CULTURAL AND CREATIVE TOURISM: THE CASE OF 'CELEBRATIONS' IN THE ALGARVE REGION

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ABSTRACT

This study sought to investigate the importance of cultural and creative tourism associated with 'celebrations' (i.e., *festivais*, *festas*, *feiras* and *eventos* [festivals, feasts, fairs and events]) in the Algarve region of Portugal. The resulting paper first discusses the significance of cultural and creative tourism and its interconnections with sustainable development in a region traditionally linked with 'sun and sea' tourism products. The methodological framework was a case study that focused on links between cultural and creative tourism and the dynamics of celebrations in 16 Algarve municipalities (*concelhos municipais*). The study was based on content analysis of data gathered with a questionnaire distributed to *camara municipal* (city council) culture and/or tourism responsibles from the 16 Algarve municipalities, namely, those (technicians) whose jobs are related to enhancing the attractiveness of the cultural resources associated with celebrations. The results reveal an increasing recognition of the importance of cultural patterns to municipals' tourism offers based on popular and everyday culture, which contribute to the Algarve's authentic identity and heterogeneous features.

Keywords: Cultural Tourism, Creative Tourism, Sustainable Development, Celebrations.

JEL Classification: Z32

1. INTRODUCTION

Culture and creativity have become increasingly important in promoting sustainable tourism development. In recent years, traditional 'sun and sea' tourism destinations have increasingly recognised that they need to tap into their cultural and creative potential in order to diversify and enhance their tourism products through sustainable development.

This study's main purpose was to examine and carry out an inventory of the most attractive tourism 'celebrations' in the Algarve region of Portugal. The objective was to identify their main cultural themes in order to understand their links to popular and everyday culture, thereby providing a basis upon which to structure sustainable cultural tourism products in the future.

This paper first discusses the interconnections between three analytical domains: culture, tourism and sustainable development. The article goes on to present a theoretical framework associated with a growing recognition of culture's importance to the sustainable development of tourist destinations. The main official documents of cultural and sustainable development policy are discussed. Next, this paper discusses methodological aspects of the case study

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approach and qualitative content analysis (Bardin, 2015). The final sections present and discuss the main results, as well as offering concluding remarks.

2. CULTURAL AND CREATIVE TOURISM: INTERCONNECTIONS WITH SUSTAINABILITY

2.1 Culture within a sustainable development framework

Culture is an extremely complex concept, so the literature offers many definitions of this notion. Researchers have noted that culture is a dynamic concept since originally, culture was mainly associated with tangible heritage, but more recently culture has been associated with cultural landscapes and intangible heritage. The latter perspective is in accordance with the evidence that culture comprises three main types: 'high culture', 'popular culture' and 'everyday culture' (European Commission, 2010).

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) (2009) defines culture as 'the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs'. The European Commission (EC) (2010: 44) divides culture into 'art', 'values' and 'tools'. Culture can also be seen as a 'set of attitudes, beliefs, customs, values and practices which are commonly shared by a group' and as a tool 'to qualify the cultural sector' (EU, 2010).

Related with the Cultural and Creative Sector (CCS), culture is considered as a set of 'activities undertaken by a group of people, and the product of these activities, drawing upon enlightenment and education of the mind' (Throsby, 2001: 10). According to the cited author, these cultural activities have three characteristics. First, the activities involve some form of creativity in their production. Second, they are concerned with the generation and communication of symbolic meaning. Last, their output potentially embodies at least some form of intellectual property.

Key cultural domains are commonly defined as sets of culturally productive industries, activities and practices directly associated with the creation, production, distribution and enjoyment of essential cultural content. UNESCO (2009) reports that these cultural domains include cultural and natural heritage; performance and celebration (i.e. performing arts, music, festivals, fairs and feasts); visual arts and crafts; books, newspapers and magazines; audiovisual and interactive media; and design and creative services. Additional domains are 'intangible cultural heritage' (i.e. oral traditions and expressions, rituals, languages and social practices) and 'related domains'.

Dru (1996) highlights that 'all cultural' patterns have been changing from a 'giant factory' to 'grand theatre'. The literature thus shows a growing awareness of the emergence of a 'creative economy', 'dealing with the interface between creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols' (Rifkin, 2000). Experts consider 'local strengths', 'technological enablers', 'inspiring entrepreneurs', 'the role of government and 'the power of place' to be the main factors enabling the growth of the creative economy (World Economic Forum, 2016). These 'enablers' draw upon regional dimensions of culture and creativity through dynamic 'glocal' interconnections (Ababneh, 2017; Florida, 2003).

The concept of cultural and creative industries (CCIs) involves knowledge-based creative activities that link producers, consumers and places by utilising technology, talents or skills to generate meaningful intangible cultural products and creative content and experiences (Organisation for Economic Co-operation and Development [OECD], 2014). CCIs comprise many different sectors, including cultural heritage, publishing, advertising, events

coordination, architecture, design, fashion, film, gaming, gastronomy, music, performing and visual arts, software and interactive games, television and radio and new forms of media (OECD, 2014).

According to the United Nations Conference on Trade and Development (UNCTAD) (2017), three important variables need to be considered when assessing the economic impact of the creative economy. The first is the percentage contributed by private and formal cultural activities to total gross domestic product (GDP). The second is the percentage of people engaged in cultural occupations within the total employed population. The last variable is the percentage of households' final consumption expenditure on cultural activities, goods and services versus total household consumption expenditures (UNESCO, 2017).

In a 'multipolar creative world', television, visual arts, newspapers and magazines are the main CCI sectors found worldwide (WorldCreative, 2015). Regarding European cultural heritage, 51% of Europeans are personally involved in cultural heritage, with the most likely participation being regular visits to sites, monuments and museums or attendance of events such as festivals and concerts (31%). Another form of involvement is living in a historic environment, area, city or building that is considered of cultural heritage value (17%) (EU, 2017). In addition, previous surveys have shown that 'more than two-thirds (68%) agree the presence of cultural heritage can have an influence on their holiday destination, and the majority of respondents in each EU member state agree' this heritage is important (EU, 2017).

Culture has value, including, among others, intrinsic, institutional and instrumental value (the triangle of value) (Holden, 2009: 452); use and non-use value (Menon Economics, 2017); and cognitive, symbolic, educational, semiologic, artistic and economic significance (Navrud & Read, 2002; O'Brien, 2010). Consequently, cultural concerns are transversal and cross-cutting, and culture constitutes an essential resource for development (UNESCO, 2009). The economic potential of culture, creativity and the cultural and creative sectors is widely acknowledged (e.g. Landry, 2000; Tepper, 2002; Florida, 2002; UNCTAD, 2008; European Commission, 2010; Romana, 2014) in the context of the growing creative economy (UNCTAD, 2008) and the *2030 Agenda for Sustainable Development* (UNESCO, 2015).

Cultural sustainability is related to 10 key themes: 1) culture of sustainability; 2) globalisation; 3) heritage conservation; 4) sense of place; 5) indigenous knowledge and traditional practices; 6) community cultural development; 7) arts, education and youth; 8) sustainable design; 9) planning and 10) cultural policy and local government (Blankenship, 2005). Sustainable development models tend to give more importance to culture and its role in promoting 'interconnectivity' (Throsby, 2008: 228) between the different dimensions of sustainability. Stylianou-Lambert et al. (2015) highlight three major models in which culture can play different roles: culture in sustainable development, culture for sustainable development and culture as sustainable development.

In this overall context, the relationship between culture and development has been narrowed down to more specific links since the 1960s (UNESCO, 2015: 24) based on a set of policy instruments. In this regard, in 2005, the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* and, in 2018, the second *Global Report* on the 2005 convention, should be pointed out.

In the second report on the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2017), culture is seen as a 'driver' and 'enabler' of development. Four goals are defined. Goal 1 is to support sustainable systems of governance of culture. Goal 2 is to achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals. Goal 3 is to integrate culture into sustainable development frameworks. Goal 4 is to promote human rights and fundamental freedoms

(UNESCO 2017b). Culture's power to promote development is, therefore, associated with improved sustainability at the local level.

Simultaneously, the move towards adding culture as the fourth dimension of sustainability – initiated in 2001 – led to the previously mentioned 2030 Agenda. Its action plan 'for people, planet and prosperity' is based on 17 sustainable development goals (SDGs) with a total of 169 targets (UNESCO, 2015). The relationship between the 2030 Agenda and the second report on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2017) is reflected both in 'Culture in the implementation of the 2030 Agenda: A report by the culture 2030 goal campaign' and in several public debates known as 'Create 2030'.

T*he Muscat Declaration on Tourism and Culture: Fostering Sustainable Development* (UNWTO & UNESCO, 2017) discusses ways to build and strengthen the partnerships between tourism and culture sectors within the framework of the *2030 Agenda for Sustainable Development*. This declaration discusses the synergies and strategies for sustainable development of cultural tourism that generates resources for the conservation of cultural heritage while creating socio-economic benefits for local communities. The declaration reaffirms the signatories' commitment to:

- Strengthening the synergies between tourism and culture and advancing cultural tourism's contribution to the *2030 Agenda on Sustainable Development* and its 17 SDGs
- Enhancing the role of tourism and culture in peace building and heritage protection, especially in areas affected by conflict
- Promoting responsible and sustainable tourism management of cultural heritage
- Encouraging a creative and innovative approach for sustainable urban development through cultural tourism
- Exploring the inter-linkages between culture and nature in sustainable tourism through development

The 4th UNWTO/UNESCO (2019) 'World Conference on Tourism and Culture: Investing in future generations' (Kyoto, Japan) follows the other International Conferences and associated Declarations. In the context of the Conference, according to Zurab Pololikashvili, Secretary-General, UNWTO (2018) "Cultural tourism cannot only provide this generation, and the generations that follow them, with decent jobs. It should ensure they live in a world filled with cultural wonders and different traditions, and to explore and enjoy them as both tourists and locals. Furthermore, cultural tourism can help promote diversity and intercultural dialogue, the foundations of peace and mutual understanding".

2.2 Cultural and creative tourism: development of cultural and creative experiences and their role in sustainable development

Tourism is a growing economic activity forecasted to continue expanding (UNWTO, 2019; World Travel and Tourism Council [WTTC], 2019). Cultural tourism emerged in the 1970s (OECD, 2009), and, as UNWTO's Secretary-General Taleb Rifai (UNWTO, 2017) points out, it is still growing in popularity, importance and diversity and embracing innovation and change. As Tibor Navracsics (in UNWTO, 2018: 11) underlines "Today, cultural tourism is one of the largest and fastest-developing global tourism markets: an estimated four out of ten tourists choose their destination based on its cultural offering".

In 1976, the first *International Council on Monuments and Sites* (ICOMOS) *Charter* on cultural tourism defined cultural tourism as 'that form of tourism whose object is, among other aims, the discovery of monuments and sites' (ICOMOS, 2016). As Conti (2015) notes, this definition is closely related to a rather limited and monument-centred conceptualisation of heritage. Other wider definitions such as UNWTO's (1985) include

the movement of people for essentially cultural motivations. These can be, for example, study tours, pilgrimages, performing arts and cultural excursions, trips to festivals and other cultural events, visits to sites and monuments and travels involving studying nature, folklore or art. The latter definition refers to all such movements of people because they satisfy the human need for diversity, tend to raise individuals' cultural sophistication and give rise to new knowledge, experiences and encounters (UNWTO, 1985: 18).

The above-cited UNWTO definition was taken up by the European Association for Tourism and Leisure Education in 1992 when it proposed a more technical definition of cultural tourism. This was 'movements of persons to specific cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence'. This association also developed a conceptual definition: 'movements of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experience to satisfy their cultural needs'.

In 1999, ICOMOS adopted a new version of the *International Cultural Tourism Charter*, which states that natural and cultural heritage, cultural diversity and living cultures are major tourism attractions (ICOMOS, 1999). More recently, for the first time, the Council of the EU concluded that cultural heritage is a strategic resource for a sustainable Europe (European Association of Historical Towns Regions, 2018).

The literature includes several cultural tourism typologies. For instance, Csapó (2012) distinguishes between eight main types of cultural tourism: heritage tourism, cultural thematic routes, cultural urban tourism and/or cultural tours, ethnic tourism, traditions tourism, festival and event tourism, religious tourism and/or pilgrimage routes and creative tourism.

Tourists' experiences regularly involve contact with a variety of local cultural attributes that are fundamental to destination communities' authenticity and identity conservation. This is also true for coastal tourist destinations (Dahles, 1998; Valle et al., 2011). Regarding cultural tourism trends (Richards & Wilson, 2006; Richards & Palmer, 2010; Richards, 2011), this sector is widely considered of increasing interest to those seeking to have unique, creative experiences (Figini & Vici, 2012). This is the case independent of cultural tourists' profiles, which can range from 'lighter' to 'deeper' cultural tourists, from 'general' to 'specific' cultural tourists (Irish Tourist Board, 1988) and from greatly motivated to accidental cultural tourists (Silberberg, 1995). Other profiles mentioned by researchers are 'core', 'moderate' and 'low' cultural tourists (Shifflet et al., 1999); purposeful cultural tourists; sightseeing cultural tourists; serendipitous cultural tourists; casual cultural tourists; and incidental cultural tourists (Paschinger, 2007; McKercher & Du Cross, 2012).

According to Richards and Wilson (2006), cultural tourism is changing into 'creative tourism'. This distinction was first made by Pearce and Butler (1993), although the cited authors did not define the term 'creative tourism'. However, Richards and Raymond (2000) were the first to define creative tourism as tourism offers that give visitors the opportunity to develop their creative potential through active participation in courses and learning experiences that are characteristic of the holiday destinations in which they are found. Creative tourism offers visitors opportunities to develop their creative potential through active participation in authentic learning experiences with active learning about the arts, heritage or special characteristics of places, thereby creating connections to the residents and their culture.

Creative tourism is thus a new generation of tourism products (UNESCO, 2006) that highlight the interconnections between places and people (i.e. residents and visitors). According to Volić (2010), creative tourism is a framework for different forms of tourism that include existential authenticity, creativity and individualised creation of experiences. Rudan (2014) suggests that, instead of a static cultural offer, creative tourism develops

new dimensions that meet contemporary travellers' need for creativity and participation in various workshops, educational programmes and creative activities (i.e. arts, heritage, nature and destinations' specificities).

Consequently, creative tourism has helped (Richards & Raymond, 2000) cultural tourism re-invent itself, satisfying tourist destinations' need to offer something different in saturated markets. Creative tourism involves tourists deeply in destinations' culturescape as these visitors take part in different activities such as crafts, arts, culinary and other creative endeavours (Richards & Wilson, 2007). This sector satisfies tourists' desire for more fulfilling and meaningful experiences, so creative tourism is similar to 'experiential tourism' (Smith, 2004; Valle et al., 2011)

Creative tourism can be seen in numerous situations in which visitors, service providers and local communities interconnect in symbiotic ways, enhancing tourists' participation in the destinations' creative life. This process evokes creative means of using existing resources, ways to strengthen identity and distinctiveness, forms of self-expression and/or discovery, resources for creating an atmosphere for places and ways to recreate and revive localities (Richards, 2011). Consumers participate actively in the construction of their own tourist experiences in a co-production process that results in value-added products (Prahalad & Ramaswamy, 2003) that strengthen tourists' sense of – or meaning given to – places (Grupta & Vajic, 2000; Richards, 2011). This process has led to a significant level of integration between cultural tourism and creativity (Frey & Pamini, 2009; Richards, 2011).

Because creativity is a process, creative tourism can potentially add value to destinations' offers more easily because of its scarcity. This sector allows destinations to develop innovative products relatively rapidly, giving these locations competitive advantages over other destinations. Creativity is generally more mobile than tangible cultural products. While cultural consumption is dependent on concentrations of cultural resources, performances and artwork can currently be produced virtually anywhere without requiring much infrastructure. Furthermore, creativity involves not only value creation (i.e. economic wealth) but also the creation of cultural values (Richards & Wilson, 2006).

Shore (2010) suggests that the search for 'local cultural experiences' is gaining credence among international travellers who desire more authentic experiences when travelling abroad. These experiences are no longer just about seeing key cultural heritage icons but rather about visitors immersing themselves in local culture as a whole. A creative tourism typology of experiences would include, among others, creative shows and events, places fostering creativity, cultural neighbourhoods and/or industries, creative clusters, creative economy and cultural clusters. In this context, cultural and creativity-based products directly facilitate the upgrading of tourist destinations' value, so their inclusion in regional and site planning and management is extremely important for sustainable development (Smith, 2004; Valle et al., 2011).

Some flagship operational initiatives and programmes are UNESCO's Culture and Sustainable Urban Development Initiative, the World Heritage Education Programme, UNESCO's Heritage Routes projects and the World Heritage Centre's Sustainable Tourism and Marine Programmes. These all provide frameworks and key recommendations to help member states integrate culture into strategies and policies for implementing the previously discussed 17 SDGs. Among global reports, the *Global Report on Diversity of Cultural Expressions* is particularly notable. These reports provide key information and data on the impact of member states' strategies and evidence of cultural resources' contribution to achieving SDGs through investment in creativity and innovation and stronger engagement of civil society. Development planning, including initiatives involving World Heritage Cities and UNESCO's Creative Cities Network, provides a comprehensive platform from which to advance the implementation of SDGs – especially SDG 11(UNESCO, 2016).

Following UNWTO (2018: 13) it is to be noted that during the twenty-second session of the UNWTO General Assembly in Chengdu, China (in 2017), the following definition for "cultural tourism" was adopted: "Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/ products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions."

In order to make effective cultural tourism policies, UNWTO (2018: 13) point out the need to: – Create a vision for cultural tourism to link and energise stakeholders; – Generate better information; – Develop more specific cultural tourism policy; – Create more targeted cultural tourism marketing activity; – Ensure cultural protection; – Make effective use of new technologies; and – Foster stakeholder collaboration.

3. METHODOLOGY

The present study's main objective was to investigate cultural and creative tourism's importance in the Algarve region of Portugal, associated with celebrations (i.e. festivals, feasts, fairs and events). Thus, this research sought to identify and inventory the most significant tourism celebrations in the Algarve and to isolate their main cultural themes in order to understand their links to popular and everyday culture, thereby providing the basis for developing sustainable cultural tourism products.

This study began with a literature review of related topics, which contributed to delineating a conceptual framework. The review focused on the interconnections between three domains of analysis: culture, tourism and sustainable development. The result was a theoretical framework centred around the growing recognition of culture's importance to the sustainable development of tourist destinations. The main documents on cultural and sustainable development policies were analysed. This framework contributed to the selection of a case study method (Sekaran & Bougie, 2010) to allow a closer examination of the Algarve, beginning with research on its cultural resources and their respective touristic value and allowing flexibility in the use of multiple techniques.

In order to characterise the region's cultural tourism potential using UNESCO's (2013) terminology based on celebrations in the Algarve region and its 16 municipalities, the main objectives were:

- To carry out an inventory of the region's cultural resources;
- To determine the potential for tourist attractions based on the region's cultural resources;
- To suggest possible culture-based themes to develop cultural and creative products for tourism.

The inventory of the region's cultural resources was based on a questionnaire that was developed in a previous study, 'Turismo Cultural no Algarve' (Henriques, Guerreiro & Mendes, 2014). An inventory of cultural resources that could contribute to the development of culture-based tourism products presupposes the identification of the kinds of cultural tourism that appeal the most to tourists.

A typology was selected, namely, the categories proposed by UNESCO (2009) based on a hierarchical model comprising cultural domains and related domains. The former domains include activities, goods and cultural services present in all phases of destinations' life cycle.

The latter domains include social and recreational activities. The six domains (i.e. A to F) plus intangible cultural heritage – a transversal domain – are considered the core of the cultural tourism sector. This model also encompasses three interrelated transversal domains applicable to all cultural domains: education and training, archival services and preservation, and equipment and supporting materials.

Figure 1. Cultural Domains
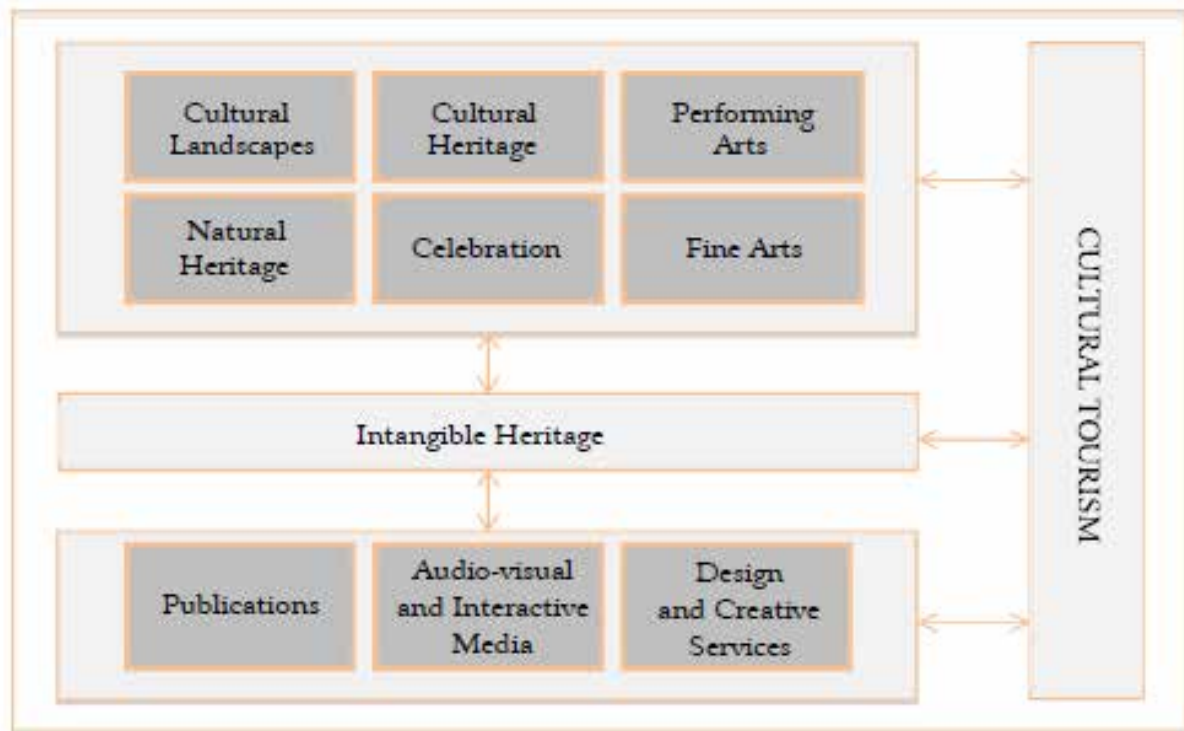
Source: Adapted from UNESCO (2009)

The first three core domains are:
A. Cultural and natural heritage including museums, archaeological and historical sites and buildings, cultural landscapes and natural heritage
B. Performances and celebrations including all forms of live cultural events, such as professional and amateur performing arts (i.e. theatre, dance, opera and puppetry), and cultural celebrations (e.g. festivals, feasts and fairs), as well as music (e.g. live and recorded music performances) regardless of the format (i.e. downloads and uploads) and musical instruments
C. Visual arts and crafts

After the domains were defined, a systematic inventory of cultural resources was begun. The data collection grid (i.e. resource inventory matrix) was applied by means of a questionnaire to the 16 municipalities of the Algarve.

The data was collected with the questionnaire, which was distributed to the municipal officials (technicians and service desk managers) of the 16 following city councils in the Algarve region: Albufeira, Alcoutim, Aljezur, Castro Marim, Faro, Loulé, Lagos, Lagoa, Monchique, Olhão, Portimão, São Brás de Alportel (SBA), Silves, Tavira, Vila do Bispo and Vila Real de Santo António (VRSA). Notably, these municipalities have important differences regarding population and resources available for the touristification process (Pordata, 2018). The population data for 2016 lists, in descending order of population size, Loulé (69,344),

Faro (61,073), Portimão (55,453), Olhão (45,143), Albufeira (40,469), Silves (36,476), Lagos (30,714), Tavira (25,263), Lagoa (22,799), VRSA (19,043), SBA (10,536), Castro Marim (6,402), Aljezur (5,609), Monchique (5,386), Vila do Bispo (5,192) and Alcoutim (2,402).

For each UNESCO (2009) domain (i.e. A to F), the inventory considered the following topics: identification, classification, location, state of conservation, availability to the public, timetable, supervisor and/or contact information and potential as a tourist attraction. This paper focuses only on the domain of performances and celebrations and, more specifically, cultural events such as festivals, feasts and fairs. The research conducted was mainly concerned with evaluating these events' potential as tourist attractions, including their most important themes and links to different types of cultural features.

The following section describes celebration segments based on qualitative exploratory research using categorical content analysis (Bardin, 2015) of the inventory matrix developed based on the aforementioned questionnaire data. Subcategories were defined for each type of celebration, after which comparative analysis was conducted in order to understand more fully the regional tourism products currently offered and to suggest others for the future.

4. CELEBRATIONS AND THEIR VALORISATION IN THE ALGARVE'S TOURISM

4.1 The Algarve: Importance of cultural and creative tourism

The Algarve is the southernmost region of continental Portugal, which can be subdivided in three clearly identifiable subregions: *serra* (mountain), *barrocal* (foothills) and *litoral* (coast). These subdivisions correspond to differences in the celebrations of their inhabitants.

In 2018, the Algarve was the Portuguese tourism region with the largest number of overnight stays in lodgings (17,613,944 million; 32% of Portugal's total), and this region had the second-highest number of guests (4,211,330; 20% of Portugal's total) (Indicadores de Monitorização e Previsão de Actividade Turística [IMPACTUR], 2019). The region's statistics showed a clear upward trend between 2015 and 2017, growing 14.80% and 11.9%, respectively, in terms of overnight stays and guests (IMPACTUR, 2018), and the variation (guests) between 2018/2017 is 1,6% (Table 1). Additionally, it is important to point out that there's a high heterogeneity and asymmetry between the different Algarve municipalities. Albufeira leads the number of overnight stays. Albufeira, Loulé and Lagoa represent more than 50% of the Algarvian overnight stays (Table 2). The outlook for the travel and tourism industry includes that its contribution to Portugal's gross domestic product and employment levels is expected to expand, and this industry's growth rate will continue to be higher than that of the country's overall economy (WTTC, 2003, 2019). The travel and tourism industry thus has the potential to contribute significantly to socio-economic regional development.

Table 1. Annual Report 2018 (IMPACTUR)

2018	Overnight stays	%	Guests	%	Seasonality index	Homologous variation rate 2018/2017 (%)
Portugal	55 591 380		21 048 573		2,23	2,1
Algarve	17 613 944	31,7%	4 211 330	20,0%	4,34	1,6

Source: IMPACTUR (2019)

Table 2. Overnight stays – Algarve (2013*)

Algarve Municipalities	Overnight stays	Overnight stays Weight (%)
Algarve	15112725	
Albufeira	6457468	42,7%
Alcoutim		…
Aljezur	29707	0,19%
Castro Marim		…
Faro	290446	1,9%
Lagoa	1189049	7,9%
Lagos	809996	5,4%
Loulé	2131087	1,4%
Monchique	29759	0,19%
Olhão	96585	0,64%
Portimão	1887782	1,25%
São Brás de Alportel	2445	0,016%
Silves	262382	1,74%
Tavira	569450	3,8%
Vila do Bispo	241406	1,6%
Vila Real de Santo António	997199	6,6%

Source: INE (2019) (data obtained in November 2019)

(*) Last data available

A recent survey (TP-Algarve, 2016) of Algarve tourists' profiles showed that visitors' main motivations are 'holidays and leisure', 'health and wellbeing' or 'visiting friends or relatives' (TP-Algarve, 2016: 25). The 'holidays and leisure' motivation is traditionally associated with 'sun and sea' tourism products (TP, 2013). However, more researchers (Valle et al., 2011) recognise that cultural and creative tourism products are also important in the Algarve, especially given the current diversification process. This shift is clear in strategic, planning and management documents including, among others, *Plano Estratégico Nacional de Turismo* [PENT - National Strategic Tourism Plan] (TP, 2013), Turismo 2020 [Tourism 2020] (TP, 2016), Estratégia Turismo 2027 (TP, 2017), the "Turismo Cultural do Algarve" (Henriques, Guerreiro & Mendes, 2014) study and the Marketing Plan of the Algarve (TP-Algarve, 2014).

Cultural offers have been found to be a significant determinant in tourists' choice of the Algarve as their destination since 64% of tourists consider that the region's cultural attractions are important in their decision to holiday there (Silva et al., 2007). However, 48% of tourists consider that Algarvian cultural tourism experiences make only a medium-level contribution to their personal enrichment, which indicates that the region needs to develop its cultural products more fully. This restructuring of the tourism supply (Agarwal, 2002; Sedmak & Mihalič, 2008) in which cultural attractions and events are promoted as tourism products could reduce the impacts of seasonality and improve the Algarve's competitiveness.

Regarding 'cultural preferences' of residents and visitors (i.e. tourists), research results include statements such as 'I think a good cultural programme is indispensable' (50% residents; 46% visitors), 'I prefer musical events' (10%; 13%), 'I like to taste local gastronomy' (6%; 8%) and 'I like to enjoy local heritage' (5%; 6%) (TP-Algarve, 2016).

4.2 Cultural tourism products: prospective analysis

The successful development of cultural and creative tourism in the Algarve requires an inventory of the region's resources. Henriques, Guerreiro and Mendes (2014) conducted a survey of the 16 city councils' Tourism and Culture Department. The results identified 1,500 resources, with 400 classified as of 'high' significance as tourist attractions – out of the possible classifications: 'low', 'medium' and 'high'. Among these resources, those mentioned the most often were gastronomy, followed by monuments, historic sites, museums and artefacts, archaeological sites and interesting buildings (see Table 3).

Table 3. Cultural Resources with potential to become tourist products in the Algarve in the perspective of city councils

Ranking	Cultural Heritage
1º	Gastronomy (65.8%)
2º	Monuments (56.6%)
3º	Historical sites (53.9%)
4º	Museums and artefacts (50.0%)
5º	Archaeological sites (48.7%)
6º	Significant buildings (39.5%)

Source: Henriques, Guerreiro and Mendes, 2014

These resources encompass 10 themes: 6 core and 4 complementary. Together, the resources form the basis for creating cultural and creative tourism products (Henriques, Guerreiro & Mendes, 2014), keeping heritage as a common element that allows the development of easily translatable products. The core themes are as follows: 1) Sagres: myth and history; 2) Christian-Islamic heritage; 3) historic centres: cities and villages; 4) creative expression and traditions; 5) maritime cultural traditions and 6) the Mediterranean diet (Figure 2). The complementary themes identified are as follows: 1) archaeological heritage, 2) industrial heritage, 3) indigenous built heritage and 4) landscape heritage.

Figure 2. Themes in the Algarve's cultural resources
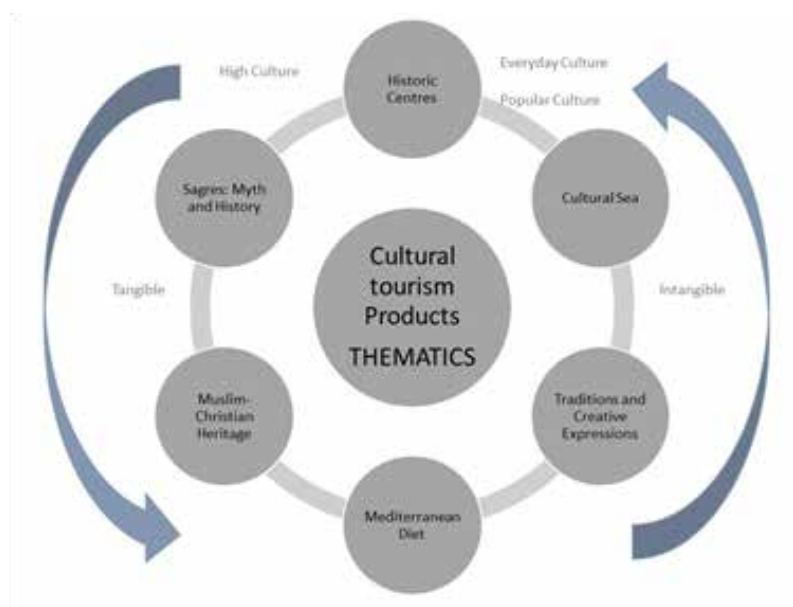
Source: Adapted from Mendes, Henriques and Guerreiro (2015)

The core themes were divided into subthemes in order to organise better the inventory of cultural tourism products. The theme of traditions and creative expression includes the following subthemes: crafts; fine arts; uses, customs and products; feasts, festivals and events; and folklore: oral traditions (i.e. legends), writings (i.e. novels), music (i.e. *charolas* [round songs] and nursery rhymes) and dance (*corridinho* [pair dance] and *baile de roda* [circle dance]) (see Figure 3). These different subthemes have great potential particularly because of their interconnections.

4.3 Local traditions with potential as creative tourism products

This article focuses on the resources that are pointed out by municipalities as potential creative tourist products in the Algarve region. In this case were considered the celebrations connected with local traditions, which are divided into three main categories: fairs, festivals and feasts (accordingly with Valle et al. (2011) these are the most relevant determinants of the cultural consumption of tourists in the Algarve.

According to Henriques, Guerreiro and Mendes (2014), cultural resources, namely events related to feasts, festivals, fairs include 116 resources considered by municipalities as having high potential as tourist products. The present research went further by analysing the different types of celebrations and their respective levels of potential as tourist products.

The most relevant events that, in the perspective of the 16 municipalities of the Algarve, that have more potential to become attractive touristic products include around 50 festivals, traditional feasts and 30 fairs spread in the region.

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As mentioned previously, content analysis (Bardin, 2015) revealed the following subthemes: feasts (traditional festivals), festivals (music and dance, religious, historic and gastronomy) and historic festivals.

A content analysis (Bardin, 2015) developed within the list of the most relevant resources presented above highlighted the main subcategories, or themes, that can be explored in order to develop cultural products to creative touristic experiences in the region. This research shows that the Algarve region, especially in close connection with the traditional and cultural celebrations, has potential to develop attractive products that can contribute to reducing the seasonality, especially during the low season. Figure 3 shows how the main results of the content analysis.

Figure 3. Festivals, Feasts and Fairs main themes
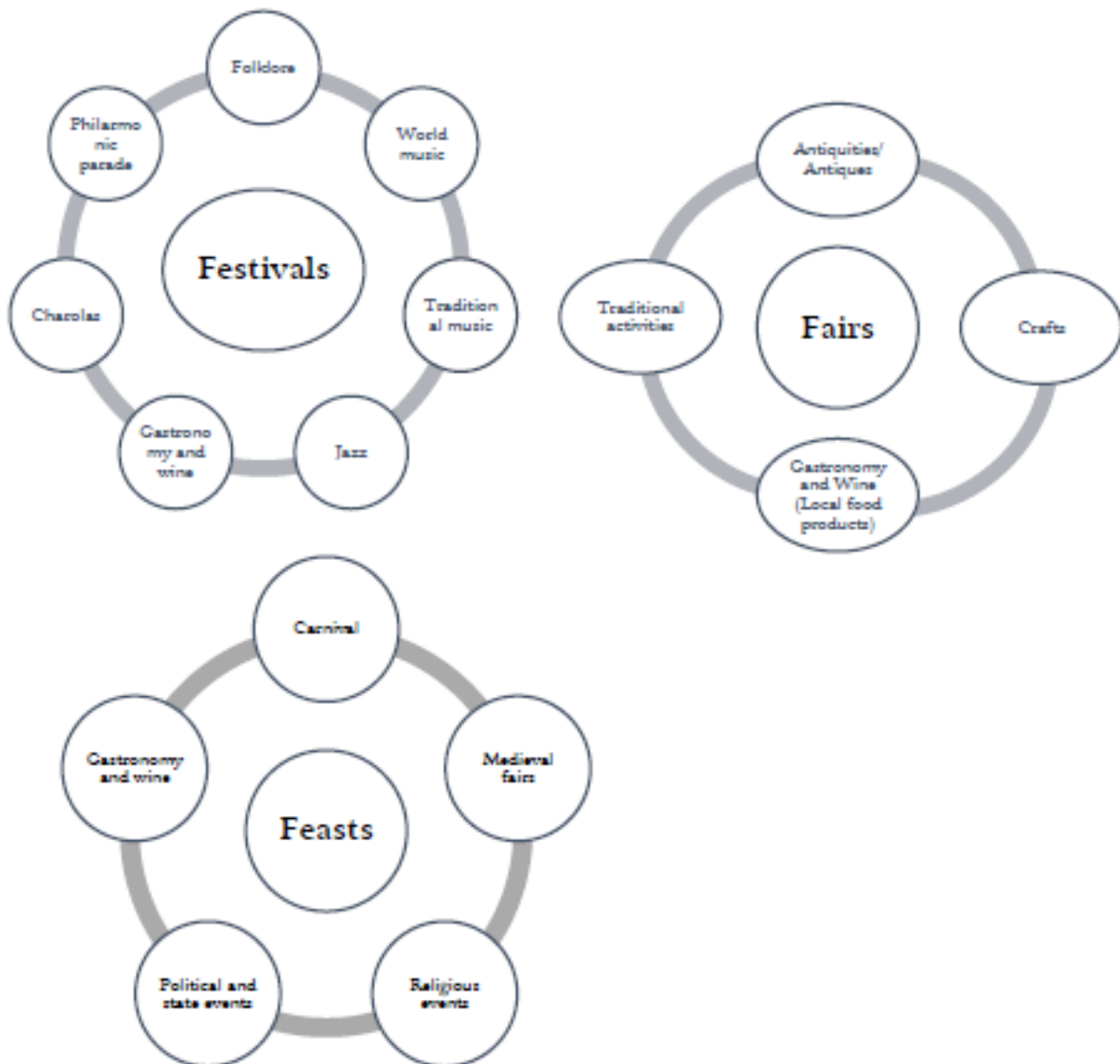
Source: Own Elaboration

Festivals are mainly associated with intangible heritage. Regarding dance, *corridinho* performances are regularly held. In terms of popular music, the 'accordion' and *'charolas'* performances are important resources. In terms of traditional gastronomy products, they are associated with sea and land, emphasising the differences between the 'litoral' versus 'barrocal and serra' subregions. Gastronomy and wine products include sweet potatoes, 'mountain delicacies', medronho liquor, shellfish, sardines, cockles, fish stew, seafood gastronomy and mountain gastronomy (see Figure 3).

Many festivals, feasts and fairs can be listed for each municipality. However, Loulé, Albufeira, Alcoutim, Faro and Portimão are the districts considered by their tourism department responsibles (in the city council) as having the highest number of highly significant festivals, feasts and fairs. These municipalities also tend to have the region's highest levels of tourism demand and supply – with the exceptions of Alcoutim.

Gastronomy is the most important theme based on regional traditional products including, among others, *folar* pastries, dried fruit, partridges, sausage, sweet potato, seafood, sardines,

cockles, stews, broccoli, lamb, maggots, octopus and chicken. In accordance, a survey conducted by Henriques, Guerreiro and Mendes (2014) to a set of Algarvian companies of the SCC (cultural and Creative Sector) confirmed that gastronomy is considered important or extremely important for cultural tourism in the Algarve (69.7%). Among the events examined in the present study, the SCC's survey covered the following resources: festivals and feasts, religious celebrations, fairs and specific folklore events. The cultural agents surveyed reported that the most important resources to cultural tourism are folklore events (71.1%), followed by festivals and feasts (69.7%), fairs (65.8%) and, last, religious celebrations (59.2%).

Music (*acordeão* performances, charolas, …), Special Dates, Festivals, Bank Holidays, Summer Feasts and crafts are relevant themes of Algarvian celebrations.

Regarding the main thematics associated with celebrations, there is a high incidence in intangible heritage where popular culture, gastronomy and wine, crafts, traditional activities and trade are the key words (Figure 3).

Figure 3. Themes and thematics for cultural products for creative experiences in the Algarve
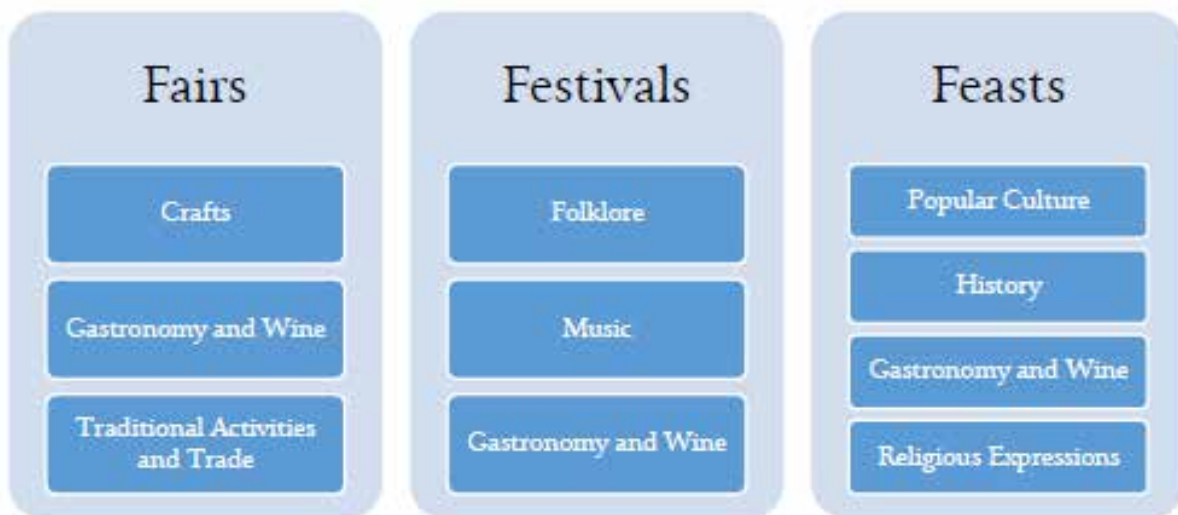
Source: Own Elaboration

5. CONCLUSION

Culture as part of regional identity tends to stand out as a regional competitiveness factor since its resources are key drivers of attractiveness. Culture is reflected as much in heritage and traditions as it is in contemporary arts, languages, cuisines, music, handicrafts, museums and literature. Culture is thus of immeasurable value to host communities, shaping community identities and fostering respect and tolerance among individuals. Culture has become a key tourism asset as it creates distinctive differences between destinations.

Creativity allows destinations to develop innovative products relatively rapidly, giving these destinations competitive advantages over other similar locations. Sustainable tourism also depends on maintaining a high level of tourist satisfaction and ensuring meaningful experiences for tourists, as well as raising these visitors' awareness of sustainability issues and promoting sustainable practices among tourists.

This study thus sought to identify and conduct an inventory of the celebrations (festivals, feats and fairs) in the Algarve region with the most potential as tourist attractions. In addition, the research included finding out what these celebrations' main cultural themes

are in order to investigate their links to popular and everyday culture. This thus provides the basis for the development of sustainable cultural tourism products in the future.

In the Algarve, cultural and creative tourism could play an important role in tourism product diversification and enhance the region's sustainable development. From public entities' point of view, the cultural and creative tourism associated with celebrations, namely, festivals, feasts and fairs, can enhance authentic and unique tourist experiences. By definition, these can best be enjoyed in the context of fully developed themes, aestheticisation and educational elements that promote greater proximity to the Algarve's *genius loci* and unique identity.

After completing the inventory of cultural resources and especially those associated with celebrations, categorical data analysis revealed that a key asset is the Algarve's celebrations. This study thus focused on identifying their main cultural themes in order to discuss more fully their links to popular and everyday culture, which can serve as the basis for developing new sustainable cultural tourism products.

The different types of celebrations include an important number of events classified by city council responsibles as having high potential as tourist attractions and cultural resources. The content analysis of Algarve celebrations' (i.e. festivals, feasts and fairs) most relevant themes revealed key similarities, namely: - Festivals: folklore, music and gastronomy and wine; Feasts: popular culture, gastronomy, history, traditional activities and trade, and religion expressions; and Fairs: antiques, crafts, and gastronomy and wine, and traditional activities and trade.

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