CREATIVE CITIES AND THE TOURIST EXPERIENCE: AN ANALYSIS OF THE KNOWLEDGE PRODUCED AND A LISTENING ON CREATIVE RECIFE

CIDADES CRIATIVAS E A EXPERIÊNCIA TURÍSTICA: UMA ANÁLISE DO CONHECIMENTO PRODUZIDO E UMA ESCUTA SOBRE O RECIFE CRIATIVO

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ABSTRACT

The creative cities have presented themselves as a new and distinct way of offering attractions to tourists, and these new possibilities have resulted in differentiated and unique experiences for those who not only enjoy but also frequently participate in the creative processes. As a result of this knowledge gap, this article has the following objectives: to relate what has recently been published in one of the main databases in the literature on creative cities and the tourist experience; to detect the objectives and contexts of research on creative cities and the tourist experience; and to identify what has been done in Recife - PE/Brazil - which is one of UNESCO's creative cities - to encourage, enhance, and disseminate the creative potential of this city. As a methodology for selecting what has been published, criteria for article selection were established using keywords such as creative cities, tourism, and tourist experience. Furthermore, a synthesis of knowledge on this topic was possible, allowing perception of what is already known about the topic and what still needs to be researched, as well as pointing out directions for future investigations and some limitations of studies in this area. Because some study gaps were identified, it is possible to conclude that the themes of creative cities related to the tourist experience have the potential to be much more researched. The main limitation of this study is the fact that it is a systematic review of the literature, through only one database, and therefore, it is suggested as relevant for future research an updated systematic review, since many other works arise daily.

Keywords: Creative Cities. Tourist experience. Culture. Creativity.

RESUMO

As cidades criativas têm se apresentado como uma nova e diferenciada forma de ofertar atrações para os turistas e essas novas possibilidades têm gerado experiências diferenciadas e únicas para estes, que não apenas usufruem, como também participam dos processos criativos, muitas vezes. Sendo assim, por uma lacuna do conhecimento acerca desse tema, este artigo trouxe os seguintes objetivos: relacionar o que tem sido publicado, em uma das principais bases de dados na literatura, sobre as cidades criativas e a experiência turística nos últimos anos; Detectar os objetivos e contextos das pesquisas sobre as cidades criativas e experiência turística e, ainda, identificar o que tem sido feito no Recife (PE) – que é uma das cidades criativas da Unesco – para incentivar, valorizar e divulgar o potencial criativo desta cidade. Como metodologia para selecionar o que tem sido publicado, foram estabelecidos critérios para a seleção dos artigos, através do uso de palavras-chave, como cidades criativas, turismo e experiência turística. Além disso, permitiu-se realizar uma síntese do conhecimento sobre essa temática, o que possibilitou a percepção do que já se sabe sobre o tema e o que ainda se precisa pesquisar, além de apontar direções para investigações futuras e algumas limitações de estudos nessa área. Pôde-se concluir que a temáticas das cidades criativas relacionada com a experiência do turista ainda pode ser muito mais pesquisada, uma vez que foram percebidas algumas lacunas de estudo. A principal limitação do estudo é o fato de ser uma revisão sistematizada da literatura através de apenas uma base de dados e, por isso, sugere-se como relevante para pesquisas futuras uma revisão sistemática atualizada, uma vez que muitos outros trabalhos surgem diariamente.

Palavras-chave: Cidades Criativas. Experiência Turística. Cultura. Criatividade.

1 INTRODUCTION

Since its greatest growth after the Second World War, Tourism has presented itself as an actor capable of generating major impacts, whether economic, social, or environmental, and may also have a positive or negative character, depending on a range of factors, such as planning, alignment with other areas, and care for issues of social, economic, and environmental sustainability for those localities that choose to prioritise it in their actions.

According to Jafari and Ritchie (1981), one of the seminal authors of this activity, one of the concerns of tourism was to analyse consumers to see if they remain the same or behave differently while away from home. As a result, it is clear that the way people experience tourism has changed dramatically over time, moving from an industry produced according to the exclusive supply precepts, where nothing was thought or planned for the tourist profile, to actions designed and directed in a personalised way to meet more and better the needs of the various public who seek in this activity, not only a displacement, but often the search for unique moments, differentiated and memorable experiences in other locations.

Also for Jafari and Ritchie (1981), tourism includes not only getting people away from their homes, but also meeting their basic needs, and thus the travel industry has taken on this vast responsibility. However, the raison d'être of tourism is based on so-called "attractions," which are the primary reasons that attract tourists to a specific destination. In this context, and increasingly, tourist destinations have sought new ways to offer visitors products and services, and as a result, cities have reinvented themselves and sought to improve aspects that are beneficial to the locality, particularly those that meet the needs and desires of this new demand.

One of the consequences of these changes, according to Ashton, Tomazzoni, and Emmendoerfer (2014), was the emergence of creative cities, which presented themselves as a new and differentiated way of offering tourist attractions, where constant adaptations to economic needs and the quality of urban life resulted in the formation of creative cultural clusters, which are now of interest to tourists. According to the authors, creative cities begin to arouse the attention of tourist consumers when they are founded on a culture of creativity.

This reinvention of some cities, which often begins with a genuine need of the local population, meets not only tourists, but especially its residents, who should feel an important part of this process of appreciation for the new and cultural diversity.

It is worth mentioning that according to Ashton, Tomazzoni and Emmendoerfer (2014), the term "creative cities" was first used by Landry and Bianchini (1995), to refer to a new concept of city: more

dynamic, interconnected, tolerant, interactive and attractive while still seeking to value the history and culture of the population, while remaining open to possibilities of innovation.

So, from the standpoint of changing the presentation of tourist destinations, with the intention of valuing cultural and historical issues, but with a more innovative aspect, it is clear that there is a significant change in the way the tourist will experience the activity, that is, from an offer produced in an innovative way and more connected with creative aspects of the locality, such as arts, music, and gastronomy, the tourist will have, as a result, new and distinct experiences.

According to the Ministry of Tourism of Brazil (2022), in order to create a collaboration and support network for cities interested in developing their creative potentials, UNESCO (United Nations Educational, Scientific, and Cultural Organization) launched the Creative Cities Network worldwide in 2004, which recognises efforts made by the same to place the creative economy, through tourism and cultural projects, at the heart of their urban development plans. This network aims to foster collaboration among cities that see creativity as a strategic factor for long-term economic, social, cultural, and environmental development.

Cities that join the network, according to Souza, Mello, and Colvara (2020), commit to sharing best practises and developing partnerships to promote the culture and creativity industries as part of their urban development plans. By the beginning of 2021, ten Brazilian cities were part of the network: Belém (PA), Florianópolis (SC), Paraty (RJ), and Belo Horizonte (MG) in gastronomy; Brasilia (DF), Curitiba (PR), and Fortaleza (CE) in design; João Pessoa (PB) in crafts and popular arts; Salvador (BA) in music; and Santos (SP) in cinema.

However, two more applications were approved in the same year: Campina Grande in Media Arts and Recife, which was awarded the title of Creative City in Music at the time. The UNESCO network now includes 295 cities from 90 countries that invest in culture and creativity to promote sustainable urban development, such as crafts and popular art, design, cinema, gastronomy, literature, media arts, and music. And it is well known that tourist activities in these locations will benefit from this network of support and appreciation for culture and creativity.

Despite the fact that the links between culture, creativity, and tourism appear to be so obvious in recent public and private actions, as well as in some international studies, Emmendoerfer and Ashton (2014) claim that the CPLP contains little scientific research on creative economy related to the field of tourism (Community of Portuguese Speaking Countries). This information is one of the justifications for a greater effort to conduct more research on cities and how creative economies can be developed within tourist destinations.

Given the great potential of these cities and, above all, the importance of this support network, it is critical to understand how this theme has been addressed by researchers in recent years, and, more specifically, how changes occur in the experience of tourists who visit these locations, using one of UNESCO's Creative Cities Network cities as a basis.

As a result, Recife, the capital of Pernambuco, was chosen as one of the last Brazilian cities to join this network. A city that, in addition to this title, has already been working on several aspects of its cultural diversity, such as the development and implementation of the Recife Creative Tourism Plan in 2018, which encourages tourism through local cultural valuations and creative enterprises.

The following questions arise as a result of attempting to fill some existing gaps in knowledge and dissemination on this topic: What studies have been conducted on Creative Cities and the tourism experience? How might one perceive changes in the way tourists interact with the tourist attractions of these cities? How has Recife publicised its creative differential and its new title of Creative City in Music on social media?

This article seeks to accomplish the following goals based on these questions: (1) relate what has recently been published in one of the most important databases in the literature on creative cities and tourist experience; and (2) identify the objectives and contexts of research on creative cities and tourist experience. (3) Identify specifically what has been done in Recife, using social media, to encourage, enhance, and disseminate the city's creative potential.

So, in order to gain a better understanding of the themes, a brief account of existing knowledge on the main constructs examined herein, namely: Creative Cities and Tourist Experience, is provided first, followed by a comparison of the findings of research in the database chosen, as detailed below in the methodology of this study.

2 METHODOLOGY

This is an exploratory reflection article with bibliographical research for knowledge and conceptualization of the two main constructs under consideration here: creative cities and the tourist experience. According to Cordeiro, Oliveira, Renteria and Guimares (2007), bibliographical research is that which seeks to portray the scientific contributions of various authors on a given theme and begins with secondary sources.

Thus, the implementation of a systematic literature review was chosen as a bibliographic technique because it involves the application of strategies that allow limiting bias in the selection of documents, critical evaluation, and synthesis of relevant studies (CORDEIRO *et al*, 2007). However, according to Okoli

(2015), a systematic review should follow a methodological approach that is explicit in the detailing of the procedures used, comprehensive in its scope to include relevant studies, and reproducible by others who wish to follow the reviewed theme's review approach.

Thus, this review was conducted, using the Scopus (Elsevier) database as the researched database, in order to understand how research in these areas is conducted and to complete an observational research in social networks of the main bodies linked to tourism management of in the city of Recife, with the intention of verifying what has been done, in terms of encouraging and promoting the creative aspects of the city, and now more precisely, in the city's creative aspects.

For further clarification on the method used in the review, the paths taken to carry out this research, reporting in a direct way, what the means by which the data was obtained, and how the material was analysed are listed here. To achieve the proposed objectives, it was necessary to establish criteria for document selection, and then a search was conducted in the Scopus/Elsevier scientific publications database, using the advanced search option, in titles, keywords, and abstracts.

The research was conducted on May 30th, 2022, using the expression "Creative Cities" for the first stage, and also with the intention of analysing how long there have been publications on this theme, in which languages and in which areas, no time horizon or language was specified in the research. As a result of this first stage, a total of 977 documents were found, with the first publication on creative cities in this database dating back to 1990, mostly in english and with the United Kingdom having the most publications and the area of Social Sciences having the most research on this topic. With 91 documents written on the subject, 2020 was the year with the most publications in this field.

In the second stage, the terms "Creative Cities" and the boolean operator "*AND*" and more the word "tourism" were used to bring the themes related in this study closer together; thus, in this new filter carried out, with the two expressions integrated, it was observed a total of 294 documents, with the first publication in the year 1999, with the United Kingdom still being the place of greater publication and also the area of Social Sciences producing the most research. The number of publications per year in this case was tied in the years 2020 and 2021, both with 37 documents.

The terms "Creative Cities", "tourism", and "tourist experience" were investigated in a third stage. It is worth noting that in these two final stages, it was decided to use the boolean operator "*AND*" in order to obtain a result of articles that, in fact, included such terms in their studies, because the goal was to investigate the relationship between creative cities and the tourist experience.

Then, in this final stage, it was discovered a total of 44 documents; however, it was decided to analyse only the documents whose format was article, and with this filter, it ended up arriving at 27

articles, with similar criteria to previous research, as can be observed in Chart 1 below, which makes a synthesis of the criteria and research results.

Chart 1: Document selection criteria

Themes	Stage 1	Stage 2	Stage 3
Scientific Publication Basis	Scopus	Scopus	Scopus
Keyword/Expression	*"Creative Cities"*	*"Creative Cities" AND Tourism*	*"Creative Cities" AND Tourism AND "Tourist Experience"*
Language	Not specified	Not specified	Not specified
Document Type	Not specified	Not specified	Articles
Time Horion	Not specified	Not specified	Not specified
Researched Areas	Not specified.	Not specified	Not specified.
Total Studies Found	**977**	**294**	**27**

Source: research data, 2022.

3 CREATIVE CITIES AND THE TOURIST EXPERIENCE

According to Souza, Mello, and Colvara (2020), creative cities are spaces that increase their creative, economic, and social potential through habit transformation processes, and that seek to work efficiently the relationship between socio-cultural activities, as well as the relationship the sectors: public power, private initiative, and civil society.

Cities are perceived as a stage for the valuation and dissemination of their creative aspects in this way, and as a result, they end up being positive for distinguishing tourist destinations and contributing to their competitiveness. According to these authors, Landry (1994) described the city as a living being with phases of growth, stagnation, and decline. In this sense, the ability to adapt to changing circumstances defines urban viability. This adaptability, according to the author, is more visible in cities with equally developed economic, cultural, social, and environmental dimensions.

In this sense, Pine and Gilmore (1999) already signalled that creative cities became fertile ground for the economy of experiences by possessing the resources and capabilities that pique the interest of twenty-first-century consumers. As a result, it is clear that these aspects must be prioritised, and arguments must be sought in the creative potential of localities to make them more valuable for tourist attraction and, more importantly, more interesting for residents in terms of resources and services available.

According to Emmendoerfer and Ashton (2014), these consumers, whether tourists or locals, begin to participate or co-produce in this process, adding new perceptions and feelings as a result of this experience, and it is then observed that the concept of creative economy brings together aspects of this economy of experiences, even paying (extra) to have access to this economy of experiences. Because of this exchange, one believes that creative cities have the potential to provide truly unique experiences.

When looking for a place to spend their vacations or weekend trips, most tourists are looking for these experiences. The intention of many consumers today is to experience something different, something that explores your senses and generates so-called memorable experiences, rather than simply visiting a destination in a trivial way. However, destination marketing is still primarily driven by the provision of high-quality services focused on amenities and facilities, ignoring the growing demand for one-of-a-kind and memorable experiences (CHANDRALAL; VALENZUELA, 2015).

According to Kim *et al.* (2012), satisfaction and quality of services and attractions are no longer adequate descriptions of the experience that today's tourists seek. As a result, it is necessary to strive for something more, for differentiation, for anything that might persuade a tourist to choose one location over another. Kim (2009) developed a seven-dimensional scale of memorable tourist experiences: hedonism, relaxation, local culture, meaning, knowledge, involvement, and novelty.

As a result, it is believed that the relationship between creative cities and the provision of this type of experience is entirely possible, because, according to Emmendoerfer and Ashton (2014), an increasing number of cities around the world are beginning to direct investments to be framed as creative cities, taking advantage of this differential for development and growth, articulating cultural capital with activities that involve creative human knowledge. Thus, an experience that includes, for example, the dimensions studied by Kim (2009) and becomes, shall we say, memorable can be created.

According to Reis and Urani (apud EMMENDOERFER; ASHTON, 2014), these cities thrive not only on creativity, but also on several factors that, when combined, create urban spaces that can be seen from various perspectives: attracting talent and investments; combating inequalities and violence; revitalising degraded areas; promoting creative clusters; transforming cities into global creative hubs; or restructuring the urban socioeconomic fabric.

According to Sepe (2013), the emphasis on culture and history has become a determinant in the process of urban regeneration in recent decades. None of this is possible, however, unless public authorities commit to planning and restructuring the locality in order to maximise the existing potentials in these territories.

4 RESULTS AND DISCUSSION

4.1 PUBLICATIONS IN SCOPUS ON CREATIVE CITIES AND THE TOURIST EXPERIENCE IN RECENT YEARS

With the goal of analysing what has been published on the topic of Creative Cities and Tourism Experience, it was decided to survey existing studies using one of the major databases, Scopus (Elsevier). Initially, 977 documents were found using the expression "creative cities," and subsequently, 294 documents were found using the expression "creative cities" combined with the word tourism. In a third stage, 44 documents were found when the terms "creative cities", "tourism", and "tourist experience" were searched together, that is, using the Boolean operator AND between them. It was decided to analyse only the documents with article formats, and thus the findings in 27 documents were finalised (Figure 1).

**Figure 1 – Number of documents produced during each research phase**
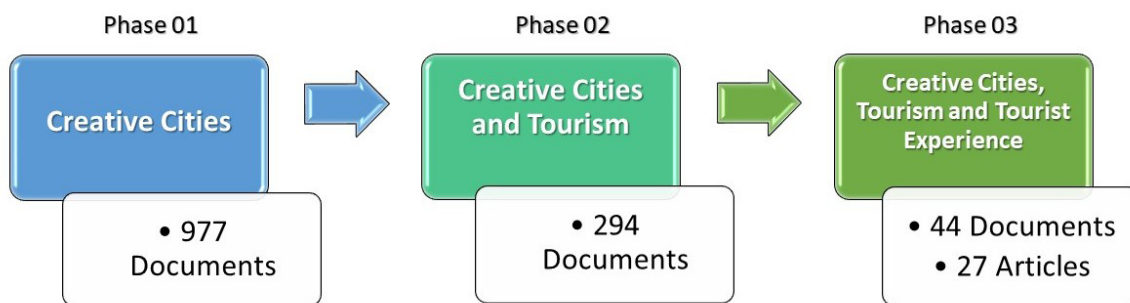
Source: research data, 2022

The final phase results and analyses are presented below because the intention was to understand how the publications in the Scopus database about the existing relationship between these three constructs were. The year 2009 was the first to have publications with these interconnected themes, and the year 2021 has the most publications in this database, with a total of 7 articles involving creative cities and the tourism experience.
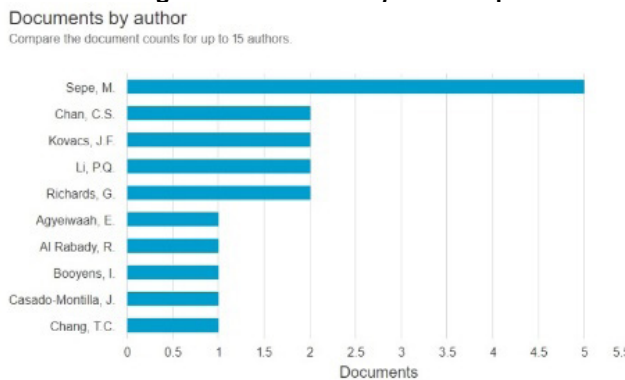
Figure 2 - Documents by year of publication
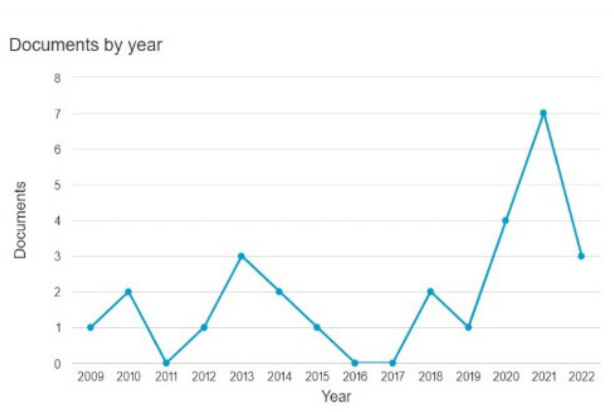
Source: Scopus, 2022

Regarding the analysis of the authorship of the publications, Marichela Sepe of the Institute for Service Industry Research in Naples, Italy, has the most publications with five documents, followed by four other authors, each with two articles, as shown in Figure 3.

**Figure 3 - Documents by authorship**

Source: Scopus, 2022

When the country of origin of publications on creative cities and their relationship with the tourist experience was investigated, as shown in the graph below, Spain produced the most documents on this topic, with 6, followed by Italy (5) and, finally, Australia and the United Kingdom (both with 3 documents).

Figure 4 - Documents by country or territory

Documents by country or territory
Compare the document counts for up to 15 countries/territories.
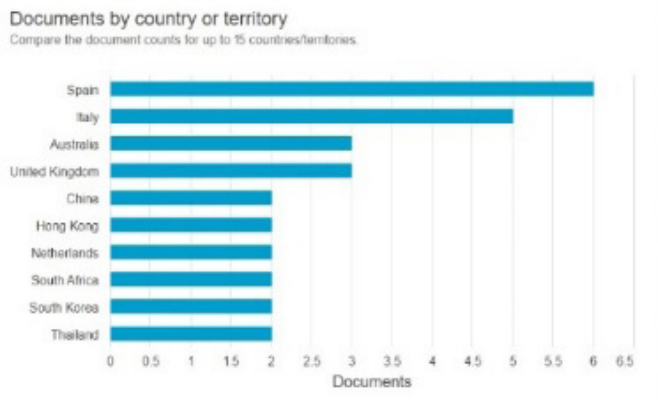
In terms of the field to which the document was linked, the study found that the majority of articles on creative cities and tourism experiences (51.1 percent) were published in the field of Social Sciences, followed by the field of Business and Marketing, which received nearly half of the publications (25.5 percent).

Figure 5 - Documents per area

Documents by subject area
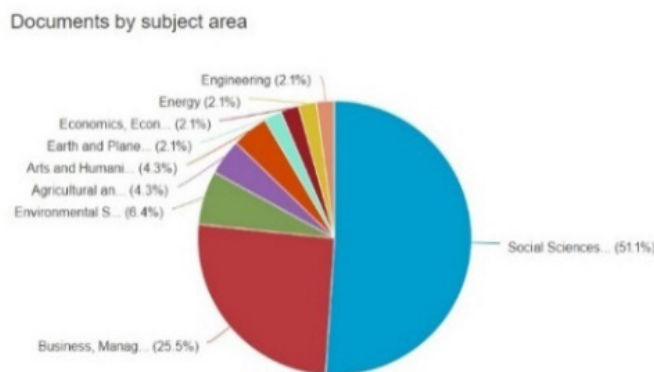
Thus, this analysis of the publications in Scopus could provide some important information about how research in this theme is, showing major publication locations, authors who have researched the area, and also the increase in the number of publications over the years, indicating that it is a very relevant theme with plenty of room for future studies.

4.2 OBJECTIVES AND CONTEXTS OF RESEARCH ON CREATIVE CITIES AND TOURIST EXPERIENCE IN SCOPUS

To gain a better understanding of the issues that have been most researched on the relationship between these two constructs, as well as to generate suggestions for future research, it was decided to read in full the abstracts of the 27 articles selected at the end, listing the titles and authors of the main articles analysed to detect, in each article, which are the objectives and contexts of these researches.

However, after reading all of the abstracts, it was discovered that 5 articles, despite being on the list, did not have the real adequacy to the theme researched here and were thus excluded from the research process, leaving 22 articles to be analysed their objectives and contexts, as listed in the chart below.

Chart 2 - List of articles analyzed, their objectives and contexts

Title	Authors	Years	Objectives/Context
Creative tourism and creative spaces in China	Li, P.Q., Kovacs, J.F.	2022	Investigating creative tourism and creative spaces in China through analysis of travel blogs
Investigating Creative Experiences and Environmental Perception of Creative Tourism: The Case of PMQ (Police Married Quarters) in Hong Kong	Chan, C.-S., Chang, T.C., Liu, Y.	2022	An empirical study on the experiential and environmental perception of creative visitors in Hong Kong. Reveals that tourist's creative experience is associated with aesthetics, engagement and education.
Creative tourism and creative spectacles in China	Li, P.Q., Kovacs, J.F.	2021	Research the nature and role of "creative spectacles" in creative tourism that have not been adequately addressed.
Measuring creativity in urban-cultural Spanish destinations	Pulido-Fernández, J.I., García Suárez, J.A., Casado-Montilla, J., Rodríguez-Díaz, B.	2021	Proposes a methodology that measures the weight of creativity in urban cultural tourism destinations.
Developing Gastronomic Resources: Practices of Unesco Creative Cities of Gastronomy	Zhu, H., Yasami, M.	2021	Synthesize gastronomic practices among member cities and develop synthesis-based framework for cities with long-standing gastronomic identities incorporating gastronomic resources into their long-term planning for gastronomic tourism development.
'We and our stories': constructing food experiences in a UNESCO gastronomy city	Park, E., Muangasame, K., Kim, S.	2021	From a local perspective, six key drivers have been identified in three phases of the food experience, and each driver involves various local elements coordinated and staged in various modes to create and develop four sequential food experiences.

Exploring creative tourism based on the cultural and creative cities (C3) index and using bootstrap confidence intervals	Mareque, M., Creo, E.P., Álvarez-Díaz, M.	2021	To explore the specific strengths and weaknesses of creative tourism development in small cities, using the C3 Index, a composite indicator developed by the Joint Research Center-European Commission, as a data source, and the bootstrap method as a statistical tool to detect significant differences between small and large cities.
Creative-led strategies for peripheral settlements and the uneasy transition towards sustainability	Verdini, G.	2021	Illustrates how two small cities, in Asia and Europe, have attempted to build creative settlements, setting agendas for the sustainability transition.
Designing creative places: The role of creative tourism	Richards, G.	2020	Examine how creativity has been used in place-making in tourism destinations through different design strategies.
Shifting meanings in changing contexts: the role of the creative city in Shanghai, Hong Kong and Taipei	Karvelyte, K.	2020	This paper investigates the underlying motives behind the adoption of 'creative city' policies in Shanghai, Hong Kong and Taipei. In order to identify other major forces driving the adoption of initiatives from these cities, this paper delves into the ways in which the idea of the creative city is recast in the context of global city-building.
What the context contributes to a production chain: The socio-cultural relations in a creative city of gastronomy: The case of Burgos, Spain	Junqueira, L.D.M., dos Anjos, F.A., Velasco-González, M.	2020	Seeks to identify the sociocultural characteristics in the configuration of the productive chain of creative gastronomy. To do so, the study analyses the dynamics of sociocultural relations in the gastronomic production chain in the Province of Burgos.
Gastronomic satisfaction of the tourist: Empirical study in the creative city of Popayán, Colombia	Rodríguez-Gutiérrez, P., Cruz, F.G.S., Gallo, L.S.P., López-Guzmán, T.	2020	Examines the influence of different dimensions of culinary motivation on satisfaction with gastronomy that is experienced during the visit. Furthermore, it analyses the role of tourist attitude towards the culinary experience on gastronomic satisfaction.
Creative clusters in the regeneration of Valletta and the cultural politics of Strait Street	Markwick, M.	2018	The paper aims to unfold the narrative of development into a creative cluster project for the regeneration of Strait Street in Valletta, Malta.
Creative Tourism in Cape Town: An Innovation Perspective	Booyens, I., Rogerson, C.M.	2015	This research identifies creative experience-based tourism as an example of new tourism product innovation in Cape Town. Creative shows and creative spaces in the Cape Town context are also investigated.

Urban transformation, socio-economic regeneration and participation: Two cases of creative urban regeneration	Sepe, M.	2014	This article aims to explore the concept of creative cities and the main factors that condition creativity in cities.
Creativity and tourism in the city	Richards, G.	2014	This review article examines the quest of many cities for distinction through creativity, and looks at the development of different forms of creativity, including creative industries and strategies of creative cities and creative tourism.
Urban history and cultural resources in urban regeneration: a case of creative waterfront renewal	Sepe, M.	2013	Showing the main factors conditioning creativity in cities - such as new policies, participation, history, place identity, cultural resources and sustainability - and a flagship case study of creative regeneration.
Creative cities and sustainable development: Mural-based tourism as a local public strategy	De Miguel-Molina, M., Santamarina-Campos, V., De Miguel-Molina, B., Del Val Segarra-Oña, M.	2013	In this study, which was conducted as part of an international cooperation research project with Uruguay, it explored whether Uruguayan mural art can be a way for Uruguayan cities to develop sustainable, creative, mural-based tourism.
Creativity, urban regeneration and sustainability: The bordeaux case study	Martone, A., Sepe, M.	2012	Investigating the concept of the creative city: who are the drivers, the factors that condition creativity in cities and how they stimulate sustainable urban regeneration and innovation. In the context of cultural clusters, the case study of Bordeaux is illustrated.
Creativity, culture tourism and place-making: Istanbul and London film industries	Durmaz, B., Platt, S., Yigitcanlar, T.	2010	The paper aims to examine the role of creative industries in general and the film industry in particular for place-making, spatial development, tourism and creative city formation.
Cultural tourism and creative regeneration: Two case studies	Sepe, M., di Trapani, G.	2010	Exploring the concept of the creative city, the factors that condition creativity in cities and how they stimulate urban innovation and local development. Through examples, it illustrates two emblematic case studies and the main elements considered for sustainable urban regeneration.
Creative urban regeneration between innovation, identity and sustainability	Sepe, M.	2009	Investigating the concept of the creative city: who are the drivers and what are the factors that condition creativity in cities and how do they stimulate sustainable urban regeneration and innovation. In the context of creative event clusters, the case study serves to illustrate the Milla Digital project in Zaragoza (Spain), in which identity and creativity play a key role.

Source: research data, 2022

Many of the articles reviewed address the conceptual issue of creative cities, while others specifically address creative tourism or the experiential perception when visiting creative cities. It was interesting to note that some specifically focus on the creative experience related to gastronomic aspects of cities (ZHU; YASAMI, 2021; PARK; MUANGASAME; KIM, 2021; RODRIGUEZ-GUTIÉRREZ; CRUZ; GALLO; LÓPEZ-GUZMÁN, 2020), which draws attention to a theme that may still have many contributions in future studies, as place gastronomy has, in fact, become a great tourist attraction potential.

In a study conducted in Hong Kong, Chan, Chang, and Liu (2022) reveal that the tourist's creative experience is associated with aesthetics, involvement, and education. Pulido-Fernández, García Suárez, Casado-Montilla, and Rodríguez-Díaz (2021), on the other hand, propose a methodology for measuring the weight of creativity in urban cultural tourism destinations.

Other studies, such as that of author Greg Richards (2020) analyse how creativity has been used in 'place-making' or the innovative practice of 'sustainable urban regeneration' through the use of creative aspects of the city. This is supported by Karvelyte's (2020) study which investigates how the concept of the creative city is recast in the context of global city-making. Or, more precisely, from the point at which Markwick's (2018) proposal suggests the development of a creative cluster project for the regeneration of Strait Street in Valletta, Malta.

Still on the topic of urban regeneration, Sepe pointed out in his study in 2013 the main factors that condition creativity in cities - such as new policies, participation, history, place identity, cultural resources, and sustainability - as well as providing an emblematic case study of creative regeneration.

Furthermore, in this systematic review, the same author who had the most publications in the relationship between these analysed constructs, Marichela Sepe, pointed out who the drivers were and which factors conditioned creativity in cities, as well as how they stimulated sustainable urban regeneration and innovation, in her oldest study (2009).

Thus, based on this analysis, which is primarily based on the objectives and contexts of articles found, it is clear that the issue of creativity is a strong aspect that is addressed in order to improve the tourist experience, and that many work on issues related to the so-called creative industry or the main factors that condition creativity in cities as a means of increasing their attractiveness and competitiveness.

4.3 IDENTIFY SPECIFICALLY WHAT HAS BEEN DONE IN RECIFE, USING SOCIAL MEDIA, TO ENCOURAGE, ENHANCE, AND DISSEMINATE THE CITY'S CREATIVE POTENTIAL.

After investigating the current state of research on creative cities and the tourist experience, it was decided to also analyse one of the cities designated as a UNESCO Creative City and one of the most recent to be included in this select group, Recife, the capital of the state of Pernambuco in Brazil.

This city has identified cultural diversity as one of its main strengths and has been working on it for several years, primarily as a tourist attraction, because there was previously a strong appeal to sun and sea tourism of urban beaches. Other cities in northern Brazil, however, had a high potential for this type of attraction, and some were even more competitive. Recife has thus established itself in a more concrete and tourist competitive manner by betting on valuing and spreading its cultural potential.

And, in terms of maximising city tourism potential, since the second decade of the twentieth century, creative tourism has become a point of government interest in Brazil as a means of marketing the municipality to other regions/countries and attracting new flows of people to its territory (EMMENDOERFER; NIQUINI; RICHARDS, 2021).

As a result of this interest in Recife's creative potential, RECRIA - National Network of Creative Tourism and Experiences - was founded in May 2017, when tourism enthusiasts promoted a meeting between two communities, Bomba do Hemetério and Ilha de Deus, both of which are located in Recife, PE, Brazil. These two cultures and charms-filled territories have already sought and used tourism as a means of development. As a result, this network was formed with the goal of promoting local experiences and creative tourism in Brazil by bringing together actors and creative segments of society (RECRIA, 2022).

In this way, the public management has also worked towards leveraging tourism through the development of creative tourism experiences, and thus, as mentioned above, one of the most recent actions carried out by the tourism management of the city of Recife was the idealisation and elaboration of the Creative Tourism Plan in 2018, under the management of the mayor Geraldo Júlio, which not only encouraged various activities related to the area, but also, according to the words of the mayor, had as a mission:

> Make a visit to the city even more exciting, rich, and enjoyable. To guide visitors through our roots, so that their integration with the city is natural, unique, and, finally, an experience that adds more and more creativity, connecting people to the urban environment, to our daily activities, and further cultivating the desire to be or pass through Recife and feel the city as we Recifenses feel it. (RECIFE CREATIVE TOURISM PLAN, 2018)

Then, as a result of this cultural and creative effervescence, Recife, known as the capital of cultural diversity, and with music as one of its most important identity pillars, receives the title of Unesco Creative City in the Music category in 2021, which is a recognition of the richness and plurality of Recife's music, as well as part of a great diversity of expressions and manifestations, strong in all cultural fields (RECIFE CITY HALL, 2022).

And so, based on this potentiality and the recent title received by Recife, this study sought to briefly analyse, on the city's official Instagram profiles, how this creative city potentiality is being worked on, and more specifically, the appeal generated by the new title received, by those in charge of tourism in the area.

Then, on 10 June 2022, it was discovered through research on the social network Instagram that, while the main focus of the pages in the previous months had been the issue of fighting the Pandemic Covid-19, some posts had already been made, in some of the city management's main pages.

Thus, it was searched some hashtags related to the themes, such as #recifecriativo #culturadorecife #culturaquetoca and among the several publications, it was identified two profiles that most presented posts related to the issue of creativity and that most made disclosure of this theme, which were: Recife City Hall official page, with 296 thousand followers and the page Cultura do Recife, with 13.6 thousand followers, as shown in Figure 6.

Figure 6 – Recife Management Pages
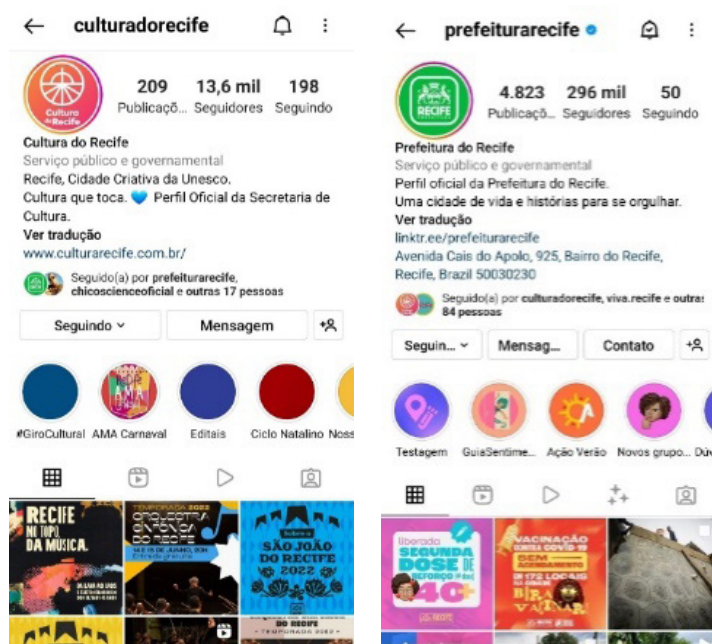
Source: Instagram, 2022

It was also observed that, despite the fact that there have not been many posts in recent months specifically about the title, which is attributed to the fact that it was received during the Covid-19 Pandemic, there is already a general call for creativity and some specific posts about Recife's potential for musical creativity, one of which specifically mentions the receipt of the new title.

Furthermore, a specific post about a poll promoted by Rede Globo TV channel, which named Chico Science and Naço Zumbi's 1994 album "Da Lama ao Caos" as the best Brazilian music album of the last 40 years, which corroborates to increase the credibility of the title of creative city as far as music is concerned, which corroborates to increase the credibility of the title of creative city as far as music is concerned. Figure 7 depicts some of the posts mentioned in this article that depict this theme on Recife's official city management social networks.

Figure 7 - Posts by Recife City Government

Source: Instagram of Recife's City Hall, 2022

Nonetheless, several posts were discovered with free programmes to encourage good music to the local public and visitors, or specific projects such as Music in the Church, which rose to prominence and will return in the middle of Easter Sunday, April 17, 2022, as shown in Figure 8.

Figure 8 - Posts of the Management of the City of Recife

Source: Instagram of Recife's City Hall, 2022

As a result, it was possible to confirm that the city of Recife, through its main social networks, had already disclosed the creative potential and, more recently, the title received. However, it is believed that it is possible to further increase the dissemination of these potentialities, which are so important and beneficial to the locality tourism and the dissemination of local talents, also for its residents, thus providing another leisure option both for them and for tourists who come in search of differentiated experiences and who find a very diverse scene to be experienced in Recife.

5 FINAL CONSIDERATIONS

It is believed that creative cities have presented themselves as a new and distinct way of offering attractions to tourists and residents, and that these new possibilities have resulted in differentiated and unique experiences for them, who not only enjoy, but also frequently participate in co-creation of the creative processes.

As a result of a perceived knowledge gap on this topic, this article sought to accomplish the following goals: to relate what has been published in one of the main databases in the literature on creative cities and the tourist experience in recent years; to detect the objectives and contexts of research on creative cities and the tourist experience; and to identify what has been done in Recife (PE), one of UNESCO's creative cities, to encourage, enhance, and promote tourism.

A research was conducted in one of the most important databases, Scopus, with the goal of analysing what has been published on the theme of creative cities in relation to the theme of tourist experience. Due to the importance of these subjects, it is believed that the number of articles that met the research criteria was low, only 27, and that 5 were still excluded after reading the abstracts, leaving 22 articles to be read in full. This supports the previously stated need for more research on the relationship between creative cities and the tourist experience.

In this context, many articles continue to conceptualise creative cities, creativity, or what would be creative tourism, and it is believed that this occurred, despite being a relatively new thematic with few publications that provide definitions of the subjects. This is thought to have occurred because the theme is relatively new and there are few publications that define the themes.

One of the themes found and thought to be extremely important for localities is the possibility of using creativity as a means of regenerating the urban fabric; this is a new theme that seeks to identify factors conditioning creativity in cities - such as new policies, participation, history, place identity, cultural resources, and sustainability - in order to promote their regeneration. This has a high study potential and should be investigated further in future studies.

As a result, it is possible to conclude that the themes of creative cities related to the tourist experience still have much room for study and research, as some study gaps were identified, such as the perception of tourists who visit such cities or the factors that lead a tourist to choose creative cities over others. It is worth noting that the main limitation identified in this study is that it is a systematic literature review conducted using only one database; thus, it is suggested that future research, an updated systematic review, and more databases be conducted.

It is hoped that this study will provide funding to academics and technicians in order for them to improve and qualify the management of public policies, creative cities, and tourist experiences, thereby improving the quality of creative attractions for tourist activity and, as a result, the competitiveness of creative cities, specifically Recife, in comparison to other surrounding cities. Furthermore, as revealed in several articles examined, sustainable urban regeneration and innovation can be stimulated by the factors that condition creativity in cities.

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