



***The Influence of Creative Tourism on Sustainable Development  
of Tourism and Reduction of Seasonality –  
Case Study of Óbidos***

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## **Abstract**

Tourism remains one of the most fast growing and important industries in the world. It is hard to underestimate the importance and the spectrum of the benefits that tourism provides. On the other hand, nowadays, the increasing growth of tourism poses a range of challenges and problems that need to be solved. These challenges resonate in the emergence of the so called 'alternative' or sustainable forms of tourism, which deem to be an antidote against the harms the traditional forms of tourism cause to the environment and local communities. These new forms of tourism, among which is creative tourism, are reinforced by the new breed of tourists, who are no longer satisfied with the static offer of tourism but rather prefer the dynamic one. The present research shows on the case of Óbidos the potential of creative tourism to meet these new needs of modern tourists while also solving number of problems that many destinations face, namely seasonality in tourism, as well as how creative tourism contributes to the sustainable development of tourism.

Keywords: creative tourism, seasonality, sustainable development, creative events, creative spaces, Óbidos

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## **Abbreviations**

ATLAS - Association for Travel and Leisure Education

EPIC - Espaço para a Promoção da Inovação e Criatividade

INTELI - Centro de Inteligência em Inovação em Portugal

OBITEC - Associação Óbidos Ciência e Tecnologia

OECD - Organization for Economic Co-operation and Development

UNESCO - United Nations Educational, Scientific and Cultural Organization

UNCTAD - United Nations Conference on Trade and Development

URBACT - The Urban Development Network Programme

# Chapter 1. Introduction

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## 1.1 Background and problem area

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Tourism is, undeniably, a force of tremendous importance in today's world and for its economy. Annually it generates over a \$ 2.1 trillion in revenues, serving for many countries as the main source of employment and economic growth. Although it is rather hard to underestimate the importance of tourism, along with its positive impact on both tourists and destinations, but tourism nowadays poses a number of problems and is facing various challenges, which make the concern about the future of tourism quite far from positive. Numerous researchers have pointed out the problems that tourism creates, urging the importance of changes. Some of the examples of the negative impacts of tourism are summarized by Russo (2011):

- Tourism has proved to be a factor of global unsustainable development. Carbon combustion due to international long-haul travel is seen as one of the main contributors to global warming.
- Tourism has resulted in many contexts to be also a factor of local unsustainable development. Tourism development has undergone sharp “life cycles” of growth followed by stagnation and decline in the capacity to attract visitors or tourist income, consuming environmental, economic and social resources in the process. In many contexts, this has resulted in a more polarized society.
- Tourism has given to communities less than what it promised. While jobs in the tourism sector are certainly precious, and have been used to bring out of poverty large numbers of people in developing regions, they are in general far from “good” in terms of productivity, added value, stability. Many places that developed as tourist destinations introduced a strong specialisation bias in their economy, in which they found themselves “locked in”: tourism has turned into an end rather than a means for development, narrowing opportunities for more sustainable and competitive growth.

As a result of the ongoing high criticism of mass tourism, the idea of the new, alternative forms of tourism emerged. Alternative tourism is an umbrella term that encompasses various forms of tourism different than mass tourism. Cazes (2000) observes that analysts frequently use the “alternative” in tourism as a synonym for “...integrated, adapted, controlled, endogenous, responsible, authentic, equitable, convivial and participative”, a diverse list which demonstrates the range of characteristics attributed to alternative tourism.

	<b>Mass Tourism</b>	<b>Alternative Tourism</b>
<b>General Features</b>	Rapid development	Slow development
	Maximizes	Optimizes
	Socially, environmentally inconsiderate, aggressive	Socially, environmentally considerate, cautions
	Short Term	Long Term
	Remote Control	Local Control
	Unstable	Stable
	Price consciousness	Value Consciousness
	Quantitative	Qualitative
	Growth	Development
	Peak holiday periods, seasonal	Staggered holiday periods, not necessarily seasonal
	Capacity for high seasonal demand	Staggered holiday periods, not necessarily seasonal
	Tourism development everywhere	Development only in suitable places
	<b>Tourist behaviour</b>	Large groups
Fixed programs		Tourist directed
Spontaneous decisions		Spontaneous decisions
Comfortable and passive		Tourists decide
		Demanding and active

**Table 1: Mass Tourism vs. Alternative Tourism**

Source: Gartner, 1996

Alternative tourism is believed to have less negative effects on destination areas, environment and population without diminishing positive economic effects (Smith and Eadington, 1992). It stressed the idea of preserving social, natural and historical assets of tourist destinations. As a consequence, the concept of sustainable tourism was used as the main goal for tourism development (Moscardo, 2001). Sustainable tourism increases awareness in environmental sensitivity and ecological consciousness within every tourism activity (Dodds and Butler, 2010). This is a contrasting idea with mass tourism, which aims solely at an economic revenue, having little, if any concern for environment and sustainable development.

Alternative tourism, according to Russo (2011), places a fundamental emphasis on:

- a concern for the respect of the environment and of local culture – seen as a key element of distinction and valorisation of the destination – by part of both visitors and tourism producers and an emphasis on genuine place characteristics and the use of local assets and materials in tourism production (as opposed to “counterfeit” or globalised environments for mass tourist consumption which erosion local capital assets);
- a multiplication of motivations and special interests of travellers from mere “leisure” or “vacation”, and the reliance on significant place experiences involving a deep involvement of visitors in local cultural processes and practices (as opposed to shallow, strongly intermediated and essentially “visual” and passive experiences typical of mass tourism);
- a direct, unmediated personal relation between hosts as “place producers” and guests as “committed visitors”, also in terms of economic exchange involved, and extending over the whole process of organisation of the travel (as opposed to the dominating role of intermediaries in mass tourism in the strategies of presentation and commercialisation of local products);
- empathy, trust, cooperation and networking as driving principles of the organisation of markets for visitors’ goods and experiences (as opposed to asymmetric information, competition and atomisation that characterise mass tourism markets);
- a greater attention for social justice, inclusion, empowerment and community development as principles and desired outcomes of tourism development, than to company profit - which is the main [only] driver of mass tourism (Russo, 2011).

Labels for the alternative to mass tourism include “alternative tourism” (Smith & Eadington, 1992), “responsible tourism” (Harrison & Husbands, 1996; Wheeler, 1991), “new

tourism” (Krippendorf, 1987; Mowforth & Munt, 2003; Poon, 1993), “soft tourism” (Krippendorf, 1987; Sharpley, 2000), “low-impact tourism” (Wearing & Neil, 1999, p. 5), “special interest tourism” (Douglas et al., 2001) and “sustainable tourism” (Wheeller, 1993).

Alternative tourism can broadly be divided into certain categories (Spanish Institute For Prospective Technological Studies, 2001; Gartner, 1996; Lier and Taylor 1993; Lawton and Weaver, 2001)

- Cultural and historical tourism, based on the unique identity of visited site
- Health Tourism, depending on the resource and type of facility
- Conference Congress Tourism, depending on the type of activity, and the aim of the meeting
- Sports Tourism, based on both excitement and the ability to perform the activity
- Contact with Nature: Eco-Tourism activities, based on preserved environment having natural riches
- Entertainment Tourism, based on the availability of wide range activities depending on amusement

Alternative tourism meets the needs of the new generation of tourists who demand more than the traditional forms of tourism offer. Krippendorf (1987) describes who the alternative tourists are and what they seek for:

“...alternative tourism is not a well-defined notion, but the term is coming to be used increasingly for various modes of travel: educational trips, adventure holidays or the solitary journeys undertaken by globetrotters. The guiding principle of alternative tourists is to put as much distance as possible between themselves and mass tourism. They try to avoid the beaten track, they want to go to places where nobody has set foot before them; they want to do things which will bring them a sense of adventure and help them to forget civilization for a while.

Alternative tourists try to establish more contact with the local population, they try to do without the tourist infrastructure and they use the same accommodation and transport facilities as the natives. They also want to get more information before and during their holiday. They travel alone or in small groups” (1987, p. 37).

The change in the demand of the tourism products, along with the changes in tourist himself is related significantly to the change of values that our culture is facing. More and more people are becoming aware of environmental, social and other serious issues, and

the number of people adopting responsible attitude towards the environment, as well as travelling is increasing drastically. This attitude and awareness pushes towards responsible and sustainable travel. It is believed that alternative forms of tourism are sustainable. The more conscious tourists become, the more they are attracted to new forms of tourism. Conventional sea-sun-sand tourism or cultural tourism where they just see things does not satisfy them anymore. Thus emerge new forms of tourism, which meet the new demand, e.g. creative tourism. In major cities such as Barcelona, Paris and Rome, creative tourism is now being developed as an alternative to mass cultural tourism. Creative tourism is experience based and educational tourism, which makes tourists live like locals, interact with locals, see their way of living, take part in it, and learn. Creative tourists do not just visit places. They learn skills, produce handicrafts, participate in workshops and help to co- create values and culture with locals. Apart from the changing demand on the tourists' side, there are number of other forces that drive the cultural tourism in the direction of creativity, such as “the declining role of cultural institutions as ‘factories of meaning’, the growing importance of individual skill development and the need for personal expressions” (Richards, 2011).

In the field of creative tourism, the emphasis shifts from tangible to intangible culture, and the basic experience consists of an exchange of knowledge and skills between host and guest. This produces a more locally-driven, equitable and arguably more 'authentic' form of cultural tourism. Creative tourism programmes, with their emphasis on participatory learning experiences, involving the arts, local heritage or special features of local places, can appeal to locals as well as tourists (Smith, 2006; Wurzbürger, 2009). Creative tourism helps to preserve both tangible and intangible values. It helps to preserve the local heritage, creates work places for locals, contributes to the improvement of local economy through income to local residents, and is highly sustainable. Apart from its sustainability, creative tourism possesses other virtues that are of tremendous importance in today's tourism. It can serve as a tool for destinations to reduce the seasonality. Creative activities and events can serve as a powerful means to fill the gap between the low and high seasons in tourism destinations. Creative tourism can attract constant number of tourists to participate in learning experiences and creative activities in low seasons. Since creative tourism is innovative, as it seeks to find ways of connecting the past, the heritage, the culture of places with the modern needs, it is a rich source of ideas and strategies to implement in any given destination. Importantly, the crucial component of creative tourism - creativity, is a source of countless unique ideas, events, projects, innovation, among others, that many destinations can profit from.

## 1.2. Research goals

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The aim of this research is to investigate the importance and perspectives of creative tourism to assist the sustainable development of tourism and its ability to reduce seasonality in tourism destinations in the context of the case study of Óbidos.

The research seeks to answer the following two questions:

**Q1** How does creative tourism contribute to the reduction of seasonality in tourism destinations?

**Q2** How does creative tourism contribute to the sustainable tourism development?

## 1.3 Structure of the Research

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This study is divided into five chapters, including the introduction and the conclusion.

Chapter 1, the introduction outlines the research background, the aims and objectives of the study and summarizes the structure of the study.

Chapter two provides a review of the literature relating to the concepts of seasonality, creativity, creative tourism and types of creative tourism, as well as an insight on creative processes in Óbidos.

The literature review is further divided into seven sections. The first section (Chapter 2.1) defines seasonality and its characteristics. Following, Chapter 2.2 introduces definitions and discussion on creativity. Next section (2.3) dwells on how and in what forms creativity finds implementation in tourism. The next section (2.4) addresses the forms of creativity in tourism, discussing creative events and creative spaces in separate subchapters. Further, in Chapter 2.5 the concept and discussion on creative tourism is presented in detail. It is followed by the introduction of the Creative tourism networks (2.6), dividing the subchapter into two sections, the first one stating the aims of the Creative Tourism Network, and the second one showing some successful cases of network member destinations with creative tourism offer. The last section (Chapter 2.6) focuses on the creative tourism in Portugal, bringing into perspective some good practices and strategies of the implementation of creative tourism strategy.

Chapter 3 brings the focus to the case study – Óbidos, discussing in detail cultural heritage and tourism in Óbidos (3.1), its tourism supply (3.2) and introduces Óbidos as a creative

city (3.3), dwelling on its creative strategy, achievements in the sphere of proving itself a creative city. Further in the subchapter 3.4 a description and the analysis of the main creative events organized in Óbidos is presented.

Chapter 4, the Empirical Study, gives insight in the methods and procedures employed in the study. It justifies the mixed method approach chosen, describes the measurement of attitudes and outlines data collection and data analysis of the quantitative and the qualitative research methods used (4.1). The results are presented in 4.2, findings and discussion on the research questions applied to the case study are presented in the 4.3.

Chapter five presents the conclusion of the main findings and puts the research into a wider context. It provides practical recommendations for action, describes the contribution of this study, recommends fields for further research and outlines the limitations of the research.

## Chapter 2. Literature Review

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### 2.1 Seasonality in Tourism

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Butler (2001) argues that seasonality is one of the main defining characteristics of global tourism. Commons and Page (2001), for example, suggest that seasonality is inextricably linked to tourism and the fact that tourism flows are determined by both transitory and seasonal nature factors. Manning and Powers (1984) present the core of the problem as following, explaining seasonality and its negative impacts:

“Uneven distribution of use over time (peaking) is one of the most pervasive problems with outdoor recreation and tourism, causing inefficient resource use, loss of profit potential, strain on social and ecological carrying capacities, and administrative scheduling difficulties”.

For Butler (1994) seasonality is:

“a temporal imbalance in the phenomenon of tourism, and may be expressed in terms of dimensions of such elements as number of visitors, expenditure of visitors, traffic on highways and other forms of transportation, employment, and admissions to attractions.”

Seasonality in tourism is caused by two basic elements, ‘natural’, and ‘institutionalized’ (Bar-On, 1975), which are sometimes linked to each other. Butler and Mao (1997), also assign seasonality two dimensions: natural (physical) and institutional (social and cultural), involving both the origin and destination regions.

Seasonality “may be expressed in terms of dimensions of such elements as numbers of visitors, expenditure of visitors, traffic on highways and other forms of transportation, employment and admission to attractions” (Butler 2001). Seasonality is treated as a major economic problem for the tourism industry for number of reasons: low returns on investment, problems caused by obtaining and employing full-time staff, and its temporal effects from heavy traffic and the exhaustion of infrastructure and natural resources such as water consumption (Ball 1989, Ashworth & Thomas 1999, Krakover, 2000). That is the reason why “considerable efforts have been made by both public and private sectors to reduce seasonality in destination areas through a variety of approaches” (Butler, 2001).



**Figure 1: Model of the influences on patterns of tourism seasonality**

*Source: Baum & Lundtorp, 2001 with adaptations from Baum & Hagen, 1999 and Lee et al., 2008*

In the study of rural context, in the North of Portugal (Kastenholtz & Lopes de Almeida, 2008), the authors came to make very interesting distinctions between tourists in low season vs. high season. They found out that tourists in low season mostly share the following profile: they are older, domestic market, repeated visitors, visiting on shorter periods of time, more active and interested in culture, visiting mostly the North of Portugal, they have more demanding attitude, have business reasons to visit and are interested in a more rural way of life. In high season, the profile of the visitors is way different. The high season tourists are younger, mostly from foreign countries, and they stay longer, spend more per person per day, are more concerned about weather and visit more the coastal regions of the North of Portugal. This tourist profile can come extremely handy for the destinations in their effort to create events or other activities to attract tourist during the low season.

There is still much research that is needed to be done in order to acquire a better insight of the strategies to combat seasonality. The destinations come up with their ways around the problem, be it different pricing of products for low season, creation of new products, targeting different tourism market and creating niche tourism offer or other methods.

Some destinations choose to be innovative in their struggle with seasonality. One way of being innovative in global tourism market is being creative, since creativity and innovation walk hand in hand.

## 2.2 Creativity

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*“Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn’t really do it, they just saw something. It seemed obvious to them after a while” – Steve Jobs*

Starting from early 90’s the words 'creative' and 'creativity' have gained extreme popularity and have been the subject of various research in different disciplines, principally among which are psychology and sociology. As creativity gained popularity, it emerged to economy, culture, technology, tourism and everyday life, giving birth to creative prefixed terms like 'creative industry', 'creative economy', 'creative class', 'creative business', 'creative tourism' and many others. Despite such a wide usage and almost a decade of popularity, there is still no unanimous definition of creativity.

The dictionary definition of creativity says that, "creativity is the use of imagination or original ideas to create something; inventiveness" (Oxford dictionaries). Klausen (2010) notes that “the standard definition of creativity is problematic and maybe in an even worse state than is generally acknowledged by creativity researchers themselves”.

Weisberg (1991) argues that "creative" refers to novel products of value, as in "The airplane was a creative invention." "Creative" also refers to the person who produces the work, as in, "Picasso was creative." "Creativity," then refers both to the capacity to produce such works, as in "How can we foster our employees' creativity?" and to the activity of generating such products, as in "Creativity requires hard work." He further suggests that for something to be creative, it is not enough for it to be novel: it must have value, or be appropriate to the cognitive demands of the situation."

The Systems Model of Creativity makes distinction between creative domain, creative field and creative person:

1. the creative **domain**, which is nested in culture - the symbolic knowledge shared by a particular society or by humanity as a whole
2. the **field**, which includes all the gatekeepers of the domain

3. the individual **person**, who uses the symbols of the given domain (such as music, engineering, business, mathematics) has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain

Anna Craft (1999) emphasizes that the definitions of creativity that have had the most purchase in the last 50 years have been those that marry creativity and imagination, and take an inclusive approach by suggesting that everyone has the potential for creativity as it is a fundamental aspect of human nature. She asserts that there have been two waves of conceptualizing creativity: a romantic notion of personal creativity and a strong emphasis on social systems (1999).

According to Tiemann et al (2009) creativity has many definitions with many subtle differences, but most of those definitions centre on newness —the creation of something new. Newness is usually not brand new; it is seldom the creation of something as transformative as the railroad network or the personal computer. Most often, newness is the combination of ideas from different fields or different places, the application of an old concept in a new place; jazz musicians borrow classical themes, three dimensional artists borrow techniques building construction, automotive engineers apply materials long used in aircraft. If this type of thinking is common, then workers are used to crossing borders and thinking of doing things differently — being creative. The more ideas they have around them, the higher the probability that they will bring two together in new ways. Greater heterogeneity in a society will not only provide the greater variety of goods high income people want today, it will also make the economy more creative (Tiemann, 2009). After reviewing the multitude of existing definitions of creativity, Taylor (1988) grouped the general scientific approaches into four main areas, known as the ‘4Ps’ of creativity suggested by Rhodes (1961):

1. The creative person
2. The creative process
3. The creative product
4. The creative environment (‘creative press’)

## 2.3 Creativity in tourism

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Many tourism destinations seek to develop creativity by various means, such as through general creative industries, creative city strategies or by attracting the creative class. As

there is a growing relationship between creativity and territory, it leads to the introduction of the concept of ‘creative ecosystem’. It is an environment of excellence based on creative assets that generates socio-economic growth and development, and comprises three interlinked components:

- Economy – Creative Industries: companies and organisations of the cultural and creative sector as economic, social and cultural engines;
- Place – Creative Spaces: places as spaces of cultural and creative production and consumption that attract resources, people and capital;
- People –Creative Talent: people with artistic skills and personal abilities that nurture creativity, with an entrepreneurial spirit enhancing the creation of innovative businesses.

The Creative Economy Report (2008) defines creative industries as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives. “Creative industries are at the crossroads of the arts, culture, business and technology” (UNCTAD, 2008). The report classifies the creative industries in four groups: heritage, arts, media and functional creations.

Creative cities were originally associated with creative industries, but now they are also considered poles of attraction of creative people (Lazzaletti et al., 2008). A creative city is an urban complex where cultural activities of various sorts are an integral component of the city’s economic and social functioning. Such cities tend to be built upon a strong social and cultural infrastructure, to have relatively high concentration of creative employment, and to be attractive to inward investment because of their well-established cultural facilities (UNCTAD, 2010). One of the reasons of the creative-based development in the cities is the redevelopment of derelict industrial sites that served old crafts production (e.g. textiles, ceramics, jewellery/metal crafts) towards the creation of “cultural quarters”, “cultural/creative districts”, “creative hubs” or “innovation hubs” (Cunha, 2007).

The argument that creative places attract creative people has become so widely accepted that ‘culture and creativity have appeared almost as a mantra in urban development worldwide in the last 20 years’ (Lysgard, 2012). Such ideas are also permeating into the field of tourism, not only because creativity has become an important element of tourism experiences in cities, but also because creativity is seen as one potential solution to problems of commodification and serial reproduction of tourism experiences, both of which seem

particularly prevalent in cities (Fainstein, 2007). The increasing employment of creativity in tourism products, as in many other areas, seems to stem from a desire to innovate distinctive products to meet specific consumer needs (Richards, 2006).

According to Richards (2012), creativity impacts tourism in a number of ways- being used to develop new tourism products and experiences, to revitalize existing products, to provide higher value to cultural and creative assets, to enhance the tourism experience through creative techniques and to provide tourist destinations with a unique atmosphere. He further states that, therefore, creativity has been used in a number of ways in tourism, including:

- Developing tourism products and experiences
- Revitalisation of existing products
- Valorising cultural and creative assets
- Providing economic spin-offs for creative development
- Using creative techniques to enhance the tourism experience
- Adding buzz and atmosphere to places.

## 2.4 Forms of creativity in tourism

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Richards and Wilson (2006) summarize three basic types of creative tourism experience:

- **Creative spectacles/ events** - Creative and innovative activities which then form the basis of more passive tourist experiences as spectacles (i.e. production of creative experiences for passive consumption by tourists).
- **Creative spaces**- Creative enclaves populated by cultural creatives to attract visitors (often informally at first) due to the vibrant atmosphere that such areas often exude (e.g. Down Under Manhattan Bridge Overpass – DUMBO – in Brooklyn).
- **Creative tourism**- Active participation by tourists in creative activities, skill development and/or creative challenge can form the basis of tourist experiences, which can also imply a convergence of creative spectacles and creative spaces.

Although these are different categories, but there is a growing integration between them: for example, events are becoming hubs in global networks that concentrate creativity in certain places and cultural spaces provide the local embedding necessary for developing creative tourism (Duxbury and Murray, 2009).

### 2.4.1 Creative spaces

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According to Richards and Wilson (2006) the main point about creative spaces is that they are often empty of fixed ideas; blank slates; spaces that are multifunctional and that can be flexible to any particular narrative—and spaces where representations of just about anything can flourish (Richards and Wilson, 2006).

In various countries particular places were developed, where the visitors are offered creative learning experiences. For example, the Italian coffee producer Illy's Università del Caffè provides courses on all aspects of coffee and coffee making at 11 different locations. Another example is The Camping House Barcelona that is a new concept in tourist accommodation, providing guests with the sensation of camping in the middle of the city, and adding design value to their stay.

In some cases, there has been successful mixing of creative enterprises and creative participation by the local community, as in the case of La Cité des Arts du Cirque in Montreal, which also houses the headquarters of the Cirque du Soleil (Blessi, Tremblay, Sandri, Pilat, 2012), or the Westergasfabriek in Amsterdam (Hitters & Bonink, 2001).

### 2.4.2 Creative events

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The attractiveness of places depends not just on their spatial arrangement (for example the presence of museums, monuments and other 'real cultural capital'), but also on their temporal qualities (atmosphere and the rhythms of everyday life). The liveliness and atmosphere of places is increasingly dependent on a series of planned and spontaneous 'events' that create a gap between expectation and reality and present the potential for change (Richards, 2014). Events most often help to enliven and create a livelier and more animated atmosphere in the creative spaces. Due to this, it is very important for creative spaces to offer creative events. Many of the new types of events being developed are not just about passive audience attendance, but the active involvement of creative producers and others in the 'co-creation' of events (Richards, 2006). Richards and Palmer (2010) identified the development of 'Eventful Cities' or cities that use events in a strategic way to improve the quality of life. A good illustration of this is the Festes de Gràcia, a local festival in a district of Barcelona is an important event for the city. The main idea of the event is the decoration of local streets by residents, using recycled materials. Each

street is themed, and needless to say, there is a lot of creativity involved in creating a totally new space from discarded items such as water bottles and milk cartons.

In some cases, events may become major creative hubs, spinning off new events and cultural products, as in the case of the Sonar Festival of Avant garde music in Barcelona. This relatively small event now runs versions in Tokyo, Cape Town and Sao Paolo and in 2012 took 'Sonar on tour' to New York, Los Angeles, Chicago, Toronto, Denver, Oakland, Montreal and Boston (Richards, 2014).

Finnish town Uusikaupunki is a manifestation of a very interesting example of a creative event. It is the home of 'Bonk Industries' – developed by artist Alvar Gullichsen and scriptwriter Richard Stanley, who created a whole company along with its history, and made physical examples its products. Two of it's the most famous products are the Raba Hiff Dr Yes (a popular cosmic therapy health care unit) and Maxi Fart 1, Gnaggbooster de Luxe. It became so popular that has toured modern art museums throughout the Europe. Interestingly, many big arts festivals have also become creative events. As there is a fierce competition among the festivals, they have to come up with innovative and creative ideas to insert into their programs and thus attract more audience.

Though creative events play an important role in making changes in cities, but, in the case of Loule', in the Algarve region of Portugal, Carvalho, Ferreira, and Figueira (2011) found that even though cultural and creative events may be effective in limited regeneration efforts, single events are not sufficient in themselves to change the image of a small city.

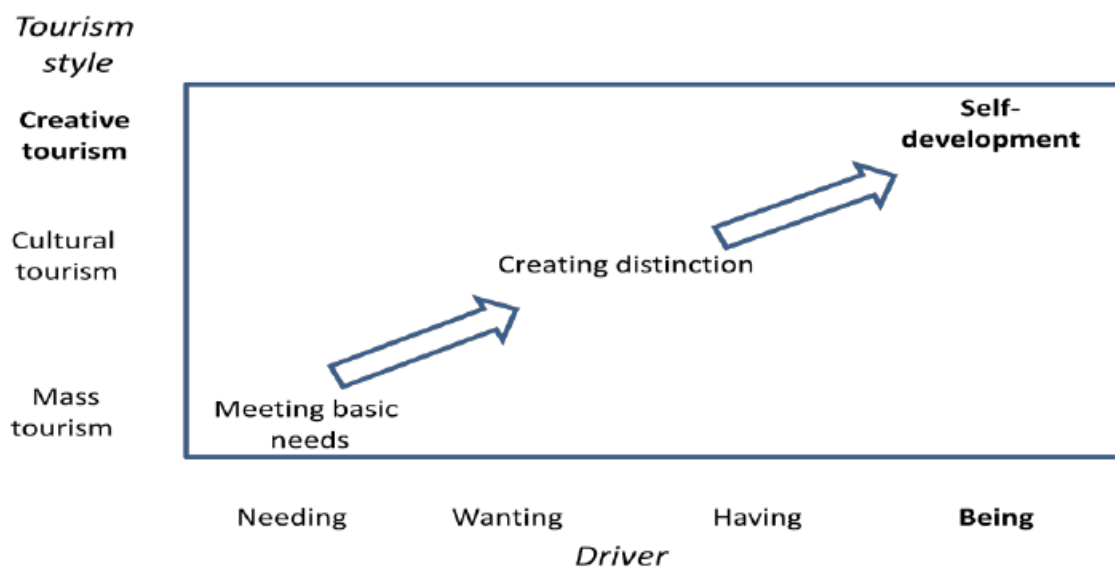
## 2.5 Creative tourism

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The notion of creative tourism as a possible form of tourism was introduced by Pearce and Butler in 1993. Creative tourism was first defined by Richards and Raymond, as a "tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where they are undertaken". It "offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken" (Richards and Ray-

mond, 2000). This definition, according to the authors, has number of important implications which are: creative potential, active involvement, characteristic experiences and co-creation.

Creative tourism finds its origins in cultural tourism. Creative tourism is a form of cultural tourism (Ohridshka-Olson, 2010). It is "travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in the place and create this living culture" (UNESCO, 2006). The shift from traditional cultural tourism towards creative tourism, according to the majority of the researchers took place because of number of important reasons. Andersson and Thomsen (2008) argue that “the new integration of culture and business and hence the experience economy are central elements expressing the ‘creative’ turn where culture becomes an instrument for growth and development”. Besides, the traditional cultural tourism, according to many researchers, has turned into a mass tourism and most of the destinations repeat themselves.



**Figure 2: Changes in the drivers of tourism over time**

*Source: (Richards and Wilson 2007)*

Since a new breed of tourists emerged, who are not being satisfied by a mere ‘sun, sea, sand’ type of tourism, and who want to experience the culture and places rather than just seeing a ‘staged culture’. These tourists are creative tourists who seek experiences and they have a number of distinctive characteristics:

- They want to experience the local culture by participating in artistic and creative activities.
- They want experiences whereby they can feel themselves part of the destination.
- They do not look for the "monumentality" or the "spectacular" or "superlative".
- They are prosumers and share their experiences on social media.
- They are exclusive regarding the way of travelling: once experienced the creative tourism, they no longer want to come back to a conventional circuit.
- They spend a substantial part of the budget for the fulfillment of various workshops/activities / experiences.
- They usually combine many kinds of tourism, during the same journey: creative, culinary, eco-tourism, slow tourism.

All the above mentioned factors made a ground for the cultural tourism to evolve from its static state into a dynamic one. Creative tourism and the creative tourists are the result of this evolution.

Richards (2011) believes that a number of shifts are taking place in the relationship between tourism and creativity, which are linked to a number of important cultural, social and economic trends:

1. The basis of the cultural economy has continued to develop in recent years, producing a further shift away from the patronage and subsidy of high culture (Culture 1.0) towards support for the creative industries and symbolic production (Culture 2.0) and now the growing emergence of co-created culture (Culture 3.0) (Sacco, 2011).
2. The changing basis of experiences from heritage and tangible cultural resources towards more symbolic and intangible forms of culture is more susceptible to creative (re)interpretation (Richards, 2011).
3. In creativity, the emphasis has shifted from individual knowledge and skill towards more collective, socially created knowledge, which can be accessed through relationships (Potts, Cunningham, Hartley & Ormerod, 2008). The creativity of the individual 'craftsman' (Sennett, 2008) has therefore been augmented by the relational capital of the 'switcher' (Castells, 2009) who links people and networks together.
4. The cultural and creative elements incorporated into the tourism product of cities are becoming increasingly embedded in everyday life (Maitland, 2007; Richards, 2011), as in the case of 'live like a local' experiences.

5. This increased embeddedness of culture and creativity necessitates the creation of new relationships between those dwelling in cities and those visiting them. These relationships are often mediated through 'scenes' which incorporate the 'switchers' or brokers who are the new foci of creative tourism in cities, opening up new areas of the city to the exploration of everyday life, and the development of new creative clusters (Pappalepore, 2010). As Rudan (2014) states, instead of static cultural offer, creative tourism creates a new dimension that suits the modern traveller's need of creativity and participating in a variety of creative activities, like arts, heritage, the destination's peculiarities, etc., that creates an authentic experience of the destination. To say so, the creative tourism is a way out from 'serial reproduction' described by Richards and Wilson (2006). The desire of the tourists to experience something different is shown by many researches. The ATLAS research has shown that cultural tourists mostly enjoy small-scaled and less visited places, as it gives them a chance to experience the local, the authentic culture (ATLAS, 2009). As mentioned by Raymond (2003) in *Cultural Renewal + Tourism: Case Study –Creative Tourism New Zealand*:

"The creative tourist is a participant, someone who learns by doing, someone who finds enjoyment and fulfilment in developing new abilities. As a result, creative tourists get closer to the cultures and the people of the countries they visit. In the words of the Chinese proverb: 'I hear and I forget, I see and I remember, I do and I understand'".

Hence creative tourism provides more than just an opportunity to see, view and contemplate creative activities and allows participation (Ohridska-Olson & Ivanov, 2010). It is directed "towards an engaged, an authentic experience, with participative learning in the arts, heritage or special character of a place" (Wurzburger, 2010). It makes the boundaries between the hosts and the guests to retreat and gives place to a dialogue and co creation. This aspect of creative tourism – the boundary reduction, is highlighted in the UNESCO's definition of creative tourism, where it is seen as a result of a process where the visitors 'have an educational, emotional, social, and participative interaction with the place, its living culture, and the people who live there' and feels 'like a citizen' (UNESCO, 2006). As a result of this kind of interactions, tourists develop a deeper emotional connection by absorbing everyday cultural experiences through active participation at the host destination (Ohridska-Olson & Ivanov, 2010).

Ivcevic and Mayer (2009) suggest that creativity can be seen from multiple dimensions: everyday creativity, artistic creativity, and intellectual creativity. They categorize 121 items into the following five categories of 'everyday creativity': craft, cultural refinement,

self-expressive creativity, interpersonal creativity and sophisticated media consumption. These activities are the ones that lie in the base of the creative tourism (Ivcevic & Mayer, 2009). And according to Richards (2011) the convergence between creativity and tourism lies in their grounding in everyday life.

As more and more tourists seek authentic experiences, one of the major issues in tourism consumption, including creative tourism, is the authenticity of the experience (Chhabra, Healy and Sills, 2003; Prentice, 2001; Reisinger and Steiner, 2006; Steiner and Reisinger, 2006).

## From Cultural Tourism to Creative Tourism

	Cultural Tourism	Creative Tourism
<b>Orientation</b>	Past	Future
<b>Externalities</b>	Conservation	Innovation
<b>Structure</b>	Products	Platform and Content
<b>Process</b>	Interpretation	Co-Creation
<b>Value Creation</b>	Value Chains	Value Networks
<b>Value Focus</b>	Upstream	Downstream
<b>Funding</b>	Public	Commercial

Source: Tourism and the creative economy, OECD 2014

**Figure 3: From cultural tourism to creative tourism**

*Source: OECD, 2014*

Creative tourism is based on the authentic experience it delivers to the tourist. The specific location where the creative activity takes place can serve as a sign for its authenticity. One can learn to dance salsa from world-class dancers in many countries but only Cuba provides the atmosphere that attaches the symbol of authenticity to the salsa classes' experience. Therefore, although creative industries are generally not place-bound, the place itself can be part of the creative experience and can stimulate creativity per se (Ohridska-Olson & Ivanov, 2010). They state that the trend shifted in the last ten years towards authentic recreation of technologies and skills in arts and crafts production versus artificial representation of cultural heritage (Ohridska-Olson & Ivanov, 2010). Not only is it a

big demand factor, but also a way to preserve the cultural heritage in its most authentic forms. Richards (2007) states that as creative tourism possesses a wide range of activities, like music, drama, visual arts, gastronomy, sports, languages and spiritual activities, the types of experiences offered to tourists can be interpreted in multiple ways. McKercher (2002) also points out that different people have different abilities to engage in cultural and heritage attractions. It depends on number of factors (McKercher, 2002).

Unlike cultural tourism, creative tourism is not very place-bound, suggest Prentice and Andersen (2003). The reason is that creative tourism utilizes tourist resources that are, in essence, processes, like dances, singing, crafts, painting, festivals (Prentice and Andersen, 2003). This trait of creative tourism makes it therefore more sustainable (Richards and Wilson, 2006) and contributes to the development of the destination (Lindroth, Ritalahti and Soisalon-Soininen, 2007).

Comparing creative tourism to cultural tourism, Richards and Wilson (2006) point out some characteristics of creative tourism that gives it number of potential advantages over the traditional cultural one. These traits according to the authors are:

- Creativity can potentially add value more easily because of its scarcity.
- Creativity allows destinations to innovate new products relatively rapidly, giving them a competitive advantage over other locations.
- Because creativity is a process, creative resources are generally more sustainable than tangible cultural products.
- Creativity is generally more mobile than tangible cultural products. Where cultural consumption is dependent on a concentration of cultural resources, creativity can become extremely mobile—arts performances and artworks can today be produced virtually anywhere, without the need for much infrastructure.

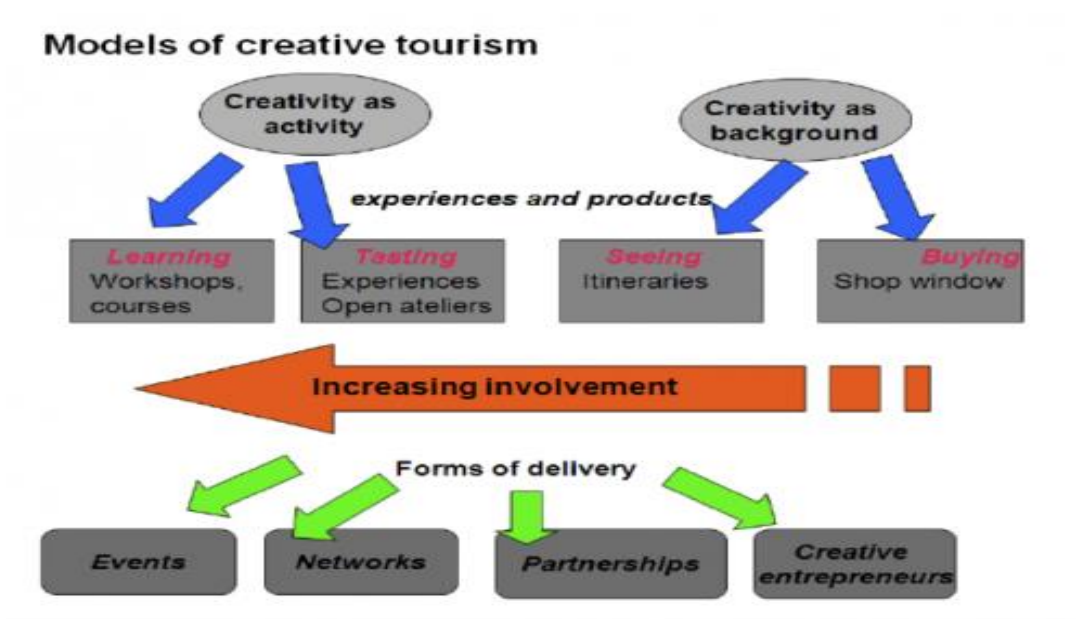
Creativity involves not just value creation (economic wealth) but also the creation of values. Unlike the role of traditional ‘factories of meaning’ such as museums, creative processes allow the more rapid generation of new values. (Richards and Wilson, 2006).

Richards and Wilson (2006) also go as far as to suggest that creative tourism offers an alternative to the serial reproduction culture as a result of “the rise of skilled consumption, the importance of identity formation and the acquisition of cultural capital in (post) modern society”. They believe that "leaving creative space for the consumer can help avoid the McGuggenheimisation, an epitome for 'serial reproduction', of cultural experiences.

The individual tourist is able to produce their own experiences with the creative raw materials provided", as well as that "the emphasis on intangible resources reduces production costs and increases flexibility for the destination" (Richards and Wilson, 2006).

As Richards and Marques (2012) propose, the new forms of creative tourism include the following:

- a means of involving tourists in the creative life of the destination;
- a creative means of using existing resources;
- a means of strengthening identity and distinctiveness;
- a form of self-expression/discovery;
- a form of ‘edutainment’ – education as self-realization and entertainment;
- a source of ‘atmosphere’ for places; and
- a source for recreating and reviving places.



*Figure 4: Models of creative tourism.*

*Source: Richards (2011)*

Cloke (1993) claims that we can combine different elements of tourism experiences in different ways to produce new creative experiences. This can produce changes in the way in which places are lived, conceived or perceived. Such applications of creativity can take tourism into:

1. new realms (use of all the senses);

2. new experiences (transformations);
3. new strategies (placing, directing, staging);
4. the revisiting of old strategies (new ways of seeing old products and processes).

Richards (2009) believes that there are number of important factors to take into account in order to make the creative tourism succeed. First of all, creative tourism must be developed to link local creativity with creative people who travel, as their combined creativity can be harnessed to maximize the distinctiveness of places (Richards, 2009). The principles- the key ingredients of his proposed success recipe are:

- Know who you are and where you are
- Use local capacity
- Build on what you have
- Develop quality not gimmicks
- Use creative resources as a catalyst

Effectively linking tourism with the creative industries can have a range of potential effects that go far beyond increasing demand for tourism experiences. These include:

- increasing tourism demand and/or changing tourist profiles by generating new and engaging tourist experiences;
- image building through increasing the application of creativity to place marketing and the better design of places;
- developing “soft infrastructure” such as small-scale creative businesses, creative spaces, courses, experiences, cafes and restaurants that function as nodes in creative networks, allowing producers and consumers to interact;
- atmosphere creation in order to make places more attractive to creative workers, tourists and residents;
- attracting creative talent by increasing the quality of life and the quality of opportunity in both tourism and the creative industries;
- stimulating innovation by adding creative impulses and new technology to tourism development and challenging the creative industries to find new ways of managing tourism and improving tourism business operations;

- driving exports through products that link creative content, places and culture in order to increase general levels of interest in local creativity and stimulate tourist visitation;
- clustering and network building to help establish places as nodes in creative networks, stimulating both business and leisure travel and bringing creatives together in permanent (clusters) or temporary nodes (events);
- knowledge and skill development as a result of increasing contacts between creative and tourism industry professionals, between producers and consumers and between consumers and residents (OECD, 2014).

## 2.6 Creative tourism networks

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In their journey of adopting and implementing creative tourism strategies many destinations need guidance and consultancy, as well as partnership with other destinations with similar objectives. The need of an organization that ensures stakeholders to adopt best practices, create a good context for benchmarking, and unite the destinations with similar goals pushed to the formation of Creative Tourism Networks.

One of the major networks in creative tourism is the Creative Tourism Network, which was founded in 2010 in Barcelona by the foundation FUSIC. It aims to promote the trend and popularize the cities and regions that have the potential to welcome visitors seeking new artistic and human experiences. As mentioned in the article *Travel Trends: Creative Tourism or the Future of Cultural Tourism* the Creative Tourism Network:

"...aims to promote the trend and popularize the cities and regions that have the potential to welcome visitors seeking new artistic and human experiences. The network comprises a wide variety of member destinations, ranging from national or regional capitals like Paris, Barcelona and Porto Alegre in Brazil, to the village of Biot in the heart of France's Côte d'Azur, and from the Spanish region of Galicia, to entire countries like Guatemala, Thailand, etc." (Accors Group, 2014).

The Creative Tourism Network has identified eight virtues of creative tourism, which are listed below:

- Positive effects upon the profitability of the cultural infrastructures thanks to this new demand.

- Quality tourism endowed with a high added value and purchasing power.
- Authenticity and sustainability as it uses the creativity as mean resource.
- Positive effect on the self-confidence of the local people thanks to this new interest for their culture and tradition.
- Its deseasonalizing character allows a better distribution of the tourist activity along the year.
- The geographical outsourcing. The minor interest of creative tourists in traditional “tourist attractions” contributes to a better spatial distribution within the destination.
- Intangible heritage recovery.
- Diversification of the tourist offers without any investment, just by optimizing existing tangible and intangible heritage.

The Creative Cities Network is currently formed by 116 Members from 54 countries covering seven creative fields: Crafts & Folk Art, Design, Film, Gastronomy, Literature, Music and Media Arts.



**Figure 5: Creative City's network map**

*Source: UNESCO, 2016*

“Creative tourism is developing rapidly and it does not conform to one single model or perspective, but is rather open and flexible in its adaptation to local context” (Richards and Marques, 2012). “The networks are important in the sense that they join together

(glocal) partners with different interests, in this case from the tourism field, the cultural and creative industries and government.” (Richards and Marques, 2012)

The most developed creative tourism network can be found in the city of Nelson, New Zealand, where Creative Tourism New Zealand has been established as a network of creative businesses offering products to tourists. The network provides a wide range of creative experiences, such as bone carving, felting and woodwork, Maori language classes, weaving, and New Zealand gastronomy.

### 2.6.1 Creative Tourism Network objectives

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Creative Tourism Network promotes the “Creative Friendly” destinations. Creative Tourism Network recognises its members as “Creative Friendly”, to ensure the originality and authenticity of their offers and their adequacy to the “Best Practices of Creative Tourism”.

Its goals are:

- To find and promote destinations which have a potential to attract creative tourists. They are characterized by the "creative atmosphere" and the resources and facilities offered to visitors looking for cultural and human experiences.
- To help the destinations to develop creative tourism in their territory by adapting their offers according to the specific characteristics of this specific demand.
- To identify the creative tourists through their belonging to different segments.
- To create and manage a specific database, so that our members' offers can reach their target.
- To develop partnerships with other organizations and networks (international culinary tourism associations, federations of university orchestras, artistic collectives, etc...) in order to broaden a specific target.
- To provide our members with a permanent communication service which also includes community management, presentations at conferences, fairs and international and specialized press conferences.
- To design creative tourism routes between the destinations-members.
- To create a free area on creative tourism, where the theoretical and practical objectives merge.
- To create and warrant the "Best Practices of Creative Tourism" (Creative Tourism Network).

The basis of the objectives set by the network is the promotion and increasing of international cooperation among the cities which adopted creativity as a framework for live cultural diversity, social inclusion and, importantly, sustainable development.

### 2.6.2 Creative Tourism Network members

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Among all the Creative Tourism Network members the most prominent ones are presented below.

*Biot Creative Tourism* offers workshops of glass blowing, jewellery, pottery, photography, botany, dance, art- therapy, cooking, baking, etc.

*Creative Paris* offers workshops of perfume making, croissants baking, sewing, “French way of life”, photographic routes, etc.

*Creative Tourism Thailand* offers courses of massage, boxing, floral art, cookery, fruit carving, traditional dances, sing painting, ceramics, origami, etc.

*Creative Tourism Galicia* offers opportunity to participate in the rehearsal of a local choir, workshops of making cookies, courses of basketry, making natural cosmetics, participation in traditional celebrations, etc.

*Creative Austria* is currently the umbrella brand for the cities of Vienna, Graz, Salzburg and the state of Vorarlberg. Creative Tourism Austria offers crafts, ceramics, and cooking workshops; traditional dances.

*Creative Tourism Santa Fe* offers workshops of jewellery, painting, ceramics, photography and cooking courses, visits to artists’ studios. In 2011, the city launched “DIY Santa Fe Art Month” – DIY being short for “do-it-yourself.” This event is a month-long celebration of the creative tourism experience. Local artists offer workshops in their homes and studios while hotels host demonstrations onsite and provide package accommodations for participating visitors. This series showcases the varied talents and resources of New Mexico’s artists. The DIY experience is a direct, participatory experience where visitors learn and build connections with local artists.

*Creative Tourism Guatemala* offers workshops of: coffee and chocolate making, weaving following the Maya tradition. Le Louvre - Lens Creative activities linked to the recent inauguration of Louvre-Lens and its area’s traditions. In Guatemala, the "Maya Textile Route" consists of a nine-day circuit where cultural visits of cities and museums are combined with weaving and dyeing workshops during which visitors learn how to create their own fabrics in the traditional brightly coloured threads of the land of eternal spring.

*Creative Tourism Ibiza* offers workshops of sandals making, sculpture, underwater photography, and deejay, chill out music, Mediterranean cooking, and theatre.

*Barcelona Creative Tourism* offers workshop of "Gaudi-style" mosaic, cooking, Catalan rumba, photographic routes, possibility to perform a concert in singular venues, etc.

In *Porto Alegre*, capital of the State of Rio Grande do Sul in Southern Brazil, visitors with a musical ear can take part in workshops to learn about regional Brazilian rhythms, with introductions to samba as well as gaúcho regional rhythms such as milonga, chamamé, chacarera, etc. At the end of the workshop, participants are given a CD so they can relive the performances and make their friends want to enjoy the same experience once they are back home. Moreover, they can partake in samba and gaúcho classes, while the whole class is being recorded so that the tourists can take the DVDs with their experience with them back home.

In 2004, UNESCO's Creative Cities Network was created to form "a network of creative cities, working together towards a common mission for cultural diversity and sustainable urban development" (unesco.org. About creative cities).

The UNESCO Creative Cities Network (UCCN) was created to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. The 116 cities which currently make up this network work together towards a common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level. By joining the Network, creative cities commit to sharing their best practices and developing partnerships involving the public and private sectors as well as civil society in order to:

- strengthen the creation, production, distribution and dissemination of cultural activities, goods and services;
- develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector;
- improve access to and participation in cultural life, in particular for marginalized or vulnerable groups and individuals;
- fully integrate culture and creativity into sustainable development plans (Creative Cities Network, UNESCO).

Another creative tourism network is International Creative Tourism Network (ICTN), which was created since "creative tourists explore new destinations with the aim of living

different creative experiences – through educational activities, creation process or exhibition of their talent, it is crucially imperative "to propose them destinations and activities that satisfy their special interest in experiencing a culture" (International Creative Tourism Network). As a result, the Fundacio Societat I Cultura ADC, EP from Barcelona and the Osservatorio from Rome have created the International Creative Tourism Network (ICTN).

## 2.7 Creative tourism in Portugal

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Portugal, like many other countries, recognizes the importance of creative industries. Slowly but steadily towns and villages in Portugal adopt creative strategies to develop and showcase their creative potential and to help the tourism dynamism, e.g. Loule, Santa Maria da Feiria, Óbidos, Paredes, etc. Also, some initiatives are put into practice that have creative characteristics, such as "Provo o teu cheiro, Viana" (Taste your smell, Viana), in Viana do Castelo. Some of the most prominent cases of successful implementation of creativity in tourism are shown below.

Tourism Creative Factory is a recent program promoted by Portugal Tourism (Turismo de Portugal) that encourages and accelerates creative start-ups. Tourism Creative Factory is looking for creative and innovative ideas in the field of cultural and heritage tourism, gastronomy, religious tourism, and other forms of tourism. The initiative is directed towards the participation of current and graduated students from Hospitality and Tourism related schools (Escolas de Hotelaria e Turismo). The ideas suggested during the program are tested and brought to life in Tourism Lab (T- Lab). At the end all the participants organize a Demo day for, during which the projects are demonstrated to the public and potential investors. The program aims at having 'ambassadors' of Tourism Creative Factory in universities and local communities. It is also open to co-operate with small local businesses who want to develop their business further.

### 2.7.1 Creative Loulé

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In 2015, Loulé, a town in Algarve, Portugal joined the *Creative Tourism Network*®. On June 13th-14th of the same year a pioneering event was held in the city aiming to foster the creative tourism in the town and its surroundings. The project implemented by the town aims to contribute to the revitalization and promotion of arts and crafts and covers

the implementation of creative tourism programs, residencies, training, research, support for the installation of new artisans and marketing of products. Being known as the land of the crafts, Loulé, along with its surroundings, has a long tradition in printing, pottery, shoemaking, metalwork, basketry, and various other crafts. Many local actors, including artists, artisans, shops, companies, cultural institutions, among others, are already actively involved in project, offering their services for creative experiences. Creative tourism does not just help the town by attracting more visitors, but also contributes to revitalization of the traditions of the town and know-how, due to the support in the form of training, building and art studios improvement, art residencies, cultural programs and tourism experiences.

The workshops offered by the town within the frames of creative tourism are of various themes. Visitors can choose among palm weaving, making cold soups, silk screen printing, contemporary jewellery-making, graphic design, etc. For those visitors who think that the workshop hours are not enough, can continue on in various artistic residences.

*Cane crafts workshop* – workshop on making cane tools, toys, musical instruments by a local artisan.

*Fig Workshops* - the full workshop starts with the participants harvesting figs from the tree. Tourists can join the workshop on the later stage too, when they are being taught how to insert almonds in figs and queijos de figos (fig ‘cheeses’). At the end of the workshop, visitors get to take home whatever they have made.

*Weaving of palm leaves workshop*- Because of the abundance of cheap imports, mainly from Asia, this traditional craft is in a danger of dying out. As the mayor puts it, “Rather than sit on our hands while the last of our talented craftspeople die off then lament the loss of our heritage, we decided to do something about it before it’s too late” (Loulé Criativo). Incorporating it within the creative tourism offer gives the craft a second life. The workshop teaches how to make all kinds of beautiful crafts by weaving palm leaves and esparto grass.

*Contemporary Jewellery workshops*- In this workshop modern materials such as acrylic and resin are used to teach participants the basic skills and techniques for crafting jewellery. This is one of the most popular workshops of Creative Loulé and tourists are advised to book ahead if they want to join it.

*Dance workshop*- Creative Loulé works with the folk group from the Caldeirão Mountains to include the folk dance workshop in the Creative Loule program.

The programme is not limited to workshops only, it also offers short courses, themed weekends and other activities (Creative Loulé).

### 2.7.2 Cerdeira Village Art and Craft

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The Cerdeira is inhabited throughout the year and has local production of wood carving workshop of Kerstin, honey of António and teas and herbs from local brand “Planta do Xisto”. Residencies organized by Cerdeira Village Art&Craft and has several units of local housing Cerdeira Village. This goal of the program is to link art and craft to the nature, appealing to creativity through the use of local, recycled and biodegradable materials, as well as the respect for nature, contributing to an environmentally responsible consumption. Activities happening in the village include master workshops, exhibitions and festivals.

The Master Workshops are programs that provide artists and creative individuals with accommodation, food, an intensive course, materials, recreational activities and the opportunity to connect with a new culture as well as new craft techniques.

Master workshops include:

- Introductory class to Portuguese language
- Course (wood crafts, tile painting, raku, felting or other arts and crafts)
- Materials used in the course
- Accommodation
- Catering service
- Cooking of a traditional regional dinner/bread baking at the village woodstove
- Recreational activities (river descendants, climbing, rafting, paraglide and others)
- Guided hikes
- Guided tours and museums

The village offers the following programs to its visitors:

- Introduction to chestnut woodcarving
- Introduction to the magic of raku
- Earthenware illustration
- Nuno-felting

- Relieved tile
- Tile painting them
- Woodcarving with power tools

## Chapter 3. Óbidos as a case study

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### 3.1 Cultural Heritage and Tourism in Óbidos

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Óbidos is a municipality and town in the Oeste Subregion in Portugal, with the population of almost 12.000 inhabitants in the municipality, and around 3100 inhabitants in the town. The town of Óbidos carries centuries of history. With a vast heritage, this Land of Kings and Queens was once a place of refuge for these many royal families. King Joao IV, King Pedro II, Queen Mary I, Queen Leonor of Lancaster, Queen Catarina of Austria were only some of the monarchs who spent time in this town and that left marks in it.

Óbidos is often referred to a House of Queens. The reason for this is that a King, on his wedding day, would give this land to his bride Óbidos as a wedding present. The Queens would manage this territory for a lifetime period. This tradition lasted from the 13th to the 19th Century and Óbidos was given to over 25 different queens.

Óbidos remains a well-preserved example of medieval architecture; its streets, squares, walls and its castle are a popular tourist destination. The castle now houses a pousada (upmarket hotel). The municipality is also home to the famous Praia D'el Rey golf complex, one of the top golf resorts in Europe, and Royal Óbidos - Spa & Golf Resort.

Óbidos is centrally located between the three major cities of Portugal – Lisbon, Porto and Coimbra, which makes it easy to reach and easier to travel. Within easy reach of Óbidos is Alcobaça, a town dominated by its 12th-century abbey. The restored monument houses the ornate tombs of Dom Pedro and Inês de Castro, the star-crossed lovers whom legend treats as the Romeo and Juliet of Portugal. Inside, visitors will find the exquisite Cloister of Silence. Of equal importance is Batalha, located 73 miles north of Lisbon and a short drive from Óbidos and Alcobaça. Its highlight is the stunning monastery built in the 15th and 16th centuries, a true masterpiece considered to be among the finest structures in Southern Europe. The tombs of King João I, his English wife Philippa of Lancaster, and their sons are located here.

The main tourist areas of the Municipality are: the Lagoon of Óbidos which is the largest natural lagoon in Portugal and is basically known for its environmental value. Numerous species have found in this lagoon their natural habitat, and its coast is greatly planted with trees.



*Figure 6: Territorial Embeddedness of Óbidos*

*Source: Selada & Cunha, 2012*

### 3.2 Tourism supply in Óbidos

Although Óbidos is a small municipality, but it has numerous attractions that form the basis of the tourism supply in Óbidos.

*Bom Sucesso Resort* is a contemporary Architecture and Golf resort rated as a Project of National Interest by the Portuguese Investment Agency because it represents the most ambitious project ever planned for a luxury tourist resort, blending contemporary architecture into the landscape, giving the opportunity to a group of elite, internationally renowned architects, of creating architecture masterpieces.

*Saint Mary's and Almshouse Church* founded in the Middle Ages, was completely remodelled in the 16<sup>th</sup> Century. The Almshouse Church was founded by Queen Leonor, characterised with Mannerist and Baroque architecture. Santa Maria Church is famous

for being the site where the 10-year-old Afonso V married his cousin aged 8, also boasts exquisite 17th-century tiles and a fine Renaissance tomb.

*Our Lord Jesus of the Stone Sanctuary* Situated in the outskirts of Óbidos, is an impressive building because of its dimensions, being one of the references in the baroque Portuguese architecture.

*Aqueduct* built in 1550, extends itself for about 3kms, feeding a great number of town's fountains in the village. Óbidos Aqueduct was constructed to transport water to the town. The project was funded by the queen Queen Catherine of Portugal and she sold her lands that surrounded Óbidos to pay for the construction. There are larger aqueducts in Portugal but Óbidos aqueduct is fully intact.

Other assets are the *Cynergetic Park*, the *Municipal Auditorium Casa da Música*, with approximately 200 seats or the *Escola de Altos Estudos de Turismo de Óbidos*.

The town of Óbidos also is rich with cultural heritage and offers its visitors numerous sights to attend. The must-see sights of the town are presented below.

*Porta da Vila* was the main gate into Óbidos and is decorated by traditional 18<sup>th</sup> century azulejos (tiles) which depict the Passion of Christ. It is the southern town gate that leads to Rua Direita, a street filled with small shops where visitors can buy traditional ceramics, wicker baskets, miniature windmills and hand-made embroidery and woollen articles, and to the 15th century royal castle that has been converted into an inn, Óbidos seems to go back in time to the days when the Court visited the town.

*The town walls of Óbidos* completely encircle the town and it is possible to walk the entire perimeter. From the walls there are wonderful views over the terracotta tiled roofs and white painted houses of the town. The entire walk takes around an hour, but is only for the confident as there are multiple trip hazards and almost no safety railings.

The massively-towered castle has now been converted into an elegant *Pousada*. It was the first one to be adapted and restored from a historical monument, itself a monument of national importance.

*Carmo Church* (Romanesque-Gothic), *Misericórdia Church* (15th-18th centuries), *São Pedro Church* (18th century) and *St. Martinho Church*.

The works of *Josefa de Óbidos* (a 17th century artist that lived most of her life here), displayed in the Municipal Museum. This Museum presents a permanent exhibition of

the Municipal Museum of Óbidos with about one hundred works of art dating from the 14th to the 18th centuries.

*Óbidos Pillory* is in front of the Igreja de Santa Maria church. The Pelourinho em Óbidos was presented to Óbidos as a gift from Queen Leonor in 1492 to the local fishermen for recovering the body of her son Afonso after he died, in 1491. The death was under mysterious circumstances while he was horse riding along the banks of the River Tejo. The pillory was used to hang criminals from, so that local residences could shout or hurl objects at the unfortunate person, who would be bound naked to the post.

*Parish Museum*, the Church of Saint John the Baptist, located near the Town Gate was recently restored with the support of the Town Hall. It is one of the most symbolic structures and a very important reference of the edified heritage in Óbidos. In 1309, the Holy Queen Isabel commissioned its construction and dedicated it to Saint Vincent. Its function was to provide religious assistance to the victims of leprosy during the middle Ages.

*Nova Ogiva Gallery* is a Contemporary Art extension of the Network of Museums and Galleries, constituting a high quality artistic expression.

*Pelourinho House Gallery* was opened in 2004, exhibitions of cultural relevance are organised in this gallery, mainly related to Contemporary Art. One of the main aims of this gallery is to promote and stimulate new talented artists, who are making a name for themselves in the national artistic panorama. This space is an alternative to the Manor House of Saint Mary's Square, which now houses the permanent collection of the Municipal Museum. (Município de Óbidos)

*Ginja de Óbidos* is a cherry liquor that is produced within the Óbidos region and no visit to the town is complete without sampling the sweet alcohol drink. The drink can be served in small chocolate cups which can be eaten after drinking the Ginja.



Figure 7: The basis of tourism supply of Óbidos

Source: Author

Óbidos has been offering an impressive variety of memorable events which take place throughout the year and contribute greatly to the economic regeneration of the town. The following are some of these events:

*International Chocolate Festival* that takes place in February. During this period a number of events take place, such as International Chocolatier's Contest, Chocolate Ateliers, and Fashion Show with chocolate accessories, street animation, representation of chocolate brands, and many other animations.

*Holy Week* takes place in March or April. This is a tradition of the town which counts on re-enactments of the principle historic – religious moments associated with Lent.

*Baroque May* is a Music Festival based on the work of a local composer of the 18th century José Joaquim dos Santos.

*June for Arts* takes place in June. Young artists were invited to intervene in public spaces like old churches, squares, and unoccupied buildings.

*Medieval Fair* takes place in July. This is a big historic animation event held within the castle walls. For two weeks the castle and the surrounding town recreate the spirit of

medieval Europe. Flowing banners and heraldic flags set the mood together with hundreds of entertainers and stall holders dressed as merchants, jugglers, jesters, wandering minstrels, soldiers and more. Visitors can shop at the traditional handicrafts fair or watch medieval shows, horse displays and a costumed parade that winds its way through the streets. There are also displays of jousting knights.

*Óbidos Opera Festival* occurs in August. Great recitals in the old Arms Square, in the magnificent Casa das Gaeiras Garden and at the Lagoon of Óbidos.

*Vila Natal (Christmas Town)* takes place in December. It is a Christmas village recreation within the castle walls, with an ice skating-ring and snow ramps, it includes Santa Claus' village and toy factory. Circus arts workshops, photography studio room, illusion room, face painting, fairground amusements, carousel, tree climbing, ice slide, ice rink and other activities are available for the visitors.

During 2008 the town has opened new visiting spaces and adapted two old churches for new uses such as contemporary exhibition spaces: Abílio Mattos e Silva Museum; Casa do Arco (Arch House); and the so-called Interior Design Center - Maria José Salavisa, a space for small exhibitions and for the development of Design Projects.

### 3.3 Óbidos as a creative city

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So far creative development is mostly attributed to urban areas, coming from the assumption that creative class, the creative people are more attracted to big cities. However, there are numerous examples of small cities that proved to be successful in adopting and implementing creative strategies. As a result, these small cities managed to attract creative people, harness creativity in their local communities, and in the end, become creative cities. Munoz (2010) identified five areas in which small cities should focus in order to achieve sustainable creative development, namely:

- education and sustainable talent development
- network capacity, concentration of interactions
- community engagement and co-development
- quality of life
- sustainability
- iconic and imaginative territories

Literature also stresses the importance of local public policies and a strong leadership, making favourable conditions available for local residents, new inhabitants and visitors. These built assets include not only the provision of basic services for the population and educational and leisure facilities, but also the offer of artistic and creative infrastructures and meeting places, as well as specific measures to support the emergence of creative businesses. Markussen (2006) advocates that the presence of artistic spaces, such as club-houses, live-work houses and studios, and smaller performing arts spaces, contribute to the formation of networks and to the artistic pool by home-growing local artists, attracting and retaining them in these small territories. Community participation is another key success factor in the definition and implementation of creative-based strategies in small communities.

Back in 2001, the newly elected mayor of Óbidos, Telmo Faria, initiated a development strategy called 'Creative Óbidos', the purpose of which was to transform the mainly rural-based economy through culture and creativity. As the mayor of Óbidos during that period stated, the work that they started:

"...is based on a crucial idea: We must innovate and develop unique projects when we are faced with a territory that is small or depressed; when we feel that we can only depend on ourselves and on our talents and ideas to “turn the situation around”. To put the strategy into practice, two municipal companies were created to manage the local initiatives: Óbidos Requalifica and Óbidos Patrimonium. These two municipal companies intend to make procedures of local administration more agile. They also focus the municipality more effectively by undertaking its more traditional activities. Óbidos Patrimonium manages the areas of culture and events management, while Óbidos Requalifica concentrates on urban re-qualification by developing ambitious projects such as the development of the Technology Park of Óbidos" (Visions from creative Mayors: Óbidos, Europa, 2009).

Various public and private partnerships were promoted with different institutions, such as education institutions, training companies and business associations.

According to the mayor, attracting the creative class is one of the central purposes of their strategy. By this, they intend to involve and attract people to live and work in Óbidos. In view of this they developed two different structural paths: new types of housing, a more varied real estate offers and the creation of places and conditions to work and run a business: incubators and the Technology Park that is to be specialized in creative industries.

The mayor stated that:

“It is important to us to attract more creative professions and develop the talents that are hidden in those who live in this municipality. The program “discover your talent” that we implemented last year in our educational program, the launching of a creative council and our dedication towards providing a creative education, among other projects, aim to stimulate this dimension. These are only some of the specific measures that intend, on the one hand, to attract, and on the other, to develop a community that values the acquisition of knowledge, individual talent, and human capital. Only in these circumstances can we face the future with solidity. It is a new value that we are progressively instilling in the community: that of which it is worthwhile to be innovative and creative and that this is something that is of easy access for all. (Visions from creative Mayors: Óbidos, Europa, 2009).



**Figure 8: The wheel of creative strategy**

*Source: Creative spillovers for innovation, 2012*

This strategic plan was developed within the “Creative Clusters in Low Density Urban Areas” project, supported by the URBACT II Programme of the European Commission (EC). The initiative has been coordinated by the Municipality of Óbidos under a partnership composed of INTELI – Intelligence in Innovation (Portugal), and other cities and towns of the European Union (EU): Enguera (Spain), Reggio Emilia (Italy), Barnsley (UK), Mizil (Romania), Jyväskylä (Finland) and Hódmezovásarhely (Hungary). INTELI research (2011) based on their theoretical and empirical research, has

come up with the following set of ingredients for the definition and implementation of creative-based strategies:

- Local leadership as a driver for development:
- Agents of change as engines of creative transformation
- Collaboration and community engagement
- Creative brokers promoting an interdisciplinary approach
- Building territorial creative networks and partnerships
- Experimental and informal planning and evaluation of creative results
- Avoiding local conflicts and social gentrification
- Giving visibility to local creative people – “invisible talents”
- Creativity-friendly local education systems
- Creative spaces for convergence and experimentation
- Flexible, temporary and low-cost creative spaces
- Promoting well-being and quality of life

Prior to this, on January 22, 2009, Mayors from Portugal, Spain, Hungary, Romania, the United Kingdom and Italy convened in Óbidos for the “1st Creative Mayors’ Summit: Small Cities for Creativity”, incorporated in the Creative clusters – Creative Clusters in Low Density Urban Areas network, supported by the EU program URBACT II. Other Portuguese Mayors attended this meeting, namely those from the National Network for Creativity, along with other local and regional authorities who privilege creativity and innovation as a driving force for development.

Óbidos is also a part of a Creative SpIN, a URBACT Thematic Network (2012-2015) which aimed at defining and testing tools and methods to connect culture and creative Industries with other sectors of the economy, in order to stimulate “creative spill-overs” and contribute to innovation. The Creative SpIN project gathers nine partner cities in Europe, namely: Birmingham City Council (UK) – Lead Partner, Bologna City Council (Italy), Essen City Council (Germany), Kortrijk City Council (Belgium), Košice 2013 European Capital of Culture (Slovakia), Mons City Council (Belgium), Óbidos City Council (Portugal), Rotterdam City Council (Netherlands), Tallinn Creative Hub (Estonia).

The strategy adopted by Óbidos in 2012 focuses on the following areas: (Creative spillovers for innovation, 2012).

**Creative education:** With the support of networks and international contacts, the municipality was able to develop an educational policy based on concepts such as innovation and creativity. It worked with local, national and international partners such as the Technology Park of Óbidos, networks such as “Creative Clusters in Low Density Areas” and “Creative Economy”; it also developed links with the European program URBACT II and the Comenius Regio project. These contacts inspired Óbidos to build an education model and school complexes that respond significant demands, demonstrate innovation and enjoy considerable autonomy. There was a large investment in new school complexes, based on new concepts linked to creative and open-minded education, besides the already existing specialized schools and training centres: Tourism and Hotel School of the West – Óbidos, Óbidos School of Advanced Studies of Tourism, Pontinha Food Training Centre. At about 20 minutes away from the centre town, we can also find the School of Arts and Design of Caldas da Rainha.

**Supporting entrepreneurship:** Within this programme there were launched a set of support infrastructures and financing schemes oriented to the attraction and retention of talents and companies such as the technology park, that offers material advantages (tax incentives, microcredit) and excellent working conditions, and an incubation space called ABC, allowing the lodging of creative businesses for a short period of time. Moreover, local public policies in partnership with the private sector are launching an urban regeneration programme comprising the refurbishment of old houses in order to create ateliers, studios, co-working spaces, and live-work houses for national and international artists, designers, researchers, etc.

**Generating creative jobs:** Óbidos Technology Park has helped attract and retain an increasing number of business owners and entrepreneurs in the areas of creative industries. Since 2009, more than 60 companies joined the Óbidos Technological Park, thus moving their headquarters in the town. 39 companies from design, new technologies, new media, entertainment are hosted by the Park (18 have their own space and 21 are virtually incubated).

**Public and private partnerships:** Various public and private partnerships were promoted with different institutions, such as education institutions, training companies and business associations.

**Supporting investigation and knowledge:** For example, a ‘Network of Research, Innovation and Knowledge’ was created to produce in-depth historical information about Óbidos and to provide this content to the public through interactive and user-friendly instruments.

**Creativity networks:** Óbidos has developed different levels of networking with various cities around the world – from networks of collaboration at regional, national and European levels, such as the Creative Clusters Network, to some special projects, like the partnership established with Reggio Emilia (Italy) that will allow mobility of educators and artists between the two municipalities. It has also established important formal and informal links with Portuguese-speaking countries, namely with Brazil.

**The creative footprint:** In Óbidos, the concept of the Creative Footprint is taken very seriously and applied in two dimensions: I) chronological: in which we try to create projects that accompany the circle of life of all those who live in Óbidos or surrounding municipalities; ii) day to day: more emotional because it stimulates relations between local actors and their families, starting with schools, but also with the community through the work of local associations or municipal services (Creative spill overs, 2001).



*Figure 9: Creative Cycle in Óbidos*

*Source: author*

The approach adopted by the town is strongly anchored by a marketing strategy of the municipality – the brand Creative Óbidos. Creative Óbidos brand ties together the image, identity, cultural resources, history and creativity into a meaningful experience for visitors, redefining the city as a competitive tourism destination, which is attracting visitors

due to its unique offer. Branding connects the creative activities and events to the destination, and through marketing Creative Óbidos managed to prove itself as an internationally recognizable brand.

The strategy also finds implementation through some projects and programs that the city is involved in, such as:

- Creative breaks- puts creative people, tourism sector and local authorities together to generate new experiences to visitors along with learning opportunities for professionals seeking new forms of expertise in the tourism sector.
- Creation of emblematic projects which should have a 'contagious' effect in different sectors. The city basically creates the project or concept in local iconic spaces and then launches a public tender to involve private investors.
- São Tiago Bookstore, which is a major bookstore of 40.000 books inside an ancient church right in the Óbidos historical center. This project was the beginning of a thematic bookstore network.
- Mercearia Criativa (Creative Grocery Store) is a store of organic product and local products as well as a project of open innovation (Creative Spillovers for innovation, 2012).

Recently, in 2015, Óbidos was selected in the group of 47 cities in 33 countries that UNESCO distinguished by including them in the network of cities in which creative industries foster the social, economic and cultural development of the local communities. Óbidos was classified in the literary town category. In a project that has been ongoing in Óbidos since 2011, several bookshops have been opened in places originally created for a different function, such as a church, a market, a cellar and an old primary school. Other facilities dedicated to literature include two museums, an art gallery and the Interior Design Center.

Moreover, Óbidos has developed different levels of networking with various cities around the world – from networks of collaboration at regional, national and European levels, such as the Creative Clusters Network, to some special projects, like the partnership established with Reggio Emilia (Italy) that will allow mobility of educators and artists between the two municipalities. It has also established important formal and informal links with Portuguese-speaking countries, namely with Brazil (Selada & Cunha, 2012) (Figure 6).

The ongoing efforts of Óbidos to foster creativity resulted in Óbidos launching the first network of creative cities in Portugal as well as the following projects and programs:

*My machine project* was first introduced in Kortrijk, Belgium. It is implemented in Óbidos by Technological Park, in partnerships with Polytechnic Institute of Leiria, Municipality of Óbidos and a group of schools in Óbidos. The objective of the project is to foster creativity in children, and develop their creative thinking and invites them to design machines, which solve different problems- problems in the world, in the everyday life, etc. After the children have their ideas ready, the machines are created in cooperation with universities and the expertise and collaborative efforts of engineers, artists and designers. *Be a developer* is a project within the program of Activa-se, a program that aims at activating and motivating unemployed people. The project ‘Be a developer’ is a partnership between the Óbidos Technology Park and Alphappl. The first edition of the project happened in 2014, from September to December. The project offers three months of training and obtaining a Microsoft certificate as well as a job as a Junior Software Developer. The project proved to be successful, as 13 out of 13 unemployed people got jobs as software developers and now work in ICT companies in Portugal and abroad (Creative Spillovers, 2011).

*Óbidos deCode Academy* is a program specifically design for children from 6 to 12, and specializes in programming. It started as a pilot experience developed by the Óbidos Technology Park, but in future the program is supposed to become a part of the Óbidos elementary schools program.

*Colab Óbidos* and Espaço Ó: Espaço Ó is made up by a Colab, and is a community store, a makers’ floor, a ceramic academy, a community kitchen, that result in several businesses. Artists, designers, craftsmen work together to revitalize traditional products from bread to embroidery. O EPIC (Espaço para a Promoção da Inovação e Criatividade) proves that this space is not solely for creative people, but the whole community. It embraces people who have ideas and would like to implement them, and Espaço Ó is the place where these people can collaborate with other participants to bring their ideas to life. The space is focused on community entrepreneurship. An example of how successful these kind of spaces could be for the local entrepreneurs is the story of bolo (cake) “Capinha d’Óbidos”, which is made by a secret family recipe for 130 years. It all started when Anabela Capinha, being unemployed, attended sessions in Colab, and came up with the project of bringing their traditional family cake into production. Six months later she became responsible for Casa do Forno in Espaço Ó. They already have represented it in

an exposition in Brazil, and festivals in Spain and Belgium. As a result, not only she created a job not only for herself but also for two other locals, as well as reviving the family tradition and 130 years old cake. (Gazeta das Caldas, 2014)

*The Spin lab* is a set of labs open to public use and to the companies of the Óbidos Technology Park. It is composed by an agro- lab, a bio lab, and a mechatronic (mechanic + electronic) lab. It is well equipped and offers tools and machines such as a 3D printer, a laser cutting machine, a CNC machine, a Cold Chamber, chemistry labs, etc. Also, the companies managing the space provide expertise and technological advice. It serves as an anchor to connect technology, arts and creativity.

*The Literary Man Óbidos Hotel* is a unique literary four-star hotel and the biggest in the world. Located next to the Óbidos Castle, this former convent kept its original charm and was converted in to a hotel called Estalagem do Convento in 1965. 50 years later Telmo Faria, the former mayor of the city and his wife Maria Garcia brought the first books in the building and in October 2015, the place got a new name – The Literary Man. The hotel has thirty rooms and 45.000 books in the whole hotel. The books are various genres- classic and modern literature, philosophy, health, gastronomy, travels, sports, etc. There are antique and rare books as well. The majority of the books are in English. A part of the library is available not only to the guests of the hotel but also for the public.

The hotel's restaurant is called *Literary Restaurant*. It has a capacity of 156 people. The menu of the restaurant is also creative. Apart from the traditional Portuguese and vegetarian dishes, the restaurant offers literary menus. For example, visitors can order Tarte de Avo, inspired by Virginia Woolf, or Mushroom Risotto, inspired by John Steinbeck, and many other dishes inspired by this or that book or author. Under reservation the hotel also provides massages and bibliotherapy in an old winery atmosphere or in the quiet patio where guests can read or just relax.

*Just in Time Tourist Óbidos* launched in 2014, in Espaço Ó, is an app transforming smartphone, tablet and Apple Watch into a high-quality, customizable audio tour of the historical and cultural points of interest. JiTT is created to fit into the time convenient for the tourist, giving a tailor-made, high-quality experience:

"JiTT works offline, so it won't cost you the earth in expensive roaming rates. The app generates your tour based on your location and the time you have available. It accounts for the time of day, opening times, and whether you want to complete

your tour at your starting point or elsewhere. Actors tell the stories behind Óbidos's history, and the quirky tales that give the city its character and charm. It's as though an old friend is guiding you around the city. JiTT doesn't just tell a city's stories through time, but takes into consideration your own available time. Whether you're on a business trip with minimal free time to take in the historical sights, or on a short city break and want to make the most of your trip, JiTT will create a route to match your available time, and interests. If you've already seen one of the sights, simply delete it from the route; or if you want to see a particular monument, add it in. The app will recalculate your route and show you the sights of Óbidos" (JiTT apps details).

There are some key factors that played a crucial part in the successful implementation of the creative based strategies in Óbidos and that are to account for the progress made so far. First of all, Óbidos adopted an integrated strategy combining creative and cultural consumption and production projects with creative education and environmental sustainability. Secondly, a great big deal of attention was and is being paid to attracting creative class, and what is more important, 'creating' creative class, by shifting towards more creative education. Thirdly, the town is extremely lucky in terms of its geographical embeddedness, such as its proximity of major urban areas and also network connections with towns in Europe and Portuguese speaking countries such as Brazil. Another important factor to help the strategy work, is of course, the local identity with its natural, cultural, historical and symbolic value. The last, but not least is the strong and stable government team showing strong leadership which is extremely important in the process of developing the Óbidos into a creative city.

### 3.4 Creative events in Óbidos

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Events play a tremendous role as creative elements and they have been a major focus of attention recently. Richards and Palmer (2010) identified the development of "Eventful Cities" or cities that use events in a strategic way to improve the quality of life. "Through careful programming and event portfolio selection cities can develop events as creative force, linking the creativity of the local population with the cultural and creative sector and visitors" (Richards, 2013).

One of the most visible part of the creative strategy adopted by the town are the various events, such as Opera Festival, Christmas Village, Chocolate Festival, Medieval Fair, June for Arts, Folio, and others, that have attracted significant number of visitors to the town and served as a brilliant marketing for the town and the Creative Óbidos brand, making it recognizable worldwide. Festivals are a type of events that Óbidos organizes on a regular basis. Festivals play a role of a common ground where locals and tourists intermingle and interact. Festivals can be considered as vehicles of communicative actions (Habermas, 1984), providing the context both for the deployment of cultural and social capital as well as for the 'exchange of ideas and the construction of reasoned consensus about art and society' (English, 2011). The festivals that are shaped by the local cultural policy serve as examples of how creative and participatory experiences of a community's culture and traditions can make tourism products more accessible to local residents and visitors alike by providing an 'open forum for celebration of life and continuity of living' (Smith, 2009). In the context of creative tourism, they can stimulate creative and vibrant urban atmospheres, through the convergence of creative spectacles and creative spaces, where locals and tourists can experience a sense of belonging, community and shared responsibility. Besides, Richards and Marques (2012) observe that creative tourism emerges in the "intermingled" spaces between tourists and locals and that some of the most developed examples of creative tourism activities are provided by "creative networks aimed at linking tourists and locals". Festivals serve as such a link of connecting tourists with locals. Event and festivals are one of the most common strategies to combat seasonality (Baum & Hagen, 1999). They are series of linked activities such as cultural, religious, etc. that serve as a catalyst to bring together people with common interests from around the world. With big importance for peripheral locations are the small scale one, and community driven activities (Baum & Hagen, 1999). Events and festivals can be organized especially with the objective of supporting extensions to the existing tourism season (Baum & Hagen, 1999) being the distribution of activities an option to take into account.

Below are some of the examples of the events that have gained popularity and create a creative and vibrant atmosphere in Óbidos.

### 3.4.1 Óbidos Chocolate Festival

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One of the most famous and recognizable events organized in Óbidos is the Chocolate Festival. Óbidos Chocolate Festival started 14 years ago in 2002, and has become one of the most popular festivals in Portugal. Every year the town hosts 200,000 visitors who are drawn to this sweet experience. Óbidos International Chocolate Festival takes place from March 31st to April 25th. Each year the festival has a different theme. During the festival various activities are offered and organized in Óbidos.

Chocolatier of the Year Competition takes place here where the dishes are prepared in front of the Public and placed on display for the whole of the Festival. Many leading Pastry Companies decorate the shop windows with their best recipes and designs of sweets.

The Goldsmith's Chocolate contest is about producing jewellery made from 80% minimum chocolate and 20% from other edible materials. Contestants are asked to present a set of necklace, bracelet and ring for judging. The biggest competition that takes place during the festival is the Sculptures section. Each year, depending on the year's theme, the professionals of the sphere create works of art from chocolate. For example, this year the theme of Sculptures was "Wonders of the World". Portuguese chefs do cooking demonstrations of chocolate dishes, which are served in the restaurants of Óbidos in the evening.

For younger visitors, the "Kids' Chocolate House" offers recreational and pedagogical activities; and a kitchen where they can prepare several recipes. There are games, painting, face painting, and a workshop on the history of chocolate and, ultimately, with the help

of a professional chef the opportunity to cook some chocolate recipes in a kitchen set up especially for this purpose. Adults can attend culinary classes, demonstrations and workshops, where chocolate is always the base ingredient and also watch competitions involving professional pastry-makers, such as the “Chocolatier of the Year” and the “International Competition of Chocolate Recipes”. Visitors can also attend the parade of models in a chocolate fashion. (Óbidos Chocolate Festival website).

### 3.4.2 Óbidos Medieval Fair

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Óbidos Medieval Fair is another well-known festival that takes place in July. During the fair, the whole town is full of heraldic flags, wizards, jugglers, court jesters, wandering minstrels, musicians and mimes, all dressed in medieval cloths and creating the atmosphere of a time travel back to medieval times. Visitors are also encouraged to put on costumes to blend into the medieval atmosphere, and for that purpose there is a place where visitors can rent different costumes.

Entertainment activities take place in all the area of the town. Visitors can find two civil and military camp sites, replicas of assault weapons, surgical and domestic tools, and different animals, such as horses, ponies, donkeys, falcons and snakes.

Visitors can attend traditional crafts fair and watch various representations of street minstrels, ancient games and music, duels, skirmishes and tournaments of knights, up to the most dramatic episodes of war and pestilence, which encouraged superstitions, prayers and incantations.

The Medieval Fair is also heavily based on its gastronomic offer. Visitors can choose and enjoy various “medieval” style meals. Hearty soups, grilled meat and sausages, snails, cod, quail, rabbit, hog, lamb and squid are only some of the tasty delights made by ancient recipes and offered by dozens of taverns and stalls scattered around the city. And by the

way, the food is served without cutlery, with the exception of soups that come with wooden spoons, to completely recreate the medieval way of living.

To complete the medieval experience, visitors can swap their euros for the Torreao and use the currency during the fair.

### 3.4.3 Vila Natal (Christmas Village)

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In December the town of Óbidos is covered with lights and celebrates Christmas with a line-up that includes a Santa's Village and merry-go-rounds for youngsters, an ice

rink, and a display of Nativity scenes, Christmas tales and street entertainment. Each year it is based around a different theme. The Christmas village has plenty of attractions such as Christmas market, festive food stalls, ice-skating, and fairground rides and the Santa Claus' house. Also, Circus Arts workshops are offered for those who are interested in learning and trying something new. There are special holiday-themed shows every night. The event starts at the beginning of December and continues until the first week in January.

### 3.4.4 Holy Week in Óbidos



Records of Holy Week celebrations in Óbidos go back to the 17th century. This event has been one of the main tourist attractions to this historic town since early nineteenth century presenting some of the most impressive religious ceremonies in Western Portugal. Besides the different religious manifestations (masses and processions), a complete cultural program with exhibitions and concerts also complete the program.

### 3.4.5 FOLIO- International Literary Festival



FOLIO was presented on July 7th, 2015, at a press conference held at the café Martinho da Arcada in Lisbon. The organization of FOLIO focuses on five chapters

that promote these activities: FOLIO Authors, FOLIO Folia, FOLIO Educa, FOLIO Tech and FOLIO Paralelo. With the presence of more than 50 writers, FOLIO stages initiatives, in addition to book presentations and discussions with authors, including music, theatre, performances, films, gatherings, round tables, exhibitions and training, for instance.

In 2016 Óbidos is organising the second edition of International Literary Festival, which this year will happen on the scheduled dates of 22 September to 2 October, pursuing a series of initiatives in this urban area, now known as literary village (Vila Literária). “Uto-



pia is the general theme of the festival which will commemorate the 500th anniversary of the publication of *Utopia* by Thomas More (published in 1516); but several other anniversaries are highlighted in the festi-

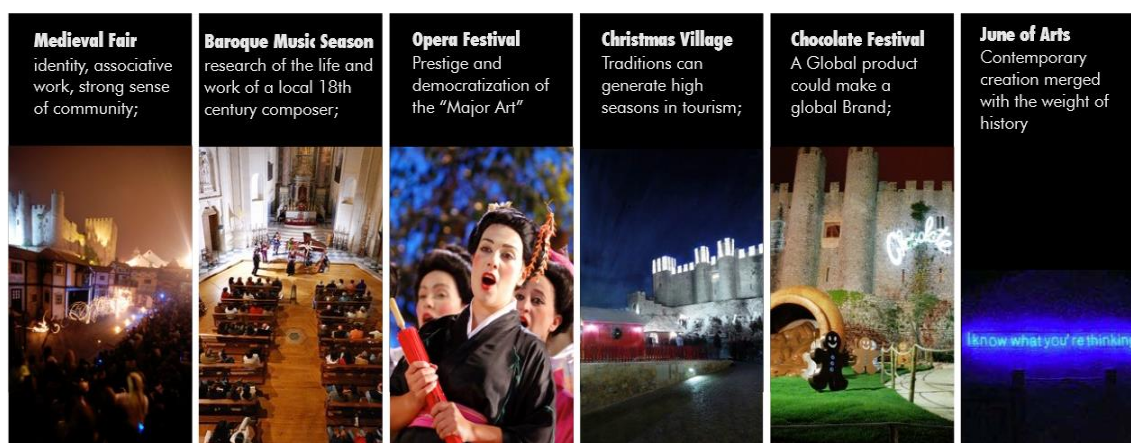
val’s programme which once again will be quite ambitious,” said Celeste Afonso, a councilwoman of Culture of the City Hall of Óbidos. In addition to celebrating the International Year of Global Understanding, the festival’s programme will include several other anniversaries as central themes, i.e. the centenary of the birth of Virgil Ferreira, the 500th anniversary of the death of the painter Hieronymus Bosch, author of the triptych “Temporations of St. Anthony”, and the 400th anniversary of the death of the literary classics’ authors William Shakespeare and Miguel de Cervantes. Not only the official theme of festival makes this town utopian: “The strategy is to create, for all events throughout the year, a programme that goes through “the Literary Village of Óbidos”, linking literature to all arts and even economic activities” (Cultura Ipsilon, 2016).

### **3.4.6 International Piano Master Classes and Festival of Óbidos (SIPO – Semana Internacional de Piano de Óbidos)**

The event is organized by The International Music Courses Association - Casa da Barbacem - (ACIM), which was founded in 1996 as a non-profit association based in Óbidos. At a local level, ACIM plays an important role both in the cultural and the touristic development of the Western Region of Portugal. In 2005, the Óbidos municipality unanimously decided to award ACIM with the Medal of Municipal Merit for conducting SIPO, for its high cultural value and for the impact this event has had on the image and development of that municipality.

"The first SIPO took place in August 1996. Since its beginning and without interruption, SIPO has been the meeting point for young students from around the world with great musicians and teachers in Óbidos. The goal of these meetings is to perfection the musical knowledge of all participants through stimulating and intense work with great masters. The charming environment and warm welcome of the town of Óbidos has greatly contributed to the success of this event. For twelve days, piano music completely fills the medieval borough of Óbidos: both through the master classes, which take place during the day in numerous places, as well as through the evening concerts that are part of the Festival, which attract a music-loving and enthusiastic audience" (Óbidos International Piano Master Classes and Festival official website).

Besides the courses, a Music Festival also takes place within the frames of the program, offering a number of high quality concerts and recitals that take place at the Auditório Municipal da Casa da Música. All teachers, internationally acclaimed artists invited specifically for the Festival and selected master class students, participate in these concerts. This type of Festival manages to gather a music-loving and knowledgeable audience in the town of Óbidos. This initiative has greatly contributed to the cultural dynamism of the Western Region as well as to the national and international recognition of Óbidos. Another initiative within the program started in 2000, when ACIM organised plastic art exhibits at the Pavilhão da Casa da Barbacam. This initiative is integrated into SIPO with the goal of spreading the work of less renowned artists in Portugal and takes place in a regular basis since its foundation.



**Figure 10: Creative events in Óbidos**

*Source: Óbidos Criativa*

Along with the above described events, the town has many others that add to the creative buzz of Óbidos and keep attracting tourists on a constant base to take part in them.

## Chapter 4. Empirical study

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### 4.1 Research Methodology

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In order to address the research questions posed it was deemed pertinent to carry out the empirical analysis through the adoption of a mixed method approach which incorporates qualitative and quantitative methods. Adopting a mixed method approach helps understanding complex data and gives a more complete and comprehensive account of the enquiry (Bryman, 2006; Creswell, 2003).

Since both quantitative and qualitative methods in tourism research have their advantages and drawbacks, incorporating them in a mixed method research has proved to be useful and commonly used in recent years (Bryman, 2006).

The quantitative research based on the data acquired from the Óbidos tourism office and Óbidos Municipality official documents will provide quantified evidence thus allowing statistical analysis.

The qualitative research method is relevant because it aids in understanding of complex processes. In this context we used the *case* study as analytical tool. It permitted to carry out a detailed analysis of one specific case in the light of the theoretical discussion. The case study method (e.g., Stake 1995/1998; Yin 1981/1984/2003; Gillham 2001) may be defined “as an empirical inquiry” (Yin 1984) that aims at examining a “contemporary phenomenon in its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (Yin 1981), and in which “multiple sources of evidence are used” (Yin, 1984). Besides, Yin (2003) states that case studies are appropriate for “how” and “why” research questions. This is relevant in this thesis as the research questions are formulated in this way. Case studies are “argumentative, descriptive and exploratory in character” (Bohdanowicz & Zientara, 2008), which helps to indicate issues, and in this case, relevant issues in Óbidos. Óbidos was chosen to be suitable for this research mainly due to the evidence of its creativity identified during the literature review process.

Primary and secondary data was collected to study the case. Primary data includes a semi-structured interview with a representative of Câmara Municipal de Óbidos (Óbidos Town

Hall) conducted in English, relevant policy documents and other documents, such as ones elaborated in the frames of URBACT project in English and Portuguese. Primary data also includes relevant press materials, mainly the ones containing interviews by the town authorities, both in English and Portuguese.

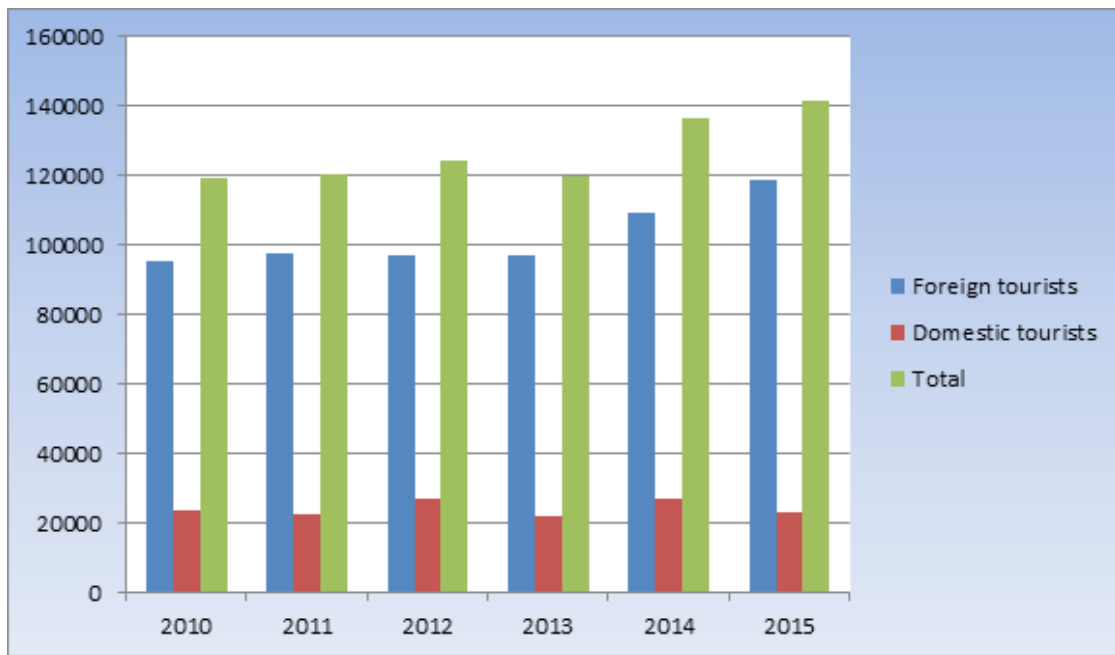
Secondary data includes the limited number of the studies on creativity in Óbidos. In conjunction with the data from books, peer reviewed articles and relevant official web sites were used to construct a theoretical framework for the thesis. Moreover, academic articles about previous research on Óbidos was analyzed and incorporated whenever it was found appropriate for the research.

## 4.2. Results

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The events described previously served as an important means to flourish the tourism sector in the city. Along with the events gaining popularity, the number of visitors to the village, both domestic and international, is increasing significantly. Unfortunately, there is no data on the exact number of the visitors coming to the city, but the data acquired from the tourism office of Óbidos, showing the number of visitors that the office has had might as well show the increase in the number of visitors. In 2015, more than 30.000 people visited Óbidos in the frames of FOLIO festival, from October 15<sup>th</sup> until October 25<sup>th</sup>. The same year, in 2015, The International Chocolate Festival hosted more than 200.000 visitors.

Though there is no definite number of visitors of the Medieval Fair in 2015, but it brought to the town profit of 170.000 euros, which is 50.000 euros more than in 2014, with no change in the prices for tickets being applied. The same way, Vila Natal also had a tremendous increase in the number of visitors in 2014/2015, beating the records of previous years by hosting more than 150.000 visitors, who took part in various activities offered by the Christmas Village event. The number of visitors was so high that the municipality had to make an announcement asking the visitors to come another day, having concerns that the town is simply incapable of having that much visitors at once (the town had more than 7000 visitors between 11.00 and 13.00).

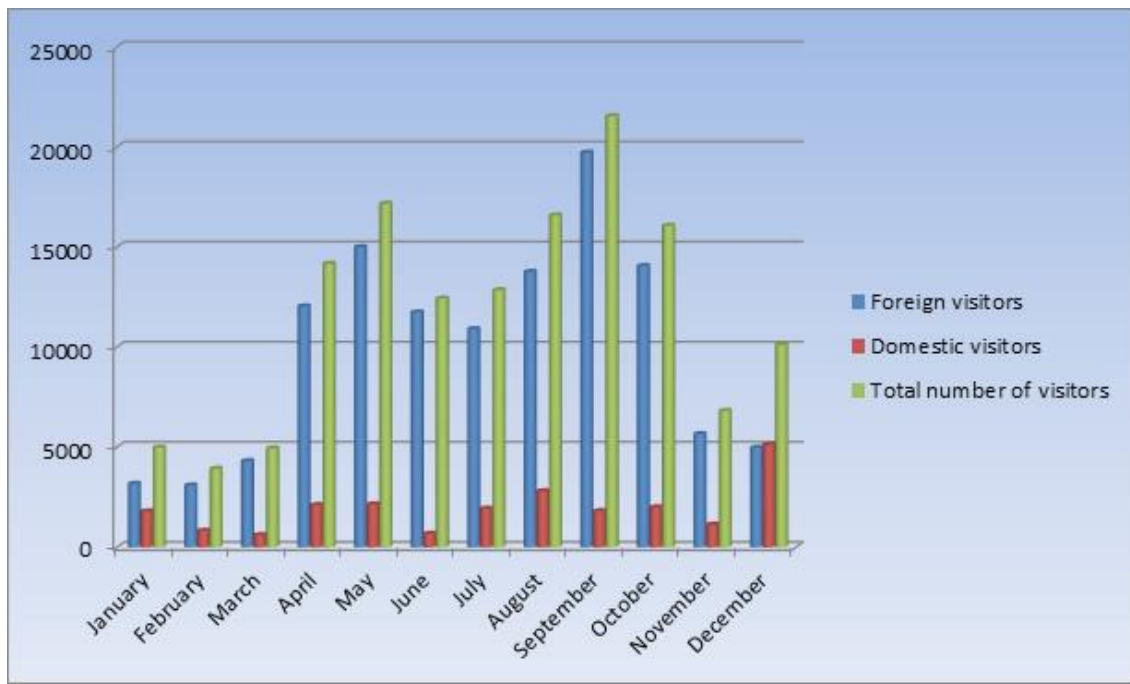


**Figure 11: The number of foreign and domestic tourists that attended tourism office during the last five years**

*Source: adapted by the author*

As can be seen from the chart representing the changes in the number of domestic and international tourist visiting Óbidos (tourist office) during the last five years (Fig. 11), in the course of the last five years the tourism in Óbidos has been growing in a sustainable pace. This growth is seen in both foreign and domestic market. Unlike the foreign visitors, the number of domestic visitors started growing during the last two years.

Besides contributing to the sustainable growth of tourism in the town, the implementation of creative events turned out extremely beneficial due to their strategic distribution throughout the year. Óbidos showcases a good example of battling seasonality with smart strategy that scatters the events between all four seasons, rather than concentrating them in summer, or the 'high' season for tourism. Being a common problem among many tourism destinations, seasonality in Óbidos is brought to minimum. As seen in the Table 1, the major events take place almost every month, covering all four seasons of the year.



*Figure 12: Number of visitors in 2015 – the positive impact of strategic event distribution on seasonality*

*Source:* adapted by the author

Needless to say, this strategy results in a balanced number of visitors throughout the year. Figure 12 shows the number of visitors per month in 2015. Though spring and summer months are still dominant in the number of visitors, there is a positive tendency of the reduction of a big gap between high and low seasons.

During the last decade Óbidos proved himself as a creative city through determined work towards implementing creativity in the town, building creative strategies, encouraging creative education and creative thinking among the local community and so on and so forth. As a consequence, it profiled itself as a creative city, and is now a well-known brand. The organisation of creative events and setting up creative spaces, undoubtedly prepares a foundation for the evolution of creative development in the town. Based on what is done so far, the next logical step forward is the creation of creative tourism. According to Richards (2015) there are a number of key steps that destinations can take if they want to develop creative tourism in a proactive way:

- Identifying creative resources
- Finding creative ‘switchers’, or people who can link the local and global levels
- Developing platforms to link with creative people elsewhere
- Creating events and other engaging content

- Making creativity visible

The following two main ways of implementing creative tourism are distinguished: creative tourism can be implemented in a destination in two main ways:

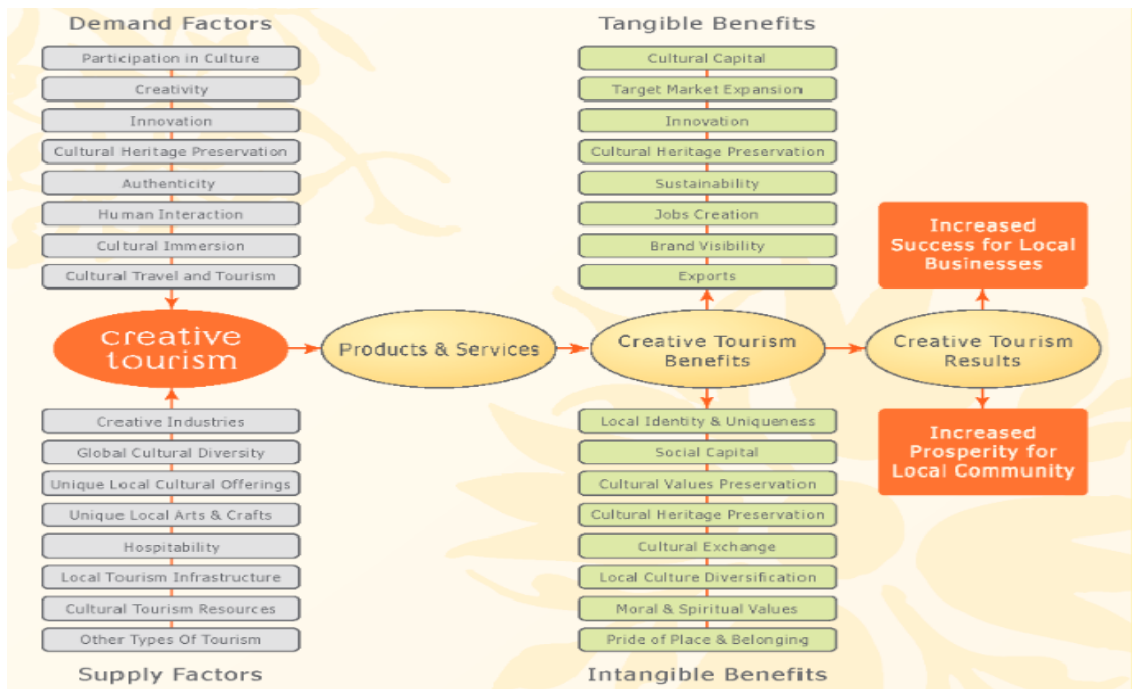
- Using creativity as one of the activities of tourism
- Using creativity as a certain background for tourism.

Using creativity as one of the activities of tourism is more traditional than the second one. It puts the emphasis on the tourists' participation in various creative activities offered in the destination. Even if for some reason tourists do not want to participate in these activities, the strategy is still beneficial, as even merely watching these creative activities taking place is a creative experience for tourists themselves.

The second way around the implementing creative tourism is rather an indirect route towards creativity. This approach does not dwell in providing active experiences and does not demand active participation from the tourists' side. Rather, it is about the creative atmosphere in the destination, the creative buzz. This can be achieved in various ways, the simplest one being the development of creativity in the cuisine peculiar to the destination, by means of not only offering it to visitors, but also having them take part in the preparation of food, and giving them insights in the 'secrets' of making the local food.

It is possible to claim that Óbidos is actively working on the realization all of this points already. The town has identified its existing creative resources; it encourages the creativity in locals and is open to host creative people from other places. It is part of creative network, and constantly interacts with creative destinations in other parts of the world. The town has already organized successful creative events with engaging content and there is still a long road to walk to reach better outcome from the implementation of creativity in tourism.

The spectrum of the activities in creative tourism is extremely wide ranging from active to passive creative experiences. For example, from participating in workshops, learning, tasting, to merely observing and shopping.



**Figure 13: Creative tourism business model**

*Source: Ohridska-Olson 2010*

Creating branded creative tourism products and services is a quite recent phenomenon and the local communities don't have a vision to create a separate creative tourism branding. Because the creation of the creative products and services is a complex process, destinations can have various approaches for creative tourism development. Óbidos has a destination based, as well as activity based approaches.

- Destination based approach implies that creative tourism product is destination dependent. Such approach is typical tourism to creative cities, creative landscapes, corridors, or programs of tour operators that use the resources in a place already in the program of tour to the destination not specifically designed for creative tourism.
- Activity based approach implies that the creative tourism product is geographically dispersed. These are creative tourism programs based on a concrete activity and follow this focus, independently from the location, such as the Medieval Fair, Vila Natal, Chocolate Festival, etc.

To continue on developing sustainable creative tourism, Municipality of Óbidos plans on executing a permanent creative tourism project called Centro Interpretativo da Vila Medieval – Centre of Medieval Town Interpretation. The project is planned to be a permanent stage for creative tourism. It will be a year- long for visitors of the town that evolves around the idea of recreating what was the daily life like during Middle Ages.

Given the fact the town is visited daily by decent amount of tourists, which depending on the events being carried out in the town can reach to thousands in number, there is a need of such a project to help the sustainable development of creative tourism throughout the year, and not merely during the eventful periods.

Since the town already has a long history and experience with the organization of annual Medieval Fair, the implementation of this new concept of creative tourism based around medieval daily life would not cause any complications and would not present any major executional issues. According to Ricardo, one of the executives working on the project, the town already possesses the majority of the necessary attributes and materials to put the project into practice. They have the necessary location, scenography materials, as well as public and private partners, local artisans, who are willing to share their knowledge and skills to provide creative learning experiences to visitors of the town.



**Figure 14: Business model of creative tourism in Óbidos**

Source: author

The aim of this project, besides having the permanent stage to develop creative tourism experiences, is generation of the significantly high income for the town by making the visitors want to stay in the town longer and spend more. The variety of the activities available within the Centre of Medieval Town Interpretation can be that link to engage the tourists and keep them longer.

The founders of the project present their primary predictions of the potential of this project in the following table:

Daily visitors	Ticket Price	Daily Income	Monthly Income	Annual Income
350€	6,00€	2.100,00€	63.000,00€	756.000,00€

***Table 2: Potential of the project Centre of Medieval Town Interpretation***

Source: Lino Romão, 2011

It is obvious from the table that the projected income from this project significantly exceeds the income generated by the other events organized in the town. Since this numbers are primary predictions, the organizers believe that it will be possible to break the million-euro mark.

The project has various stakeholders from Óbidos municipality, as well as other municipalities. The main stakeholder is the Municipality Company, which is a public company. The rest of the stakeholders are different private companies, associations or individuals who have some relevant product/service or experience to offer. So far, there are the following companies that will be stakeholders:

- Theatre company
- The company specializing in preparing shows with horses and fighting on horses
- People from the costumes association (they will be guiding the visitors in understanding the medieval costumes: what period of time the certain costume was worn, what social group was wearing what type of costumes, and all the possible questions regarding the dressing habits of medieval times)
- Military association
- Artisans
- People working in gastronomy sector

### 4.3. Analysis and discussion

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The activities the project will offer depend on various factors such as the season, the number of visitors, etc. Various activities are planned to be offered, such as pottery, painting, workshops, etc. The activities will be both permanent and on demand. The project will offer specific activities/programs for specific groups. The Centre will force the visitors to travel back in time to the Middle Ages and find themselves involved in different activities peculiar to that period. They will participate in various workshops, make their own souvenirs with local artisans; participate in gastronomic activities by making traditional food or watching the professionals cooking in old traditional manner. Besides being a live museum of Medieval life, the project will have an important educational importance for domestic visitors, mainly school students.

The Centre will also work on following points:

- creation of a space for valorization of archeological patrimony;
- creation of a space for playing audio-visual materials and showing short films about Óbidos and Middle Ages;
- creation of audio-guides and applications for smartphones with multimedia content;
- organization of educational programs and various special programs specifically for the students of all the levels of school.



*Figure 15: Benefits of creative tourism for Óbidos*

*Source: author*

Óbidos can benefit from the implementation of the project in numerous ways (Fig. 15). First of all, it will push the town towards a sustainable development providing it with balanced and growing income. Secondly, the activities will increase the duration of stay of tourists and the number of overnight stays in the town. Thirdly, the project will be an opportunity to generate non-seasonal jobs for the local community, which in its turn will improve the quality of life in the community. Creative tourism will be a tool to preserve the crafts and the traditions of the town. Besides, it will be another huge step forward towards making the Óbidos brand more visible in the international tourism market. And finally, what is more important, a project like this in conjunction with the rest of various events, festivals taking place throughout the year will be an irreplaceable remedy against seasonality in the destination.

## Chapter 5. Conclusion

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The aim of this study was to assess how creative tourism affects the reduction of seasonality and how does it contribute to the sustainable development of Óbidos. The conclusion links the results and findings and shows the bigger picture of the questions along with its implication.

Overall, research showed that the implication of creative strategies definitely has had a positive impact on the town. This impact does not limit itself merely by tourism, but influences other realms as well. As stated in the research, creative tourism, as a sustainable form of tourism, evolves around the benefit of local community, and results in both tangible and intangible benefits. In this case, both sides of the benefits are apparent. Intangible benefits resulted from creative tourism strategy implementations are quite visible. First of all, the local community can preserve its identity and peculiarities, turning it into an asset for creative tourism. This is beneficial for the culture, and the survival of the old traditions and crafts, as well as it is beneficial financially, given that the strong local identity is itself a 'product' that many tourists seek to find and be part of. Secondly, unlike other destinations that try to change to meet the demand globalization and which become sort of uniform in their cultural tourism offer, creative tourism stresses the importance of the preservation of the cultural values, and takes pride of it, consequently attracting to the town the kinds of visitors that are tired of uniformity and need authentic experiences. A tourism offer based on these values is more than a traditional tourism, it is a new level of human interaction and cultural exchange between local community and the visitors. As a result of this interaction new values are being co-created, adding variety to the local culture.

Even more visible are the tangible benefits that implementing creativity in tourism results in. Since creativity and innovation walk hand in hand, creativity in tourism also results in innovation in tourism products and experiences. Besides, it makes the Óbidos brand more visible in the international market. For the local community, the tangible benefits are expressed by means of the permanent work places, market development and the general improvement of their quality of life.

All these points mentioned above put together lead to the conclusion that creative tourism does, indeed, lead to sustainable development of tourism in Óbidos.

In the course of the research it was found that creative tourism, in form of creative events and activities, has an enormous potential of increasing the number of visitors to Óbidos, these visitors being both domestic and international. Thus, creative tourism leads to sustainable growth of the visitors, also shifting the stress of the highest attendance percentage from high summer season to the rest of the season. The strategic and clever distribution of creative events can significantly reduce the seasonality in the destination. In the case of Óbidos, this also holds true. Due to its scattered scheduling of events, the town succeeded to balance the seasonality between the seasons. It is true that some extra action is also required to use the potential of creative tourism in reducing seasonality and increasing visitations even more. As shown before, the number of visitors is still significantly higher during the main events, during which both the income and the number of tourists grows drastically, while in between the events these numbers face some decrease. A possible way of solving this challenge will be the execution of permanent creative tourism offer along with already existing creative events and festivals. This will serve the aim of getting the most out of what creative tourism has to offer to the local community and its economy.

### **Limitations:**

There are some limitations to the results that should be considered. First of all, the statistical data acquired does not show the bigger picture of the real number of visitors, since it is based on the data gathered by the Óbidos tourism office. In reality, the number of visitors is much higher. Secondly, since the study is focused only on the case of Óbidos, it is not quite possible to make generalizations about the results.

Furthermore, since only one case is considered in this research, no generalizations can be made whether the findings hold true for other destinations. Nevertheless, some general assumptions are present in the study.

In the process of the research the documents produced during the participation of Óbidos in an URBACT project were used as a data source. These documents might be to some extent not void of policy rhetoric. Hence, the information retrieved from these documents was treated carefully and verified whenever possible.

A possible future research can be done to identify and analyse other case studies from the cities with similar creative tourism strategies to compare the results and make generalizations as to the question in what ways creative tourism assists destinations in their journey towards sustainable tourism development, and the reduction of seasonality.

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Annex 1. Statistical data on number of visitors to Óbidos tourism office  
from 2010 till 2015

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Nº de Visitantes atendidos no  
Posto de Turismo de Óbidos

# 2010

Pais/Mês	Janeiro	Fevereiro	Março	Abril	Maió	Junho	Julho	Agosto	Setembro	Outubro	Novembro	Dezembro	ToTal
Espanha	256	783	2382	4834	3517	2724	3462	6692	4374	2868	975	1495	34362
França	58	126	366	1317	3961	3727	1625	3381	4289	1462	330	47	20689
Inglaterra	51	25	81	193	380	437	382	721	458	250	54	82	3114
Itália	44	44	32	217	621	370	465	1126	705	334	29	58	4045
Holanda	10	62	16	86	178	144	177	110	169	88	8	14	1062
Alemanha	34	23	163	462	722	334	230	298	730	472	70	21	3559
Bélgica	2	50	4	132	148	57	17	20	176	68	32	2	708
Países Nórdicos	0	2	137	112	194	59	43	47	139	106	14	2	855
E.U.A.	69	97	342	294	646	445	578	329	676	568	315	138	4497
Canadá	2	33	47	44	74	62	96	42	211	141	8	4	764
Brasil	656	469	474	720	1028	873	1370	975	1422	1528	479	632	10626
Japão	633	665	525	482	546	421	204	306	292	434	808	562	5878
Outros Países	176	210	353	377	682	445	343	552	1153	717	173	46	5227
<i>Total de Estrangeiros</i>	<i>1991</i>	<i>2589</i>	<i>4922</i>	<i>9270</i>	<i>12697</i>	<i>10098</i>	<i>8992</i>	<i>14599</i>	<i>14794</i>	<i>9036</i>	<i>3295</i>	<i>3103</i>	<i>95386</i>
Portugal	667	582	2223	1673	1748	1825	3483	4383	2202	1611	1079	2213	23689
<b>TOTAL</b>	<b>2658</b>	<b>3171</b>	<b>7145</b>	<b>#####</b>	<b>14445</b>	<b>#####</b>	<b>12475</b>	<b>18982</b>	<b>16996</b>	<b>10647</b>	<b>4374</b>	<b>5316</b>	<b>119075</b>

# 2011

Pais/Mês	Janeiro	Fevereiro	Março	Abril	Maió	Junho	Julho	Agosto	Setembro	Outubro	Novembro	Dezembro	ToTal
Espanha	366	976	1872	4123	3776	3594	2942	5926	4902	2924	1432	1306	34139
França	72	118	355	1221	4609	2924	1607	2482	4630	1481	282	111	19892
Inglaterra	83	50	173	221	383	383	702	662	724	419	209	89	4098
Itália	85	31	139	294	447	455	395	1303	956	347	81	113	4646
Holanda	3	10	16	117	338	273	113	72	338	165	17	8	1470
Alemanha	22	32	83	341	580	315	267	305	586	590	206	26	3353
Bélgica	0	0	2	282	70	17	38	32	161	10	25	0	637
Países Nórdicos	9	10	96	106	60	14	47	56	42	37	42	2	521
E.U.A.	49	90	143	576	1001	339	473	484	724	529	204	158	4770
Canadá	5	7	75	54	220	90	42	34	233	185	37	2	984
Brasil	618	342	645	1297	1525	1054	1284	927	2123	1201	593	545	12154
Japão	1006	573	412	228	270	332	165	189	360	345	370	270	4520
Outros Países	261	65	92	737	981	521	666	804	985	937	219	81	6349
<i>Total de Estrangeiros</i>	<i>2579</i>	<i>2304</i>	<i>4103</i>	<i>9597</i>	<i>14260</i>	<i>10311</i>	<i>8741</i>	<i>13276</i>	<i>16764</i>	<i>9170</i>	<i>3717</i>	<i>2711</i>	<i>97533</i>
Portugal	737	630	1955	1476	1519	1319	3180	2980	1873	2401	870	3761	22701
<b>TOTAL</b>	<b>3316</b>	<b>2934</b>	<b>6058</b>	<b>####</b>	<b>15779</b>	<b>####</b>	<b>11921</b>	<b>16256</b>	<b>18637</b>	<b>11571</b>	<b>4587</b>	<b>6472</b>	<b>120234</b>

# 2012

Pais/Mês	Janeiro	Fevereiro	Março	Abril	Maió	Junho	Julho	Agosto	Setembro	Outubro	Novembro	Dezembro	ToTal
Espanha	277	614	2068	3743	2696	3662	2602	5434	4026	2732	1236	637	29727
França	73	97	851	1524	3216	3481	2004	3778	3631	1461	278	63	20457
Inglaterra	89	84	72	230	276	567	527	993	578	322	153	255	4146
Itália	90	25	141	371	333	366	461	1170	533	247	120	62	3919
Holanda	0	14	20	128	197	300	132	138	215	103	33	18	1298
Alemanha	22	78	278	733	627	423	337	409	560	398	87	21	3973
Bélgica	6	2	147	213	25	55	92	74	144	58	5	4	825
Países Nórdicos	5	10	7	38	43	93	86	36	158	116	25	12	629
E.U.A.	128	145	209	793	621	479	758	622	727	560	363	99	5504
Canadá	9	32	120	121	187	116	108	111	143	290	27	4	1268
Brasil	816	839	560	1227	1461	1176	1719	1044	1328	1535	856	455	13016
Japão	614	379	315	376	468	416	206	221	354	480	695	542	5066
Outros Países	223	150	365	1226	928	684	514	841	974	1153	227	118	7403
<i>Total de Estrangeiros</i>	<i>2352</i>	<i>2469</i>	<i>5153</i>	<i>10723</i>	<i>11078</i>	<i>11818</i>	<i>9546</i>	<i>14871</i>	<i>13371</i>	<i>9455</i>	<i>4105</i>	<i>2290</i>	<i>97231</i>
Portugal	657	709	4560	1681	1532	1911	3884	5130	2116	1347	794	2796	27117
<b>TOTAL</b>	<b>3009</b>	<b>3178</b>	<b>9713</b>	<b>####</b>	<b>12610</b>	<b>####</b>	<b>13430</b>	<b>20001</b>	<b>15487</b>	<b>10802</b>	<b>4899</b>	<b>5086</b>	<b>124348</b>

# 2013

País/Mês	Janeiro	Fevereiro	Março	Abril	Maió	Junho	Julho	Agosto	Setembro	Outubro	Novembro	Dezembro	Total
Espanha	229	222	2209	2681	3291	2796	2678	5736	3783	3462	1305	782	29174
França	73	107	363	1726	3861	2797	1667	2995	3038	1609	270	84	18580
Inglaterra	78	189	199	307	350	283	419	699	569	775	288	552	4708
Itália	96	58	119	177	304	346	471	832	480	289	74	28	3324
Holanda	6	11	86	78	257	73	244	150	192	101	23	10	1241
Alemanha	24	117	264	388	484	309	248	258	592	589	83	31	3387
Bélgica	0	12	12	196	152	34	23	42	109	82	6	1	669
Países Nórdicos	9	25	145	78	36	36	38	30	96	65	70	16	694
E.U.A.	84	115	460	671	772	654	584	470	748	670	312	140	5680
Canadá	4	13	86	91	169	82	105	39	307	245	99	15	1305
Brasil	691	936	588	978	1739	1348	1127	1238	1220	1673	660	629	12827
Japão	1224	535	978	520	495	656	179	292	504	737	1209	739	8068
Outros Países	265	130	434	961	1189	915	530	588	846	819	337	135	7149
<b>Total de Estrangeiros</b>	<b>2783</b>	<b>2470</b>	<b>5943</b>	<b>8852</b>	<b>13099</b>	<b>10329</b>	<b>8313</b>	<b>13519</b>	<b>12484</b>	<b>11116</b>	<b>4736</b>	<b>3162</b>	<b>96806</b>
Portugal	637	1233	1845	1656	1194	1428	2555	3728	1337	795	637	4777	21822
<b>TOTAL</b>	<b>3420</b>	<b>3703</b>	<b>7788</b>	<b>10508</b>	<b>14293</b>	<b>11757</b>	<b>10868</b>	<b>17247</b>	<b>13821</b>	<b>11911</b>	<b>5373</b>	<b>7939</b>	<b>118628</b>

# 2014

País/Mês	Janeiro	Fevereiro	Março	Abril	Maió	Junho	Julho	Agosto	Setembro	Outubro	Novembro	Dezembro	Total
Espanha	151	411	1636	3657	2837	2750	4066	6133	4340	3052	1038	475	31046
França	76	126	417	1485	4375	3316	2893	3896	5392	1929	297	131	24334
Inglaterra	63	96	159	444	365	359	625	726	644	473	85	146	4185
Itália	32	32	36	415	395	367	374	843	489	327	115	50	3475
Holanda	7	21	29	146	163	348	134	168	259	150	81	9	1515
Alemanha	39	52	471	536	521	514	222	309	530	417	75	15	3701
Bélgica	0	49	9	86	233	222	49	47	133	166	14	1	1009
Países Nórdicos	11	44	83	91	80	36	56	64	184	156	12	7	824
E.U.A.	111	193	208	600	634	734	539	564	779	809	284	90	5545
Canadá	24	9	60	166	173	131	160	42	285	180	40	5	1275
Brasil	782	515	1136	1468	1725	1332	1324	1158	1700	1752	785	803	14480
Japão	1277	1089	1109	658	473	708	325	322	517	693	1131	565	8867
Outros Países	240	291	451	1018	1283	1440	767	706	1161	1109	484	123	9078
<i>Total de Estrangeiros</i>	<i>2813</i>	<i>2928</i>	<i>5804</i>	<i>10770</i>	<i>13263</i>	<i>12257</i>	<i>11534</i>	<i>14978</i>	<i>16913</i>	<i>11213</i>	<i>4441</i>	<i>2420</i>	<i>109334</i>
Portugal	416	566	2728	1948	1454	1074	3809	4119	1313	952	747	8053	27179
<b>TOTAL</b>	<b>3229</b>	<b>3494</b>	<b>8532</b>	<b>12718</b>	<b>14717</b>	<b>13331</b>	<b>15343</b>	<b>19097</b>	<b>18226</b>	<b>12165</b>	<b>5188</b>	<b>10473</b>	<b>136513</b>

# 2015

País/Mês	Janeiro	Fevereiro	Março	Abril	Maió	Junho	Julho	Agosto	Setembro	Outubro	Novembro	Dezembro		Total
Espanha	255	600	1165	4586	3535	2520	3035	5598	5606	3798	1282	2035		34015
França	139	134	612	2523	4569	4545	2415	3397	5672	3144	346	240		27736
Inglaterra	35	213	70	530	546	375	770	545	718	539	447	287		5075
Itália	45	41	67	316	349	203	553	897	851	380	43	168		3913
Holanda	15	4	12	161	273	213	206	99	433	304	72	4		1796
Alemanha	48	44	216	511	541	268	320	194	438	494	56	30		3160
Bélgica	2	1	4	44	41	141	63	71	171	61	4	2		605
Países Nórdicos	8	49	84	79	133	72	97	150	356	294	153	47		1522
E.U.A.	86	119	433	563	944	581	529	382	1226	1301	410	127		6701
Canadá	13	47	48	104	220	171	108	112	304	311	79	14		1531
Brasil	1011	928	600	1163	1744	1040	1307	784	1644	1570	887	688		13366
Japão	1250	667	667	572	865	513	278	434	575	817	1525	1057		9220
Outros Países	282	256	343	899	1245	1104	1231	1106	1730	1053	367	285		9901
<i>Total de Estrangeiros</i>	<i>3189</i>	<i>3103</i>	<i>4321</i>	<i>12051</i>	<i>15005</i>	<i>11746</i>	<i>10912</i>	<i>13769</i>	<i>19724</i>	<i>14066</i>	<i>5671</i>	<i>4984</i>		<i>118541</i>
Portugal	1805	834	627	2122	2167	691	1944	2819	1827	2010	1151	5142		23139
<b>TOTAL</b>	<b>4994</b>	<b>3937</b>	<b>4948</b>	<b>14173</b>	<b>17172</b>	<b>12437</b>	<b>12856</b>	<b>16588</b>	<b>21551</b>	<b>16076</b>	<b>6822</b>	<b>10126</b>		<b>141680</b>

## Annex 2. Interview

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Name: Ricardo Pedras Ribeiro

Professional activity: Óbidos Criativa E.M. Presidente do Conselho de Administração

Date: 2016/07/15

### **1. Who are the stakeholders in the project Centro Interpretativo da Vila Medieval (Centre of Medieval Town Interpretation)?**

- Who are the stakeholders from the private sector?
- Who are the stakeholders from the public sector?
- Which economic sectors will be engaged?

The project has various stakeholders from Óbidos municipality, as well as other municipalities. The main stakeholder is the Municipality Company, which is a public company. The rest of the stakeholders are different private companies, associations or individuals who have some relevant product/service or experience to offer. So far, there are the following companies that will be invited to be stakeholders: Theatre company, the company specializing in preparing shows with horses and fighting on horses, people from the costumes association (they will be guiding the visitors in understanding the medieval costumes: what period of time the certain costume was worn, what social group was wearing what type of costumes, and all the possible questions regarding the dressing habits of medieval times), military association, artisans, people working in gastronomy sector

For the people making and selling the drinks and food, the he company will arrange a place for them, and they, in turn pay for the space they occupy. The company does not hire these people, the company invites them to work with him. All the other projects are financially supported by the company. Municipality Company is the main economic sector engaged in the project.

### **2. What is the model of the governance?**

- Who will take the leading role in the project?
- Who will participate in the decision making processes?

The leading role of the project belongs to the Municipality Company. The whole project is organized by them. They organize the project, and also define its terms and conditions.

At the same time, some of the stakeholders, which is, the people involved in the food sector, will have financial autonomy.

All the decisions will be made after holding meetings with all the stakeholders and participants. Besides, the Municipality company three or four times a year presents their progress/project to the Municipality, reporting to the mayor, to get approval. Though it should be mentioned that these meetings with the mayor are informal.

### **3. How many different activities the project will offer?**

- All the activities will be permanent or some of them will be just on demand?
- What kind of activities are expected to be the most successful?

The activities the project will offer depend on various factors such as the season, the number of visitors, etc. Various activities are planned to be offered, such as pottery, painting, workshops, etc. The activities will be both permanent and on demand. The project will offer specific activities/programs for specific groups.

It is still hard to predict which activities will be the most successful. According to the organizers one of the most successful activities offered will be the one in the gastronomy sector, provided that the food will be fabulous. Gastronomical activities will be successful, as everyone has to eat. If people smell something tasty they want to try it. Younger visitors, like students will be enthusiastic about the events with horses, fighting, actions, etc. If you have older visitors they are more concerned about the matters like authenticity, historical and educational processes.

### **4. Who will implement the project?**

The project will be implemented by the Municipality Company. We started in 2001 with a different name, but now we have a big brand – Óbidos brand. We and only we can organize this kind of events. We can have some sponsors, but they are cool organizations.

### **5. What is the strategic importance of the project in tourism strategy of the municipality?**

There are two important points. One, Óbidos is a touristic village. It is not a museum, so it has to have life. When we go to places we want to know about its life, problems, culture, how people live. Óbidos became a place that many tourists started visiting. We thought

that we have to offer something to tourists. Tourists visit from Nazare, Alcobaca, etc. Tourists arrive only for 15 or 30 mins to see anything. It is not enough. We have project to have them stay and spend a night also. The events that we organize make a huge growth in these numbers. We are in the centre, up to Lisbon, behind Porto, we are the second municipality with more than average night spends per year. It is really important. We have something to offer to visitors. These visitors are in Óbidos all the year. Some days we have huge events to offer, but we need to offer more permanent events that can attend all the time.

Strategically, the project is very important for the Municipality. Financially it's the most important event to be started as it will not only help the community and the Municipality to gain profit but also cover the expenses they make to organize events free of charge for people to attend. While these events are free to get in, it costs a lot to organize them and they do not profit from it at all. So, the project will help to balance this as well as guarantee the village to be more animated and having more visitors. The project will 'force' the visitors to stay longer, or even spend the night in Óbidos

#### **6. How is the project going to be integrated in other activities already offered in Óbidos?**

We are going to explain our stakeholders that the more united they are the stronger they will be, and the opposite, the more isolated the stakeholders and the activities they offer, worse for them and their success. All the stakeholders offering these different activities (the existing ones along with the ones planned to implement) will profit more if they cooperate.

The project will make sure that the variety of the activities will be offered in a way that will meet and exceed the expectations of the visitor.

#### **7. How many people are already engaged in the project in the municipality?**

As the project is still in its beginning stage, there is a small number of people who are engaged in the project at this time. Our team is 4 -5 people, but this number will increase.

#### **8. How many people/organizations can be engaged in the project in future?**

Unlimited amount of people or organizations can be engaged in the project if they have a product/service or idea that is relevant to the project.

**9. Is the project restricted to artisans/ people from Óbidos only, or it is open to people from other municipalities?**

The project is not restricted to the artisans or companies from Óbidos only. In fact, some of the stakeholders are from another municipalities, like the theatre company, and the company organizing the events with horses. If the companies/artisans have ideas or the skills that can be used in the project, they are welcome to participate to the project.

Moreover, even the foreigners can be a part of the project.

**10. If outsiders are engaged in the project, what roles they will be assigned?**

Depends on what are they engaged in and what services/products/ experiences they offer. All the stakeholders and people working in the project will have contracts and will act strictly according to their contract. They will know what they can do and what they cannot do. Our stakeholders sell what we want. Since the project is about medieval period, we need to approve each product offered by each stakeholder.

**11. How is the interaction between tourists and people/artisans offering their product going to be- direct or through a guide/representative?**

A guide, brochure, flyers, these kind of materials will help the visitors.

This depends on how ready the people engaged directly with the tourists are prepared to speak with them and explain things. If they have the skills but have a language barrier, there will be representatives bridging these people with the tourists.

Visitors will also be offered brochures guiding them throughout their stay and having all the necessary information on activities, tickets, etc.

**12. Which kind of difficulties one can preview and how to avoid/them?**

The place is one of the challenges that worries the organizers. It is in an open air and in rather a windy location, conditions being far not the best for the people to work in. Besides it's a public place and is crossed by the road entering the village.

We need to invest more into improving the place and do more construction for having better conditions for the people to work.