emphasizing the need for heightened awareness among researchers, tourism professionals and policymakers to harness the full potential of creative tourism in contributing to the well-being of individuals involved in or affected by creative tourism activities.

Keywords: Creative Tourism, Creativity in Tourism, Social Inclusion, Social Exclusion, Quality of Life, Older People, Later Life

RESUMO

Esta tese investiga o potencial transformador do turismo criativo, examinando o seu papel na mitigação da exclusão social entre dos artesãos mais velhos e na melhoria da sua qualidade de vida. Está estruturada em três artigos interligados. O primeiro artigo é uma revisão sistemática da literatura, o segundo e terceiro artigos reportam um estudo de caso qualitativo exploratório no âmbito da Rede de Turismo Criativo de Loulé. O primeiro artigo apresenta um mapa abrangente da investigação empírica sobre turismo criativo, revelando linhas de investigação, locais de investigação e seus participantes, principais conclusões de cada linha de investigação, e desequilíbrios metodológicos. O segundo artigo explora a forma como as atividades de turismo criativo promovem a inclusão social dos artesãos mais velhos, salientando as dimensões da exclusão social afetadas pela participação de artesãos mais velhos em oficinas de turismo criativo como mestres-artesãos. O terceiro artigo investiga o impacto do turismo criativo na qualidade de vida dos artesãos mais velhos, identificando as dimensões da qualidade de vida afetadas positivamente pela participação dos artesãos mais velhos na provisão de atividades de turismo criativo, bem como os mecanismos através dos quais este impacto se dá.

De acordo com o primeiro artigo, as implicações teóricas destacam a evolução das teorias do turismo criativo, incitando os investigadores a adaptarem-se às mudanças conceptuais e a introduzirem novos elementos. Uma observação de destaque foi a ênfase global na gestão de projectos de turismo criativo em diversas vertentes de investigação. Esta constatação sublinha o crescimento dinâmico do sector e a consequente necessidade de estratégias de gestão eficazes. No entanto, também suscita um apelo para que a investigação futura se expanda para além dos temas centrados na gestão. Embora reconhecendo a importância das questões de gestão, a revisão sistemática defende uma agenda de investigação mais alargada. Sugere a exploração de tópicos que se estendem para além das preocupações tradicionais de gestão, tais como o aprofundamento do papel do turismo criativo na inclusão social, o seu impacto no bem-estar e o seu potencial como motor do turismo regenerativo.

No segundo artigo, os resultados revelam que o turismo criativo influencia positivamente as diversas dimensões da exclusão social, tais como o acesso e prestação de serviços, as relações sociais e recursos, a saúde e o bem-estar, os recursos económicos, financeiros e materiais, e a discriminação. O artigo identifica também os mecanismos através dos quais

o turismo criativo contribui para a redução da exclusão social, incluindo a melhoria do acesso aos serviços públicos, o reforço das relações sociais e as oportunidades económicas para os artesãos mais velhos.

Os resultados do terceiro artigo revelam que a experiência de proporcionar atividades de turismo criativo contribui positivamente para a qualidade de vida dos artesãos mais velhos. O estudo identifica dimensões da qualidade de vida, tais como "papel e atividade", "perceção da saúde" e "atitude e adaptação" como sendo positivamente afetadas pela provisão de atividades de turismo criativo por parte dos artesãos mais velhos inquiridos. No entanto, certas dimensões como "conforto emocional", "espiritualidade" e "casa e vizinhança" são percebidas como não sendo significativamente afetadas pela participação no turismo criativo. Os mecanismos através dos quais as atividades de turismo criativo contribuem para a qualidade de vida dos artesãos idosos incluem "um sentido de valor", "bem-estar emocional", "ligação social", "adaptação ao programa", "sentir-se ativo", "sentir-se saudável" e "otimismo em relação ao futuro". O estudo enfatiza o papel do turismo criativo na promoção da participação ativa, tornando-o uma forma de turismo transformadora e inclusiva.

Em termos gerais, esta tese contribui para a compreensão teórica e prática do turismo criativo, oferecendo um quadro abrangente para investigação futura, considerações políticas e implementações práticas no domínio do turismo criativo. Ao examinar o potencial transformador do turismo criativo na mitigação da exclusão social entre os artesãos mais velhos e na melhoria da sua qualidade de vida, a investigação salienta a importância deste modelo de turismo na promoção do bem-estar social, do crescimento económico e do desenvolvimento sustentável. As implicações teóricas destacam a paisagem em evolução das teorias do turismo criativo e defendem que os investigadores se adaptem às mudanças conceptuais e introduzam novos elementos. O modelo concetual desenvolvido postula que as características do turismo criativo, incluindo a participação ativa, a autoexpressão criativa, a ligação ao local e o envolvimento da comunidade, têm um impacto profundo nas dimensões da inclusão social e melhoram várias dimensões da qualidade de vida.

As implicações empíricas e de gestão orientam os decisores políticos no sentido de integrarem estrategicamente o turismo criativo nas políticas de turismo, salientando o seu potencial para o desenvolvimento sustentável em zonas rurais, comunidades

empobrecidas e pequenas cidades ou aldeias. Para os profissionais, a investigação destaca os impactos multifacetados do turismo criativo na exclusão social e na qualidade de vida, apelando a uma compreensão diferenciada e a atividades personalizadas.

Palavras-chave: Turismo Criativo, Criatividade no Turismo, Inclusão Social, Exclusão Social, Qualidade de Vida, Pessoas Idosas, Vida Mais Avançada, Vida Posterior

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ABBREVIATION'S LIST

CREATOUR Creative Tourism Destination Development in Small Cities and Rural Areas

CT Creative Tourism

CTN Creative Tourism Network

EOCA Area of Creativity Crafts and Arts

OECD The Organization for Economic Cooperation and Development

PRISMA Preferred Reporting Items for Systematic Reviews and Meta-Analyses

QOL Quality of Life

SDG Sustainable Development Goal

UNESCO United Nations Educational, Scientific and Cultural Organization

UNWTO United Nations World Tourism Organization

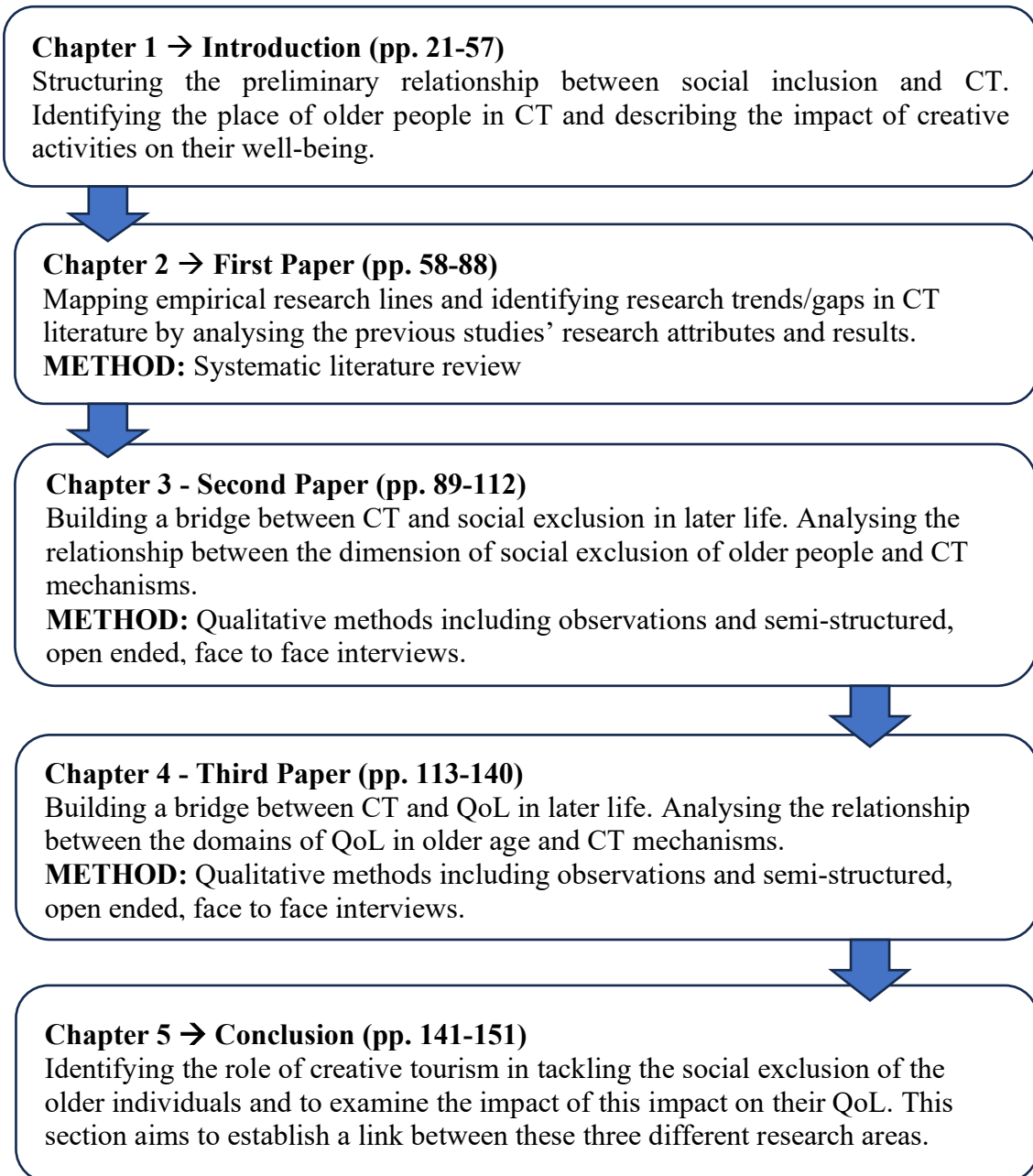
WHO World Health Organization

WHOQOL World Health Organization Quality of Life Group

GENERAL INTRODUCTION

This Ph.D. thesis is organized in five chapters (see Figure 0.1) plus appendices (pp. 149-159). The first chapter (pp. 21-57) provides a general introduction to the thesis, in which the following issues are clarified: research problem, research objectives, conceptual framework, and methodological strategy.

Figure 0.1 Research design



Source: Own Elaboration.

The second chapter (pp. 58-88) reproduces the first paper (already published), which reports a systematic literature review of the empirical research on creative tourism. The findings of this paper show, among other relevant aspects, that the empirical research on CT has mainly been focused on managerial issues (the topics of social exclusion/inclusion and QoL are rarely addressed), and that the study participants have been predominantly tourists, neglecting local artists. This thesis makes a contribution to overcome these gaps in the literature.

The third chapter (pp. 89-112) reproduces the second paper (already published) that explores the potential of CT to tackle the social exclusion of the older artisans who work in the Loule Criativo Workshop Network. The qualitative study that was carried out reveals, from the perspective of management staff and older artisans, that creative tourism reduces the social exclusion of older artisans through processes as improving social relations, fostering creativity and strengthening connections to place and community. Policy makers and tourism professionals can use creative tourism initiatives to actively engage older artisans and promote their empowerment and social recognition.

The fourth chapter (113-137) reproduces the third paper (submitted). This paper aims to explore the role of CT in enhancing the QoL of the older artisans. Based on the same qualitative study, this paper sheds light on how creative tourism positively influences dimensions of QoL such as "role and activity," "health perception," and "financial security," underscoring its significance as an inclusive and transformative tourism paradigm. It is emphasized the urgent need for continued exploration of the nuanced impacts of creative tourism on individual well-being.

After reproducing the three articles that form part of this thesis (see Figure 0.2), in the fifth chapter (pp. 138-148) the general conclusions of this thesis are described, highlighting the transformative role of the CT, which translates not only into its potential to combat social exclusion/promote the social inclusion of older artisans, but also in promoting the quality of their lives.

Finally, this thesis is composed by a set of appendices with supplementary information (pp. 160-354). The first appendix (Appendix 1.1) presents a sample of the data analysis of the fieldwork conducted. The second and third appendices provide qualifications and definitions of the main categories and sub-categories according to the

dimensions of social exclusion and quality of life respectively. Appendices 2.1 and 2.2 present the data collection form and the quality assessment of the systematic literature review. The following appendices 2.3 to 2.12 present the research findings of the first article by introducing the research lines, research participants and settings, research methods, theoretical foundations, main results and limitations of the analysed articles. Appendix 3.1 show the permission of reproduction of the second article. Finally, the last two appendices (3.2 and 4.1) show the categories and subcategories by participant groups according to the dimensions of social exclusion and quality of life respectively.

Figure 0.2 Organization of the thesis

	<p>First paper: Empirical Research on Creative Tourism: A Systematic Research</p> <p>Aim: To provide a qualitative mapping of empirical research in the creative tourism literature, critically discussing it and making some suggestions for future research.</p> <p>Journal: Revista Turismo & Desenvolvimento Status: Published Date of publication: 30/5/2023</p>
	<p>Second paper: Social Inclusion of Older Artisans Through Creative Tourism</p> <p>Aim: To explore the potential of creative tourism in tackling social exclusion among older artisans.</p> <p>Journal: Anatolia Status: Published Date of publication: 30/12/2023</p>
	<p>Third paper: The Role of Creative Tourism on the Quality of Life of Older Artisans Working in Loulé Criativo (Portugal)</p> <p>Aim: To explore the potential of creative tourism to promote the QoL of older artisans.</p> <p>Journal: Work, Aging and Retirement (special issue “Aging in Tourism and Hospitality”). Status: Accepted for full-paper submission until October 2024. Date of submission: 21/01/2024</p>

Source: Own Elaboration.

In the first paper we mapped the empirical work that has been done in the field of CT. We examined the research topics, samples, data collection methods, results and limitations of the selected papers. This gave us a broad picture of where the development of CT started and where it is heading. We published the first article in the Journal of Tourism & Development.

In the second paper we explored the potential of CT to tackle social exclusion (or promote social inclusion) within older artisans through qualitative research methods. That article clarified us in which dimensions and how CT is tackling the social exclusion of older artisans. This article is published in Anatolia.

In the third paper we examined the potential of CT on promoting the QoL of older people. We used qualitative research methods and submitted the article in Work, Aging and Retirement journal's special issue 'Aging and Hospitality'. This article explores to what extent CT influences the QoL of older artisans and which mechanisms of CT is fostering that.

CHAPTER 1
INTRODUCTION

1.1 Research Background

Creative tourism (CT) has emerged as a distinctive and innovative form of tourism, often regarded as an extension of cultural tourism (Carvalho *et al.*, 2019, Marques and Richards, 2014, Ohridska-Olson and Ivanov, 2010, Richards, 2009, 2012, Richards and Marques, 2012, Richards and Wilson, 2006). The initial definition, articulated by Richards and Raymond in 2000, emphasized CT as “Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken. p.18”).

Subsequently, various organizations (e.g. OECD, 2014, UNESCO, 2006), projects or initiatives (e.g. Duxbury, 2021), and researchers (e.g. DuBru, 2009, Raymond, 2007) have contributed with diverse definitions, yet certain key elements such as tourist-local interaction, active involvement, immersion in local culture, creative self-expression, learning, and skill-building have persisted across these definitions (DuBru, 2009, OECD, 2014, Raymond, 2007, Richards and Raymond, 2000, UNESCO, 2006). Bakas and Duxbury (2018) categorize these essential elements as the four pillars of CT: “active participation (the immersive participation of tourists in activities), creative self-expression (the integration of individual creativity), connection to place (the establishment of a link between tourists, locals and the place), and community engagement (the active participation of local communities in the creative tourism activities)”.

CT was first analysed and conceptualised from the perspective of creative tourist experiences and the involvement of local everyday life communities, but then tourists and local people were envisaged as co-producers of creative experiences (Duxbury and Richards, 2019). Therefore, we may say that most of the research topics in the creative tourism field centred around tourists’ creative experiences (e.g. Chan *et al.*, 2020, Chang and Hung, 2021, Tan *et al.*, 2016), tourists’ profile (e.g. Fernandes and Rachão, 2014, Garces *et al.*, 2020, Tan *et al.*, 2014), authenticity (e.g. Wang *et al.*, 2020, Zhang and Xie, 2019), tourist motivations and revisit intentions (e.g. Ali *et al.*, 2016, Chen and Chou, 2019, Dean and Suhartanto, 2019, Huang *et al.*, 2020, Hung *et al.*, 2016).

The conceptual development of CT has transitioned from its initial focus on 'learning' experiences (Richards and Marques, 2012) to a more comprehensive emphasis

on territorial development (Duxbury and Richards, 2019). This shift is propelled by evolving tourist preferences, moving away from standardized cultural tourism packages toward more authentic, experience-based cultural tourism, aligning with European policy agendas (Richards and Marques, 2012). As Richards and Marques (2012: 2) stated, creativity began to be seen as “a development tool and as a potential solution to a range of economic and social problems (the need for innovation, new approaches to learning, developing social capital and community cohesion, etc.)”. Creativity is now recognized as a tool to address economic and social challenges, prompting investigations into several domains, such as management and design (e.g. Cabeça *et al.*, 2019, Li and Liu, 2020), sustainability (e.g. Bastenegar, 2020, Thongsamak and Jitpakdee, 2019), local development of CT projects (e.g. Cavalcante and Fonseca, 2021, Pawlusinski and Kubal, 2018), especially in urban, poor (e.g. Dias *et al.*, 2020), and rural communities (e.g. Duxbury, 2021, Gato *et al.*, 2020, Keller and Velibeyoğlu, 2021, Liu *et al.*, 2020).

Literature on CT emphasizes its role in solving local development issues, showcasing benefits such as cultural heritage preservation (e.g. Blapp and Mitas, 2019, Ohridska-Olson and Ivanov, 2010, Richards and Marques, 2012, Richards and Wilson, 2006), economic improvement (e.g. Dias *et al.*, 2020, Ohridska-Olson and Ivanov, 2010), empowerment of local artisans, increased tourist-local interactions (e.g. Blapp and Mitas, 2019, Cavalcante and Fonseca, 2021, Ohridska-Olson and Ivanov, 2010, Richards and Wilson, 2006), enhanced QoL of locals (e.g. Ohridska-Olson and Ivanov, 2010, Svidruk *et al.*, 2020, Wisansing *et al.*, 2019), and social cohesion (e.g. Bakas *et al.*, 2019b, Keller and Velibeyoğlu, 2021, Richards, 2019).

The COVID-19 outbreak has shifted focus towards residents' well-being and sustainable developments in rural or small-town areas (Duxbury, 2021). Furthermore, considering the economic and social benefits of CT to society, it has been highlighted before that this type of tourism has a potential to be explored in the field of social inclusion (Costa *et al.*, 2020).

Considering these research trends, the context of CT in Portugal, exemplified by projects like CREATOUR, provides a robust backdrop. CREATOUR, running from 2016 to 2019, aimed to develop a CT network integrating entrepreneurs, local artisans, and tourists for territorial development, assessing its social, cultural, environmental, and economic outcomes (Duxbury, 2021, Gonçalves *et al.*, 2020). Similarly, Loulé Criativo

Turismo Network, launched in 2015, focuses on CT workshops to develop the local economy and preserve cultural heritage in the Loulé Municipality and Algarve region (<http://loulecriativo.pt/en/turismocriativo/parceiros>).

While numerous studies highlight the benefits of CT to local communities, and that small-scale CT festivals can foster inclusive and interactive atmospheres (Bakas *et al.*, 2019b), there is a noticeable gap in the literature concerning the role of CT to tackle the social exclusion of disadvantaged populations. Although prior research has identified the potential of CT for social inclusion (Costa *et al.*, 2020), this thesis aims to explore the role of CT in addressing social exclusion among older individuals, a group particularly vulnerable to social exclusion (Walsh *et al.*, 2017), in particular older artisans.

Moreover, CT not only enhances community cohesion but also impacts societal welfare (e.g. Ohridska-Olson and Ivanov, 2010, Svidruk *et al.*, 2020, Wisansing *et al.*, 2019). The well-established link between social inclusion and QoL suggests that active participation in social life positively affects individuals' QoL (Kneale, 2012, Walsh *et al.*, 2017). Although studies have explored the connection between social inclusion and QoL in various contexts, the examination of this relationship within the domain of CT remains scarce.

1.2 Objectives of the Thesis

Hence, in summary, there is a body of research addressing, on the one hand, the role of CT in local development (e.g. Blapp and Mitas, 2018, Ohridska-Olson and Ivanov, 2010, Richards and Marques, 2012, Richards and Raymond, 2000) and its potential for social inclusion (e.g. Costa *et al.*, 2020), and, on the other hand, its impact on societal welfare (e.g. Ohridska-Olson and Ivanov, 2010, Svidruk *et al.*, 2020, Wisansing *et al.*, 2019), the link between social inclusion and QoL (Kneale, 2012, Walsh *et al.*, 2017), and the role of creativity (e.g. art therapy, community art projects) in promoting the older adults' wellbeing (Bradfield, 2021, Evans *et al.*, 2022, Löfgren *et al.*, 2021, Molina-Luque *et al.*, 2022, Skinner and Bar, 2023). However, the role that participation in CT activities has in combating social exclusion and promoting the QoL of those who provide such activities has been largely neglected by previous studies.

Therefore, in a logic of filling this gap in the literature on CT and exploring the potential of expansion the scope of this literature, the study here reported aimed to

examine the role of CT in tackling social exclusion among older artisans, as well as in promoting their QoL. The overall research questions are:

- (1) Does the participation of older artisans in the provision of CT activities contribute to tackle their social exclusion and to promote their QoL?
- (2) If not, what reasons can explain that CT does not influence social exclusion and QoL of older artisans?
- (3) If so:
 - (3.1) In which dimensions of social exclusion and QoL is CT making a positive contribution?
 - (3.2) What are the processes/mechanisms through which this contribution takes place?

The focus was on the Loulé Criativo Turismo Network, which features three workshops out of five that are led by older artisans.

In conclusion, this thesis endeavours to explore the transformative potential of CT, that is, its ability to promote social inclusion and the QoL of its artisans, in this case older artisans.

1.3 Theoretical Underpinnings

1.3.1 Literature Review on Creative Tourism

1.3.1.1 The Inception of the Concept of Creative Tourism

In the era of mass production, companies started to re-place the hand-skilled workers with educated workforce, and decreased the creativity on the product development stages which caused the serial production of tourism services that Richards and Wilson (2007) named as ‘McGuggenheimization’. After the rise of mass production, the need for customization started to evoke following the new customer needs and trends, and in the end of the 90s, the term “experience” entered the stage (Florida, 2019, Pine and Gilmore, 1998).

In academic discussions, the notion of the "experience economy" gained prominence in the late 1990s, notably introduced by Pine and Gilmore in 1998. This concept emphasizes the pivotal role of four interconnected components: “innovation”, “memories”, “value”, and “creativity”. Innovation underscores the continual

development of distinctive experiences, memories emphasize the enduring impact and recollection of these experiences, value extends beyond economic measures to encompass perceived worth and significance, and creativity is central to the generation of unique and appealing experiential elements. Pine and Gilmore's framework encapsulates a paradigm shift, highlighting the transition from a traditional focus on goods and services to the creation and delivery of memorable and valuable experiences (Pine and Gilmore, 1998). Following that, in 2002, the “creative class” theory was introduced into the academy. According to this theorem, because the main pillars of the experience-based economy is creativity and innovation, there was a trend to employ creative people in various industries (Florida, 2019).

In this journey of commoditization of goods to customization, we can say this creative turn caused the rise of a great demand to the “creative narrative” context, in which emerged a series of related concepts (e.g. creative class, creative economy, creative cities, creative industries). Also, in parallel with this new global economic trend, tourism sector had some adaptations likewise the other economic sectors. The evolution of the modern tourism trends, such as cultural tourism, experience tourism, co-creation tourism, also influenced the construction of the “creative tourism” concept. Because the main pillars of the experience-based economy are “creativity and innovation”, there was also a trend to employ creative people in various industries or to attract the creative citizens to settle in the cities for increasing the “creativity of places” (Florida, 2019, Pine and Gilmore, 1999). As a result of these changing economic trends, “creativity” took its place in tourism field to meet the new demand of cultural tourists.

Therefore, we can say that CT as a concept was an innovative solution to the problems of mass production (serial reproduction) in tourism (Richards and Wilson, 2006), and therefore it is seen as an extension of cultural tourism (Carvalho *et al.*, 2019, Richards and Marques, 2012) or as “the next generation of cultural tourism” (Ohridska-Olson and Ivanov, 2010). In other words, the reason is that CT concept emerged as a response of cultural tourism towards the changing trends of consumers (tourists), namely, from the tangible heritage (museums, historical sites, art galleries, etc) to intangible heritage (identity, atmosphere, etc.), and from the growing desire to experience the local culture by taking part in it (Richards and Wilson, 2006).

1.3.1.2 Evolution of the Creative Tourism Concept and the Recent Research Trends

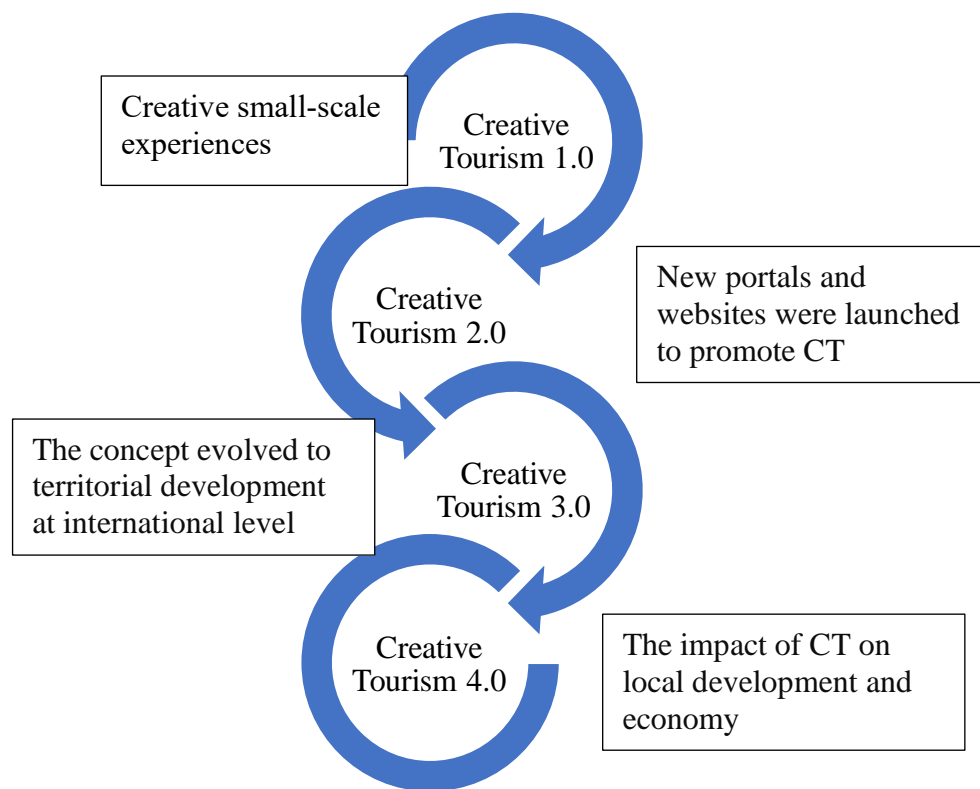
Although the concept of CT roots back to the 90s with the EUROTEx project that aimed to revitalize the handcrafts and local tourism products (Richards, 2009), the first definition of the concept was made in 2000 by Richards and Raymond as: “Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken p. p.18)”. Based on this definition, it was stated that the first phase of CT, referred as *creative tourism 1.0* (see Figure 1.1) by Greg Richards (Richards, 2015), has started its conceptual evolution around the creative small-scale experiences and active involvement in the production process of its consumers (Carvalho *et al.*, 2019, Duxbury and Richards, 2019). Subsequently, most tourism destinations started to include CT in their tourism policies. Also, new portals and websites were launched to promote creative tourism, such as Creative Tourism Barcelona which latter evolved to CTN (Duxbury and Richards, 2019). This dissemination of the concept was coined as “*creative tourism 2.0*” with the start of creative experience to be the subject of tourism destinations' policies and marketing strategies (see Figure 1.1).

Following that, UNESCO (2006) defined CT with a focus on authentic experiences, and tourist-local interactions as: “Travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (p.3)”. Simultaneously, several authors in the CT field also reinforced the importance of the connection between residents and tourists (e.g. DuBru, 2009, Raymond, 2007). This reciprocal communication was conceptualized by Richards as the “creative turn” (Richards, 2011). In reference to the rising demand on intangible heritage, OECD re-defined the concept in 2014 as: “Knowledge-based creative activities that link producers, consumers and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences p. p. 7).”

According to (Carvalho *et al.*, 2019), the definition of UNESCO (2006) guided the conceptual evolution of CT on the territorial development at international level, which was labelled as the “*creative tourism 3.0*” (Duxbury and Richards, 2019) (see Figure 1.1). Indeed, the United Nations and the World Tourism Organization published several

declarations on tourism and culture aiming an inclusive and sustainable growth that emphasizes local community involvement (e.g. UNWTO and UNESCO, 2015, 2017, 2018). At the same time, there was an increase on the CT project start-ups that aimed territorial and community-based development (e.g., CREATOUR¹ in Portugal; DASTA² in Thailand). As well as those projects were also the examples of networking (peer-to-peer) in creative tourism. According to Richards (2014) the shift from personal experiences to relational tourism, and the integration of CT mediators to promote the touristic activities in regional context, lead towards “*creative tourism 4.0*” (see Figure 1.1).

Figure 1.1 The Conceptual Development of Creative Tourism



Source: Own elaboration

In the fourth phase, the effective role of CT on solving the local problems has become emphasised strongly, as the researchers are delving into the impact of CT on local development, seeking a deeper understanding of how CT initiatives contribute to the

¹ <https://creatour.pt/en/about/overview/>

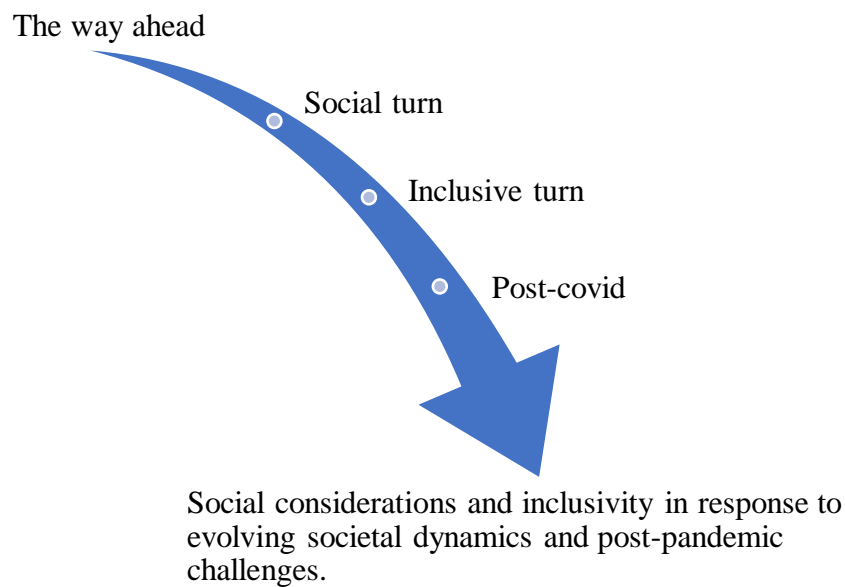
² <https://www.dasta.or.th/en>

socio-economic growth of host communities (Pimenta et al., 2021). Additionally, there is a growing interest in studying new forms of active tourist participation within CT contexts, exploring how tourists actively engage with and contribute to creative processes. Emotional engagement of tourists with local communities is also gaining attention, investigating the affective dimensions of the visitor-local interaction. Furthermore, the concept of CT as a promoter of "regenerative tourism" has emerged, with scholars like Duxbury et al. (2020) proposing that CT practices can contribute to the regeneration and sustainable development of destinations. This evolving research scope in CT reflects a broader and more holistic approach, considering the social, emotional, economic, and sustainable aspects of CT experiences.

Overall, recent research in CT has expanded its scope to encompass various dimensions beyond traditional management considerations. Scholars are increasingly exploring the role of CT in promoting social inclusion, as highlighted by (Courret, 2020, Courret, 2021). This involves an examination of how new forms of creative and niche tourism contribute to fostering inclusive practices within destinations. Another emerging area of interest is the relationship between CT and well-being, with a focus on understanding the positive emotions associated with engaging in creative and cultural activities during travel experiences.

Looking ahead after the fourth phase of CT, there is an anticipation that CT will undergo conceptual development influenced by later social movements known as "turns" in CT literature (Akdemir *et al.*, 2023). The first identified shift is termed the "social turn," emphasizing the incorporation of concepts like "consciousness," "shared values," "co-creation," and "tolerance", into tourism practices. This suggests a growing influence of socially oriented perspectives in CT. The second identified turn is the "inclusive turn," recently articulated by Courret (2020). This perspective suggests that CT possesses the necessary attributes to support inclusive and human-oriented tourism product designs, potentially offering solutions to challenges in the post-Covid tourism environment. In essence, the future trajectory of CT is expected to reflect a heightened focus on social considerations and inclusivity in response to evolving societal dynamics and post-pandemic challenges (Akdemir *et al.*, 2023) (See Figure 1.2).

Figure 1.2 Future Research Direction of Creative Tourism Literature

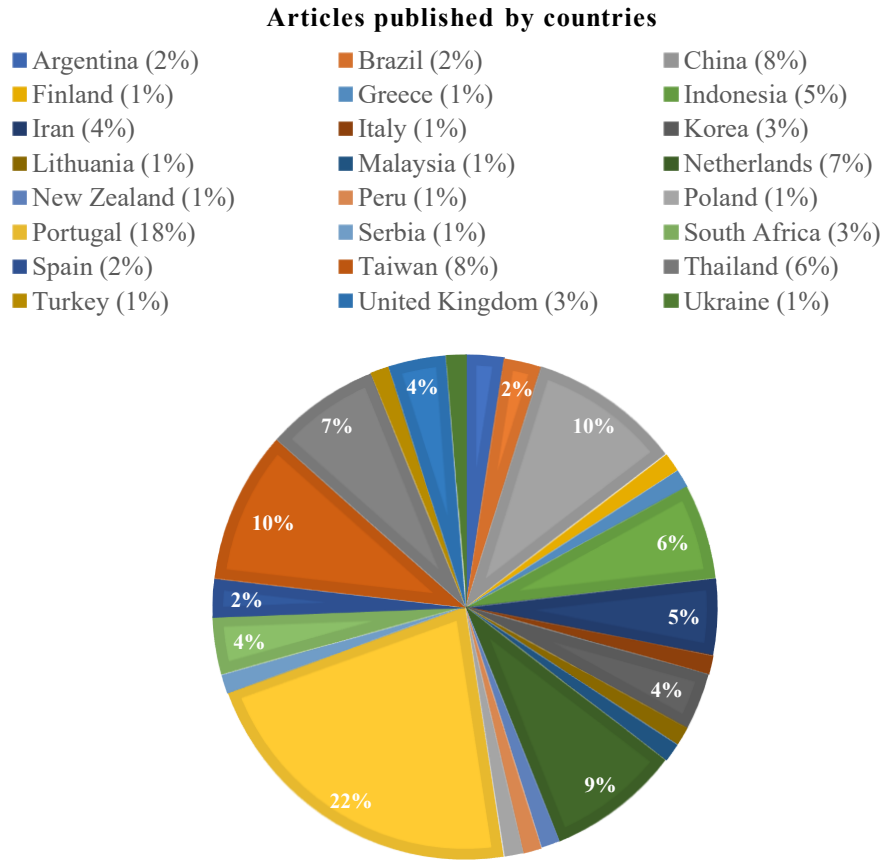


Source: Own Elaboration.

1.3.1.3 Creative Tourism in the Portuguese Context

According to the systematic research we have conducted in this thesis, when compared to other countries, (such as Argentina, Brazil, Turkey and so on, please see the full list on Figure 1.3), in terms of empirical studies in the CT, the contribution of Portugal corresponds to 22 percent of total studies (Figure 1.3). This shows us how productive Portugal is in the field of CT. In Asian countries the priority goes to the creation of unique and immersive experiences for tourists, aligning with the preferences of contemporary travellers. This involves showcasing cultural diversity and local innovation within the tourism sector. In African countries, such as South Africa, CT extends into unconventional territories, notably through initiatives like slum tourism, serving as a tool for community development and economic empowerment in marginalized areas. In contrast, European countries, exemplified by Portugal, distinguish themselves by integrating CT into rural development strategies. Portugal's pioneering role in this regard, as seen in works by Cabeça *et al.* (2019) and Carvalho *et al.* (2016), adds a distinctive dimension to the broader European concept, emphasizing creativity as a catalyst for sustainable development in less urbanized regions.

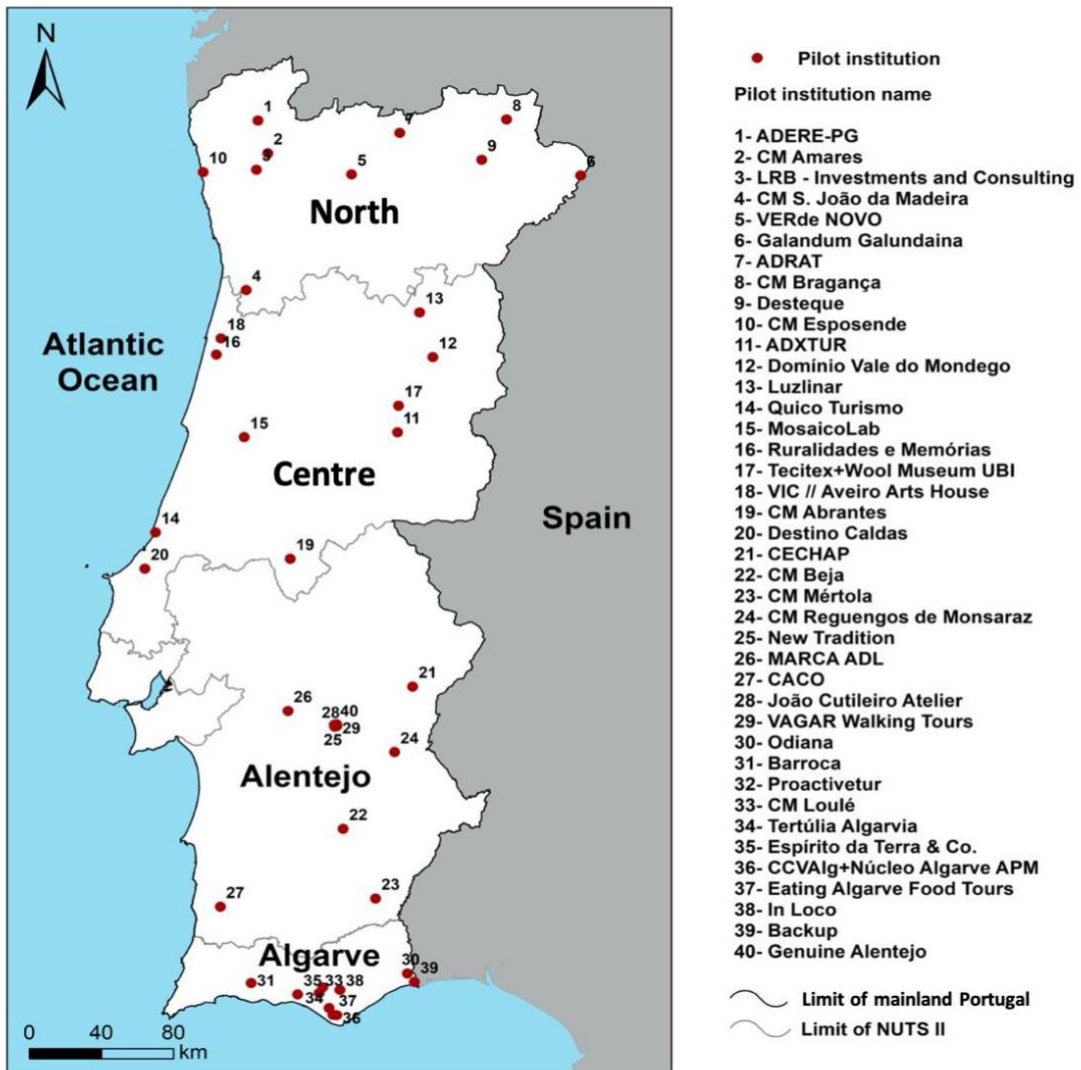
Figure 1.3 Visualization of Creative Tourism Research Based on Countries



Source: Own Elaboration.

As mentioned before, with the CREATOUR research program launched between 2016 and 2019, CT has continued to develop as an important tool for the development of remote regions in Portugal (Duxbury, 2021). The project had five research centres involved that were located in the Norte, Alentejo, Algarve, and Centro regions of Portugal. In total, there were 40 creative tourism workshops that were mainly held by local artisans (Duxbury, 2021, Gonçalves *et al.*, 2020). Furthermore, in 2020, the Azores in the western Atlantic, an island of Portugal, was included in the CREATOUR project, with 5 pilot projects sharing the same objective as the rest of Portugal (Castanho *et al.*, 2023). According to this project and the map below (Figure 1.4), we can understand how active and fast CT is developing in Portugal.

Figure 1.4 Regional Map of CREATOUR in Portugal



Source: Remoaldo *et al.* (2020a)

The comprehensive analysis of CT literature in Portugal unveils key empirical studies categorized into distinct themes. Firstly, the identification of characteristics and orientations of creative tourists and, secondly, the role of CT in regional development with managerial implications. Findings emphasize the pivotal role of interactions between tourists and local communities, as creative tourism motivations are rooted in such engagements (Remoaldo *et al.*, 2020c). Notably, a psychological study indicates that creativity enhances tourists' well-being, underscoring the importance of creative tourism in well-being and psychological dimensions (Garces *et al.*, 2020).

Moving on to managerial aspects, a study on small-scale art festivals highlights the need for reinforced local community ties and trust for success (Bakas *et al.*, 2019b). This process involves careful communication, relationship-building, and shared trust between residents and organizers, ultimately contributing positively to community psychological well-being (Bakas *et al.*, 2019b). Moreover, the integration of artisans into CT is explored, revealing artisan entrepreneur–mediators as networking agents linking rural artisans to tourists, fostering economic growth, cultural preservation, and knowledge transmission (Bakas, 2021, 2019a).

Other studies highlighted the role of national, international, and cross-cultural networking for a successful CT management that fosters its positive and regenerative impacts on communities (Cruz *et al.*, 2019, Dias-Sardinha *et al.*, 2018, Duxbury, 2021, Duxbury *et al.*, 2021, Remoaldo *et al.*, 2020b). Another study highlighted CT's role in developing innovative products for destinations, fostering sustainable tourism through cultural celebrations (Guerreiro *et al.*, 2019). Another investigation, framed within placemaking, explored the approaches in peripheral areas, emphasizing planned tourism efforts for sustainable development (Gato *et al.*, 2020). In the context of CREATOUR, one study examined the success achieved through the promotion of collaborative relationships and that cultural mapping underscores the importance of acknowledging and tracing cultural assets for sustainability and local development (Cabeça *et al.*, 2019).

Together, these studies collectively highlight the transformative potential of CT across various dimensions, from economic development to cultural preservation and sustainable practices that enhances the overall well-being of communities. This conceptual development of CT in Portugal provides us with an appropriate research background. Therefore, in this study, we understood creative tourism as follows “sustainable small-scale tourism that provides a genuine visitor experience by combining an immersion in local culture with a learning and creative process” (Duxbury, 2021). The reason is that this definition of CREATOUR recognize CT as a sustainable form of tourism and underlines its role on communities and local culture which are in line with our research objectives.

In order to better grasp the transformative potential of CT in Portugal, it is imperative to acknowledge the important role played by the main focus of this research, the town of Loulé in the Algarve region. CT in Portugal has its roots in Loulé, as

highlighted in a previous study that recognized the MED festival, an event organized in Loulé, as a notable CT occurrence (Carvalho *et al.*, 2016). Loulé's pioneering contribution was further highlighted with the establishment of the Loulé Criativo program, noting that the city was the origin of the first CT event in Portugal to be included in the international CTN (Sousa *et al.*, 2019). This historical significance increases the depth of our research and provides a unique lens into the evolution and impact of CT within the vibrant cultural fabric of Loulé.

1.3.1.4 The Role of Creative Tourism on the Local Development

As defined by Bakas and Duxbury (2018), CT is characterized by four key elements as “active participation, creative self-expression, connection to place, and community engagement”. These elements distinguish CT from other types of tourism and provide unique benefits for the communities involved. In addressing local challenges, CT is positioned as a solution to the serial reproduction problem of mass tourism (Richards and Wilson, 2006) and as a mechanism for sustainable development of rural places (Gato *et al.*, 2020). This is achieved through a unique differentiation of destination offerings, valuing the history, cultural heritage, and local products of each place (Cavalcante and Fonseca, 2021, Dias *et al.*, 2020, Richards and Marques, 2012).

The economic impact of CT is significant, fostering fair development in destinations and providing a lifeline to local artisans and skilled workers (Bakas, 2021, Bakas *et al.*, 2019a, Blapp and Mitas, 2019, Cavalcante and Fonseca, 2021, Dias *et al.*, 2020, Ohridska-Olson and Ivanov, 2010, Richards and Marques, 2012, Svidruk *et al.*, 2020). Notably, studies, such as that of Blapp and Mitas (2018) in Bali's rural areas, demonstrate that CT is particularly feasible for economically challenged destinations, requiring minor infrastructural development and modest financial investments. Also, in this study it was found that CT has economic benefits for communities because the immersion of tourists to local culture creates memorable, authentic experiences which turn back as extended length of stay, visitor loyalty, and return intention (Hung *et al.*, 2016; Blapp & Mitas, 2019).

The advantage of CT lies in fostering a shared set of values and ethics for creativity among both tourists and the local community. This shared appreciation satisfies the passion of both groups, enhances self-confidence, and raises awareness of the intrinsic

value of handmade products. This alignment of values creates a sense of community and mutual understanding between tourists and locals, enriching the overall travel experience (Wu *et al.*, 2017). Additionally, CT plays a pivotal role in the preservation of craft production. By strategically marketing local products to tourists, establishing new outlets for craft sales, and securing local jobs, it becomes a catalyst for sustaining traditional craftsmanship (Richards, 2009). This dual focus on economic sustainability and cultural preservation not only ensures the longevity of traditional crafts but also cultivates a heightened sense of local pride and appreciation for the intricate world of handicrafts (Elkasrawy, 2020).

CT extends beyond economic concerns into the environmental and social sphere, creating a transformative impact that goes beyond the economic benefits that are often emphasized. However, it is noteworthy that the environmental and social dimensions of creative tourism do not receive the same emphasis in the literature, despite their important role in shaping sustainable and enriching travel experiences. As an illustrative example of the environmental benefits of CT, the CREATOUR AZORES Project underscores how CT contributes to the conservation of fragile ecosystems on small island tourist destinations, particularly those oriented toward nature tourism. The project emphasizes that creative tourism serves as a sustainable alternative, countering the potential depletion of natural resources caused by unsustainable tourism development (Baixinho *et al.*, 2020).

In the social sphere, previous studies highlight its role in promoting social and community cohesion, exemplified by the works of Bakas *et al.* (2019b, 2019a), Keller and Velibeyoğlu (2021) and Richards (2019). Indeed, previous studies addressed the potential of CT on social inclusion/exclusion of marginalized people (e.g. Couret, 2021). These findings underscore the potential for CT to serve as a catalyst for community engagement, strengthening the social fabric within destinations and enhancing overall social well-being. CT contributes not only to economic prosperity but also significantly enhances the QoL for the local population (e.g. Ohridska-Olson and Ivanov, 2010, Svidruk *et al.*, 2020, Wisansing *et al.*, 2019). This multifaceted benefit reflects the transformative power of CT in fostering a thriving and interconnected community, where the well-being and QoL of residents are integral components of its broader impact. Indeed, recent research by Duxbury introduces the concept of regenerative tourism in CT sphere, positioned as a progressive step beyond sustainability. This aligns with the

concept of the CT applications in Portugal (CREATOUR and Loulé Criativo), which explicitly address social cohesion and rural development.

However, as stated before there is a lack of studies in the existing literature that examine the social benefits of CT on communities and individuals. This research aims to bridge this gap by scrutinizing the extent to which CT can influence social exclusion/inclusion, with a particular focus on one marginalized demographic group: older people. In addition to examining its impact on social exclusion/inclusion, our study also endeavours to measure its impact on the QoL specifically for older individuals. By encompassing these diverse dimensions, CT emerges not only as an economic driver but also as a potential force for social transformation, inclusivity, and an enhancer of the overall well-being for older members of the community. This approach offers a holistic perspective on the multifaceted impact of CT, contributing valuable insights to its broader implications.

1.3.1.5 The Role of Older People in Creative Tourism: Master Artisans

Although there is a lack of statistical data and empirical evidence on the demography of artisans in general, our own observations, and some anthropological studies can give us an information about the importance of older artisans in CT. According to our observations on the CREATOUR documentary named as “creatour.pt - creative tourism in Portugal”, most of the lecturers in the CT workshops in rural areas were aged 65 or above since they were the master artisans who were teaching the old values, traditions, and handicraft techniques to the young artisans and to tourists. Indeed, in the documentary it was stated that “all generations take part... (17:03’)”, and: “village elders pass the knowledge to young generations, revitalize traditions... (22:11’ - 22:37’)” (https://youtu.be/kWf__o6RfX0). Apart from the documentary, the place of older people in handicrafts and cultural heritage were described in an anthropological study (Goody, 2001):

In small scale societies where all adult men and women practice the same craft skills, these tend to be carried out as part of the domestic economy... Craft skills are learned from older same-sex kin in the course of assisting with craft production (p.2883).

Out of this quotation, we may say that the role of older population in CT can be described as the carrying stones of the old traditions, and ancestral techniques to teach

them to the new generations. Indeed, according to the information provided from the Red Book of the Artisans of the Algarve (CCDR, 2021), the number of older artists (aged 65+) in the Algarve region was reported 97 out of 207 local artists. From this information we can interpret that, in the Algarve region, almost fifty percent of local artisans are aged 65 and above. Therefore, they have an important place in CT activities.

1.3.2 Literature Review on Social Exclusion among Older People

The concept of social exclusion originated in sociology out of the European and UK economic and social policies. The modern use of the term was first emerged in France in the 60s, to describe its citizens that were excluded from the social security services of the state (Lenoir, 1974). While at the beginning these individuals were referring only to the unemployed, and disabled people, more groups in the society included into this disadvantaged group such as youths or isolated people (Saunders *et al.*, 2007). As a solution to these growing problems of stratification that was causing the loss of control and power to the state, to maintain the balance between the individualists and the collectivists in France, the term “solidarity” introduced a new policy approach. It was aimed to orientate citizens to help each other and to leave no-one behind to overcome the economic inequalities (Allman, 2013). Afterwards, the ideology of social exclusion/inclusion in politics spread to the Western European countries to the United Kingdom. Today, not only focusing on economic aspects but with a more multi-dimensional context (such as education, health, employment, social activities) and with a more cohesive disadvantaged groups (minorities, immigrants, older people and so on), this narrative has been added to other countries’ policies too such as Canada, and South Australia (Hayes *et al.*, 2008).

According to several scholars there is still no consensus on the definition of social exclusion since it is a multidimensional and a complex concept (Burholt *et al.*, 2020, Burns *et al.*, 2012, Hayes *et al.*, 2008, Levitas *et al.*, 2007, MacLeod *et al.*, 2019, Scharf *et al.*, 2005, Walsh *et al.*, 2017). Social exclusion is defined as a multifaceted process encompassing cultural, political, legal, and social dimensions. Over time, these dimensions reinforce each other, disengaging a segment of the population from essential aspects of a decent QoL. Social exclusion also involves psychological and social processes resulting from rejection or marginalization. It includes the disruption of social bonds at individual and collective levels, limiting participation in society and denying

access to information, resources, and social interactions (Alemanji, 2023). As a commonly used definition in literature social exclusion means:

It involves the lack or denial of resources, rights goods and services, and the inability to participate in the normal relationships and activities, available to the majority of people in society, whether in economic, social, cultural or political arenas. It affects both the quality of life of individuals and the equity and cohesion of society as a whole (Levitas *et al.* (2007):9).

From there, we can say that most of the policies to promote social cohesion should focus on integrating marginalized groups into economic, social, cultural, and political domains of life.

Amongst the marginalized groups the older population is the most vulnerable in terms of social exclusion (Burholt *et al.*, 2020, Burns *et al.*, 2012, MacLeod *et al.*, 2019, Scharf *et al.*, 2005). This means that older adults (65 and above) may experience social exclusion in a more severe manner, and their risk of being excluded can be greater than younger population. For instance, considering the economic aspects, when one gets older it might be challenging to find a job, and make changes in life with low pensions. In terms of health and well-being aspects, older people have higher risks for illnesses or impairments caused by ageing. Another example can be given from the social aspects. As a result of life course occasions, old people might lose their spouse or friends and their family bonds might decrease (Scharf *et al.*, 2005, Walsh *et al.*, 2017). Because social exclusion can be experienced differently according to changing age cohorts, Walsh *et al.* (2017) provide the following definition of social exclusion among older people:

Old-age exclusion involves interchanges between multi-level risk factors, processes and outcomes. Varying in form and degree across the older adult life course, its complexity, impact and prevalence are amplified by old-age vulnerabilities, accumulated disadvantage for some groups, and constrained opportunities to ameliorate exclusion. Old-age exclusion leads to inequities in choice and control, resources and relationships, and power and rights in key domains of neighbourhood and community; services, amenities, and mobility; material and financial resources; social relations; socio-cultural aspects of society; and civic participation. Old-age exclusion implicates states, societies, communities and individuals (p.98).

The definition of Walsh *et al.* (2017) explains the social exclusion dimensions, their relation and impact with each other, and that there are some outcomes causing a poorer quality of life for the older people. Therefore, we will approach social exclusion within this context. The multidimensionality of social exclusion can be explored through

various disciplinary lenses, including history, philosophy, religion, and sociology. Examining social exclusion from these diverse perspectives, such as one's cultural background, age group, gender identity, or physical abilities, allows for a comprehensive understanding. Unlike being confined to a single discipline, social exclusion is better grasped as a subject drawing from multiple perspectives. This approach enables researchers to use a wide array of theories and discourses, contributing to a richer comprehension of social exclusion's multidimensional nature. It also encourages diverse voices to actively engage in the discourse surrounding social exclusion. In this study we will approach social exclusion in the context of tourism studies (Alemanji, 2023).

Given the increasing significance of understanding social inclusion dynamics for older artists engaging in CT activities, we must employ a measurement framework to effectively conduct our research. In the 2017 scoping review by Walsh *et al.* (2017), which focused on social exclusion dimensions, the literature addressing the social exclusion of older individuals revealed eight original conceptual models (Barnes *et al.*, 2006, Feng, 2003, Guberman and Lavoie, 2004, Jehoel-Gijsbers and Vrooman, 2008, Scharf *et al.*, 2005, Walsh *et al.*, 2012). Additionally, three studies aimed to extend these earlier models (Barnes *et al.*, 2006, Kneale, 2012, Scharf and Bartlam, 2008). At the initial stage of their study, the scoping review identified six primary domains of social exclusion in later life, encompassing material and financial resources, social relations, services, amenities and mobility, civic participation, neighbourhood and community, and sociocultural aspects of society (Walsh *et al.*, 2017). In order to explore how creative tourism positively influences social exclusion, we will utilize the framework developed by MacLeod *et al.* (2019), a recent study that builds upon the findings of Walsh *et al.* (2017). This framework for social exclusion in older age comprises seven dimensions, each presented with their definitions in Table 1.1.

Table 1.1 Seven Dimensions of Social Exclusion with Definitions

Domain	Definition
Service provision and access	Reflects access to everyday public and private services (including transport), both within and outside the home
Civic participation	Encompasses cultural, educational, and political engagement. Factors that enable a person to connect with and contribute to their society, and be involved in its decision making

Social relations and resources	Reflects the importance of meaningful relationships with others, recognising family and friends as possible sources of support and engagement
Economic, financial and material resources	Includes subjective and objective financial circumstances, income, housing, and assets in the form of material possessions
Environment and neighbourhood	Represents residential environments including geographic properties, neighbourhood conditions and facilities, sense of community, crime and perceived safety, and place identity
Health and wellbeing	Reflects subjective and objective physical and mental health, health behaviours and mortality
Discrimination	Includes symbolic exclusion: negative representation or prejudicial treatment for a particular characteristic or group membership, and identity exclusion: disregard of one's whole identity by only recognising a single characteristic/identity

Source: Macleod et al. (2019: 82).

This comprehensive approach will enable us to assess and interpret the multifaceted impact of creative tourism on the social exclusion of older artists.

1.3.4 Social Exclusion and Quality of Life

The connection between QoL and social exclusion is intricate and reciprocal. Social exclusion, with its diverse dimensions, directly influences the quality of life experienced by older individuals. A diminished QoL, in turn, can contribute to increased susceptibility to social exclusion (Walsh *et al.*, 2017). Therefore, exploring the interplay between social exclusion and QoL is essential for developing a comprehensive understanding of the challenges faced by older individuals. In the context of later life, QoL takes on a nuanced significance, encompassing not only material well-being but also factors such as social relationships, health, autonomy, and fulfilment (Scharf *et al.*, 2005). The multidimensional nature of QoL in later years is crucial for informing policies and interventions aimed at mitigating social exclusion and enhancing the overall well-being of older individuals.

As stated by Walsh *et al.* (2017), social exclusion “affects both the QoL of individuals and the equity and cohesion of society as a whole (p.9)”. It is evident that being excluded from one or several domains of life-course causes poorer QoL for individuals. After interviewing with 32 older people in Britain, Scharf *et al.* (2005) found that lack of financial materials and social relations were the main causes of a poor QoL. Some other studies also found a relationship between exclusion from social relations and

poor QoL on older people (e.g. Burholt *et al.*, 2020, Gallagher, 2012). For instance, in his study, Burholt *et al.* (2020) conceptualized the ‘individual QoL; health and functioning; social opportunities and social cohesion’ as outcomes of the social relation domain of social exclusion in older age. Furthermore, Kneale (2012) reported that “older people who become excluded from social relationships, cultural activities, civic activities and access to information, local amenities and decent housing and public transport were more likely to also experience a decline in their QoL (p.99)”.

In his report, Kneale (2012) also stated that the ones experiencing multiple social exclusions are more likely to have a low level of QoL, than the ones excluded in the one domain of social exclusion. This means that, we may track and reduce the risks of the undesired outcomes of social exclusion by promoting more interventions and studies in this context, as MacLeod *et al.* (2019) emphasises:

Social exclusion continues to be a problem for many older adults and can have severe negative consequences for people’s QoL. In order to reduce its prevalence and impact successfully, we need to have a better understanding of what leads people into or protects them from social exclusion, and what mechanisms are in play that prevent people from moving out of exclusion (p.106).

In terms of tourism studies which are related to social exclusion/inclusion and social well-being of older people, the main research area is the social tourism applications (e.g. Cisneros-Martínez *et al.*, 2018, Ferrer *et al.*, 2016, Morgan *et al.*, 2015). However, in some alternative tourism types there might be an unexplored potential to include seniors in several domains of life by including them as service providers. By doing so it can provide them a platform where they can be able to share their true-life experiences in their own community with others. Moreover, this integration can also increase their self-esteem and feeling of valued by society and provide them a dignified job. In that terms, creative tourism has many characteristics/mechanisms and potential to explore what it can offer to older individuals, how it can enhance the QoL of older people as an outcome.

1.3.4.1 Quality of Life in Old Age

The concept of QoL is complex and multidimensional, often defined and approached differently across various fields such as psychology, sociology, and healthcare. There is no consensus on the definition of QoL due to its intricate nature, marked by its dynamic, multi-dimensional, and subjective-objective aspects (Gabriel and

Bowling, 2004, Mandzuk and McMillan, 2005, Moons *et al.*, 2006, Vanleerberghe *et al.*, 2017). The dynamic nature of QoL implies that it can change over an individual's lifetime, adding a layer of complexity to its understanding. Additionally, its multi-dimensionality involves various domains that interconnect and influence each other. Furthermore, QoL is perceived through both subjective and objective lenses, capturing personal experiences as well as measurable factors (Fernández-Ballesteros, 2011; Halvorsrud & Kalfoss, 2007; Hambleton *et al.*, 2009).

Despite these challenges, the World Health Organization Quality of Life Group (WHOQOL) initiated a significant step in 1995 by defining QoL with a focus on its subjective nature within cultural contexts (World Health Organization, 1998, p.11). Acknowledging the complexities in defining QoL, this research draws from a recent study aimed at providing guidance on conceptualizing and investigating QoL of older people (de São José (2023)). The study outlines 14 specific criteria, emphasizing the multi-dimensional, subjective-objective, cultural, and dynamic nature of QoL in later life:

1. QoL in old age is constituted by multiple and interlinked dimensions;
2. Some dimensions of QoL in old age are constituents of QoL while others are determinants of QoL;
3. Some dimensions of QoL in old age are intrinsic to older people while others are extrinsic to them;
4. Some dimensions of QoL in old age are objective while others are subjective;
5. The dimensions of QoL in old age can be differently valued by older people;
6. QoL in old age may depend not only on the achievement of valued functioning (valued doings and beings) but also on the capability to achieve these functioning;
7. QoL in old age is a construct made up of lay and expert views;
8. QoL in old age is imbued with culture;
9. QoL in old age is dependent on the lives of others, the interaction with others and social structures at different levels of reality;
10. QoL in old age is a cumulative process, it is shaped by what happened in the older people's past lives;
11. QoL in old age is a lived experience;
12. QoL in old age is dynamic, it can change over time;
13. QoL in old age is marked by social inequalities;
14. QoL in old age is a multilevel phenomenon, as it can be found at macro, meso and micro levels of reality.

When exploring the dimensions of QoL in later life, various models and theories have been proposed. Bowling and Gabriel (2007) suggested eight dimensions, including social relationships, health, and independence. Kelley-Gillespie (2009) applied the General System Theory, considering the dynamic interplay of internal and external

forces. However, challenges arise in using international scales like the WHO's four domains, as they may neglect the subjective perceptions of older individuals (Hendry and McVittie, 2004). To comprehensively understand how creative tourism contributes to the QoL of older artisans, we consider dimensions identified in a thematic synthesis study on older people's QoL (van Leeuwen *et al.*, 2019). The study identifies nine domains, encompassing autonomy, role and activity, health perception, relationships, attitude and adaptation, emotional comfort, spirituality, home and neighbourhood, and financial security (van Leeuwen *et al.*, 2019):

1. Autonomy: Being able to manage on your own, retaining dignity and not feeling like a burden.
2. Role and activity: Spending time doing activities that bring a sense of value, joy and involvement.
3. Health perception: Feeling healthy and not limited by your physical condition.
4. Relationships: Having close relationships which makes you feel supported and enable you to mean something for others.
5. Attitude and adaptation: Looking on the bright side of life [being positive].
6. Emotional comfort: Feeling at peace.
7. Spirituality: Feeling attached to and experiencing faith and self-development from beliefs, rituals, and inner reflection.
8. Home and neighbourhood: Feeling secure at home and living in a pleasant and accessible neighbourhood.
9. Financial security: Not feeling restricted by your financial situation.

These dimensions offer a comprehensive framework for evaluating the impact of creative tourism on the QoL of older artisans.

1.3.4.2 The Potential of Creative Tourism to Tackle Social Exclusion of Older Artisans and to Increase their Quality of Life

In the complex fabric of human existence, aging is often intertwined with notions of decline. This narrative, scientifically characterized as a progressive decline as we get older, has permeated cultural expressions throughout history and shaped society's view of older individuals (Fernández-Ballesteros *et al.*, 2021). However, since the 1850s, countries adopted several practices and life expectancy increased, challenging the dominant narrative of aging as an inevitable decline (Christensen *et al.*, 2009). Declining morbidity encouraged a transformative perspective, arguing that increased life expectancy does not necessarily equate to increased morbidity (Fries and Crapo, 1981). Consistent with this shift, behavioural and social sciences are highlighting the potential

for optimizing positive human attributes during aging and challenging the notion of irreversible decline (Baltes and Baltes, 1993).

Empirical research explores the link between older adults' participation in art forms and their subjective well-being, revealing positive effects on social interaction (Bellazzecca *et al.*, 2022, Price and Tinker, 2014), purpose, fulfilment, mental and emotional well-being (Bernard and Rickett, 2017, Price and Tinker, 2014), cognitive functioning, and identity maintenance (e.g. Bernard and Rickett, 2017). There have also been numerous studies in the literature on active aging, lifelong learning or work and productivity in old age. Studies pointing to creativity across the lifespan shed light on an interesting narrative. Although there is a decline in the quantity of work by professional artists later in life, the quality and accreditation of work tends to increase with age. This underscores the potential for creative activities to provide older people with opportunities to develop new skills, achieve success, enhance social relations and receive cognitive stimulation (Price and Tinker, 2014). Besides that, intergenerational activities, facilitated using cultural and creative interventions and shared courses, become bridges between different generations. Beyond merely closing the gap between age groups, these endeavours encourage meaningful intergenerational learning (Molina-Luque *et al.*, 2022).

In addition to its societal impact, creative programs contribute to reshaping the public image of later life. Challenging stereotypes that portray older adults as frail and passive, older artisans exemplify that aging can be an enriching period, offering new possibilities for personal and professional growth and providing an opportunity to explore one's inner self (Bellazzecca *et al.*, 2022). However, there is a lack of research on the effectiveness and lasting benefits of targeted creative interventions in improving QoL among older adults (Fernández-Mayoralas and Rojo-Pérez, 2021). This thesis therefore explores the transformative potential of creative tourism in addressing the social exclusion experienced by older artisans and enhancing their QoL. Beyond traditional approaches, CT is emerging as an innovative way to promote the engagement of older adults by capitalizing on the cultural richness of older artisans. This path holds promise for revitalizing social bonds, instilling a renewed sense of purpose and achievement, and contributing to the preservation of cultural heritage.

1.4 Methodological Strategy

In the first article of this thesis, we conducted a systematic literature review. This review followed PRISMA guidelines (Page *et al.*, 2021a, Page *et al.*, 2021b), having defined inclusion and exclusion criteria for selecting papers, the information sources and the search strategy, the papers selection process, the data collection process, the synthesis methods, and the study quality assessment.

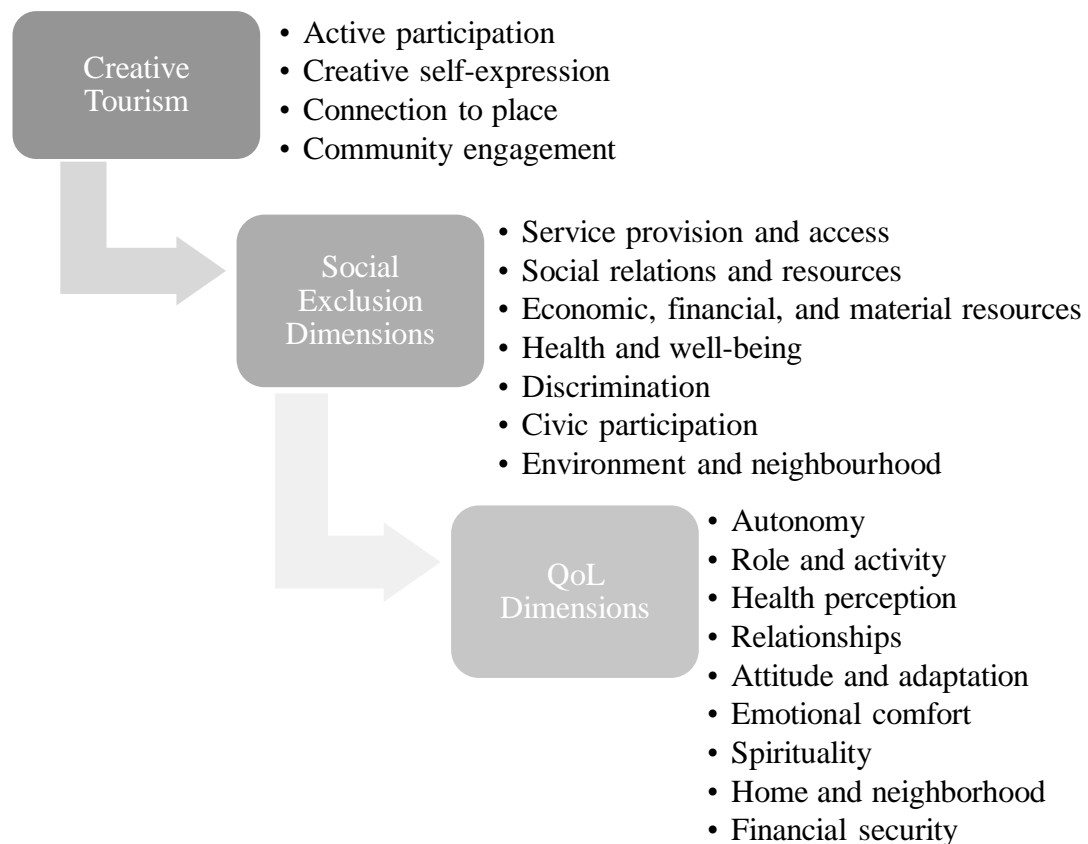
For the second and third articles of the thesis, we opted for a qualitative case study, of exploratory type (Baxter and Jack, 2008). The case study design was selected, as we focus on a case - Loulé Criativo – for data collection. This case served as a "window" into the field of CT and its role in tackling the social exclusion of older artisans and enhancing their QoL. We opted for a qualitative case study design, because the answers to the research questions required gathering the perspectives and perceptions of older artisans and the managers of Loulé Criativo. Finally, we have chosen the exploratory type of case study because the aim of this study is not to explain causal relationships but rather processes and mechanisms (Baxter and Jack, 2008), in this case those related to CT that combat the social exclusion of older artisans and promote QoL. The qualitative data was collected through semi-structured interviews and direct observations.

1.5 The Conceptual Framework

We created the conceptual framework of this thesis by bringing together three different disciplines which are CT, social exclusion in laterlife, and QoL in old age(see Figure 1.5).

The first pillar of the conceptual model is based on the characteristics of CT, which are defined as ‘active participation’, ‘creative-self expression’, ‘connection to place’ and ‘community engagement’ by Bakas and Duxbury (2018). These characteristics are important, as they define the specificity of CT activities, which are relevant in generating mechanisms through which the provision of these activities by older artisans may have a positive impact on their social exclusion and QoL. Hence, the second pillar of the conceptual model is determined by the dimensions we used to assess social exclusion in later life. In turn, the third pillar of the model defines the dimensions that assess QoL in old age.

Figure 1.5 Conceptual Framework of the Thesis



Source: Own Elaboration.

1.6 Overview of the Papers

1.6.1 Summary of the First Paper – “Empirical Research on Creative Tourism: A Systematic Review”

The first article aims to provide a more detailed map of empirical research on CT by conducting a systematic review of empirical research, adhering to the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) guidelines (Page *et al.*, 2021a, 2021b). The inclusion criteria focused on articles published between 2000 and 2021, specifically addressing creative tourism and reporting empirical research in English, Portuguese, or Spanish. Through a meticulous search across electronic databases, 273 records were initially identified, and after removing duplicates, 247 records remained. The subsequent screening process led to the selection of 141 articles for full-text assessment, with a final inclusion of 60 articles in the review. Additionally,

the ATLAS cultural tourism bibliography was consulted, resulting in the inclusion of 10 more articles.

The selected articles underwent analysis using narrative synthesis and thematic analysis, considering key aspects such as research questions, methods, settings, participants, conclusions, and limitations. The synthesis revealed a management-centric emphasis, indicating the industry's dynamic growth but urging future research diversification into social inclusion, well-being impact, and regenerative tourism. Geographically, CT research was concentrated in Asia and Europe, emphasizing its global significance, with an urban-centric focus suggesting potential avenues for exploring rural settings. Participants varied, but artisans/artists and residents were underrepresented. The dominance of quantitative designs in certain areas highlighted an opportunity for more qualitative exploration.

1.6.2 Summary of the Second Paper – “Social Inclusion of Older Artisans Through Creative Tourism”

The second article aims to investigate the potential of CT in tackling social exclusion among older artisans, focusing on dimensions outlined in MacLeod *et al.* (2019) framework. Through a qualitative case study at Loulé Criativo in Portugal, incorporating interviews and direct observations, the research reveals positive impacts on “service provision and access”, “social relations and resources”, “health and well-being”, “economic resources”, and “discrimination”. The paper identifies mechanisms through which CT contributes to reducing social exclusion, including improved access to public services, enhanced social relationships, and economic opportunities for older artisans. It highlights the crucial role of “creative self-expression” in promoting emotional well-being among older participants.

While recognizing limitations such as language barriers and gender representation, the study recommends future research to address these gaps and urges policymakers and tourism professionals to consider CT as a social intervention for older populations. Emphasizing the alignment with Sustainable Development Goal 10, the study advocates for leveraging CT to foster inclusivity and a balanced, sustainable tourism model prioritizing the well-being of older individuals.

1.6.3 Summary of the Third Paper – “The Role of Creative Tourism on the Quality of Life of Older Artisans Working in Loulé Criativo (Portugal)s”

The third article aims to examine the impact of CT activities on the QoL of older artisans in Loulé Criativo. Through a qualitative exploratory case study approach, involving interviews and direct observations, the research seeks to answer specific questions regarding the contribution of CT to the QoL of older artisans.

The findings reveal that the experience of providing CT activities positively contributes to the QoL of older artisans. The study identifies dimensions such as "role and activity," "health perception," and "attitude and adaptation" as being positively impacted by the participation of older artisans in CT activities. However, certain dimensions like "emotional comfort," "spirituality," and "home and neighborhood" are perceived as not significantly affected by CT participation. Mechanisms through which CT activities contribute to the QoL of older artisans include “a sense of value”, “emotional well-being”, “social connectedness”, “adaptation to the program”, “feeling active”, “feeling healthy”, and “optimism about the future”. The study emphasizes the role of CT in countering ageism and promoting active participation, making it a transformative and inclusive form of tourism.

Despite the valuable insights gained, the study acknowledges limitations such as language barriers and COVID-related restrictions. The research calls for further exploration of the dimensions of QoL most affected by CT provision and variations in its impact on different groups of older artisans.

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CHAPTER 2
EMPIRICAL RESEARCH ON CREATIVE TOURISM: A SYSTEMATIC REVIEW

EMPIRICAL RESEARCH ON CREATIVE TOURISM: A SYSTEMATIC REVIEW

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2.1 Abstract

The empirical research on creative tourism (CT) is expanding, having already reached a considerable maturity. Nevertheless, there is no detailed “map” of the empirical research on creative tourism, which provide us thorough information on various aspects that structure it, such as research methods, settings and participants, and main themes addressed in the conclusions. This systematic review aims to provide such a “map”, critically discussing it and making some recommendations for future research. Relevant publications were searched in EBSCO, Web of Science, and Science Direct electronic databases on 3rd of February 2021. All peer-reviewed, English, Portuguese and Spanish articles, published since 2000, reporting empirical studies explicitly focused on CT were included. Amongst them, 60 were eligible for this review. The results shows that empirical research on CT still has some shortcomings that compromise its level of maturity. To reach higher levels of maturity, this research needs to overcome its excessive focus on the management of CT, its fixation around the initial definition of CT, and to break with the circumscription to urban and local settings and the scarce inclusion of artisans/artists and residents as research participants. From a methodological point of view, it is also important to invest in more complex/in-depth analyses.

Keywords: Creative Tourism, Systematic Literature Review, Tourism and Creativity

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2.2 Introduction

Creative tourism (CT), a type of tourism where travellers immerse themselves in the daily life of tourism destination and co-create the tourism products through their active participation, has emerged as an extension of cultural tourism (Richards and Raymond, 2000). Due to its key features such as creativity, active participation, and integration in community, CT has been increasingly used in the academic and practical spheres. For example, it has been integrated in the theoretical ground of some contemporary movements such as sustainability (UNESCO, 2006) or social integrity (Courret, 2020), and it has been viewed as a strong tool for implementing a development strategy for benefiting local communities (Corá and Henriques, 2021). Thus, we can say that although CT is a relatively young concept, it has been applied and disseminated by policy makers, practitioners, international networks, and researchers from various disciplines (Duxbury and Richards, 2019).

There is a consensus in the literature that CT is an emerging and evolving field of research, as the studies on this topic have grown and diversified significantly recently. This created the need to carry out several literature reviews, many of them with the main concern of explaining what is meant by creativity when applied to tourism (e.g. Carvalho *et al.*, 2019, Duxbury and Richards, 2019, 2011). In addition, these reviews clarify the stages and main drivers of the CT literature, the emergence of the "creative turn" in tourism studies and the criticisms of CT (Duxbury and Richards, 2019, Richards, 2011). These are essential literature reviews for anyone interested in the topic. Other literature reviews focus on CT in specific domains/contexts, such as cities (Richards, 2014), islands (Baixinho *et al.*, 2020) and small places (Richards, 2019). These reviews are also relevant to anyone interested in these specific domains.

The literature reviews mentioned above are traditional/narrative reviews, i.e. reviews that provide an overview of the literature, mainly of the theoretical literature (e.g., Carvalho *et al.*, 2019). Other reviews are bibliometric, one focused on the relationship between CT and local development (Pimenta *et al.*, 2021) and another with the broader objective of "understanding the main research topics and approaches, theoretical foundations, and the most recent areas of investigation" (Galvagno and Giaccone, 2019). Through the use of co-citation analysis, content analysis, and bibliographic coupling, this review (Galvagno and Giaccone, 2019) concluded that "creativity and experience" are

the “two objects of analysis” of the field of CT, and that “the supply-side and the demand-side” are the “two levels of analysis” (p.1274). It also concluded that “tourist experience and co-creation, creativity in tourism, and cultural tourism and events” are the “main research topics”, and that the “co-creation and experience economy” are the “two main theoretical approaches” (p.1274). Finally, it identified “some research trends: creativity and cultural tourism; creativity and local development; creativity and urban tourism; creative tourist experience; co-creation of tourist experience” (p,1274).

All these literature reviews are an undeniable contribution to the understanding and consolidation of the research field of CT. However, they are not comprehensive enough, as they only focus on some aspects while neglecting others. We already have a good understanding of the genesis and development trajectory of research on CT, as well as a good clarification of the concept, but we still do not have systematized information on other aspects that are part of the structure of this research field, such as research methods, research settings and participants, and main conclusions. Even the reviews that tried to give an overview of empirical research on CT (e.g. Galvagno and Giaccone, 2019) do not sufficiently account for the enormous diversity of research topics, and research methods and conclusions.

To sum up, despite the indisputable usefulness of the existing literature reviews on CT, we still do not have a detailed “map” of empirical research on CT, which accounts not only for theoretical/conceptual aspects, but also for other important aspects, such as research methods, research settings and participants, main conclusions, and main limitations/gaps. In our view, such a “map” is crucial to “know where we are” in the development process of empirical research, and this help us to consider “where we can go” in the future. In this vein, this review aims to provide a comprehensive overview of the empirical literature on CT, by getting answers to the following specific questions:

- (1) What lines of research have been developed in this empirical literature?
- (2) What are the theoretical/conceptual underpinnings of each line of research?
- (3) What are the research settings and research participants of each line of research?
- (4) What research methods and techniques were used in each line of research?
- (5) What are the main themes addressed in the conclusions of each line of research?

(6) What are the main reported limitations of the studies in each line of research?

We expect that the results of this review, its critical discussion and recommendations for future research provide a clear guidance. We also expect that this review can also be useful for practitioners and policymakers interested in CT.

2.3 Creative Tourism: Conceptual Framework

The concept of creative industries emerged in the twenty-first century as a solution to the massification of the cultural industry (Vickery, 2015). From a broader picture, this concept was proposed as a response to the transition from an “*industrial society*” to a “*creative society*” (Richards and Raymond, 2000). This creative transformation was an instrument for the rise of the creative economy and new consumption trends (Richards and Wilson, 2007). In a short period of time, many big cities started to compete to attract “the creative class” (Florida, 2014) and increase their level of creativity. To achieve that, they started to include creativeness in cultural and economic policies and created opportunities for new investments (Richards and Wilson, 2006). In the tourism sphere, these new trends were reflected in the development of CT. The original definition of CT was made by Greg Richards and Crispin Raymond (2000) as:

Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken.

As can be understood from this definition, according to Richards and Wilson (2004) CT offers visitors the opportunity to interact with the symbolic value of a destination, which refers to the production and consumption of symbolic goods and services such as culture, heritage, and identity of the tourism destination, as it involves the active and creative participation of tourists in the daily life of local people. In this sense, creative tourism is seen as a way of increasing the symbolic value of a destination and creating innovative and authentic forms of cultural capital. In this context, creative tourism is seen as an alternative to attract a new type of tourist who is interested in meaningful and transformative experiences rather than mass-produced and standardised experiences. In fact, according to (Richards, 2020) CT practices have an important role in increasing the reputation of a destination in the symbolic economy.

As a response to the changing economic and social trends, CT has started its conceptualization as an extension of cultural tourism. According to Duxbury and Richards (2019), it is possible to summarize the evolution of the CT concept in four stages. As can be understood from the first definition of CT (Richards and Raymond, 2000), the first phase, “creative tourism 1.0”, refers to the co-creation and co-learning nature of tourism activities in a small-scale basis. The conceptual process moved to “creative tourism 2.0” with the development of web-based portals and marketing strategies to reach more consumers (Duxbury and Richards, 2019). In this stage, CT is conceptualized according to the three levels of creativity that can be adapted to tourism, these are “*creative spectacles, creative spaces, and creative tourism*” (Richards and Wilson, 2006). The third stage, “creative tourism 3.0”, started right after UNESCO defined the concept in 2006, since cities started to have a rising interest to become “creative cities” to increase their competitiveness (Duxbury and Richards, 2019). The relationship between tourism and creative experiences became broader and more valued by the economy and enterprises. Hence, this interest and the technological advancements in the market became leverage for the spread of creativity in tourism (Richards, 2014). The cities started to include creativity in their cultural and tourism strategies/policies, which means that the entrepreneurial and economic opportunities were advanced in the field. In 2012, the concept was already in the 4th stage of its evolution which refers to the integration of “*relational tourism*” and “*networking*” concepts into CT (Duxbury and Richards, 2019). In this stage, the scholars emphasized the role of local community and artisans, the role of collective work, and the engagement of tourists with locals on value creation (Richards, 2014). Furthermore, with the rising findings on the benefits of CT, it has also started to be seen as an opportunity for a small city or remote area development. For example, in the ambit of the Portuguese project entitled CREATOUR⁴, which implements CT projects to develop tourism in remote areas and small cities, CT has

⁴ CREATOUR (Creative Tourism Destination Development in Small Cities and Rural Areas) is an incubator/demonstration and multidisciplinary research initiative, supporting collaborative research processes that was funded under the Joint Activities Programme of Portugal 2020, by Compete 2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia (for more information please visit the website: creatour.pt).

started to be seen as a local level sustainable development solution for the peripheral areas (Richards, 2019).

If we attempt to evaluate the way ahead after the 4th phase of CT, we may expect that CT continue its conceptual development with the influence of later social movements described as “*turns*” in literature. The first one is the “*social turn*” that was addressed by De Bruin and Jelinčić (2016). These authors advocate that tourism practices were experiencing a “social turn” after the concepts such as “*consciousness*”, “*shared values*”, “*co-creation*” and “*tolerance*” were introduced into the literature. The second turn we should consider is the “*inclusive turn*” identified recently by Couret (2020). According to this author, CT might have the necessary features to ensure the inclusive and human-oriented tourism product designs (Duxbury *et al.*, 2021), which also can be seen as a solution to the problems of tourism in the post-Covid environment.

2.4 Methods

This systematic review was guided by the last version of the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) (Page *et al.*, 2021a, 2021b).

2.4.1 Inclusion and Exclusion Criteria

The following inclusion and exclusion criteria were specified for this review:

- (1) Articles published between January 2000 and February 2021;
- (2) Focused explicitly on CT (explicit mention of CT or creative tourist/s in the article);
- (3) Reporting empirical research;
- (4) Published in peer-reviewed journals;
- (5) Written in English, Portuguese and Spanish languages.

We only included articles published from 2000 onwards, because the concept of CT was coined precisely in this year by Richards and Raymond (2000). The aim of this systematic review explains the second and third criteria, while the concern to review only empirical studies with a minimum level of quality justifies the fourth criterion. Finally,

the last criterion is justified by the fact that the reviewers are only able to read these languages.

2.4.2 Information Sources and Search Strategy

The following electronic databases were searched: EBSCO, Web of Science, and Science Direct. These are the relevant databases that the authors had access to. We decided to combine the Web of Science with EBSCO and Science Direct, as these last two electronic databases also contain articles and, in this way, we ensured a more comprehensive search. The keywords used in the Web of Science database were (“creative tourism”) OR (“creative tourist*”), while in the Science Direct database we used the keywords “creative tourism” OR “creative tourist” OR “creative tourists”. Finally, in the EBSCO database we used “AB creative tourism OR “AB creative tourist” as keywords. Searches were carried out on the 3rd of February 2021. In all electronic databases, we limited the search to 2000-2021 and the results were refined by “articles” in the field “document types”. In addition to searches in the mentioned electronic databases, we searched the second edition of the ATLAS cultural tourism bibliography (https://www.academia.edu/48864997/ATLAS_Cultural_Tourism_Bibliography), which was published by Greg Richards in an academic platform on May, 2021.

2.4.3 Selection Process

Searches in electronic databases identified 273 records, which were downloaded to the EndNote20 (<http://endnote.com>), a reference management software for screening processes. After removing the duplicates by using this software, 247 records entered the selection process (Figure 2.1).

The selection process started by screening the titles and abstracts of the identified publications to decide on which articles should be examined in full-text format. Articles that focused on creativity but not related to tourism (e.g. creative industries) were excluded. Hence, we excluded 59 articles by reading titles and 47 records by reading abstracts. As a result, we are left with 141 articles sought for retrieval. Of these, we were not able to access 4 articles, meaning that 137 full-text articles were assessed for eligibility. In the next step, the full-text papers were excluded for several reasons (Figure 2.1). The main criterion for excluding articles was not focusing on creative tourism. At the end, 50 articles were included for review.

In addition to these 50 articles, we added 10 more from the ATLAS bibliography. This list had, at the time we consulted it, 310 publications. After comparing this list with the initial records that we had identified through electronic databases we found 75 duplications that were removed. Of the 235 articles, we removed the records that could not be found as full text (6), and as a result we were able to retrieve a total of 229 records. After that, we excluded publications according to the inclusion criteria (Figure 2.1). The main reason for excluding publications was not being in a journal article format (conference proceedings, books, re-ports, etc.). Some publications (22 publications) were excluded because they were not written in English, Spanish, or Portuguese. Most of these were written in Chinese and Farsi, languages the authors of this article are not able to read (the same happened with the three publications that were excluded due to the language criterion in the first phase of the selection process; see Figure 2.1). In the end, we were left with 10 articles that we added to the 50 previously selected from the electronic databases, thus making 60 articles that were included in the review. All the screening process was carried out by two reviewers working independently and any disagreements were resolved by consensus.

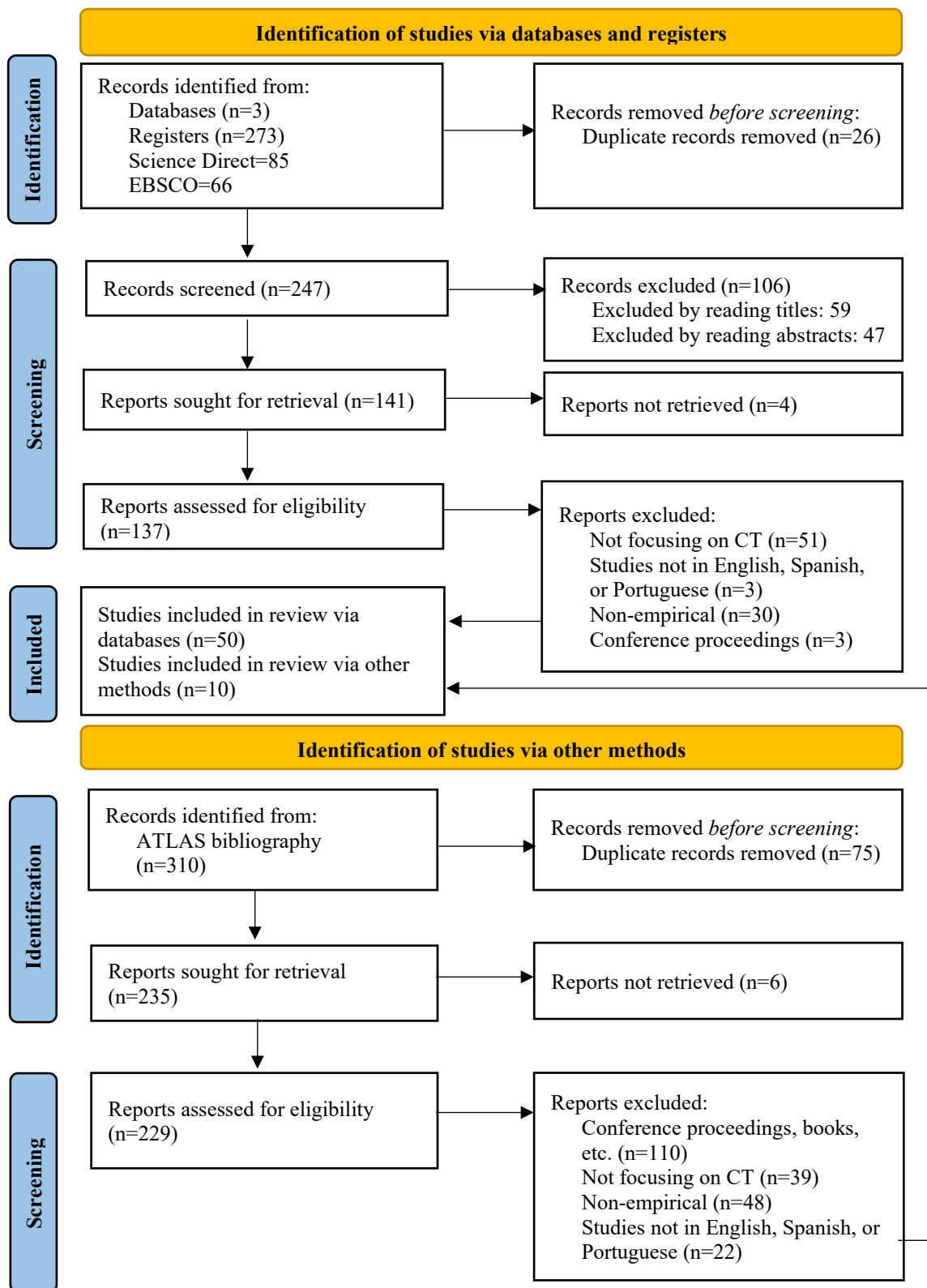
2.4.5 Data Collection Process

Data from the included articles were collected to a data collection form (an excel spreadsheet) that includes the following items: (1) author and date; (2) research questions/aims; (3) research methods; (4) research settings; (5) research participants, (6) main conclusions; and (7) reported limitations (Appendix 2.1). The first author collected data from all the included articles. Then, the second and third authors repeated the process independently in 30% of the articles. All adjustments were made in a consensual manner.

2.4.6 Synthesis Methods

Two methods were used to synthesize the collected data: narrative synthesis (Popay *et al.*, 2006) and thematic analyses (Thomas and Harden, 2008). Narrative synthesis was used to “tell the story of the findings of the included studies (Popay *et al.*, 2006)”. Tabulation was used as an auxiliary method to organise and display results of

Figure 2.1 Preferred Reporting Items for Systematic Reviews and Meta-analyses (PRISMA) Flow Diagram of Literature Search on Creative Tourism



individual articles and synthesis. The answers to all research questions, except for the last two (What are the main conclusions? What are the main reported limitations of the studies?), were supported using narrative synthesis. The answers to the last two research questions were sought by thematic analysis (Thomas and Harden, 2008). We reduced the collected data by categorizing: “free codes” are transformed in “descriptive themes” and these themes in the “analytical themes”, the most abstract ones (Thomas and Harden, 2008).

2.4.7 Study Quality Assessment

The quality of the quantitative articles was assessed by using an adapted version of the Risk of Bias Tool for Prevalence Studies (Hoya *et al.*, 2012). With respect to qualitative articles, the National Institute for Clinical Excellence Quality Appraisal Checklist (NICE, 2012) was used. The quality of the included articles that used mixed methods was assessed by using both tools (see Appendix 2.2). All articles were assessed by two reviewers: the first author assessed all articles, while the second author assessed half of these articles and the other half was assessed by the third author. Disagreements were resolved by consensus.

In general, the articles reporting quantitative studies meet all criteria of the quality assessment, exception made to the items on ethical issues (70% of the articles are not clear enough) and representativeness of the sample (26% of the articles do not provide sufficient information). In its turn, the main weaknesses found in the articles reporting qualitative studies have to do with ethical issues (68% do not sufficiently discuss) and richness of the collected data (36% of the articles do not provide sufficient evidence). In addition, about a quarter of the qualitative articles do not provide sufficient information about data collection and analysis.

Among all the articles reviewed, the ones that show the greatest weaknesses are those that report mixed-methods studies. The most significant weaknesses derive from insufficient information on the following items: ethical issues (83% of the articles), reliability of the analysis in the qualitative component of the study (58% of the articles), data richness in the qualitative component of the study (half of the articles), representativeness of the sample in the quantitative component of the study (half of the articles), and level of rigor of the analysis in the quantitative and qualitative components

of the study (half of the articles). Moreover, in about a third of the articles, the level of reliability and validity of the study instruments, on the one hand, and the level of consistency in the application of data collection instruments (in the quantitative component of the study), on the other hand, are also not sufficiently discussed.

2.5 Results

2.5.1 Brief Overview of the Included Articles

Although the concept of CT was proposed for the first time in 2000, the publication of empirical research started about a decade later, with most articles published in the last 6 years. The reviewed articles were published in a great diversity of journals with only one where more than 5 of these articles were published (Current Issues in Tourism). In the second position appear 3 journals where 3 of these articles were published (Annals of Tourism Research, Journal of Tourism and Cultural Change, and Sustainability). The empirical research on CT was carried out mainly in Asia (48%), especially in Eastern Asia, and Europe (33%), mostly in Southwestern Europe.

2.5.2 Review Findings

2.5.2.1 Lines of Research Developed in the Empirical Literature on Creative Tourism

Through the analysis of the research objectives of the reviewed articles, we identified 5 lines and 14 sub-lines of research (Appendix 2.3). The lines of research are: (1) characterization of CT stakeholders (9 articles); (2) management of CT projects (28 articles); (3) CT experiences (6 articles); (4) loyalty and revisit intentions; and (5) the role of CT in local/community development (8 articles).

The first line of research (Characterization of CT stakeholders) is focused on the characterization of the CT projects or its developers (Blapp and Mitas, 2018, Remoaldo *et al.*, 2020b, Zhou *et al.*, 2020), and the creative tourists (the most voluminous subline) (Fernandes and Rachão, 2014, Garces *et al.*, 2020, Remoaldo *et al.*, 2020a, 2020d, Tan *et al.*, 2014, Tan *et al.*, 2016). The second line of research (Management of CT projects) is concerned with several aspects related to the management of CT projects, ranging from strategic planning (Bakas *et al.*, 2019b, Kangkhao, 2020, Lee and Lee, 2015) and control (Cruz *et al.*, 2019, Remoaldo *et al.*, 2020c) to assessment and improvement (Ferreira *et*

et al., 2019, Limsopitpun, 2016, Melo *et al.*, 2019), also including the issue of project's sustainability (Bastenegro, 2020, Sirikudta *et al.*, 2019, Suphachaimongkol *et al.*, 2019, Thongsamak and Jitpakdee, 2019). Design/development of CT projects is the most productive subline of research (Bakas *et al.*, 2019a, Booyens and Rogerson, 2015, 2019, Cabeça *et al.*, 2019, Dias-Sardinha *et al.*, 2018, Elkasrawy, 2020, Fagundes and Ashton, 2016, Guerreiro *et al.*, 2019, Lee *et al.*, 2016, Li and Liu, 2020, Sarantou *et al.*, 2021, Somnuxpong, 2020, Svidruk *et al.*, 2020, Valek, 2020, Wattanacharoensil and Sakdiyakorn, 2016, Whiting and Hannam, 2014).

The focus of the third line of research (CT experiences) is on the tourists' experiences, including its multiple facets (subline that includes most of the articles) (Chan *et al.*, 2020, Chang and Hung, 2021, Chen and Chou, 2019, Tan *et al.*, 2013), and on the perception of authenticity (Wang *et al.*, 2020, Zhang and Xie, 2019). In its turn, the fourth line of research (Loyalty and revisit intentions) is focused on tourists' loyalty (Choi *et al.*, 2020, Suhartanto *et al.*, 2020, 2018) and revisit intentions (Ali *et al.*, 2016, Chang *et al.*, 2014, Dean and Suhartanto, 2019, Huang *et al.*, 2019, 2020, Hung *et al.*, 2016), being the subline on revisit intentions more productive than the subline on loyalty. The last line of research (the role of CT in local/community development) explores the role of CT in local development, more specifically in the development of poor communities (Dias *et al.*, 2021), rural and small cities (the most voluminous subline) (Duxbury *et al.*, 2021, Einali *et al.*, 2019, Gato *et al.*, 2020, Keller and Velibeyoğlu, 2021, Liu *et al.*, 2020), and urban territories (Cavalcante and Fonseca, 2021, Pawlusinski and Kubal, 2018).

Although the empirical research on CT is relatively recent (it is only about a decade old), it already exhibits considerable diversity. However, there is a clear predominance of the research line on management of CT projects (28 articles), which has about three times more articles than the other research lines. This line of research is the one with the greatest internal diversity as it is subdivided into 5 sublines. Taking the year 2021 as a reference, the oldest lines of research are the first and fourth ones (publications carried out on average 3 years ago), while the most recent line of research is the last one (publications carried out on average 1 year ago). Certain lines of research have been consolidated above all in certain continents. For example, while Asian countries were concentrating on creative tourists' experiences and tourist loyalty and revisit intentions, European countries were more focused on the management and development issues. For example,

we see that Portugal is one of the main countries where CT is conceptualized in relation to rural development (e.g. Dias *et al.*, 2020, Gato *et al.*, 2020).

2.5.2.2 The Theoretical/Conceptual Underpinnings of Each Line of Research

Due to the great diversity of theories and concepts used by the reviewed articles, we opted for presenting only the theories and concepts used by two or more articles (see Appendix 2.5). In the first line of research (Characterization of CT stakeholders) the concepts of CT developed by Richards and Raymond (2000) and the UNESCO (2006) were highly cited (6 and 5 articles, respectively). Tan and collaborators, in their two articles (2014, 2016), used their own model of creative experiences (Tan *et al.*, 2013) to characterize the creative tourists. Most articles in the second line of research (Management of CT projects) also mobilized the definition of CT provided by Richards and Raymond (2000) (10 articles), followed by the definitions of the same concept proposed by Richards (2011) and UNESCO (2006) (5 and 3 articles, respectively). The concept of sustainability (Chirilă *et al.*, 2018, Higgins-Desbiolles *et al.*, 2019, Korez-Vide, 2013, Ohridska-Olson and Ivanov, 2010, Thongsamak *et al.*, 2013, Throsby, 2008, Todorov and Marinova, 2011, UNWTO, 2005, Wurzbürger *et al.*, 2009) was used in 6 articles. The concept of CT by Richards and Raymond (2000) was also the most used concept in the third line of research (CT experiences), followed by the concept of perceived authenticity (Wang, 1999, Zatori *et al.*, 2018) and the model of four realms of experiences (Pine and Gilmore, 1998; Pine *et al.*, 1999), both mobilized in 2 articles. In the fourth research line (Loyalty and visitor revisit intentions) the most used concept was also the CT concept proposed by Richards and Raymond (2000) (3 articles), and in the second position appears the theory of tourists' Push and Pull motivations (Nowacki, 2009, Prebesen *et al.*, 2013) and the concept of creative attraction (Ali *et al.*, 2016; Richards, 2011), which were used in two articles. In the last research line (The role of CT on local/community development), the CT concept by Richards and Raymond (2000) was the most used concept.

Therefore, we verify that the most used concept in all lines of research is the concept of CT, especially the one proposed by Richards and Raymond (2000). The second most used concept is the one of sustainability (Chirilă *et al.*, 2018, Higgins-Desbiolles *et al.*, 2019, Korez-Vide, 2013, Ohridska-Olson and Ivanov, 2010, Thongsamak *et al.*, 2013, Throsby, 2008, Todorov and Marinova, 2011, UNWTO, 2005, Wurzbürger *et al.*, 2009)

followed by the concepts of perceived authenticity and creative attraction. With respect to theories and conceptual models, the model of creative experience (Tan et al., 2013), the model of the four realms of experiences (Pine and Gilmore, 1998; Pine et al., 1999), and the theory of tourists' push and pull motivations (Nowacki, 2009, Prebesen *et al.*, 2013) are the most used across the lines of research.

2.5.2.3 The Research Settings and Research Participants of Each Line of Research

To characterize the research settings, we opted to organize them in two sets of categories. In the first set we organised them as follows: (1) rural (data collected in villages and remote locations); (2) urban (data collected in towns and cities); and (3) multiple settings (data collected from various settings, including social media). In the second set of categories, we organized the settings as: (1) regional (data collected from settings located in a territorial unit corresponding to a region); (3) national (data collected from settings located at various points in a country); and (5) international (data collected from settings located in two or more countries) (see Appendix 2.7). In the first line of research (Characterization of CT stakeholders), the settings tend to be distributed in a balanced way between rural and urban, on the one hand, and between local and national, in the other hand. However, in the remaining lines of research there are clear concentrations of settings in one of the categories mentioned above. In the second line of research (Management of CT projects), most of the settings are urban, on the one hand, and local, on the other hand. The concentration of settings is even higher in the third line of research (CT experiences), as all of them are urban and, apart from one, local. In the fourth line of research (Loyalty and visitor revisit intentions), most of the settings are also urban, but they are evenly distributed by the local/regional categories. In the last line of research (The role of CT in local/community development), most of the settings are rural and local. It is worth mentioning that in the first two lines of research we find online settings at a national and international level. In a minority of cases, the provided information about research settings was not clear.

If we look across the lines of research, we see that there is a predominance of urban settings, on the one hand, and local settings, on the other hand. The near absence of international settings stands out.

To deal with the diversity of research participants, we created the following categories: (1) tourists (national and domestic) and visitors/event participators; (2) residents; (3) artisans/artists (including designers, craftsman etc.); (4) local/regional authorities and policymakers (including tourism industry experts, community leaders etc.); (5) representatives of organisations/communities (including creative communities, associations, pioneers of CT etc.); (6) managers in tourism sector; (7) business owners and entrepreneurs in tourism/CT sectors; (8) tour operators and other tourism professionals (including employees in CT/tourism, CT mediators, etc.); and (9) researchers in the tourism field (see Appendix 2.8).

Tourists and visitors/event participators are the main research participants in three lines of research - loyalty and visitor revisit intentions (9 articles), characterization of CT stakeholders (7 articles) and CT experiences (6 articles) - clearly standing out from the others. In the other lines of research there is a greater balance between the research participants. In the second line of research (Management of CT projects) most of the articles collected data from local/regional authorities and policymakers (11 articles) and business owners and entrepreneurs (11 articles), but a significant number of articles collected data from other research participants: tourists and visitors/event participators (8 articles), managers in tourism sector (7 articles), and artisans/artists (5 articles). This diversity is also found in the last line of research (The role of CT in local/community development): business owners and entrepreneurs (4 articles), representatives of organizations/associations or communities (2 articles), local/regional authorities and policy makers (2 articles) and residents (2 articles). Overall, it is interesting to note that residents and artisans/artists participated in a very small number of articles.

2.5.2.4 The Research Methods Used in Each Line of Research

The first line of research (Characterization of CT stakeholders) has an equal number of quantitative and qualitative articles, and the dominant methods of collecting data were surveys and interviews (see Appendix 2.9). The second line of research (Management of CT projects) is predominantly qualitative, although there is also a significant number of mixed methods studies. With respect to methods of collecting data, interviews stand out as the dominant method, but surveys appear in second place, as they were widely used by mixed methods studies. The third line of research (CT experiences) is dominated by quantitative research designs and by surveys, happening the same with

the fourth line of research (Loyalty and visitor revisit intentions). On the contrary, in the last line of research (The role of CT in local/community development), qualitative research design and interviews predominate.

Overall, there is a balance between quantitative and qualitative research designs, although there is a non-negligible number of articles that adopted a mixed research design. When it comes to data collection methods, surveys and interviews clearly stand out, although a considerable number of articles have used ethnography, focus groups and non-participant observations.

2.5.2.5 The Main Themes Addressed in the Conclusions of Each Line of Research

With respect to the themes addressed in the conclusions of the reviewed articles, we identified the main themes (analytical themes), sub-themes (descriptive themes) and free codes, although to answer this review question we consider that it is enough to focus on the themes and sub-themes (see Appendix 2.11).

The main theme in the conclusions of the first line of research (Characterization of CT stakeholders) is “profiling creative tourists” (12 articles), which includes the classification of the creative tourists and their preferences, expectations, and behaviors, the examination of their motivations and satisfaction, as well as their levels of well-being. The other themes are: strategies for the improvement of CT initiatives, characterizing CT initiatives in specific contexts, and developing new concepts to study CT in specific contexts. In the second line of research (Management of CT projects) two main themes emerge from the conclusions: factors that may enhance CT development (18 articles), and strategies for better management of (and better policies for) CT activities (17 articles). The first theme focuses on the role of different factors for CT development, such as the role of certain methods/activities/attractions, as well as resources, in CT development. The second theme includes mainly managerial suggestions to governmental bodies and managers. The other themes are the role of stakeholders on CT development, profiling tourists for managerial purposes, measuring CT activities, challenges for CT development, and benefits of CT for locals/local destinations.

In its turn, “characterizing the CT experience” is the main theme found in the conclusions of the third line of research (CT experiences), which refers to the features of

tourism experiences, its components, and linkages with other aspects. The other themes are authenticity, strategies for enhancing CT experiences, and perceptions of CT experiences. The conclusions in the fourth line of research (Loyalty and visitor revisit intentions) are centred around two main themes: strategies for enhancing revisit intentions and loyalty, and revisit/behavioural intentions. While the first theme refers to managerial suggestions for enhancing revisit intentions and loyalty, the second theme focuses on revisit/behavioral intentions and linkages with other factors. Tourists' loyalty and the determinants of CT experiences in the context of revisit intentions are the remaining themes. Finally, in the last line of research (The role of CT in local/community development), there is one theme that stands out slightly, namely the benefits/role of CT in rural/urban local development, accounting for the benefits of CT for local communities/rural development, and the role/effects of CT on urban/small towns development. The other two topics discussed in the conclusions are the potential of small/rural spaces for the CT development (including the advantages of small cities/villages for CT and rural revitalization), and the strategies for CT development in poor communities/rural areas (including suggestions for CT development in poor communities and suggestions for CT development in rural areas). The last theme discussed in the conclusions of this line of research is the barriers in developing CT in poor communities/rural areas.

If we look across the lines of research, two patterns emerge. First, there is a predominance of themes that refer to conclusions of a descriptive nature (definitions, classifications, evaluations, identifications, etc.). Exceptions to this pattern are found in the third and fourth lines of research (CT experiences and loyalty and visitor revisit intentions, respectively), where a significant part of the conclusions are of a more complex nature, accounting, for example, for links/associations between factors/variables. Second, themes reflecting management-related issues are found in all lines of research, with exception of the third one (CT experiences) in which these issues are not so explicitly addressed.

2.5.2.6 The Main Reported Limitations of the Studies in Each Line of Research

The main limitations of the reviewed articles reported by the respective authors were grouped in the following categories (see Appendix 2.10): sample restrictions (small number of participants, non-diversified samples), data restrictions (data trustworthiness,

limited number of indicators, limited set of variables), context-specific results (limited generalization of the results to other cultural contexts), methodological constraints (constrains in the data collection and analysis), scarce resources (time, budget, etc.), and not discussed (for detailed information please see Appendix 2.12).

In the first line of research (Characterization of CT stakeholders) the main reported limitations are context-specific results and methodological constraints. In the second line of research (Management of CT projects) the main limitation has to do with methodological constraints. However, the vast majority of the articles in this line do not report limitations. In its turn, data restrictions and context-specific results are the main reported limitations in the third line of research (CT experiences). In the fourth line of research (Loyalty and visitor revisit intentions) the main reported limitations are context-specific results and sample restrictions. In the last line of research (The role of CT in local/community development), scarce resources and methodological constraints are the main reported limitations, although most of the articles do not identify any limitation.

Overall, context-specific results and methodological constraints are the main reported limitations. This means that most of the authors of the reviewed articles recognize that they have problems in terms of generalizability and validity of the results.

2.6 Discussion and Recommendations for Future Research

Although conceptual work on CT started at the beginning of this century, empirical research initiated about a decade later. This research is mainly concentrated in Asia and Europe. Despite being relatively recent, empirical research on CT has already reached a considerable volume and diversity. The lines of research identified in this systematic review are like those identified by Duxbury and Richards (2019), which shows considerable consistency in this regard. Nevertheless, our review provides a detailed picture of the empirical research, as it also identifies the sublines of research. It also allows us to see which lines and sublines of research have more articles. In this regard, the clear predominance of the line on the management of CT projects stands out. From our viewpoint, this probably has to do with the fact that CT is an expanding industry, raising interest among several agents, territories, and cities (Pine and Gilmore, 1998; Richards, 2014; Florida, 2014), but with important challenges in terms of economic and financial sustainability. Anyway, aspects related to the management and development of

CT projects are not limited to this line of research, as they also appear in the other lines, except for the line on CT experiences. This shows that empirical research on CT is strongly influenced by management and policy concerns. While not underestimating the importance of management issues, future research may pay more attention to aspects that go beyond management, either by deepening the other lines of research identified by us, or by exploring new topics, such as the role of new forms of creative and niche tourism in the promotion of social inclusion (Courlet, 2020, Duarte *et al.*, 2022), CT and its relation with well-being and positive emotions, a deeper examination of the benefits of CT on local development (Pimenta *et al.*, 2021), new forms of active tourist participation (De Bruin and Jelinčić, 2016), emotional engagement of tourists with the communities, and CT as a promoter of “regenerative tourism” (Duxbury *et al.*, 2020).

The analysis of each line of research revealed that the articles on CT used a significant diversity of theories and conceptual models, what is in line with the plurality of research aims. However, it is worth noting the great centrality of the concept of CT developed by Richards and Raymond (2000) across all lines of research. This means that the bulk of empirical research has remained faithful to the initial definition of the concept of CT, not having made use of the changes that have been introduced in this concept over time (which are described in the second section of this article). Future empirical research should not be indifferent to these conceptual developments and should seek to assess the need to introduce new conceptual elements.

Research settings are not the same across all lines of research, although there is a clear trend towards urban settings, on the one hand, and local settings, on the other hand. The line of research on the role of the CT in the development of communities diverges from this pattern, as it privileges rural settings. The centrality on urban settings has to do with the fact that CT initially developed in urban areas and only later expanded to rural areas (Richards, 2019). It is also worth noting that international settings are nearly absent. In our view, articles comparing CT in rural and urban settings, as well as in different countries could enhance this field of research.

With respect to research participants, it is not surprising that tourists and visitors stand out in certain lines of research, and local/regional authorities and business owners, and entrepreneurs stand out on other lines. What is surprising is the small number of articles that had artisans/artists and residents as participants, as these are an integral part

of the CT process (Richards and Wilson, 2006). From our viewpoint, it would be important that the perspectives of artisans/artists, creativity pioneers and residents begin to be further explored by future studies, because only in this way we can have a comprehensive understanding of this phenomenon.

This systematic review also reveals that certain lines of research, apart from one, have privileged quantitative designs and others qualitative designs. However, it is a bit surprising that the research lines on CT experiences and loyalty and visitor revisit intentions, which include aspects that may require an interpretive understanding, are dominated by quantitative design. Considering the nature of these lines of research, an increase in qualitative studies could enrich scientific knowledge of some relevant topics.

The themes addressed in the conclusions of the reviewed articles are not entirely surprising, as they reflect the research aims of each line of research. What stands out is, once again, the predominance of issues related to the management and development of CT projects, as these issues are found in the conclusions of all lines of research, except for the line of research on creative experiences. The themes found in the conclusions also reflect the type of analysis carried out, which in three lines of research (Characterization of CT stakeholders, Management of CT projects and the role of CT in local/community development) is mainly descriptive and exploratory. Only in the lines on CT experiences and loyalty and revisit intentions there are themes that denote more complex analyses (e.g. relationships between several variables). We advocate for more complex analysis to account for the complexity of the CT field and the contexts in which it operates.

Finally, regarding limitations reported in the reviewed articles, we found that two lines of research are not as reflexive as we would expect: management of CT projects and the role of CT in local development. Of the articles that identify limitations, the most reported are context-specific results and methodological constraints, referring to issues related with generalizability and validity. More diversified samples, including representative samples, and a closer surveillance over data collection process may help to overcome these limitations.

Still in relation to limitations, the quality assessment carried out by us revealed that the discussion of ethical aspects is neglected by most articles. This is an aspect that should be considered in future studies and publications. The quality assessment also

revealed that the articles that report mixed method studies (which predominate in the line of research on the management of CT projects) are the ones that exhibit the most weaknesses, so greater care is needed in the execution and publication of these articles.

2.7 Conclusions and Limitations

In our view, this systematic review is useful for researchers in the CT field, as to the best of our knowledge, this review is the first one to provide a detailed overview of the empirical research on CT. We can conclude that empirical research on CT is clearly expanding, having already acquired a reasonable level of diversification and maturity. To reach higher levels of maturity, we believe that it is above all necessary to look beyond the issues related to project management and development policies (extending, for example, the lines of research on creative experiences and the role of CT on local development), to overcome the existing conceptual fixation, to break with the circumscription to urban and local settings, and to reverse the negligence of the artisans/artists and residents' perspectives. It is also of paramount importance to consider the ethical issues. We are not claiming that the research carried out so far is dubious regarding these issues, but that it is necessary to discuss them explicitly when publishing the results. It would also be important to overcome the limitations arising from the context-specific results and certain methodological constraints and to invest progressively on more complex and in-depth analyses, as well as in open discussions of the limitations of the studies.

This review also has some practical contributions for policymakers and practitioners in the CT field. For the policymakers, considering the main conclusions of the managerial and development studies in CT, we found out the importance of adding CT to tourism policies to foster the sustainable development of rural places, poor communities and small cities or towns. Also, the reviewed articles highlighted the importance of applying CT with strategic planning by including all CT stakeholders, especially governmental authorities, entrepreneurs, and local artisans in the development process. When it comes to the contributions for practitioners, this review showed the importance of quality of CT experiences and products, and immersive local experiences for tourists. This review also summed up how to ensure tourist loyalty and satisfaction, and how to increase the success of tourism projects, improve the CT product, or how to assess and manage them. Thus, we believe that this research can be a guideline for

policymakers and tourism professionals since it maps out the general characteristics of the empirical research on managerial studies in CT.

Despite our efforts to include the largest number of articles, it is possible that this systematic review is not fully comprehensive, because we have left out publications in other formats, such as book chapters and conference proceedings, and in other languages other than English, Portuguese and Spanish. In addition, the review of study findings/results could have gone deeper, but due to the volume of articles reviewed and the diversity of review questions, this did not appear to be viable in a single article.

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2.9 Supplementary Material

All supplementary material can be found at

https://www.researchgate.net/publication/371167697_Supplementary_material_of_the_Empirical_Research_on_Creative_Tourism_-_A_Systematic_Review_published_in_the_Journal_of_Tourism_Development_41_2023#fullTextFileContent.

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CHAPTER 3

SOCIAL INCLUSION OF OLDER ARTISANS THROUGH CREATIVE TOURISM

SOCIAL INCLUSION OF OLDER ARTISANS THROUGH CREATIVE TOURISM

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3.1 Abstract

Creative tourism has a potential role in promoting social benefits for communities and social inclusion of artisans; however, studies investigating this are lacking. This paper contributes to filling this gap in the literature by exploring the role of creative tourism in combating social exclusion among older artisans in the context of Loulé Criativo, a pioneering creative tourism initiative in Portugal. This qualitative study reveals, from the perspective of management staff and older artisans, that creative tourism reduces the social exclusion of older artisans through processes as improving social relations, fostering creativity and strengthening connections to place and community. Policy makers and tourism professionals can use creative tourism initiatives to actively engage older artisans and promote their empowerment and social recognition.

Keywords: Social Exclusion, Social Inclusion, Quality of Life, Creative Tourism, Well-being, Older People

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3.2 Introduction

In today's dynamic world of travel and tourism, the pursuit of sustainability has evolved beyond purely environmental connotations into a multifaceted endeavour. Among the dimensions of sustainability, social sustainability stands as an important pillar that is intrinsically linked to the well-being of communities and individuals affected by the tourism industry. As the global travel environment continues to expand and the world becomes more interconnected, the question of how tourism affects the social fabric of destinations has taken a central role in the debate on sustainable tourism practices. Social sustainability in tourism involves the responsible management of tourism development to ensure that tourism not only provides economic benefits but also promotes the well-being of local people, respects their culture and creates a sense of community. This requires not only addressing the obvious challenges of poverty alleviation and equitable distribution of the benefits from tourism, but also exploring more subtle aspects such as community engagement, cultural preservation and enhancing quality of life (QoL).

As an extension of cultural tourism (Richards and Wilson, 2006), creative tourism has come to be seen as one of the global trends for the regional creative development of tourism destinations (Castanho *et al.*, 2023, Duxbury and Richards, 2019). This potential of creative tourism has been discussed in the literature as “a development tool . . . a potential solution to a range of economic and social problems . . .” (Richards and Marques, 2012). It is defined as:

Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken. (Richards and Wilson, 2006)

Many empirical studies have been conducted since 2000 on the benefits of creative tourism in local communities. All have provided concrete insights on how creative tourism can be a tool for local development, addressing issues such as preserving the cultural heritage and transmitting traditions (e.g. Cavalcante and Fonseca, 2021), improving the local economy, enhancing tourist – local interactions (e.g. Blapp and Mitas, 2018), increasing the QoL (e.g. Ohridska-Olson and Ivanov, 2010, Svidruk *et al.*, 2020) and promoting social cohesion (e.g. Bakas *et al.*, 2019a, 2019b, Keller and Velibeyoğlu, 2021, Richards, 2019).

Given the economic and social benefits of creative tourism to society, it has been emphasized that this type of tourism has the potential to be explored in the area of social inclusion/exclusion (Costa *et al.*, 2020, Couret, 2021). However, it is surprising that, to the best of our knowledge, no study has specifically investigated the impact of creative tourism on the social inclusion or exclusion of artisans involved in creative tourism activities (Costa *et al.*, 2020, Genç and Genç, 2017). This gap in the literature is somewhat surprising for several reasons. First, the older-aged population, particularly vulnerable to social exclusion (Buffel and Phillipson, 2018, Walsh *et al.*, 2017), holds a significant role as skilled craft masters (Goody, 2001). Secondly, previous research has highlighted the positive effects of older artisans' engagement in creative activities, including improved social interaction, connectedness, self-esteem, identity maintenance, increased autonomy, and enhanced learning and self-expression (e.g. Evans *et al.*, 2022, Moody and Phinney, 2012, O'Shea and LÉIme, 2012, Scarlett *et al.*, 2021).

Furthermore, it is important to recognize the potential of creative tourism in addressing United Nations Sustainable Development Goal (SDG) number 10⁶, reduce inequality within and among countries, which aims to reduce inequalities within societies. As demonstrated in the study conducted in Zimbabwe and echoed in prior research, creative tourism has shown promise as a means to bridge socio-economic disparities, empower local communities, and enhance the well-being of marginalized populations (Tapfuma *et al.*, 2023). By actively engaging artisans, communities, and travellers in creative tourism experiences, there is an opportunity to foster greater economic inclusivity, preserve cultural heritage, and promote social cohesion. The multifaceted nature of creative tourism, encompassing arts, crafts, cultural experiences, and hands-on participation, aligns with the broader goals of SDG 10, which emphasizes reducing inequalities within societies.

This paper contributes to bridging this gap in the literature by exploring the potential of creative tourism to combat social exclusion (or promote social inclusion) among older artisans. It answers the following research questions: Does the participation of older artisans in the provision of creative tourism activities contribute to reducing their social exclusion? If so, to which dimensions of social exclusion does creative tourism make a

⁶ For more information on Sustainable Development Goal (SDG): <https://sdgs.un.org/goals>

positive contribution? If not, what explains the failure of creative tourism to operate in this way? The answers to these questions will not only enhance the literature in the fields of creative tourism and social exclusion in later life but also provide insights into how public or private organizations involved in creative tourism can better utilize it to promote the social inclusion of older people. Furthermore, it contributes to establishing creative tourism as an alternative intervention in the field of social gerontology, affirming the potential of older people through social projects like craftsmanship.

3.3 Literature Review

The first thing that emerges when considering the benefits of creative tourism is its potential to differentiate the destination offerings (Richards and Wilson, 2006) by valuing the history, cultural heritage and cultural products of the places (Cavalcante and Fonseca, 2021, Dias *et al.*, 2020, Richards and Marques, 2012). Therefore, this type of tourism is foreseen as a solution to the serial reproduction problem of mass tourism (Richards and Wilson, 2006), and it is defined as “sustainable small-scale tourism that provides a genuine visitor experience by combining an immersion in local culture with a learning and creative process” (Duxbury, 2021).

The characteristics that differentiate creative tourism from mass tourism have been introduced as “the four pillars of creative tourism” (Bakas and Duxbury, 2018): “(1) active participation”, which means the physical and mental involvement of the participants in the creative process; “(2) creative self-expression”, which allows participants to express their creativity during the activities; “(3) connection to place”, which means the activities and products are derived from the cultural heritage and traditions of the place, and they foster a sense of place for the creative activity participants; and “(4) community engagement”, which is an essential element of creative tourism as it involves the active participation of local communities in creative activities (Gonçalves *et al.*, 2020).

According to Duxbury (2021), policymakers and international organizations have started to give a greater importance to community engagement and cohesion, which is in line with the agendas of promoting sustainable development and social inclusion in urban and rural settings. In the context of small town, rural and remote areas, Keller and Velibeyoğlu (2021) stated that “small towns have potential advantages in terms of

creative tourism based on their community cohesion, tangible and intangible assets and traditional ways of life” (p. 8). Indeed, we can see in previous studies that the prominent benefits of creative tourism in the rural or remote contexts are mostly related to rejuvenating the places and spatial designs (Richards, 2020); promoting the traditional way of life, tangible and intangible assets and the economic sustainability of local artisans; job creation for creative people; and social or community cohesion/engagement (Bakas *et al.*, 2019a). For instance, it was found that creative tourism workshops can operate as a social catalyser for all age groups in the small-scale festival context:

Creative tourism . . . offering opportunities for persons of all ages to work together and bond recognizes varying stakeholder needs for both current and future generations, thus contributing to decreasing social division between individuals and groups and increasing equity and interaction. (Bakas *et al.*, 2019b)

This indicates that creative tourism has the necessary potential to promote an inclusive and interactive atmosphere at the local/community level.

3.3.1 The Weight of Older Artisans in Creative Tourism

Although there is no demographic data on creative tourism artisans in general, the available information on some creative tourism initiatives, such as the CREATOUR documentary “creatour.pt – creative tourism in Portugal”, and some anthropological studies (e.g. Goody, 2001) shows us that most artisans are older adults. The CREATOUR documentary clarified that most of the creative tourism workshops that take place in rural areas are given by people aged 65 and over. The documentary explained that this is because older people are the carrying stones of old values, traditions and handicraft techniques. Indeed, it was stated in the documentary that “all generations take part . . . (17:03)”, and “village elders pass the knowledge to young generations, revitalise traditions. . . (22:11–22:37)” (https://youtu.be/kWf_o6RfX0).

Apart from the documentary, in an anthropological study (Goody, 2001), the place of older people in handicrafts and cultural heritage was also described as the carrying stones of the old traditions as well as ancestral techniques to teach them to the new generations. Indeed, according to the information provided in the Red Book of the Artisans of the Algarve (CCDR, 2021), the number of older artisans (aged 65+) in the Algarve region was reported as 97 out of 207 local artisans. This means that in Portugal, older artisans will be in creative tourism activities in significant numbers.

3.3.2 Social Exclusion in Later Life and its Consequences

Social exclusion is a complex and multidimensional concept, and there is no consensus on its definition (Alemanji, 2023). The modern conceptualization of social exclusion, rooted in René Lenoir's work in 1974, gained prominence by addressing the need to safeguard individuals at risk of future poverty due to limited social capital. Swiftly embraced by the European Union, social exclusion, as articulated by scholars (e.g. Room, 1995, Silver, 2007), encompasses the social and psychological mechanisms that unfold when individuals face exclusion, rejection, or marginalization (Alemanji, 2023).

Levitas *et al.* (2007), defined social exclusion as the “lack or denial of resources, rights, goods, and services” (p. 9) resulting in the inability to participate in normal relationships and activities available to the majority in society. According to the literature, older adults are particularly vulnerable to social exclusion and may experience it with more difficulties than younger populations. The reason is that the loss of spouse or friends and decreased family bonds due to life course occasions can contribute to social exclusion (Burholt *et al.*, 2020, MacLeod *et al.*, 2019, Scharf *et al.*, 2005). Walsh *et al.* (2017) defined old-age exclusion as interchanges between multilevel risk factors, processes and outcomes, which can result in inequities in choice and control, resources and relationships and power and rights in various domains.

According to MacLeod *et al.* (2019), understanding social exclusion is challenging for several reasons. First, the concept cannot be measured directly, but only inferred from measurements of its dimensions. The second difficulty is linked to the first one because the indicators of these dimensions generally measure the participation of individuals, and this causes difficulties in understanding the difference between non-participation by personal choice and involuntary non-participation. The third reason is called “dynamic” (Atkinson and John, 1998), which means that the situation of exclusion can alter as time passes due to formal or individual interventions. The fourth aspect is the “relativity” (Atkinson *et al.*, 2002) or subjectivity of social exclusion. In other words, a situation that might be seen as exclusion by one person may not be defined as exclusion by another person (MacLeod *et al.*, 2019).

Despite these difficulties, MacLeod *et al.* (2019) proposed a conceptual framework of social exclusion in this stage of life, which is based on Walsh *et al.* (2017)

scoping review on social exclusion in later life. This framework includes seven dimensions, as presented and defined in Table 3.1. Given the comprehensiveness of this framework, we decided to use it for the purpose of this study.

Table 3.1 Seven Dimensions of Social Exclusion with Definitions

Domain	Definition
Service provision and access	Access to everyday public and private services, both within and outside the home, and transport.
Civic participation	Cultural, educational, and political engagement. Factors that enable a person to connect with and contribute to their society and be involved in its decision making.
Social relations and resources	The importance of meaningful relationships with others, recognizing family and friends as possible sources of support and engagement.
Economic, financial, and material resources	Subjective and objective financial circumstances, income, housing, and assets in the form of material possessions.
Environment and neighbourhood	Residential environments including geographic properties, neighbourhood conditions and facilities, sense of community, crime and perceived safety, and place identity.
Health and wellbeing	Subjective and objective physical and mental health, health behaviors and mortality.
Discrimination	Symbolic exclusion: negative representation or prejudicial treatment for a particular characteristics or group membership, and identity exclusion: disregard of one's whole identity by only recognizing a single characteristic/identity.

Source: MacLeod *et al.* (2019)

3.4 Methodology

We conducted an exploratory qualitative case study, following the framework by Baxter and Jack (2008). This approach was chosen to focus on the specific case of Loulé Criativo, which serves as a window into the realm of creative tourism and its role in reducing the social exclusion of older artisans. We gathered data through semi-structured

interviews and direct observations from April to October 2022, involving 17 participants: 11 older artisans (aged 65 and over) and six professionals at Loulé Criativo, including the Creative Tourism coordinator, Workshop Network coordinator, Workshop Network assistant coordinator, Loulé Design Lab coordinator, intern at Loulé Design Lab, and project mentor.

The interview questions were tailored to each group, covering topics such as demographic information, participants' engagement, characterization of their involvement, and its impact on social exclusion/inclusion. The first author conducted interviews with managers and designers in English due to language proficiency, while interviews with older artisans were conducted in Portuguese by a research assistant who had interned at Loulé Design Lab. All interviews were recorded, transcribed, and, in the case of Portuguese interviews, translated into English for primary analysis by the first author. All participants provided informed consent, and the study was approved by the ethical committee of the University of Algarve.

Our approach to participant selection involved purposive sampling, both for staff within the Municipality of Loulé and older artisans. We explicitly included the staff in the Municipality of Loulé, who are responsible for Loulé Criativo programme. The initial semi-structured interview was conducted with the creative tourism coordinator, who provided valuable guidance on identifying our research sample and getting in touch with the project mentor. Subsequent interviews were conducted with the project mentor, delving into the evolution and narrative of the Loulé Criativo. Interviews were also extended to the workshop network coordinator, assistant coordinator, and Loulé Design Lab coordinator, with a focus on their perceptions regarding the impact of older artisans' participation as master artisans in creative tourism activities. An intern from Loulé Design Lab, recommended by the creative tourism coordinator, was also interviewed, subsequently, she served as a mediator between the research team and participants, given her strong pre-existing relationship with them. In total, six managerial staff (five females, one male, aged 20 to 49) were interviewed.

The older artisans were selected according to the following criteria: 65 years of age or older; has worked for at least 12 months in the "Workshop Network" programme of Loulé Criativo; lives in the Algarve region; and is able to give informed consent and to participate in the interviews. We were introduced to the participants by the creative

tourism coordinator before the interviews began. Among the 11 artisans interviewed, nine were female and two were male. Their ages ranged from 65 to 89, and the majority were engaged in palm weaving, a collaborative activity. One artisan worked in the copper smith workshop.

The first author made multiple field visits to directly observe specific events. Event selection aimed to ensure diverse activities. In April 2022, she participated in a palm weaving creative tourism workshop, observing interactions between four local students and two older artisans. In May 2022, she attended coppersmith workshops tailored for Erasmus students in design or engineering. In June 2022, she spent approximately four hours per day in a palm weaving shop, observing the artisans' daily work. These observations enhanced the trustworthiness and reliability of the research (Golafshani, 2003).

3.5 Research Setting

Portugal offers an ideal background for researching creative tourism due to its strong emphasis on this field, evident through various initiatives and projects like the CREATOUR project⁷, which actively promotes cultural identity and immersive experiences for visitors. For this study's empirical investigation, we selected Loulé Criativo Turismo Network (referred to as Loulé Criativo), an initiative of the Loulé municipal council. Loulé Criativo's mission is to preserve and promote Loulé's culture and identity by providing creative tourism workshops for tourists, artisan training for residents, and other innovative projects throughout the year (Duxbury, 2021). The project encompasses several programmes, including creative tourism, which allows visitors to experience local and traditional culture, ECOA (Area of Creativity Crafts and Arts), serving as an office and training centre, and the Loulé Design Lab, a collaboration with the CREATOUR project aimed at supporting potential entrepreneurs' initiatives and

⁷ Creative Tourism Destination Development in Small Cities and Rural Areas (CREATOUR) project was an interdisciplinary research and application project in Portugal that started in the year 2016 and lasted until 2019. The main aim of the project was developing the basis of a creative tourism network in the Norte, Alentejo, Algarve and Centro regions of Portugal Duxbury, N. (2021) Catalyzing creative tourism in small cities and rural areas in Portugal: The CREATOUR approach, *Creative tourism in smaller communities: Place, culture, and local representation*, 27-59.

fostering learning, training, and creativity among local artisans (Emmendoerfer *et al.*, 2020).

Under the creative tourism programme, Loulé Criativo organizes a Workshop Network programme based on teaching the traditional heritage and the local crafts. These workshops are Casa da Empreita (palm weaving), Oficina do Barro (clay studio), Oficina dos Caldeireiros (copper shop), Oficina dos Cordofones (luthier studio) and Oficina de Relojoeiro (watch-maker studio) (Duxbury, 2021). We chose Loulé Criativo as our research setting because it was the first creative tourism initiative in the Algarve region, launched in 2015, and has since established a network of senior artisans to support its initiatives. Additionally, it will celebrate ten years of formal existence next year, providing a sufficient period for us to analyse its impact on the social exclusion/inclusion of older artisans.

Older artisans in this setting engaged in two primary types of creative tourism activities: creative residency and workshops with tourists. Creative residency offered long-term courses for locals or foreigners seeking to become artisans, while workshops were short-term programmes primarily for tourists to experience local arts or for other purposes, such as skill acquisition. These activities were often on a small scale and sometimes involved collaboration. Older artisans also had responsibilities that included meeting customer demands, teaching traditional practices and art to tourists and locals, and managing financial tasks and the store. Workshop scheduling varied, with some following a predefined weekly schedule, while others operated on an ad-hoc basis, with older artisans participating when they had free time.

3.6 Data Analysis

The Framework Analysis (Ritchie *et al.*, 2014) was used to qualitatively analyse the collected data. It consists of the following stages: familiarization, constructing an initial thematic framework, indexing and sorting, reviewing data extracts, data summary and display, constructing categories, identifying linkages and accounting for patterns. The thematic framework resulted from the reproduction of existing themes that were part of the interview script. To mitigate bias, the first author conducted an initial data analysis, which was then reviewed and assessed by the remaining authors to establish consensus on analytical procedures. After this consensus was reached, the first author proceeded

with the analysis of all data, but always with the support and feedback of the other authors. The data analysis followed a deductive and inductive approach. On the one hand, the data was deductively analysed according to the predefined social exclusion dimensions (MacLeod *et al.*, 2019). This method allowed for a focused examination within the framework of existing concepts. On the other hand, the categories in each dimension of social exclusion were created in an inductive way, in the sense that they are completely grounded in the data (they were not created based on a pre-established set of constructs). The analysis was supported by the Nvivo software.

3.7 Results

The findings are summarized in the Appendix 3.2, which displays the categories and subcategories that emerged from the analysis for each dimension of social exclusion and each group of participants, as well as the number of participants in each category and the corresponding percentage (no. of participants x 100/total participants). The categories and subcategories in each group of participants and in each dimension of social exclusion account for the mechanisms through which the older artisans' participation in creative tourism activities contribute (or do not contribute) to reduce their social exclusion (or to promote their social inclusion). The presentation of the findings is organized according to the research questions.

3.7.1 Does the Participation of Older Artisans in Creative Tourism Activities Contribute to Reduce their Social Exclusion?

The results provide abundant evidence that from the perspective of managerial staff and older artisans, the participation of the latter in creative tourism activities contributes to reduce their social exclusion. Both groups of participants identified positive contributions of the participation of older artisans in creative tourism activities in all dimensions of social exclusion. It was only in the “civic participation” and “environment and neighbourhood” dimension that we found participants who did not identify positive contributions (one manager and three older artisans).

3.7.2 To Which Dimensions of Social Exclusion is Creative Tourism Making a Positive Contribution?

Both the managerial staff and older artisans acknowledged positive impacts of creative tourism on various dimensions of older artisans' social exclusion. However, certain dimensions received more positive feedback. From the managerial staff's point of view, the dimensions most positively affected are service provision and access; social relations and resources; and health and wellbeing. From the point of view of older artisans, the dimensions that receive the most positive contributions from creative tourism are service provision and access; social relations and resources; economic, financial and material resources; and discrimination. Nonetheless, participant numbers in some dimensions showed minimal differences. Conversely, the environment and neighbourhood were perceived as less positively affected by creative tourism from the managerial staff's perspective, and civic participation, the environment, and neighbourhood from the older artisans' viewpoint.

3.7.3 How Does the Participation of Older Artisans in Creative Tourism Activities Contribute to Reduce Social Exclusion?

Managerial staff and older artisans identified several ways in which the latter's participation in creative tourism activities contributes to reduce their social exclusion. We found two or more categories in all dimensions except for the economic, financial and material resources dimensions. As the number of categories and subcategories is quite high, only the category with the most participants is described in each dimension and in each group of participants (managerial staff and older artisans). A description of the remaining categories and subcategories is provided in the Appendix 3.2.

3.7.3.1 Service Provision and Access

Both the managerial staff and the older artisans addressed this dimension with creative tourism in mind as they focused on municipality services related to creative tourism, such as transportation for older artisans, workshop expense coverage and exhibition organization.

The managerial staff's perspectives are condensed into two categories, with the "older artisans" recognition of municipal services and support' as the one with the most

participants. This category accounts for the older artisans' awareness and appreciation of the municipality's efforts in empowering local artisans:

The municipality of Loulé's significant investment in crafts transformed the locals' behaviour and perception positively, establishing Loulé as a role model for other municipalities. Artisans enjoy free spaces and support services demonstrating the municipality's commitment to their wellbeing. (Project mentor)

In turn, all older artisans emphasized "access to public services", clarifying that they have better access to these services, including "municipal support for workspace and expenses", "preserving traditions and promoting employment", "transportation services" and "facilitating council-related tasks". For example, with respect to workspace and expenses, this foresees monetary assistance from the municipality, including waived rent and bills and free promotion of advertisements and social media posts:

I think it's good that they've already offered us everything, light, telephone. . . The council has already done their part. We don't pay anything here; all the profits go to us directly. (João, 77 years old)

3.7.3.2 Civic Participation

In relation to civic participation, both managerial staff and older artisans primarily mentioned "cultural engagement", which was stimulated by participation in creative tourism activities. Managerial staff stressed the older artisans' participation in cultural activities organized by municipal or private organizations, such as concerts and galleries. From their point of view, this engagement was stimulated because the artisans have been actively involved in craft activities within the scope of creative tourism:

Many older artisans even surprise me! Sometimes we have things happening here in Loulé. In here, we have lots of cultural activities and sometimes we have things that are very alternative. Sometimes, I see them over there in public, attending. (Network coordinator)

In the words of older artisans, "cultural engagement" means their active participation in cultural events, which is often encouraged by their involvement in creative tourism activities. This engagement manifests in three different ways: "participating in all cultural activities organized by the municipality", "taking part in events and exhibitions" organized by the municipality or other organizations and "participating in fairs to sell palm-woven products". These fairs showcase palm weaving skills and sell products in public marketplaces:

I still take part in fairs outside the municipality of Loulé, in two weeks I'm going to do one in São Brás. (Sofia, 65 years old)

When we have exhibitions, we like to go. We feel proud. (Olga, 81 years old)

3.7.3.3 Social Relations and Resources

In this dimension, the category with the highest number of managerial staff members is “social recognition”. These members all mentioned that the community and tourists appreciate the work of older artisans and recognize its social and cultural value. This category has five subcategories, including “feeling appreciation”, “gaining fame and social recognition”, “acknowledging the capabilities of older artisans”, “municipality’s recognition of the older artisans’ work’ and “valorization of the work and childhood memories of older artisans”. This is illustrated below:

They have social recognition. Which is the important thing on this community because they are the people who have kind of important knowledge or a kind of knowledge that got to be recognised. So, these people are important on this community. There is a great respect for them, and I think socially, or a normal citizen recognises that. Even the politicians recognise that these people are important in this city. (Loulé Design Lab Coordinator)

On the same dimension, all older artisans expressed the idea that the participation in creative tourism activities led to the formation of new social connections or to improvements in the quality of existing relationships. This is encapsulated in the category “enhancing social relationships”. This category is comprised of the four subcategories of socializing, making new friends, reviving old ties and recognition from family. The most prominent subcategory is socializing, which encompasses the act of meeting and interacting with people:

Do you know what this came to bring? It came to bring to know again the people, I almost missed knowing the people of Loulé. Because I was 36 years old there, working three shifts. I only had the weekend off every seven Sundays. Because of it, I stopped getting to know the community. Now people come to see me, it's a way of socialising. Gives us another life if I were at home I would have died. (Afonso, 74 years old)

3.7.3.4 Economic, Financial and Material Resources

Except for one member, all the managerial staff referred to the participation of older artisans in creative tourism activities as bringing them an “economic gain”. This

includes “extra income”, and “helping their family members with the economic gain”. The following testimony shows the importance of extra money for older artisans:

Most of the old people depends on a very low pension. So, they need that extra money, and usually they do it with the craft. (Programme Pioneer)

All older artisans also underlined the “economic gain” they derived from participating in creative tourism activities. This extra income enables older artisans to achieve greater economic independence since their pensions may not fully meet their financial needs. This additional income can assist them in making critical purchases that their pensions cannot adequately cover, such as acquiring medication:

Thank God I don’t have any illnesses, but my husband has a catalogue of illnesses. For this he needs medicine, so this [extra money] helps. If we take from our pension to pay for water, electricity, then our pension is not enough. (Anabela, 79 years old)

3.7.3.5 Environment and Neighbourhood

Regarding this dimension, the most expressed categories are “connection to place” and “being proud of the place”. The first one refers to the older artisans’ feelings of belonging to their neighbourhood and the city, which was reinforced with their participation in creative tourism activities as stated below:

The place where they live it gets larger. So, it’s not only those six houses, now has the old city of Loulé, and what I feel in that is that they feel much more connected to the council to the region. It’s a little bit like open your eyes there’s so much more that belongs to you, where you belong to . . . (Creative Tourism Coordinator)

The second category refers to an increased pride in the community and neighbourhood in which the older artisans live:

They had something to make them start taking more care of their houses, and their pride increased. They became being prouder of “who I am, where I live, and I want to show that to the tourists”. It is very important for the community, for the village, for the person itself. (Programme Mentor)

For most of the older artisans, participation in creative tourism activities promoted a “sense of community”, which is reflected in an increase in mutual knowledge and a sense of social belonging. They feel connected to their fellow artisans and to the larger

community that appreciates and supports their work, as expressed in the following statement:

People know me as a local artisan working in here. It's nice when they say, "You're from Casa da Empreita!" (Anabela, 79 years old)

3.7.3.6 Health and Wellbeing

In the "health and wellbeing" dimension, all but one managerial staff member saw improvements in "physical and mental activity" through participation in creative tourism activities. These improvements are achieved through "developing a daily routine", "keeping the mind occupied", "enhancing communication with others", "promoting creativity", "acquiring new skills" and "learning".

For example, according to the programme's managers, the participation of older artisans instils a sense of responsibility and structure in their lives, leading them to develop a daily routine that helps them maintain an active lifestyle:

They have a routine, a specific routine, that's not made around the house and the garden. (Creative Tourism Coordinator)

For the older artisans it is something that keep them alive. Keep them coming from their home to the centre of Loulé [in a regular basis]. Even mentally, physically they are moving. (Intern at Loulé Design Lab)

Contrary to most managerial staff who see benefits in terms of physical and mental activity for older artisans resulting from their participation in creative tourism activities, most of the older artisans themselves see benefits in terms of "emotional and psychological wellbeing". The emotional and psychological benefits are achieved through "maintaining connection to the present", "a reason to live", "preventing depression", "an entertainment" and "relieving stress".

For example, participation in creative tourism activities enables older artisans to focus on the present rather than dwelling on their past experiences. This happens because they "keep the mind occupied", focusing on the task at hand, and cease worrying about past events. Participation in creative tourism activities also "helped an older artisan to cope with grief".

It helped me a lot in a time that I needed when my husband died. It was right when Casa da Empreita opened, and it was at the right time. I had already given up, I

didn't want to hear about it anymore, I wasn't rewarded in any form. But this came along, and things changed. (Inês, 88 years old)

3.7.3.7 Discrimination

In relation to the last dimension, most of the members of the managerial staff underlined the “project's inclusiveness”, clarifying how the programme is designed to be inclusive for seniors, without any exclusionary elements:

No, in fact, I often witness the opposite of discrimination. As designers, we engage with them in a respectful manner, and this sentiment is shared by the entire community, including tourists. (Intern at Loulé Design Lab)

In turn, most of the older artisans reported an “absence of discrimination”, as they have never been victims of discrimination during their involvement with Loulé Criativo. From the perspective of older artisans, “being active and working” serves as a preventive factor against discrimination:

I do not feel discriminated. I think I'm a useful person. (Afonso, 74 years old)

3.8 Conclusion and Implications

This research makes an original contribution to the fields of creative tourism and social exclusion in later life by exploring how managers and older artisans perceive the role of creative tourism in their social inclusion. Both groups identified “service provision and access” and “social relations and resources” as the dimensions of social exclusion positively affected by older artisans' involvement in creative tourism activities. Additionally, managers recognized the “health and wellbeing” dimension, while older artisans also highlighted “economic, financial and material resources” and “discrimination”. The older artisans perceived more dimensions of social exclusion positively impacted by creative tourism than the managers did. These results align with existing literature emphasizing the economic and social benefits of creative tourism for artisans (Bakas *et al.*, 2019a) and the role of community-based arts programmes in enhancing the QoL of older people (e.g. Evans *et al.*, 2022, O'Shea and LÉIme, 2012). The results also indicate that cultural activities and volunteering aspects of the civic participation dimension is not positively affected.

This study also identified the mechanism through which participation in creative tourism activities reduces each social exclusion dimension. In the “service provision and

access” dimension, older artisans highlighted how creative tourism activities taking place within the municipality facilitated their access to public services. This would probably not be the case if the activities were carried out within the scope of a private entity. In the “social relations and resources” dimension, older artisans emphasized enhancing social relationships, while managers focused on social recognition. This reflects the importance older artisans place on social interaction, which can combat isolation and loneliness prevalent among older adults (Dahlberg *et al.*, 2022). The participatory nature of creative tourism fosters social interactions, reducing isolation and promoting a sense of belonging.

Differences in opinions between managers and older artisans are also found in the “health and wellbeing” dimension. Most of the former identified physical and mental activity as the way in which participation in the creative tourism acts positively in this dimension, while most of the latter identified “promotion of emotional and psychological wellbeing”. The appreciation of emotional aspects by older artisans is somewhat different from the paradigm of active ageing, a very important paradigm in the field of public policy for older people, which focuses mainly on physical and mental activity. This finding emphasizes the role of creative self-expression and active involvement in creative tourism. The participatory nature of creative tourism provides older artisans with a platform to express themselves creatively, resulting in a sense of purpose and personal growth.

Finally, economic gain was identified as the mechanism to combat the “economic, financial, and material resources” dimension by all older artisans, and the absence of discrimination was seen as a way to combat the “discrimination” dimension. Creative tourism offers economic opportunities for local artisans and provides a space to sell their products at fair prices, contributing to their economic wellbeing. The absence of discrimination is significant for older artisans as it emphasizes their active and useful role (Moody and Phinney, 2012).

All in all, it is interesting to note that both managers and older artisans identified various mechanisms identified through which creative tourism combats different dimensions of social exclusion. Although this study provides valuable insights into implications for creative tourism research and public policy, it is important to acknowledge several limitations in the data collection process. These limitations include language barrier, interviews during specific activities, and most female participants.

Future research could conduct comparative analyses across different contexts or regions, address the language barrier by conducting interviews in the participants' native language, and aim for more equitable gender representation. Future research can also invest in the development of a model for promoting social inclusion in creative tourism, an objective to which this study made an initial contribution. This research opens new avenues for exploring the role of creative tourism in promoting the integration and wellbeing of artisans and its contribution to the sustainability of communities. It also emphasizes creative tourism as a tool for social intervention to combat social exclusion among older populations.

Regarding the implications for public policies, the results of this study show that creative tourism plays an important role in combating the social exclusion of older artisans and, therefore, should be considered not only as an alternative activity to mass tourism but also as a kind of social intervention for older populations with the aim of improving their wellbeing and strengthening the social cohesion of their communities. When culture and art policies are supported, creative tourism can be a tool not only for empowering older artisans but also for fostering their social recognition and acceptance by the community. Such an inclusive approach to creative tourism governance could reaffirm the role of creative tourism not only as a transformative tourism model but as a means to reduce inequality, foster social cohesion, and contribute to the overall wellbeing of societies (Tapfuma *et al.*, 2023). Therefore, policymakers and tourism professionals can leverage creative tourism to achieve the United Nations Sustainable Development Goal 10, which focuses on reducing inequalities and ensuring inclusivity.

The diverse perspectives of managerial staff and older artisans underscore the need for a balanced approach in implementing practices. Managers should prioritize dimensions important to older individuals rather than solely focusing on specific aspects like health or civic participation. The inherent "connection to place" in creative tourism can be utilized to highlight the significance of the environment and neighbourhood for older artisans, fostering a sense of belonging and rootedness. Engaging in creative tourism activities that celebrate local traditions and cultural identity not only preserves community characteristics but also strengthens the connection of older artisans to their environment, guiding the design of tailored activities based on their specific needs and preferences.

3.9 Disclosure Statement

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CHAPTER 4

THE ROLE OF CREATIVE TOURISM ON THE QUALITY OF LIFE OF OLDER ARTISANS WORKING IN LOULÉ CRIATIVO (PORTUGAL)

THE ROLE OF CREATIVE TOURISM ON THE QUALITY OF LIFE OF OLDER
ARTISANS WORKING IN LOULÉ CRIATIVO (PORTUGAL)

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4.1 Abstract

Creative tourism has emerged as a transformative force in the realm of tourism, promising to enhance not only economic outcomes but also the quality of life of destination communities. However, its specific impact on the quality of life of older artisans remains understudied. This research aims to fill this gap by investigating the influence of creative tourism activities on the quality of life of older artisans in Loulé Criativo. Through qualitative research methods, including interviews and observations, the findings reveal that creative tourism activities positively contribute to the quality of life of older artisans, fostering a sense of value, active lifestyles, and additional income. These results underscore the transformative potential of creative tourism in promoting well-being at both individual and community levels. The implications of this research extend to creative tourism research, policy-making, and practice, advocating for tailored interventions to maximize the benefits of creative tourism provision for diverse stakeholders. By recognizing the multifaceted impacts of creative tourism, policymakers and practitioners can harness its potential to promote sustainable tourism development and enhance the quality of life of destination communities.

Keywords: Creative Tourism, Creativity in Tourism, Quality of Life, Well-being, Older People

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4.2 Introduction

Quality of Life (QoL) stands as a critical social metric for assessing the overall well-being of individuals and societies. This is particularly noteworthy in the context of tourism since the late 20th century, where the transformative potential of tourism extends beyond economic considerations to shape the holistic QoL of local destinations. Studies in the field of tourism focus on understanding the impact of tourism on individuals and communities, examining well-being and satisfaction levels of both residents and visitors. These studies encompass a broad range of factors, including economic, social, cultural, and environmental dimensions (Hu *et al.*, 2022).

Previous research has explored how tourism activities contribute to, or detract from, the overall QoL in destination areas (Hu *et al.*, 2022, Uysal *et al.*, 2016). Key aspects explored include job opportunities created by the tourism industry (e.g., Băndoi *et al.*, 2020), residents' perceptions of their community's cultural integrity (e.g., Ramkissoon, 2023), the environmental sustainability of tourism practices (e.g., Lackey and Bricker, 2023), and the overall satisfaction levels of tourists (Kim *et al.*, 2015). Notably, EU countries experiencing increased contributions of tourism to GDP and employment, have demonstrated significant enhancements in the QoL Index, highlighting a positive correlation between tourism development and improved QoL (Băndoi *et al.*, 2020). Moreover, recent studies emphasize the broader impact of tourism on societal well-being beyond purely economic considerations such as leisure facilities and activities, civic pride, lifestyle and cultural practices, and the conservation of the environment and cultural heritage (Lackey and Bricker, 2023).

In the realm of creative tourism, research emphasizes its impact on cities and smaller places, where the focus shifts from attracting creative populations in large cities to fostering sustainable development in smaller locales, positively influencing the QoL of local communities:

“Creative tourism can be a pathway for developing small-scale and more beneficial tourism paradigms in which the specificities of place, cultural sustainability, social inclusion, and improving local quality of life through “alternate” tourism trajectories are highlighted (Duxbury, 2021b)”.

Creative tourism, as an extension of cultural tourism, distinguishes itself by actively involving tourists in cultural and creative activities within destination settings (Richards and Raymond, 2000). It stands out by providing opportunities for tourists to actively express their creativity and experiencing the region's daily life and cultural heritage in-depth, in contrast to the passive spectatorship of mass tourism (Richards, 2020). The four pillars of creative tourism (Bakas and Duxbury, 2018), include: (1) active involvement, where participants engage both physically and mentally in the creative process; (2) opportunities for creative self-expression, enabling participants to express their own creativity; (3) a strong connection to the destination's cultural heritage and traditions, and (4) community engagement, emphasizing the vital role of local communities in actively participating in and benefiting from these creative activities (Gonçalves *et al.*, 2020). These features contribute to the benefits of creative tourism in both urban and rural tourism destinations (e.g. Bakas *et al.*, 2019b, Duxbury *et al.*, 2021, Richards, 2019, 2020).

While some studies have explored the benefits of creative tourism in urban and rural destinations on income generation, cultural preservation, and community development (e.g. Bakas *et al.*, 2019b, Duxbury *et al.*, 2021, Gonçalves *et al.*, 2020), there is a lack of studies on its outcomes on the QoL of communities. In fact, according to a recent systematic literature review, there is a lack of studies involving those working in creative tourism, particularly local artisans, with regard to the role of creative tourism on their QoL. This gap in the literature is somehow surprising given the important position of local artists in creative tourism development (Akdemir *et al.*, 2023a). On the other hand, it has been previously highlighted that the inclusive nature of creative tourism, characterised by participation and acceptance, contributes to social inclusion by leading to positive experiences and feelings of usefulness especially among older artisans and by combating exclusionary practices that older people often face in other contexts (Akdemir *et al.*, 2023b).

Social inclusion gains particular significance when considering the well-established link between it and QoL (Walsh *et al.*, 2017), especially in older ages (e.g., Burholt *et al.*, 2020, Scharf *et al.*, 2005). Notably, older individuals facing multiple social exclusions are more likely to experience a lower QoL compared to those encountering exclusion in a single domain, underscoring the substantial impact of social exclusion on

overall well-being (Kneale, 2012). Furthermore, previous studies have consistently demonstrated that social inclusion enhances QoL across political, social, and economic spheres (e.g., Alemanji, 2023, Walsh *et al.*, 2017). Although the relationship between social inclusion and an improved QoL is widely recognized in broader contexts (Walsh *et al.*, 2017), there is a notable gap in research regarding the specific role of creative tourism on the QoL of older artisans (Akdemir *et al.*, 2023a).

This research seeks to examine the impact of creative tourism activities on the QoL of older artisans, who are working as master artisans in Loulé Criativo and had previously sold their products at lower prices in the local market of Loulé. Specifically, it endeavours to address the following research questions from the perspectives of both older artisans and the managerial staff of Loulé Criativo: Does the participation of older artisans in the provision of creative tourism activities contribute to promote their QoL? If so, in which dimensions of QoL is creative tourism making a positive contribution? How does the participation of older artisans in creative tourism activities contribute to promote their QoL? If not, what reasons can explain that creative tourism does not operate in that way?

By exploring the potential of creative tourism in enhancing the QoL of older master artisans, we expect to produce valuable insights and evidence-based recommendations to position creative tourism as an activity that promotes not only the sustainability of communities, but also the promotion of QoL and well-being of the artisans, thus contributing not only to the achievement of the eleventh objective of sustainable development (sustainable cities and communities), but also other objectives, with emphasis on the third objective of European Sustainable Development Goals (good health and well-being).

4.2 Literature Review

4.2.1 The Potential Benefits of Creative Activities on Later Life

Creative activities in later life provide avenues for self-expression and exploring new ideas (Price and Tinker, 2014). By fostering a sense of purpose, fulfilment, and accomplishment, creative activities positively impact the mental and emotional well-being of older adults (Bellazzecca *et al.*, 2022, Cann, 2016). Moreover, these endeavours stimulate cognitive functions, sharpen problem-solving skills, and promote overall brain

health (Bellazzecca *et al.*, 2022, Fisher, 1995, Lin *et al.*, 2017). Additionally, creative programs often facilitate social connections, encouraging collaboration with peers, participation in artistic communities, and mitigating social isolation (Molina-Luque *et al.*, 2022). Ultimately, embracing creativity empowers older adults to lead more enriching lives in their later years (e.g. Bellazzecca *et al.*, 2022, Cann, 2016, Fisher, 1995, Lin *et al.*, 2017, Molina-Luque *et al.*, 2022, Price and Tinker, 2014).

The older artists who participated in the research confirmed this information in the literature when describing their motivations for participating in creative tourism. The most frequently mentioned motivations were "socialising and social recognition", "earning a better income", "having a dignified job", "teaching and learning", "enjoyment and distraction", "a form of artistic expression" and "transferring traditions and customs to the new generation". While several studies have acknowledged the positive influence of creative activities on the well-being of older individuals (e.g. Bellazzecca *et al.*, 2022), we found no studies examining the contribution of being engaged in providing creative tourism activities to the providers' QoL.

4.2.2 The role of CT in promoting QoL

The benefits of creative tourism have been identified by several studies. For example, the prominent benefits of creative tourism in the rural or remote areas are mostly related with rejuvenating the places and spatial design, promoting the traditional way of life, tangible and intangible assets, the economic sustainability of local artisans, job creation for creative people, and social or community cohesion/engagement, which are mainly collective impacts (Bakas and Duxbury, 2018, Bakas *et al.*, 2019a, Bakas *et al.*, 2019b, Keller and Velibeyoğlu, 2021, Richards, 2019, 2020). Nevertheless, the contribution of CT to the QoL of those involved in the provision of this type of tourism has not been explored, particularly with respect to artisans.

When the relationship between creative tourism and QoL is explored, it is mainly done indirectly, and the focus is mostly on residents. A study conducted in India recognized that creative tourism has the potential to improve the QoL of residents and visitors (Sharma, 2015). Another study conducted in a local community in Thailand (Wisansing *et al.*, 2019) aimed at co-creating a monitoring tool for measuring the effects of creative tourism activities on the community's well-being, found that the key positive

outcomes of creative tourism on QoL were enhanced health, job creation and equal income generation, family bonds and happiness, clean and greener environment, transparency and democracy, and management and leadership skills.

There is also a study conducted in rural areas of Cambodia that came to the conclusion that the key aspects of successful creative tourism activities are building QoL for local communities, holding a long-term vision, developing an identity/image, collaboration with the stakeholders, and using public space to host creative activities (Baixinho *et al.*, 2020). It is also important to mention a study that discusses place-making practices on which some forms of creative tourism rely on, and highlighting its role in improving urban environments and residents' QoL (Sofield *et al.*, 2017). However, we did not find literature that specifically focuses on the contribution of creative tourism to artisans' QoL.

4.2.3 Quality of Life: A Multi-dimensional Concept

In literature, the measurement of residents' QoL extends across various dimensions, spanning from individual households to broader community and national contexts. Various theories, including telic (focused on purpose and goals), pleasure and pain (centered on the balance of positive and negative experiences), activity (emphasizing engagement in meaningful pursuits), judgment (evaluating life satisfaction through personal assessment), and bottom-up spillover theory (examining the impact of individual experiences on larger contexts), have been employed to assess QoL (Uysal *et al.*, 2016).

Hall (2005) underscores the dual impact of tourism within different locales, affecting both collective and individual levels. This distinction is pivotal, suggesting that tourism's influence at the collective level may manifest differently compared to its individual effects. At the micro level, QoL is intricately tied to an individual's perception (cited in Moscardo, 2009). World Health Organization Quality-of-Life Group (WHOQOL) defines QoL as: “The individual’s perceptions of their position in life in the context of the culture and value system in which they live, and in relationship to their goals, expectations and standards and concerns (WHOQOL, 1995)”. The same group developed an international scale to measure QoL comprising four domains – physical health, psychological well-being, social relationships, and environment (WHO, 1998,

WHOQOL, 1995), which has been commonly used to assess QoL of various populations, including older individuals (e.g., Hendry and McVittie, 2004).

Nevertheless Hendry and McVittie (2004) argued that these dimensions may not fully capture the QoL of older people, overlooking the subjective perceptions and experiences specific to this segment of the population. Various models have been proposed by different disciplines to measure the QoL of older people. Bowling and Gabriel (2007) suggested lay theories on measuring the QoL of older people, presenting 8 dimensions including social relationships, social roles and activities, leisure activities enjoyed alone, health, psychological outlook and wellbeing, home and neighbourhood, financial circumstances, and independence. Kelley-Gillespie (2009) used the General Systems Theory to understand QoL in older age, considering the dynamic interaction between internal and external forces that affect individuals' cognitive behaviours and living conditions.

A recent work by de São José (2023) provides guidelines for conceptualizing and investigating the QoL of older individuals. This author proposes 14 principles for conceptualizing QoL in later life (p.16):

15. QoL in old age is constituted by multiple and interlinked dimensions;
16. Some dimensions of QoL in old age are constituents of QoL while others are determinants of QoL;
17. Some dimensions of QoL in old age are intrinsic to older people while others are extrinsic to them;
18. Some dimensions of QoL in old age are objective while others are subjective;
19. The dimensions of QoL in old age can be differently valued by older people;
20. QoL in old age may depend not only on the achievement of valued functioning (valued doings and beings) but also on the capability to achieve these functioning;
21. QoL in old age is a construct made up of lay and expert views;
22. QoL in old age is imbued with culture;
23. QoL in old age is dependent on the lives of others, the interaction with others and social structures at different levels of reality;
24. QoL in old age is a cumulative process, it is shaped by what happened in the older people's past lives;
25. QoL in old age is a lived experience;
26. QoL in old age is dynamic, it can change over time;
27. QoL in old age is marked by social inequalities;
28. QoL in old age is a multilevel phenomenon, as it can be found at macro, meso and micro levels of reality.

For the purpose of this study, we take into account these conceptual principles as a general framework, but in order to operationalize the QoL assessment we chose the conceptual framework proposed by van Leeuwen *et al.* (2019) on QoL in later life, which resulted by a thematic synthesis of 48 studies involving 3,400 older individuals in total. This framework is comprehensive enough including nine domains (van Leeuwen *et al.*, 2019):

10. Autonomy: Being able to manage on your own, retaining dignity and not feeling like a burden.
11. Role and activity: Spending time doing activities that bring a sense of value, joy and involvement.
12. Health perception: Feeling healthy and not limited by your physical condition.
13. Relationships: Having close relationships which makes you feel supported and enable you to mean something for others.
14. Attitude and adaptation: Looking on the bright side of life [being positive].
15. Emotional comfort: Feeling at peace.
16. Spirituality: Feeling attached to and experiencing faith and self-development from beliefs, rituals, and inner reflection.
17. Home and neighbourhood: Feeling secure at home and living in a pleasant and accessible neighbourhood.
18. Financial security: Not feeling restricted by your financial situation.

It is essential to note that our study focuses on the individual perspectives of master artisans and the managerial staff of Loulé Criativo. This approach allows us to explore how the QoL of individuals is perceived and experienced, shedding light on the nuanced dynamics of QoL in the context of creative tourism activities.

4.2.4 The Relevance of Older Artisans in Creative Tourism

Artisans are the most representative workers in creative tourism by offering authentic experiences that showcase their craftsmanship and cultural traditions (Teixeira and Ferreira, 2019) . In the context of creative tourism, artisans serve as cultural ambassadors, sharing their knowledge, stories, and heritage with visitors. Moreover, artisans often play a vital role in destination branding and marketing efforts. Their artisanal products, ranging from handmade ceramics to traditional textiles, serve as tangible expressions of local identity and heritage, acting as potent symbols of the destination's authenticity and uniqueness (Teixeira and Ferreira, 2019). This benefit of artisans to creative tourism is reciprocal considering that creative tourism initiatives often contribute to the economic development of communities by providing income-generating

opportunities for artisans and supporting small-scale enterprises (Bakas, 2021, Bakas *et al.*, 2019a).

While specific demographic data on artisans in the creative tourism field is not readily available, certain sources shed light on their age distribution. For instance, the CREATOUR documentary, titled 'creatour.pt - creative tourism in Portugal,' and anthropological studies (e.g., Goody, 2001) suggest that a considerable portion of artisans are older adults. The documentary highlights that many creative tourism workshops, particularly those in rural areas, are conducted by individuals aged 65 and above. The explanation behind this is that older people play a crucial role as custodians of ancient values, traditions, and handicraft techniques. Moreover, Goody's (2001) anthropological study also supports the notion of older individuals occupying a central position in preserving handicrafts and cultural heritage. They are seen as the bearers of age-old traditions and ancestral techniques, which they aim to impart to younger generations. This was confirmed by all staff managers included in this study, when they said that “master artisans (...) are the carrying stones of culture and traditions”, and that they are the “main actors of creative tourism activities (...) and tourists’ attraction”. To further illustrate this point, according to information derived from the Red Book of the Artisans of the Algarve (CCDR Algarve, 2021), 97 out of 207 local artisans (47%) were aged 65 or above. This data suggests that the artisans who participate in creative tourism activities in Portugal are mostly older adults.

4.3 Methods and Data

4.3.1 Research Design and Methods of Data Collection

Whereas, on the one hand, this research focuses on understanding how the provision of creative tourism activities by older artisans can benefit the quality of their lives (focus on understanding processes and not on verifying presumed causal links) and that, on the other hand, the empirical object is geographically circumscribed (Loulé Criativo), we opted for a qualitative exploratory case study approach (Baxter and Jack, 2008). To collect primary data, we conducted semi-structured interviews with older artisans and staff managers from Loulé Criativo Turismo Network (referred to as Loulé Criativo) and direct observations of creative tourism workshops between May and October 2022. Interview questions covered demographics, the transition to creative

tourism, involvement of older artisans into creative tourism workshops, and changes in older artisans' QoL. Interviews with staff managers were in English, while those with older artisans were in Portuguese, conducted by a research assistant. All interviews were fully recorded, transcribed, and translated for analysis. Ethical approval was obtained from the University of Algarve, with participants providing informed consent.

In addition to interviews, direct observations were also carried out. In April 2022, active participation in a creative tourism palm weaving workshop allowed observation of interactions between local students and older artisans. In May 2022, attendance at coppersmith workshops for Erasmus students studying design or engineering was observed. Furthermore, in June 2022, artisans' daily activities were observed, spending approximately four hours daily in the palm weaving shop. We had the opportunity to observe the communication and relations of the older artisans with tourists and with each other. Apart from that, we have seen what they do in creative tourism activities, their working conditions, and what responsibilities they undertake. These observations complemented the information collected through interview to triangulate the data, enhancing the trustworthiness and reliability of our research (Golafshani, 2003).

4.3.2 Research Setting

Portugal was chosen as the research field due the significant expression of creative tourism, activities presenting various initiatives and projects like the CREATOUR⁹ project. These endeavours actively promote cultural identity and provide immersive experiences to visitors. We selected Loulé Criativo as our research setting. Loulé Criativo is an initiative led by the Loulé municipal council, aiming to promote and preserve culture and identity by offering creative tourism workshops to tourists, providing artisan training to residents, and implementing other innovative projects throughout the year (Duxbury, 2021a).

⁹ The CREATOUR project, initiated in 2016 and concluded in 2019, was an interdisciplinary research and application endeavour conducted in Portugal. Its primary objective was to establish the foundation for a creative tourism network in the Norte, Alentejo, Algarve, and Centro regions of Portugal. As part of the project, a total of 40 creative tourism workshops were organized, predominantly led by local artisans (Duxbury et al., 2021).

Loulé Criativo currently encompasses several programs. The first program is creative tourism, which allows individuals to experience local and traditional culture. The second program is ECOA (Area of Creativity Crafts and Arts), which serves as an office and training center. Lastly, the Loulé Design Lab, in collaboration with the CREATOUR project, supports potential entrepreneurial initiatives, stimulates learning, training, and the creativity of local artists (Emmendoerfer *et al.*, 2020). Within the creative tourism program, Loulé Criativo organizes the "Workshop Network," focusing on teaching the area's traditional heritage and local crafts. This network includes workshops such as "Casa da Empreita" (palm-weaving), "Oficina do Barro," "Oficina dos Caldeireiros," "Oficina dos Cordofones," and "Oficina de Lolojo-maker" (Duxbury, 2021a).

We chose Loulé Criativo as our research setting because it was the first creative tourism initiative in the Algarve region, launched in 2015. Since its inception, it has established a network of senior artists from the region to support its initiatives. This provides us with a sufficient timeframe to analyse the impact of Loulé Criativo on the QoL of older artisans. The older artisans in our study engaged in two main types of creative tourism activities: creative residencies and workshops with tourists. Creative residencies are long-term training courses, while workshops provide short-term experiences for tourists. These activities, often small-scale and collaborative, involve meeting customer demands, teaching traditional arts, managing finances, and overseeing the store. Workshop scheduling varies, allowing flexibility for older artisans to participate based on their available free time.

4.3.3 Sampling and Sample Composition

To identify key staff members at the Loulé Municipal for our research, we employed purposive sampling, deliberately selecting individuals with key roles in the project and a significant commitment to working with older artisans. Our initial semi-structured interview was with the creative tourism coordinator, who guided the selection of our research sample and connected us with the project mentor. Subsequent interviews included the project mentor, workshop network coordinator, assistant coordinator, and Loulé Design Lab coordinator. The focus was on their perspectives on how working in creative tourism affects older artisans' wellbeing and quality of life. Following the coordinator's suggestion, we also interviewed an intern from Loulé Design Lab with a strong pre-existing relationship with older artisans. This intern served as a mediator

between the researchers and the participants. All staff managers who work closely with older artisans took part in our study. In total, six managerial staff members (five females, one male) participated, with four aged between 40-49, one between 30-39, and one between 20-29.

For the selection of older artisans, specific criteria were applied: they had to be 65 years or older, have a minimum of 12 months of experience in Loulé Criativo's "Workshop Network" program, reside in the Algarve region, and be capable of providing informed consent and participating in interviews. In order to guarantee a sample with symbolic representation and diversity, purposive sampling was employed. The creative tourism coordinator introduced us to the participants before interviews. There was a total of 13 older artists working in creative tourism workshops. Two of these artists could not take part in our study because they had COVID-19. Among the 11 artisans interviewed (9 females, 2 males), five were aged 70-79, four were 80-89, and two were 65-69. All artisans had an educational level below high school, and almost all (10 individuals) worked in the palm weaving atelier, requiring collective work. One artisan worked in the copper smith workshop.

4.3.4 Data Analysis

The collected data underwent qualitative analysis using the Framework Analysis method (Ritchie et al., 2014), comprising several stages: familiarization; construction of an initial thematic framework (list of themes and subthemes); indexing (assigning themes and subthemes to each data extract) and sorting (put together extracts of data that refer to the same theme/subtopic); summarizing and displaying data (synthesizing the information contained in the data extracts and insert it into a thematic matrix); categorization (condensation the data into categories); and identifying linkages (between categories, and between sociodemographic profiles and categories). To mitigate bias, the first author conducted initial data analysis, reviewed by co-authors to establish consensus on analytical procedures. Following consensus, the first author proceeded with analysis, supported by the other authors' feedback. The analysis employed both deductive and inductive approaches: deductively examining data according to predefined QoL dimensions (van Leeuwen et al., 2019), and inductively creating categories grounded in data. Nvivo software was used to support the analysis. The criteria for excellent qualitative research proposed by Tracy (2010) were considered.

4.4 Findings

The supplementary material 1 presents the results of the study with detailed information on the various aspects of QoL. It displays for each dimension of QoL and for each group of participants the following information: the categories and subcategories which emerged from the analysis, which refer to the mechanisms through which the provision of creative tourism activities by older artisans produce positive impacts on each dimension of QoL, the number of participants in each category and subcategory (between parenthesis), the total number of participants in each dimension, and the corresponding percentages (total number of participants / total number of interviewed participants x 100). The presentation of the findings is organised in accordance with the research questions.

4.4.1 Does the Participation of Older Artisans in the Provision of Creative Tourism Activities Contribute to Promote on Their Quality of Life?

Overall, the research findings reveal that creative tourism has a significantly positive impact on the QoL of older artisans. All or most managers and older artisans acknowledged positive effects of creative tourism across six dimensions examined. However, in three dimensions, only a minority of participants identify positive impacts of the provision of creative tourism activities on the QoL of older artisans.

4.4.2 In Which Dimensions of Quality of Life is Creative Tourism Making a Positive Contribution?

The dimensions of QoL that all managers and older artisans identify as being positively impacted by the latter's participation in the provision of creative tourism activities are role and activity, health perception, relationships, attitude and adaptation, and financial security. In turn, the dimension of autonomy is seen has positively impacted by most of the participants. However, there are few participants (or none at all) who see benefits from the provision of creative tourism activities by older artisans in the dimensions of emotional comfort, spirituality, and home and neighbourhood.

4.4.3 How Does the Participation of Older Artisans in Creative Tourism Activities Contribute to Promote Their Quality of Life?

The categories and subcategories displayed in Appendix 4.1 refer to the mechanisms through which the participation of older artisans in CT activities contribute to promote their QoL. Due to the extensive number of categories and subcategories, this article elaborates only on the category and sub-category with the highest number of participants in each dimension. Further details regarding the other categories and subcategories can be found in Appendix 4.1.

4.4.3.1 Autonomy

The way the artisans' work is organized promotes a sense of autonomy, meaning that artisans are "masters of their time" and of what they do each day. This is encapsulated in the category "being able to manage alone", which is expressed by most managers (83%) and older artisans (73%). This indicates that older artisans are not constrained by strict obligations or mandates but instead have the freedom to define their own limits, boundaries, and workload based on their motivation and willingness.

They decide to the time they want to spend to do the product. It is up to their decision. (Intern at Loulé Design Lab)

My time is now all mine, I don't need to share it with anyone now. (Maria, 75 years old)

Among the managerial staff, the most mentioned sub-category is "managing and organizing the store", while among the older artisans is "having full control of working time".

4.4.3.2 Role and Activity

From the perspective of managers and older artisans, this dimension of QoL is achieved through different mechanisms. The former mention "sense of value" and "feeling involved", whilst the latter identify "feeling active", "sense of value", and "feeling involved". The "sense of value" is mentioned by all managers, meaning that from the perspective of most of them older artisans enhance their self-esteem and self-confidence by participating in the provision of creative tourism activities. This testimony illustrates this:

You must see like the way that they dress... how they put their hair up to come here. So, even that is sense of gaining self-esteem. And they have to get out of the

house in a certain time to get here, that keeps them active. (Creative tourism coordinator)

They say that they feel useful and valued all the time... they feel very appreciated. (Workshop network assistant coordinator)

In turn, all older artisans think that their participating in the provision of creative tourism activities contributes to “feeling active” and to develop a “sense of value”. Feeling active mainly has to do with the “feeling more active”, while the sense of value mainly has to do with the recognition of their work.

I have housework, clothes, goats, the kitchen, *empreita*... I have to cook lunch, dinner, I have to do a lot of things. And I am doing them all, I like to be active. (Valentina, 68 years old)

Outside of Loule they value me even more, everyone esteems me. The director of a famous hotel invited me to have lunch there, there stood the director and his wife. They brought the chef, everybody. They wanted me to do something for them to put it on the wall. It's good to have pleasure in what one does, I really like what I do. (Afonso, 74 years old)

During the field observation, it was noted that the older artisans maintained a dynamic approach, passionately instructing visitors in their craft, often engaging with them individually. Additionally, their daily routine included walking from their homes to the municipality each morning, where they actively engaged in various workshops. These first-hand observations align with the findings from our interviews.

4.4.3.3 Health Perception

The managers identify different mechanisms through which the participation of older artisans in creative tourism activities promotes their health, while the older artisans themselves identify only one mechanism. The main mechanism identified by the former is “emotional well-being” (all of them identify it), which is achieved mainly by “feeling happier”. Illustrating this point, a noteworthy incident occurred during our field visits. A couple, actively involved in the workshops, shared with us an album chronicling the transformation in their lives since engaging in creative tourism activities. Enthusiastically, they directed us through each photograph, recounting their daily experiences with joy and satisfaction. This was confirmed by the managers by stating that the older artisans feel more alive and enjoy life more, and this enhances psychological well-being. Furthermore, participating in the activities helps alleviate feelings of loneliness and depression, leading to an overall increase of happiness:

There are some people, that are not in a very good state of mind before coming to the Loulé Criativo and specially to the Palm Weaving shop and many people were lonely or were lacking just being with other people. I think that in regards now they're happier. (Workshop network assistant coordinator)

From the older artisans' viewpoint, "feeling healthy" is the main mechanism through with their participation in creative tourism activities contributes to improve their health condition. They want to say that participating in these activities has contributed to maintaining their health.

4.4.3.4 Relationships

Regarding the changes in the relationships dimension of older artisans following their participation in creative tourism activities, all the managerial staff emphasized "social connectedness", which refers to the connections of older artisans with social life. The most prominent sub-category identified was "preventing social isolation":

Of course, it helps on diminishing the isolation. Especially in the mountain regions. In small villages, well... nothing happens there. And the tourists go there, they were going only for hiking and not staying or visiting the nearby villages. So, we wanted tourists to stay to meet with the locals. And we did it with creative tourism and it created a big change. So, they [the older artisans] feel more alive with those visits and happier. (Program mentor)

In turn, most older artisans stated that creative tourism provides them with more opportunities for "having close relationships", especially "making new close friends":

I brought my colleagues, Dora and Sofia, to the casa da empreita. I also went to see other people who didn't want to come [this is how we became colleagues]. (Maria, 75 years old)

Based on direct observations, it was noted that some older artisans arrived at the workshops accompanied by their colleagues, indicating a close and supportive relationship among them. Additionally, these artisans were recognized within the neighbourhood, engaging in daily interactions with fellow residents. Tourists, conversely, communicated with the older artists in languages such as French, Spanish, Portuguese, and even through body language, often capturing moments with photographs. These observations are in line with the findings from the interviews.

4.4.3.5 Attitude and Adaptation

In attitude and adaptation dimension, all managers considered that older artisans were able to adapt to the managerial tasks and responsibilities, and pricing strategies, this is encapsulated in the category "adaptation to the program". The most prominent subcategory was "compliance with organizational and managerial tasks", which refers to the older artisans' ability to manage or organize their shop independently without relying heavily on the Loulé Criativo's managerial staff. The following statement illustrates this:

Although the municipality has the spaces, the older artisans are responsible for the management. They have to keep everything organised, and set the rules for everybody to get along together. So, they're active: They are working for themselves in a certain way but giving back to the community. (Creative Tourism Coordinator)

The perspective of older artists regarding "attitude and adaptation" was oriented towards the future, as all of them stressed "optimism about the future", which is expressed mainly in the subcategory "Desiring to continue working". This accounts for the artisans' inner motivation to keep working in their workshops for as long as possible:

This is more about asking the God to give us time. For example, Marisa, who sings fado, had a son. And she wrote him a poem that says: "I'm going to ask time to give me more time to look at you". And so I am, I'm going to ask time to give me more time to do palm weaving. (Dora, 82 years old)

The direct observations have revealed the profound alignment between the older artists and their craft. For instance, the establishment of a master-apprentice relationship in the copper-smith workshop, where the older artist mentored his student, serves as an exemplar of this harmony. Similarly, witnessing the meticulous planning and design efforts of the women in the palm weaving workshop for future seasons stands out as a primary indicator of their seamless integration with their work. Moreover, informal observations during the teaching activities with older artisans revealed a sense of mastery over their craft, as they referred to themselves as the 'masters of the art'.

4.4.3.6 Emotional Comfort

As we have already mentioned, this dimension of QoL is one of the least positively impacted by the participation of older artisans in the creative tourism. Only one manager stated that the older artisans are "living calmly".

Normally, what I see from old people is that they are happier and live calmly if they have a routine set up, and CT activities help the older artisans in that manner. (Creative Tourism Coordinator)

Similarly, only two older artisans mentioned that they “feel more relaxed” since their participation to the creative tourism activities:

I feel good. Relaxed now... Since I am also closer to city and people. (Inês, 88 years old)

4.4.3.7 Spirituality

The dimension of spirituality is even less important according to the perspectives of all participants. None of the managers identified a mechanism through which participation in creative tourism activities contributes to improving this dimension of QoL for older artisans, and only one of the older artisans identified a mechanism, namely "it is like a meditation". She described how engaging in the craft during the workshops created a meditative state for her, allowing her to think more calmly and engage with the piece she was working on.

4.4.3.8 Home and Neighbourhood

This dimension is also of little relevance for both managers and older artisans. The categories “being prouder of themselves and their houses” and “they start to take more care of their houses” were mentioned only by one manager. The following statement illustrates these two categories:

The older people had something to make them start taking more care of their houses, making all beautiful hence their pride increased. They became being prouder of “who I am, where I live, and I want to show that to the tourists”. It is very important for the community, for the village, for the person itself. So, there is social, psychological outcome of it. (Program mentor)

No older artisan identified anything that could be assigned to this dimension.

4.4.3.9 Financial Security

With respect to financial security, almost all the managerial staff reported that the participation of older artisans in creative tourism has producing a “financial gain”, i.e., an “extra income:

Most of the old people depends on a very low pension. So, they need to have that extra money, and usually they do it with the craft. With the creative process of

bringing value to the product and to the activities the incomes have increased, it was one of the good results. (Program mentor)

Similarly, all of the artisans stated that creative tourism provides them with “additional income”, and that this “it is a help”. This sub-category described that the income earned through creative tourism activities serves as a helpful supplement to their existing financial resources, such as retirement pensions:

It's to continue working and earning money to pay for food and medicine, it's a help. (Anabela, 79 years old)

In fact, direct observations have shown that among older artists, the income from sales is pooled and distributed equally. This shows us that an economic model based on solidarity is possible in creative tourism activities. Furthermore, it was noted that the prices set for their products doubled compared to those in the local market, reflecting their recognition of the added value attributable to tourism. This adjustment acknowledges the newfound artistic and cultural significance embedded within their crafts.

4.5 Discussion

QoL is a lived experience (de São José, 2023) and the findings reveal that the experience of working in creative tourism is perceived, by the interviewed older artisans and managers, as making a positive contribution to the QoL of the former. This result is not surprising, given that the creative activities carried out by older artisans and the way in which they carry them out offer opportunities for physical and mental exercise, social interaction, social recognition and material rewards, aspects that are normally associated with QoL (Lackey and Bricker, 2023, van Leeuwen *et al.*, 2019).

QoL is also multidimensional (de São José, 2023, van Leeuwen *et al.*, 2019) and the findings show that there are several dimensions positively affected by the provision of creative tourism activities by older artisans. Among all the QoL dimensions examined, "role and activity", "health perception" and "attitude and adaptation" stand out, as all managers and all artisans perceive that they are positively impacted by the latter's participation in the provision of creative tourism activities. All managers also perceive this in relation to the “relationships” dimension, while all older artisans do the same in relation to the “financial security” dimension. However, the differences between the number of managers and the number of older artisans who, in each dimension, see positive impacts from the latter's participation in creative tourism activities are minimal.

Therefore, in our view the most significant result is the consensus among all interviewees that the QoL dimensions "emotional comfort", "spirituality" and "home and neighbourhood" are perceived as not being, or as being little, affected by the participation of older artisans in the provision of creative tourism activities. This means that the specific characteristics of creative tourism tend to not improve these dimensions of the QoL of older artisans.

The findings also reveal that there are several mechanisms through which working in creative tourism activities contributes to the QoL of its workers. We found an extensive list of categories and subcategories, demonstrating that there are several ways to enhance each dimension of QoL, this being particularly true in relation to the "role and activity" and "relationships" dimensions. The primary reason for this lies in the emphasis of creative tourism on 'active participation' (Bakas and Duxbury, 2018), incorporating both physical and mental activities that involve 'creativity' (Bakas and Duxbury, 2018), providing participants with a profound 'sense of accomplishment'.

On the managers' side, the categories that stand out (because they are shared by all of them) are "sense of value", "emotional well-being", "social connectedness" and "adaptation to the program". On the older artisans' side, the categories "feeling active", "sense of value", "feeling healthy" and "optimism about the future" stand out (because they are shared by all them). The "sense of value" category is shared by all managers and all older artisans, indicating that this will certainly be one of the main mechanisms through which the provision of creative tourism activities by older artisans contributes to enhancing their QoL.

The "sense of value" is directly related to the nature of the work performed by older artisans, as it is related to the preservation of artisanal activities, many of them ancestral, with cultural value. The "sense of value" was also described by older artisans as doing work that they are proud of as the "master of the art". This finding coincides with the key characteristics of creative tourism (Bakas and Duxbury, 2018), in particular 'connection to place' and 'social cohesion', as these characteristics create a favourable environment for this type of activity. The older artisans feel that they are the preservers of these crafts, and that the community recognizes them as such. Therefore, the "sense of value" refers to the notion of "utility of life", meaning that "a good life must be good for something more than itself (Veenhoven, 2014), such as for the community or the society

at large (Eslami *et al.*, 2019). The promotion of a sense of value is particularly relevant in a society marked by ageism against older people (Marques, 2016).

There are other categories that are directly related with specific characteristics of the creative tourism activities, such as “feeling active”, “feeling healthy” and “additional income”, as these activities imply physical and mental work, and imply a financial reward (Băndoi *et al.*, 2020). The additional income gained through these activities serves as a valuable supplement to their retirement pensions, provides a more comfortable life, and can be used to support their families. Hence, although creative activities foster a sense of purpose, fulfilment, and accomplishment (Bellazzecca *et al.*, 2022, Cann, 2016), not all of them will promote a sense of value, a feeling of being active and healthy and a financial reward. Although we have identified several mechanisms induced by the provision of creative tourism activities that produce positive effects on several dimensions of older artisans’ QoL, it is expected that the simple fact that such provision creates several opportunities (to feel more valued, to socialize, to earn some money, etc.), which may or may not be used, improve QoL (Băndoi *et al.*, 2020, Eslami *et al.*, 2019, Lackey and Bricker, 2023). This is precisely what the notion of “capability” means (de São José, 2023).

4.6. Conclusions

This study qualitatively examined whether, and how, working as an older artisan in CT contributes to a better QoL. Thus, this article makes contributions (for theory and social intervention) to two distinct scientific fields: creative tourism and social gerontology.

With respect to the contribution for the field of CT, the findings show that older artisans gain in terms of QoL by working in the creative tourism segment. Evidence was provided of the transformative potential of creative tourism in providing meaningful experiences and fostering personal growth. This demonstrates that creative tourism not only contributes to the sustainability of communities and territories (system-level impacts), but also to the QoL of its workforce (individual-level impacts), an aspect neglected by previous studies, as we had the opportunity to mention. This is relevant from a theoretical/conceptual point of view, as it draws attention, on the one hand, to the need of expanding the levels of analysis of CT impacts, including not only impacts at the

systemic level but also impacts at the individual level and, on the other hand, for the relevance of considering the impacts at the individual level among different actors in the CT, including not only tourists and residents, but also the workers in this segment of tourism.

Secondly, this article contributes to clarify what is specific about artisan work in CT that promotes wellness and QoL. There was a consensus among staff managers and older artisans that working in the CT promotes QoL through an essential mechanism: the social appreciation of the role of older artisans in preserving ancestral crafts (sense of value). The main purpose of creative tourism, which involves transmitting knowledge to younger generations (Richards and Raymond, 2000), plays a pivotal role in fostering this sense of value among older artisans. In addition to the sense of value, this study revealed other processes/mechanisms through which artisanal work in CT promotes the QoL of its older artisans, which distinguish this type of tourism from other types. The sense of value and the other mechanisms identified above associated with working in CT also promote the social inclusion of older artisans and, in turn, social inclusion has positive impacts in QoL (Akdemir et al., 2023b). In all, this reveals that artisanal work in CT generates several non-tangible/non-material outcomes (sense of value feeling active, feeling healthy, etc.) that contribute to promoting the QoL of artisans, in this case, older artisans. This is another theoretical/conceptual contribution of this study to the field of CT.

Regarding the contribution of this study to the field of social gerontology, it is worth highlighting the identification of several processes/mechanisms that positively impact the QoL of older adults who are involved in craft work. In addition to the intrinsic value of identifying these processes/mechanisms, it is also important to emphasize that they allow us to infer that the QoL benefits of being active in later life do not come mainly (or not only) from physical activity and financial gain, as some of the versions of the active aging paradigm advocate (de São José *et al.*, 2014, Timonen, 2016) but rather (or also) of the subjective experience arising from the work itself (e.g. feeling involved, feeling healthy) or interactions with others (sense of value). This draws attention to the need to include dimensions in the conceptualization of active aging that go beyond the physical and productivity dimensions.

The findings of this study also suggest that working in the CT can be seen as a valid social intervention to promote social inclusion and the QoL of older adults, and to

combat ageism that hinders their life opportunities. CT can be seen as a privileged site to implement an involvement-led approach to working with older people, which is based on the belief “that regardless of age and impairment, older people have the potential and motivation to grow and develop their capacities and make a valuable contribution to others” (Hoban *et al.*, 2013), and we would add “to the community and society at large”.

During the data collection process, there were some limitations. The language barrier was a significant challenge, as interviews with older artisans were conducted in Portuguese and later translated into English, possibly resulting in a loss of meaning. Furthermore, all interviews occurred while artisans were actively engaged in weaving palms, restricting the scope of discussions. Additionally, due to COVID-related restrictions and the age of some artisans, three participants were unable to participate, with a majority of participants being female (9 participants) in gender distribution.

The article significantly advances our understanding of the relationship between creative tourism activities and the QoL outcomes for older artisans. Through its identification of key mechanisms, dimensions, and contextual factors influencing QoL enhancement, it sets a foundation for future research to delve deeper into the transformative potential of creative tourism in fostering well-being and QoL. However, while this study offers valuable insights, it also underscores the need for further investigation into the specific impacts of creative tourism provision on the QoL of its providers. Future research should aim to explore which dimensions of QoL benefit most from creative tourism activities and examine the varying experiences among older artisans to determine the factors contributing to differential outcomes.

4.7 Disclosure Statement

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CHAPTER 5

GENERAL CONCLUSION

5.1 Summary and Discussion of the Findings

This thesis aimed to explore the role of CT in addressing social exclusion and enhancing QoL among older artisans, two dimensions often overlooked in the existing CT literature. Focusing on the *Loulé Criativo Turismo Network* of three workshops led by older artisans, this study makes a contribution to fill this critical gap in the literature. In this section only the general and most relevant results are presented and discussed (a detailed presentation and discussion of findings can be found in the three papers here reproduced).

The systematic literature review on CT demonstrates that the empirical research on this topic is expanding (Pine & Gilmore, 1998; Richards, 2014; Florida, 2014), being organized into the following research lines: (1) characterization of CT stakeholders (9 articles); (2) management of CT projects (28 articles); (3) CT experiences (6 articles); (4) loyalty and revisit intentions; and (5) the role of CT in local/community development (8 articles). Despite its undeniable contributions to the scientific field, as well as to the fields of public policies and professional practices, this empirical research still exhibits some gaps/limitations, among which the following stand out: (1) it is strongly focused on management and policy concerns; (2) it is circumscribed to urban and local settings; (3) it neglects the artisans/artists and residents' perspectives; (4) it tends to undertake shallow analyses; (5) and it tends to neglect the discussion of ethical issues.

According to the research findings of this systematic review, the tendency of research on CT towards managerial issues is due to the fact that this concept is still in its early stages of development (Pine & Gilmore, 1998; Richards, 2014; Florida, 2014). The fact that CT usually focuses on urban spaces as a research area can be explained by the fact that this type of tourism emerges primarily in the city and then spreads to rural areas (Richards, 2019). The finding that CT studies do not sufficiently include artists residents as research participants is surprising, considering the importance of artists and local people in CT (Richards & Wilson, 2006).

The paper on the topic of CT and social exclusion reveals that the provision of CT activities by older artisans contributes to promoting their social inclusion, by addressing various dimensions of social exclusion in later life, namely: service provision and access; social relations and resources; health and wellbeing; economic, financial and material

resources; and discrimination. The two dimensions of social exclusion on which there is consensus among older artisans and managers that are positively affected by the provision of CT activities are “service provision and access” and “social relations and resources”. These findings support prior research highlighting the economic and social advantages of creative tourism for artisans (Bakas et al., 2019a), and the positive impact of community-based arts programs on the QoL for older individuals (e.g., Evans et al., 2022; O’Shea & Léime, 2012).

The paper on the topic of CT and social exclusion also reveals the mechanisms through which the dimensions of social exclusion are positively affected by the participation of older artisans in the provision of CT activities. The findings reveal that the specificity of the work carried out by older artisans creates opportunities for them to interact in a positive way with their colleagues and tourists. Hence, "enhancing social relationships" emerge, from the perspective of older artisans, as one of the central mechanisms that positively affects the dimension “social relations and resources”. This reflects on the one hand, the potential of CT as an activity that offers the opportunity to establish and/or reinforce positive social interactions and to prevent and combat social isolation and loneliness, a phenomenon that affects particularly older people (Dahlberg et al., 2022) and, on the other hand, the importance that older artisans attribute to social relationships.

Managers and older artisans differ in their perceptions of the benefits of creative tourism, particularly regarding health and wellbeing. While managers emphasize physical and mental activity, older artisans focus more on emotional and psychological wellbeing, highlighting the importance of “creative self-expression” and “active involvement” in enhancing their well-being. “Economic gain” and the “absence of discrimination” are also crucial factors for older artisans (Moody & Phinney, 2012), as CT provides opportunities for economic wellbeing and reinforces their active and valuable role in society.

In turn, the paper on CT and QoL finds that older artisans' participation in the provision of CT activities promotes the quality of their lives, particularly three of the dimensions of QoL among older adults: “role and activity”; “health perception”; and “attitude and adaptation”. This outcome is expected, as the creative pursuits undertaken by older artisans provide avenues for “physical and mental engagement”, “social

interaction”, “social recognition”, and “additional income”, all of which are typically linked to QoL (van Leeuwen et al., 2019; Lackey & Bricker, 2023).

This paper also identifies the mechanisms through which the positive effect of participation in the provision of CT activities on the QoL of older artisans occurs. These mechanisms are diverse, with the "sense of value" standing out, as it is consensual among older artisans and managers. The “sense of value” is directly related to the specificity of the work performed by older artisans, as it ensures the preservation of artisanal activities, many of them ancestral, with cultural value. This finding aligns with the fundamental characteristics of CT (Bakas & Duxbury, 2018), particularly “connection to place” and “social cohesion”, which foster an environment conducive to such activities. It was also found that, “promoting feelings of being active, healthy”, and “generating additional income”, are directly linked to specific characteristics of CT activities (Băndoi et al., 2020). Another crucial finding was the fact that creative activities cultivate “feelings of purpose”, “fulfilment”, and “achievement” (Cann, 2016; Bellazzecca et al., 2022).

All in all, the last two papers show that CT has specific characteristics that distinguish it from other forms of touristic activities, and these give it very interesting potential to promote social inclusion and the QoL of older artisans. Furthermore, the positive contribution of CT is not only seen in terms of preserving traditional crafts, cultural identity of certain communities/regions and the sustainability of territories, but also in terms of promoting the inclusion of older artisans and their QoL. CT can be seen as a social intervention with the potential to promote the inclusion and QoL of disadvantaged populations, such as older artisans. In this sense, we can state that CT has a transformative/regenerative potential (Bakas, 2021).

5.2 Implications

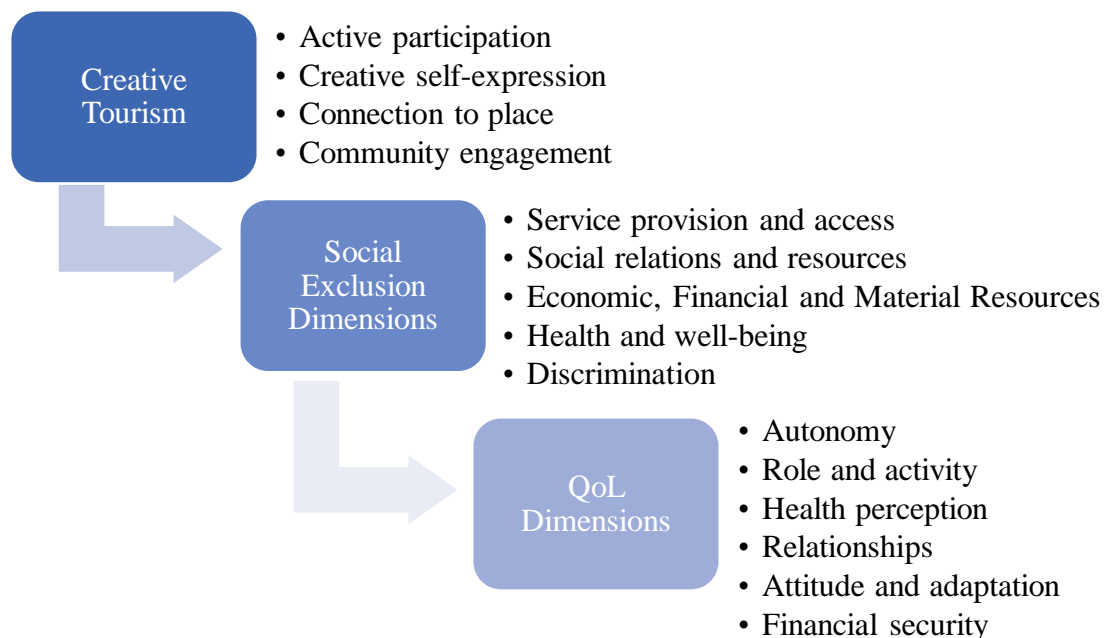
For research on CT

The systematic literature review has clear implications for research on CT, showing the several gaps/limitations that still exist in the empirical research. It shows that the scope of this research is still limited and has little analytical complexity.

The implications of the second and third articles for research in CT involve, above all, the demonstration of the heuristic capacity of the conceptual frameworks used (social

exclusion and QoL in old age, respectively) and the possibility of using them within the scope of a qualitative study. They also raise new questions about the role of CT as a promoter of social inclusion and QoL, something that has been neglected by previous empirical research. Furthermore, these two articles discovered a set of categories accounting for the mechanisms through each the provision of CT activities by older artisans contributes for their social inclusion and QoL. These categories can enrich the conceptual frameworks used (social exclusion and QoL in old age), and these can serve as the theoretical foundations of CT related interventions to promote older artisans' social inclusion and QoL (see Figure 5.1).

Figure 5.1 The visualization of social exclusion and QoL dimensions affected by participation of older artisans in CT.



Source: Own Elaboration.

Still with regard to theoretical/conceptual implications, it is worth noting the relevance of the categories that emerged from the data analysis, such as the category of “sense of value”, a shared category among both managers and older artisans, indicating that preserving artisanal activities with “connection to place” (Bakas and Duxbury, 2018) leads to a perceived increase in the utility of life. The key theoretical importance lies in connecting these categories to the physical and mental exertion involved in CT activities and the financial gains they bring (Băndoi et al., 2020). The discussion regarding how

these activities create opportunities, regardless of whether they are seized upon or not, aligns with the concept of “capability” in the theoretical framework (São José, 2023). This refers to the importance of "real opportunities" to do the things we value most and to be the kind of person we want to be. These opportunities, rather than individual actions, improve the QoL. It is the freedom to act that leads to QoL, not the action itself.

These two articles, especially the second one, also call our attention to the divergence in perspectives among older artisans and managers, highlighting the need for a nuanced understanding of the role of CT in promoting social inclusion and QoL.

The theoretical significance of acknowledging the active and valuable contributions of older artisans challenges existing paradigms, including the active aging paradigm. This study establishes the theoretical foundation for comprehending how CT integrates artisans, contributes to community sustainability, and serves as a theoretical tool for social intervention within older populations.

The attributes of CT, including “active participation”, “creative self-expression”, “connection to place”, and “community engagement” (Bakas and Duxbury, 2018), exert a profound influence on social inclusion, consequently contributing to enhancements in QoL. More specifically, it is hypothesized that these CT characteristics lead to positive transformations in dimensions associated with social exclusion (MacLeod et al., 2019), encompassing “service provision and access”, “social relations and resources”, “economic, financial, and material resources”, “health and well-being”, and “discrimination”.

For policy and professional practice

The thesis unfolds a comprehensive set of practical implications, encompassing insights for policymakers and practitioners in the realm of CT. With regards to policy implications, the systematic literature review points to the potential benefits of integrating CT into tourism policies, as CT has the potential to foster the sustainable development of communities and territories. In face of the unique role of CT in fostering economic and social growth, it would be important that policymakers adopt a holistic approach to address the challenges and opportunities in relation to CT, by engaging various stakeholders, including governmental authorities, entrepreneurs, and local artisans.

Still in terms of policy implications, the second and third papers show that CT could be considered not only as an alternative activity to mass tourism, but also as a kind of social intervention for older populations with the aim of improving their social inclusion and QoL, strengthening, in this way, the communities' social cohesion and well-being. For example, an inclusive approach to CT places it as a mean to reduce inequality and to contribute to the overall well-being of societies (Tapfuma et al., 2023), contributing to achieve the United Nations Sustainable Development Goal 10, which focuses on reducing inequalities and ensuring inclusivity. By promoting QoL, CT also contributes to achieving the 3rd United Nations Sustainable Development Goal, namely Good Health and Wellbeing.

With respect to implications for professional practice, the literature review mentions that the findings provide some tips for professionals in the CT sector (e.g., how to ensure tourist loyalty and satisfaction, how to increase the success of tourism projects, how to assess and manage them, etc.).

In turn, the second and third papers provide several hints for professionals to adopt CT as a tool to promote social inclusion and QoL of older artisans, focusing on those mechanisms that have proven to be most predominant in positively impacting the various dimensions of social exclusion and QoL, respectively. They also call our attention to the need for a balanced approach in implementing practices directed towards older artisans. Managers should prioritize dimensions important to older artisans rather than solely those that they expect are important to them. For example, the third article underscores the effectiveness of specific CT characteristics, such as “active participation”, “creative self-expression”, “connection to place”, and “community engagement”, in positively influencing six dimensions of QoL. This encourages practitioners to leverage these characteristics to promote a “sense of value”, an “active lifestyle”, and “additional income” for those involved in CT activities, positioning CT as a transformative form of tourism.

Overall, this thesis has established a link between CT, social exclusion, and QoL. In this context, it reveals that the aspects of CT that support social inclusion and improve QoL should be approached with awareness by tourism professionals and policy makers.

5.4 Limitations

While the systematic literature review offers valuable insights into the empirical research on CT, it is essential to acknowledge certain limitations. Although the review aimed to be comprehensive, the exclusion of publications in formats beyond journal articles and in languages other than English, Portuguese, and Spanish may have led to the omission of relevant studies, potentially limiting the scope of the overview. Additionally, the depth of the review of study findings/results could be compromised due to the extensive volume of articles considered.

While the second and the third study provides valuable insights for CT research, public policy and professional practice, it is crucial to recognize certain limitations in the data collection process. The language barrier, with interviews conducted in Portuguese and later translated into English, raises concerns about potential meaning loss. The restriction of discussions to moments when artisans were actively engaged in weaving palms further narrows the scope of the insights gathered. Additionally, COVID-related restrictions and the age of some artisans led to the exclusion of three participants, with a gender imbalance favouring female participants (9 participants).

5.5 Research Recommendations

The first article emphasizes the expanding and diversifying landscape of empirical research on CT, calling for a shift beyond a fixation on the topic of project management and development policies. This fixation is rooted in the industry's expansion and changes in economic sustainability (Florida, 2014, Pine and Gilmore, 1998, Richards, 2014). It also recommends breaking the geographical circumscription to urban and local settings, and to reverse the negligence of the artisans/artists and residents' perspectives. While commendable for explicitly considering ethical issues in publications, the study also acknowledges the need for further discussions and more complex analyses to address context-specific results and methodological constraints, signalling a pathway for future research to enhance the field's maturity. The outcomes of the initial article suggest the need for a conceptual broadening of Creative Tourism (CT) research. The existing dominance of Richards and Raymond's (2000) CT concept might not fully address emerging issues and evolving processes. Additionally, this article advocates for a more

balanced methodological approach in future research, urging a shift beyond the prevalent quantitative emphasis.

The second and third papers make several recommendations for future research on the topic of CT, which arise mainly from the limitations identified in the empirical research carried out within the scope of this PhD. First, it would be important to undertake comparative analyses across diverse contexts or regions, overcoming language barriers through interviews in participants' native languages, and striving for more balanced gender representation. Future research could also better understand the dimensions of social exclusion and QoL that benefit most from the older artisans' participation in the provision of CT activities, as well as how these dimensions interrelate with each other. It would also be important to explore in future studies to what extent and in what way the provision of CT activities benefits some older artisans more than others in terms of social inclusion and QoL. Finally, future research could also invest in the development of a conceptual model for promoting social inclusion through CT and another one for promoting QoL, an endeavour in which these two papers can serve as foundations.

5.6 References

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APPENDICIES

APPENDIX 1.1

DATA ANALYSIS: EXAMPLE

APPENDIX 1.1 Data Analysis: Example

Older Artisans Interviews: Data Analysis Example: Health and Well-being dimension				
Main Category	Sub-Category	Codes	Example Quotations	Observation Notes
EMOTIONAL AND PSYCHOLOGICAL WELL-BEING	Increases mindfulness (not thinking about the past)	Helps coping with the grief	Sofia: "it helped me a lot in a time that I needed, when my husband died. It was right when Casa da Empreita opened, and it was at the right time. I had already given up, I didn't want to hear about it anymore, I wasn't rewarded in any form. But this came along, and things changed."	
		It is like a therapy	Violante: "For me it's a distraction, a therapy. It's an addiction, says my husband!"	
		Keeps the mind busy (not worrying for the past)	João: "When I'm here I don't think about things [life/past/the death of the husband/loneliness] too much."	
		Healing past traumas		"Sofia" expressed that palm-weaving was a symbol of being poor in the past, and she thinks that by working in CT workshops, she is helping to valorise the art. This results with healing her past bad experiences or traumas related to her occupation (palm-weaver) and her childhood memories where she was otherized.
	A reason to live	An incentive for tomorrow	Catalina: "This is an incentive for tomorrow, or for a little while. Whereas the other routine just hurts the person. It leaves the person thinking that they've already given what they had to give."	

			Already raised the kids, already been young... now they can't! That's it, you have to stay there, tidy. I always tell them, I'm not retired, I work".	
		This is what keeps me engaged and active	Anabela: "Ah, this is all bad. It's my husband's illness giving me a headache, every day we have problems. And this is what keeps me on my feet, the empreita".	
	Prevents depression	Prevents depression	Maria: "Before here, I was in depression. When I arrived here in Portugal, I would get up in the morning and start to cry alone, I said: "No Jorge, this life is not for me". I do not want to stay at home".	
	An entertainment	An entertainment	Inês: "I am always moving, talking... I am entertained".	
	Relieves stress	Relieves stress	Sofia: "This relieves stress".	
PHYSICAL AND MENTAL ACTIVITY	Being active	An excuse to not stay at home	Afonso: "I don't like being at home, I like being at home at mealtimes, being with the family, eating and resting. This is an excuse to not being at home".	
		Physically and mentally active	Alice: "We are always active, working, thinking the mind".	
		Feeling active (being useful to society)	Alice: "I feel I am a useful person when I come here and teach to people, that keeps me active".	

	Creativity helps the mind	Creativity helps the mind	Maria: "Yes, designers coming up with new ideas is good for the mental health... and to create ideas. They come up with ideas, some girls have come up with the idea of using wood. It's a bit difficult to make the palm go around strips of wood, it only gives one point. It takes work, but that's it, they come with these ideas, hats, everything, everything".	
	Improves physical health	Improves physical health	Dora: "I had a hand surgery a while ago. Doing empreita helped a lot! If I spend a long time without working, it gets worse, I have to move somehow".	
	Recalling lost talents	Memorizing the old talents and improving them	Afonso: "Do you know what I learned here? I had forgotten many things and I started to work and started to remember how I used to do things. I don't do different things anymore because it takes a long time to make, cataplanas, which is what I do most, I end up making them, and I sell them right away".	

Source: Own Elaboration.

APPENDIX 1.2

**THE DEFINITIONS WITH QUOTATIONS OF THE MAIN CATEGORIES AND
SUB-CATEGORIES BY DIMENSIONS OF SOCIAL EXCLUSION**

APPENDIX 1.2 The Definitions with Quotations of the Main categories and Sub-categories by Dimensions of Social Exclusion

Dimensions of social exclusion	Managerial Staff (6 participants)	Definitions	Quotations	Older Artisans (11 participants)	Definitions	Quotations
Service provision and access	1. Recognition of municipal services and support by older artisans (4)	Refers to the older artisans' awareness and appreciation of the municipality's efforts in empowering local artisans.	<p>“The municipality of Loulé’s significant investment in crafts transformed the locals' behavior and perception positively, establishing Loulé as a role model for other municipalities. Artisans enjoy free spaces and support services demonstrating the municipality's commitment to their well-being. (Project mentor)”.</p> <p>“Older artisans give interviews on television, magazines, journals. Some of them say the journalists that they are thankful to the municipality. (Creative tourism coordinator)”.</p>	1. Access to public services (11)	CT activities provided by the municipality	See 1.1., 1.2., 1.3., and 1.4.
	2. Municipality support for CT promotion (2)	The services and activities provided by the municipality to enhance the employee experience of older	See 2.1., and 2.2.	1.1. Municipal support for workspace and expenses (7)	Encompass monetary assistance from the municipality, including waived rent and bills, as well as free promotion of	“I think it's good that they've already offered us everything, light, telephone... The council has already done their part. We don't pay anything

		artisans in CT workshops.			advertisements and social media posts.	here; all the profits go to us directly. (João, 77 years old)".
	2.1. Implementation of governmental policies supporting crafts (2)	Demonstrates the municipality's commitment to supporting local artisans and promoting the significance of local crafts	"...Loulé Criativo was the first program to implement the political objectives on preserving the culture and traditions. It exemplifies how politics can truly bring about change within a community. (Creative tourism coordinator)".	1.2. Reserving traditions and promoting employment (1)	Involves policies and services aimed at preserving traditional crafts and creating job opportunities for local artists.	"I think the council has helped... the cause... [of not letting empreita die] and as for now, no (Alice, 78 years old)."
	2.2. The empowerment of older artisans (1)	The municipality empowers older artisans by letting them take the responsibility and leaderships of the work.	"The municipality gives them conditions for them to do their work but don't give them everything. It's not charity and it's not giving all that these people want. It's to give some tools for them to grow. So, it's the process very similar to what we are doing in the Design Lab in which we are empowering entrepreneurs. (Loulé Design Lab Coordinator)".	1.3. Transportation services (1)	Refers to the transportation services supplied by the municipality to help the older artisans' transfer where necessary.	"Regarding the council, I think the council has helped, yes, they gave us transport when we were in the field (Alice, 78 years old)."
1.4. Facilitating council-related tasks (1)				Describes the older artisans' experiences while handling their council related issues.	"I think the council has helped... the cause... of not letting empreita die... (Alice, 78 years old)".	
2. Sense of gratitude towards the municipality (3)				Denotes the appreciation of senior artisans for the municipality's efforts and initiatives	"I thank the council very much, I thank them for listening, for saying: "Ah, good idea". (Maria, 75 years old)". "I'm glad to be part of this group. I am glad that they are doing this project (Catalina, 81 years old)".	

				3. Not having any privileges (2)	Refers to older artisans' status quo within the municipality as a citizen.	"The treatment is the same, we have no privileges. (Sofia, 65 years old)".
Civic Participation	1. Cultural engagement (5)	Encompasses the older artisans' engagement in cultural activities organized by municipal or private organizations, such as concerts, galleries, and fairs.	"Yes, many of them [older artisans] even surprise me! Sometimes we have things happening here in Loulé. In here, it's always happening something, we have lots of cultural activities and sometimes we have things that are very alternative. Sometimes, I see them over there in public, attending. (Network coordinator)".	1. Cultural engagement (8)	The active participation of older artisans in cultural events, which is often encouraged by their involvement in creative tourism activities.	See 1.1., 1.2., and 1.3.
	2. Disengagement in volunteering (1)	Disengagement in volunteering, which was explained by the interviewee as not culturally embraced in Portugal, particularly among the older population, as it is not remunerated.	"I don't feel that. That I don't feel no. And volunteering is something it's not very common in here. Because volunteering in the Algarve means you're not going to have any type of income (Creative tourism coordinator)".	1.1. Participating in all cultural activities organized by the municipality (1)	Participation in events and exhibitions refers to their involvement in cultural events and art exhibitions organized by the municipality or other organizations.	"Yes, I don't miss anything here, I participate to the things that we here in the municipality like fairs or exhibitions. (Violante, 68 years old)".
				1.2. Taking part in events and exhibitions (2)		"When we have exhibitions, we like to go. We feel proud. (Olga, 81 years old)".
				1.3. Participating in fairs to sell palm-weaved products (5)	Involve showcasing palm weaving skills and selling products in public marketplaces	"I still take part in fairs outside the municipality of Loulé, in two weeks I'm going to do one in São

						Brás. (Sofia, 65 years old)".
				2. Volunteering (2)	Refers to the volunteering activities that started to be carried out because of the participation in CT activities.	"I willingly go to the schools, show the children how to make palm weaving. (Maria, 75 years old)".
				2.1. Volunteering to teaching activities (2)	Engaging in voluntary handcraft teaching activities for children at schools	
				3. Non-participation (4)	Includes those who do not participate in cultural activities. It is important to note that the lack of participation referenced in both sub-categories was only in relation to fairs organized outside of the municipality.	See 3.1. and 3.2.
				3.1. Feeling fatigued (2)		"I refuse most if they are far away, because otherwise it becomes tiring for us. And it no longer becomes a distraction, it becomes an obligation. It's a lot of work, orders here, orders somewhere else. (João, 77 years old)".
				3.2. Lack of interest (2)		"I used to [participate to fairs], for 20 or 22 years. And I've also been to [fairs organized in] Faro. [However], I'm not interested anymore. (Inês, 88 years old)".
Social Relations and Resources"	1. Social recognition (6)	The appreciation of the community and tourists of the work	See 1.1., 1.2., 1.3, 1.4. and 1.5.	1. Enhancing social relationships (11)	Refers to any form of social relationships or ties that started to be	See 1.1., 1.2., 1.3., and 1.4.

		and identity of the older people as older artisans.			established with other individuals, or any improvement in the quality of previous relationships because of the participation in CT activities.	
	1.1. The feeling of being appreciated (3)	The feeling of being appreciated.	<p>“I think it's very good for them. I think that it's very good for older people to have something that they feel appreciated for. Even if they don't sell a thing, they feel appreciated. People go there, they take pictures, they tell them: “Oh! Well done!” That's enough for them to feel good and the part of the gathering... (Workshop Network Coordinator)”.</p>	1.1. Socializing (9)	Refers to the act of meeting and interacting with people; making new friends.	<p>“Yes, do you know what this came to bring? It came to bring to know again the people, I almost missed knowing the people of Loulé. Because I was 36 years old there, working 3 shifts, and as I worked 3 shifts, Saturdays and Sundays, I only had the weekend off every seven Sundays. Because of it, I stopped getting to know the people of Loulé. And now people come to see me, everyone comes to see me, it's a way of socializing, that's it. Gives us another life, if I were at home I would have died (Afonso, 74 years old)”.</p>

	1.2. Gaining fame and social recognition (3)	Gaining fame and social recognition. Here, "fame" denotes the appreciation and interest shown by tourists, local people, and media outlets towards the art of older artisans.	"It's a great surprise that they have a great energy and some of them are kind of pop stars as TV come to interview them to know about their work. They get really popular. It's interesting we have available in special person doing great work and having social recognition in just 70s. (Loulé Design Lab Coordinator)".	1.2. Making new friends (5)	Making new friendships.	"Yes we do make new friends, people I didn't know and that I ended up meeting and who became friends (Violante, 68 years old)".
	1.3. Acknowledging the capabilities of older artisans (2)	Affording them an opportunity to showcase their hidden talents or existing skills to society.	"They have social recognition. Which is the important thing on this community because they are the people who have kind of important knowledge or a kind of knowledge that got to be recognised. So, these people are important on this community. There is a great respect for them and I think socially or a normal citizen recognises that. Even the politicians recognise that these people are important in this city. So, this is one thing. Then they have great activity on their life (Loulé Design Lab Coordinator)."	1.3. Reviving old ties (1)	Refers to the reactivating of relationships with old friends who visit the workshops.	"A lady came here that I didn't recognize, she recognized me, and I studied with her in elementary school. (João, 77 years old)".

	1.4. The municipality's recognition (2)	The municipality's recognition of the older artisans' work.	"I think they are very happy with the municipality! At least that's what they tell me and I believe so. I believe that they are truly appreciate the work that we are doing because they feel that someone is aware and is concerned for them and appreciate them. (Workshop Network Coordinator)".	1.4. Recognition from family (1)	Describes the appreciation and recognition shown by family members towards the older artisans.	"My daughter even knows how to empreita. She likes what I am doing and she supports me (Alice, 78 years old)".
	1.5. The valorisation of the work and childhood memories of older artisans (1)	Creative tourism values traditional crafts associated with their childhood experiences.	"You do feel they are very proud of what they do. Even in Creatour, they have a video on YouTube. In a certain part of that video there's a lady that did the black clay in the north, she felt really embarrassed going to school and not being able to get rid of the black beneath her nails and they would sell that clay near the road, and she would feel really embarrassed as a child in young adults of this specifically craft. (Creative tourism coordinator)".	2. Providing social resources (5)	Describes any tool or platforms creating a chance for socialization for the older people.	See 2.1., and 2.2.
	2. Social resources (4)	Refers to any tools or platforms that	"If you live in the countryside maybe three times a week somebody	2.1. A tool for preventing social isolation (5)	Providing them with opportunities for socialization	"I could distract myself with my bike, animals, and some

		enable older artisans to socialize.	would pass by. But here it's different. We have a lot of people in the street passing by the shop, some familiar faces, and others who become acquainted through these social interactions. (Creative tourism coordinator)".			other things, but here is better for my wife and for me. Here we are able to meet with new people (João, 77 years old)".
	2.1. A platform for social interaction (4)	Provide opportunities for social interaction with local people and tourists, as well as with each other				
	3. Social relations (3)	Means any kind of relationships that the older artisans build or enhanced after their participation to the CT activities.	"They have new friends. For example, they work always two, they are always talking. They sometimes come together, and they know each other. They sometimes meet and do the jobs together. (Intern at Loulé Design Lab)".	2.2. A platform that brings colleagues together (2)	Describing CT as a platform that creates opportunities for older people to socialize with their colleagues.	"Also, there are my colleagues from the fairs coming there... (Inês, 88 years old)".
	3.1. Boosting socialization (3)	Having more social ties/connections and establishing new friendships.				
	3.2. Building meaningful and close relationships (1)	Building meaningful and close relationships.				
Economic, financial, and material resources	1. Economic gain (5)	It accounts for the financial return gained by older artisans through their involvement in creative tourism activities.	"Well, the income that aspect of making extra money... because most of the old people depends on a very low pension. So, they need to have that extra money, and usually they do it with the craft or with the	1. Extra income (11)	Refers to the supplementary income derived from creative tourism enables the older artisans to achieve greater economic independence, given that their pensions may	"Thank God I don't have any illnesses, but my husband has a catalogue of illnesses. For this he needs medicine, for prostate is expensive, it costs almost 50 euros, so this [extra money]
	1.1. Extra income (5)					

			garden or something like that. (Program Mentor)".		not fully meet their financial needs.	helps. If we take from our pension to pay for water, electricity, then our pension is not enough. (Anabela, 79 years old)".
	1.2. Helping their family members with the economic gain (1)	Refers to the financial support of older artisans to their families.	"You know, we don't see them complaining about what they are [earning]. Many of them they even help their families with the income that they have from the handcraft. So, I think what they earn it's very good for them. (Workshop Network Assist. Coordinator)".			
Environment and neighbourhood	1. Connection to place (3)	Refers to the feeling of belonging of older artisans with their neighbourhood and the city, after their participation to CT activities.	"The place where they live it gets larger. So, it's not only those six houses, now has the old city of Loulé, and what I feel in that is that they feel much more connected to the council to the region as a whole. It's a little bit like open your eyes there's so much more that belongs to you, where you belong to... (Creative tourism coordinator)".	1. Sense of community (6)	Emphasizes the importance of social connections and belongingness within the neighbourhood.	"It came to bring to know again the people, I almost missed knowing the people of Loulé. Because I was 36 years old there, working 3 shifts, and as I worked 3 shifts, Saturdays and Sundays, I only had the weekend off every seven Sundays. Because of it, I stopped getting to know the people of Loulé. And now people come to see me, everyone comes to see me. Gives us another life (Afonso, 74 years old)".

	2. Sense of community (3)	Refers to an increased pride of the older artisans towards the community and neighbourhood they live in.	“They had something to make them start taking more care of their houses, making all beautiful and their pride increased. They became being prouder of “who I am, where I live, and I want to show that to the tourists”. It is very important for the community, for the village, for the people, for the person itself. (Project Mentor)”.	2. Place identity (4)	Involves an increased awareness among older artisans of the traditions and identity associated with their locality after their participation to CT activities.	“If you ask where the palm tradition comes from, it comes from here. And I am one of the persons doing it. This environment helps both me who are producing and that the visitors who see the products in here. (Olga, 81 years old)”.
Health and well-being	1. Physical and mental activity (5)	Refers to the improvement of the physical and mental activity of the older artisans after their participation to the CT activities.	See 1.1., 1.2, 1.3., 1.4., 1.5., and 1.6.	1. Emotional and psychological well-being (8)	Refers to the increase of the emotional and psychological well-being of older artisans after their participation to the CT activities.	See 1.1., 1.2., 1.3., 1.4., and 1.5.

	1.1. Keeping the mind occupied (2)	Creative tourism activities act as a diversion for older individuals from the challenges of their daily lives.	“It's a therapy and even for me that didn't know anything about it, I found out that while you are working with your hands, your head is not thinking in other things so it's good for you to do something with your hands. It helps the mind; it relieves the mind. (Network Coordinator)”.	1.1. Increasing mindfulness (6)	Engaging in creative tourism activities contributes to increasing the mindfulness of older individuals by enabling them to focus on the present rather than dwelling on their past experiences.	“When I'm here I don't think about things [life /past /the death of the husband/ loneliness] too much (Inês, 88 years old)”.
	1.2. Developing a daily routine (3)	The older artisans' participation instils a sense of responsibility and structure in their lives, leading them to “develop a daily routine”, which, in turn, helps to maintain their physical and mental activity levels.	“They have a routine, a specific routine, that's not made around the house and the garden. (Creative Tourism Coordinator)”.	1.2. A reason to live (3)	Creative tourism activities provide a sense of purpose and motivation for older artisans. It was discussed that working as a master artisan is an incentive for tomorrow and is what keeps older artisans engaged and active.	“This is an incentive for tomorrow, or for a little while. Whereas the other routine just hurts the person. It leaves the person thinking that they've already given what they had to give. Already raised the kids, already been young... now they can't! That's it, you have to stay there, tidy. I always tell them, I'm not retired, I work. (Catalina, 81 years old)”.
	1.3. Enhancing communication with others (2)	This finding is attributed to the notion that being in contact with people helps to stimulate	“The communication with other people... And they tell me this lots of times because otherwise they would be at home,	1.3. Preventing depression (2)	The engagement in such activities demands a high level of concentration and encourages artistic	“No before starting working in here, I was in depression. When I arrived here in Portugal, I would get

		and maintain cognitive function.	alone, working for themselves, and just doing nothing. And in the end, this is only once a week, but some of them go more because they like it. For instance, Margarida she goes twice a week. I think she would be there every day if she could because it's also kind of a therapy. Some people need to be appreciated and to do something. That is the case. (Network Coordinator)".		thinking, which in turn leads to a sense of relief from stress.	up in the morning and start to cry alone, I said to my husband: "No, this life is not for me". (Maria, 75 years old)".
	1.4. Boost the creativity (1)	Working in creative tourism field "boosts the creativity of the older individuals" since it requires them to develop new designs.	"They started doing the traditional baskets. Then they started seeing that there was this designer's that want to work with us, and create new things, and as they started to work with them in their projects in their heads, they are also you know burst creativity. So, for instance they made a chandelier of imperita with one of the makers. So, they started creative thinking and they did an entire collection of	1.4. An entertainment (1)	For some of the older artisans CT activities described as a hobby and entertainment.	"It is a way to distract myself, it is an entertainment... a hobby. I also have T.V. but I am even opening it since I have empreita to do (Inês, 88 years old)".

			chandeliers. (Creative Tourism Coordinator)”.			
	1.5. Acquiring managerial skills (1)	Older individuals often take on managerial responsibilities to run their shops, which in turn provides a unique opportunity to acquire new skills related to scheduling, organizing, financial management, and other aspects of running a business.	“The hotel asks 100 baskets. So, okay how can we organise, which one is going to make how many, what is the timeline? ...all these types of organisations and having a big order... all of this, I believe it's really increased their development in terms of intellectual, in terms of brain development, in terms of stability. (Creative Tourism Coordinator).”	1.5. Relieving stress (1)	The engagement in such activities demands a high level of concentration and encourages artistic thinking, which in turn leads to a sense of relief from stress.	“It helps me to relief stress (Sofia, 65 years old).”
	1.6. Learning (1)	These activities provide an opportunity for older individuals to stay up to date with contemporary art and design trends, thus promoting ongoing “learning” and knowledge acquisition.	“They know what design means, they know what contemporary means, you know, this gives them like, it's like they went to college again and they're learning. (Creative Tourism Coordinator)”.	2. Physical and mental activity (7)	Refers to an increase in the daily physical and mental activity.	See 2.1., 2.2., 2.3. and 2.4.
	2. Emotional and psychological well-being (4)	Refers to the increase of the emotional and psychological well-being of older artisans after their	See 2.1., and 2.2.	2.1. Being active (5)	Creative tourism activities provide older artisans with an excuse to not stay at home, work their mind and physically move. In addition, older artisans	“I feel I am a useful person when I come here and teach to people, so we are always active, working, thinking the

		participation to the CT activities.			stated that they feel active since they feel useful to society through their teaching activities.	mind. (Alice, 78 years old)". "It is an excuse to not stay at home. I don't like being at home, I like being at home at mealtimes, being with the family, eating and resting. That aside, I have a more relaxed life. (Afonso, 74 years old)".
	2.1. Enhancing coping with grief (2)	The potential positive impact of creative tourism activities on older artisans in terms of how they cope with the loss of loved ones.	"Her biggest reason to participate workshops is to cope with the grief of her daughter. She feels distracted and a reason to live another day. (Network Coordinator)".	2.2. Creativity helps the mind (2)	Pertains to the mental benefits of creative tourism activities for older artisans. Specifically, it refers to the enhancement of creative thinking and the generation of new ideas because of exposure to contemporary design and new creative techniques.	"Yes, it is good for the mental health and to create ideas. For example, designers have come up with the idea of using wood. It's a bit difficult to make the palm go around strips of wood, it only gives one point. It takes work, but that's it, they come with these ideas, hats, everything, everything. (Maria, 75 years old)".
	2.2. Increasing sense of ownership (2)	Reflects the pride and sense of empowerment that older artisans feel in practicing traditional arts and crafts, which contrasts with the past when these	"With projects like ours, such as Creatour, as you can see her talk in the interview you feel that she's moved on from a place of embarrassment and even rejection of that craft to a place now, where she's 50-60 years	2.3. Improving physical health (1)	The improvement of physical health.	"It helps a lot! I had a hand surgery. If I spend a long time without working, it gets worse, I have to move somehow (Dora, 82 years old)".
2.4. Recalling lost talents (1)				Participating in creative tourism	"Do you know what I learned here? I had	

		practices were stigmatized and shamed	old, she feels really proud and entitled, and even the sense of ownership of something that it's unique, and that youngsters want to learn. This type of projects moves even the psychological and emotional aspects of the elderly people. (Creative Tourism Coordinator)".		activities stimulated older individuals to remember their past skills and talents, and even to improve upon them.	forgotten many things and I started to work and started to remember how I used to do things. I don't do different things anymore because it takes a long time to make, cataplanas, which is what I do most, I end up making them, and I sell them right away. I have until the 17th to make three, I haven't even put them up for sale and they're already sold. (Afonso, 74 years old)". The older artisans were seem feeling a sense of pride and fulfilment as they rediscovered talents they had not used in many years. (Observation)
Discrimination	1. Project's inclusiveness (4)	Indicates how the program is designed to be inclusive for seniors, without any exclusionary elements	"No, in fact, I often witness the opposite of discrimination. Artisans are highly respected within the community. As you observed during our visit to the shop, people approached with admiration, recognizing the artisans as masters of their craft rather than	1. Absence of discrimination (9)	A majority of the participants reported never having faced discrimination during their involvement with Loulé Criativo because they are "active and working".	"I do not feel discriminated. I think I'm a useful person. (Alice, 78 years old)".
	2. Absence of discrimination (2)	Encompasses the program managers' observations on the older artisans' experiences of no		1.1. Active and working (9)		
				2. Social inclusion (2)	Pertains to the feeling of included in society of the older artisans	"We are not discriminated against; we even have more

		discrimination during their participation in creative tourism workshops.	dismissing them based on age. As designers, we engage with them in a respectful manner, and this sentiment is shared by the entire community, including tourists who visit as clients. (Intern at Loulé Design Lab)".		after their participation to the CT activities.	value. (Anabela, 79 years old)".
				2.1. Feeling valued (2)	Some older artisans associate being included in society with feeling valued by it.	"They treat us well [giving value]. When they come to learn, we do our best to teach, and they are happy with us. It can be men or women, there are men who also like to learn this... (Olga, 81 years old)".

APPENDIX 1.3

THE DEFINITIONS WITH QUOTATIONS OF THE MAIN CATEGORIES AND
SUB-CATEGORIES BY DIMENSIONS OF QOL

APPENDIX 1.3 The Definitions with Quotations of the Main Categories and Sub-categories by Dimensions of QoL

Dimensions of Quality of Life	Managerial Staff (6 participants)	Definitions	Quotations	Older Artisans (11 participants)	Definitions	Quotations
Autonomy	1. Managing their own (5)	Liberty of older people to schedule their individual and group work activities.	“They decide if they want to spend 10 hours during a day to do the product or five. It is up to their decision (Intern at Loulé Design Lab)”.	1. Being able to manage alone (8)	Engaging in creative tourism activities allows the older artisans to continue with their own daily routines without any hindrance.	“Everything they ask and I'm able to do, as I say, my time is now all mine, I don't need to share it with anyone now (Artisan 5)”.
	1.1. Managing and organizing the store (4)	Taking the managerial responsibility of the store and organizing their own daily routines	“They are in their own workshops, but they are the stars of the project. Everybody that comes into the project wants to work with them and they are aware of that, so they are the ones that define their limits, their boundaries. You know, how much work are they willing to take how much work do they don't want to take when they want to take they don't want to work they don't want to work so it's not mandatory. They define their own work but they want to work a lot they want to do everything, they are very motivated (Creative Tourism Coordinator)”.	1.1. Being able to do other daily works (5)	The older artisans feel a sense of control over their work schedules. They have the autonomy to determine their own working hours and days, giving them the flexibility to manage their time according to their preferences and needs.	
	1.2. Having their own daily routine (3)	The creative tourism activities are not preventing them to continue their own daily activities.	“They arrange their own workshops and times and everything. Even from doing the products they arrange their own; Time to do the product	1.2. Having full control of working time (7)	1.3. Feeling financially more independent (1)	Feeling more control over their lives due to their increased financial Independence. Older artisans have a sense of empowerment and self-sufficiency.

			and if they have time or not. (Debora)".			
Role and Activity	1. Sense of value (6)	Refers the engagement of older artisans in valuable activities.	See 1.1., 1.2., 1.3., 1.4., 1.5. and 1.6.	1. Feeling active (11)	Refers to an increasement in daily social and physical activities of older artisans.	
	1.1. Self-esteem and self confidence increased (4)	CT increases the confidence of older artisans since they are the masters of the art.	"Absolutely yes. So, it's completely different even if they did this at home. You have to see like the way that they dress, you know... How they put their hair up... Maybe they go to a hairdresser, because some of them are not here every day, some of them are just one or two days. So, they will get themselves in a pretty, do the hair up, a lipstick, do you know nice clothes, even if they have a specific Loulé Criativo aprons. They're all dolled up that's the American term for that. So, even that sense of gaining in self-esteem and having to get out of the house in a certain time to get here at time to come pick up the keys (Silvana)".	1.1. Feeling more active (9)		"There is no Saturday, there is no Sunday, there is nothing. I mean, sometimes during the day, but then I have housework, I have clothes, I have oxen, I have goats, I have the kitchen, I have to cook lunch, I have to cook dinner, I have to do a lot of things. And I am doing them all, I like to be active (Valentina)".
	1.2. They feel useful and valued by society (3)	Older artisans feel that the community they live in, their families, and the visitors appreciate them and acknowledge their	"Yes, they say that they feel useful and valued all the time. Even we are going to have a handcraft market in December and last week we told them it would be nice if we had a table for you, and you could	1.2. Feeling occupied (7)		What's changed [after my participation to the activities] is that I feel occupied. (Margarida)

		<p>value as local artisans.</p>	<p>come. We do a little schedule for you or just and each of you would say for about 3 to 4 hours. And they say “yeah, okay, okay!”. So, they feel excited to be there. They want to be there and participate. Even my husband's grandmother she's 88 years old and she does handcraft, and she does small dolls to represent some scenes. I asked her this Saturday “do you want to come to the market” and she said “of course”. So, people feel very appreciated. (Patricia)”.</p> <p>“They feel that they are contributing to something. They feel that we are trying to save a craft that's something that they are, I think, they are related with. (Teresa)”.</p> <p>“And they do feel they are achieving something important. They don't see the activities as that there is not something better to do just to occupy themselves. No. They see this as an opportunity (Patricia)”.</p> <p>“They feel that they are needed (37:55'). They feel that they are still part of something, you know, their life is... Not only sitting at</p>			<p>“That way, anyone says: "Look, I saw you on the internet." About the schedule each wednesday I have to be available to come here. When someone is talking about something I say: "Not Wednesday, Wednesday I'm already busy" this is what has changed (Almerinda)”.</p>
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			home and waiting for a disease to come. (38:15') (Patricia)".			
	1.3. Increases social recognition (3)		"Some of them are kind of pop stars as TV come to interview them to know about their work. They get popular. So, it's kind of very interesting and self-esteem for these people. I think it really happens. So, they are more than valuable; they are important people. We shouldn't say the end of their lives but in a very long term of their lives. So, it's interesting we have available in special person doing great work and having social recognition in just 70s, that's very interesting (Henrique)".	2. Sense of value (10)	Refers the engagement of older artisans in valuable activities.	See 2.1., 2.2., 2.3., 2.4., and 2.5.
	1.4. Feeling proud (2)	Older artisans feel proud about the craft and artwork since CT valorises the art and traditions.	"Even in Creatour if you get in touch with some of the people of Creatour... They have a video and it's available on YouTube. In a certain part of that video there's a lady that did the black clay in the north, and one of the things that she shared when interviewed in a little part she said "I was really embarrassed when I was a child because my parents did this type of work. They would do black clay... With projects like ours, in the in terms of the	2.1. Recognition of the work (5)		"Outside they value me even more, everyone esteems me. The director of that famous hotel in Armação de Pêra invited me to have lunch there, there stood the director and his wife. They brought the chef, everybody. They wanted me to do something for them to put it on the wall.

			<p>Creator it was a different project there in that region, as you can see her talk in the interview you feel that she's moved on from a place of embarrassment and even rejection of that craft to a place now, where she's 50-60 years old, she feels really proud and entitled, and even the sense of ownership of something that it's unique, and that youngsters want to learn. So, this type of projects moves even the psychological and emotional aspects of the elderly people. So, it's very important (Silvana)".</p>			<p>It's good to have pleasure in what one does, I really like what I do. (Analide, 39:55)".</p>
	<p>1.5. Feeling full-filled (1)</p>	<p>Older artisans feel full-filled in life cause CT brings socialization and an active life style.</p>	<p>"I think they feel full filled. I think if this wasn't nice, they wouldn't be available to participate in everything. I think this really gives them good energy and make their life better as they have the participation in workshops but then the little fairs and the little events and the creative residencies with contact with other people. Most of them are always available because I think this is kind of emotionally rewarding. (Henrique)".</p>	<p>2.2. Feeling supported (5)</p>		<p>We are all friends with each other, each one makes a style of piece, others make other pieces. And today it's me and my colleague here, we sell what the customer wants to buy. Whether it is mine or someone else's who is not here, we sell and leave the money in an envelope. And we are all friends here, we work for each other. (Odette)</p>

				2.3. Feeling useful (4)		“Even taking vanity away, if we manage to be useful, give information, make the other person admire us through our modest way of speaking and presenting (Cremilde, 49:45)”.
	2. Feeling involved (3)	Refers to the integration of older artisans with the CT activities and how they position themselves within the program and the community.	See 2.1., and 2.2.	2.4. Feeling valued by being a master artisan (4)		“These things, there is no one who does this, those who say they do it, they don't know how to do it, if they knew how to do it, they wouldn't say they knew it. We're here, the Erasmus student has been here for so long, he's going to do anything, and some are already taller, and some are shorter... oh, for me, things like that are no longer valuable, for me it only has value when the things are perfect. I learned to do it that way, to make things perfect (Analide)”.

	2.1. They are the main actors (2)	Refers that older artisans plays an important role in CT activities because they are the main attraction as masters of the art which gives the motivation they need to be more included in life.	“The sports division has a walking tour for the elderly to maintain active life. That's great and loved it, but the main actor in that activity is the person that's living them in front. So, they are participating in an activity that's not what happened here. Here they are the main actors in the stores in the shops and in the activities. Now they are going to a stage where they are happy, they are having this participation in the community. But you know where they are the main actors of the movie. You could have the walking tours with the sports division. (Silvana)”	2.5. Brings life satisfaction (3)		“I was very ambitious to come here. I had promised to achieve what I wanted so many times. I think I've reached this point and it's going well (Sonia)”.
	2.2. They are integrated in society (1)	Older artisans feel that they are integrated in society and part of a group since they are working collectively.	“With this organisation and things that they do in the courses, in the workshops, in the work there they seem integrated in society. They feel that they are needed (37:55’). They feel that they are still part of something (Teresa)”.	3. Feeling involved (8)		See 3.1., 3.2., and 3.3.
	3. Feeling active (3)	Refers to an increasement in daily social and physical activities of older artisans. See 3.	See 3.1., and 3.2.	3.1. Feeling productive (4)		“If I wasn't doing this, I don't know what I would be doing, staying at home was a very boring thing. It didn't work for me; I feel
	3.1. This keeps them occupied (3)		“One is occupation. This activity is maybe taking more space in their daily life. If I think about my grandma, she is like someone that stays at			

			home, doing nothing. She is just doing the things of the house but then they stay doing nothing. On the other side these people, they are doing something. After they complete their normal daily routine, they stay active. They are not working that as they used to do when they were young but they are just staying here with others, talking about what they made in the garden, and they are just you know like doing something that is good for them because most of them, they're just doing this naturally. So, it's basically this small thing that change a lot of their daily life (Debora)".			productive my coming here (Valentina)".
	3.2. They are active (2)		"This time doing this doing that, I'm active! Not just going to walk, so I'm active, not going to elderly school, I'm actively doing something that my community wants to come, in know what I must give! They're not receiving, their giving. That makes all the difference as they are the main actors in their workshops (Silvana)".	3.2. Preventing oblivion (2)		"If it's not like that, they don't know. Someone who is looking says: "Look, I saw this lady at Casa da Empreita". Otherwise, I'd be a forgotten person in my corner (Almerinda)".
				3.3. Feeling part of something (2)		"I'm glad, I feel that I am part of something. I am glad to be part of this group (Cremilde)".

				4. Feeling dignity and proud (5)		See 4.1.
				4.1. Feeling proud (5)		“I feel proud, people knowing about me and my work (Duartina)”. “I have no shame at all. I am proud of being a local artist (Margarida)”.
Health Perception	1. Emotional well-being (6)	Participating in creative activities has a positive impact on the emotional state of the older artisans.	See 1.2. and 1.2.	1. Feeling healthy (11)	The older artisans did not experience any negative changes in their health perception because of their participation in the activities.	“I feel healthy, I don't have many health problems, I just have blood pressure, because the rest... I have nothing! (Artisan 2)”.
	1.2. Feeling happier (5)	They feel more alive and enjoy life more. It provides a sense of fulfilment and psychological well-being. Furthermore, participating in the activities helps alleviate feelings of loneliness and depression, leading to an overall increase in happiness among the older artisans.	“Normally, what I see from old people like my neighbours is that they are happier and live calmly longer if they have a routine set up and here, they have routine where they schedule their own daily activities. (Silvana).” “They are happy to be doing it to pass their knowledge. (Patricia)”.	1.1. Continuity of feeling healthy (8)		
	1.3. Feeling alive (3)		“The psychology aspect that people feeling more alive (Graça)”. “So, that's what we were saying earlier. There are some people, that are not in a very good state of mind before coming to the Loulé Criativo and specially to the Palm	1.2. Continuity of feeling healthy with minor problems (3)		

			Weaving shop and many people were lonely and many people were lacking just being with other people and I think that in regards now they're happier (Teresa)".		perception of these minor health issues.	rings are misaligned and if I try to walk the rings will hit the spinal cords and I will lose the strength to walk. I walk slower and slower every day until I have to sit down. That's the only problem. (Artisan 3)".
	2. Mental activity (4)	Focuses on the impact of creative activities on the mental development and well-being of the older artisans.	See 2.1., 2.2., and 2.3.			
	2.1. Keeps the mind occupied (4)	Participating in creative activities provides older artisans with a sense of activity and keeps their minds engaged.	"So, I think that for them to participate in something like this is an occupation for the mind and they think they're active! (Patricia)".			
	2.2. Cognitive development (1)	Refers to the cognitive development and learning experienced by the older artisans. Through their participation, they acquire new skills, such as organizational and managerial abilities. They learn how to plan and organize their work, manage orders, and handle	"They never had to work in a store where they had schedules, you know, how can they manage hotel asking for a budget (while selling lamps for example). To do you can you have this ready on time... so, it's like they're learning every day. They're developing and learning new skills every day. Skills that work their brain, their memory... (Silvana)".			

		different projects. This development contributes to their intellectual growth and brain development.				
	2.3. Boost creativity (creative freedom) (1)	Creative activities stimulate the older artisans' creative thinking. They are required to design new products for specific projects, providing them with creative freedom. This boosts their creativity and allows them to explore new ideas and approaches in their craft.	“What I can see from the years I have been in here and evolution of the project... For instance we have had a lot of contacts of hotels, you know big hotels, that want to renovate their decorations with specifically handmade projects that are made here by people from here so they know that contacting the project they have this like seal of yes this is sustainable, this is local, and we know that we are not buying something that was made in Taiwan or China, no this is really made here. So, they are being developing specific projects that are very far away in terms of difficulty, in terms of creative freedom, in terms of also the emotional and mentally positioning (Silvana)”.			
	3. Physical activity (1)	Refers to the changes in the physical activities of the older artisans following their	See 3.1.			

		participation in creative activities.				
	3.1. A force to visit city centre (1)	Creative activities serve as a force to motivate older artisans to visit the city centre. It encourages them to leave their homes or neighbourhoods and engage in physical movement, contributing to their overall physical well-being.	“Keep them coming from their home to the center of Loulé. Even mentally, psychically they are moving (Debora)”.			
Relationships	1. Social connectedness (6)	Refers to the increase in casual relationships with others, providing opportunities for further relationship development.	See 1.1., 1.2., 1.3., and 1.4.	1. Having close relationships (9)	The opportunities older individuals find to develop new friendships through their involvement in creative tourism activities.	
	1.1. Having connection with people (3)	Refers to the increase in casual relationships with others, providing opportunities for further relationship development.	“But yes, they get activities and they have contact with different people, so I think those bring stronger relationships (Henrique)”.	1.1. Making new close friends (7)	The process of getting closer to people older artisans already know, such as colleagues or neighbours who share an interest in palm-weaving.	See 1.1 and 1.2.

	1.2. Interaction with tourists (2)	Creative tourism activities create an environment where older artisans can form deeper connections with tourists, leading to the possibility of making new friends from diverse cultural backgrounds.	“We have a French couple that is living here. They have their own project they work with stabilised flowers and plants their own technique and she really wanted to come and you know live in our way, so she did the palm course she learned how to do it. She's an active participating in the shop is she selling her products there are no she part of the scheduling no she has her project, but she goes there, and she sits on the chair and she chats with the ladies and she takes her palms she does it there. You know she is part of that bonding; she's bonding with them and that's her choice, she wants to. And of course, the elderly ladies love her. They love student comes to visit you and wants to learn more and wants to share with you (Silvana)”.	1.2. Strengthening the existed friendships (3)		“Yeah, I brought them both. When we asked the council for permission to show our work, when they gave us this space, the condition was to get people to keep the door open from Monday to Saturday. So, I went to see my neighbours, Duartina, who is my husband's cousin. I went to see Dona Sonia whom I knew did empreita, I also went to see other people who didn't want to come (Duartina, 07:00)”.
	1.3. Prevent social isolation (4)	Emphasizes how creative tourism activities help revitalize rural and remote areas by bringing tourists to less visited regions, thus reducing isolation and increasing	“Of course, it helps on diminishing the isolation. Especially in the mountain regions. In small villages, well nothing happens there. And the tourists go there, they were going only for hiking and not staying or visiting the nearby villages. So, we wanted tourists to stay to meet with	2. Casual relationships (5)	The potential for older artisans to encounter and engage in casual conversations with tourists or workshop participants, thus expanding their social connections.	“Quite a few. Sometimes a person who has a different background from us, we can't even say that this person is a friend, a friend is another thing, it's a knowing that comes from the past and

		happiness among the older artisans.	the locals. And we did it with CT and it created a big change. So, they feel more alive with those visits and even more happy (Graça)".			that continues. But having people that look at me with admiration for my work, people that when I say good morning, I see something different in their eyes, that I do have (Cremilde)".
1.4. Building master-apprentice relationships (1)		Refers to the revived relationships between master artisans and residents who take classes to learn the art, resulting in strong and informal connections.	"And there are cases of some people that are informal trainees, people that started to learn the technique and started as a paint workshop, but then they can come many times work as a little bit near to the master artisans. So, I think those are very interesting relationships. I don't know if I would call it friendship but it's a strong relationship, and it's very informal but contemporary of this master-apprentice relationship (Henrique)".	3. Encourages socialization (3)	Participating in creative tourism activities compels older artisans to socialize due to their roles as instructors or presenters of the culture and the tradition.	See 3.1. and 3.2.
				3.1. It is a force to socialize more (2)		"It has changed a little bit. Before I was only socializing with a lot of people at fairs and markets, the rest was working at home or with family or friends. Not here, here forces me to come, forces me to come when It's needed. When we have an event, it forces us to socialize with people (Sonia)".
	2. Having close relationships (4)	Refers to the increased	See 2.1., and 2.2.	3.2. Prevents isolation (1)	Creative tourism activities serve as a means to combat	"At home I was feeling alone. If I

	2.1. Building strong relationships with colleagues (3)	development of meaningful connections among older artisans, whether with existing friends or new ones.	“I think they build relations. I never thought about that it's difficult to look in that way but for instance in the palm weaving shop 12 ladies that come in work there of course some relations should be developed. If they come in the same day to work in the workshop... Each day two people come, so those people that get together working of course they build a strong relationship (Henrique)”.		feelings of loneliness and isolation.	would stay at home, I wouldn't have made more friends, yes (Alzira)”.
	2.2. Having new friends (1)	Refers to the potential for older artisans to meet and form friendships with new people through their participation in CT activities	“They have new friends. For example, they work always two. They are always two-there. So, they are always talking. They sometimes come together and they know each other. They sometimes have like not feasts but like they meet all and they do the things together. So, of course, I think it's a really good way to them to go out and to meet with new people (Debora)”.			
Attitude and Adaptation	1. Adaptation to the program (6)	Describes whether older artisans were able to adapt to the program's managerial role and pricing.	1.1. and 1.2.	1. Optimism about the future (10)	Being positive about the future.	See 1.1., 1.2., 1.3. and 1.4.

	1.1. Compliance with organizational and managerial tasks (5)	The term "organizational task" refers to the older artisans' ability to manage or organize their shop independently without relying heavily on the Loulé Criativo's managerial team.	“And they are the owners although the City Hall owns the spaces although Teresa and Patricia manage the scheduling the maintenance, they are responsible for the spaces. So, they have to keep them organised, they have to set the rules for everybody to get along together. They are responsible, so they're active! Active in a sense that they are working for themselves in a certain way but giving back to the community. (Creative Tourism Coordinator)”.	1.1. The desire to continue working (8)	It is related to the artisans' inner motivation to keep working in their workshops for as long as possible.	“This is more about asking the one who is in charge of us (God), to give us time. For example, Marisa, who sings fado, had a son. And she wrote him a poem that says: "I'm going to ask time to give me more time to look at you". And so I am, I'm going to ask time to give me more time to do [palm weaving] (Artisan 3)”.
	1.2. Compliance with fair pricing (1)	This indicated that older artisans were modifying their pricing behaviour by assigning a fair value to their handmade products, which was different from their previous pricing practices.	“They were working a lot of hours for a little money and these people here [managerial team] they are saying to them you need to increase. We are not saying them to lower the price but to increase, because it's a handmade product, and it's a rich technique. So, this was something that they were not used to, they are adapting now (Intern at Loulé Design Lab)”.	1.2. Hoping that the younger generation would come and learn the art (3)	Pertains to hoping that the younger generation will come and learn the art, reflects their willingness to transmit their knowledge and skills to the next generation.	“I wish more committed people would come along to keep the art alive (Artisan 1)”. “I hope this art continues; I do not want this art to die (Artisan 2)”.
1.3. The desire for the art to continue (2)				Indicates their wish for the art to continue to thrive and remain relevant in the future.	“I hope this art continues; I do not want this art to die (Artisan 2)”.	
Emotional Comfort	1. Living calmly (1)	Their participation in the activities was helping them to have a well-set routine which	“Normally, what I see from old people like my neighbours is that they are happier and live calmly longer if they have	1. Feeling more relaxed (2)	Feeling relaxed refers to the absence of worries in their lives, as they have additional income, opportunities to socialize,	
				1.1. Feeling relaxed (1)		“I feel good. Relaxed now... Since I am also closer to city

		causes the feeling of relaxed and calm.	a routine set up (Creative Tourism Coordinator)".		and an environment that keeps them active.	and people (Artisan 7)".
				1.2. Refuge from the problems in life (1)	Engaging in creative tourism activities serves as a refuge from some of the problems they may be facing in their lives.	"This almost as a refuge from some of the problems in your life (Artisan 1)".
Spirituality	N/A	N/A	N/A	1. It is like a meditation (1)	The creative activities had a spiritual aspect and fostered a sense of spiritual integrity.	"You could say it's like a meditation. When I'm working, I can think about things I have to solve more calmly, my hands are active so I can think differently.. It's just that now there isn't one, but I often do some "presépios" from the beginning to the end, that makes me forget what's outside. It's like the piece is talking to me (Artisan 1)".
Home and Neighbourhood	1. Being prouder of themselves and their houses (1) 2. They start to take more care of their houses (1)	Describes that CT increases proud and pride of the older artisans towards their cultures and where they belong.	They had something to make them start taking more care of their houses, making all beautiful and their pride increased. They became being prouder of "who I am, where I live, and I want to show that to the tourists". It is very important for the community, for the village, for the people, for the person itself. So, there	N/A	N/A	N/A

			is social, psychological outcome of it. (Graça)			
Financial Security	1. Financial gain (5)	Describes the type of income earned through creative tourism activities.		1. Additional income (11)	The income earned through creative tourism activities serves as a helpful supplement to their existing financial resources, such as retirement pensions.	“That's not all I live on. There's also the retirement pension and everything. If I only lived off that, I wouldn't be able to make ends meet, would I? It would be impossible (Inacia)”. “We have retirement pension, and this is as an extra (Jorge, 22:10)”. “Now it's to continue working and earning money to pay for food and medicine, it's a help (Almerinda)”.
	1.1. Extra income (3)	The additional money earned through creative tourism activities helps older artisans support their families or supplement their pensions.	“Because most of the old people depends on a very low pension. So, they need to have that extra money, and usually they do it'll with the craft or with the garden or something like that. With this process of bringing value to the product and to the activities the income, it was one of the good results (Graça)”. “It is an extra income. We see that because they talk about their families and how they help their families (Patricia)”.	1.1. It is a help (9)		
	1.2. It represents a great part of their income (1)	The belief that the money earned through creative tourism represents a significant part of the artisans' income.	“I think that for many of them the workshops already represent a great part of their income. They sell products but they also sell teaching and creative experiences. Yes. Because it's the place where the context with their work is really recognised, we defend that those hours are nicely paid so that's also interesting for them. (Henrique)”.	1.2. A more comfortable life (2)	The financial gains from creative tourism activities contribute to a better quality of life for the older artisans.	“Look, I started to have a more comfortable life. I also have a retirement of more or less, 1700 or so [euros], but discount 20% so you get 1400 clean. And what I earn here I have a no-worry life, and... and it's good, that's it. I entertain myself here, I always receive something...
	1.3. The sales and prices are increased (1)	Explains the positive impact of creative tourism on	“They were not even selling, and now they are selling a lot. It's also spreading the market.			

		the demand and prices of the artisans' products in the marketplace.	They are not only people that are buying it or doing it. They are now buying like huge! Hotels and restaurants... They are taking like a lot of quantity. It's probably because of the designs. Because now they have the place for working, for showing the product (Debora)".			We earn to eat 2000 euros clean per month of retirement. We can eat a lot (Analide)".
	2. Financial management skills (1)	Refers to the support provided by the managerial team in teaching older artisans about the proper pricing of their products.	"You do have to educate them in terms of you know you deserve to sell this basket for this price, you're not asking too much, and you're not asking to little. You know, fair pricing. And all what is sold in the workshop network goes 100% for each one of the artisans that makes that piece so fair pricing and 100% profit goes to the artisan. That's a unique aspect of the project (Silvana)".	1.3. Income to support family (1)	This perspective highlights how the financial gains from creative tourism can be used as a tool for older artisans to provide support to their family members.	"Now I raise money to give to my granddaughter, just as I did today (Almerinda)".
				2. Main income (1)	The economy depends on the income from CT.	"Except the pension my economy depends on this (Sonia)".

APPENDIX 2.1

DATA COLLECTION FORM

APPENDIX 2.1 Data Collection Form

Authors (Year)	Topics	Theoretical/Conceptual Underpinnings	Research Settings	Research Participants	Research Methods	Conclusions

APPENDIX 2.2

QUALITY ASSESSMENT

APPENDIX 2.2 Quality Assessment

Table 1 - Assessment of Study Quality and Risk of Bias in Qualitative Studies

Author(s), Year	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Bakas <i>et al.</i> (2019a)	1	1	1	1	0	1	1	1	1	0	1	1	1	1	1
Bakas <i>et al.</i> (2019b)	1	1	1	1	1	1	1	1	1	0	1	1	1	1	0
Bastenegar (2020)	1	1	1	1	1	1	1	1	0	1	0	1	1	1	0
Blapp and Mitas (2018)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Booyens and Rogerson (2015)	1	1	1	0	1	0	1	1	0	0	0	1	1	1	0
Booyens and Rogerson (2019)	1	1	1	0	1	0	1	0	0	1	0	1	1	1	0
Cavalcante and Fonseca (2021)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Choi <i>et al.</i> (2020)	1	1	1	1	0	1	1	1	1	0	1	1	1	1	1
Cruz <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Dias <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Dias-Sardinha <i>et al.</i> (2018)	1	1	1	1	1	1	1	1	1	0	1	1	1	1	0
Duxbury <i>et al.</i> (2021)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Ferreira <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Gato <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Lee <i>et al.</i> (2016)	1	1	1	1	1	1	1	1	0	1	0	1	1	1	1
Liu <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1
Pawlusinski and Kubal (2018)	1	1	1	0	1	1	1	0	0	1	0	1	1	1	0
Remoaldo <i>et al.</i> (2020b)	1	1	1	1	0	1	1	1	1	0	1	1	1	1	0
Remoaldo <i>et al.</i> (2020c)	1	1	1	1	0	1	1	1	1	0	1	1	1	1	1
Sarantou <i>et al.</i> (2021)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Tan <i>et al.</i> (2013)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Tan <i>et al.</i> (2014)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Tan <i>et al.</i> (2016)	1	1	1	0	0	1	1	1	0	0	1	1	1	1	0
Wattanacharoensil and Sakdiyakorn (2016)	1	1	1	1	0	1	1	1	1	1	1	1	1	1	0
Whiting and Hannam (2014)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Totals (25)	25	25	25	21	19	23	25	23	19	16	20	25	25	25	8
Percentage (%)	100%	100%	100%	84%	76%	92%	100%	92%	76%	64%	80%	100%	100%	100%	32%

Note: All the items are from NICE (2012), with exception of item 3, which was developed for this review

1: Evidence sufficiently provided; 0: Evidence not sufficiently provided

- 1: Is a qualitative approach appropriate?
- 2: Is the study clear in what it seeks to do?
- 3: Are the theoretical/conceptual underpinnings of the study addressed?
- 4: Is the research design/methodology defensible/rigorous?
- 5: Was the data collection carried out well?
- 6: Is the role of the researcher clearly described?
- 7: Is the context clearly described?
- 8: Were the methods reliable?
- 9: Is the data analysis sufficiently rigorous?
- 10: Is the data "rich"?
- 11: Is the analysis reliable?
- 12: Are the findings convincing?
- 13: Are the findings relevant to the aims of the study?
- 14: Are the conclusions supported by the results of data analysis and interpretation?
- 15: Is the reporting of ethics clear and coherent?

Table 2. Assessment of Study Quality and Risk of Bias in Quantitative Studies

Author(s), Year	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Ali <i>et al.</i> (2016)	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1
Chan <i>et al.</i> (2020)	0	1	1	1	1	1	1	0	1	1	1	1	1	1	0
Chang <i>et al.</i> (2014)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Chen and Chou (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Dean and Suhartanto (2019)	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1
Einali <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Fernandes and Rachão (2014)	1	1	1	1	1	1	1	0	1	1	0	1	1	1	0
Garces <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Guerreiro <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Huang <i>et al.</i> (2020)	1	1	1	1	1	1	1	0	1	1	1	1	1	1	0
Huang <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	0	1	1	1	1	0
Hung <i>et al.</i> (2016)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Lee and Lee (2015)	1	1	1	1	1	0	1	1	1	1	1	1	1	1	0
Li and Liu (2020)	1	1	1	0	1	1	1	1	1	0	0	1	1	0	0
Limsopitpun (2016)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Remoaldo <i>et al.</i> (2020a)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Remoaldo <i>et al.</i> (2020d)	1	1	1	1	1	1	1	0	1	1	1	1	1	1	0
Sirikudta <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Suhartanto <i>et al.</i> (2018)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Suhartanto <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Valek (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Wang <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Zhang and Xie (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Totals (25)	22	23	23	22	23	22	23	17	23	21	21	23	23	22	7
Percentage (%)	96%	100%	100%	96%	100%	96%	100%	74%	100%	91%	91%	100%	100%	96%	30%

Note: Items 5, 7, 8 and 9 are from the risk of bias scale developed by Hoya *et al.* (2012). The remaining items were developed for this review.

1: Evidence sufficiently provided; 0: Evidence not sufficiently provided

- 1: Is a quantitative approach appropriate?
- 2: Is the study clear in what it seeks to do?
- 3: Are the theoretical /conceptual underpinnings of the study addressed?
- 4: Is the research design/ methodology defensible /rigorous?
- 5: Were most of the study instruments reliable and valid?
- 6: Is the context clearly described?
- 7: Was the same mode of data collection used for all participants?
- 8: Was the sample representative of the target population?
- 9: Were data collected directly from participants (as opposed to a proxy)?
- 10: Were appropriate data analysis methods used?
- 11: Is the data analysis sufficiently rigorous?
- 12: Are the results convincing?
- 13: Are the results relevant to the aims of the study?
- 14: Are the conclusions supported by the results of data analysis and interpretation?
- 15: Is the reporting of ethics clear and coherent?

Table 3. Assessment of Study Quality and Risk of Bias in Mixed Methods Studies

Author(s) Year	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
Cabeça <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Chang and Hung (2021)	1	1	1	1	1	1	1	1	1	0	1	1	1	1	0	0	1	1	1	1	1	0
Elkasrawy (2020)	1	1	1	1	1	1	1	1	1	1	1	1	1	0	1	0	1	1	1	1	0	0
Fagundes and Ashton (2016)	1	1	1	0	0	1	1	1	0	1	1	1	1	0	1	0	1	1	1	1	1	0
Kangkhao (2020)	1	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	0
Keller and Velibeyoğlu (2021)	1	1	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1	1	1	1	0
Melo <i>et al.</i> (2019)	1	1	1	1	1	0	1	1	0	0	0	1	1	1	0	1	1	1	1	1	1	0
Suphachaimongkol <i>et al.</i> (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Svidruk <i>et al.</i> (2020)	1	1	1	0	0	0	0	1	1	0	1	1	1	0	0	0	0	1	1	1	1	0
Somnuxpong (2020)	1	1	1	1	0	1	1	1	1	1	1	1	1	0	0	0	1	1	1	1	1	0
Thongsamak and Jitpakdee (2019)	1	1	1	1	1	1	1	1	1	1	1	1	1	0	1	0	1	1	1	1	1	1
Zhou <i>et al.</i> (2020)	1	1	1	1	1	1	1	1	0	0	1	1	1	1	0	1	1	1	1	1	1	0
Totals (12)	12	12	12	10	8	9	11	12	8	6	10	11	11	6	6	5	11	12	12	12	11	2
Percentage	100%	100%	100%	83%	67%	75%	92%	100%	67%	50%	83%	92%	92%	50%	50%	42%	92%	100%	100%	100%	92%	17%

Note: Items 2, 4, 6, 7, 8, 13, 14, 15, 16, 19, 20, 21 and 22 are from NICE (2012) Quality appraisal checklist. Items 5, 9, 10 and 11 are from the risk of bias scale by Hoya et al. (2012). The remaining items were developed for this review. *Quantitative studies; **Qualitative studies. 1: Evidence sufficiently provided; 0: Evidence not sufficiently provided

- 1: Is a mixed methods approach appropriate?
- 2: Is the study clear in what it seeks to do?
- 3: Are the theoretical/ conceptual underpinnings of the study addressed?
- 4: Is the research design/ methodology defensible/ rigorous?
- 5: Were most of the study instruments reliable and valid?
- 6: Was the data collection carried out well?
- 7: Is the role of the researcher clearly described?
- 8: Is the context clearly described?
- 9: Was the same mode of data collection used for all participants?*
- 10: Was the sample representative of the target population?*
- 11: Were data collected directly from participants (as opposed to a proxy)?*
- 12: Were appropriate data analysis methods used?*
- 13: Were the methods reliable?***
- 14: Is the data analysis sufficiently rigorous?
- 15: Is the data "rich"?***
- 16: Is the analysis reliable?***
- 17: Are the results convincing?*
- 18: Are the results relevant to the aims of the study?*
- 19: Are the findings convincing?***
- 20: Are the findings relevant to the aims of the study?***

21: Are the conclusions supported by the results of data analysis and interpretation?

22: Is the reporting of ethics clear and coherent?

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APPENDIX 2.3

LINES AND SUB-LINES OF RESEARCH

APPENDIX 2.3 Lines and Sub-lines of Research

Lines and sublines of research	Description	Articles
1. Characterization of CT stakeholders	Focus on CT stakeholders' characteristics	
1.1 Characterization of CT projects/developers	Identifying the features of CT projects/developers	Blapp and Mitas (2018); Remoaldo <i>et al.</i> (2020b); Zhou <i>et al.</i> (2020) [3 articles]
1.2 Characterization of creative tourists	Identifying the characteristics of creative tourists according to motivations or expectations; Classifying and defining creative tourists	Fernandes and Rachão (2014); Garces <i>et al.</i> (2020); Remoaldo <i>et al.</i> (2020a); Remoaldo <i>et al.</i> (2020d); Tan <i>et al.</i> (2014); Tan <i>et al.</i> (2016) [6 articles]
2. Management of CT projects	Focus on design and management of CT projects	
2.1 Strategic planning of CT projects	Analyzing the strategic planning of CT projects	Bakas <i>et al.</i> (2019b); Kangkhao (2020); Lee and Lee (2015) [3 articles]
2.2 Design/development of CT projects	Focus on the design and development of CT projects	Bakas <i>et al.</i> (2019a); Booyens and Rogerson (2015); Booyens and Rogerson (2019); Cabeça <i>et al.</i> (2019); Dias-Sardinha <i>et al.</i> (2018); Elkasrawy (2020); Fagundes and Ashton (2016); Guerreiro <i>et al.</i> (2019); Lee <i>et al.</i> (2016); Li and Liu (2020); Sarantou <i>et al.</i> (2021); Somnuxpong (2020); Svidruk <i>et al.</i> (2020); Valek (2020); Wattanacharoensil and Sakdiyakorn (2016); Whiting and Hannam (2014) [16 articles]
2.3 Planning and control of CT projects	Analyzing the planning and management practices in CT projects	Cruz <i>et al.</i> (2019); Remoaldo <i>et al.</i> (2020c) [2 articles]
2.4 Assessment and Improvement of CT Projects	Focus on the assessment and development of CT projects/destinations	Ferreira <i>et al.</i> (2019); Limsopitpun (2016); Melo <i>et al.</i> (2019) [3 articles]
2.5 Sustainable CT	Examining the sustainability of CT projects	Bastenegro (2020); Sirikudta <i>et al.</i> (2019); Suphachaimongkol <i>et al.</i> (2019); Thongsamak and Jitpakdee (2019) [4 articles]
3. CT experiences	Focus on the creative tourists' experiences	
3.1 Creative experience as a whole	Exploring the multiple facets of the CT experience	Chan <i>et al.</i> (2020); Chang and Hung (2021); Chen and Chou (2019); Tan <i>et al.</i> (2013) [4 articles]
3.2 Authenticity	Analyzing the perceived authenticity of CT experiences	Wang <i>et al.</i> (2020); Zhang and Xie (2019) [2 articles]

4. Loyalty and Revisit Intentions	Focus on the creative tourists' loyalty and revisit intentions	
4.1 Loyalty	Examining the determinants of creative tourists' loyalty	Choi <i>et al.</i> (2020); Suhartanto <i>et al.</i> (2018); Suhartanto <i>et al.</i> (2020) [3 articles]
4.2 Visitor revisit intentions	Examining the determinants of creative tourists' revisit intentions; Examining the influence of creative experiences on visitor revisit intentions	Ali <i>et al.</i> (2016); Chang <i>et al.</i> (2014); Dean and Suhartanto (2019); Huang <i>et al.</i> (2019); Huang <i>et al.</i> (2020); Hung <i>et al.</i> (2016) [6 articles]
5. The role of CT in local/community development	Focus on the contribution of CT for local/community development	
5.1 Poor communities' development	Exploring the role of CT in poor communities' development	Dias <i>et al.</i> (2020)
5.2 Rural and small-city development	Exploring the role of CT in rural development	Duxbury <i>et al.</i> (2021); Einali <i>et al.</i> (2019); Gato <i>et al.</i> (2020); Keller and Velibeyoğlu (2021); Liu <i>et al.</i> (2020) [5 articles]
5.3 Urban development	Exploring the role of CT in urban development	Cavalcante and Fonseca (2021); Pawlusinski and Kubal (2018) [2 articles]

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APPENDIX 2.4

THEORETICAL/CONCEPTUAL UNDERPINNINGS, RESEARCH SETTINGS,
RESEARCH PARTICIPANTS AND RESEARCH METHODS BY LINE OF
RESEARCH

APPENDIX 2.4 Theoretical/Conceptual Underpinnings, Research Settings, Research Participants and Research Methods by Line of Research

Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
1. Characterization of creative tourism stakeholders						
1.1. Characterization of creative tourism projects / developers	Blapp and Mitas (2018)	<ul style="list-style-type: none"> - Creative tourism (Authors own elaboration based on Richards (2011)) - Community-based tourism (Boonratana, 2010) 	- Rural Villages (local level)	<ul style="list-style-type: none"> - Locals and tourists. - Tourism experts (people who had been involved in local tourism development) 	<ul style="list-style-type: none"> -Micro ethnographic approach - Semi-structured interviews 	<ul style="list-style-type: none"> - Non-generalizable results for other cultural contexts. - The absence of data from some of the research participants.
	Remoaldo <i>et al.</i> (2020b)	<ul style="list-style-type: none"> - Creative tourism (Richards and Raymond, 2000) - Creative tourism as a catalyst of the development of territories (Brouder, 2012, Richards, 2011, 2014b, Smith, 2016) - Clusters of creativity (Bathelt <i>et al.</i>, 2004) - Benefits of creative tourism on local development, capital improvements, and reaffirmation of local identity (Florida <i>et al.</i>, 2012, Jaeger and Mykletun, 2013, Mcgranahan and Wojan, 2007) 	- Online setting (international level)	<ul style="list-style-type: none"> - Managers of international Institutions that are members of CTN 	<ul style="list-style-type: none"> - Online semi-structured interviews 	<ul style="list-style-type: none"> - The absence of data from some of the research participants.

	Zhou <i>et al.</i> (2020)	<ul style="list-style-type: none"> - Creative tourism (UNESCO, 2006) - Social capital (Lew, 2017) - Creative tourism place-making (Richards, 2011, Zhou <i>et al.</i>, 2020) 	- Rural Villages (local level)	<ul style="list-style-type: none"> - Entrepreneurs and public actors (member of the local creative entrepreneurs' association, community committee member, official from the tourism bureau) 	<ul style="list-style-type: none"> - Surveys - In-depth interviews 	- The absence of data from some of the research participants.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
1.2. Characterization of creative tourists	Fernandes and Rachão (2014)	<ul style="list-style-type: none"> - Creative tourism (Binkhorst, 2006, Richards, 2011, Richards and Raymond, 2000, UNESCO, 2006) 	- Urban context (municipality, provincial level).	- Tourists	<ul style="list-style-type: none"> - Case study design. - A standard questionnaire 	- Does not discuss the limitations.
	Garces <i>et al.</i> (2020)	<ul style="list-style-type: none"> - Creativity as an element of the “character strengths and virtues”, which is a dimension of wellbeing (Peterson and Seligman, 2004) - Creative tourism (Richards and Raymond, 2000; UNESCO, 2006; Richards, 2011) 	- Online setting (national level)	- Tourists	- Surveys	- Non-generalizable results for other cultural contexts.

	Tan <i>et al.</i> (2014)	<ul style="list-style-type: none"> - Tan <i>et al.</i> (2013) model of creative experience: ‘inner reflections’ and ‘outer interactions’ - Creative tourism (Richards and Raymond, 2000, UNESCO, 2006) - The creative tourist (Jelincic, 2009, Jelincic and Zuvela, 2012, O’Dell, 2007, Raymond, 2009, Richards and Raymond, 2000, Richards and Wilson, 2006) 	- Creative tourism sites in urban setting (national level)	- Tourists who had creative experiences at Creative Life Industry (CLI) sites	<ul style="list-style-type: none"> - Interviews - Q methodology 	<ul style="list-style-type: none"> - Contradictory results. - Non-generalizable results for other cultural contexts.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
1.2. Characterization of creative tourists	Tan <i>et al.</i> (2016)	<ul style="list-style-type: none"> - Tan <i>et al.</i> (2013) model of creative experience: ‘inner reflections’ and ‘outer interactions’ - Creative tourism (Richards and Raymond, 2000) 	- Creative tourism sites in urban setting (national level)	- Tourists	<ul style="list-style-type: none"> - Q methodology - In-depth interviews 	<ul style="list-style-type: none"> - Small number of participants. - Limited generalization of the findings. - The absence of data from some of the research participants.
	Remoaldo <i>et al.</i> (2020a)	<ul style="list-style-type: none"> - Tourism as gendered activity (Ghanian <i>et al.</i>, 2017, Pritchard, 2014) - Creative tourism (UNESCO, 2006) 	- Creative tourism project (CREATOUR) (Rural areas, National level)	- Tourists joined to CREATOUR activities	- Surveys	- The difficulties in applying the questionnaire.
	Remoaldo <i>et al.</i> (2020d)	- Authentic experiences (Pralhad and Ramaswamy, 2004) and co-creation	- Creative tourism project (CREATOUR)	- Tourists who took part in the creative	- Surveys	- Non-generalizable results for

		(Binkhorst, 2007, Puczko, 2013) in creative tourism. - Creative tourism (Richards and Raymond, 2000)	(Rural areas, National level)	activities of CREATOUR		other cultural contexts. (The sample has different weight sizes). - Using limited number of indicators.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
2. Management of creative tourism projects						
2.1. Strategic planning of creative tourism projects	Bakas <i>et al.</i> (2019b)	- Four dimensions of creative tourism (Bakas and Duxbury, 2018) - Creative tourism (CREATOUR, 2017)	- Small-scale art festivals in the rural/small cities (regional level)	- Artisan entrepreneur mediators (festival organizers)	- Semi-structured interviews - Participant observation	- Non-generalizable results for other cultural contexts. - The absence of data from some of the research participants.
	Kangkhao (2020)	- 3Cs framework (Coordination, Cooperation and Collaboration) (Rockwood, 1995) - Participatory Theory (WHO, 2002)	- National Park (local level) - One of the UNESCO World Heritage sites	- Different groups of locals in the heritage sites interviewed: such as private sector, government sector, and head of community	- Survey design - Focus group interviews	- Does not discuss the limitations.
	Lee and Lee (2015)	- Definition of creative tourism based on the articulation of different definitions (KTO, 2014, Pearce and Butler, 1993, Raymond, 2007, Richards, 2011, UNESCO, 2006)	- Online setting (national level)	- Experts who had been in charge of or served in the Korea tourism industry for a number of years	- The Analytic Hierarchy Process (AHP) method: The AHP is a decision-making method that decomposes a multi-criteria decision problem	- Does not discuss the limitations.

					into a hierarchy using experts as the objects of a survey.	
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
2.2. Design/development of creative tourism projects	Bakas <i>et al.</i> (2019a)	- Social embeddedness and the entrepreneurial ecosystem (McKeever <i>et al.</i> , 2015, Stam, 2015) - Creative tourism (CREATOUR, 2017)	- Small cities or rural areas - Regional level	- Pilot projects' entrepreneurs who are connecting artisans to tourism and part of the CREATOUR network	- Interviews	- Methodological limitations - Small numbers of research participants.
	Booyens and Rogerson (2015)	- Creative tourism (Richards and Raymond, 2000) - Creative city (Flew, 2013) - Innovation and creativity (Richards and Wilson, 2006)	- Urban context (Provincial level).	- CT entrepreneurs and firms, tourism systems actors (policy makers and tourism planners), artists, shop owners, managers at CT, tour operators. - Tourism industry experts.	- Interviews	- Does not discuss the limitations.
	Booyens and Rogerson (2019)	- Creative tourism (Richards, 2011, 2014a, Waitt and Gibson, 2014) - Innovation in tourism (Booyens and Rogerson, 2015) - Township tourism (Frenzel, 2016, Gregory and Rogerson, 2018)	- Urban context (Provincial level)	- Creative township entrepreneurs and stakeholders	- Informal interviews - Field observations	- Does not discuss the limitations.

	Cabeça <i>et al.</i> (2019)	<ul style="list-style-type: none"> - Topophilia (Casey, 2009) - Cultural mapping (Stewart, 2007) - Creative tourism (Richards and Raymond, 2000; UNESCO, 2006) - Creative tourism business model (Ohridska-Olson and Ivanov, 2010) 	<ul style="list-style-type: none"> - Creative tourism projects (CREATOUR project; rural areas, regional scale) 	<ul style="list-style-type: none"> - 20 Pilot creative tourism projects of CREATOUR project / entrepreneurs 	<ul style="list-style-type: none"> - Cultural mapping method - Questionnaire 	<ul style="list-style-type: none"> - Does not discuss the limitations.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
2.2. Design/development of creative tourism projects	Dias-Sardinha <i>et al.</i> (2018)	<ul style="list-style-type: none"> - Clusters (Porter, 2000) - Tourism clusters (Jackson and Murphy, 2002) - Creative tourism (Richards, 2011, Richards and Wilson, 2006, Tan <i>et al.</i>, 2013) 	<ul style="list-style-type: none"> - Archaeological site (Local level) - Rural setting 	<ul style="list-style-type: none"> - Local and regional government, cultural heritage managers, tourism governing bodies, private sector, commercial assoc., school directors, construction developers 	<ul style="list-style-type: none"> - Semi-structured interviews 	<ul style="list-style-type: none"> - Does not discuss the limitations.
	Elkasrawy (2020)	<ul style="list-style-type: none"> - Creative tourism (UNESCO, 2006) 	<ul style="list-style-type: none"> - Rural villages - CT workshop in rural villages - Local scale 	<ul style="list-style-type: none"> - Owners of handicrafts and manufacturing factories, managers of crafts centers 	<ul style="list-style-type: none"> - Online questionnaire - In-depth interview - Field visits 	<ul style="list-style-type: none"> - Does not discuss the limitations.
	Fagundes and Ashton (2016)	<ul style="list-style-type: none"> - Local Productive Arrangement (APL) model (Tomazzoni, 2009) - CT (Richards, 2011) 	<ul style="list-style-type: none"> - Natural tourism context (Provincial level) 	<ul style="list-style-type: none"> - Tourists 	<ul style="list-style-type: none"> - Participant observation - Tourist reports - Online survey 	<ul style="list-style-type: none"> - Does not discuss the limitations.
	Guerreiro <i>et al.</i> (2019)	<ul style="list-style-type: none"> - Creative tourism (Richards and Raymond, 2000) - Model for systematic inventory (UNESCO, 2009) - ‘Interconnectivity’ between the different dimensions of sustainability (Throsby, 2008) - Three major models of the role of culture in sustainable 	<ul style="list-style-type: none"> - Municipalities, city context (regional scope) 	<ul style="list-style-type: none"> - Municipal officials (technicians and service desk managers) of the city councils 	<ul style="list-style-type: none"> - Survey design 	<ul style="list-style-type: none"> - Does not discuss the limitations.

		development (Stylianou-Lambert <i>et al.</i> , 2015)				
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
2.2. Design/development of creative tourism projects	Lee <i>et al.</i> (2016)	- 'Technology', 'talent', 'tolerance', 'territorial asset' as major aspects of regional development (Stolarick <i>et al.</i> , 2010) - Traditional cultural accommodation (Shackel <i>et al.</i> , 2011, Xie, 2015) - CT (UNESCO, 2006)	- Traditional guest house in a small town - Traditional guest house in urban city - Small town and urban setting - National level	- Individuals from different accommodations of varying sizes - The accommodation executives of each establishment	- Semi-structured interview - Participant observation	- Does not discuss the limitations.
	Li and Liu (2020)	- The antecedents of creative experience attributes (Loureiro, 2014, Mathis <i>et al.</i> , 2016) - Creative tourism (OECD, 2009)	- Urban setting (regional level)	- Tourists	- Online surveys and face-to-face surveys	- Small numbers of research participants - Methodological limitations
	Somnuxpong (2020)	- The model of development of cultural tourism towards CT (Richards, 2009) - 4 levels of the involvement of stakeholders (Cohen and Uphoff., 1977) - 6 aspects of CT management (Somnuxpong, 2008) - Creative tourism (Richards and Raymond, 2000)	- Urban context (Regional level)	- The local government experts, community leaders and travel company business operators - Foreign and local tourists	- Semi-structured, in-depth interview - Questionnaire	- Does not discuss the limitations.
	Sarantou <i>et al.</i> (2021)	- The role of design and place identities in creative tourism (Richards, 2019, 2020) - Tan <i>et al.</i> (2013) model of creative experience	- Postcolonial and indigenous contexts in rural and urban setting - International level	- Finnish designers & artists living in remote places and working in CT. - The Namibian designers & artists	- Longitudinal approach - In-depth interview - Focus group meeting	- Methodological limitations.

Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
		- Creative tourism (Richards and Raymond, 2000)		were urban-based, working in CT.	- Ethnographic observations, field notes	
2.2. Design/development of creative tourism projects	Svidruk <i>et al.</i> (2020)	- Creative tourism (Morgan <i>et al.</i> , 2011)	- Regional level - Mountainside (Remote region)	- Tourists, residents - Business owners, policy makers.	- Interviews - Surveys	- Non-generalizable results for other cultural contexts.
	Valek (2020)	- Artist's career path based on sociocultural theory (Vygotsky, 1978), the transmission model (Thrash and Elliot, 2004) and image formation process (Gartner, 1994) - CT (Richards, 2011)	- Artist-in-residence - Urban setting (provincial level)	- Artists, stayed at least 4 weeks in the "artists-in-residence" event, from 41 different countries.	- Online survey	- Does not discuss the limitations.
2.2. Design/development of creative tourism projects	Wattanacharoen sil and Sakdiyakorn (2016)	- Community based tourism (Blackstock, 2005) - CT (Wurzburger, 2010)	- Small cities or rural areas - Local level	- Community leaders of 3 floating markets.	- On site investigation - In-depth, semi-structured interview	- Methodological limitations.
	Whiting and Hannam (2014)	- 'Social distinction' and 'authenticity' as two interrelated explanations for anti-tourist attitudes and practices (Gustafson, 2002)	- Creative district in a small town - Local level	- A mixture of working artists who work in the creative district, and broader users of the creative district	- In-depth semi-structured interview - Participant observation	- Does not discuss the limitations.
2.3. Planning and control of creative tourism projects	Cruz <i>et al.</i> (2019)	- Participatory Experience Tourism (PET) and social turn theory (De Bruin and Jelinčić, 2016) - Creative turn (Pine and Gilmore, 1998) - Creative tourism (Richards and Raymond, 2000)	- Creative tourism project (CREATOUR) - Rural and small cities, national contexts.	- Creative tourism pilot project representatives of CREATOUR project.	- Semi-structured interview	- Does not discuss the limitations.

	Remoaldo <i>et al.</i> (2020c)	- Creative tourism (Richards and Raymond, 2000)	- Creative Cities Network (CTN) (international scope) - Online setting	- Members of the CTN - Leaders of CT projects that are the members of CTN	- Online interviews	- The low response rate - Small number of research participants.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
2.4. Assessment and Improvement of creative tourism projects	Ferreira <i>et al.</i> (2019)	- CT (Tan <i>et al.</i> , 2013) - CT businesses (Tan <i>et al.</i> , 2016) - Creative tourists (Tan <i>et al.</i> , 2014) - Creativity (Sousa, 2015)	- UNESCO creative city (Small-town setting, local level)	- Researchers in tourism - Some craftsmen from all the crafts branches in the city	- Case analysis research design - In-depth interview	- Does not discuss the limitations.
	Limsopitpun (2016)	- Conceptual model of CT (Richards, 2011) - Adaptation of CT components (Pine <i>et al.</i> , 1999) - CT (author's own elaboration).	- Three main roads around National Park (local level) - Urban setting	- Entrepreneurs & business owners in tourism - Tourists	- In-depth interview - Survey	- Does not discuss the limitations.
2.4. Assessment and Improvement of creative tourism projects	Melo <i>et al.</i> (2019)	- Creative tourism (Richards and Wilson, 2006; UNESCO, 2006; Richards and Raymond, 2000)	- Tourism destination/urban setting (provincial level)	- Tourists - Managers of tourism accommodation, tourism entertainment and tour operating services	- Survey - Semi-structured interview	- Non-generalizable results for other cultural contexts. - Small numbers of research participants.
2.5. Sustainable creative tourism	Bastenegro (2020)	- CT (Raymond, 2007). - Conceptual model of CT (Bastenegro <i>et al.</i> , 2017)	- Urban context (food street, local level)	- Experts and holding expert panels	- On site investigation - Interview	- Does not discuss the limitations.
	Sirikudta <i>et al.</i> (2019)	- Tourists' expectations (Gisolf, 2010)	- Regional context (rural setting, natural tourism)	- Tourists	- Survey design	- Does not discuss the limitations.

		<ul style="list-style-type: none"> - Tourists' perceptions (Solomon, 2014) - Tourists' satisfaction (Chen and Chen, 2010) - Sustainable CT (Ohridska-Olson and Ivanov, 2010, Richards and Raymond, 2000, Wurzbürger <i>et al.</i>, 2009) - Intention to revisit (Zillifro, 2004) 				
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
2.5. Sustainable creative tourism	Suphachaimongkol <i>et al.</i> (2019)	<ul style="list-style-type: none"> - CT (DASTA, 2013) - UNWTO 12 sustainable tourism dimensions and model of sustainable tourism (Korez-Vide, 2013, UNWTO, 2005) - CT components: Location (Richards, 2011, Richards and Wilson, 2008, Tjyaphipat, 2017, UNESCO, 2006), Process (Doosti <i>et al.</i>, 2017, Richards, 2011, Richards and Wilson, 2008, Tan <i>et al.</i>, 2013) -Creative activities (Richards and Wilson, 2008), 	<ul style="list-style-type: none"> - National context. - Online setting. 	<ul style="list-style-type: none"> - Experts who currently work in the fields of creative tourism (the owner of cultural market; community leader; Leader of one village; Ex-ministry of Thailand tourism and sport; Director of department of tourism). - Creative tourism enterprises. 	<ul style="list-style-type: none"> - In-depth interviews. - Surveys 	<ul style="list-style-type: none"> - Does not discuss the limitations.

2.5. Sustainable creative tourism	Suphachaimongkol <i>et al.</i> (2019)	Management (Florida, 2002, Luangchandang and Waraporn, 2018, Richards, 2009, Urtasun and Gutiérrez, 2006), Knowledge management (Florida, 2002, Ohridska-Olson and Ivanov, 2010, Richards and Wilson, 2008, Tjyaphipat, 2017, Wurzbürger <i>et al.</i> , 2009)				
	Thongsamak and Jitpakdee (2019)	- Three aspects of tourism sustainability (Chirilă, 2018, Thongsamak <i>et al.</i> , 2013, Todorov and Marinova, 2011) - CT (Richards and Raymond, 2000, UNESCO, 2008)	- Urban context - Provincial level - Creative tourism destination	- Stakeholders in creative tourism activities - Tourism experts - Tourists	- Delphi Technique - Interviews - Surveys	- Does not discuss the limitations.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
3. Creative experience						
3.1. Creative experience as a whole	Chan <i>et al.</i> (2020)	- CT (UNESCO, 2006). - Tourist satisfaction (Arabatzis and Grigoroudis, 2010, Oh <i>et al.</i> , 2007, Pine and Gilmore, 1998, Richards, 2011, Stedman, 2002, Tan <i>et al.</i> , 2013, Tonge and Moore, 2007) - Perspectives to define and interpret “creative experience”: phenomenology-based self-identity (Cohen, 1979) - Participation level (Pine <i>et al.</i> , 1999), planned, anticipated, and remembered	- Creative tourism sites (Urban context, local level)	- Tourists	- Questionnaires	- Data trustworthiness - The absence of data from some of the research participants

Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
3.1. Creative experience as a whole	Chan <i>et al.</i> (2020)	experience (Cutler and Carmichael, 2010), tourist motivation (Ali <i>et al.</i> , 2016, Xu and Chan, 2010) and involvement (G. Richards, 2011) - Creativity as an engaged activity (Tan <i>et al.</i> , 2013) - The role of environment on creative experience (Oh <i>et al.</i> , 2007) - Measuring tourists' experiential quality with satisfaction with the environment (Arabatzis and Grigoroudis, 2010, Tonge and Moore, 2007)				
	Chang and Hung (2021)	- Creative tourism (Richards and Raymond, 2000, Zhang and Xie, 2019) - Cultural and creative industry parks (Zheng and Chan, 2013, 2014)	- Cultural and Creative Industries Park (Urban setting, local level)	- Tourists who visited the creative parks	- In-depth interviews - Questionnaires	- Non-generalizable results. - Small no. of participants. - Resources constraints - Limited number of indicators.
	Chen and Chou (2019)	- The generational theory (Ferguson, 2011, Gardiner <i>et al.</i> , 2014, Lazarevic, 2012) - CT (Richards and Raymond, 2000). - Brand coolness (Leask <i>et al.</i> , 2013)	- Creativity tourism site; Art center (Urban, city setting) - Local level	- Tourists (Generation Y)	- Survey design	- Non-generalizable results for other cultural contexts. - Small numbers of

		- 3 antecedents of perceived coolness (Beckman <i>et al.</i> , 2013, Chen <i>et al.</i> , 2016, Chen and Phou, 2013, Ekinci <i>et al.</i> , 2013, Kolar and Zabkar, 2010, Lee <i>et al.</i> , 2012)				research participants. - Limited set of variables.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
3.1. Creative experience as a whole	Chen and Chou (2019)	- Behavioral metrics of destination (Runyan <i>et al.</i> , 2013)				
	Tan <i>et al.</i> (2013)	- Creative tourism (Richards and Raymond, 2000) - Creative Life Industry (CLI) (Lin and Wu, 2010) - Educational and escapist experiences in an 'experience economy' (Pine and Gilmore, 1998) - 3 categories of needs regarding experience (Andersson, 2007) - '4Ps' of creativity (Rhodes, 1961)	- Creative tourism sites in urban setting (national level)	- Creative tourism course tutors and tour guides - Tourists	- Grounded theory approach - Participant and non-participant observations - Informal interview - Interview	- Does not discuss the limitations.
3.2. Authenticity	Wang <i>et al.</i> (2020)	- Creative tourism (Richards and Raymond, 2000) - Model of CT [to explain creative tourist experiences] (Richards, 2011) - Perceived authenticity (Zatori <i>et al.</i> , 2018) - Memorability (Gilmore and Pine, 2007)	- Creative tourism parks (urban context, local level)	- Tourists	- Survey	- Limited number of variables investigated. - Non-generalizable results for other cultural contexts.

	Zhang and Xie (2019)	<ul style="list-style-type: none"> - Motivational determinants (Gnoth, 1997) - Tourists' perceived authenticity (Wang, 1999) - Creative tourism (Richards and Raymond, 2000) 	<ul style="list-style-type: none"> - Creative district (Urban setting, local level) 	<ul style="list-style-type: none"> - Tourists 	<ul style="list-style-type: none"> - Survey design 	<ul style="list-style-type: none"> - Non-generalizable results for other cultural contexts.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
4. Loyalty and visitor revisit intentions						
4.1. Loyalty	Choi <i>et al.</i> (2020)	<ul style="list-style-type: none"> - Contextual model of learning and visitor motivations to attend special events in art galleries (Falk and Dierking, 1992) - Museum special event visitors' motivation (Axelsen, 2006) 	<ul style="list-style-type: none"> - Museum - Urban context - Local (provincial) level 	<ul style="list-style-type: none"> - Event participants - Event coordinators - Visitors of the museum 	<ul style="list-style-type: none"> - Focus group interview - Semi-structured interview 	<ul style="list-style-type: none"> - Small numbers of research participants.
	Suhartanto <i>et al.</i> (2018)	<ul style="list-style-type: none"> - Loyalty formation model (Cong, 2016, Gursoy <i>et al.</i>, 2014) - Push-pull theory (Nowacki, 2009, Prebensen <i>et al.</i>, 2013) - Pine and Gilmore experience model (1998) - Creative attraction (Ali <i>et al.</i>, 2016; Richards, 2011) 	<ul style="list-style-type: none"> - Creative tourism attractions (City, urban context, provincial level). 	<ul style="list-style-type: none"> - Tourists 	<ul style="list-style-type: none"> - Survey design 	<ul style="list-style-type: none"> - Limited number of variables investigated. - Non-generalizable results for other cultural contexts.

	Suhartanto <i>et al.</i> (2020)	<ul style="list-style-type: none"> - Theory of attitude (Ajzen, 2005) - Four dimensions of experience quality (Ali <i>et al.</i>, 2016; Binkhorst, 2007; Hung <i>et al.</i>, 2016; Pine and Gilmore, 1998) - Tourist satisfaction (Ali <i>et al.</i>, 2016, Chen and Chen, 2010, Nowacki, 2009) - CT attraction (Ali <i>et al.</i>, 2016; Richards, 2011) - Tourism Consumption Theory (TCT) (Woodside and Dubelaar, 2002) 	- Creative tourism attractions (City, urban context, provincial level)	- Domestic tourists, foreign tourists, and residents	- Survey design	- Non-generalizable results for other cultural contexts.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
4.2. Visitor revisit intentions	Ali <i>et al.</i> (2016)	<ul style="list-style-type: none"> - CT (Richards and Wilson, 2000) - Dimensions of experience and learning (Hosany and Witham, 2009, Oh <i>et al.</i>, 2007, Xu and Chan, 2010) - Memorability of experiences (Pine and Gilmore, 1998) 	- Resort hotels (regional level)	- Tourists	- Survey design	<ul style="list-style-type: none"> - Methodological limitations - Non-generalizable results for other cultural contexts. - Small numbers of research participants.
	Chang <i>et al.</i> (2014)	<ul style="list-style-type: none"> - Creative tourism (Richards and Raymond, 2000) - Motivation (Li <i>et al.</i>, 2010) - Experience (Um <i>et al.</i>, 2006) - Perceived value (Chen and Tsai, 2007, Holbrook, 1994) 	- Creative tourism destinations (small township /rural setting, regional scope)	- Tourist	- Survey design	<ul style="list-style-type: none"> - Non-generalizable results. - Small numbers of research participants.

Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
4.2. Visitor revisit intentions	Dean and Suhartanto (2019)	- Push–Pull Theory (Noela <i>et al.</i> , 2017, Suni and Pesonen, 2017, Wong <i>et al.</i> , 2017) - Behavioral intention (Chen and Chen, 2010, Mansour and Ariffin, 2017) - CT (Chang <i>et al.</i> , 2014, Hung <i>et al.</i> , 2016)	- Creative tourism attractions (Urban setting, regional scope)	- Tourists & residents	- Survey design	- Methodologic al limitations. - The number of variables were limited.
	Huang <i>et al.</i> (2019)	- Theory of planned behavior (Ajzen, 1991) - CT (UNESCO, 2006) - Memorability of experiences (Pine and Gilmore, 1998)	- Creative tourism sites (urban context, regional level)	- Tourists	- Survey design	- The number of variables used were limited. - Non-generalizable results for other cultural contexts. - Small numbers of research participants.
	Huang <i>et al.</i> (2020)	- The link between subjective well-being and positive emotions (Amato <i>et al.</i> , 2016, Mitas <i>et al.</i> , 2012)	- Creative tourism sites (urban context, regional level)	- Tourist	- Survey design	- Non-generalizable results for other cultural contexts. - Small numbers of research participants. Methodologic al limitations - Non-generalizable results.

Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
4.2. Visitor revisit intentions	Huang <i>et al.</i> (2020)	<ul style="list-style-type: none"> - Behavioral intentions (Zeithaml <i>et al.</i>, 1996) - Self-determination theory (SDT) (Deci and Ryan, 2008) - CT (UNESCO 2006; Richards and Raymond, 2000) 				- Small numbers of research participants.
	Hung <i>et al.</i> (2016)	<ul style="list-style-type: none"> - Travel experience model of backpackers (Liu <i>et al.</i>, 2010) - Creative experience (Richards and Wilson, 2006) 	- Small (pottery) town setting (local scope)	- Participants who were visitors in the pottery town	- Survey design	<ul style="list-style-type: none"> - Methodological limitations. - The study was limited to the pottery activities.
5. The role of CT in local/community development						
5.1. Poor communities' development	Dias <i>et al.</i> (2020)	- Creative tourism (Richards and Raymond, 2000)	<ul style="list-style-type: none"> - Cross-cultural study setting - Poor community-based tourism (rural & local context) 	<ul style="list-style-type: none"> - Project directors or representatives of the municipality or regional authorities. - A local entrepreneur and an inhabitant with no entrepreneurial activity. 	<ul style="list-style-type: none"> - Longitudinal approach - Semi-structured in-depth interviews - E-mail or phone interviews 	<ul style="list-style-type: none"> - In this article, only the positive outcomes were discussed. - Non-generalizable results for other cultural contexts.
5.2. Rural and small-city development	Duxbury <i>et al.</i> (2021)	<ul style="list-style-type: none"> - De-growth development paradigm and sustainable tourism goals (Duxbury, 2021, Higgins-Desbiolles <i>et al.</i>, 2019) - Regenerative tourism (Du Plessis, 2012, Hoxie <i>et al.</i>, 2012, Reed, 2007) 	<ul style="list-style-type: none"> - Rural and small cities context (national setting) (CREATOUR project) - Creative tourism projects 	- Participants in the 40 pilot projects of CREATOUR project	<ul style="list-style-type: none"> - Observational field notes: researchers' site-visits to the organizations' pilot projects - Informal interview - Group interview 	- Does not discuss the limitations.

		- CT (Richards and Raymond, 2000; CREATOUR, 2017)				
	Einali <i>et al.</i> (2019)	- Rural tourism (Dimitrov and Petrevska, 2012) - CT (Ohridska-Olson and Ivanov, 2010, Raymond, 2007, Richards, 2011)	- Rural village setting (regional level)	- Residents in villages	- Survey - Observations	- Does not discuss the limitations.
Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
5.2. Rural and small-city development	Gato <i>et al.</i> (2020)	- Placemaking (Richards and Duif, 2019) - Sustainable tourism (Korez-Vide, 2013) - CT (Richards, 2011, 2016; Richards and Raymond, 2000; Richards and Wilson, 2006; UNESCO, 2006)	- Rural and small cities context (national setting) (CREATOUR project) - Creative tourism projects	- The first 20 pilot project promoters of CREATOUR project	- Focus group meeting - Semi-structured interviews	- Resources constraints
	Keller and Velibeyoğlu (2021)	- The “vicious circle” of creative tourism (Minton, 2004, Richards, 2010, Russo, 2002) - Creative tourism (UNESCO, 2006)	- Creative district/ city (small city setting) - Local level	- Creative individuals (artisan entrepreneurs) including the pioneers of creative tourism in the city	- Case study - Longitudinal observations and in-depth interviews - Mapping creative clusters: mapping the changes on the land use of creative industries of the case area.	- Does not discuss the limitations.
	Liu <i>et al.</i> (2020)	- Rural revitalization (elaborated from Huang, 2018, Qi, 2018, Qu and Wang, 2018, Yan and Hao, 2018, Zheng <i>et al.</i> , 2018) - CT (authors’ own definition) - The model of CT (Richards 2011)	- Rural village setting (local level).	- Local authorities: people working in village committee and village cooperative	- Case study approach - In-depth interview	- Resources constraints. - The absence of data from some of the research participants.

Lines and sublines of research	Articles	Theoretical/conceptual underpinnings	Research settings	Research participants	Research methods	Research limitations
5.3. Urban development	Cavalcante and Fonseca (2021)	- Creative tourism (Richards and Raymond, 2000).	- Urban context (local level).	- Representatives of civil society and public managers (focus group meetings and workshop).	- Site visits to the municipality: photographs, videos, maps, notes obtained. - Focus group - CT workshop with focus group (participant observation).	- Does not discuss the limitations.
	Pawlusinski and Kubal (2018)	- Spatial or geographical point of view on creative tourism (Judd, 1999) - Creative tourism (Richards and Raymond, 2000) - Creativity in cities (Kinal, 2015) - Staged authenticity in tourist space (MacCannell, 1973)	- Urban context (local level)	- The employees of the companies	- Participant Observation - Interviews	- Does not discuss the limitations.

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APPENDIX 2.5

THEORETICAL/CONCEPTUAL UNDERPINNINGS OF THE REVIEWED ARTICLES

APPENDIX 2.5 Theoretical/Conceptual Underpinnings of the Reviewed Articles

Lines of Research	Theoretical/Conceptual Underpinnings	Articles
1. Characterization of CT stakeholders	CT (Richards and Raymond, 2000)	Fernandes and Rachão (2014), Garces <i>et al.</i> (2020), Remoaldo <i>et al.</i> (2020b), Remoaldo <i>et al.</i> (2020d), Tan <i>et al.</i> (2014), Tan <i>et al.</i> (2016) [6 articles]
	CT (UNESCO, 2006)	Fernandes and Rachão (2014); Garces <i>et al.</i> (2020), Remoaldo <i>et al.</i> (2020a), Tan <i>et al.</i> (2014); Zhou <i>et al.</i> (2020) [5 articles]
	Model of creative experiences (Tan <i>et al.</i> , 2013)	Tan <i>et al.</i> (2014), Tan <i>et al.</i> (2016) [2 articles]
2. Management of CT projects	CT (Richards and Raymond (2000)	Booyens and Rogerson (2015), Cabeça <i>et al.</i> (2019), Cruz <i>et al.</i> (2019), Guerreiro <i>et al.</i> (2019), Melo <i>et al.</i> (2019), Remoaldo <i>et al.</i> (2020c), Sarantou <i>et al.</i> (2021), Sirikudta <i>et al.</i> (2019), Somnuxpong (2020), Thongsamak and Jitpakdee (2019) [10 articles]
	Sustainability (Chirilă <i>et al.</i> , 2018, Higgins-Desbiolles <i>et al.</i> , 2019, Korez-Vide, 2013, Ohridska-Olson and Ivanov, 2010, Thongsamak <i>et al.</i> , 2013, Throsby, 2008, Todorov and Marinova, 2011, UNWTO, 2005, Wurzbürger <i>et al.</i> , 2009)	Sirikudta <i>et al.</i> (2019), Suphachaimongkol <i>et al.</i> (2019), Thongsamak and Jitpakdee (2019); Gato <i>et al.</i> (2020); Duxbury <i>et al.</i> (2021); Guerreiro <i>et al.</i> (2019) [6 articles]
	CT (Richards, 2011)	Booyens and Rogerson (2019), Dias-Sardinha <i>et al.</i> (2018), Fagundes and Ashton (2016), Lee and Lee (2015), Valek (2020) [5 articles]
	CT (UNESCO, 2006)	Chang and Hung (2021), Chen and Chou (2019), Tan <i>et al.</i> (2013) [3 articles]
3. CT experiences	CT (Richards and Raymond, 2000)	Cabeça <i>et al.</i> (2020), Elkasrawy (2020), Lee <i>et al.</i> (2016), Lee and Lee (2015), Melo <i>et al.</i> (2019) [5 articles]
	Perceived authenticity (Wang, 1999, Zatori <i>et al.</i> , 2018)	Wang <i>et al.</i> (2020), Zhang and Xie (2019) [2 articles]
	Four realms of experiences (Pine and Gilmore, 1998, Pine <i>et al.</i> , 1999)	Chan <i>et al.</i> (2020), Tan <i>et al.</i> (2013) [2 articles]
4. Loyalty and visitor revisit intentions	CT (Richards and Raymond (2000)	Ali <i>et al.</i> (2016), Chang <i>et al.</i> (2014), Huang <i>et al.</i> (2020) [3 articles]
	The theory of tourists' Push and Pull motivations (Nowacki, 2009, Prebesen <i>et al.</i> , 2013)	Dean and Suhartanto (2019), Suhartanto <i>et al.</i> (2018) [2 articles]
	Creative attraction (Ali <i>et al.</i> , 2016; Richards, 2011)	Suhartanto <i>et al.</i> (2020), Suhartanto <i>et al.</i> (2018) [2 articles]

5. The role of CT in local community / development	CT (Richards and Raymond (2000)	Cavalcante and Fonseca (2021), Dias <i>et al.</i> (2020), Pawlusinski and Kubal (2018); Duxbury <i>et al.</i> (2021) [4 articles]
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APPENDIX 2.6

RESEARCH SETTINGS OF THE REVIEWED ARTICLES

APPENDIX 2.6 Research Settings of the Reviewed Articles

Lines of research	Articles	Research settings							
		Rural	Urban	Online	Unclear	Local	Regional	National	International
1. Characterization of CT stakeholders	Blapp and Mitas (2018)	√				√			
	Fernandes and Rachão (2014)		√			√			
	Garces <i>et al.</i> (2020)			√				√	
	Remoaldo <i>et al.</i> (2020a)	√						√	
	Remoaldo <i>et al.</i> (2020b)			√					√
	Remoaldo <i>et al.</i> (2020d)	√						√	
	Tan <i>et al.</i> (2016)		√					√	
	Tan <i>et al.</i> (2014)		√					√	
	Zhou <i>et al.</i> (2020)	√				√			
2. Management of CT projects	Bakas <i>et al.</i> (2019a)	√					√		
	Bakas <i>et al.</i> (2019b)	√					√		
	Bastenegar (2020)		√			√			
	Booyens and Rogerson (2019)		√			√			
	Booyens and Rogerson (2015)		√			√			
	Cabeça <i>et al.</i> (2019)	√					√		
	Cruz <i>et al.</i> (2019)	√						√	
	Dias-Sardinha <i>et al.</i> (2018)	√				√			
	Elkasrawy (2020)	√				√			
	Fagundes and Ashton (2016)				√	√			
	Ferreira <i>et al.</i> (2019)		√			√			
	Guerreiro <i>et al.</i> (2019)		√				√		
	Kangkhaio (2020)				√			√	
	Lee <i>et al.</i> (2016)		√					√	
	Lee and Lee (2015)			√				√	
	Li and Liu (2020)		√				√		
	Limsopitpun (2016)		√				√		
	Melo <i>et al.</i> (2019)		√				√		
	Remoaldo <i>et al.</i> (2020c)			√					√
	Sarantou <i>et al.</i> (2021)	√	√					√	
	Sirikudta <i>et al.</i> (2019)	√					√		
	Somnuxpong (2020)		√				√		
	Suphachaimongkol <i>et al.</i> (2019)			√				√	
	Svidruk <i>et al.</i> (2020)	√					√		
	Thongsamak and Jitpakdee (2019)		√				√		
	Valek (2020)		√				√		
Wattanacharoensil and Sakdiyakorn (2016)	√					√			
Whiting and Hannam (2014)		√				√			
3. CT experiences	Chan <i>et al.</i> (2020)		√			√			
	Chang and Hung (2021)		√			√			
	Chen and Chou (2019)		√			√			
	Tan <i>et al.</i> (2013)		√					√	
	Wang <i>et al.</i> (2020)		√			√			
	Zhang and Xie (2019)		√			√			
4. Loyalty and visitor revisit intentions	Ali <i>et al.</i> (2016)				√			√	
	Chang <i>et al.</i> (2014)	√					√		
	Choi <i>et al.</i> (2020)		√			√			
	Dean and Suhartanto (2019)		√				√		

	Huang <i>et al.</i> (2020)		√				√		
	Huang <i>et al.</i> (2019)		√				√		
	Hung <i>et al.</i> (2016)	√				√			
	Suhartanto <i>et al.</i> (2020)		√			√			
	Suhartanto <i>et al.</i> (2018)		√			√			
5. The role of CT in local development	Cavalcante and Fonseca (2021)		√			√			
	Dias <i>et al.</i> (2020)	√				√			
	Duxbury <i>et al.</i> (2021)	√						√	
	Einali <i>et al.</i> (2019)	√					√		
	Gato <i>et al.</i> (2020)	√						√	
	Keller and Velibeyoğlu (2021)		√			√			
	Liu <i>et al.</i> (2020)	√				√			
	Pawlusinski and Kubal (2018)		√			√			

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APPENDIX 2.7

RESEARCH PARTICIPANTS OF THE REVIEWED ARTICLES

APPENDIX 2.7 Research Participants of the Reviewed Articles

Lines of research	Articles	Research participants								
		Tourists & visitors/event participants	Residents	Artisans/artists	Local/regional auth. & policymakers	Representatives of org./communities	Managers in tourism sector	Business owners & Entrepreneurs	Tour operators & other tourism profess.	Researchers in tourism field
1. Characterization of CT stakeholders	Blapp and Mitás (2018)	√	√		√					
	Fernandes and Rachão (2014)	√								
	Garces <i>et al.</i> (2020)	√								
	Remoaldo <i>et al.</i> (2020a)	√								
	Remoaldo <i>et al.</i> (2020b)						√			
	Remoaldo <i>et al.</i> (2020d)	√								
	Tan <i>et al.</i> (2014)	√								
	Tan <i>et al.</i> (2016)	√								
	Zhou <i>et al.</i> (2020)				√	√		√		
2. Management of CT projects	Bakas <i>et al.</i> (2019a)							√		
	Bakas <i>et al.</i> (2019b)								√	
	Bastenegar (2020)				√					√
	Booyens and Rogerson (2015)			√	√		√	√	√	
	Booyens and Rogerson (2019)							√		
	Cabeça <i>et al.</i> (2019)							√		
	Cruz <i>et al.</i> (2019)							√		
	Dias-Sardinha <i>et al.</i> (2018)				√	√	√	√		
	Elkasrawy (2020)						√	√		
	Fagundes and Ashton (2016)	√								
	Ferreira <i>et al.</i> (2019)			√						√
	Guerreiro <i>et al.</i> (2019)				√					
	Kangkhao (2020)				√			√		
	Lee <i>et al.</i> (2016)						√			
	Lee and Lee (2015)				√					
	Li and Liu (2020)	√								
	Limsopitpun (2016)	√						√		
	Melo <i>et al.</i> (2019)	√					√			
	Remoaldo <i>et al.</i> (2020c)						√			
	Sarantou <i>et al.</i> (2021)			√						
	Sirikudta <i>et al.</i> (2019)	√								
	Somnuxpong (2020)	√			√	√			√	
	Suphachaimongkol <i>et al.</i> (2019)				√		√	√		
	Svidruk <i>et al.</i> (2020)	√	√		√			√		
	Thongsamak and Jitpakdee (2019)	√			√					
	Whiting and Hannam (2014)			√						
Valek (2020)			√							
Wattanacharoensil and Sakdiyakorn (2016)				√						

3. CT experiences	Chan <i>et al.</i> (2020)	√								
	Chang and Hung (2021)	√								
	Chen and Chou (2019)	√								
	Tan <i>et al.</i> (2013)	√							√	
	Wang <i>et al.</i> (2020)	√								
	Zhang and Xie (2019)	√								
4. Loyalty and visitor revisit intentions	Ali <i>et al.</i> (2016)	√								
	Chang <i>et al.</i> (2014)	√								
	Choi <i>et al.</i> (2020)	√					√			
	Dean and Suhartanto (2019)	√	√							
	Huang <i>et al.</i> (2019)	√								
	Huang <i>et al.</i> (2020)	√								
	Hung <i>et al.</i> (2016)	√								
	Suhartanto <i>et al.</i> (2018)	√								
Suhartanto <i>et al.</i> (2020)	√	√								
5. The role of CT in local development	Cavalcante and Fonseca (2021)					√	√			
	Dias <i>et al.</i> (2020)		√		√			√		
	Duxbury <i>et al.</i> (2021)							√		
	Einali <i>et al.</i> (2019)		√							
	Gato <i>et al.</i> (2020)							√		
5. The role of CT in local development	Keller and Velibeyoğlu (2021)					√		√		
	Liu <i>et al.</i> (2020)				√					
	Pawlusinski and Kubal (2018)								√	

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APPENDIX 2.8

RESEARCH METHODS AND DESIGN OF THE REVIEWED ARTICLES

APPENDIX 2.8 Research Methods and Design of the Reviewed Articles

Lines of research	Articles	Research Design			Methods of Collecting Data					
		Quantitative	Qualitative	Mixed	Ethnography	Focus Groups	Interviews	Non-part. observation	Surveys	Other
1. Characterization of CT stakeholders	Blapp and Mitas (2018)		√		√		√			
	Fernandes and Rachão (2014)	√							√	
	Garces <i>et al.</i> (2020)	√							√	
	Remoaldo <i>et al.</i> (2020a)	√							√	
	Remoaldo <i>et al.</i> (2020b)		√				√			
	Remoaldo <i>et al.</i> (2020d)	√							√	
	Tan <i>et al.</i> (2014)		√				√			
	Tan <i>et al.</i> (2016)		√				√			
Zhou <i>et al.</i> (2020)			√			√		√		
2. Management of CT projects	Bakas <i>et al.</i> (2019a)		√				√			
	Bakas <i>et al.</i> (2019b)		√		√		√			
	Bastenegar (2020)		√				√	√		
	Booyens and Rogerson (2015)		√				√			
	Booyens and Rogerson (2019)		√		√		√			
	Cabeça <i>et al.</i> (2019)			√					√	√
	Cruz <i>et al.</i> (2019)		√				√			
	Dias-Sardinha <i>et al.</i> (2018)		√				√			
	Elkasrawy (2020)			√	√		√		√	
	Fagundes and Ashton (2016)			√	√				√	
	Ferreira <i>et al.</i> (2019)		√				√			
	Guerreiro <i>et al.</i> (2019)	√							√	
	Kangkhaio (2020)			√		√			√	
	Lee <i>et al.</i> (2016)		√			√		√		
	Lee and Lee (2015)	√							√	
	Li and Liu (2020)	√							√	
	Limsopitpun (2016)	√						√	√	
	Melo <i>et al.</i> (2019)			√				√	√	
	Remoaldo <i>et al.</i> (2020c)		√					√		
	Sarantou <i>et al.</i> (2021)		√			√	√	√		
	Sirikudta <i>et al.</i> (2019)	√							√	
	Somnuxpong (2020)			√				√	√	
	Suphachaimongkol <i>et al.</i> (2019)			√				√	√	
	Svidruk <i>et al.</i> (2020)			√				√	√	
	Thongsamak and Jitpakdee (2019)			√				√	√	
	Valek (2020)	√							√	
	Wattanacharoensil and Sakdiyakorn (2016)		√					√	√	
Whiting and Hannam (2014)		√			√		√			
3. CT experiences	Chan <i>et al.</i> (2020)	√							√	
	Chen and Chou (2019)	√							√	
	Chang and Hung (2021)			√			√		√	
	Tan <i>et al.</i> (2013)		√		√		√	√		
	Wang <i>et al.</i> (2020)	√							√	

	Zhang and Xie (2019)	√							√	
4. Loyalty and visitor revisit intentions	Ali <i>et al.</i> (2016)	√							√	
	Chang <i>et al.</i> (2014)	√							√	
	Choi <i>et al.</i> (2020)		√			√	√			
	Dean and Suhartanto (2019)	√							√	
	Huang <i>et al.</i> (2019)	√							√	
	Huang <i>et al.</i> (2020)	√							√	
	Hung <i>et al.</i> (2016)	√							√	
	Suhartanto <i>et al.</i> (2018)	√							√	
	Suhartanto <i>et al.</i> (2020)	√							√	
	5. The role of CT in local development	Cavalcante and Fonseca (2021)		√		√	√		√	
Dias <i>et al.</i> (2020)			√				√			
Duxbury <i>et al.</i> (2021)			√				√	√		
Einali <i>et al.</i> (2019)		√			√				√	
Gato <i>et al.</i> (2020)			√			√	√			
Keller and Velibeyoğlu (2021)				√				√		
Liu <i>et al.</i> (2020)		√						√		
Pawlusinski and Kubal (2018)		√		√			√			

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APPENDIX 2.9

MAIN CONCLUSIONS OF THE STUDIES

APPENDIX 2.9 Main Conclusions of the Studies

Analytical Themes	Descriptive Themes	Free Codes	ARTICLES	
1. The research line “characterization of creative tourism stakeholders”				
1.1. Profiling creative tourists	1.1.1. Defining & classifying creative tourists	<i>Association between age and creativity.</i>	Garces <i>et al.</i> (2020)	
		<i>Types of creative tourists.</i>	Tan <i>et al.</i> (2014)	
		<i>Definition of creative tourists.</i>		
		<i>Developing a typology of creative tourists.</i>	Tan <i>et al.</i> (2016)	
		<i>Demographics of the creative tourism participants.</i>	Remoaldo <i>et al.</i> (2020a); Remoaldo <i>et al.</i> (2020d)	
		<i>Main targets of creative tourism activities.</i>	Remoaldo <i>et al.</i> (2020b)	
		<i>Classifying tourist according to their motivations / characteristics.</i>	Remoaldo <i>et al.</i> (2020d)	
	1.1.2. Creative tourists’ preferences, expectations, and behaviors	1.1.2. Creative tourists’ preferences, expectations, and behaviors	<i>Preferences and behaviors of creative tourists.</i>	Fernandes and Rachão (2014)
			<i>What do tourists look for in creative tourism activities.</i>	Garces <i>et al.</i> (2020)
			<i>The ways of building the creative experiences of creative tourists.</i>	Tan <i>et al.</i> (2014)
			<i>The interactive factors that are important for each group of creative tourists.</i>	
			<i>The factors that are influencing the decision-making of CT on destination selection.</i>	
	1.1.3. Creative tourists’ motivation and satisfaction	1.1.3. Creative tourists’ motivation and satisfaction	<i>The thoughts of creative tourists on creative experiences.</i>	
			<i>Creative tourists’ satisfaction according to gender.</i>	Remoaldo <i>et al.</i> (2020a)
1.1.4. Creative tourist’s well-being	1.1.4. Creative tourist’s well-being	<i>The role of motivational factor to offer satisfactory experiences that meets the tourist expectations.</i>	Remoaldo <i>et al.</i> (2020d)	
		<i>The correlation between well-being and creativity.</i>	Garces <i>et al.</i> (2020)	
		<i>Association between gender and well-being.</i>		
1.2. Strategies for the improvement of CT initiatives	1.2.1. Relevant factors for improving creative tourism development	<i>Suggestions to broaden the targets of creative tourism activities.</i>	Remoaldo <i>et al.</i> (2020b)	
		<i>Aspects that may be considered when designing CT activities in villages.</i>	Blapp and Mitas (2018)	
		<i>How to balance the economic benefits and cultural benefits of creative tourism in community-based tourism contexts.</i>		
		<i>Characteristics of CT that overcome the barriers of community-based tourism.</i>		
		<i>Suggestions to develop innovative programs, to enhance the creative tourists’ experiences and to promote local cultural heritage on regional basis.</i>	Fernandes and Rachão (2014)	
		<i>The role of entrepreneurial and personal networks on CT placemaking.</i>	Zhou <i>et al.</i> (2020)	
		<i>Attention given to business cooperation and collective marketing by creative tourism entrepreneurs.</i>		

Analytical Themes	Descriptive Themes	Free Codes	ARTICLES
1.3. Characterizing CT initiatives in specific contexts	1.3.1. Characteristics of CT in urban or rural context	<i>Differences between creative tourism activities in rural and urban areas.</i>	Remoaldo <i>et al.</i> (2020b)
1.4. Developing new concepts to study CT in specific contexts	1.4.1. Proposal of new concepts to analyze creative tourism in rural areas	<i>Proposal of different concepts to analyze creative tourism in rural areas.</i>	Remoaldo <i>et al.</i> (2020b)
2. The research line “management of creative tourism projects”			
2.1. Factors that may enhance creative tourism management/development	2.1.1. The role of certain methods activities/attractions in creative tourism development	<i>The role of gastronomy tourism and slow food in the integration of tourists with locals and the revitalization of the cities.</i>	Bastenegro (2020)
		<i>The role of cultural mapping in strengthening the creative tourism networks.</i>	Cabeça <i>et al.</i> (2019)
		<i>The role of celebrations in sustainable development of CT in the region of Algarve.</i>	Guerreiro <i>et al.</i> (2019)
		<i>The role of accommodations in creative tourism development</i>	Lee <i>et al.</i> (2016)
		<i>The role of innovation in creative tourism development.</i>	Li and Liu (2020)
		<i>The role of storytelling in developing creative tourism activities.</i>	Sarantou <i>et al.</i> (2021)
	2.1.2. The role of resources for creative tourism development	<i>What is needed to develop creative tourism in villages.</i>	Elkasrawy (2020)
		<i>Factors associated with competitiveness of creative tourism activities in Bonito.</i>	Fagundes and Ashton (2016)
		<i>The need for planning for tourism in Bonito.</i>	
		<i>Cultural themes of celebrations in the Algarve region.</i>	Guerreiro <i>et al.</i> (2019)
		<i>Analyzing policies on creative tourism development.</i>	Lee and Lee (2015)
	2.1.3. The role of culture on creative tourism development	<i>Main resources for creative tourism development.</i>	Melo <i>et al.</i> (2019)
		<i>The role of cultural contacts in promoting tolerance, social inclusion and understanding of local cultures.</i>	Booyens and Rogerson (2015)
		<i>The importance of archaeological knowledge and political framework in CT management.</i>	Dias-Sardinha <i>et al.</i> (2018)
	2.1.4. The role of strategic planning	<i>The role of social-cultural, spatial, and political foundations of Chiang Mai province, as well as its UNESCO accreditation in creative tourism development.</i>	Somnuxpong (2020)
<i>The role of organized, planned, and comprehensive creative tourism activities in promoting for local development.</i>		Fagundes and Ashton (2016)	
2.1.5. The role of places in artists’ work	<i>Importance of strategic planning for a successful development of creative tourism.</i>	Kangkhaio (2020)	
	<i>The role of place in the artists’ creativity.</i>	Valek (2020)	
		<i>What artistic urban environments and romanticized rural environments affects the artists’ work.</i>	Whiting and Hannam (2014)

Analytical Themes	Descriptive Themes	Free Codes	ARTICLES
2.2. Strategies for better management of (and better policies for) creative tourism activities	2.2.1. Managerial suggestions to governmental bodies & managers for a better creative tourism development	<i>Ways to increase social connections in small-scale festivals.</i>	Bakas <i>et al.</i> (2019b)
		<i>Suggestions to increase the success of small-scale festivals.</i>	
		<i>Managerial suggestions to develop creative gastronomy tourism.</i>	Bastenegar (2020)
		<i>Suggestions for a better creative tourism management.</i>	Booyens and Rogerson (2015)
		<i>Recommendations of several strategies for a successful CT in Cape Town.</i>	
		<i>Aspects that may be considered when designing CT activities in villages.</i>	Elkasrawy (2020); Liu <i>et al.</i> (2020)
		<i>Creative tourism entrepreneurs' perspectives on the role of co-creation and co-participation on the value of experience and creative tourism entrepreneurship.</i>	Ferreira <i>et al.</i> (2019)
		<i>The need for governmental support on increasing CT entrepreneurship.</i>	
		<i>The need for governmental support on learning the crafts by young generations.</i>	
		<i>Suggestions to promote a more authentic and spontaneous cultural contact between locals and tourists.</i>	Li and Liu (2020)
		<i>Suggestions to increase tourist's satisfaction.</i>	Limsopitpun (2016)
		<i>Suggestions for government support measures.</i>	
		<i>How do the managers deal with the future?</i>	Remoaldo <i>et al.</i> (2020c)
		<i>The elements and themes that local creative individuals should consider when mapping their contexts to develop creative tourism.</i>	Sarantou <i>et al.</i> (2021)
	<i>Recommendations for government actions on local community, business, and artisan engagement to creative tourism development process.</i>	Somnuxpong (2020)	
	<i>Suggestions for a creative tourism development strategy in a micro-destination.</i>	Svidruk <i>et al.</i> (2020)	
	2.2.2. Developing / assessing CT management models	<i>Developing a tourism management model.</i>	Dias-Sardinha <i>et al.</i> (2018)
		<i>Models of planning/development of CT that are crucial for a successful outcome.</i>	Kangkhaio (2020)
2.2.3. Managerial suggestions for a sustainable CT development	<i>Suggestions for a sustainable vision on creative tourism development.</i>	Svidruk <i>et al.</i> (2020)	
	<i>Suggestions for sustainable creative tourism development.</i>	Thongsamak and Jitpakdee (2019)	
	<i>Suggestions concerning the environmental and economic dimensions of sustainability.</i>		
2.2.4. Policy suggestions for community-based tourism development	<i>Policy suggestions for community-based tourism development at provincial level.</i>	Wattanacharoensil and Sakdiyakorn (2016)	
2.3. The role of stakeholders on creative tourism development	2.3.1. The role of governmental authorities on creative tourism development	<i>The role of tourism officials on creative tourism development.</i>	Melo <i>et al.</i> (2019)
		<i>The role of governmental authorities on marketing and networking in creative tourism development.</i>	Lee <i>et al.</i> (2016)
		<i>The role of local artists in creative tourism design process.</i>	Sarantou <i>et al.</i> (2021)

	2.3.2. The role of local artists in creative tourism development	<i>The role of artists on creative tourism development/activities in cities.</i> <i>The role of “artist-in-residence” in developing the destination’s creativity.</i>	Valek (2020)
Analytical Themes	Descriptive Themes	Free Codes	ARTICLES
2.3. The role of stakeholders on creative tourism development	2.3.3. The role of mediators on CT developments	<i>The role of artisan-entrepreneurs-mediators in creative tourism ecosystem.</i>	Bakas et al. (2019a)
	2.3.4. The role of organizations in CT Network	<i>Main actions of organizations in Creative Tourism Network.</i> <i>Contributions of organizations in Creative Tourism Network for sustainability</i>	Remoaldo et al. (2020c)
	2.3.5. The role of community leaders in CT development	<i>The role of community leaders in creative tourism development.</i>	Wattanacharoensil and Sakdiyakorn (2016)
2.4. Profiling tourist for managerial decisions support	2.4.1. Tourist preferences, expectations, and behaviors	<i>Tourist’s interests on gastronomy tourism and slow food.</i>	Bastenegar (2020)
		<i>What do tourist look for creative tourism activities?</i>	Elkasrawy (2020)
		<i>Tourists’ interests and expectations.</i>	Ferreira et al. (2019)
	2.4.2. Linkages between tourist’s satisfaction and other factors	<i>Relationship between tourist’s satisfaction and memories, and tourist’s revisit intentions.</i>	Li and Liu (2020)
<i>Aspects of tourists’ satisfaction and dissatisfaction on sustainable CT activities.</i>		Sirikudta et al. (2019)	
2.4.3. Linkages between tourist place attachment and other factors	<i>The role of creative experiences and memories in enhancing the tourist place attachment.</i>	Li and Liu (2020)	
2.4.4. Linkages between tourists’ cultural memories and other factors	<i>Characteristics of creative experiences that affects the cultural memories.</i>	Li and Liu (2020)	
2.5. Measuring creative tourism activities	2.5.1. Assessing networks, cooperation and support in creative tourism initiatives	<i>Level of creative tourism connections and networking in CREATOUR project.</i>	Cruz et al. (2019)
		<i>Type of creative tourism connections between several actors CREATOUR project.</i>	
		<i>Level of government support to creative tourism business.</i>	Limsopitpun (2016)
		<i>Level of cooperation / competition in creative tourism business.</i>	
		<i>Assessing/evaluating the creative tourism projects and networks.</i>	
	2.5.2. Assessing creative tourism destinations’/ activities’ sustainability	<i>Three types of partnerships between Creative Tourism Network actors</i>	Remoaldo et al. (2020c)
		<i>Indicators to analyze tourism’s sustainability.</i>	Thongsamak and Jitpakdee (2019)
<i>Score of social sustainability in the region.</i>			
		<i>Proposing a prototype of sustainable creative tourism mobile application model.</i>	Suphachaimongkol et al. (2019)
		<i>Proposing / developing a sustainable creative tourism indicator model.</i>	
		<i>Service providers’ awareness of creative tourism as a tourism type.</i>	Melo et al. (2019)
		<i>Visitors’ knowledge on the creative tourism concept.</i>	

2.6. Challenges for creative tourism development	2.6.1. Level of awareness and willingness of creative tourism stakeholders	<i>The willingness of local people, entrepreneurs, and artisans in take part in creative tourism decision-making, operations, and assessment processes.</i>	Somnuxpong (2020)	
2.6. Challenges for creative tourism development	2.6.2. Challenges caused by the destination characteristics	<i>Weaknesses of the tourism business in a micro-destination.</i>	Svidruk <i>et al.</i> (2020)	
		<i>The challenges for community-based tourism in the context of Thai culture.</i>	Wattanacharoensil and Sakdiyakorn (2016)	
Analytical Themes	Descriptive Themes	Free Codes	ARTICLES	
2.6. Challenges for creative tourism development	2.6.3. Challenges in developing creative tourism	<i>Main difficulties mentioned by the managers of creative tourism network institutions to develop creative tourism activities.</i>	Remoaldo <i>et al.</i> (2020c)	
	2.6.4. Problems in visibility/promotion of CT activities	<i>Problems in communication and dissemination of creative destinations.</i>	Remoaldo <i>et al.</i> (2020c)	
2.7. Benefits of creative tourism for locals/local development	2.7.1. Benefits of creative tourism for locals	<i>The benefits of creative tourism/activities on local community / residents.</i>	Bakas <i>et al.</i> (2019b)	
		<i>Aspects that contribute to the quality of life of residents those involved in tourism in Bonito.</i>	Fagundes and Ashton (2016)	
		<i>Expected benefits of creative tourism.</i>	Melo <i>et al.</i> (2019)	
	2.7.2. Benefits of creative tourism for destination image	<i>The role of creative township in the destination image.</i>	Booyens and Rogerson (2019)	
3. The research line “creative experience”				
3.1. Characterizing the creative tourism experience	3.1.1. Tourism experience, its components, and linkages with other aspects	<i>The three environmental dimensions with the highest factor loading.</i>	Chan <i>et al.</i> (2020)	
		<i>Components of creative visitor experience in PMQ (Police Married Quarters).</i>		
		<i>Developing of a tourist experience scale.</i>		Chang and Hung (2021)
		<i>Developing a model of creative experience.</i>		Tan <i>et al.</i> (2013)
		<i>Five dimensions of creative tourism experience.</i>		Wang <i>et al.</i> (2020)
3.2. Authenticity	3.2.1. Authenticity and linkages with other aspects	<i>Aspects that play a role in the construction of creative tourism experience.</i>	Zhang and Xie (2019)	
		<i>Relationship between the CT experience and tourists’ perception of memorability and authenticity.</i>	Wang <i>et al.</i> (2020)	
3.3. Strategies for enhancing CT experiences	3.3.1. Possible routes for improving CT experiences	<i>Key-aspects of authenticity in creative tourism.</i>	Zhang and Xie (2019)	
		<i>Suggestions for creative tourism product development.</i>	Chan <i>et al.</i> (2020)	
3.4. Perceptions on creative tourism experiences	3.4.1. Perceived coolness	<i>Recommendations for deepening the creative experience and participation of tourists.</i>	Wang <i>et al.</i> (2020)	
		<i>Determinants of perceived coolness.</i>	Chen and Chou (2019)	
		<i>The relationship between perceived coolness and tourist’s satisfaction, place attachment and visitors’ positive behavioral intention.</i>		
		<i>The relationship between perceived coolness and loyalty.</i>		

4. The research line “loyalty and visitor revisit intentions”			
4.1. Strategies for enhancing revisit intentions and loyalty	4.1.1. Managerial suggestions for enhancing revisit intentions and loyalty	<i>Recommendations for enhancing revisit intentions.</i>	Ali et al. (2016); Huang et al. (2019)
		<i>Recommendations to managers to develop interactive and immersive CT activities to increase revisit.</i>	Ali et al. (2016); Huang et al. (2020)
		<i>Implications of the results for managing and marketing Museum Lates.</i>	Choi et al. (2020)
		<i>Recommendations for managers to develop tourist’s loyalty.</i>	Suhartanto et al. (2020)
Analytical Themes	Descriptive Themes	Free Codes	ARTICLES
4.2. Revisit/behavioral intentions	4.2.1. Revisit/behavioral intentions and linkages with other factors	<i>Determinants of visitor’s behavioral intention.</i>	Dean and Suhartanto (2019); Chang et al. (2014); Huang et al. (2019)
		<i>The impact of experience quality, perceived value, satisfaction, and push–pull motivation factors on the visitor revisit intention.</i>	Dean and Suhartanto (2019)
		<i>The relationship between memorability and revisiting or word-of-mouth recommendation.</i>	Hung et al. (2016)
		<i>The relationship between positive emotions and behavioral intentions</i>	Huang et al. (2020)
4.3. Tourist Loyalty	4.3.1. Loyalty and linkages with other aspects	<i>Exploring the motivational factors for attending Museum Lates.</i>	Choi et al. (2020)
		<i>Expectations of visitors with loyalty toward Museum Lates.</i>	
		<i>Determinants of tourist’s loyalty.</i>	Suhartanto et al. (2018)
		<i>Loyalty formation for residents and tourists.</i>	
		<i>Proposing a model of loyalty formation.</i>	
<i>The role of tourist motivation as a mediator of the relationship between tourist loyalty and experience quality, perceived value, and tourist satisfaction.</i>	Suhartanto et al. (2020)		
4.4. Determinants of creative tourism experiences	4.4.1. Creative experience and linkages with other aspects in context of revisit intentions.	<i>Dimensions of creative-tourist experiences.</i>	Ali et al. (2016)
		<i>The influence of creative-tourist experiences on memories, satisfaction, and behavioral intentions</i>	
		<i>Relationship between creative experiences (uniqueness, local culture, hedonism) and memorability on revisit intention.</i>	
	4.4.2. Tourist’s subjective well-being and linkages with other aspects	<i>The role of uniqueness and memorability on creative tourism activities.</i>	Hung et al. (2016)
		<i>The relationship between positive emotions and subjective well-being in the context of creative tourism.</i>	
		<i>The role of creative travel experiences on the tourist’s psychological need satisfaction.</i>	

		<i>The role of hosts and knowledge exchange on subjective well-being of creative tourists.</i>	
5. The research line “role of CT in local/community development”			
5.1. Benefits/role of creative tourism in rural/urban development	5.1.1. The benefits of creative tourism on local communities/rural development	<i>The possibility of measuring the overall economic effect of CT in the community.</i>	Dias et al. (2020)
		<i>The benefits of creative tourism/activities on local community.</i>	
		<i>The benefits of creative / regenerative tourism/activities on local community.</i>	Duxbury et al. (2021)
		<i>The role of creativity on the sustainable rural development.</i>	Einali et al. (2019)
		<i>The potential of creative tourism for small town development.</i>	Keller and Velibeyoğlu (2021)
Analytical Themes	Descriptive Themes	Free Codes	ARTICLES
5.1. Benefits/role of creative tourism in rural/urban development	5.1.2. The role/effects of creative tourism on urban/small towns development	<i>The benefits of creative tourism / activities on urban development.</i>	Cavalcante and Fonseca (2021); Pawlusinski and Kubal (2018)
		<i>The role of creative tourism in tourism and urban development.</i>	Cavalcante and Fonseca (2021)
		<i>The negative effects of the vicious cycle on creative tourism development in the context of small towns.</i>	Keller and Velibeyoğlu (2021)
5.2. Strategies for CT development in poor communities/rural areas	5.2.1. Suggestions for CT development in poor communities	<i>Developing a model for overcoming the barriers to reduce poverty in the context of creative tourism.</i>	Dias et al. (2020)
		<i>Two strategies of developing CT initiatives in rural areas concerning the involvement of community actors.</i>	Gato et al. (2020)
		<i>The reason and drivers of planned tourism placemaking.</i>	
		<i>Strategies for preventing the decline of creative tourism activities.</i>	Keller and Velibeyoğlu (2021)
	<i>Aspects that may be considered when designing CT activities in villages.</i>	Liu et al. (2020)	
	5.2.2. Suggestions for CT development in rural areas	<i>Suggestions for developing sustainable creative tourism in rural areas.</i>	Einali et al. (2019)
5.3. The potential of small/rural spaces for the creative tourism development	5.3.1. Advantages of small cities/villages for creative tourism	<i>How the creative tourism models of CREATOUR are in line with the perspectives of regenerative tourism in the context of small cities and rural areas.</i>	Duxbury et al. (2021)
		<i>Advantages of small towns for successful creative tourism development.</i>	Keller and Velibeyoğlu (2021)
		<i>Advantages of Krakow for creative tourism development.</i>	Pawlusinski and Kubal (2018)

	5.3.2. Rural revitalization	<i>Natural resources and infrastructure of villages that are relevant for CT development.</i>	Einali et al. (2019)
		<i>The goals of rural revitalization in Phoenix village.</i>	Liu et al. (2020)
		<i>The achievements of rural revitalization in Phoenix village.</i>	
5.4. Barriers on developing creative tourism in poor communities/rural areas	5.4.1. Barriers of creative tourism development in poor communities	<i>Barriers that poor communities can face to develop creative tourism activities.</i>	Dias et al. (2020)
	5.4.2. Barriers on developing CT in rural areas	<i>The problems of developing cultural and creative tourism in Phoenix village.</i>	Liu et al. (2020)

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APPENDIX 2.10

THEMES AND SUB-THEMES IN CONCLUSIONS OF THE REVIEWED ARTICLES

APPENDIX 2.10 Themes and Sub-themes in Conclusions of the Reviewed Articles

Analytical Themes	Descriptive Themes	Articles
1. The research line “characterization of CT stakeholders”		
1.1. Profiling creative tourists	1.1.1. Defining and classifying creative tourists	Garces <i>et al.</i> (2020); Remoaldo <i>et al.</i> (2020a), Remoaldo <i>et al.</i> (2020b), Remoaldo <i>et al.</i> (2020d), Tan <i>et al.</i> (2013), Tan <i>et al.</i> (2014) [6 articles]
	1.1.2. Creative tourists' preferences, expectations, and behaviors	Fernandes and Rachão (2014); Garces <i>et al.</i> (2020); Tan <i>et al.</i> (2014) [3 articles]
	1.1.3. Creative tourists' motivation and satisfaction	Remoaldo <i>et al.</i> (2020a); Remoaldo <i>et al.</i> (2020d) [2 articles]
	1.1.4. Creative tourist's well-being	Garces <i>et al.</i> (2020)
1.2. Strategies for improving CT initiatives	1.2.1. Relevant factors for improving CT development	Blapp and Mitas (2018); Fernandes and Rachão (2014); Remoaldo <i>et al.</i> (2020b); Zhou <i>et al.</i> (2020) [4 articles]
1.3. Characterizing CT initiatives in specific contexts	1.3.1. Characteristics of CT in urban and/or rural context	Remoaldo <i>et al.</i> (2020b)
1.4. Developing new concepts to study CT in specific contexts	1.4.1. Proposing new concepts to analyze CT in rural areas	Remoaldo <i>et al.</i> (2020b)
2. The research line “management of CT projects”		
2.1. Factors that may enhance CT management/development	2.1.1. The role of certain methods/ activities/attractions in CT development	Bastenegro (2020), Cabeça <i>et al.</i> (2020); Guerreiro <i>et al.</i> (2019), Lee <i>et al.</i> (2016); Li and Liu (2020); Sarantou <i>et al.</i> (2021) [6 articles]
	2.1.2. The role of resources in CT development	Elkasrawy (2020); Fagundes and Ashton (2016); Guerreiro <i>et al.</i> (2019), Lee and Lee (2015); Melo <i>et al.</i> (2019) [5 articles]
	2.1.3. The role of culture in CT development	Booyens and Rogerson (2015); Dias-Sardinha <i>et al.</i> (2018); Somnuxpong (2020) [3 articles]
	2.1.4. The role of strategic planning in CT development	Fagundes and Ashton (2016); Kangkhao (2020) [2 articles]
	2.1.5. The role of places in artists' work	Valek (2020); Whiting and Hannam (2014) [2 articles]
2.2. Strategies for better management of (and better policies for) CT activities	2.2.1. Managerial suggestions to governmental bodies and managers	Bakas <i>et al.</i> (2019b); Bastenegro (2020); Booyens and Rogerson (2015); Elkasrawy (2020); Ferreira <i>et al.</i> (2019); Li and Liu (2020); Limsopitpun (2016); Liu <i>et al.</i> (2020), Remoaldo <i>et al.</i> (2020c); Sarantou <i>et al.</i> (2021); Somnuxpong (2020); Svidruk <i>et al.</i> (2020) [12 articles]
	2.2.2. Developing/assessing CT management models	Dias-Sardinha <i>et al.</i> (2018), Kangkhao (2020) [2 articles]
	2.2.3. Managerial suggestions for sustainable CT development	Svidruk <i>et al.</i> (2020); Thongsamak and Jitpakdee (2019) [2 articles]
	2.2.4. Policy suggestions for community-based tourism development	Wattanacharoensil and Sakdiyakorn (2016)

2.3. The role of stakeholders on CT development	2.3.1. The role of governmental authorities in CT development	Lee <i>et al.</i> (2016); Melo <i>et al.</i> (2019) [2 articles]
	2.3.2. The role of local artists in CT development	Sarantou <i>et al.</i> (2021); Valek (2020) [2 articles]
	2.3.3. The role of mediators in CT developments	Bakas <i>et al.</i> (2019a)
	2.3.4. The role of organizations in CT Network	Remoaldo <i>et al.</i> (2020c)
	2.1.5. The role of community leaders in CT development	Wattanacharoensil and Sakdiyakorn (2016)
2.4. Profiling tourists for managerial purposes	2.4.1. Tourist preferences, expectations, and behaviors	Bastenegro (2020); Elkasrawy (2020); Ferreira <i>et al.</i> (2019) [3 articles]
	2.4.2. Linkages between tourist's satisfaction and other factors	Li and Liu (2020); Sirikudta <i>et al.</i> (2019) [2 articles]
	2.4.3. Linkages between tourist place attachment and other factors	Li and Liu (2020)
	2.4.4. Linkages between tourists' cultural memories and other factors	Li and Liu (2020)
2.5. Measuring CT activities	2.5.1. Assessing networks, cooperation, and support in CT initiatives	Cruz <i>et al.</i> (2019); Limsopitpun (2016); Remoaldo <i>et al.</i> (2020c) [3 articles]
	2.5.2. Assessing CT destinations' activities' sustainability	Suphachaimongkol <i>et al.</i> (2019); Thongsamak and Jitpakdee (2019) [2 articles]
2.6. Challenges for CT development	2.6.1. Level of CT stakeholders' awareness towards the concept of CT, and their willingness to develop CT	Melo <i>et al.</i> (2019); Somnuxpong (2020) [2 articles]
	2.6.2. Challenges caused by the destination characteristics	Svidruk <i>et al.</i> (2020), Wattanacharoensil and Sakdiyakorn (2016) [2 articles]
	2.6.3. Challenges in developing CT	Remoaldo <i>et al.</i> (2020c)
	2.6.4. Problems in visibility/promotion of CT activities	Remoaldo <i>et al.</i> (2020c)
2.7. Benefits of CT for locals/local destinations	2.7.1. Benefits of CT for locals	Bakas <i>et al.</i> (2019b); Fagundes and Ashton (2016); Melo <i>et al.</i> (2019) [3 articles]
	2.7.2. Benefits of CT for destination image	Booyens and Rogerson (2019)
3. The research line "CT experiences"		
3.1. Characterizing the CT experience	3.1.1. Tourism experience, its components, and linkages with other aspects	Chan <i>et al.</i> (2020); Chang and Hung (2021); Tan <i>et al.</i> (2013); Wang <i>et al.</i> (2020); Zhang and Xie (2019) [5 articles]
3.2. Authenticity	3.2.1. Authenticity and linkages with other aspects	Wang <i>et al.</i> (2020); Zhang and Xie (2019) [2 articles]
3.3. Strategies for enhancing CT experiences	3.3.1. Possible routes for improving CT experiences	Chan <i>et al.</i> (2020); Wang <i>et al.</i> (2020) [2 articles]
3.4. Perceptions of CT experiences	3.4.1. Perceived coolness	Chen and Chou (2019)
4. The research line "loyalty and visitor revisit intentions"		

4.1. Strategies for enhancing revisit intentions and loyalty	4.1.1. Managerial suggestions for enhancing revisit intentions and loyalty	Ali <i>et al.</i> (2016); Choi <i>et al.</i> (2020); Huang <i>et al.</i> (2019); Huang <i>et al.</i> (2020); Huang <i>et al.</i> (2019), Suhartanto <i>et al.</i> (2020) [6 articles]
4.2. Revisit/behavioral intentions	4.2.1. Revisit/behavioral intentions and linkages with other factors	Chang <i>et al.</i> (2014); Dean and Suhartanto (2019); Huang <i>et al.</i> (2019); Huang <i>et al.</i> (2020); Hung <i>et al.</i> (2016) [5 articles]
4.3. Tourists' Loyalty	4.3.1. Loyalty and linkages with other aspects	Choi <i>et al.</i> (2020); Suhartanto <i>et al.</i> (2018); Suhartanto <i>et al.</i> (2020) [3 articles]
4.4. Determinants of CT experiences in the context of revisit intentions	4.4.1. Creative experience and linkages with other aspects in the context of revisit intentions	Ali <i>et al.</i> (2016), Hung <i>et al.</i> (2016) [2 articles]
	4.4.2. Tourist's subjective well-being and linkages with other aspects.	Huang <i>et al.</i> (2020)
5. The research line “the role of CT in local community / development”		
5.1. Benefits/role of CT in rural/urban local development	5.1.1. The benefits of CT for local communities/rural development	Dias <i>et al.</i> (2020); Duxbury <i>et al.</i> (2021); Einali <i>et al.</i> (2019); Keller and Velibeyoğlu (2021) [4 articles]
	5.1.2. The role/effects of CT on urban/small towns development	Cavalcante and Fonseca (2021); Keller and Velibeyoğlu (2021); Pawlusinski and Kubal (2018) [3 articles]
5.2. Strategies for CT development in poor communities/rural areas	5.2.1. Suggestions for CT development in poor communities	Dias <i>et al.</i> (2020); Gato <i>et al.</i> (2020); Keller and Velibeyoğlu (2021); Liu <i>et al.</i> (2020) [4 articles]
	5.2.2. Suggestions for CT development in rural areas	<i>Einali et al. (2019)</i>
5.3. The potential of small/rural spaces for the CT development	5.3.1. Advantages of small cities/villages for CT	Duxbury <i>et al.</i> (2021); Keller and Velibeyoğlu (2021); Pawlusinski and Kubal (2018) [3 articles]
	5.3.2. Rural revitalization	Einali <i>et al.</i> (2019); Liu <i>et al.</i> (2020) [2 articles]
5.4. Barriers in developing CT in poor communities /rural areas	5.4.1. Barriers in developing CT in poor communities	Dias <i>et al.</i> (2020)
	5.4.2. Barriers in developing CT in rural areas	Liu <i>et al.</i> (2020)

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APPENDIX 2.11

LIMITATIONS OF THE REVIEWED ARTICLES

APPENDIX 2.11 Limitations of the Reviewed Articles

Lines of research	Articles	Research Limitations					
		Sample restrictions	Data restrictions	Context-specific results	Methodological constraints	Scarce Resources	Not discussed
1. Characterization of CT stakeholders	Blapp and Mitas (2018)			√	√		
	Fernandes and Rachão (2014)						√
	Garces <i>et al.</i> (2020)	√		√			
	Remoaldo <i>et al.</i> (2020a)				√		
	Remoaldo <i>et al.</i> (2020b)	√					
	Remoaldo <i>et al.</i> (2020d)		√	√			
	Tan <i>et al.</i> (2014)		√	√			
	Tan <i>et al.</i> (2016)			√	√		
	Zhou <i>et al.</i> (2020)				√		
2. Management of CT projects	Bakas <i>et al.</i> (2019a)	√			√		
	Bakas <i>et al.</i> (2019b)			√	√		
	Bastenegar (2020)						√
	Booyens and Rogerson (2015)						√
	Booyens and Rogerson (2019)						√
	Cabeça <i>et al.</i> (2019)						√
	Cruz <i>et al.</i> (2019)						√
	Dias-Sardinha <i>et al.</i> (2018)						√
	Elkasrawy (2020)						√
	Fagundes and Ashton (2016)						√
	Ferreira <i>et al.</i> (2019)						√
	Guerreiro <i>et al.</i> (2019)						√
	Kangkhao (2020)						√
	Lee <i>et al.</i> (2016)						√
	Lee and Lee (2015)						√
	Li and Liu (2020)	√			√		
	Limsopitpun (2016)						√
	Melo <i>et al.</i> (2019)	√		√			
	Remoaldo <i>et al.</i> (2020c)	√			√		
	Sarantou <i>et al.</i> (2021)				√		
	Sirikudta <i>et al.</i> (2019)						√
	Somnuxpong (2020)						√
	Suphachaimongkol <i>et al.</i> (2019)						√
	Svidruk <i>et al.</i> (2020)			√			
	Thongsamak and Jitpakdee (2019)						√
	Valek (2020)						√
	Wattanacharoensil and Sakdiyakorn (2016)				√		
Whiting and Hannam (2014)						√	
3. CT experiences	Chan <i>et al.</i> (2020)		√		√		
	Chen and Chou (2019)	√	√	√			
	Chang and Hung (2021)	√	√	√		√	
	Tan <i>et al.</i> (2013)						√
	Wang <i>et al.</i> (2020)		√	√			
	Zhang and Xie (2019)			√			
	Ali <i>et al.</i> (2016)	√		√	√		

4. Loyalty and visitor revisit intentions	Chang <i>et al.</i> (2014)	√	√	√	√		
	Choi <i>et al.</i> (2020)	√					
	Dean and Suhartanto (2019)	√	√	√			
	Huang <i>et al.</i> (2019)	√		√			
	Huang <i>et al.</i> (2020)	√		√	√		
	Hung <i>et al.</i> (2016)				√		
	Suhartanto <i>et al.</i> (2018)		√	√			
	Suhartanto <i>et al.</i> (2020)			√			
5. The role of CT in local development	Cavalcante and Fonseca (2021)						√
	Dias <i>et al.</i> (2020)			√	√		
	Duxbury <i>et al.</i> (2021)						√
	Einali <i>et al.</i> (2019)						√
	Gato <i>et al.</i> (2020)					√	
	Keller and Velibeyoğlu (2021)						√
	Liu <i>et al.</i> (2020)				√	√	
	Pawlusinski and Kubal (2018)						√

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APPENDIX 3.1

CATEGORIES AND SUBCATEGORIES, BY DIMENSIONS OF SOCIAL
EXCLUSION, AND GROUP OF PARTICIPANTS

APPENDIX 3.1 Permission for Reproducing the Article

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Dear Prof. Nazmi Kozak and Prof. Metin Kozak

Editors of Anatolia

I trust this email finds you well. My name is Hilal Akdemir and I am writing to you as the first author of the article titled "Social Inclusion of Older Artisans through Creative Tourism," published in the Anatolia (<https://doi.org/10.1080/13032917.2023.229944>). Article ID: RANA (2299447).

I am currently in the process of completing my Ph.D. at the University of Algarve, Portugal. As my doctoral thesis is in article format, I would like to include the version of this article accepted for publication (AM) as a chapter of the thesis. For this reason, I am writing to kindly request your permission to do this. I want to assure you that due credit will be given in the thesis, explicitly mentioning that the particular chapter has been previously published in Anatolia. The complete reference, including the DOI, will be provided. Furthermore, I am committed to adhering to the embargo period requested by the journal concerning the availability of the thesis in the University of Algarve institutional repository.

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Ph.D. Student - FCT Research Fellow, Member of CinTurs - Research Centre for Tourism, Sustainability and Well-being, CinTurs Ph.D. Network Coordinator, Universidade do Algarve (UAlg), Gambelas Campus, Faro, Portugal.

APPENDIX 3.2

CATEGORIES AND SUBCATEGORIES, BY DIMENSIONS OF SOCIAL
EXCLUSION, AND GROUP OF PARTICIPANTS

APPENDIX 3.2 - Categories and Subcategories, by Dimensions of Social Exclusion,
and Group of Participants

Dimensions of social exclusion	Managerial Staff (6)* Categories and Subcategories	% of MS**	Older Artisans (11) Categories and Subcategories	% of OA***
Service provision and access	1. Older artisans' recognition of municipal services and support (4)	67	1. Access to public services (11)	100
	2. Municipality support for creative tourism promotion (2) 2.1. Implementation of governmental policies supporting crafts (2) 2.2. Empowerment of older artisans (1) Total of participants: 6	33 100	1.2. Municipal support for workspace and expenses (7) 1.3. Preserving traditions and promoting employment (1) 1.4. Transportation services (1) 1.5. Facilitating council-related tasks (1) 2. Sense of gratitude towards the municipality (3) 3. Not having any privileges (2) Total of participants: 11	27 18 100
Civic Participation	1. Cultural engagement (5)	83	1. Cultural engagement (8)	73
	2. Disengagement from volunteering (1) Total of participants: 5	17 83	1.1. Participating in all cultural activities organized by the municipality (1) 1.2. Taking part in events and exhibitions (2) 1.3. Participating in fairs to sell palm-weaved products (5) 2. Volunteering (2) 2.1. Volunteering to teaching activities (2) 3. Non-participation in cultural activities and volunteering (4) 3.1. Feeling tired (2) 3.2. Lack of interest (2) Total of participants: 8****	18 36 73

	2. Emotional and psychological well-being (4) 2.1. Enhancing coping with grief (2) 2.2. Increasing sense of ownership (2) Total of participants: 6	100	2.1. Being active (5) 2.2. Creativity helps the mind (2) 2.3. Improving physical health (1) 2.4. Recalling lost talents (1) Total of participants: 10	91
Discrimination	1. Project's inclusiveness (4) 2. Absence of discrimination (2) Total of participants: 5	67 33 83	1. Absence of discrimination (9) 1.1. Being active and working (9) 2. Social inclusion (2) 2.1. Feeling valued (2) Total of participants: 11	82 18 100

*The numbers in brackets refer to the number of participants

**Managerial staff

***Older artisans

****The total number is 8, because 2 participants are inserted exclusively in the “non-participation” category.

APPENDIX 4.1

MAIN CATEGORIES AND SUB-CATEGORIES BY DIMENSIONS OF QOL AND TYPE OF PARTICIPANTS

APPENDIX 4.1 Main Categories and Sub-categories by Dimensions of QoL and Type of Participants

Dimensions of QoL	Managerial Staff (6)*	% of MS**	Older Artisans (11)	% of OA
Autonomy	1. Being able to manage alone (5) 1.1. Managing and organizing the store (4) 1.2. Having their own daily routine (3)	83	1. Being able to manage alone (8) 1.1. Being able to do other daily works (5) 1.2. Having full control of working time (7) 1.3. Feeling financially more independent (1)	73
	Total participants: 5	83	Total participants: 8	73
Role and Activity	1. Sense of value (6) 1.1. Self-esteem and self-confidence increased (4) 1.2. They feel useful and valued by society (3) 1.3. Increases social recognition (3) 1.4. Feeling proud (2) 1.5. Feeling full-filled (1)	100	1. Feeling active (11) 1.1. Feeling more active (9) 1.2. Feeling occupied (7)	100
	2. Feeling involved (3) 2.1. They are the main actors (2) 2.2. They are integrated in society (1)	50	2. Sense of value (11) 2.1. Recognition of the work (5) 2.2. Feeling supported (5) 2.3. Feeling useful (4) 2.4. Feeling valued by being a master artisan (5) 2.5. Brings life satisfaction (3)	46
	3. Feeling active (3) 3.1. This keeps them occupied (3) 3.2. They are active (2)	50	3. Feeling involved (8) 3.1. Feeling productive (4) 3.2. Preventing oblivion (2) 3.3. Feeling part of something (2)	73
	4. Feeling dignity and proud (5) 4.1. Feeling proud (5)	50	4. Feeling dignity and proud (5) 4.1. Feeling proud (5)	91
	Total participants: 6	100	Total participants: 11	100
Health Perception	1. Emotional well-being (6) 1.1. Feeling happier (5) 1.2. Feeling alive (3)	100	1. Feeling healthy (11) 1.1. Continuity of feeling healthy (8) 1.2. Continuity of feeling healthy with minor problems (3)	73
	2. Mental activity (4) 2.1. Keeps the mind occupied (4) 2.2. Cognitive development (1) 2.3. Boost creativity (creative freedom) (1)	67		
	3. Physical activity (1) 3.1. A force to visit city centre (1)	17		
	Total participants: 6	100	Total participants: 11	100

Relationships	1. Social connectedness (6) 1.1. Having connection with people (3) 1.2. Interaction with tourists (2) 1.3. Prevent social isolation (4) 1.4. Building master-apprentice relationships (1)	100	1. Having close relationships (9) 1.1. Making new close friends (7) 1.2. Strengthening the existed friendships (3)	82
	2. Having close relationships (4) 2.1. Building strong relationships with colleagues (3) 2.2. Having new friends (1)	67	2. Casual relationships (5) 3. Encourages socialization (3) 3.1. It is a force to socialize more (2) 3.2. Prevents isolation (1)	45 28
	Total participants: 6	100	Total participants: 11	100
Attitude and Adaptation	1. Adaptation to the program (6) 1.1. Compliance with organizational and managerial tasks (5) 1.2. Compliance with fair pricing (1)	100	1. Optimism about the future (11) 1.1. The desire to continue working (9) 1.2. Hoping that the younger generation would come and learn the art (3) 1.3. The desire for the art to continue (2)	100
	Total participants: 6	100	Total participants: 11	100
Emotional Comfort	1. Living calmly (1)	17	1. Feeling more relaxed (2) 1.1. Feeling relaxed (1) 1.2. Refuge from the problems in life (1)	18
	Total participants: 1	17	Total participants: 2	18
Spirituality	N/A	0	1. It is like a meditation (1)	9
	Total participants: 0	0	Total participants: 1	9
Home and Neighbourhood	1. Being prouder of themselves and their houses (1)	17	N/A	0
	2. They start to take more care of their houses (1)	17		
	Total participants: 1	17	Total participants: 0	0
Financial Security	1. Financial gain (5) 1.1. Extra income (3) 1.2. It represents a great part of their income (1) 1.3. The sales and prices are increased (1)	83	1. Additional income (11) 1.1. It is a help (9) 1.2. A more comfortable life (2) 1.3. Income to support family (1)	100
	2. Financial management skills (1)	11	2. Main income (1)	9
	Total participants: 6	100	Total participants: 11	100

*The numbers in brackets refer to the number of participants

**Managerial staff

***Older artisans