Tourism as a Magnet for Creativity: Insights for Creative Class Attraction in a Tourism-based Region

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ABSTRACT

Talent is seen as the crucial factor for growth and economic capacity. This is a commonly accepted corollary of the ideas presented by Florida in ‘The Rise of Creative Class’. This article explores the possibilities of a Portuguese ‘sun and sand’ tourism destination, the Algarve, to gain economic dynamism by using tourism resources to catch the attention of the creative class. The analysis presents the creative performance of this region in the three Ts, talent, technology and tolerance. An evaluation of possibilities for tourism product differentiation is presented. The high levels of tolerance and the potential of new tourism products anchored in historic, monumental, ethnographic and natural resources enhances the potential to attract the creative class.

Keywords: Creative Class; Creativity; Talent; Technology; Tolerance; Tourism Resources.
INTRODUCTION

According to OECD [1] the most important contribution to the focus on creativity was obtained from the book 'The Rise of the Creative Class' by Richard Florida in 2002 [2]. In this book, Florida argues that the basis of the economic advantages of a territory is human creativity. To enhance economic growth, places should develop, attract and retain creative people who can stimulate knowledge, technology and innovation. Creative people are defined as a new emerging collective, the creative class. An important aspect is that Florida stresses as fundamental to the creative class the place quality, combining factors such as openness, diversity, street culture and environmental quality. These factors, more or less intangible, structure institutions that influence the locational decision of creative people. Many countries, regions and cities begin to try to affirm themselves as creative territories.

The rise of the creative class reflects the transformation of the economy and a significant change in the role of territories. This rise has caused a significant modification in terms of values, norms and attitudes once this class is understood as the standard in lifestyle and dominant in economic power valuing individuality, meritocracy and openness to diversity. Unlike the recent past, in which individuals moved in search for work, the creative class members do not consider the possibility of living in certain places only by the existence of a job. Priority is typically reversed, people choose a place where they like to live with quality of life and begin a job search there. People use community participation in order to replicate its creative identity, their interests and values in the workplace and in society in general. Talent is attracted by the presence technology but also by the existence of tolerance in multiple reinforcing feedbacks processes.

Tourism is an economic activity with a relevant potential to create internal dynamics by providing infrastructures and services that are shared by tourists and residents within a region. Tourist destinations are able to create an environment and a supply of amenities that attract visitors in first instance but may retain different types of migrants if the tourism product is adapted to the interests and needs of specific groups. This means that if tourism offers a product that attracts creative class it may be used to improve regional dynamics by retaining members of this group.

In this article, the creative potential of a tourism region is evaluated. Based in the ideas of the 3 Ts [4], the Algarve, a Portuguese region internationally recognized by ‘sun and sand’ and Golf, is compared with the performance of other regions in the country. A second component of the study, departing from an exhaustive mapping of primary tourism resources evaluates the capacity of specific areas in the Algarve to develop complementary products that may be of interest to creative class. The article is organized as follows. The first section discusses tourism and creativity, the ideas around the rise of the creative class and showing culture as a boundary object between creativity and tourism. A second section enters the case of the Algarve region, presenting the relevance of this region as a case study and its creative profile in terms of the 3 Ts. A forth section evaluates the capacity for local product differentiation based in identified tourism primary resources. The article concludes with policy implications.

1. Tourism and creativity: From a creative place to a creative tourism destination

1.1. The rise of the creative class

Theories focused on the importance of human capital point out that economic growth depends on qualified human resources [4]. But why some locations are more attractive than others? As Florida states, this essential question has been taken into account especially in matters of business location and dismissing the relevance of people’s choice assuming that they go where there is work, a premise that no longer applies. The concentration of human resources evidences that people with a specific profile attract people of the same type in a process similar to industrial clustering.

Florida essentially describes his ideas as a theory in which regional economic growth is encouraged by the choice of location of creative people, the holders of creative capital, who prefer places tolerant, diverse and open to new ideas. The social and cultural environment in Florida is considered a central element of creativity structuring in its various forms, artistic, cultural, technological and economic. The place provides an eco-system in which diverse forms of creativity can root and flourish. The existence of cultural institutions that support particular
lifestyles provides incentives for the location of people who like this quotidian. Place provides as well the mechanism to attract people by making the interaction and exchange of knowledge and ideas. There is cross-fertilization between the various forms of creativity leading to places strongly characterized by the existence of a specific kind of creativity that in parallel are able to stimulate other forms of creativity.

The members of the creative class are characterized by a diversity of shapes, colours and lifestyles. To be successful regions should offer something to all of them. The lifestyle of the creative class is based on a constant search for leisure time experiences. These experiences are related to two central aspects: i) active life, focusing on activities related to sports and nature, and ii) urban life, with the role of street entertainment, events and culture of the place. The amenities are important, particularly those that relate to active life and urban and to the provision of experiences but also with the availability of suitable locations for consumption. Regions become places where the creative class wants to consume. Creative class values a mix of exciting scientific and technological infrastructures, and cultural facilities, natural resources but also the authenticity of the place itself.

The success of Florida in 'The Rise of the Creative Class' has led to the publication of more books, several scientific articles, editorials, blogs, seminars and interviews, creating around him a popularity unusual for a scientific researcher. Policies based on the ideas of Florida and in attracting the creative class have gained a strong emphasis and the author created a kind of franchising around the notion of creativity as an engine of development [5].

Nevertheless Florida's ideas popularity, they have been a constant target for criticisms from thinkers of territorial development. Although his thesis have gained international notoriety, the most critical voices unveiled concerns at the level of elitism [6] and the circular logic of the theory. But the criticism did not stop there. A mix of economists, geographers and territorial planners and managers doubted the methodology of Florida, sort of vague and dubbed it the "pop sociology" [7-10]. Despite some of these studies make a consistent critic of the theory of creative class, [5] shows that many of them have a caricatured view of it.

The limitations mentioned in scientific academia are not unique. Several cities and regions invested in creativity as a development tool. However, the success of these initiatives is often relative. Zimmerman [11] studying the city of Milwaukee, USA, traditionally a working class city connected to the industry that tried to implement a creativity based strategy, showed the failure of this case. The city lost some of its competitive advantages, reduced employment and increased economic and social inequality between members of the creative class and others. Moved away from the renewed city centre, reserved for the creative initiatives, several groups of residents felt neglected by decision-makers, creating one of the more racially polarized cities in the U.S. Long [5] after studying the case of Austin, USA, considered by many the paradigm of the creative city, argued that the explicit strategies based on creativity in urban policies lead this city to lose some of its authenticity and generated an exaggerated cultural commercialization, leading to degrade the creative environment of city.

In sum, the implementation of policies in the territories based on creativity should pay attention to the particularities of the place and to socio-cultural challenges. It can be problematic to implement territorial development policies of mimetic character. The inadequate attempt to cultivate creativity, e.g. in environments traditionally associated with the working class, can exacerbate socio-economic tensions and segregation. It is crucial that actions to promote territorial growth, such as creative hubs, are based on real and potential resources available in that specific location.

1.2. The culture as a central element of creative tourism

Linking creativity to tourism, the OECD [1] suggests that it can be assumed that tourists are attracted to certain creative places. In many destinations, tourism strategies for creativity have been focused on cultural tourism products that include intangible and symbolic elements of regional culture linked to the dynamics of specific places, as the expression of local art, nightlife, neighbourhoods or ethnic local cuisine. The trend for many of the creativity aspects to be clustered on the same place added a new emphasis to the development of ‘creative neighbourhoods’.

But creativity is an expression not only of the urban environment and can be found in rural areas. For example, several regions of northern England have seen their regional tourism authorities to identify and announce, the creative capital of places to attract tourists and
residents making use of existing resources specifically related to the local heritage and natural environment.

The importance of culture and tourism in the attractiveness and competitiveness of the territories is central, and many regions are evidencing their cultural assets, tangible and intangible, as a means to create comparative advantages in tourism and produce a distinctive place in response to the pressures of globalization [1]. Culture and tourism are interlinked because of their obvious synergies and growth potential. Cultural tourism is a crucial global tourism market with fast growing. Regions can develop significant synergies between culture and tourism to increase their attractiveness as places to visit, live and invest, increasing their competitiveness. For that to happen it is essential to create alliances. The complexity of both the cultural sector and the tourism sector brings the need to create platforms to support collaboration and mechanisms to ensure effective communication. The cultural and creative industries should adopt a broad approach to culture that includes the physical assets as well as intangible heritage and contemporary creativity.

One of the tensions in cultural tourism is to achieve a qualitative leap, since many times the usual practices are linked to traditional activities that are so relevant to tourism to ensure its authenticity, but problematic at the level of adoption of innovative approaches. A research conducted by the European Travel Commission [12] on tourism policies in Europe concluded that cultural tourism is more traditional than innovative, resulting in a loss of competitiveness of tourism destinations that do not involve a range of innovative offerings to the cultural dimension. As mentioned by Creativity has become a central element in regional development strategies in tourism, due to different factors [13]: the increased importance of symbolic creativity in the economy facing cultural products, the use of culture as a privileged form of assessment in the regions and cities, and need to find new products to create cultural distinctions of tourism destinations in increasingly saturated markets or the need to structure latent resources in places that do not have a strong heritage in order to compete.

The first definition of creative tourism has been pointed out by Richards and Raymond [14] and emerges as an extension or a reaction to cultural tourism. That is, creative tourism offers visitors the opportunity to develop their creative potential through active participation in learning experiences that are characteristics of their holiday destination.

Following the same line of thinking of Richards and Raymond, in 2006 UNESCO produced a report where it is defined the notion of creative tourism:

“Creative tourism 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 this place and create this living culture” (UNESCO, 2006: 3) [15].

The concept of creative tourism promotes greater access to culture, less museums and more squares, covering experiences and real engagement with the destinations cultural life. UNESCO [15] defines a creative new generation of tourism that comes after a first generation associated with ‘sun and sand’ tourism, where the tourists go to a place to get relaxation and pleasure, and a second generation oriented for cultural tourism structured around museums and cultural visits.

This new tourism should involve the creative, educational, emotional, social and participatory interaction of visitors to the site and the host community can experience the feeling of being one of its citizens. Another important point in this definition is the appreciation of the uniqueness of each place. This means that, despite the creative tourism is linked to culture, cultural expressions are unique to each specific destination, e.g. Fado in Lisbon, Portugal, or Tango in Buenos Aires, Argentina.

Knowledge economy calls for ‘creative cities’, i.e. competitive urban areas that combine concentration, diversity, instability and a positive reputation [16-17]. But for that to happen there are conditions that need to be created for people to think, plan and act [18]. For a review of the concept of creative cities in a historical and theoretical perspective, we can draw the conclusion that knowledge, creativity and innovation cannot be planned from scratch by local governments. However, creative cities par excellence, as Austin (Texas, USA) or Barcelona (Spain), show that local decision-makers, in fact, may play a role in preparing cities to meet the demands of the knowledge economy. Local governments can increase the chances that urban creativity emerges through the provision of appropriate framework conditions.
As stated by Nancy Duxbury [19] many areas are planning and implementing plans to carry out reviews and repositioning of its community, in the context of changing economic and social trends that focus on the importance of creativity and cultural dimensions. But in practice, only a subset of cities can be explicitly considered as having an approach of ‘creative city’ to make its community more vibrant, more inclusive and supportive of cultural stakeholders and new ideas. Other approaches, however, are not necessarily free from elements of ‘creative city’ and also reveal important lessons for the strategic planning of territories.

Creative tourism requires that managers and policy makers recognize creativity as a resource for destinations, offering new opportunities to meet the evolving and varied interests of tourists. Like Lindroth, Ritalahti and Soisalon-Soininen [20] stressed the elements of the creative industries have not yet begun to be properly used in tourism destinations and the creative class, that already resides and works in these locations, may have an important role in driving a creative tourism providing explicit experiences to visitors.

2. Tourism as a driver of creativity: exploring the case of an European ‘sun and sand’ destination

2.1. Analyzing the creative potential

In the Algarve, the tourism-related activities have a very high proportion. The mild climate throughout the year, the natural conditions related to the sea and the environment, heritage, gastronomy, differentiation in key areas such as golf have given to Algarve an international reputation. Tourism is assumed as the region's economic engine, as the basis for activities that meet the highest percentages of gross value added (GVA) and the employed population [21]. Despite this importance, the future of the sector in the region has been seen with some apprehension. The Algarve has remained an attractive destination but too dependent on the binomial ‘sun and sand’ product. Tourism incorporates into its value chain a set of activities that relate, either upstream or downstream, with the hotels and restaurants on which conditions intensely all the regional productive structure.

As a tourism destination, the Algarve has consecutively developed policies based on promoting ‘sun and sand’. This product is prominent in this Portuguese region due to the characteristics and exceptional weather, vast coastline and number of beaches with different characteristics. However, the problem now is that there is a gap as regards the development and promotion of other tourism products, capable of creating complementarities to the main tourism activity, which the region can also offer to visitors with new profiles. This need arises from the sophistication in tourists’ requirements due to changing trends in tourism worldwide [22-24] but also the need, identified and assumed in existing national and regional plans [25-28], to complement ‘sun and sand’ as a way to combat seasonality of tourism in the region and create differentiation targeting specificities, i.e. for what makes the destination unique, obtaining a better position and making it more competitive against other territories.

Transforming the Algarve, from a service-based economy to a creative paradigm, requires that the region does not get caught by its own past. Many regions are caught by their previous success and achievements by insisting on practices inadequate to the pace of times, an institutional sclerosis. These regions start to be characterized by inertia and resistance to change presenting difficulties in adopting new cultural and organisational patterns leading innovation to install elsewhere. The Algarve is facing a major problem associated with an excessive concentration on economic activities based on tourism. For this reason, the region's future needs to be directed to the development of a more balanced, resilient and sustainable economic base. This development must be anchored in regional resources. Thus, the use of tourism primary resources for the consolidation of a creative tourism can be a force to make flourish a creative class enabler of innovative capacity in the Algarve.
Figure 1: Interactions between tourism and creative class
Source: Own elaboration

The analysis made follows five main dimensions (Figure 1). The starting point focuses on the issue of tourism as a key sector for the development of regional economy of the Algarve (1). The focus in the Algarve case results in the notion that creative tourism (2) meets development bases in the region to endorse this type of product. The existence of creative tourism is a door to attract the creative class (3) that often has contact with the region for the first time as a visitor. The fact that the tourism resources benefit both the residents and visitors can function as a mechanism for retaining creative class members who may have a preference for facilities offered in the region. The existence of a creative class enhances the affirmation of a creative region (4) and promotes the regional development (5).

2.2. The creative potential of Portuguese regions

In this section the work of Florida and Tinagli [3] building up a creativity index for European countries, and their similar work for the Italian regions [29], are adapted to calculate a creativity index for the Portuguese regions (NUTS II).

The construction of the index of creativity for the Portuguese regions followed three stages: the first consisted in the selection and collection of secondary data variables and constituent sub-indexes of 3 Ts. The second step was the transformation of the data collected in order to obtain a common unit to all the variables collected. Finally, the third step was to merge all sub-indexes in order to obtain the three indexes of talent, technology and tolerance and the general index of creativity.

Table 1 shows the list of variables selected for construction of the creativity index by index, sub-index, and variable source of information.

Table 1: List of variables for the creativity index calculation
The talent index measures three sub-indexes: Creative Class, Human Capital and Scientific Talent. The technology index measures three sub-indexes: Innovation, High Technology and Connectivity. The tolerance index measures three sub-indexes: Diversity, Integration and Gay Tolerance. The choice of variables that make up each sub-index following two criteria: i) the variables adopted in two studies of Tinagli and Florida [3-29]; and ii) the availability of the type of statistical data in Portugal at NUTS II level. The choice of the NUTS II level for analysis relates to, in addition to the availability of statistical information, the fact that this scale largely coincide with the areas of intervention of the Portuguese regional authorities, Coordination Commissions of Regional Development (CCDRs), that in the absence of an effective administrative regionalization are the central actors of the regional governance, strategic planning and management of operational programs, linked to the European structural funds.

In the second phase of creativity index calculation based on variables collected it was constructed an index that compares the situation of the region analysis with other regions of Portugal. The index for each variable is based on the comparison of the value observed in the specific region with the minimum value for this variable in all regions weighted by the difference between the maximum and minimum observed values. This formulation allows us to understand the performance of the Algarve region given the differing performances of the Portuguese regions. After calculating the index of each variable it was done the arithmetic mean of the constituent sub-indexes of the variables. It was subsequently performed the same operation to move the sub-indexes for the 3Ts and the 3Ts to the general creativity index. The results of 3Ts indexes for the seven Portuguese regions are shown in Figure 2.
The Talent index reveals a strong homogeneity in all Portuguese territory: in all regions of mainland Portugal are between 0.20 and 0.39 (Norte, Centro, Alentejo and Algarve) and only the region of Lisboa has the value 1, meaning that this region was the highest ranked in all the indicators that led to the evaluation of the creative class, human capital and scientific talent. The status of autonomous regions, the islands of Azores and Madeira, are the most fragile in terms of talent, with values below 0.20 and being disadvantaged when compared to the mainland regions. In the Technology Index, Lisboa has a value of 0.97, which means that the region was the one better placed in all indicators related to high technology and connectivity. In innovation-related variables it was Lisboa that remained the region best placed but not in all indicators. Madeira had a strong performance in the total number of patents per million inhabitants. Centro region in the percentage of enterprises with innovation activities indicator and Alentejo region in the percentage of companies’ expenditure on R&D. Centro region is ranked the second best with 0.59. The remaining regions (Norte, Alentejo, Algarve and Madeira) are located between 0.20 and 0.39, with the exception of the Azores that have the worst performing Technology Index with a value below 0.20. In the Tolerance Index regions of mainland Portugal Norte, Centro and Alentejo have low values, between 0.20 and 0.39. In the islands of Madeira and Azores it is clear that is the one Madeira with the higher degree of tolerance with values in the range 0.20 to 0.39. The Azores have the weakest performance of the entire Portuguese territory with a value of 0.12. Despite the good results in the region of Lisboa this is outperformed by the Algarve region that got a Tolerance Index of 0.89 (compared with 0.46 for Lisboa). This highest performance reflects the best situation in terms of integration and gay tolerance. In terms of diversity the Algarve is also the best placed region, but not in all the indicators: the Algarve scored higher in the indicator of foreign population requesting legal status of resident but has a degree of ethnic diversity of foreigners based in the country of origin lower than Lisboa.

The arithmetic average of the indexes of the 3Ts generates the Creativity Index shown in Figure 3. The results illustrate the spatial distribution of the regions in Portugal with greater creative potential.
As expected Lisboa, encompasses the Portuguese capital city, is the region with greater economic capacity, given the results obtained in talent and technology indexes that creates, attracts and retains. Regarding the other regions the Algarve and the Azores differ substantially from the other regions. The Algarve for positive reasons due to the existing tolerance and the Azores for negative reasons related to the worst performance among all the Portuguese NUTS II, in the indexes of the 3Ts.

3. Primary resources and creativity in the Algarve

This section addresses the analysis and results from the identification of the primary tourism resources in the Algarve region. This inventory was made in order to understand if the tourism potential in Algarve’s cities and places, go beyond the tourism product well established in this destination - the ‘sun and sand’ - based mainly on natural primary tourism resources.

To explore this issue it was made the cataloguing of Algarve’s primary resources and its location in the regional context, by collecting information about the location and geographic coverage of the primary tourist resources identified, as well as its type and subtype. The inventory of tourism resources has significance documented by several authors in the literature relating to tourism being the basis of strategies and policies definition for tourism development supply [35-37]. In Portugal the information regarding the tourism resources, primary and secondary, is not yet merged in a single sufficiently comprehensive database. The distinguishing factor of the analysis in this article lies in the collection of information of several inventories and its use for evaluating the potential for diversification of Algarve’s tourism supply.

The results obtained from the primary inventory of tourism resources in the Algarve show the existence of a total of 914 primary tourism resources throughout the region divided into three groups of resources: Historical and Monumental (414), Natural (280) and Ethnographic and Cultural (220). The resource group with the highest expression are historical and monumental resources that represent 45.3% of total resources in the region, followed by natural resources, with a total of 30.6%, and the ethnographic and cultural resources, with 24.1% (Table 2).

As regards the subtype of primary resources the results underline that at the level of monumental and historic resources the ones related with religious architecture and civil architecture have higher expression. In terms of natural resources the subtype predominant is featured by ocean beaches and river beaches. And with regard to ethnographic and cultural resources the museums are the subtype most represented. From a general perspective these are also the subtypes of resources that have a greater representation in the region: religious architecture (17.6%), civil architecture (17.5%), ocean beaches and river beaches (14.2%) and museums (7.5%).
Table 2: Algarve’s primary tourism resources

<table>
<thead>
<tr>
<th>Type of Resources</th>
<th>Subtype of Resources</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical and Monumental</td>
<td>Religious architecture</td>
<td>161</td>
<td>17.6</td>
</tr>
<tr>
<td></td>
<td>Military architecture</td>
<td>62</td>
<td>6.8</td>
</tr>
<tr>
<td></td>
<td>Civil architecture</td>
<td>160</td>
<td>17.5</td>
</tr>
<tr>
<td></td>
<td>Archaeology</td>
<td>28</td>
<td>3.1</td>
</tr>
<tr>
<td>Natural</td>
<td>Dams and reservoirs</td>
<td>12</td>
<td>1.3</td>
</tr>
<tr>
<td></td>
<td>Rivers, lagoons, streams and waterfalls</td>
<td>21</td>
<td>2.3</td>
</tr>
<tr>
<td></td>
<td>Ocean beaches and river beaches</td>
<td>130</td>
<td>14.2</td>
</tr>
<tr>
<td></td>
<td>Protected areas or with landscape interest</td>
<td>24</td>
<td>2.6</td>
</tr>
<tr>
<td></td>
<td>Hills and mountains</td>
<td>4</td>
<td>0.4</td>
</tr>
<tr>
<td></td>
<td>Capes</td>
<td>14</td>
<td>1.5</td>
</tr>
<tr>
<td></td>
<td>Viewpoints</td>
<td>42</td>
<td>4.6</td>
</tr>
<tr>
<td></td>
<td>Green spaces</td>
<td>30</td>
<td>3.3</td>
</tr>
<tr>
<td>Ethnographic and Cultural</td>
<td>Villages and historic sites</td>
<td>48</td>
<td>5.3</td>
</tr>
<tr>
<td></td>
<td>Museums</td>
<td>69</td>
<td>7.5</td>
</tr>
<tr>
<td></td>
<td>Art galleries</td>
<td>27</td>
<td>3.0</td>
</tr>
<tr>
<td></td>
<td>Gastronomy</td>
<td>13</td>
<td>1.4</td>
</tr>
<tr>
<td></td>
<td>Mills</td>
<td>28</td>
<td>3.1</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>3</td>
<td>0.3</td>
</tr>
<tr>
<td></td>
<td>Craftwork</td>
<td>38</td>
<td>4.2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>914</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Source: Own elaboration

After the descriptive observation of the data it was performed a second type of analysis aiming to reveal the territorial intensity of tourism resources to a specific area. The parish is the territorial unit of analysis. The analysis is based on the ratio between the number of primary tourism resources for each resource type (historical and monumental, natural, and ethnographic and cultural), and the land area of each of the eighty four parish councils.

The results of this analysis underline that the intensity of historical and monumental tourism resources are higher in coastal parishes than in interior village’s parishes. This may be linked to the fact that the inland parishes have broader geographic areas than the coastal parishes which leads to a decrease in the intensity of resources. The intensity of natural resources also shows that the level of such resources is likely to have a greater intensity on the coast than in the inland. However, this also shows that the intensity of natural resources is greater in Algarve’s Western area than in the East area. The intensity of ethnographic and cultural resources shows on the one hand, this type of resource has a lower intensity in the region than the two previous types of resources. On the other hand, it can be observed also a trend towards greater intensity in the coastal areas than in inland areas and the trend towards a higher intensity in the Algarve’s Western area than in East.

Using a Cluster Analysis [38-39] it was created groups of parishes that were similar in terms of territorial intensity of tourism resources. With this analysis we can understand not only the main tourist product of each parish but also the possibilities of further development of tourist products and tourist linkages in terms of geographical proximity.

The clusters organized as follows. The ‘Consolidated Tourism Areas’ consist of nine parishes that have the greatest allocation of all types of tourism resources. They are medium-sized coastal parishes. Further attention reveals that the cluster is divided into parishes that have a greater vocation for tourism based on natural resources (Aljezur, Monchique, Portimão, Albufeira, Santa Maria - Lagos) and in parishes with a greater tendency for cultural tourism (Santa Maria – Tavira, Silves, São Pedro e Sê).

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1 After a standardization of variables it was selected the Ward's clustering method and the measure of agglomeration used was the Euclidean square distance to perform the analysis. The result of the grouping of parishes resulted in the creation of three clusters.
The ‘Historic and Monumental Tourism Potential Areas’ include fifty eight parishes, generally, associated with secondary urban areas within the Algarve region. It includes the smallest parishes in size, presenting a lower average allocation in all types of resources. Despite this, comparative advantages in terms of its historical and monumental tourism potential can be found here. Examples of this cluster are the parishes of Olhão, Vila Real de Santo António, Lagoa, Santiago, Vila do Bispo, São Sebastião and São Clemente.

The ‘Ethnographic and Natural Tourism Potential Areas’ consist of seventeen larger parishes, located inland and characterized by aspects related to rural life. It is a cluster that has its greatest comparative advantage is both in the ethnographic and cultural resources and natural resources. This group can be subdivided into two sub clusters, firstly, low density inland parishes with a smaller allocation of resources, and secondly, other inland parishes but with a larger tourism tradition. Figure 5 illustrates the average scores for the cluster variables. In the graph it is possible to understand the comparative advantages, i.e., where the performance of the cluster is less distant from the other groups.

Figure 4: Average clusters scores and used variables
Source: Own elaboration

Figure 5 maps the geographical representation of the results of cluster analysis made, making clearer the behaviour of the identified groups at local level.

Figure 5: Clusters mapping
Source: Own elaboration

The clusters spatial distribution (Figure 5) shows some interesting aspects. The ‘Consolidated Tourism Areas’ are distributed throughout the region and are located in municipalities with a
significant level of tourism resources. The parish of Monchique has the thermal tourism in the Algarve. The parishes of Silves (Silves municipality), Santa Maria (Tavira municipality), Santa Maria (Lagos municipality), Sé and São Pedro (Faro municipality) are the most important historical centres present in this regional context, providing a strong focus of tourism attraction. The parishes of the municipalities of Aljezur, Portimão and Albufeira are sought internationally for the quality and beauty of its beaches.

The ‘Historic and Monumental Tourism Potential Areas’ are clearly located in the coast. It is at these parishes that the historical and monumental tourism potential is comparatively high once the coastline has several religious and military constructions, resulting from the human occupation throughout the history.

The ‘Ethnographic and Natural Tourism Potential Areas’ are located in rural areas of the Algarve, where the ethnographic resources, linked to agricultural activities (mills, water wheels, etc.) and the crafts are quite intense, and where the natural resources of the interior (hills, streams, etc.) are also a factor in natural tourism potential.

The classification of these three areas supports the argument for a need and/or the possibility of differentiation of tourism in the Algarve region. The tourism product ‘sun and sand’, with more demand from visitors to this region, the more consolidated at the existing support activities and the more consolidated in the promotion of this tourism destiny outside the region and outside of Portugal, can be supplemented with a cultural tourism product, since the historical and monumental tourism potential lies on the coast, the area of ‘sun and sand’ where the Algarve visitors mostly come. Rural and nature tourism is also a product that the region can develop, although the type of visitors may not be exactly the same profile as the ‘sun and sand’ tourist, as has long been emphasized in the literature [40-43], and the investment has to be higher due to the large gap at the level of support activities (lack of accommodation facilities, restaurants, etc.).

The need for complementary tourism products to ‘sun and sand’ in the Algarve conclusion was also made evident in the study by Ferreira et al. [44] related with the initiative ‘Faro National Capital of Culture 2005’ (FCNC). In this research, surveys to visitors were carried out during events held within the FCNC initiative with several objectives, one being to identify the visitor’s profile of these events. Table 3 shows the results.

<table>
<thead>
<tr>
<th>Type of Event</th>
<th>Age (average)</th>
<th>Visitors with Higher Degree</th>
<th>Residence</th>
<th>Usual type of holiday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>70.3%</td>
<td>63.6%</td>
<td>36.4%</td>
</tr>
<tr>
<td>Theatre</td>
<td>40.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>37.5</td>
<td>53.0%</td>
<td>50.0%</td>
<td>50.0%</td>
</tr>
<tr>
<td>Dance</td>
<td>43.2</td>
<td>76.4%</td>
<td>38.5%</td>
<td>61.5%</td>
</tr>
<tr>
<td>Exhibition</td>
<td>39.1</td>
<td>63.3%</td>
<td>50.0%</td>
<td>50.0%</td>
</tr>
<tr>
<td>Cinema</td>
<td>42.0</td>
<td>94.7%</td>
<td>50.0%</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

Source: Adapted from Ferreira et al. (2007: 81) [44]

In line is to identify the type of event in which visitors participated at the time of the survey and in column are the indicators for the profile of the visitors. The study reveals that in all cultural events in which visitors participated they indicated that their usual type of holiday routine was mainly ‘sun and sand’ vacation. This indicates that in the large segment of ‘sun and sand’ tourists there is a sub segment of cultural consumers [44], who wish to combine their visits in other types of tourism products with the product that is the basis of their visit to the destination.
CONCLUSIONS

The article discussed tensions that exist in the Algarve. The notion that this region has unique capabilities in the Portuguese context is creating path dependencies of its own success impelled the debate for this study. Its unique tourism potential for ‘sun and sand’, consolidated in terms of supply and demand, have created an excessive economic dependence on the tourism sector. It is crucial to diversify tourism products in the region as well as to diversify the regional economy itself completely dependent on this economic activity. The same tourism, which in recent decades was able to rescue the Algarve from European periphery and economic stagnation, will not be able, in the future, to continue to support the convergence to more advanced European regions.

The main goal of Algarve’s Regional Strategy 2007-13 [26] to transform the region in a competitive and cohesive territory in the context of the knowledge economy is not more than an ambition. The Algarve looks abandoned at the whim of immediacy wills of the markets and incoherent local disputes. More than the strategic vision is needed implementation of the recommendations of the several analyzes promoted in recent years by regional authorities.

It is generally agreed today that the success of the territories depends largely on the quality of human resources, which can attract, retain and mobilize for the productive sector. It is also absolutely clear that the Algarve has resources that are able to attract a wide range of people. This capability has been underlined with population growth over the last decade. The region has amenities that enhance the quality of life in its cities, towns and villages.

Adapting a set of approaches popularized by Florida, this article built three indexes representing the capacity of Portuguese regions in terms of talent, technology and tolerance. This empirical study allowed validating the creative potential of the Algarve, with the second best performance in terms of creativity based on the tolerance. Tolerance in the region seems too connected to the opening to the difference and the valorisation of diversity, stimulated by a mass tourism with many people from many places in the last decades.

Subsequently, the article was concerned with tourist resources, and how they can be a force for creative tourism and contribute to, at first, attracting the creative class in the region. It was necessary to identify and systematize different resources. There is potential in two areas of strategic focus, one of the coastal parishes and major urban centers, linked to historical-monumental tourism, and another, of larger parishes, ethnographic and natural tourism. Note that the type of resources present can benefit both tourists and residents, have a very important link with the type of elements of the creative class that can draw in the first case, the creative class in urban areas and in the second the creative class in rural areas.

This study allows identifying an interesting range of research questions that can be explored in the future. A first issue concerns the specific mechanisms that facilitate tourism to attract the creative class. A second is how tourism can anchor other high added value economic activities. A third topic regards the study of the creative class in regional contexts, discussing if this presence is significant for economic development. Another issue points directly to overcoming the inability of tourism-based regions to retain the creative class, that is, how can these regions structure a skilled labour market beyond seasonal ‘sun and sand’ tourism?

Finally, the analysis of creativity can and should be extended to European countries, studying places where creativity was structured on existing tourism resources. The pursuit of territorial development policies based on creativity cannot be merely the result of the will that theoretical fashions originate. Policies should be based on real creative potential in the territories and their resources.

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