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By Joaquim Sousa

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INTERACTIVEARTSANDCREATIVETOURISM

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Interactive Arts and Creative Tourism

Joaquim Sousa

Introduction

The topic "creative tourism" has begun to provoke a wide debate in society, segmented in the development of new technology and digital art products and services, within the scope of the creative economy and in particular the economy of experiencing.

The author Leslie-Ann Jordan (2012) designates the strengthening of the intrinsic interconnection between the universe of arts, culture and creative industries as essential, aiming to develop new offers of tourist differentiation. From the outset, we can raise the question of what the role and/or impact of the arts of technological, artistic and interactive phenomenology could be in the potentiation of creative genre industries, leveraging new explicit paradigms of human-computer interactivity and contributing to the aesthetic, interpretive development and education of the sectors attached to the cultural heritage, and in this quality, to unequivocally promote new tourism models of creative innovation, based on the interactive arts that exponentiate new and unprecedented aesthetic cultures of emotional experience of products and services, enabling new tourist "branding" based on in its differentiating imagery offer.

Salerno (2009) reinforces the decisive role of the creative tourism industries in the exponentiation of models of active participation and user involvement in creative activities, which can meet an experiential learning of positive emotions, making "pleasure the engine of experiencing" (Salerno, 2009).

This scientific evidence reinforces the need to invest in the development of new innovative products and services that categorically stimulate the experiential creativity of cultural users/tourists, in particular starting from their spontaneous agency power to actively and constructively engage in experiences of co-creation of knowledge, namely in heritage spaces. The interactive arts/new media offer decisively unprecedented opportunities for cultural users/tourists to engage with cultural artefacts, insofar as they enhance interactivity, active participation, cognitive perception and affective involvement in favor of the discovery of knowledge and learning.

Now it can be seen that the interactive arts/new media contribute decisively to the self-realization of the cultural tourist, based on the offer of experiences that enable their inventive and imaginary power, in favor of the artistic construction of new cultural and aesthetic signs. The incremental experience that enhances the creative verve of the user/cultural tourist constitutes a foundation for the promotion of their motivational spirit (formulated in the intrinsic desire to participate actively in the creative focus) also associated with the aspect of self-regulation in the prism of cognitive learning.

In the 2004 UNCTAD report, the mix of arts, entrepreneurship and technology is highlighted as unquestionable structures in the development of creative industries. Evans (2009) emphasizes the value and/or contribution of the arts to the development of creative economies.

In turn, Tung & Richie (2011) highlight the basic foundations of creative experiential tourism, focused on the feeling of positive emotions of pleasure and satisfaction, self-discovery activities and intellectual development, involvement, learning and, consequently, the acquisition of knowledge. In addition, the author Szarycz (2008) reinforces the idea that memorable experiences of creative tourism are evidenced in actions of self-discovery/personal development, reflection and construction of meanings and also essentially based on the development of mechanisms of social interaction, leading to purposes of learning, namely in immersive contexts of use. The authors Staiff (2014) and Smith and Robinson (2006) particularly highlight the desire of the creative tourist to actively participate in actions that request their emotional involvement. These evidences support the idea that there is fertile ground for the creative industries of aesthetic computational interactivity, aiming at the structuring development of innovation in technology and digital art and addressing the design of new products and services that can effectively empower the user/cultural tourist intellectually in the cognitive and co-creative elaboration of new challenges structured around the intelligible construction of new narratives of an aesthetic nature, which can cognitively and affectively absorb the user/cultural tourist in agency actions of random discovery of new and unprecedented meanings, which flow into their creative, experiential and educational eclectic function, with the ultimate aim of learning.

Hosany and Gilbert (2010), Currie (1997) and Goossens (2000) emphasize the positive emotions of joy, pleasure and satisfaction as a fundamental axis of the creative tourist's emotional experience. Carr (2002) in this regard highlights the motivational factors of the "pleasure-seeking" of the creative tourist. The domain of "funology", i.e. the science of entertainment associated with experiencing positive emotions such as pleasure

Author: *e-mail: joaquimjorgesousa1@gmail.com*

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and satisfaction are still at the dawn of scientific knowledge. So what is the role of interactive arts/new media in promoting emotions/feelings of well-being in the user/creative tourist? The answer inevitably lies in the constancy of actively involving the user in identity experiences of discovery and creative self-realization of unprecedented narratives of aesthetic support that realize the power of their creativity.

Gretzel et al. (2006) emphasize that the new models of tourism offer and differentiation must focus on the added-value components of symbolism and experience, key elements for the design of more competitive international tourism markets. This leads to the concept of the experience economy by Pine & Gilmore (1998), who emphasize the indisputable relevance of creative tourism to invest in the empowerment of new offers, embodying new products and services, which channel unique, authentic and memorable experiences to the viewer, which, from the point of view of the authors Andereck & Caldwell (1993), Woodside, MacDonald & Burford, (2004) can boost the competitiveness of tourist destinations and, in particular, decisively influence the desire and memory of the cultural tourist to revisit the tourist destination/site. According to Kim, Ritchie & Tung (2010), this again constitutes a vital challenge for the creative industries, aiming at the development of new innovative and differentiating products and services that promote the sphere of "pleasure-seeking" of the cultural tourist.

Tung & Ritchie (2011) consider that this unpublished compendium of creative and aesthetic experimentation should still be constituted as a design of scientific research with regard to the understanding of factorial elements that can contribute to the exponentiation of memorable experiences in the user/cultural tourist.

Csikszentmihalyi (1990) in this regard elaborates the "flow" concept, which resides in the balance between the desires aroused by the interaction in the task and the degree of difficulty in acquiring skills attached to the task itself, considering an optimal level of "flow" will contribute to the development of emotions of pleasure and satisfaction.

The authors Holbrook and Hirschman (1982) add to the concept of "flow" the perspective of experience. From their point of view, it is in the experience that the component of pleasure and user satisfaction resides, and this experience should be noted as hedonic, symbolic and aesthetic. Again, it seems to us indisputable that this scientific evidence is echoed in the creation of interactive art/new media products and services, conceptualizing an aesthetic and co-creative representation for the formulation of positive emotions of pleasure and satisfaction in the user/cultural tourist, in projecting immersive audiovisual experiences, enabling their active participation and involvement in favor of the experiential task, desirably of a playful, educational and aesthetic-creative nature, elements that, according to the authors Pine & Gilmore (1999) constitute the referential axes of the creative experiential economy.

The experiential component in creative tourism has aroused high interest in the scientific community, namely the assessment of the weight of the cognitive and affective sphere in the user's experiential-emotional domain, as highlighted by the authors Pearce & Foster (2007) and Noy (2004).

In particular, it seems relevant to us to emphasize the unprecedented ability of the interactive arts/new media to request the construction of unprecedented narratives impregnated with subjectivity (Cutler and Carmichael, 2009; Ryan, 2002) and aesthetic ambiguity that results in the random elaboration of audiovisual meanings, preferably leveraged in an immersive nature, which promote intrinsic motivation and user involvement in actively building and interpreting aesthetic-creative events, bearing symbolic meanings and contributing to the user's/cultural tourist's self-expression and learning. As designated by authors Csikszentmihalyi (1990) and Mossberg (2007), the final "output" of creative realization inevitably results in a random construction that is updated in real time through human-computer interaction.

The authors Kim, Ritchie & Tung (2010) again diagnose that the absorbing component of unique, authentic and memorable experiences constitute a new emerging paradigm of the tourist industry, and there are few studies capable of clearly substantiating the dialectical relationship between experience and experience, emotional embodiment of memorable pleasure and satisfaction.

The authors Chandralal & Valenzuela (2013) list as factors that contribute to the effervescence of memorable experiences, surprise, novelty, stimulation of social relationships, intellectual development and self-discovery, based on the experience of positive emotions. The interactive arts/new media bring together the offer of these same characteristics, insofar as they elicit an interactive encounter with the unexpected, impregnated with unprecedented symbolic and aesthetic narrative representations that stimulate the user's agency power to engage cognitively in matrix discovery actions, a reflection in favor of decoding new artistic signs of audiovisual cognition. The interactive/ new media arts offer random narratives that are cumulatively constructed in real time, thus bringing together the effect of "novelty". Another challenge for the interactive arts/new media is their involvement in enhancing social interaction between users, a key element for strengthening group cohesion/sense of social affiliation and above all for the collectively co-constructive design of new buildings. narratives combining aesthetic beauty with audiovisual immersion.

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The empirical studies by Chandralal & Valenzuela (2013) allow us to collect the following data: the cultural tourist emits a predisposition to engage in experiences that are of personal significance, in this memorable sense, which intellectually stimulate the discovery of self-expression and the promotion of co-social interaction, inevitably resulting in the development of new skills, ultimately offering unprecedented learning opportunities.

Here again, emotion plays a key role, as highlighted by the authors Howard & Gengler (2001), according to which the range of emotions experienced by the user decisively influence the evaluation of the experience, and it is those positive emotions that are normally associated with the experience. incorporation of memorable experiences (Tung & Ritchie, 2011).

According to Aho (2011), the role of emotion is highlighted in the prism of tourism research. Bengtsson (2002) points out that research largely neglects the importance of the subjective significant construction of experience. In this regard, Filep (2012) recognizes the dialectical gap between the coordinates of pleasure and satisfaction and the coordinates of attribution of new experiences, bringing together the construction of new meanings. This constitutes a challenge for creative tourism in particular and for the emergence of new interactive art/new media products and services that promote the user/cultural tourist in expressive aesthetic actions of involvement and active participation in the co-constructive exploratory design of unprecedented subjective personal narratives, fostering new immersive audiovisual representations, and boosting the power of creativity to imbue the spectator cognitively and affectively in the construction of new aesthetic figurations.

The focus of creative tourism should be conceptually based on the psychological benefits that new experiences of a memorable nature bring to the user/cultural tourist (Corvo, 2010). The authors Yuan & Wu (2008) emphasize this same focus in current academic research around the variable of experiencing memorable moments/events.

According to Huta & Ryan (2010), research in positive psychology reinforced the importance of experiencing experiences, bringing together the factor of discovering pleasure with the construction of new representations embedded in meaning (aesthetic-creative). This brings us to the foundations of the psychology of hedonism applied to creative tourism, according to which the cultural user/tourist seeks pleasure and satisfaction in relational simultaneity with intellectual discovery. In this light, the aspects of hedonia and eudaimonia merge, contemplating the self-reflexive discovery of new knowledge with the pleasure of emotional experiencing, resulting in the development of the user's/cultural tourist's sense of competence/ "mastery" in absorbing new learning (Huta , 2013).

According to Waterman (1993) and regarding the theories of hedonism and eudaimonia, activities that offer “affordances” for the development of users’ personal skills maximize their creative and intellectual potential in immersion and stimulate their power of self-expression, discovery and consequent personal fulfillment. The same author focuses on the new opportunities that can be offered to the user to actively, from an immersive point of view, discover new forms of aesthetic representation, operating simultaneously with the sharing of spiritually enriching social experiences. This points to the emergence of a commitment to develop innovative products and services that enable the immersion of the user/cultural tourist's senses, based on the theoretical framework of "flow", promoting the power of self-expression and self-regulation of the cognitive and affective agency of the experience itself, which necessarily incorporates the discovery and overcoming of challenges in eclectic harmony with the gradual construction of new skills and learning. The author Csikszentmihalyi (1975) linked the concept of “flow” to the development of the sphere of intrinsic motivation of the user, and the incorporation of eudaimonia emotions emerges in the synchronous duality that is established between the offer of challenging discovery goals and the reception of new skills/learning, meeting the user's emotional expectations of expressive self-fulfillment.

According to Deci & Ryan (1985), the power of discovering self-expression lies in the gear of user involvement and active participation in incorporating memorable experiences into themselves, elements that contribute to the development of the dialectical sense of intrinsic motivation and flow.

Eudaimonia appears associated in the scientific literature that analyzes the motivations for tourism to the perspectives of personal growth (Ryan, 2002), personal enrichment (Prubensen, 2012) and also to the component of self-development (Pearce, 2005).

According to Huta & Ryan (2010), the current tourism sector is ineffective in stimulating the cultural tourist's power of creative self-expression, incorporating the dimensions that merge emotional experiencing and the intelligible construction of meanings, thus aiming on the one hand at the construction of an “engineering of positive emotions to create empathic and memorable experiences” (Hosany & Gilbert, 2010) and, on the other hand, to enhance the construction of new meanings brought to the experience of the tourist experience itself (Tussyadiah, 2014).

Studies postulate that users can develop an affective connection with places and tourist destinations (Hidalgo & Hernandez, 2011). The authors Williams & Vaske (2003) emphasize that the sense of connection to the place appropriates two basic dimensions: the very dependence of the place (functional connection) and the identity of the place (emotional connection). Place

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dependence resides in its empowerment to create "affordances" that self-fulfill the goals, desires, interests and needs of the creative user (Stokols & Shumaker, 1981). The identity of the place, in turn, impregnates the power of symbolic representation of the place as a determining axis for the experience of positive emotions, meeting personal self-fulfillment (Guiliani & Feldman, 1983). According to Chen & Tsai (2007), the image of the place built by the (creative) tourist will decisively influence their motivations for choosing a given tourist destination. The construction of a positive image of the tourist location/destination is associated with the experience of positive emotions of pleasure and satisfaction, which establish a synchronous interdependence with the user's self-fulfillment, considering the prisms of their cognitive and affective perception, both of the place and of the experience itself (Pike & Ryan, 2004).

According to Beerli & Martin (2004), the image of the tourist destination is an important aspect for the tourist decision-making process. The positive perceptions of the tourist place/destination influence again the psychological variables of selection of that same place. This idea is reinforced by the authors Fakeye & Crompton (1991), according to which the image of the tourist destination is created from a mental picture of the user, feeding from his power of cognitive and affective perception (Pike & Ryan, 2004), indispensable for the development of a sense of connection to the tourist place/destination (Hulin & Morais, 2005).

The basic motivations of the tourist reside in the satisfaction of new needs for relaxation, knowledge, escape from reality and the development of social relationships (Charters & Ali-Knight, 2002), in particular it becomes desirable to develop new tourist offers that enable (cognitive and affective involvement) of the user (Gursoy & Gavcar, 2002), opening new opportunities for the design of new tourism products and services (Park et al. 2002), making use of new computer art technologies. According to the same authors Park et al. (2002), the tourist involvement component with the tourist place/destination has aroused limited attention and interest. However, the referential axis of involvement referring to the tourist's active participation in the symbolic construction of new meanings and aesthetic representations increases the feeling of hedonic self-satisfaction with the tourist place/destination.

Alvos et al. (2014) emphasize that the new creative tourist is eager to participate in new and unprecedented experiences that configure a power of seduction and attractiveness of new tourist destinations, contributing to the increase of competitiveness as well as the "branding" of the tourist destination's image, ensured by the innovation of new products and services.

Sundbo (2009) focuses on the development of innovation applied to new paradigms of experiencing tourism, which constitutes a new and emerging field of investigation. This also constitutes a challenge for the creative tourism industries to continually embrace the principles and values of innovation, aiming to respond to new niche markets that embody the experience economy (Hall, Hall & Williams, 2008).

According to Cooper (2006), the scientific community linked to creative tourism claims the need to generate and enhance new knowledge as critical factors for the design of new innovative products and services. This idea is based on a wide variety of empirical studies (Bertella, 2011).

According to Newell et al. (2009), innovation presupposes the convergence of multiple fields of knowledge. The interactive arts/new media correspond to this same proposition, insofar as its symbiosis incorporate the creative computational R&D of artists, designers and computer engineers with the humanities and the social and human sciences.

The reference work by Pine & Gilmore (1999) attests to the centrality of the new paradigms of creative experimentation as driving elements of new models of creative innovation, intersecting tourism, art, culture, entertainment, education and branding.

According to Hjalajer (2002), knowledge is a prerequisite for innovation in creative tourism, constituting a critical factor for the development of both the creative industries (interactive digital arts) and the competitiveness of tourist destinations. The same author points out that the tourist industry has a mediocre reputation in terms of implementing innovative processes and the authors Carlisle et al. (2013) emphasize that innovation lies in new opportunities for the construction of differentiating products and services from the tourist point of view. Hjalajer (2002) infers the potential horizon of opening up to innovation in new tourism niche segments (read enabling the user's cognitive and affective experiential involvement) that is characterized by the resurgence of new and radical technological innovations (Carlisle et al., 2013). Thus, innovation must focus on the offer of new products and services that enable the participation and active involvement of users in favor of building new experiences, appealing to the sense of capturing memorable events, enhancing learning, emotional involvement and also the social interaction (Prebensen et al., 2013). Pine & Gilmore (1999) increase the aesthetic component, entertainment, the feeling of escape and learning/education to the universe of involvement.

According to authors Chapain & Comunian (2009), the scientific community has shown little interest and attention for the dialectical relationship that can be established between cultural production and the promotion of the tourist image of places, which according to Echtner & Ritchie (1991) the convergence of these two dimensions can help to leverage the

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economic value potential of so-called creative economies. In this case, and according to Chapain & Comunian (2009), culture can be an engine of dynamism, contributing to the improvement of the image of a city and at the same time providing added economic and scientific value. The development of creative arts industries can enhance the creative capacity building/empowerment of cities and potentiate new models of creative-aesthetic intervention in cultural heritage facilities and thereby generate new economic dividends. Florida (2002) contemplates the emergence of a new creative class with the capacity to generate economic growth in cities by opening horizons to new frontiers of knowledge, ideas and innovation. This new cultural and scientific capital generated feeds the innovation circuits in new products and services.

Montgomery (2005) emphasizes that there is a fertile field for the resurgence of new products/services and technological innovations/inventions, particularly in the field of visual and performing arts, meeting the creative city of the future that contains within itself the cross congregation, knowledge and skills in the field of arts, design and computational aesthetic technology. In this regard, we return to the work of Florida (2002), which points to the emergence of a new "creative class", capable of regenerating the production and cultural diversification of creative cities, in particular referring, according to the author's point of view, to the high technology provision.

Garnham (2005) points out that the new economy resides in the convergence of the knowledge economy, the competitiveness economy and the creative economy.

The focus on the interactive arts/new media industry is of paramount importance, insofar as it is self-referential in offering creative experiences, constituting, according to Mehmetoglu & Engen (2011), a new paradigm that ends a rupture with business models based on unique offer of interactive products and services, devoid of the capacity to involve the user agency in the intellectual, self-reflective and creative discovery of new and unprecedented narratives of an aesthetic computational nature.

Prahalad & Ramaswamy (2003) call for the emergence of a new paradigm of interactivity that contemplates the user as an active agent co-builder of knowledge, through the participation in fertile experiences of personalized sensorial immersion. The development of the capacity of the user's creative imagination is also of paramount importance for the design of unique, authentic and memorable experiences, containing in themselves the impulse of creativity (Richards & Wilson, 2006). In addition to creativity, other critical factors contribute to the increase in experiential added value such as the intrinsic satisfaction of being involved in the task, the desire and escape from reality/sense of escape, the visual aesthetic appeal and the perception of meaning by novelty (Okazaki, 2008).

The interactive arts can decisively contribute to the development of new models of production and cultural enjoyment, enhancing the experiential creativity of users (Pantzar & Shove, 2005).

Richards & Wilson (2006) highlight the new trends in cultural enjoyment based on the emerging role of creativity in forging new enriching sensory experiences, based in particular on the following factors: manifestation of displeasure for contemporary models of cultural consumption/enjoyment; increased desire to engage in actions that promote self-development and the acquisition of skills/learning; participation in unprecedented constructive manifestations of narratives; attraction to new forms of self-expression fostering creativity.

Numerous studies have laid the theoretical foundations that establish a new symbiotic relationship between creativity and tourism, based on the development of business models pointing to the differentiation of tourist locations/destinations from the perspective of creative tourism (Richards & Wilson, 2006), based on the development of the creative empowerment of the user to co-create new audiovisual forms of knowledge (Binkhorst & den Dekker, 2009). The paradigm shift no longer erupts at the heart of cultural tourism, but rather at the heart of the new tourism of a creative nature (Jelincic, 2009), meeting new postmodern consumerist styles of cultural enjoyment (D'Auria, 2009). Fernandez (2010) points out that the new creative tourism contains in itself an evolution in relation to cultural tourism and, to that extent, constitutes a niche market. However, according to Miles (2010), the development of creative tourism is currently even more an aspiration/expectation than a palpable and concrete reality (Miles, 2010). The UNESCO reference document (2006) defines creative tourism as "travels aimed at enabling user involvement in authentic experiences, including the educational aspect of arts and heritage". Runco (2004) defines the new contemporary creative tourist as someone who seeks cultural refinement, self-expressive creativity, interpersonal creativity and the sophistication of cultural enjoyment through "new media". Selstad (2007) defines the main motivations that assist the development of new tourism models based on creative experimentation: escape; education; relaxation; strengthening of social relationships and social interaction; exploration of the I/"self" and novelty.

It is particularly important to emphasize that the knowledge and experientially-based education segments are basic elements of the experiential creative economy, although there is currently little evidence that explores the interconnection between these two dimensions: knowledge and education (Li, 2000). This same author elucidates us again on the priority of

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experiential learning to broaden our horizons of understanding and interpretation of tourist places.

Finally, we are inspired by the reference work by Pine & Gilmore (1999) which attests that the economic sectors of the global economy that exert greater growth directly involve the consumption of experiences. However, there is limited empirical evidence focusing on the study of the creative experience of the cultural user/ tourist.

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