Chapter 5
Creative Tourism as a New Challenge to the Development of Destinations: The Portuguese Case Study

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Abstract It is still hard to reach a consensus on the concept of creative tourism even if it emerged in 2000, with Richards and Raymond, as a new segment of tourism that can offer tourists the opportunity of co-creating and developing their creative potential. One of its characteristics is that it is quite open and flexible regarding its adaptation to local context. It can be seen as an evolution and as a new approach to cultural tourism which has reached a stage of massification in several world destinations, being Venice, Barcelona or London perfect examples of this. Authentic experiences and active involvement with the culture and contact with real people is a new challenge for the present decade and it is developing rapidly, mainly in Southern Europe. Until now there was little research on the networks and platforms/institutions dealing with creative tourism, and that is why we have developed an investigation, from 2017 to 2018, concerned with the identification and analysis of the existing practices at an international level. We intended also to evaluate the contribution of Portugal in what regards networks and platforms. This investigation was conducted within the scope of the CREATOUR project: Creative Tourism Destination Development in Small Cities and Rural Areas, funded under the joint activities of the "Portugal 2020 Programme" by COMPETE2020, PORLisboa, PORAlgarve and the Portuguese Foundation for Science, Research and Technology (FCT). This Project is going to be developed until 2020. For that we used qualitative methods focusing on content analysis. There was some research done on Google (web), a database with 20 items was created, as well as an analysis on the initiatives in creative tourism that are being developed worldwide. A deeper analysis was done after analysing the initiatives organised by each institution using interviews to the people in charge of the platforms/institutions. The main results tell us that the

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majority of the creative initiatives occur in Southern Europe. In Portugal's case, the initiatives are "creative experiences" and have, in fact, to do with co-creation. This is not the case of other initiatives developed in other countries, where it has come to our knowledge that some of the institutions have more learning experiences than creative ones.

Keywords Creative tourism · Platforms · Institutions · Creative initiatives · Case study · Portugal · Destinations

5.1 Introduction

What shall we say about creativity? First of all, it is a central element in contemporary post-industrial capitalism (Gibson, 2010) and the daily life of individuals in the last decades. This concept has emerged with Charles Landry (2000) and Richard Florida (2002), and stresses out the contributions of applied knowledge and the middle class to the economic development of large metropolises. At the 2010 United Nations Conference on Trade and Development Report (UNCTAD), it was concluded that, despite the deep crisis which was affecting the world economy, creativity and knowledge, grounded in technology, were leading job creation and technological and social innovation. Economies progress, through both creative and destructive forces, was also highlighted in the 2016 UNCTAD Report (United Nations, 2016).

On the other hand, creativity has become one of the essential elements for the transformation of traditional cultural tourism into creative tourism, i.e., creativity became the basis of what was called creative tourism (Tan, Kung, & Luh, 2013). This kind of tourism has proven to be able to play a special role in the growth and development of a few territories. It allows transitioning from tangible heritage to a more intangible culture, allowing tourists to get a deeper involvement in the everyday life of the visited destinations (Richards, 2011; Smith, 2016). It can also be seen as a sign of evolution of cultural tourism or of tourism activities which keep a close relationship with the cultural experience (Lee, Lee, Shin, & Wall, 2016; Richards, 2011) and a strategic answer for the problems faced by several territories which were forced to be reborn after the massification of touristic activity. A characteristic of creative tourism is that it allows for quite open and flexible solutions vis-à-vis local contexts.

Nevertheless, it is still hard to reach a consensus on the concept of creative tourism (Richards, 2011) or on a single model or strategic perspective based on it (Richards & Marques, 2012), even if it emerged in 2000, with Richards and Raymond, as a new segment of tourism which can provide tourists with the opportunity of co-creating and developing their creative potential. Even if the term "creative tourism" was referred for the first time by Pearce and Butler (1993) as a potential type of tourism, they did not attribute it a precise meaning (Richards, 2011) and we had to wait seven years to, finally, get a definition.

The present chapter is a partial result of a research performed between March 2017 and April 2018 within the scope of the CREATOUR Project (Creative Tourism Destination Development in Small Cities and Rural Areas), which is

being developed by several Portuguese research centres. This Project is funded by the European Structural and Investment Funds (ESIF), among other financial sources, and will be implemented until the beginning of 2020. The main objectives of this chapter are: (1) to assess the supply of creative activities by Portuguese institutions in the context of the international general offer certified by the Creative Tourism Network; and (2) to suggest new practices within creative tourism to be developed in the next few years.

To be more precise, the research tries to answer the following questions: What are the main practices and activities of creative tourism developed in Portugal and certified by the Creative Tourism Network? What are the differences between the Portuguese creative initiatives and the ones performed in other countries? What kind of practices and activities can be developed in the near future to diversify the Portuguese supply?

In order to answer these questions and to accomplish all the objectives, we used three qualitative methods. Firstly, we made some research on Google (web) between March 2017 and August 2017. This made it possible to create a database of 20 general items for the 24 institutions diagnosed at international level that perform creative tourism and which are certified by the Creative Tourism Network. From those 24, two are Portuguese. Later, between September 2017 and December 2017, a research on each of the 24 websites was made to understand their offers in what regards creative activities, comparing the Portuguese activities with the ones of other countries. Finally, in the same year, some data obtained previously were confirmed through interviews conducted by Skype to the people in charge of each institution.

A content analysis on the data collected was undertaken and an assessment of the different activities supply of the institutions was made. This was the first time that this kind of analysis was made regarding these 24 institutions and therefore this research can be considered somewhat innovative.

In order to highlight the social pertinence of the research performed for the Portuguese case, we believe it is worth mentioning that the tourism industry in Portugal has experienced a fast growth in the last years. If we look to statistical data (INE, 2017), tourism demand has grown 5.8% from 2015 to 2016, and, in 2016, tourism income reached 7.1% of GDP, while the rate of tourism industry represented 9.1% of total employment. We also got our fair amount of international awards, including the one of 2017 Best World Destination. Even if these results allow us to conclude that the country is performing well, this does not mean that are not a few problems still to be solved or even the risk of having to deal with some of them in a near future, like the congestion of certain urban centres, namely Lisbon and Oporto. At the same time, numerous territories fail to position themselves in the industry, in spite of their tourism potential. If we are looking to increase the portfolio of activities supplied by the main tourist centres and make the emerging ones more attractive, we believe creative tourism strategies can play a role. That is also a way of making tourism supply at those urban centres facing the risk of congestion more sustainable.

This paper is organised in four sections. We begin by defining the creative tourism concept and by highlighting the characteristics that the authors of the present

chapter consider relevant to define it, trying to make the concept clearer. In Sect. 5.2, the methods used are described. Section 5.3 is concerned with the main results achieved and their discussion. In the last section, final remarks on the issue are made and we leave a few suggestions about future research on the development of creative tourism in Portugal.

5.2 What Is Creative Tourism and Creative Activities and How They Can Contribute to the Development of Territories

In the last decades, and within the scope of the social and technological revolution experienced, creativity has become the main driving force in the growth and development of cities, but also of regions and nations, fuelling innovation and investment in urban territories (Florida, 2005). Even so, the consensus on the definition of creativity only appeared in the 1990s, when it was perceived as the creation of something new and innovative (Boden, 1994; Csikszentmihalyi, 1990; Sternberg & Lubart, 1999).

But it is not only places that can be creative. As stated by some authors (e.g., Florida, 2005, 2006; Peck, 2005; Robinson, 2011), not every human is (can be) creative. So, creativity can be easily linked to diversity, besides being able to promote economic growth.

Creativity and the spots on creative industries were also some of the factors that contributed to the emergence of what has been called "creative tourism" worldwide. Creative tourism is linked to culture of places and has rapidly increased due to the emphasis put on the creative industries by some more dynamic cities/territories (Smith, 2016).

Richards and Wilson (2007) have approached the issue of creativity in its relationship with the cultural and human elements of a particular place, claiming that the basis for providing a differentiated experience should rely on the cultural environment of that specific place. This close association to cultural and heritage tourism sees creativity not only as a process but also as a product intrinsically linked to the innovative production of cultural and heritage products.

Lee et al. (2016) and Tan, Luh, and Kung (2014) refer to the close relationship between creative tourism and creative economy experiences, locating it, like Richards and Wilson (2007), in the proximity of cultural tourism (as an extension or as a reaction to it). Considering the fields of creative economics and multifaceted innovation based on tradition and the differentiating culture of places, we reach a new perspective on creative tourism: the possibility of creating experiences through the co-creation of innovative products, through a heritage and creative artistic conjugation.

Although creative tourism appeared in the late 1990s it was only in the early 2000s that it became a "fancy word" (Smith, 2016). The emergence of creative tourism followed the creative change in different social and academic fields (e.g., economy, urban development, architecture, literature, education) (Remoaldo et al., 2018; Richards, 2011; Tan et al., 2014).

As previously mentioned, this tourism segment was inspired by culture and creativity concepts. Culture started to be seen as a relevant instrument of development of territories (Florida, 2005; Richards, 2011) and, at the same time, as a constraining force in case the required knowledge and human creative capabilities could not be mobilised to promote development (Florida, 2005). Tourism industry saw this as an opportunity to develop and to increase the different possibilities of being more flexible and innovative (Richards, 2011). This appears to meet the post-materialist society standards, where particular identities and lifestyles emerged and the wish for standing out could be noticed in consumption practices (Álvarez-Garcia, Maldonado-Érazo, Río-Rama, & Sánchez-Fernández, 2018; Richards, 2011).

Many cultural spaces had to deal with the overdevelopment of cultural tourism and to recreate themselves by resorting to creative tourism approaches. This new paradigm allowed more flexible and innovative forms of tourism experiences, namely a decrease in copy or imitation (Richards, 2011) that occurred in the last decades worldwide, mainly among cities that were trying to compete for international tourists under the same general tourism concept. In a few cases, creativity was called to play a leading role in tourism development, giving rise to new/innovative experiences (creative tourism) made available to tourists (Álvarez-Garcia et al., 2018).

Tourists demand which evolved from a passive form of consumption to a more active one (Tan et al., 2014) also contributed to the development of creative tourism. Tourists became aware that creativity could be used as a way of self-expression, and, for many, perhaps an opportunity to be actually creative, something that nowadays common work experiences cannot provide. This more active approach to tourism encompasses both a traditional dimension (interaction with a place and its people) and a more contemporary dimension, which might include the use of technological advanced industries and, of course, the opportunity to actively interact with the destination in its differentiated features) (Smith, 2016). Educational, emotional, social and participative interaction with the place and people from that place is part of the more active role tourists often hope to play. They want to feel like citizens and feel part of the place (Álvarez-Garcia et al., 2018; Landry, 2010; Smith, 2016) and get in contact with real people (Richards & Wilson, 2008).

As creative tourism is linked to culture, it is expected that cultural expressions are unique and that tourists are provided with authentic engagement in the real cultural life of the place. This is also our point of view regardless of the absence of a consensus on the issue.

Meanwhile, one could ask if there is a chance for small cities and rural territories to benefit from this new approach. Can they adopt the creativity model that was developed in the 1990s in big cities? Or must they develop another model, still based on the concept of creative activities, to be implemented in their own reality? In fact, cities and, mostly, larger ones have been at the head of competition for attracting international tourists (Remoaldo, Ribeiro, Vareiro, & Santos, 2014; Yankholmes & Akyeampong, 2010). In this regard, Donaldson, Spocter, Du Plessis, and Van Niekerk (2012), cited by Álvarez-Garcia et al. (2018), claim that this segment of tourism can contribute to the regeneration of fragile territories, due to its

ability to promote regional integration and, of course, to integrate local people and heritage in the process of developing and supplying this tourism product.

In the last 30 years, cities were the main places where creative initiatives developed, and they were used as the main examples for this kind of initiatives (Brouder, 2012; Richards, 2011, 2014; Smith, 2016). This was a "creative" way of distinguishing one from the other. The problem was how fast they began imitating each other. This way, one could question if there is a real chance for other types of territories to invest also in creative tourism initiatives, relying on their own attributes, just like cities, either large or small.

Architecture, art, crafts, design, fashion, film, music, performing arts, advertising, publishing, software, toys and games, TV and radio and video games are the main creative industries (Richards, 2014). Some of them (e.g., film, music fashion or design) can be used in rather enjoyable ways by creative tourism (Gibson, 2010; Smith, 2016). Painting, photography, sculpture, traditional crafts and handicrafts, gastronomy and cooking courses, and porcelain painting are some of the currently implemented creative activities (Hung, Lee, & Huang, 2016).

As mentioned before, creative tourism became a new challenge for many territories/destinations and it has been rapidly growing, mainly in Southern Europe. This might be so because there are many destinations whose development for decades was based on a cultural tourism massification model (e.g., Barcelona, Venice, Rome). They are now trying to overcome the congestion and banalisation that tourism experiences brought with them, hence the need for evolving to another model (creative tourism).

Referring to his own experience in New Zealand, Raymond (2007) claims that "creative activities" could give rise to a more sustainable form of tourism (Remoaldo et al., 2018). That way, tourists could actually experience the authenticity of the local culture by attending workshops, within small groups, that enable them to explore their creativity. "Creative Tourism New Zealand" (New Zealand), "DIY Santa Fe" (Mexico), "Creative Tourism Australia" (Australia), "Creative Paris" (France), "Creative Life" (Taiwan) are the slogans we can find when looking for the best examples of countries where creative tourism has been implemented (Ali, Ryu, & Hussain, 2016; Tan et al., 2013, 2014).

Cooking traditional dishes in Catalonia or attending perfume manufacturing workshops in France are some of the examples highlighted in the 2000s by Richards and Wilson (2007). Those experiences try to promote tourist engagement and allow, even, the development of their skills. Doing so, we get the switch from "seeing" to "being", using other senses rather than smell and taste (Remoaldo et al., 2018), as claimed by an increasing amount of tourists, nowadays.

In any case, research on creative tourism has also identified negative impacts coming from it. Mitchell (2013), for instance, has claimed that there is the risk of, similarly to what has happened with more common cultural products, following a mercantile approach. That can occur, mainly, if the community dynamics becomes fragile as a consequence of enhancing the importance of the activity and of the eventual emergence of conflicting economic interests within it.

In short, creative tourism has to do with creativity, local culture, co-creation with local people, active consumption of places and active participation, authentic experiences, hence, the promotion of local and regional development is envisaged. This is only attainable if the "lecturers" in charge of conducting the creative activities are local people and are able to perform creative activities imbedded in the local/regional culture and heritage.

All things considered, what about Portugal? Is it feasible to develop creative activities that can accommodate the before-mentioned characteristics and can they contribute to the development of fragile territories, that is to say, small cities and, even, rural environments? Could these territories actually provide diverse, genuine and authentic tourism creative products, based on their cultural traditions and general heritage?

As previously mentioned, Portugal has lately been experiencing a fast increase in the amount of international tourists and has also got international recognition on the quality of the products it is supplying, including the 2017 Best World Destination, after also having been elected recently the Best European Destination, among multiple other sectorial awards. The success attained is contributing a lot to enhancing GDP and employment rates (INE, 2017), but this also includes a few risks, namely the congestion of certain urban centres which will have to be dealt with in the near future, even if, at the same time, there are other territories endowed of a rich culture and heritage which are becoming more and more economically and socially fragile. Knowing this, one could wonder if there could be, that is, in the new tourism industry and the new approaches to it, an opportunity for them to position themselves in the industry. The same way, regarding the main tourist centres, could they become more attractive and diverse, as well as more sustainable, by providing creative tourism experiences?

5.3 Methods

In the present research, we used qualitative methods to address the three questions and the two objectives underlined in the Introduction to this chapter. Between March 2017 and December 2017, special emphasis was given to institutions which organise creative initiatives and which are certified by the Creative Tourism Network.

Firstly, a research on Google (web) was made (from March to August 2017) using the keywords "creative tourism initiatives", "creative cities", "best practices in creative tourism". Afterwards, we checked if the institutions were certified by the Creative Tourism Network. We found out 24 institutions which declared they were trying to develop creative initiatives. Most of the institutions were located in Southern Europe and were, in most of the cases (except for three), certified by the aforementioned network. Two were Portuguese: *Loulé Criativo* (one of the 19 certified Creative Friendly Destinations by Creative Tourism Network); and *Cerdeira Village Art & Craft* (one of the eight Creative Platforms considered by the same network).

A database of 20 items (e.g., institutions in charge of implementing the initiatives, year of implementation, site, developed activities, place of development, country of origin, type of partners chosen and local community involvement) was created for each institution.

We took a very close look on the information about the identified institutions by carefully consulting each one of their websites (task developed from September to December 2017) trying to confirm if the products provided fit in the concept underlined in the present chapter on creative activities. Also, we checked the language*s* used during the workshops, the public and the type of professionals that taught those same workshops.

This approach was complemented by semi-structured interviews to representatives of the institutions, conducted mainly via Skype from July 2017 to April 2018. The guidelines for the interviews included 17 questions. The socio-demographic characteristics of the respondents were: name, age, name of the institution, role and education of the interviewed person.

We obtained a quick response from the two Portuguese institutions (less than 15 days after the first sent e-mail), but it was hard to have a positive answer from the other 22 institutions. In fact, besides the answers from the Portuguese institutions, we obtained only 11 more answers, even after having sent the questionnaire 14 times, via e-mail, to the others (the first contact alternative to have been tried). We also tried to contact them by telephone at least three times (the second contact channel followed). Adding to this, we sent a total of 24 messages via messenger (Facebook) (the third option we tried), between July 2017 and March 2018. It should be pointed out that some of them do not even have a phone contact.

A final letter was sent, by the end of March, by post mail, with no success. We put an end to this effort, which lasted for nine months, in the early days of April 2018 and, as mentioned, we achieved 13 positive answers. In some cases (e.g., Aiserve—Japan Creative Development Network) it was impossible to speak by telephone with them because no one ever answered the phone number mentioned on the website and because the message recorded was in Japanese, language we do not speak.

As briefly mentioned, the main questions used in the interview were about the activities undertaken by each institution, the profile of creative tourists identified by them, the problems/needs felt at the destinations, and partnerships or networks of partnerships for the development of the project and its activities.

What should we say about the Creative Tourism Network? This is an international organisation founded in 2010, in Barcelona, with the aim of fostering creative tourism around the world. It certifies destinations, which have to pay from 800 Euros, in case it is a small destination, to 1400 Euros, if it is a region (http://www.creativetourismnetwork.org/presentation/, Retrieved January 12, 2018). As claimed, the network can promote a wide array of services, namely: (1) the promotion of destinations involved in creative tourism activities and which have potential to welcome creative destinations; (2) the identification of creative tourists and their specific demands; and (3) the academic and professional training of institutions/ people interested in developing creative tourism initiatives. The organisation of

international conferences on creative tourism at the destinations of the network's members is another role performed by the Creative Tourism Network.

The analysis on the performed creative activities was based on ADDICT (Portuguese Agency for the Development of Creative Industries) categories (Augusto Mateus & Associados, 2016). Creative tourism initiatives were also categorised using creative sectors considered by the United Nations (Itaú Cultural, 2012), namely: crafts, audio-visual, design, media, performing arts, edition, visual arts and creative services, including publicity, architecture, engineering, audio-visual and other cultural services. That is to say, ADDICT and the United Nations (Itaú Cultural, 2012) offered some kind of guidance regarding the organisation of the obtained data.

Concerning the interviews made, a content analysis was performed on the two answers collected from the heads of *Loulé Criativo* (at the Algarve region) and of *Cerdeira Village Art & Craft* (at the Centro region of Portugal).

5.4 Creative Activities Developed in the Institutions Belonging to the Creative Tourism Network and the Portuguese Case

5.4.1 General Data

Regarding the 24 institutions identified, the first remark to make has to do with the fact that the majority (63%) of the institutions/platforms that organise creative activities act in European countries [Spain ($n = 4$); France ($n = 4$); Italy ($n = 3$); and Portugal ($n = 2$)], which might have us believe it can be related to the following: (1) the richness of the European culture (tangible and intangible dimensions), part of it related to its heritage, which fits well with the core of the creative tourism concept; and (2) the massification of cultural tourism which took place in many of the destinations for decades (the south of Europe has some of the most visited destinations worldwide for some time now), and the need derived from finding a new paradigm which could allow us to reverse the congestion installed in many cases and go on attracting visitors.

In the strategy adopted by those creative institutions, there is a clear tendency to develop daily activities and, occasionally, several days courses or workshops. The majority of the activities are conducted in English (a few, also in French or Italian) and their prices differ a lot (accordingly to the duration of the activity and the materials needed) (Remoaldo et al., 2018).

The structure of the websites is very diverse, as well as the activities which are being organised. In this regard, the main problems we have diagnosed are:

1. Incomplete or not updated websites (e.g., Airserve—Japan Creative Development Network, and Creative Tourism Guatemala; this last one is mainly focused on the Maya Textile Route).

2. Lack of information about the developed activities (e.g., Creative Tourism Thailand and Creative Tourism Tuscany).
3. Difficulty in obtaining the profile of the people in charge of implementing the activities (Are they certified? Which are their main professional and educational qualifications?) (e.g., Creative Tourism Guatemala).
4. Sometimes, from the information available, we are convinced that we are dealing with cultural tourism and not creative tourism, that is to say, co-creation.
5. Difficulty in obtaining information on the type of participants in the activities (are the activities organised for domestic/local visitors or for international ones?).

The activities are mainly done in English, but some of them are taught in French or Italian (Remoaldo et al., 2018). The prices of the activities vary, in most cases, proportionally to the duration of the activity and the materials needed to carry it out; an average price for these activities is between €25 and €50.

Similarly to what happened with the websites, it is common to find out that Facebook pages are not updated on a regular basis, and that some of them do not reply to telephone calls.

From the visit to the websites and Facebook pages, we found a total of 160 that claimed to be creative tourism activities, and which we have tried to categorise following the ADDICT and the United Nations criteria. Figure 5.1 shows the localisation of the ones in Europe and it is possible to see their concentration on the south of the "old continent", which contribute with 15 to the total of 24 institutions we could identify.

The other institutions are dispersed across other continents, such as: city of Santa Fe (USA); Airserve—Japan Creative Development Network (Japan); Madagascar Explorer (Madagascar); Salvador da Bahia and Porto Alegre Turismo Criativo (Brazil); Creative Tourism Thailand (Thailand); Guatemala Creative Tourism (Guatemala); Creative Workshop (USA); and Creative Tourism New Zealand (New Zealand). Every continent is covered by some kind of creative initiative but with lower expression than Europe (as listed, no more than two institutions/platforms were identified in each continent). In Europe, Spain, Portugal, France, Italy, Belgium, Austria and England are the countries that are supposed to be developing creative tourism activities more frequently.

It is worth mentioning that the first two creative tourism initiatives/platforms were born in the United States of America (Santa Fe—31 years ago) and at Madagascar (30 years ago), but most of the institutions began their activity in the last few years. In what concerns Portugal, *Loulé Criativo* (http://loulecriativo.pt/pt/home) and *Cerdeira Village Art & Craft* (https://www.cerdeiravillage.com/en/; https://www.facebook.com/cerdeiravillage), started their activity, following the present model, in 2015, in an attempt to contribute to the implementation of a more sustainable kind of tourism in different parts of Continental Portugal.

Diverse profiles were observed (in the 24 institutions) in what concerns the category of destinations (rural or urban ones), the place where creative activities occur and the number of destinations they include (several destinations in the same country or only one). *Loulé Criativo* and *Cerdeira Village Art & Craft in Portugal*
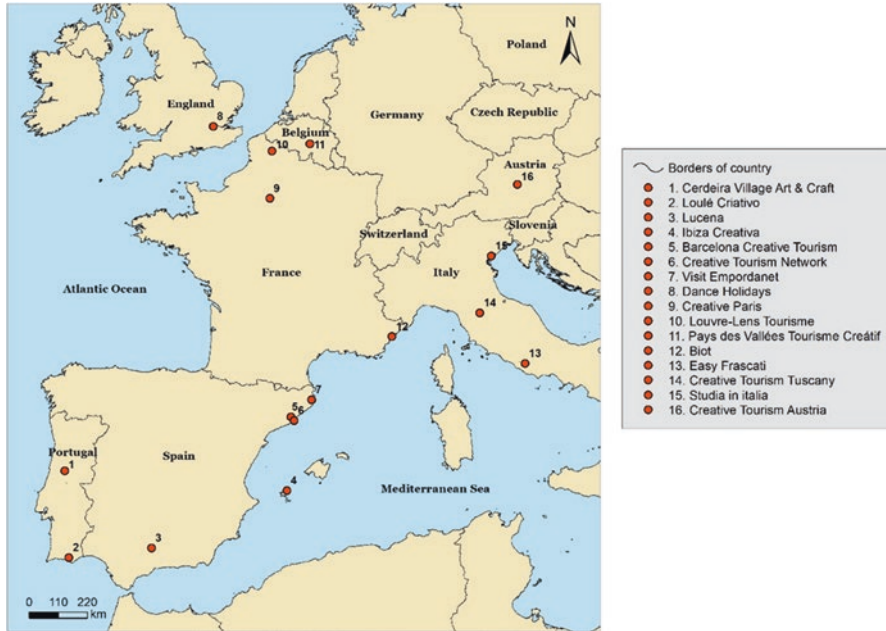
Fig. 5.1 Localisation of the institutions which developed creative tourism initiatives in Europe, in 2017. *Source:* Authors' own elaboration

(which are the main object of our investigation in this book chapter) used to conduct several initiatives in only one destination. In other cases, the activities took place at different destinations, namely through organised tours, as it is the case of Japan Creative Development Network (Kyoto or Tokyo) and of Creative Tourism Austria, which included 26 different destinations (24 along the year).

5.4.2   The Portuguese Examples

5.4.2.1   Main Results

As mentioned before, in the present chapter we shall highlight some issues regarding the two Portuguese institutions which are members of the Creative Tourism Network and organise creative tourism activities (*Cerdeira Village Art & Craft* and *Loulé Criativo*). They started out in this creative tourism business not that long ago (2015) if compared with a few of the existing international organisations which belong to the referred network.

   Cerdeira Village Art & Craft is located at the Cerdeira village, in the municipality of Lousã, which is one the municipalities of the Coimbra sub-region. Lousã is characterised by being, mainly, a mountainous territory and endowed with a rich

natural landscape. In what regards the demographic evolution, it is noticeable that it has increased its population (around 10%) between 2001 and 2011, according to the results of the 2011 census, attaining a total of 17,604 inhabitants. The tourism industry has been contributing a lot to the socio-economic recent performance of this territory, mainly due to the attractiveness of the Lousã Mountain and the Shale Villages, which are part of a general rich and diversified built and environmental heritage (http://www.cm-lousa.pt/home/, Retrieved May 11, 2018).

Cerdeira Village Art & Craft supplies a diversified package of activities, making use of the Portuguese and English languages. Apart from the workshops related to the production of national handicraft (e.g., tiling and ceramics), they also organise activities connected to writing and drawing in journalism, namely bookbinding and creative travel writing (Table 5.1).

Visitors are also invited to explore the surrounding areas, which offer various activities for families and lovers of nature, culture and gastronomy, by following eight itineraries. This kind of activities are complemented by the festival "*Elementos à Solta* – Art meets Nature", which is held annually (in July). This event allows tourists to join contemporary artists from different areas and transforms the village in an open-air art gallery. It is not common to find this kind of festival in other platforms worldwide.

In what concerns the type of partners and population involvement, lecturers which teach the several workshops, the Schist Villages Network and the promotional entity *Tourism of Portugal* are the main ones.

Table 5.1 Activities performed by the two Portuguese creative tourism platforms

	Type of destination where the activities are organised	Type of activities	Dates of organisation	Languages used
Cerdeira Village Art & Craft	Cerdeira village	1. Activities related to nature, culture and gastronomy, following eight itineraries	1. All year long	Portuguese and English
		2. Tiling, writing and drawing in journalism, bookbinding, woodcarving, ceramics and creative travel writing workshops	2. In April, May, July, August and October	
		3. Organisation of the "*Elementos à Solta* – Art meets Nature" festival	3. The festival takes place every July	
Loulé Criativo	In a small city or in a rural parish of the same municipality (Loulé)	46 activities related, mainly, to gastronomy and wines ($n = 21$), crafts and traditional crafts ($n = 13$), and visual arts, including drawing and painting ($n = 5$)	All year long	Portuguese and English

Source: Authors' own elaboration

Loulé Criativo is a creative tourism organisation located in the municipality of Loulé, in the Algarve region, which is quite close to the city of Faro and its international airport. The city of Loulé is a quite small one, with around 20,000 inhabitants. Besides Loulé, the municipality includes the city of Quarteira, and a few well-known tourist resorts, like *Vilamoura, Quarteira*, *Quinta do Lago* and *Vale do Lobo*. *Vilamoura* is endowed with a marina, several golf greens, a casino, tennis and swimming clubs, dozens of four and five star hotels and several other tourism facilities. In the past, main local economic activities used to be agriculture and fishing (http://www.cm-loule.pt/pt/default.aspx, Retrieved May 11, 2018). In 2011, and according to a population census, there were 70,602 people living in the municipality, 11,462 more than around the year 2000, showing a recent (that is, since the early 1990s) and rapid increase of its population. A major imbalance exists between the coastal areas of the municipality and the ones which are far from the sea in what regards general economic and population dynamics (http://www.cm-loule.pt/pt/default.aspx, Retrieved May 11, 2018).

Loulé Criativo offers 46 creative activities (Table 5.1), which makes it the platform with the most diversified portfolio in the whole world, if we are to believe the data we were able to gather during our search through the Creative Tourism Network. This performance is the result of the strong commitment of Loulé's local authorities with the institution and the role it plays in its territory. Most part of the activities take place in the city of Loulé.

Even if the main activities are related to traditional gastronomy and wines, local and regional traditional elements are always present. The same occurs with the other organised activities, where tourists can co-create and be involved in activities closely connected to local cultural heritage.

Looking at the similarities and differences found between the kind of activities performed by the international institutions and the Portuguese ones we have been referring to, the more distinguishing elements seem to be the following (Table 5.2).

The comparison between the international institutions and the Portuguese ones can make a difference when looking to the narratives and general data obtained from the conducted interviews. This way, considering the 13 interviews made between July 2017 and March 2018, we could conclude that the institutions involved were either private, public or online agencies, and their staff were between 33 and 56 year old. The main goal of each institution was, as expected, to promote and disseminate local and regional culture through their activities and to create innovative and authentic tourism products. Most of the interviewees ($n = 7$) did not receive any type of equipment or funding to develop their project activities. To combat seasonality and increase the number of tourists throughout the year was the main envisaged achievement. Still according to partnerships were still difficult to achieve.

These perceptions and claims were also mentioned by one of the respondents of *Loulé Criativo* (staff member) that highlighted one of the problems of the Portuguese tourism demand, that is, seasonality. This has long been recognised as an inherently Portuguese problem. In the words of the *Loulé Criativo* representative: "The big challenge is to combat seasonality. This is one of our goals. It is a great objective of Loulé but also at a regional level" (*Loulé Criativo*). This was also highlighted by the head of *Cerdeira Village Art & Craft.*

Table 5.2 Similarities and differences between the International and the Portuguese creative tourism platforms

Platforms/institutions	Similarities to the other platforms	Differences from other platforms
Cerdeira Village Art & Craft	1. Co-creation activities	1. Localisation of the institution in a small village
	2. Type of activities performed	2. The close connection between the activities performed and the local and regional heritage
Loulé Criativo	1. Co-creation activities	1. The clear identification and characterisation of the organisers/lecturers of the activities
	2. Type of activities performed	2. The close connection between the activities performed and the local and regional heritage

Source: Authors' own elaboration

The respondents of the Portuguese institutions/platforms have also underlined that combining traditions and innovation was their main achievement and that the partnerships established were both local and international. Nevertheless, they did not mention whether they used or got any equipment and funding to support the institution/platform and the creative initiatives from other institutions or local authorities. The following narratives refer to these issues:

1. "Our partners are the City Council of Lousã, Agistur, which promotes the Schist Villages, and the Agency for the development of the Schist Villages (...). We have national and international partnerships both in urban and rural areas. Reseti, which is an international platform of artistic residencies, the Creative Tourism Network (...). Regarding the contribution of partners to the activities to be developed, we have received some kind of help but it is still being worked on" (*Cerdeira Village Art & Craft*).
2. "We have individual entrepreneurs, we have people who work and are partners of *Loulé Creative* and give an effective contribution to different areas of the project, but we also welcome whoever is talented, has got training in other areas and wants to contribute. We also have tour operators that work with us" (*Loulé Criativo*).

In what concerns the contribution of the creative tourism initiatives that promote the sustainability of their institutions, we got the following answer from *Loulé Criativo* representative:

On one hand, our activity has contributed to the increase of the number of entrepreneurs and some companies were even created after the developing of creative tourism activities and as tourist animation companies. (…) At an international level, and in order to get visibility, we joined the international network of creative tourism (Creative Tourism Network). We have presented the project in London and Madrid and this has already paid off. (…). All those television stations that came to film us (…). We have a lot of promotion online through our website, Facebook and Instagram. We have to feed social networks as much as possible to reach a wider audience (*Loulé Criativo*).

Regarding the same issue, we got the following from the representative of *Cerdeira Village Art & Craft*:

> We are financially sustainable at the accommodation level but not yet in what concerns the creative activities supplied. People choose to do their holidays here due to our differentiated cultural features compared to other destinations (*Cerdeira Village Art & Craft*).

We got comments, as well, on the general understanding of the concept of creative tourism, and on the concern that the concept could be "seized":

1. "Creative tourism has never existed in Portugal. I am really afraid that the concept could be seized, and everything ends out being presented as creative tourism. I think we should be able to guarantee the quality of what is offered to people. Creative tourism should not be about entertaining people on their vacation. That is to say, entertainment cannot be the sole aim of tourism. People should connect with creative tourism to acquire more knowledge" (*Cerdeira Village Art & Craft*).
2. "(…) in fact, over the years, there has been more clarification on the issue and people know better what creative tourism is. Some time ago, when talking about this type of tourism, people did not know what it was. There were people who were doing creative tourism without knowing it. The tendency will be to try to preserve the local culture and do activities that portray the territory" (*Loulé Criativo*).

Regarding the profile of creative tourists, we could find different characteristics which seem to connect with the singular profile of the institutions/platform themselves. As previously mentioned, one of them (*Loulé Criativo*) is located at the sea coast of the country in a region nowadays quite committed to the tourism industry, while the other (*Cerdeira Village Art & Craft*) operates at a rural and inland territory, and has, even, some limitations in what regards its accessibilities. The following narratives refer to these different features:

1. "There are, often, families who try to offer their children something different [experience], or people from the area of all ages and, also, tourists, people with some maturity who have time to learn and to know new things. (…) As far as the region is concerned, the biggest difficulty is the concentration of tourists on the weekends. People who come here for a week and want to go to local restaurants/shops during the week cannot do it. The restaurants are closed" (*Cerdeira Village Art & Craft*).
2. "The creative tourist is a person with high academic education, who likes nature. It is a tourist who mostly chooses local accommodation instead of luxury hotels. At the same time, there is a tendency for this type of tourist to stay, also, in luxury hotels. This is no longer linear. These are middle-aged people. That is why we do not envisage attracting families. There are people between 30 and 60 years old who like to participate in these kinds of activities" (*Loulé Criativo*).

The answers we got from the Portuguese institutions regarding the profile of the participants in creative tourism activities fit the ones we got from the other institutions/platforms we have inquired, even if a part of them did not answer directly to this question. This partial absence of an answer on the issue raised

might have to do either with their difficulty to trace a profile, still, or because they did not, indeed, want to answer the question. Nevertheless, from what we got, we can assume that creative tourists tend to be over 30, up to their late 1950s, even if in a few cases they can be younger.

5.5 Conclusions and a Few Lines Regarding Future Research

Creative tourism has quickly developed worldwide, but it is still difficult to define its boundaries. Portugal has followed, in the last years, this tendency, of what we could classify as good examples. As a matter of fact, the institutions related to it have shown a commitment on implementing co-creation and have done that by promoting a great involvement of local communities. *Loulé Criativo* (South of Portugal—in the touristic region of Algarve) and *Cerdeira Village Art & Craft* (Centre of Continental Portugal) are two examples of organisations acting in this area, which are, besides, certified by the Creative Tourism Network.

This world network is seen as an opening door to diffuse and certificate the products provided for the tourism market and the institutions themselves. Surprisingly, when looking to get a better picture from the institutions belonging to/certified by the Creative Tourism Network, we were confronted with difficulties on collecting information on some of them. In fact, we did have difficulties in accessing some of the information on the institutions, on the products they provide and, even, to establish contact (by e-mail or by telephone) with many of them. Since they are certified institutions, it was quite unexpected. Therefore, we believe, there is the need for those institutions/platforms to be able to present more complete and updated websites and indication on the products provided, besides information on the certification of the lecturers/trainers in charge of conducting the creative tourism experiences. Only that way they will be able to keep a structured relationship with the market (the tourists) and get its (their) confidence.

Apart from the Portuguese examples, not all tourism initiatives undertaken are, actually, "creative experiences". Based on our empirical research, we got convinced that, in fact, some of them have nothing to do with co-creation, which is the central dimension of the concept of creative tourism, as underlined in the review of literature produced. Some of the institutions seem to provide learning experiences rather than creative ones.

Along our research, we have addressed the issue of tourist profiling motivated by the participation in cultural creative tourism experiences. We got a preliminary approach on that but we do believe more information is needed to better establish their profile, the flow of tourists throughout the year, potential destinations and operators, to better design the activities and, of course, elaborate adequate advertising strategies to capture those potential visitors.

Promotion strategies are ultimately a way of attracting domestic tourists or foreigners. If we expect tourists to get involved in marketing strategies and activities these have to be made clear from the start, as well as the language that is going to be used. Both cultural backgrounds and travelling motivation of the visitors matter in this regard. When questioned about that our respondents have shown too defensive.

Apart from additional information on the profile of the tourists, we also need to study the channels of diffusion to use on workshops/visits organised by the involved institutions. Addressing a segment of the market and providing a new tourism product certainly requires the use of appropriate communication channels, addressed to particular potential customers.

Considering its potential in terms of addressing new destinations and tourism sustainability, creative tourism must go ahead and enter in a new phase, thus avoiding banalisation. To attain that, a strong commitment on certification of the institutions operating in the sector and their agents (lecturers/trainers) is needed, together with the development of local and/or regional clusters, where partnerships among the institutions are surely essential. This is especially true when dealing with emergent destinations, either urban or rural, but mostly in the case of these last ones, due to their usual fragile structure based on local actors and business entrepreneurship. Of course, making good use of networks established at international and national levels can help a lot in the design of the products (keeping a connection with the culture of the territories where they are delivered and promoting products and operating institutions).

To conclude, a question we should ask is if there will be a chance, in the near future, for the institutions acting in the creative tourism market to explore new types of activities, capable of challenging tourists. Obviously, those activities would have to be based on local culture and practices.

As already mentioned, the research undertaken on the issue is only preliminary. Once again, we were not able to get a clear picture of all the institutions members of the Creative Tourism Network due to several reasons, and mainly to their unavailability to answer the questionnaire we have addressed to them, or to the impossibility of getting in touch with them. This has some expression in terms of the results we wished to attain but, even so, it limits our ability to get a more conclusive picture of the tourism segment we are referring to. Aiming to make an empirical path on the issue of the creative institutions and services/products they provide, a first step was given. Future empirical researchers may use this as a starting point.

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