

8 APPENDICES

APPENDIX I CREATOUR DOCUMENTARY SUBTITLES

Written translation of the dialogues in Portuguese, done by the director Nuno Barbosa.

(Tiago Castro/ researcher CREATOUR)

00:00:04,560 --> 00:00:06,200

I think I put on weight,

(Tiago Castro/ researcher CREATOUR)

00:00:06,520 --> 00:00:08,360

but I've loved being in the Alentejo.

(Tiago Castro/ researcher CREATOUR)

00:00:09,560 --> 00:00:12,320

We're finally going home

(Tiago Castro/ researcher CREATOUR)

00:00:12,960 --> 00:00:16,520

after the last day of filming
for the CREATOUR documentary.

(Tiago Castro/ researcher CREATOUR)

00:00:17,960 --> 00:00:22,320

I completely lost track
of the distances we traveled

(Tiago Castro/ researcher CREATOUR)

00:00:24,160 --> 00:00:26,680

and number of hours of footage.

(Tiago Castro/ researcher CREATOUR)

00:00:28,200 --> 00:00:32,480

We crossed the whole country looking
for creative tourism initiatives.

(Nancy Duxbury/ main researcher CREATOUR)

00:01:09,040 --> 00:01:10,440

Creative tourism

(Nancy Duxbury/ main researcher CREATOUR)

00:01:10,600 --> 00:01:14,360

connects active participation and
creative activities with travel.

(Nancy Duxbury/ main researcher CREATOUR)

00:01:15,760 --> 00:01:19,520

These activities provide
travellers an opportunity

(Nancy Duxbury/ main researcher CREATOUR)

00:01:19,680 --> 00:01:23,800

to learn about local cultures,
artisanal and artistic techniques,

(Nancy Duxbury/ main researcher CREATOUR)

00:01:24,240 --> 00:01:27,200

to exchange thoughts and ideas

(Nancy Duxbury/ main researcher CREATOUR)

00:01:27,520 --> 00:01:29,960

with local residents and creators

(Nancy Duxbury/ main researcher CREATOUR)

00:01:30,120 --> 00:01:34,200

and to have opportunities
for creative self-expression.

(Nancy Duxbury/ main researcher CREATOUR)

00:01:37,640 --> 00:01:42,240

CREATOUR is a multidisciplinary
research and application project,

(Nancy Duxbury/ main researcher CREATOUR)

00:01:42,400 --> 00:01:46,560

it's a grand experiment working
across 4 regions of Portugal:

(Nancy Duxbury/ main researcher CREATOUR)

00:01:46,800 --> 00:01:49,840

The North, Centre,
Alentejo and Algarve.

(Nancy Duxbury/ main researcher CREATOUR)

00:01:50,800 --> 00:01:56,240

It involves 5 research centres and 40
pilot organisations across the country

(Nancy Duxbury/ main researcher CREATOUR)

00:01:57,240 --> 00:01:59,800

and it aims to be much more
than a tourism project,

(Nancy Duxbury/ main researcher CREATOUR)

00:01:59,960 --> 00:02:03,800

connecting culture, tourism
and local and regional development.

(Sílvia Silva/ researcher CREATOUR)

00:02:08,080 --> 00:02:11,280

CREATOUR's understanding
of creative tourism

(Sílvia Silva/ researcher CREATOUR)

00:02:11,440 --> 00:02:15,440

involves four dimensions, which
are what we are looking for

(Sílvia Silva/ researcher CREATOUR)

00:02:15,600 --> 00:02:17,920

in the activities that the pilot
projects involved,

(Sílvia Silva/ researcher CREATOUR)

00:02:18,080 --> 00:02:19,800

which are: active participation,

(Sílvia Silva/ researcher CREATOUR)

00:02:20,920 --> 00:02:23,880

visitor learning,

(Sílvia Silva/ researcher CREATOUR)

00:02:24,480 --> 00:02:26,520

creative self-expression

(Sílvia Silva/ researcher CREATOUR)

00:02:26,680 --> 00:02:30,640

and, most importantly, immersion
in a new environment,

(Sílvia Silva/ researcher CREATOUR)

00:02:30,800 --> 00:02:33,400

culture, new traditions and places.

(Sílvia Silva/ researcher CREATOUR)

00:02:39,440 --> 00:02:42,080

Creating a creative tourism network

(Sílvia Silva/ researcher CREATOUR)

00:02:42,880 --> 00:02:46,240

was one of the goals
and one of the main focuses

(Sílvia Silva/ researcher CREATOUR)

00:02:46,400 --> 00:02:48,520

throughout the CREATOUR project.

(Sílvia Silva/ researcher CREATOUR)

00:02:50,000 --> 00:02:53,040

One of the core activities
of the project were Idea Labs,

(Sílvia Silva/ researcher CREATOUR)

00:02:53,200 --> 00:02:54,440

which promoted this idea.

(Sílvia Silva/ researcher CREATOUR)

00:02:54,840 --> 00:02:57,440

During the Idea Labs,
we were able to discuss,

(Sílvia Silva/ researcher CREATOUR)

00:02:57,600 --> 00:03:00,840

think about and develop

(Sílvia Silva/ researcher CREATOUR)

00:03:01,000 --> 00:03:04,680
the activities
that were being carried out,

(Sílvia Silva/ researcher CREATOUR)

00:03:04,840 --> 00:03:07,520
based on the idea of reciprocal
knowledge

(Sílvia Silva/ researcher CREATOUR)

00:03:07,680 --> 00:03:12,520
and learning between the pilots, which
co-invested in this project with us.

(Sílvia Silva/ researcher CREATOUR)

00:03:13,520 --> 00:03:17,120
In addition to the Idea Labs,
we also had other components,

(Sílvia Silva/ researcher CREATOUR)

00:03:17,280 --> 00:03:18,720
such as publications

(Sílvia Silva/ researcher CREATOUR)

00:03:18,880 --> 00:03:22,480
written for both academics
and professionals,

(Sílvia Silva/ researcher CREATOUR)

00:03:22,680 --> 00:03:26,840
and conferences that allowed us
to share and discuss the results

(Sílvia Silva/ researcher CREATOUR)

00:03:27,000 --> 00:03:29,520
both within Portugal and abroad.

(Tiago Castro/ researcher CREATOUR)

00:03:31,680 --> 00:03:35,680
We could see that both foreign
and Portuguese participants

(Tiago Castro/ researcher CREATOUR)

00:03:37,280 --> 00:03:41,560
were completely inspired
by what they were doing.

(Tiago Castro/ researcher CREATOUR)

00:03:42,040 --> 00:03:43,840
They were curious.

(Tiago Castro/ researcher CREATOUR)

00:03:44,000 --> 00:03:47,880
The most interesting aspect is the
connection that forms between people.

(Tiago Castro/ researcher CREATOUR)

00:03:48,760 --> 00:03:51,480
There was a very friendly atmosphere

(Tiago Castro/ researcher CREATOUR)

00:03:52,400 --> 00:03:54,720
in all the workshops.

(Sílvia Silva/ researcher CREATOUR)

00:03:57,000 --> 00:04:01,800
Loulé Criativo is probably the oldest
creative tourism project we know of

(Sílvia Silva/ researcher CREATOUR)

00:04:01,960 --> 00:04:04,120
that has all four of the dimensions

(Sílvia Silva/ researcher CREATOUR)

00:04:04,280 --> 00:04:06,840
we established as pillars
of creative tourism.

(Carita Santos/ Loulé Criativo mentor)

00:04:11,160 --> 00:04:14,080
Today, Loulé Criativo
has organised three workshops:

(Carita Santos/ Loulé Criativo mentor)

00:04:15,040 --> 00:04:18,360
A palm weaving workshop

at Casa da Empreita,

(Carita Santos/ Loulé Criativo mentor)

00:04:18,520 --> 00:04:21,120

a copper beating one

at Oficina de Caldeireiros

(Carita Santos/ Loulé Criativo mentor)

00:04:21,280 --> 00:04:26,520

And a pottery workshop

at Casa do Barro.

(Carita Santos/ Loulé Criativo mentor)

00:04:26,840 --> 00:04:28,920

Loulé Criativo is a project

(Carita Santos/ Loulé Criativo mentor)

00:04:29,080 --> 00:04:32,240

that aims to promote

(Carita Santos/ Loulé Criativo mentor)

00:04:32,400 --> 00:04:35,720

just a few of our

traditional arts and crafts,

(Carita Santos/ Loulé Criativo mentor)

00:04:35,880 --> 00:04:38,960

to give those who visit us

the chance to experience

(Carita Santos/ Loulé Criativo mentor)

00:04:39,120 --> 00:04:41,520

some of the traditions in Loulé,

(Carita Santos/ Loulé Criativo mentor)

00:04:41,680 --> 00:04:43,880

so they may understand

our local identity better.

(Carita Santos/ Loulé Criativo mentor)

00:04:44,040 --> 00:04:47,720

So we have put workshops together

in these 3 areas,

(Carita Santos/ Loulé Criativo mentor)

00:04:49,000 --> 00:04:51,000

so people can take

(Carita Santos/ Loulé Criativo mentor)

00:04:51,160 --> 00:04:55,000

something physical with them

when they leave

(Carita Santos/ Loulé Criativo mentor)

00:04:55,160 --> 00:04:59,080

once they've learned the techniques to
make the same things again, at home.

(Malin Löfgren/ Participant)

00:05:02,520 --> 00:05:06,120

I do a lot of creative things:

(Malin Löfgren/ Participant)

00:05:06,280 --> 00:05:08,280

photography, filming, and such.

(Malin Löfgren/ Participant)

00:05:08,440 --> 00:05:10,320

But I wanted to do something

(Malin Löfgren/ Participant)

00:05:10,520 --> 00:05:12,800

more physical with my hands.

(Malin Löfgren/ Participant)

00:05:12,960 --> 00:05:14,800

I wanted to hold something
in my hands.

(Malin Löfgren/ Participant)

00:05:14,960 --> 00:05:18,720

Of course, you try and fail a lot,

(Malin Löfgren/ Participant)

00:05:18,880 --> 00:05:20,840

but that's how you learn.

(Tiago Castro/ Researcher CREATOUR)

00:05:21,920 --> 00:05:24,560

Not all the activities are easy.

(Tiago Castro/ Researcher CREATOUR)

00:05:25,160 --> 00:05:27,160

I'm thinking of that time,

(Tiago Castro/ Researcher CREATOUR)

00:05:27,320 --> 00:05:29,680

at Casa do Barro,

in São Pedro do Corval,

(Tiago Castro/ Researcher CREATOUR)

00:05:29,960 --> 00:05:32,760

when I couldn't turn my wheel

(Tiago Castro/ Researcher CREATOUR)

00:05:32,920 --> 00:05:35,360

and mould the clay at the same time.

(Ana Margarida Ferreira/ Participant)

00:05:35,800 --> 00:05:38,240

It was much harder

than I thought it would be,

(Ana Margarida Ferreira/ Participant)

00:05:38,400 --> 00:05:40,800

much harder to work on the wheel,

to make something.

(Ana Margarida Ferreira/ Participant)

00:05:40,960 --> 00:05:43,280

from start to finish,

the whole process,

(Ana Margarida Ferreira/ Participant)

00:05:43,440 --> 00:05:47,880

which is very technical and creative,

is extremely difficult.

(Ana Margarida Ferreira/ Participant)

00:05:48,080 --> 00:05:51,960

That's why this art form
is so important.

(Marcelino Does Paulino/ Artist, master potter)

00:05:55,720 --> 00:05:59,760

It looks easy to centre the clay here,
but it's not.

(Marcelino Does Paulino/ Artist, master potter)

00:05:59,920 --> 00:06:04,000

Clay is hard to centre,
but there's a trick to it.

(Marcelino Does Paulino/ Artist, master potter)

00:06:04,160 --> 00:06:07,560

You learn to press
your elbow into your hip

(Marcelino Does Paulino/ Artist, master potter)

00:06:07,920 --> 00:06:10,200

to steady your hand,

(Marcelino Does Paulino/ Artist, master potter)

00:06:10,360 --> 00:06:13,680

and the other shapes the clay.

(Isabel Pereira/ Participant)

00:06:14,240 --> 00:06:17,320

Watching the teacher
with all that skill

(Isabel Pereira/ Participant)

00:06:17,480 --> 00:06:19,000

all that professionalism,

(Isabel Pereira/ Participant)

00:06:19,160 --> 00:06:21,960

I thought when it was my turn
I'd do the same.

(Isabel Pereira/ Participant)

00:06:22,320 --> 00:06:25,000

That's when you realise

(Isabel Pereira/ Participant)

00:06:25,160 --> 00:06:28,040
the time it takes to get that good

(Isabel Pereira/ Participant)

00:06:28,200 --> 00:06:31,640
when a technique
is that hard to learn,

(Isabel Pereira/ Participant)

00:06:31,800 --> 00:06:34,560
but it's so good to try these things

(Isabel Pereira/ Participant)

00:06:34,720 --> 00:06:39,080
and at the heart of it, these
initiatives value the practices,

(Isabel Pereira/ Participant)

00:06:39,240 --> 00:06:43,680
because if we don't,
they disappear over time.

(Isabel Pereira/ Participant)

00:06:44,360 --> 00:06:48,400
They're a way to go back in time

(Isabel Pereira/ Participant)

00:06:48,560 --> 00:06:51,400
when they had wonderful things.

(Sílvia Silva/ Researcher CREATOUR)

00:06:53,800 --> 00:06:55,920
On our trip around the country,

(Sílvia Silva/ Researcher CREATOUR)

00:06:56,080 --> 00:06:59,160
we met people with fantastic stories.

(Sílvia Silva/ Researcher CREATOUR)

00:06:59,320 --> 00:07:01,120

Like, Nuno Coelho.

(Sílvia Silva/ Researcher CREATOUR)

00:07:01,280 --> 00:07:03,400

He lived and worked in Lisbon

(Sílvia Silva/ Researcher CREATOUR)

00:07:03,560 --> 00:07:06,000

before he moved to Alcoutim,
in the Algarve countryside,

(Sílvia Silva/ Researcher CREATOUR)

00:07:06,160 --> 00:07:07,760

where he became a shepherd.

(Nuno Coelho/ Shepherd)

00:07:09,880 --> 00:07:12,880

It was my childhood dream
to live in Alcoutim,

(Nuno Coelho/ Shepherd)

00:07:13,040 --> 00:07:15,000

because I liked the region

(Nuno Coelho/ Shepherd)

00:07:15,160 --> 00:07:20,440

and believed in this project
I'm involved in, with Algarve goats.

(Nuno Coelho/ Shepherd)

00:07:20,880 --> 00:07:23,760

Algarve goats have a huge potential

(Nuno Coelho/ Shepherd)

00:07:23,920 --> 00:07:26,560

in terms of the quality of milk,

(Nuno Coelho/ Shepherd)

00:07:26,760 --> 00:07:29,600

and they're adapted to the region.

(Nuno Coelho/ Shepherd)

00:07:29,760 --> 00:07:32,520

So, well-adapted in terms of food,

(Nuno Coelho/ Shepherd)

00:07:32,680 --> 00:07:36,720

so they can eat

a bit of what the land provides.

(Nuno Coelho/ Shepherd)

00:07:36,880 --> 00:07:41,240

We're giving tours

where we demonstrate

(Nuno Coelho/ Shepherd)

00:07:41,400 --> 00:07:44,080

how to look after Algarve goats

(Nuno Coelho/ Shepherd)

00:07:44,240 --> 00:07:46,560

in terms of grazing, milking...

(Participant)

00:07:48,360 --> 00:07:50,960

This is harder than it looks.

I'm going to try again.

(Nuno Coelho/ Shepherd)

00:07:51,120 --> 00:07:52,720

Hold it like this...

(Nuno Coelho/ Shepherd)

00:07:58,600 --> 00:08:02,560

We've had a lot of visitors,

especially foreign ones

(Nuno Coelho/ Shepherd)

00:08:02,720 --> 00:08:05,440

more than Portuguese people,

anyway, but people love it.

(Nuno Coelho/ Shepherd)

00:08:05,600 --> 00:08:08,080

They think it's a really

interesting experience.

(Nuno Coelho/ Shepherd)

00:08:08,240 --> 00:08:10,200

It brings them
closer to the countryside.

(Nuno Coelho/ Shepherd)

00:08:10,360 --> 00:08:14,480

Nowadays it's hard to find
this type of farming.

(Nuno Coelho/ Shepherd)

00:08:14,640 --> 00:08:16,680

These days it's mostly
intensive farming

(Nuno Coelho/ Shepherd)

00:08:16,840 --> 00:08:18,840

and the people are in the city,
not in the countryside.

(Nuno Coelho/ Shepherd)

00:08:19,000 --> 00:08:22,200

Here, we bring the countryside
closer to the people

(Nuno Coelho/ Shepherd)

00:08:22,360 --> 00:08:24,360

and people closer to the countryside.

(Nuno Coelho/ Shepherd)

00:08:24,520 --> 00:08:26,320

People always leave feeling comforted,

(Nuno Coelho/ Shepherd)

00:08:26,480 --> 00:08:29,400

They feel good. They love it.

(Nuno Coelho/ Shepherd)

00:08:29,560 --> 00:08:33,880

They like spending time with us.

(Tiago Castro/Researcher CREATOUR)

00:08:36,560 --> 00:08:39,240

Escaping from the city,
into the countryside,

(Tiago Castro/Researcher CREATOUR)

00:08:39,400 --> 00:08:43,640

looking for rest and creativity

(Tiago Castro/Researcher CREATOUR)

00:08:44,000 --> 00:08:47,840

takes people to the projects
we have on CREATOUR.

(Tiago Castro/Researcher CREATOUR)

00:08:48,760 --> 00:08:51,040

One of them
is the Estival da Estrela,

(Tiago Castro/Researcher CREATOUR)

00:08:51,200 --> 00:08:54,440

in the heart of Serra da Estrela,
in the village of Faia,

(Tiago Castro/Researcher CREATOUR)

00:08:54,920 --> 00:08:58,240

where, for a week,

(Tiago Castro/Researcher CREATOUR)

00:08:58,400 --> 00:09:02,520

artists live and create
with festivalgoers.

(Catharina Sligting/ Mentor)

00:09:02,920 --> 00:09:07,280

After a week spent together,
we became a family

(Catharina Sligting/ Mentor)

00:09:07,720 --> 00:09:10,280

because there is no backstage.

(Catharina Sligting/ Mentor)

00:09:10,760 --> 00:09:16,080

Artists become participants
and participants can be artists.

(Marjorie Sloof/ Artist, sculptor)

00:09:18,480 --> 00:09:21,120

It's like a Yoga pose

(Marjorie Sloof/ Artist, sculptor)

00:09:21,280 --> 00:09:24,040

and the flower head

is growing towards the sky.

(Marjorie Sloof/ Artist, sculptor)

00:09:24,240 --> 00:09:25,920

My work

(Marjorie Sloof/ Artist, sculptor)

00:09:26,080 --> 00:09:29,760

is always about connection

between the earth and the sky.

(Marjorie Sloof/ Artist, sculptor)

00:09:30,360 --> 00:09:32,520

What we did last week

(Marjorie Sloof/ Artist, sculptor)

00:09:32,760 --> 00:09:36,200

was make a mosaic

with Portuguese tiles.

(Marjorie Sloof/ Artist, sculptor)

00:09:36,640 --> 00:09:38,880

I also did that as a workshop.

(Marjorie Sloof/ Artist, sculptor)

00:09:39,040 --> 00:09:43,720

The feedback I get is that

a lot of people are grateful

(Marjorie Sloof/ Artist, sculptor)

00:09:43,880 --> 00:09:45,880

for being able to help me

(Marjorie Sloof/ Artist, sculptor)

00:09:46,040 --> 00:09:51,360

and I am so grateful
to have them help me finish my work.

(Marjorie Sloof/ Artist, sculptor)

00:09:51,600 --> 00:09:54,960

People learn about what it is to make

(Marjorie Sloof/ Artist, sculptor)

00:09:55,360 --> 00:09:57,640

these big sculptures.

(Marie José Vervest/ Participant)

00:10:03,560 --> 00:10:05,800

What I also like

(Marie José Vervest/ Participant)

00:10:06,640 --> 00:10:09,280

is the sense of freedom you get

(Marie José Vervest/ Participant)

00:10:09,480 --> 00:10:12,880

when you are here in the landscape
and you go down to the river.

(Marie José Vervest/ Participant)

00:10:13,160 --> 00:10:16,400

It is very nice.

(Ana Rita Albuquerque/ Textile artist)

00:10:22,760 --> 00:10:28,240

Felting is done by compacting
woollen fibres to make fabric,

(Ana Rita Albuquerque/ Textile artist)

00:10:28,480 --> 00:10:31,080

which is actually the oldest
fabric known by mankind.

(Ana Rita Albuquerque/ Textile artist)

00:10:31,240 --> 00:10:33,600

It was the first textile

that humans could produce

(Ana Rita Albuquerque/ Textile artist)

00:10:33,760 --> 00:10:36,640

and is basically fibres arranged
one on top of the other,

(Ana Rita Albuquerque/ Textile artist)

00:10:36,840 --> 00:10:40,680

and massaged until they are compacted,

(Ana Rita Albuquerque/ Textile artist)

00:10:40,880 --> 00:10:44,480

and that's how you make textiles

(Ana Rita Albuquerque/ Textile artist)

00:10:44,640 --> 00:10:47,200

which are impossible textiles, in
a way, because they have no seams.

(Ana Rita Albuquerque/ Textile artist)

00:10:47,360 --> 00:10:48,800

They're moulded a bit like clay

(Ana Rita Albuquerque/ Textile artist)

00:10:48,960 --> 00:10:51,320

more than how we would expect
fabrics to be made.

(Dorette Giling/ Participant)

00:10:53,200 --> 00:10:55,440

The girl who gives the workshop

(Dorette Giling/ Participant)

00:10:55,600 --> 00:10:58,120

is a very creative
and inspiring person.

(Dorette Giling/ Participant)

00:10:58,280 --> 00:11:01,640

She has a nice way
of giving the lesson.

(Dorette Giling/ Participant)

00:11:03,120 --> 00:11:05,040

It's just very lovely to do it,

(Dorette Giling/ Participant)

00:11:05,240 --> 00:11:08,040

just work with your hands

and create something.

(Rámon Vangammeren/ Sound designer, musician)

00:11:18,800 --> 00:11:22,520

This workshop was about the effect

of sound on the human psyche.

(Rámon Vangammeren/ Sound designer, musician)

00:11:24,520 --> 00:11:26,480

I am a sound designer and musician

(Rámon Vangammeren/ Sound designer, musician)

00:11:26,920 --> 00:11:31,840

and we practice poetry via psychiatry.

(Rámon Vangammeren/ Sound designer, musician)

00:11:32,000 --> 00:11:33,880

Or the other way around.

(Rámon Vangammeren/ Sound designer, musician)

00:11:34,520 --> 00:11:37,600

We perform at the festival

and this workshop was about

(Rámon Vangammeren/ Sound designer, musician)

00:11:37,760 --> 00:11:43,160

how I approach sound in a treatment

with my patient, the poet.

(Rámon Vangammeren/ Sound designer, musician)

00:11:43,760 --> 00:11:46,920

What kind of sounds I produce

to make him feel certain ways

(Rámon Vangammeren/ Sound designer, musician)

00:11:47,080 --> 00:11:50,800

and make him talk about his
experiences more and better.

(Silvester Zwaneveld/ Comedian, illustrator)

00:11:52,480 --> 00:11:54,680

I am a stand-up comedian,

(Silvester Zwaneveld/ Comedian, illustrator)

00:11:54,880 --> 00:11:59,440

but I am also an animator
and illustrator

(Silvester Zwaneveld/ Comedian, illustrator)

00:11:59,600 --> 00:12:03,160

and my workshop
is about illustrating comics.

(Silvester Zwaneveld/ Comedian, illustrator)

00:12:04,120 --> 00:12:09,040

I really enjoy being creative here
in this country,

(Silvester Zwaneveld/ Comedian, illustrator)

00:12:09,280 --> 00:12:13,840

because we can enjoy the view,
the food.

(Silvester Zwaneveld/ Comedian, illustrator)

00:12:14,080 --> 00:12:18,160

But I am always creative in my head

(Silvester Zwaneveld/ Comedian, illustrator)

00:12:18,440 --> 00:12:23,480

so I can't shut that down, I don't have
to push it in my holiday.

(Silvester Zwaneveld/ Comedian, illustrator)

00:12:23,640 --> 00:12:25,760

It is the holiday,

(Silvester Zwaneveld/ Comedian, illustrator)

00:12:25,960 --> 00:12:28,240

so I am happier by the day.

(Tiago Castro/ Researcher CREATOUR)

00:12:28,640 --> 00:12:30,520

To close the festival,

(Tiago Castro/ Researcher CREATOUR)

00:12:30,680 --> 00:12:33,240

there's a party

in the village of Faia,

(Tiago Castro/ Researcher CREATOUR)

00:12:33,600 --> 00:12:38,120

where festivalgoers

and local people come together.

(Tiago Castro/ Researcher CREATOUR)

00:12:40,120 --> 00:12:42,280

It's very interesting to see

(Tiago Castro/ Researcher CREATOUR)

00:12:42,520 --> 00:12:47,040

this meeting between a traditional

Portuguese rural culture

(Tiago Castro/ Researcher CREATOUR)

00:12:47,240 --> 00:12:51,040

and the urban, contemporary

culture of the festivalgoers.

(Sílvia Silva/ Researcher CREATOUR)

00:13:08,640 --> 00:13:11,040

Like, for example,

Catharina in the Mondego Valley.

(Sílvia Silva/ Researcher CREATOUR)

00:13:11,200 --> 00:13:15,000

It was interesting to find more

foreigners who moved to Portugal

(Sílvia Silva/ Researcher CREATOUR)

00:13:15,160 --> 00:13:18,320

and that make up a cultural

and artistic critical mass

(Sílvia Silva/ Researcher CREATOUR)

00:13:18,480 --> 00:13:20,840

in these places

in the interior of the country.

(Sílvia Silva/ Researcher CREATOUR)

00:13:21,680 --> 00:13:24,560

Like in Vale do Ferro,

in the municipality of Odemira,

(Sílvia Silva/ Researcher CREATOUR)

00:13:24,720 --> 00:13:26,360

we met a German couple:

(Sílvia Silva/ Researcher CREATOUR)

00:13:26,520 --> 00:13:30,280

Helga, a jeweller

and Walter, a sculptor,

(Sílvia Silva/ Researcher CREATOUR)

00:13:30,600 --> 00:13:33,400

and they organise workshops

for visitors.

(Helga Brochhaus - Murtz/ Jeweler)

00:13:35,040 --> 00:13:38,760

In this workshop

I want to give the participants

(Helga Brochhaus - Murtz/ Jeweler)

00:13:38,920 --> 00:13:41,000

the possibility to experience

(Helga Brochhaus - Murtz/ Jeweler)

00:13:41,160 --> 00:13:44,000

basic techniques of jewellery.

(Helga Brochhaus - Murtz/ Jeweler)

00:13:44,240 --> 00:13:48,920

Hammering, sewing or filing

(Helga Brochhaus - Murtz/ Jeweler)

00:13:49,080 --> 00:13:51,280
and also soldering.

(Helga Brochhaus - Murtz/ Jeweler)

00:13:51,800 --> 00:13:56,680
It should be fun and a joy
just to experience

(Helga Brochhaus - Murtz/ Jeweler)

00:13:56,840 --> 00:14:00,640
and see what we can do
with basic materials:

(Helga Brochhaus - Murtz/ Jeweler)

00:14:00,800 --> 00:14:05,920
wire and sheets of brass and copper.

(Walter Muertz/ Sculptor)

00:14:10,960 --> 00:14:15,040
I explained the basis
and inspiration of my work

(Walter Muertz/ Sculptor)

00:14:15,520 --> 00:14:19,280
was the African figures.

(Walter Muertz/ Sculptor)

00:14:20,040 --> 00:14:23,880
The basis is to reduce

(Walter Muertz/ Sculptor)

00:14:24,040 --> 00:14:26,520
the figure to the minimum

(Walter Muertz/ Sculptor)

00:14:26,720 --> 00:14:29,080
and carry over a sense of dynamism.

(Doris Difarnecio Mejia/ Participant)

00:14:29,800 --> 00:14:33,040
I can't stop smiling.

(Doris Difarnecio Mejia/ Participant)

00:14:33,200 --> 00:14:37,320

I feel happiness,
I am inspired deeply

(Doris Difarnecio Mejia/ Participant)

00:14:37,520 --> 00:14:39,280

as an artist, as a person,

(Doris Difarnecio Mejia/ Participant)

00:14:39,440 --> 00:14:40,880

as a human being.

(Doris Difarnecio Mejia/ Participant)

00:14:41,040 --> 00:14:45,000

To be here is happiness.

(Sílvia Silva/ Researcher CREATOUR)

00:14:48,120 --> 00:14:49,920

That same day, in the afternoon,

(Sílvia Silva/ Researcher CREATOUR)

00:14:50,080 --> 00:14:52,280

we got the chance to meet Helena.

(Sílvia Silva/ Researcher CREATOUR)

00:14:52,440 --> 00:14:54,680

A Dutch woman living in Odemira

(Sílvia Silva/ Researcher CREATOUR)

00:14:54,840 --> 00:14:56,880

who gave us
a very interesting experience

(Sílvia Silva/ Researcher CREATOUR)

00:14:57,040 --> 00:14:58,800

where we created something together.

(Helena Loermans/ Weaver)

00:14:59,000 --> 00:15:02,160

The workshop
is an interactive activity

(Helena Loermans/ Weaver)

00:15:02,320 --> 00:15:05,920
where you are not going
to work with the loom,

(Helena Loermans/ Weaver)

00:15:06,080 --> 00:15:07,800
but you are going to work as a loom.

(Helena Loermans/ Weaver)

00:15:07,960 --> 00:15:11,160
You are the loom.
We are a human loom.

(Helena Loermans/ Weaver)

00:15:11,360 --> 00:15:14,560
We all have one thread in each hand,

(Helena Loermans/ Weaver)

00:15:14,720 --> 00:15:17,280
as if one thread was in one shaft,

(Helena Loermans/ Weaver)

00:15:17,440 --> 00:15:20,960
and then
with a weaving draft pattern,

(Helena Loermans/ Weaver)

00:15:21,120 --> 00:15:24,280
we are going to lift certain shafts,

(Helena Loermans/ Weaver)

00:15:24,440 --> 00:15:26,880
certain hands, certain numbers,
certain threads

(Helena Loermans/ Weaver)

00:15:27,040 --> 00:15:29,560
while another one passes the thread.

(Helena Loermans/ Weaver)

00:15:29,720 --> 00:15:31,320
That constructs the pattern.

(Helena Loermans/ Weaver)

00:15:31,480 --> 00:15:36,840

With this technique
you have a very close experience

(Helena Loermans/ Weaver)

00:15:37,000 --> 00:15:41,000

to how a pattern is constructed
in a textile.

(Diana Hill / Participant)

00:15:42,560 --> 00:15:45,640

When we went over
to do the human loom,

(Diana Hill / Participant)

00:15:45,800 --> 00:15:49,400

I found a wonderful way to understand

(Diana Hill / Participant)

00:15:49,560 --> 00:15:52,080

what it's like
to work with your hands,

(Diana Hill / Participant)

00:15:52,240 --> 00:15:54,440

making with your body

(Diana Hill / Participant)

00:15:54,600 --> 00:15:59,040

something Helena does every day
using her fingers and her imagination.

(Vera Correia / Participant)

00:15:59,240 --> 00:16:03,240

What I found most interesting was
how authentic the activities were

(Vera Correia / Participant)

00:16:03,400 --> 00:16:06,800

and getting so close to the people
we were there with.

(Vera Correia / Participant)

00:16:06,960 --> 00:16:10,240

That was the most striking part
for me, today.

(Sílvia Silva/ Researcher CREATOUR)

00:16:10,880 --> 00:16:14,320

In addition to fantastic people,
this trip allowed us

(Sílvia Silva/ Researcher CREATOUR)

00:16:14,480 --> 00:16:18,280

to visit small Portuguese villages
we've never been to.

(Sílvia Silva/ Researcher CREATOUR)

00:16:18,560 --> 00:16:20,680

Remember São Brissos, for example

(Sílvia Silva/ Researcher CREATOUR)

00:16:20,840 --> 00:16:23,720

where we learned
the art of wicker work

(Sílvia Silva/ Researcher CREATOUR)

00:16:23,880 --> 00:16:26,600

which we used to make
bird feeders and nests

(Sílvia Silva/ Researcher CREATOUR)

00:16:26,760 --> 00:16:29,240

which we'll put out into nature.

(Sílvia Silva/ Researcher CREATOUR)

00:16:29,440 --> 00:16:34,160

So as well as bringing back
a local art form,

(Sílvia Silva/ Researcher CREATOUR)

00:16:34,760 --> 00:16:37,880

we create art
that has a huge sense of awareness

(Sílvia Silva/ Researcher CREATOUR)

00:16:38,040 --> 00:16:40,280
and concern for the environment.

(Yolanda Gómez/ Participant)

00:16:41,000 --> 00:16:44,360
I think it's really important
to do this sort of activity

(Yolanda Gómez/ Participant)

00:16:44,520 --> 00:16:48,440
because it connects you
with communities

(Yolanda Gómez/ Participant)

00:16:48,600 --> 00:16:52,760
wherever you're travelling.

(Yolanda Gómez/ Participant)

00:16:53,240 --> 00:16:57,600
What makes these activities valuable
is that they're traditional.

(Yolanda Gómez/ Participant)

00:16:57,760 --> 00:17:00,080
Young people don't do them any more

(Yolanda Gómez/ Participant)

00:17:00,240 --> 00:17:04,720
and it's important that all
generations take part, like this one.

(Christina Tsantekidi/ Participant)

00:17:07,520 --> 00:17:11,760
I think it is pretty cool to do
something that is involved with nature

(Christina Tsantekidi/ Participant)

00:17:11,920 --> 00:17:13,880
and also human work.

(Christina Tsantekidi/ Participant)

00:17:14,680 --> 00:17:17,360

I am happy I did something like this

(Christina Tsantekidi/ Participant)

00:17:17,560 --> 00:17:22,600

because I know the birds will have
a place to sleep, to eat.

(Christina Tsantekidi/ Participant)

00:17:22,840 --> 00:17:26,760

It's like being at one
with nature at the same time.

(Christina Tsantekidi/ Participant)

00:17:26,920 --> 00:17:31,280

I am pretty sure
I would love trying it again.

(Tiago Castro/ Researcher CREATOUR)

00:17:32,760 --> 00:17:34,680

Do you remember that time

(Tiago Castro/ Researcher CREATOUR)

00:17:34,880 --> 00:17:38,080

we had to go
to Caldas da Rainha in August?

(Tiago Castro/ Researcher CREATOUR)

00:17:39,080 --> 00:17:41,560

It was unbearably hot,

(Tiago Castro/ Researcher CREATOUR)

00:17:42,440 --> 00:17:44,480

but the further we went

(Tiago Castro/ Researcher CREATOUR)

00:17:44,640 --> 00:17:47,840

along that inspiring journey
through Bordallo Pinheiro's life,

(Tiago Castro/ Researcher CREATOUR)

00:17:48,000 --> 00:17:50,320

the more we forgot the heat.

(Mariana Baptista/ Caldas Creative Tourism)

00:17:51,880 --> 00:17:54,280

It was a 2-phase project:

(Mariana Baptista/ Caldas Creative Tourism)

00:17:54,440 --> 00:17:58,840

The first phase was a performance:

a cultural, travelling play

(Mariana Baptista/ Caldas Creative Tourism)

00:17:59,000 --> 00:18:02,880

where Inês Fouto played 3 characters:

(Mariana Baptista/ Caldas Creative Tourism)

00:18:03,040 --> 00:18:06,000

"Gato Pires", the "Marquess"

and "Maria dos pontos nos is".

(Mariana Baptista/ Caldas Creative Tourism)

00:18:06,160 --> 00:18:09,320

I led the guided tour of the city,

in the historic centre,

(Mariana Baptista/ Caldas Creative Tourism)

00:18:09,480 --> 00:18:12,440

and explained how

Rafael Bordallo Pinheiro's family

(Mariana Baptista/ Caldas Creative Tourism)

00:18:12,600 --> 00:18:15,400

fitted into the history of pottery

in Caldas da Rainha.

(Mariana Baptista/ Caldas Creative Tourism)

00:18:15,560 --> 00:18:21,000

I would give visitors an idea of what

the city was like in the 19th century.

(Nicola Henriques/ Caldas Creative Tourism)

00:18:22,520 --> 00:18:27,160

The next activity,

was a tile-painting workshop,

(Nicola Henriques/ Caldas Creative Tourism)

00:18:27,320 --> 00:18:30,640

run by 105 Ceramic Lab.

(Nicola Henriques/ Caldas Creative Tourism)

00:18:30,800 --> 00:18:33,760

We chose the magnificent chapel
of São Sebastião

(Nicola Henriques/ Caldas Creative Tourism)

00:18:33,920 --> 00:18:36,880

which is right
on the Praça da Fruta (Fruit Square),

(Nicola Henriques/ Caldas Creative Tourism)

00:18:37,040 --> 00:18:39,040

It's one of the landmarks of the city.

(Nicola Henriques/ Caldas Creative Tourism)

00:18:39,200 --> 00:18:43,280

It couldn't be a more perfect setting
for this workshop.

(Hugo Graça/ Ceramic designer)

00:18:46,480 --> 00:18:50,760

We demonstrated how you produce
hand-crafted tiles

(Hugo Graça/ Ceramic designer)

00:18:50,920 --> 00:18:53,360

using stamping tools

(Hugo Graça/ Ceramic designer)

00:18:55,040 --> 00:18:58,760

and we also decorated them
by painting them

(Hugo Graça/ Ceramic designer)

00:18:58,920 --> 00:19:00,800

using the pipette tips,

(Hugo Graça/ Ceramic designer)

00:19:01,120 --> 00:19:06,160

so you can mix lots of different colours and make 3D tiles.

(Hugo Graça/ Ceramic designer)

00:19:06,840 --> 00:19:08,760

They're baked after that

(Hugo Graça/ Ceramic designer)

00:19:08,920 --> 00:19:12,480

and they'll be sent to the people that have painted them, by post.

(Ivete Quintela/ Participant)

00:19:14,240 --> 00:19:16,000

When I look at all this,

(Ivete Quintela/ Participant)

00:19:16,160 --> 00:19:17,560

I had never imagined

(Ivete Quintela/ Participant)

00:19:17,720 --> 00:19:21,280

that the process was so complex and amazing.

(Ivete Quintela/ Participant)

00:19:21,440 --> 00:19:23,480

Thank you for the experience.

(Sílvia Silva/ Researcher CREATOUR)

00:19:28,040 --> 00:19:31,640

Museums are often thought of as structures that are a bit static,

(Sílvia Silva/ Researcher CREATOUR)

00:19:31,800 --> 00:19:34,360

where visitors observe and acquire knowledge,

(Sílvia Silva/ Researcher CREATOUR)

00:19:34,520 --> 00:19:36,600

but where there's nothing to interact with.

(Sílvia Silva/ Researcher CREATOUR)

00:19:36,760 --> 00:19:38,360

But that's changing.

(Sílvia Silva/ Researcher CREATOUR)

00:19:38,520 --> 00:19:41,920

Mosaico Lab is an example,
a pilot project here in Conímbriga,

(Sílvia Silva/ Researcher CREATOUR)

00:19:42,080 --> 00:19:46,800

where visitors can have a creative
experience by creating mosaic art.

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:19:51,920 --> 00:19:53,280

What the Romans left,

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:19:53,440 --> 00:19:55,760

from back in their time,
was also an expression of creativity.

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:19:55,920 --> 00:19:58,320

At their core, mosaic workshops

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:19:58,480 --> 00:20:02,040

allow us to bring this creative
practice up to date

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:02,200 --> 00:20:06,320

allowing people nowadays
to explore the art of the mosaic

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:06,480 --> 00:20:08,440

and the language contained within it.

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:08,600 --> 00:20:11,200

They can create their own
relationship with history.

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:12,000 --> 00:20:14,280

Creative tourism
is extremely important

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:14,440 --> 00:20:16,600

for places with a small population,

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:16,760 --> 00:20:19,880

because they show us how you can

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:20,040 --> 00:20:22,160

create a new structure

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:22,400 --> 00:20:25,320

that's innovative
for a place and its people.

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:25,480 --> 00:20:28,000

Much more than cultural tourism,

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:28,160 --> 00:20:30,960

a type of tourism can be created

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:31,120 --> 00:20:33,520

that makes visitors stay longer.

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:33,680 --> 00:20:35,520

They connect with the place,

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:35,680 --> 00:20:37,560

with other parts
of the surrounding areas,

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:37,720 --> 00:20:41,240

and build a different relationship
with the communities within them,

(Humberto Figueiredo/ Mosaico - Conímbriga e Sicó)

00:20:41,400 --> 00:20:45,120

as well as their own relationship,
with their own culture and heritage.

(Tiago Castro/ Researcher CREATOUR)

00:20:50,560 --> 00:20:52,480

In the artistic village of Feital,

(Tiago Castro/ Researcher CREATOUR)

00:20:52,640 --> 00:20:54,280

the "Shelter Route"

(Tiago Castro/ Researcher CREATOUR)

00:20:54,600 --> 00:20:58,040

has a very important mission.

(Tiago Castro/ Researcher CREATOUR)

00:21:00,480 --> 00:21:02,440

It's to take visitors
who come from outside

(Tiago Castro/ Researcher CREATOUR)

00:21:02,600 --> 00:21:05,600

to visit shelters that have been
abandoned by shepherds,

(Tiago Castro/ Researcher CREATOUR)

00:21:06,200 --> 00:21:09,360

changing the mindset
of the local population,

(Tiago Castro/ Researcher CREATOUR)

00:21:09,520 --> 00:21:11,680

in terms of their heritage

(Tiago Castro/ Researcher CREATOUR)

00:21:11,840 --> 00:21:14,960

making them take an interest
and want to protect it.

(Tiago Castro/ Researcher CREATOUR)

00:21:15,680 --> 00:21:18,040

So the idea they started off with,

(Tiago Castro/ Researcher CREATOUR)

00:21:18,200 --> 00:21:23,080

that what they have is worthless and
they can sell it, ends up changing.

(Tiago Castro/ Researcher CREATOUR)

00:21:24,480 --> 00:21:25,760

On the other hand,

(Tiago Castro/ Researcher CREATOUR)

00:21:25,920 --> 00:21:28,000

this land and its people

(Tiago Castro/ Researcher CREATOUR)

00:21:28,200 --> 00:21:31,240

are a source of inspiration
for artistic creation,

(Tiago Castro/ Researcher CREATOUR)

00:21:31,640 --> 00:21:34,880

as we can see in Brigitte's work.

(Brigitte Oleiro/ Visual Artist)

00:21:36,920 --> 00:21:40,320

This place is linked to the importance

(Brigitte Oleiro/ Visual Artist)

00:21:40,720 --> 00:21:43,880

that we should attribute to the people
who used to walk this way.

(Brigitte Oleiro/ Visual Artist)

00:21:44,040 --> 00:21:47,240

It was an old path, that stopped
being usable in the 60s/70s

(Brigitte Oleiro/ Visual Artist)

00:21:47,400 --> 00:21:49,400

when the first cars came about.

(Brigitte Oleiro/ Visual Artist)

00:21:49,680 --> 00:21:53,880

I've used clogs

which is what the workers used to wear

(Brigitte Oleiro/ Visual Artist)

00:21:54,040 --> 00:21:58,160

to try to honour them

and their hard work,

(Brigitte Oleiro/ Visual Artist)

00:21:58,320 --> 00:22:03,400

these people who lived

and coexisted between two peoples.

(Sílvia Silva/ Researcher CREATOUR)

00:22:07,400 --> 00:22:09,600

In rural areas with small populations,

(Sílvia Silva/ Researcher CREATOUR)

00:22:09,760 --> 00:22:12,960

ancient arts and crafts

tend to disappear.

(Sílvia Silva/ Researcher CREATOUR)

00:22:13,880 --> 00:22:16,400

It really is important

that the village elders

(Sílvia Silva/ Researcher CREATOUR)

00:22:16,560 --> 00:22:18,400

pass this knowledge

on to the younger members

(Sílvia Silva/ Researcher CREATOUR)

00:22:18,560 --> 00:22:21,440
to revitalise these traditions.

(Sílvia Silva/ Researcher CREATOUR)

00:22:21,760 --> 00:22:23,280
Like in Covão do Lobo,

(Sílvia Silva/ Researcher CREATOUR)

00:22:23,440 --> 00:22:26,960
it was interesting to see
that there were no specific teachers

(Sílvia Silva/ Researcher CREATOUR)

00:22:27,120 --> 00:22:29,840
for the activities we did
when we went there.

(Sílvia Silva/ Researcher CREATOUR)

00:22:30,000 --> 00:22:32,240
They were local, older people,

(Sílvia Silva/ Researcher CREATOUR)

00:22:32,400 --> 00:22:34,480
who took the initiative, themselves,

(Sílvia Silva/ Researcher CREATOUR)

00:22:34,640 --> 00:22:37,560
to show visitors
how to make bulrush mats

(Sílvia Silva/ Researcher CREATOUR)

00:22:37,720 --> 00:22:40,920
while they told stories
about how pitch was produced.

(Dulce de Jesus/ Participant)

00:22:41,080 --> 00:22:44,720
My dad stopped making
pitch about 35 years ago.

(Dulce de Jesus/ Participant)

00:22:45,160 --> 00:22:47,880
He was one of the last ones

to keep it going.

(Dulce de Jesus/ Participant)

00:22:48,040 --> 00:22:51,040

He had the pitch oven
on the side of the road

(Dulce de Jesus/ Participant)

00:22:51,240 --> 00:22:54,480

and we girls had boyfriends
by that point,

(Dulce de Jesus/ Participant)

00:22:54,640 --> 00:22:58,040

and we were embarrassed of it all.

(Dulce de Jesus/ Participant)

00:22:58,200 --> 00:23:01,120

They called it the
"land of the black corn bread".

(Dulce de Jesus/ Participant)

00:23:01,280 --> 00:23:03,720

We thought it was all
very embarrassing,

(Dulce de Jesus/ Participant)

00:23:03,880 --> 00:23:05,840

but actually,
it wasn't embarrassing at all.

(Dulce de Jesus/ Participant)

00:23:06,000 --> 00:23:11,200

It was how he supported us,
how he fed us.

(Tiago Castro/ Researcher CREATOUR)

00:23:12,760 --> 00:23:14,960

We could have something to eat.

(Tiago Castro/ Researcher CREATOUR)

00:23:15,960 --> 00:23:18,080

We have to stop

to get something to eat.

(Tiago Castro/ Researcher CREATOUR)

00:23:19,600 --> 00:23:23,480

We could have a "tiborna" like the one
we ate when we were in Faro,

(Tiago Castro/ Researcher CREATOUR)

00:23:23,640 --> 00:23:25,400

at Tertúlia Algarvia,

(Tiago Castro/ Researcher CREATOUR)

00:23:25,560 --> 00:23:28,240

where we learned to make "tibornas"
the traditional way,

(Tiago Castro/ Researcher CREATOUR)

00:23:28,400 --> 00:23:30,760

just one would have been a meal.

(Tiago Castro/ Researcher CREATOUR)

00:23:31,200 --> 00:23:34,000

Or those asparagus "Migas"

(Tiago Castro/ Researcher CREATOUR)

00:23:34,160 --> 00:23:36,560

we had in that
traditional tavern in Beja

(Tiago Castro/ Researcher CREATOUR)

00:23:36,720 --> 00:23:40,360

topped off with an Alentejo tune
we all sang together.

(Tiago Castro/ Researcher CREATOUR)

00:23:40,760 --> 00:23:45,800

That mixture of workshops
of Alentejo music and food

(Tiago Castro/ Researcher CREATOUR)

00:23:45,960 --> 00:23:47,800

made so much sense.

(Tiago Castro/ Researcher CREATOUR)

00:23:47,960 --> 00:23:51,640

It's that kind of connection that
we look for with creative tourism:

(Tiago Castro/ Researcher CREATOUR)

00:23:51,800 --> 00:23:53,600

authenticity,

(Tiago Castro/ Researcher CREATOUR)

00:23:53,760 --> 00:23:57,440

feeling like
we belong wherever we're visiting.

(Tiago Castro/ Researcher CREATOUR)

00:23:57,640 --> 00:24:01,080

Because it was precisely
in the taverns

(Tiago Castro/ Researcher CREATOUR)

00:24:01,240 --> 00:24:04,280

where men would meet
to eat and sing together.

(Eduardo Freitas / Participant)

00:24:27,000 --> 00:24:30,880

I found it very interesting to learn
a song but in an unusual setting,

(Eduardo Freitas / Participant)

00:24:31,040 --> 00:24:35,880

sat around a table, in a shared place
where people share everything.

(Eduardo Freitas / Participant)

00:24:36,040 --> 00:24:41,200

I think that was the first time
I'd tried to sing like that.

(Eduardo Freitas / Participant)

00:24:43,120 --> 00:24:47,280

The "migas" dish I made
gave me an idea

(Eduardo Freitas / Participant)

00:24:48,040 --> 00:24:53,600
that I hope I'll follow through with
for a piece of art I want to create.

(Eduardo Freitas / Participant)

00:24:53,760 --> 00:24:56,280
I'm here in Beja
on an artistic residency

(Eduardo Freitas / Participant)

00:24:56,440 --> 00:25:01,360
and my work ends up being fed
by the experiences I have

(Eduardo Freitas / Participant)

00:25:01,520 --> 00:25:03,720
between my body and the Alentejo.

(Eduardo Freitas / Participant)

00:25:03,880 --> 00:25:08,400
What I did today fed into an idea
for my next piece of work.

(Sílvia Silva/ Researcher CREATOUR)

00:25:15,560 --> 00:25:20,920
Not all the activities we went to
were related to traditional crafts.

(Sílvia Silva/ Researcher CREATOUR)

00:25:21,120 --> 00:25:25,560
Creative tourism can also be modern,
or even experimental,

(Sílvia Silva/ Researcher CREATOUR)

00:25:25,720 --> 00:25:28,480
for example
the activities we did

(Sílvia Silva/ Researcher CREATOUR)

00:25:28,640 --> 00:25:31,080
at the VIC Aveiro Arts House.

(Roi Carmeli / Visual artist, musician)

00:25:36,840 --> 00:25:39,840

The workshop is about
kinetic sculptures

(Roi Carmeli / Visual artist, musician)

00:25:40,200 --> 00:25:43,400

and the possibilities of sound-making

(Roi Carmeli / Visual artist, musician)

00:25:43,560 --> 00:25:47,720

through analogue movement
with different objects.

(Roi Carmeli / Visual artist, musician)

00:25:47,920 --> 00:25:50,680

It is very expressive

(Roi Carmeli / Visual artist, musician)

00:25:50,840 --> 00:25:54,520

and then take it through different pedals
with different effects

(Roi Carmeli / Visual artist, musician)

00:25:54,680 --> 00:25:56,720

to create soundscapes.

(Roi Carmeli / Visual artist, musician)

00:25:57,160 --> 00:25:59,680

It is to play with sound, basically.

(Marlene Barros / Participant)

00:26:17,560 --> 00:26:21,640

I think this experience
opened another part of my brain

(Marlene Barros / Participant)

00:26:21,800 --> 00:26:23,720

that had never functioned before,

(Marlene Barros / Participant)

00:26:23,880 --> 00:26:25,880

or at least
that I didn't know was there,

(Marlene Barros / Participant)

00:26:26,040 --> 00:26:28,560
so I was quite surprised
with this sound factor.

(Marlene Barros / Participant)

00:26:28,960 --> 00:26:31,720
I think it opened up my head

(Marlene Barros / Participant)

00:26:31,880 --> 00:26:35,640
and my thinking, in that sense.

(Marlene Barros / Participant)

00:26:35,800 --> 00:26:38,160
I think it was really good.
Thanks.

(Martí Guillem / Sound artist)

00:26:43,720 --> 00:26:46,960
The workshop's called Noise Puppets

(Martí Guillem / Sound artist)

00:26:47,520 --> 00:26:50,440
and is based
on a small amplifier circuit

(Martí Guillem / Sound artist)

00:26:50,600 --> 00:26:55,040
where we play with the feedback
and with minor distortions

(Martí Guillem / Sound artist)

00:26:55,280 --> 00:26:59,000
tucked into a soft toy.

(Martí Guillem / Sound artist)

00:27:00,960 --> 00:27:05,360
First off, it's interesting
because the experience is

(Martí Guillem / Sound artist)

00:27:06,280 --> 00:27:09,600

somewhere between innocent and weird,

(Martí Guillem / Sound artist)

00:27:09,760 --> 00:27:13,040

people learn a bit about electronics

(Martí Guillem / Sound artist)

00:27:13,200 --> 00:27:15,720

and laugh along the way.

(Sofia Marques / Participant)

00:27:17,240 --> 00:27:20,840

We learned a bit

about the electronic components

(Sofia Marques / Participant)

00:27:21,000 --> 00:27:23,280

you need to make a sound circuit.

(Sofia Marques / Participant)

00:27:23,440 --> 00:27:25,000

We learned to solder,

(Sofia Marques / Participant)

00:27:25,160 --> 00:27:28,120

we learned how to put

the whole circuit together,

(Sofia Marques / Participant)

00:27:28,280 --> 00:27:30,720

with all the parts.

(Sofia Marques / Participant)

00:27:30,960 --> 00:27:35,560

And we ended up

with a sound circuit that worked,

(Sofia Marques / Participant)

00:27:36,560 --> 00:27:38,960

and made a few noises.

(Sofia Marques / Participant)

00:27:39,120 --> 00:27:41,080

That was it!

(Sofia Marques / Participant)

00:27:41,240 --> 00:27:42,720

It's interesting.

(Sofia Marques / Participant)

00:27:42,880 --> 00:27:45,720

I think it's a good way to do it
with few people,

(Sofia Marques / Participant)

00:27:45,880 --> 00:27:48,280

because it gave us more time
to ask Martí questions

(Sofia Marques / Participant)

00:27:48,440 --> 00:27:52,080

and he would explain everything
in detail,

(Sofia Marques / Participant)

00:27:52,240 --> 00:27:54,320

he's very good at explaining.

(Sofia Marques / Participant)

00:27:54,480 --> 00:27:55,760

That was it!

(Sílvia Silva/ Researcher CREATOUR)

00:28:36,680 --> 00:28:39,680

Encontrarte Amares is another example
of creative tourism

(Sílvia Silva/ Researcher CREATOUR)

00:28:39,840 --> 00:28:42,200

mixed with contemporary art.

(Sílvia Silva/ Researcher CREATOUR)

00:28:42,360 --> 00:28:45,680

It allows for co-creation and for people to participate together

(Sílvia Silva/ Researcher CREATOUR)

00:28:45,840 --> 00:28:48,360

whether they're Portuguese
or foreign artists

(Sílvia Silva/ Researcher CREATOUR)

00:28:48,520 --> 00:28:50,960

coming together
with the local community.

(Fernando Almeida/ Encontrarte Amares)

00:28:52,960 --> 00:28:55,760

Encontrarte Amares
is a get-together

(Fernando Almeida/ Encontrarte Amares)

00:28:55,920 --> 00:28:59,240

that takes place every 2 years
since 2009, in Amares.

(Fernando Almeida/ Encontrarte Amares)

00:28:59,480 --> 00:29:03,600

It tries to bring together
a varied audience,

(Fernando Almeida/ Encontrarte Amares)

00:29:03,760 --> 00:29:08,800

separate bodies,
sectors of the social economy

(Fernando Almeida/ Encontrarte Amares)

00:29:08,960 --> 00:29:13,720

so that we can strengthen,
deepen or question

(Fernando Almeida/ Encontrarte Amares)

00:29:13,880 --> 00:29:17,080

how we can bring
our core values together.

(Fernando Almeida/ Encontrarte Amares)

00:29:17,240 --> 00:29:19,080

It tries to summon
the local population

(Fernando Almeida/ Encontrarte Amares)

00:29:19,240 --> 00:29:22,520

encouraging it to participate fully,

(Fernando Almeida/ Encontrarte Amares)

00:29:22,680 --> 00:29:25,400

so different audiences and artists
come into contact with each other.

(Fernando Almeida/ Encontrarte Amares)

00:29:25,560 --> 00:29:30,720

It somehow tries to bring democracy
to a very rural culture.

(Fernando Almeida/ Encontrarte Amares)

00:29:31,120 --> 00:29:33,720

To do so, it provides workshops,

(Fernando Almeida/ Encontrarte Amares)

00:29:33,880 --> 00:29:36,320

fine arts, film and music.

(Fernando Almeida/ Encontrarte Amares)

00:29:36,480 --> 00:29:40,200

This multitude
of artistic languages

(Fernando Almeida/ Encontrarte Amares)

00:29:40,360 --> 00:29:44,440

that inspires everyone there
to participate and collaborate.

(Fernando Almeida/ Encontrarte Amares)

00:29:54,800 --> 00:29:57,800

This year, more than
80 artists participated,

(Fernando Almeida/ Encontrarte Amares)

00:29:57,960 --> 00:29:59,600
both from Portugal and abroad.

(Fernando Almeida/ Encontrarte Amares)

00:29:59,760 --> 00:30:02,600
Over 400 locals

(Fernando Almeida/ Encontrarte Amares)

00:30:02,760 --> 00:30:05,520
took part in the activities

(Fernando Almeida/ Encontrarte Amares)

00:30:05,880 --> 00:30:07,600
and through those activities,

(Fernando Almeida/ Encontrarte Amares)

00:30:07,760 --> 00:30:10,640
we tried to create
a place everyone could join in,

(Fernando Almeida/ Encontrarte Amares)

00:30:10,800 --> 00:30:14,560
where we could question
the way we relate to one another,

(Fernando Almeida/ Encontrarte Amares)

00:30:14,920 --> 00:30:19,480
the way in which we accept others'
differences as being a good thing,

(Fernando Almeida/ Encontrarte Amares)

00:30:19,640 --> 00:30:22,120
and not as something
that comes between us.

(Fernando Almeida/ Encontrarte Amares)

00:30:23,360 --> 00:30:26,560
In that sense,
it's a meeting, a coming together.

(Fernando Almeida/ Encontrarte Amares)

00:30:26,720 --> 00:30:30,800
An attempt to create alternatives,

alternative ways of life

(Fernando Almeida/ Encontrarte Amares)

00:30:31,040 --> 00:30:34,840

and see how art

can cross over, infiltrate

(Fernando Almeida/ Encontrarte Amares)

00:30:35,000 --> 00:30:38,080

challenge or provoke us

(Fernando Almeida/ Encontrarte Amares)

00:30:38,240 --> 00:30:41,160

to relate to each other.

(Tiago Castro/ Researcher CREATOUR)

00:30:45,160 --> 00:30:48,000

You get to a holiday town

with your children.

(Tiago Castro/ Researcher CREATOUR)

00:30:48,680 --> 00:30:50,440

What are you going to do?

(Tiago Castro/ Researcher CREATOUR)

00:30:51,120 --> 00:30:54,120

In Évora, you can play a game

(Tiago Castro/ Researcher CREATOUR)

00:30:54,280 --> 00:30:57,640

that'll get you

exploring the city in a fun way.

(Mélanie Wolfram/ Play Évora)

00:31:02,200 --> 00:31:04,840

Play Évora is a product

for families

(Mélanie Wolfram/ Play Évora)

00:31:05,000 --> 00:31:06,840

that has never existed before.

(Mélanie Wolfram/ Play Évora)

00:31:07,000 --> 00:31:09,920
It's aimed at parents and children

(Mélanie Wolfram/ Play Évora)

00:31:10,120 --> 00:31:12,560
so they can play
the old-fashioned way.

(Mélanie Wolfram/ Play Évora)

00:31:12,720 --> 00:31:18,440
That is without phones or apps.
They're using paper, playing together.

(Mélanie Wolfram/ Play Évora)

00:31:18,600 --> 00:31:21,960
It's all about talking and finding out
about the history of Évora.

(Mélanie Wolfram/ Play Évora)

00:31:22,120 --> 00:31:24,160
There's always a historical element,

(Mélanie Wolfram/ Play Évora)

00:31:24,320 --> 00:31:26,280
it's educational,
and it's family-oriented.

(Ricardo Falcão/ Participant)

00:31:26,760 --> 00:31:29,680
I really liked
the Play Évora experience.

(Ricardo Falcão/ Participant)

00:31:29,840 --> 00:31:32,680
It was a really fun
educational way

(Ricardo Falcão/ Participant)

00:31:32,840 --> 00:31:35,880
to explore the beautiful city of Évora

(Ricardo Falcão/ Participant)

00:31:36,040 --> 00:31:37,640

and interact with people

(Ricardo Falcão/ Participant)

00:31:37,800 --> 00:31:41,560

during the various stages
of the game and the course.

(Laura Falcão/ Participant)

00:31:42,040 --> 00:31:43,880

I really liked it,

(Laura Falcão/ Participant)

00:31:44,120 --> 00:31:46,680

because I got to know the city
in a new way

(Laura Falcão/ Participant)

00:31:46,840 --> 00:31:50,160

and I thought it was really
interesting making it into a game

(Laura Falcão/ Participant)

00:31:50,320 --> 00:31:55,400

instead of us just wandering around
listening to a guided tour.

(Rita Falcão/ Participant)

00:31:56,080 --> 00:31:59,760

I really, really, really...

(Rita Falcão/ Participant)

00:31:59,920 --> 00:32:02,560

really, really, really...

(Rita Falcão/ Participant)

00:32:02,720 --> 00:32:05,280

really, really, really liked it!

(Tiago Castro/ Researcher CREATOUR)

00:32:06,080 --> 00:32:09,120

You have other activities like this,

(Tiago Castro/ Researcher CREATOUR)

00:32:09,280 --> 00:32:10,920
one is in Boliqueime, in the Algarve,

(Tiago Castro/ Researcher CREATOUR)

00:32:11,080 --> 00:32:14,640
getting in touch with nature
through an organic farm,

(Tiago Castro/ Researcher CREATOUR)

00:32:14,800 --> 00:32:16,640
where they grow plants,

(Tiago Castro/ Researcher CREATOUR)

00:32:16,800 --> 00:32:20,080
but also run activities
that get you in touch with nature.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:21,720 --> 00:32:24,360
We have a big educational component

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:24,520 --> 00:32:26,680
and that's related
to growing organic food.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:26,840 --> 00:32:29,840
We want this
to be a place for families.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:30,280 --> 00:32:32,160
When a family comes here,

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:32,320 --> 00:32:34,640
they can pick food, they can try it

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:34,800 --> 00:32:39,120
and all the while they're
coming into contact with farming

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:39,280 --> 00:32:42,520

they end up helping us
care for the animals.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:42,760 --> 00:32:46,120

On certain days
they can help us seed, plant and pick

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:46,280 --> 00:32:48,400

whatever is happening that day.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:50,560 --> 00:32:53,680

Today's activity
is natural carpentry.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:53,840 --> 00:32:57,440

What we do is we collect materials
that are lying around,

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:32:57,600 --> 00:33:00,480

tree trunks and parts of trunks,

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:33:00,640 --> 00:33:02,360

and we make something.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:33:02,520 --> 00:33:05,640

Today we've set a theme
related to the time of year:

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:33:05,800 --> 00:33:07,960

Swords and Fairy Doors.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:33:08,160 --> 00:33:11,600

They're magical objects
that we use to cast spells.

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:33:11,760 --> 00:33:15,520

They're going to make a door for the
fairy to go into her home, in the tree

(Angelique Alho/ 3 C'S - Colher, Caminhar e Criar)

00:33:15,680 --> 00:33:18,240

or a sword to make them brave.

(Sílvia Silva/ Researcher CREATOUR)

00:34:03,040 --> 00:34:06,120

Podence carnival
attracts a lot of tourists

(Sílvia Silva/ Researcher CREATOUR)

00:34:06,280 --> 00:34:07,800

because of how authentic it is.

(Sílvia Silva/ Researcher CREATOUR)

00:34:07,960 --> 00:34:10,040

Where we're concerned,
creative tourism

(Sílvia Silva/ Researcher CREATOUR)

00:34:10,200 --> 00:34:15,640

gives visitors the chance to immerse
themselves in the traditions.

(Sílvia Silva/ Researcher CREATOUR)

00:34:18,120 --> 00:34:21,480

Through painting their own masks,

(Sílvia Silva/ Researcher CREATOUR)

00:34:21,640 --> 00:34:25,160

visitors get to experience and become
a part of the local culture.

(Afonso Malho / Participant)

00:34:25,560 --> 00:34:28,360

You decorated that beautifully!
I've only just seen it.

(Mafalda Silva/ Participant)

00:34:28,520 --> 00:34:30,240

They look really good.

(Afonso Malho / Participant)

00:34:31,320 --> 00:34:34,080

I never would have thought

I was such a good painter.

(Mafalda Silva/ Participant)

00:34:36,000 --> 00:34:40,800

I really was very interested

in these masks.

(Tiago Castro/ Researcher CREATOUR)

00:34:49,600 --> 00:34:51,520

We're almost there.

(Tiago Castro/ Researcher CREATOUR)

00:34:52,040 --> 00:34:54,640

It's been quite the journey.

(Tiago Castro/ Researcher CREATOUR)

00:34:56,200 --> 00:34:58,000

And in conclusion,

(Tiago Castro/ Researcher CREATOUR)

00:34:58,600 --> 00:35:01,560

I think it made all the difference

(Tiago Castro/ Researcher CREATOUR)

00:35:02,080 --> 00:35:05,480

going to visit each pilot project

(Tiago Castro/ Researcher CREATOUR)

00:35:06,120 --> 00:35:10,280

and seeing how they're implementing

(Tiago Castro/ Researcher CREATOUR)

00:35:10,520 --> 00:35:12,920

their own creative tourism activities.

(Tiago Castro/ Researcher CREATOUR)

00:35:13,160 --> 00:35:16,080

Seeing the potential,
but also the difficulties

(Tiago Castro/ Researcher CREATOUR)

00:35:16,240 --> 00:35:18,400

of the various projects

(Tiago Castro/ Researcher CREATOUR)

00:35:19,240 --> 00:35:21,520

and finding out
about the context of each one.

(Sílvia Silva/ Researcher CREATOUR)

00:35:23,200 --> 00:35:27,160

It's been quite a journey, and both
an inspiring and challenging one.

(Sílvia Silva/ Researcher CREATOUR)

00:35:27,600 --> 00:35:30,840

Challenging because it's a unique,
new project

(Sílvia Silva/ Researcher CREATOUR)

00:35:31,000 --> 00:35:32,520

that aims to develop research

(Sílvia Silva/ Researcher CREATOUR)

00:35:32,680 --> 00:35:35,840

with a strong connection between
academia and society.

(Sílvia Silva/ Researcher CREATOUR)

00:35:36,640 --> 00:35:39,360

And that's also why,
it's so inspiring

(Sílvia Silva/ Researcher CREATOUR)

00:35:39,520 --> 00:35:42,640

because we've taken steps

(Sílvia Silva/ Researcher CREATOUR)

00:35:42,920 --> 00:35:46,720

towards forming

a basis of shared learning

(Sílvia Silva/ Researcher CREATOUR)

00:35:46,880 --> 00:35:50,080

where we can carry out research

(Sílvia Silva/ Researcher CREATOUR)

00:35:50,240 --> 00:35:53,440

in a more creative way,

a more innovative way,

(Sílvia Silva/ Researcher CREATOUR)

00:35:53,640 --> 00:35:55,440

and have a bigger impact.

(Sílvia Silva/ Researcher CREATOUR)

00:35:55,600 --> 00:36:00,440

For instance, the importance of creating

a network and partners.

(Nancy Duxbury/ main researcher CREATOUR)

00:36:02,000 --> 00:36:05,000

We see our pilots as pioneers

of this network

(Nancy Duxbury/ main researcher CREATOUR)

00:36:05,160 --> 00:36:07,760

and we look forward to

reinforcing their work

(Nancy Duxbury/ main researcher CREATOUR)

00:36:07,920 --> 00:36:12,000

and expanding nationally

with the launch of CREATOUR Azores

(Nancy Duxbury/ main researcher CREATOUR)

00:36:12,160 --> 00:36:14,440

and internationally,

working with colleagues

(Nancy Duxbury/ main researcher CREATOUR)

00:36:14,600 --> 00:36:17,680

in many countries that we've met
through the work of CREATOUR.

(Doris Difarnecio Mejia/ Participant)

00:36:19,040 --> 00:36:20,760

We need each other.

(Doris Difarnecio Mejia/ Participant)

00:36:21,240 --> 00:36:23,800

So this type of tourism

(Doris Difarnecio Mejia/ Participant)

00:36:24,240 --> 00:36:27,960

is about bringing you in

(Doris Difarnecio Mejia/ Participant)

00:36:28,120 --> 00:36:30,280

and creating community.

(Doris Difarnecio Mejia/ Participant)

00:36:30,440 --> 00:36:33,280

This is about who I am,

(Doris Difarnecio Mejia/ Participant)

00:36:33,680 --> 00:36:35,520

this is what I am,

(Doris Difarnecio Mejia/ Participant)

00:36:35,680 --> 00:36:39,440

this is how I engage in life,

(Doris Difarnecio Mejia/ Participant)

00:36:40,200 --> 00:36:41,720

in the world

(Doris Difarnecio Mejia/ Participant)

00:36:41,880 --> 00:36:43,480

through an art form,

(Doris Difarnecio Mejia/ Participant)

00:36:43,640 --> 00:36:45,480
through a place,

(Doris Difarnecio Mejia/ Participant)

00:36:45,640 --> 00:36:48,440
through how I believe
and see the world,

(Doris Difarnecio Mejia/ Participant)

00:36:48,840 --> 00:36:51,000
and I am moved.

(Doris Difarnecio Mejia/ Participant)

00:36:51,400 --> 00:36:53,200
I am moved deeply.

(Doris Difarnecio Mejia/ Participant)

00:36:53,520 --> 00:36:57,040
My partner got me these earrings here

(Doris Difarnecio Mejia/ Participant)

00:36:57,200 --> 00:36:59,800
and now I move happily.

(Doris Difarnecio Mejia/ Participant)

00:37:00,300 --> 00:37:01,460
Tchau!

APPENDIX II EMAIL QUESTIONNAIRE

E-mail questionnaire | Questions and answers

Me: What was the main purpose of the documentary?

Tiago Castro: *The main objective was to produce an audiovisual documentary about the activities developed, namely IdeaLabs, colloquiums, meetings and pilot projects, in particular the creative tourism activities developed, anchoring the project's dissemination strategy. The underlying idea was (and it was achieved!) to have a strong visual dimension, reflecting the creative nature of the project.*

In general, what was intended was to tell the story of the project in a captivating way and showing its practical side on the ground and that could be a more interesting non-academic output for civil society.

Me: How was it structured?

Tiago Castro: *It was not! Nuno Barbosa's goal for a documentary is to mirror reality in a visually appealing and true way. In this line of thought, there was no script defined a priori but a central idea of telling the story of the project and showing a little of what is done from North to South. The story was told during the assembly of the video as if it was a puzzle.*

Me: Who facilitated it and what was the process?

Tiago Castro: *The production was all in charge of the two of us - Tiago and Sílvia - being that Sílvia was more in the backstage and I in the field. The process was to contact the pilots who had activities scheduled but there were also cases where we were the ones to suggest that they do activities to shoot, in order to have greater diversity. For example, for the sake of logistics and the availability of everyone involved, we challenged pilots from the Algarve and Alentejo to concentrate activities in 5 days, in which we would shoot 1 to 2 a day depending on the duration of each one. It was necessary to manage our availability, the director and the pilots and their respective calendars.*

Me: Did the researchers prepare questions for tourists and artists? If so, what are the reasons for choosing these questions?

Tiago Castro: *No. To avoid asking questions that could be too academic and block the interviewees in any way, we ended up asking simple and direct questions, almost always the director himself asking them, after I gave him "big brain washes" of creative tourism during the trips ... The interviews were done at the end of the activities and came out naturally because when we experienced them on the spot and live these activities, we were curious to know more*

about each project and how the people who participated felt. In other words, the testimonies were very natural and sincere, in a logic of sharing.

Me: What did the researchers learn / learn from this documentary?

Tiago Castro: *That I don't know how to answer because they are personal opinions. But in the documentary I mention (and it was felt as a researcher!) the importance of going to the field, visiting the pilots, participating in the activities, knowing and understanding the local context, the difficulties, the potential and how these entities develop their projects.*

On the other hand, the documentary ended up having a great impact on the pilots. When observing themselves from the outside and others, they began to feel a greater sense of pride in relation to the activities and the CREATOUR project.

Me: It seems to me that the 4 dimensions of creative tourism that you refer to in the video (active participation, visitor learning, creative self-expression and immersion in a new environment) function as key points in the responses given in the documentary.

Do you confirm? If so, can you comment on this?

Tiago Castro: *Exactly! Within CREATOUR, we defined these 4 dimensions / principles as the basis for the development of creative tourism activities. Hence, we have always tried to film projects whose activities mirror these principles. Ideally, activities should cover all of these principles. However, it was not always possible, for example, because they are still under development / maturation.*

In any case, the projects that appear in the documentary complement each other, covering the 4 dimensions / principles.

When filming, when interviewing pilots or participants, we asked precisely how they involved the local community, what they learned or created ...

There were even situations in which we did not go to film planned activities because they were merely passive, that is, there was no active participation by visitors / participants.

In response to this email questionnaire, I sent Tiago my analysis on his replies, waiting to get further insight in this matter.

I would really like to talk more about this in depth with you and also talk with the filmmaker (Nuno Barbosa) exactly because of the controversy of the definition of documentary as "mirror of reality" and understand a little more about the perspective of the documentary producers - which in this case I think is you (Tiago), Nuno and Sílvia. This is because according to your answers I understand that you influence the direction of the documentary and the projection of the "real".

For example when you say:

"there were situations in which we did not go to film planned activities because they were merely passive".

Here you made the decision not to project the passive version of the creative activities, but that is still part of the "reality" when some of them happen.

In another example you mention:

"there were cases where we were the ones who suggested that they do activities to shoot, in order to have greater diversity". Here for reasons of logistics and diversity, you manipulated the "reality", because the activities took place outside of real time.

Or for instance, when you state: **(...) after I gave him "big brain washes" for creative tourism during our trips** - You influenced the director's perspective on the topic of the documentary.

Other observations I would like to deepen with you ...

When you say:

"we ended up asking simple and direct questions" - What were the questions? It is important to understand what they are, to understand what the participants' responses are about.

And also, when you argue that **"the objective of a documentary is to mirror reality in a visually appealing and true way. In that sense, there was no script defined a priori but a central idea of telling the story of the project and showing a little of what is done from North to South ."**

Although there is no script, the definition of a documentary as a "mirror of the real" proves to be quite controversial. In film theory, I have reviewed literature that argues that 'documentary' is actually a 'fiction unlike any other' (Nichols 1992, pp. 108–109), and postmodernist analysis has mulled over the impossibility of being able to capture reality, meaning, or truth (Minh-ha, 1993). For instance, this author (Minh-ha, 1993) claimed that valid interpretations can be made during narrativization of a particular story.

Because I agree with this view that it is problematic (and questionable) to capture reality, truth, authenticity (words that make me shiver because they are so contestable), I've decided to include the perspective and voice of the documentary filmmaker and narrative of the participants' experiences in this collective construction on the topic of creative tourism in Portugal.

APPENDIX III SKYPE INTERVIEW

Skype interview | Questions and answers

Me: *Did the researchers have a major influence in the direction and production of the documentary?*

Tiago Castro: *Yes, I had a major role in the direction and production of the documentary. Initially, the idea was that the director would be hired to “do the job”. But we (CREATOUR team from CES, Coimbra) thought that it didn’t make sense. What made sense for us is that at least one researcher would follow up with the director because we foresaw that we would have a lot of rich moments for the research itself during the footage. At the same time, **Nuno was not aware about what creative tourism was** and he would have to handle a series of production and logistic struggles (that I have experience with, because I have a background in cultural production and management). So it would be easier to include me in the process. Furthermore, **it was valuable for CREATOUR that I integrated this production, as I was able to collect data that gave rise to several academic articles.***

Me: *Was it predicted that the researchers would be the documentarists and narrators?*

Tiago Castro: *No provision had been made for Sílvia or I becoming documentarists or narrators. The necessity appears in the middle of the process because we didn’t have a predefined script.*

Me: *How was the selection of the projects done?*

Tiago Castro: *The time limit set for the documentary was 40 minutes and so we knew we could not film all projects. At first we (researchers) thought about an hour but Nuno (director) told us that would be too long for a documentary. Ideally they should make a documentary of 30 minutes, 40 minutes tops. That is how we knew we could not include all projects and also because some of them repeat the artistic skill that is taught (there is more than one project about ceramic, about wool). The geographic locations were the main considerations for the selection of projects.*

Me: How did you organise the recorded activities?

Tiago Castro: *This was done according to the pilots' availability and defined times for workshops. We basically sent out an email to the projects saying that we would be in the region from this to that date and we asked them if they would have an activity happening during that period. Or if they didn't, if they wanted to organise an activity to be portrayed in the documentary. Some could, some others they couldn't. **As the footage was being done, the director would give his input to record this (for example if something was visually appealing) or that and I did the same.** In this line of thought, there was always space for discussion of ideas between us to articulate the documentary. In the end I can't get enough of this documentary and I've already watched it more than thirty times! **It is also curious that my own discourse as a CREATOUR researcher "is fed" by the experience of participating in the documentary, because it was a fieldwork experience and in this sense yes, I consider myself a documentarist. Almost like a storyteller.***

Nuno Barbosa: *No doubt!*

Me: What do the director perceives as a documentary?

Nuno Barbosa: *I have two experiences directing documentaries. **From what I perceive, a documentary is never written beforehand before the assembling. Meaning there is no predefined narrative. Usually the final vision of what the story will be is only perceived during the montage phase.** For example, **we (Nuno, Tiago and Sílvia) put together the story during this phase.** We had to do this because we needed a thread to intertwine all footage that could flow, otherwise there were only loose pieces. I even proposed them (Tiago and Sílvia) to make episodes for each pilot instead of a bigger documentary of 40 minutes, but the idea was discarded by all. So **we needed to create harmony between the recorded pieces and that is how the narrators were added to help constructing the narrative.***

Me: How was the process of assembling the documentary?

Nuno Barbosa: *There is a part in the documentary where there is a participant that tells the story of her parents making pitch and how she was ashamed of it when she was a teenager. The oven for making the pitch was by the road and all her friends could see what they were doing and they called it the “land of the black corn bread”. Back then, the participant thought that way of living was embarrassing but now she concludes it was not at all, it was only her family’s way to make a living and feed their children.*

*Right after there is a shot of Tiago driving and saying that he is hungry. This part was not recorded after the other nor they are in any way connected, but this for example was done to make the leap from one story to another. **Throughout the documentary we see those leaps to associate stories and scenes, so that the viewer can see associations of scenes that are connected. I see Tiago and Silvia as “the glue” of the narrative, making these passages happen smoothly.***

Me: *So there is a concern of a cohesive narrative that also links the aesthetics of the visual footage, right?*

Nuno Barbosa: *Regarding the visual aesthetics I defined that before shooting. I did a treatment/script about this where I wrote how I would approach the documentary visually. What kind of film shoots I wanted to have, for example I decided that the camera would never be still. Well, the camera is still only in one shot - in an interview we did to the mentor of the mosaic project in Conimbriga, but it is the only moment where the camera is in that format.*

Me: *But why did you choose to have the camera moving?*

Nuno Barbosa: *I see myself as a director always with the camera over my shoulder. With the image fluctuating. I didn’t want any static images or classic shots.*

Me: *Did you rehearse any part of the documentary?*

Nuno Barbosa: *Yes. For example, Tiago had to re-do all the voice-over from the shots in the car because there was no quality of sound to keep the original one.*

Tiago Castro: *And all Sílvia's narrations were also rehearsed because of the lack of script and disconnection of the narrative from the very beginning. She ended up narrating the text I said in the car during our trip, when the sound quality was not fair enough.*

But this voice-over/ narration process started with Nuno asking me: Look, talk to the camera and explain or describe what is creative tourism.

Nuno Barbosa: *Despite it being rehearsed afterwards, and parts of the speech re-utilised for Sílvia, it was super real and spontaneous because I turned the camera on, pointed it to Tiago and started asking questions in the most spontaneous way. That's when I started understanding the narrative thread I wanted to follow.*

In Sílvia's case, the narrations were all rehearsed and structured (they explain why above).

Me: *And regarding the narrators' voices? What do you perceive, Nuno? To whom do you think Tiago is speaking to? This is important so I can understand the narrators' voices...*

Nuno Barbosa: *In this case, Tiago was speaking to me but the way I see it, he is speaking to the audience. Because the one that is on the other side of the camera is the audience.*

Me: *But at times it seems that Tiago is speaking to himself... For example when he says: I could eat something now.*

Tiago Castro: *It is a mixture of voices.*

Nuno Barbosa: *Yes and that's exactly why I think it came out beautifully.*

Tiago Castro: *Yes! Because I either speak to myself while thinking loudly, or I'm speaking to the hypothetical audience, because for example there were times that Nuno would tell me: "Ok, stop talking you are talking too much now. Cut. You don't need to explain that much".*

Me: *But regarding Sílvia it seems that she only speaks to an audience, as is explaining the experiences and describing dimensions of creative tourism.*

Tiago Castro: *No, she has several voices as well. When we understood that the audio of my shots as narrator was low quality and we had to re-do it, Nuno thought it was too boring to have only one narrator, a man in shades driving a car from the beginning to the end of the documentary narrating the whole thing...I agreed. So we concluded it would be more interesting in creating some kind of balance that is when we considered Sílvia as another narrator - a natural choice. She holds the “best” knowledge about the topic and she is a natural born communicator. And it worked very well!*

The idea then was to create a bit more dynamic, meaning that while I was only driving the car, it was decided that Sílvia would be in different places moving around using different transportation means. We (Tiago and Nuno) thought: “Let’s make her take the train, the boat we only missed the balloon.” (laughs).

And just like that she seems like she is travelling around. That is why she appears walking in some shots, riding a bike and yes, that part needed to be rehearsed, as she didn’t do it for many years and almost fell several times (laughs).

Me: *I loved that part. It made me laugh because you could really tell she was a bit uncomfortable doing it.*

Tiago Castro: *The idea was also to be a bit goofy.*

Can you give me your perceptions about how real the topic you portrayed is, due to either logistical setbacks or others?

Nuno Barbosa: *The most arranged parts were when the pilots came up with an activity because they knew we were passing by to record them. But the action was real, with real participants and artists but done because they knew we would come to shoot them. This means that some pilots didn’t have those activities exactly on those dates open to travellers, but they were thought and done to provide us with material to record the documentary. However, this didn’t happen a lot, only with a few of them (2 or 3 pilots).*

Tiago Castro: *And in some of the cases, we were the ones that found the participants. For example the pilot in Évora - Play Évora - which product is to discover the city as a family through games, they had a last minute cancellation, so I called a friend that has two small kids. How lucky we were to have them there! So this was the part that was assembled. But from the moment the activity starts, their reactions are genuine. Of course they knew they were being recorded, but I have the impression that at times they forgot we were there. This would be very difficult to do without them knowing, only if we had a hidden camera... There were other cases with other pilots that were lacking participants, so the mentors of the projects invited their acquaintances to participate.*

But I can say that a big part of the participants that took part in the activities during this documentary forgot they were being recorded...For example when I was in Beja, in a tavern and we were all singing Cante Alentejano, eating migas and drinking red wine, I totally forgot Nuno was there recording us... and I was from the production team! Or for example, when I was working the clay, I was so engaged in the activity that when I saw myself after, when looking at the videos, I realised I was so involved in all that, that I forgot I was being recorded. And the feedback I had from other participants was exactly the same: they got to a point of involvement in the activity that they forgot there was a camera there! For me, in a way this validates the activities as captivating (from a research perspective).

Me: *And how about the questions you asked the participants during the recorded activities, what was the process there?*

Nuno Barbosa: *When the people started doing the activities, we would wait for any moment where any of them would take a break, to approach them. The questions were basically these: What do you think about this creative activity? What does it mean to you? How did you feel? The main purpose with these questions was to understand their feelings towards the activities and to inform the viewer about the content of the workshop. It was very interesting to see how differently participants responded to these questions about the activities. Regarding the artists*

or mentors of the pilots, the questions were: what is the workshop about and what do you think about the concept of creative tourism? What does it mean to you?

*We didn't ask many questions or even other questions because this was mainly what we wanted to understand from them - **the participants' feelings and the informative part from the mentors/ artists end**. For example, the artist that is teaching psychological/therapeutic music, if he wouldn't explain his whole idea, we would think that it was only a concert or something alike.*

Tiago Castro: *From my end, as a researcher I thought it was my "duty" to be the one asking the questions. I felt this pressure also because as a researcher I had tons of questions I wanted to ask but many of them were not related to the documentary. Then I thought: what shall I ask then? I had the tendency to make more complex questions, which didn't make any sense to the documentary. This is because we noticed that each time we would make more profound or difficult questions, people would ramble in their speech. And Nuno wanted short and concise testimonials. Nuno tried it at first but he had difficulties editing the longest testimonials. Then naturally it happened that Nuno started asking the questions, as he knew what length of speech he wanted.*

Nuno Barbosa: *There were people focusing more on the activity itself, some others talking about the connection they felt with other participants...*

Tiago Castro: *And we were lucky to have had people with precious testimonials that touched us to the point of triggering where to locate the scene in the documentary. For example , the testimonial of the last participant. When we recorded that person we knew we wanted to close the documentary with it.*

Me: *That testimonial also made me think a lot about the identity of the person that chooses to engage in creative activities...because this search of mine started when I wanted to understand the motivations of the participants. What makes them want to engage in these types of activities and so forth.*

Tiago Castro: *About that testimonial that was very sui generis...it fits the studies we developed until now in CREATOUR. She works in the art field, as a social worker and activist and then her “condition” of interracial lesbian woman influences a lot the way she approaches things in life (this is what she tolds us after being shot).*

She came to Portugal to visit family and she ended up participating in the creative activity.

My impression is that the people that participate in creative activities always have a link to art and culture, however small it may be...Because in principle they have more sensitivity and propensity to art. I also think that there are workshops more directed to men, others to women. For example, usually women are more interested in accessories so they choose to participate in jewelry workshops more often than men. But yes, this is my opinion without numbers to back this up.

Me: *Why do you (Tiago Castro, researcher of CREATOUR) think is necessary to frame these participants and build up a creative tourist profile? What did you perceive about this subject from your experience working with CREATOUR?*

Tiago Castro: *In that matter I consider myself an anti-researcher. I don’t see the necessity of that.*

Me: *I agree with that thought.*

Tiago Castro: *I am a dissonant voice in the CREATOUR team and the less educated, so I think the others (researchers) don’t mind my opinion on this.*

I think that when we try to determine a creative tourist profile, we are trying to segment creative tourism. Like the rural tourist, sun and sea tourist, etc. And creative tourism is not another category of tourism. It is transversal and it is often combined with for example industrial tourism or any other. For example, one can embark on a nature retreat and at the same time, engage in one creative workshop. One can also choose sun and sea tourism and there’s one creative workshop for the whole family to create something on the beach and they decide to engage.

It seems like in tourism research, researchers always have to come up with these definitions, almost like a box that needs to be ticked about the profile.

Me: *But don't you think that happens because research teams need to provide the industry with results or for example, in the case of CREATOUR, to provide the mentors of the pilots with specific information, so that they can sharpen their communication to be able to attract and sell their products? At least this is my conclusion after working as a researcher in CREATOUR project..*

Tiago Castro: *Yes, it is clearly that. It is very important that the mentors/ artists of the pilots understand who wants to consume their products. In this sense the studies CREATOUR provides support them in finding out more about their target audience. But at the same time, the problem is that many of them didn't define beforehand who their target audience would be while or before creating the product, making the activity for everyone. Then the communication of the product is dispersed.*

Me: *I understand the mentors could have had a better strategy in relation to marketing and sales to target a specific audience before the release of the product, but if we go back to our talk, when you mention that creativity is transversal and can be combined with other areas that are not artistic, I see a contradiction here. When you said a person with an industrial background is interested in engaging in a creative workshop. I don't see how age, gender or artistic background is relevant for this case... It becomes confusing to market this.*

Nuno Barbosa: *I think that what usually happens is that there are creative people where their profession is not creative at all and then when on holidays, when they come across creative tourism activities, they see an opportunity in engaging in things that in the daily routines they don't have an opportunity to do it. For example, someone that works in a factory, but at the same time likes to draw, or sculpt because they liked to do it as a child. I think in the creative tourist profile, the researchers should have the element of curiosity. I think each person's*

creativity might be hidden at times, because of life circumstances... Sometimes we think that people are not so creative because of what they work with, and end up being a big surprise.

Tiago Castro: *For me that is the big question right there! And this could be a big discussion where we could dissect the whole educational system...(laughs), that doesn't make people reflect and explore, but formats them to work in one field only doing specific tasks. For example my father has always loved to draw, wanted to work as an engineer but could never make it. He ended up working 30 years in a bank and today he is a grumpy old man. But he is an extremely curious person... Another example, I am now watching the series Genius about Albert Einstein. He used to work in a patent office, which must be a tedious job. Another example, Franz Kafka used to work as a public employee in a government department...*

Nuno Barbosa: *Maybe that's why his work revolves around bureaucratic struggles (laughs)...*

Tiago Castro: *Carlos Paredes (a great Portuguese guitar player) worked in the notary. How many people don't have monotonous and repetitive jobs and these same people are extremely artistic or inventive? But this is related to the economic system we have and it would be another long discussion.*

Nevertheless, I think there is space for everything with these pilot projects. For example, in the case of Play Évora, creativity is stimulated not in the sense of creating an art piece, or with a cultural tour, but discovering the city with a gaming format.

Me: *What are the overall opinions of the contribution of the documentary for CREATOUR's research project?*

Tiago Castro: *This documentary as output of CREATOUR project has a lot of power because one of the biggest problems of the academy is not being able to communicate their research findings to society and/or having practical application of them. There has been more and more knowledge written down, but it only reaches other researchers (and the ones that read it, right?). My main fight as a researcher is that I don't want to do research and write articles so that the papers will "seat at a desk" or be indexed in a journal. If the produced research doesn't*

have practical use to society, it doesn't worth much. Many publications done by researchers are done for them to attend conferences and add more written items to their curriculum. My constant question is: **how can a research that we do help someone in tackling a problem?**

This documentary not only tells the story of the action-research (practical and activist dimension, according to what Tiago explained) project of CREATOUR, shows the diversity of creative activities around Portugal and the various types of participants, and even diversity of host communities. And in my perspective when we watch the documentary, we end up identifying ourselves with it, being at the north, centre or south because there is a human factor that is very present. There is complicity. A project with such a strong practical dimension demands the visualization of it, so it can be better understood.

Me: Thanks a lot for the talk and I think I have a lot of material already to work with.

APPENDIX IV Q4B – VISITOR SURVEY (WP4.2)

Q4B – VISITOR SURVEY (WP4.2)

To be completed by CREATOUR Team

Survey no.:

To be completed by pilot projects

ORGANIZATION:	Date:
EXPERIENCE:	Location:

To learn more about



<http://www.ces.uc.pt/creatour>

creatour@uc.ces.pt



creatour@ualg.pt



Research Partners: CES (U. Coimbra) CIEO (U. Algarve) LAB2PT (U. Minho) DINÂMIA'CET (ISCTE-IUL) CIDEHUS (U. Évora)

Thank you for your visit.

The creative tourism experience in which you have participated is part of an array of pilot initiatives fostered by the project **CREATOUR: Creative Tourism Destination Development in Small Cities and Rural Areas**. In this context, we are learning from the creative tourism experiences provided to participants through a common questionnaire. We request that you fill in this survey anonymously, which is for scientific purposes only. We estimate that completion of the survey takes 5 to 10 minutes. The CREATOUR project team thanks you for your cooperation.

NOTE: Please mark your answers with an X, which in some cases may be multiple.

1. What is your usual place of residence?

Please indicate:

1.1 Live outside Portugal

☐ →

1.1.1 In what country? _____

1.2 Live in Portugal

☐ →

1.2.1 In what city/town? _____

1.3 Approximately how many km. from this locale? _____

2. Were you accompanied today? Yes ☐ No ☐

3. If you responded YES, please indicate who accompanied you. (multiple answers, if applicable)

3.1 Spouse / partner

☐

3.2 Your child(ren)

☐

3.3 Family

☐

3.4 Friend(s)

☐

3.5 Organized group

☐

3.6 Other

☐

3.7 What? _____

4. Was this the first time you have participated in a creative tourism experience? Yes ☐ No ☐

5. If you responded NO, how many times have you participated in the last 12 months? _____

6. Was this creative tourism activity the primary reason for your visit to this locale? Yes ☐ No ☐

7. How did you LEARN about this experience?

7.1 Tourism guide / brochure / pamphlet

☐

7.2 At my accommodation

☐

7.3 Travel and tourism operators / agencies

☐

7.4 Media (TV, radio and press)

☐

7.5 Tourist information kiosk/site

☐

7.6 Website of the CREATOUR project

☐

7.7 Website of the activity organizer

☐

7.8 Through family or friends

☐

7.9 Social networks

☐

7.10 Passing by

☐

7.11 Other

☐

7.12 What? _____

8. Please indicate WHY YOU SELECTED THIS EXPERIENCE, according to the following scale:

1 disagree completely, 2 disagree, 3 neither agree or disagree, 4 agree, 5 agree completely

	1	2	3	4	5
8.1 It is culturally motivating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.2 It permitted interaction with other participants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.3 It enabled me to meet and interact with the local community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.4 It is original	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.5 It is suitable for the whole family	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.6 Because of its location	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.7 For being fun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.8 To stimulate my creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.9 To accompany someone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.10 I know the promoter of the activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8.11 Another reason - What? _____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. Please CHARACTERIZE YOUR EXPERIENCE according to the following scale:

1 disagree completely, 2 disagree, 3 neither agree or disagree, 4 agree, 5 agree completely

	1	2	3	4	5
9.1 Original	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.2 Creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.3 Emotive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.4 Enriching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.5 Stimulating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.6 Absorbing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.7 Memorable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.8 Frustrating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.9 Annoying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9.10 Tiring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please EVALUATE YOUR EXPERIENCE according to the following scale:

1 disagree completely, 2 disagree, 3 neither agree or disagree, 4 agree, 5 agree completely

	1	2	3	4	5
10.1 I tried a new activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.2 I learned more about the local culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.3 I learned to do something	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.4 I had fun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.5 I met interesting people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.6 I interacted with the local community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.7 I acquired new skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10.8 I contributed to the local community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. On a scale of 1 to 5, where 1 represents little interest and 5 greater interest, please tell us:

	1	2	3	4	5
11.1 Would you repeat this experience?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11.2 Would you recommend this experience?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11.3 Would you like to participate in more activities of this organization?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. Would you be interested in participating in creative activities in other locations in Portugal? Yes ☐ No ☐

13. If you responded YES to the previous question, what would you like to do? _____

14. What is your GENERAL evaluation of the experience: Terrible ☐ Bad ☐ Average ☐ Good ☐ Very good ☐

15. Did you stay or will you stay overnight in the locale? Yes ☐ No ☐

