

Living the **Creative Life**: Evidence from “lifestyle entrepreneurs” engage in creative tourism

RUI MIGUEL FERREIRA CARVALHO * [r.carvalho@ua.pt]

CARLOS MANUEL MARTINS DA COSTA ** [ccosta@ua.pt]

ANA MARIA ALVES PEDRO FERREIRA *** [amferreira@uevora.pt]

Abstract | The creative consumption of tourism has directed tourism agents towards cultural products, services, and experiences contributing to the lifestyle and identity expression of both consumers and producers as co-creators. Traditional cultural mediators have changed cultural and creative capital acquisition, representing diverse social agencies and originating different forms of mediation marked by new technologies, and new virtual networks playing a relevant part in creative tourism contexts. New cultural mediators correspond to entrepreneurs whose lifestyle is prioritized by the privilege of pursuing non-material gains and pleasant activities instead of professional goals. Few studies have tried to know who these people are, what motivates them to be involved in the creative experiences they offer, and what they learn from the co-creation processes. The purpose of this paper is to contribute to filling in these gaps in creative tourism studies. Hence the authors applied qualitative and quantitative techniques to analyze the life trajectories of “lifestyle entrepreneurs” engaged in creative tourism experiences. Findings show that creatives are not always connected to creative jobs, their motives for engaging in such experiences are seen as an economic supplement and the exchange of learning and personal skills are present in such experiences. These considerations contribute to better design creative experiences.

Keywords | Creative tourism, creative experiences, lifestyle entrepreneurs, cultural mediators, creative consumption

* GOVCOPP, Research Unit on Governance, Competitiveness and Public Policies, University of Aveiro, Portugal. UI&D, Research Unit in Management, Marketing, and Tourism, ISLA Santarém, Portugal. Polytechnic Institute of Castelo Branco

** GOVCOPP, Research Unit on Governance, Competitiveness and Public Policies, University of Aveiro, Portugal.

*** GOVCOPP, Research Unit on Governance, Competitiveness and Public Policies, University of Évora, Portugal.

1. Introduction

Creative tourism is a recent area of tourism research (Richards & Duxbury, 2021) and its importance has been growing as we can see from the increase of publications in this field (Álvarez-García et al., 2018; Baixinho et al., 2020; R. Carvalho et al., 2019; Galvagno & Giaccone, 2019; Maldonado-Erazo et al., 2016). Despite this, this recent tourism segment is still a novelty in Portugal where there are no available statistics on its impact in the country nor in the Algarve region where this study has focused on. Changes imposed by the creative consumption of tourism experiences (M. Carvalho et al., 2021) have originated shifts in the role of cultural mediation, finding in the notion of “lifestyle entrepreneurs”, creative producers who get engaged in the production and consumption of creative tourism experiences. In Bourdieusian terms, this can lead to the identification of creative tourism as a field in formation, still dominated by the dominant field of cultural tourism.

Identified as gaps in creative tourism literature, Duxbury and Richards, (2019) refer to many doubts about creative tourism supply and creative tourists. The authors question who are these people, what motivates both supply and demand to participate in creative tourism experiences, and what creative producers learn from the co-creation process present in the experiences they offer in creative networks, workshops, events, and the creative use of spaces. While many creative tourism studies have been developed mainly from the supply side) (R. Carvalho et al., 2018, 2019; Tan et al., 2013) there are still very few studies on the life trajectories of “lifestyle entrepreneurs” (Marchant & Mottiar, 2011; Rae, 2012) and even fewer when related to creative tourism with recent exceptions (Remoaldo et al., 2019; Remoaldo, Matos, et al., 2020; Remoaldo, Serra, et al., 2020; Remoaldo & Cadima-Ribeiro, 2019)

To account for the contribution of these social agents engaged in creative tourism, the authors

analyze the motivation of creatives and their influence on the reflexive consumption of creative tourism experiences. Both qualitative and quantitative techniques were used in the methodology (Jennings, 2010). The authors developed nineteen semi-structured interviews with creative producers engaged in creative tourism experiences using the network Loulé Criativo in Portugal as a case study. NVivo 12 was used for qualitative data analysis (Bazeley & Jackson, 2013; Bazeley & Richards, 2006) and SPSS 24 for Likert scale analysis (Ateş, 2014; Jamieson, 2004; Likert, 1932). Findings show that a clear connection to the creative class is not always the case for such creatives, their main motivation in engaging in creative tourism experiences is done mainly as an economic supplement and for pleasure. Finally, personal and creative techniques exchange are among the most important learning skills present in the co-creation of creative experiences.

2. Theoretical contextualization

2.1 Cultural and creative tourism consumption

Cultural tourism can be defined as “all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence”(Richards, 1996, p. 24) and has been used by countries to boost their economies, revitalize their cultural heritage (R. Carvalho & Duarte, 2021), support local culture, and promote cultural diversity through a desired democratization of culture, mainly in developing countries. Creative tourism is understood as “tourism which 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 & Raymond, 2000, p. 18). Based on tangible and

intangible cultural assets of the destination, the development of creative tourism is seen as different because creative tourism models (R. Carvalho et al., 2019; Corá & Henriques, 2021; Gonçalves & Costa, 2019) will adjust to the idiosyncrasies and territorial asymmetries of the destinations. In other words, creative tourism is difficult to copy and will be developed in a specific way according to the territorial characteristics of the destination, their local community, creative enterprises, creative networks, and creative environments (Molina, 2016) enhancing their capability for distinction in tourism markets.

The development of this type of tourism encompasses plain hands-on experiences that can be presented to the tourist in an isolated form, through digital platforms from the private and public sector, they can be present in cultural and creative events (R. Carvalho, 2020) other experiences range from creative itineraries or creative networks (M. Carvalho et al., 2021; Gonçalves & Costa, 2022). Three generations of experiences are identified by creative tourism literature (Carvalho & Reis, 2022). The first version of experiences was very connected to the experience economy paradigm championed by Pine & Gilmore, (1998, 1999) and was criticized for being too staged and commercial (Binkhorst & den Dekker, 2009; Richards, 2016) where the process of co-creation (Binkhorst, 2005; Prahalad & Ramaswamy, 2004), marked the innovation to what the authors called the second generation of creative experiences (Boswijk et al., 2007; Richards, 2016). Co-creation has been a crucial ingredient of creative tourism experiences increment where the traditional roles of creative producers and creative tourists now come together to co-create meaning and help to deepen tourist's experiences and perspectives about cultural assets and the local cultures of the places that are visited through a creative lens. The third generation of creative experiences emphasizes the role of creative communities of producers and consumers where the roles of 'tourist' and 'host' disappear,

to be replaced by the creative interaction of equals (Richards, 2016). As Carvalho and Reis (2022, p. 7) refer third-generation experiences are "marked not only by "peer to peer" tourism experiences co-creation (Dolnicar, 2021) but also by virtual communities with offline creative manifestations (Richards, 2016) and digital capital development (R. Carvalho et al., 2018).

Primacy is given to creativity which acts as a renewable resource, used as a backdrop, or as activities such as workshops. Everyday creativity acts as a background for the development of creative experiences and co-creation as the "mediation tool" for knowledge growth and meaningful experiences development, linking places and people together (networks) (Richards, 2016). In this process, the role of cultural mediators has shifted, not only because the consumption of cultural assets have changed concerning cultural tourism (Richards, 2021) but also the conditions of how cultural fruition develops in creative tourism through the specialized consumption of creative experiences and how cultural and creative capital are developed (Carvalho et al., 2019).

2.2. The role of "Lifestyle entrepreneurs" in creative tourism – a field in formation

The rise of peer-to-peer tourism networks/experiences (Dolnicar, 2019) and disintermediation in the cultural consumption of tourism have seen changes in the cycle of production, mediation, and consumption of cultural goods as the roles of cultural mediators (Bourdieu, 2010; Bourdieu & Darbel, 2003; Maguire & Matthews, 2012) have altered, especially in the acquisition of cultural and creative capital and the specialized consumption of creative tourism experiences (R. Carvalho et al., 2018). New cultural mediators are presented as new cultural agents endowed with digital capital, present in virtual networks with physical manifestations that influence and

change cultural/creative tourism consumption by overcoming traditional cultural production systems (Carvalho et al., 2018).

Using an updated version of the concept of Field, Habitus and Capital of Bourdieu, (1985), Carvalho, (2021) identifies creative tourism as a field in formation but still dominated by the dominant field of cultural tourism. Here we highlight Field. The notion of field is marked by what Everett, (2002) calls colonization. "There is a tendency for the widespread field to influence or colonize the restricted field (...) Where significant colonization has occurred, the restricted field can be said to be heteronomous (i.e., lacking in autonomy)" (Everett, 2002, p. 61). This colonization can correspond to the migration of professionals that shifted fields carrying skills while developing and applying new ones in different fields. Recalling the "migration" of art historians into the "field" of cultural tourism (Richards, 2003) and in line with the literature review of creative tourism, creative tourists (tired of the repetition of cultural experiences and a desire for practical knowledge) seem to develop new consumption behaviors by taking on creative tourism consumption as an opportunity to seek the authenticity, personal development and boost their cultural capital (Richards & Wilson, 2006). Bourdieu "refers to how dominant fields can determine change and how material changes such as the development of new technologies or new forms of demographics can force change on a field" (Thompson, 2008, p. 79).

These social agents can be seen as members of the *petit-bourgeoisie* after Bourdieu (Arriagada & Cruz, 2014; Bourdieu, 2010) arguably corresponding to creatives or cultural creatives mentioned in creative tourism literature (Marques, 2012; Richards, 2010; Smith & Puczkó, 2012; Tan et al., 2013). It is in this context that authors mention "lifestyle entrepreneurs" (Marques, 2012) as cultural creatives, members of the creative class (Florida, 2002), or rural creatives (Bakas et al., 2019). Lifestyle entrepreneurs theory (Marchant & Mot-

tiar, 2011; Peters et al., 2009) reflects a priority these professionals give to the quality of life over a material concern or monetary need. An idea that can be related to a "bourgeois taste" which "determines an "aesthetic disposition," a propensity to stylize and formalize natural functions in order to lift them above mundane materiality and, in doing so, display distance from this realm of necessity" (Bourdieu 1984: 18–63 cited by Gartman, 2013, p. 36). The term "lifestyle entrepreneurs" has been used to describe small business owners who construct a business around a hobby that enables them to earn an income whilst pursuing their interest and are primarily motivated by the need to succeed at living a certain quality of life by maintaining an income which allows them to survive (Deakens & Freel, 2006; Marchant & Mottiar, 2011). Lifestyle entrepreneurs are those who create businesses following their personal values and interests and do not see profit-making as the main objective of their business activities. Rather, lifestyle entrepreneurs wish to find a work-life balance that enables them to maintain their hobbies and free-time activities while running a business (Cunha et al., 2018; Jakubčíaková, 2021; Lopes, 2017) or a creative one. Social and environmental concerns are also present in lifestyle entrepreneurship literature (Dias et al., 2020) as they are linked to the quality of life notion, mentioned before.

3. Methodology

The present paper is part of a larger study that results from a Ph.D. thesis developed before the COVID 19 pandemic. This exploratory research attempts to fill in the creative tourism literature gaps mentioned earlier (Duxbury & Richards, 2019) and focuses on the network Loulé Criativo case study in the Algarve region where nineteen semi-structured interviews to creative producers engaged in creative tourism experiences were applied. The group

of questions based on the literature review are summed up in Table 1. This network promoted by the city hall of Loulé is part of a larger project that entails a creative hub for creative enterprises, two to three days workshops of palm handicraft, introduction to clay and tinsmithing classes, the reha-

ilitation of old buildings in the historic center of the city, and the supply of a group of local art workshops (handcraft, art, gastronomy, heritage, and rhythm) (<http://loulecriativo.pt>). This research focused on the latter.

Table 1 | Questions of the interviews

Theme	Question
The creative class and creative jobs (Florida, 2002; Richards, 2010, 2011; Richards & Wilson, 2006; Stolarick et al., 2010)	Does your company's staff have any training or experience related to the world of arts, culture or any other artistic field linked to the experiences it offers?
Creative Hobbies and creative pleasures Creative tourism experiences as an economic supplement (Cunha et al., 2018; Jakubčíaková, 2021; Morrison et al., 1999; Peters et al., 2009; Richards, 2011, 2016; Tribe, 2011)	Has your personal life or professional need influenced you to develop a taste for co-produced creative experiences?
Lifestyle and sustainable values (Cunha et al., 2018; Dias et al., 2020; Lopes, 2017; Marchant & Mottiar, 2011; Peters et al., 2009)	Are your personal goals and lifestyle the same since you started selling these types of experiences? Have they changed?
Skill development through the process of co-creation (Binkhorst & den Dekker, 2009; Duxbury & Richards, 2016; 2019; Prahalad & Ramaswamy, 2004; Richards, 2011)	In your opinion, does the co-creation of this type of creative experience allow for the effective creative development of those involved? In what way?

Source: Own elaboration

Qualitative research followed a Bourdieusian analytical research framework where its main theoretical concepts (habitus, capital, and field) were used relationally according to the authors (Ahmad, 2017; Edgerton & Roberts, 2014; Schlerka, 2019). Creatives working in the creative sector in Barcelona were consulted before fieldwork and questions of the interviews were improved and peer scrutiny of the research project was followed before and during fieldwork by advisors and colleagues. To select creatives involved in the Loulé Criativo network, the person responsible for the network was contacted and the website was analyzed to understand who was involved in the supply of creative tourism experiences. All interviews were developed by the authors between April 2019 and March 2020 and audio-recorded with an average of one hour and thirty minutes each (Shenton, 2004).

NVivo 12 was used for qualitative data analy-

sis (Bazeley & Jackson, 2013; Bazeley & Richards, 2006) namely the coding technique (Barbosa et al., 2021), content analysis, and cluster analysis, using Pearson correlation index for word similarity (Abdous et al., 2012; Braun & Clarke, 2019; Hsieh & Shannon, 2005; Jennings, 2010) and SPSS 24 for Likert sentences analysis (1-5) (Ateş, 2014; Jamieson, 2004; Likert, 1932). The nineteen interviewees represent the population of the study with seven males and twelve females, with the majority of women with the age between 36 to 65 years old. It is important to also notice that only one male had an age range between 19 to 35 and another with the age of more than 65 years old. Even though creatives are residing in Portugal, four women and one man have come to the Algarve region in Portugal in recent years and stayed ever since.

4. Results

In this section, it was the author's option to use verbatim (Azevedo et al., 2017) due to the richness of the interviews about the life trajectory of creatives. Simple descriptive statistics are presented in the end of this section.

4.1 The creative class and creative jobs related to the creative industries

Creative tourism literature is rich when referencing the connections of the creative class and creative industries-related jobs to both creative tourism supply and demand. Thus we sought to understand if the creatives producers involved in the Loulé Criativo network were connected to the cultural and creative industries professionally. Only a small number of the interviewees have a connection to the arts that partly corresponds to what is referred to in the literature of creative tourism on the supply side.

"I do contemporary art evaluation work in an emblematic café in Loulé, where we organize tertúlias [get-together], debates and, exhibitions. (Int. 11)

"I'm a landscape architect (...) I've always been connected in some way, although it's a career within the sciences that I connect to the sciences and art. (Int. 4)

(...) my gastronomic work. In fact, as a gastronome, I think I am a gastronome because there was no other way to be". (Int.8)

Five interviewees, although they reveal a taste for the arts do not have a profession, demonstrating that their professional path can be called a creative one.

"It was more in the administrative and

secretarial area (...) I followed my professional life in secretarial work (...) My professional path had nothing to do with it, I became interested in these areas when I arrived here and had contact with Loulé Criativo. (Int.12)

"I have worked all my life in an office, I have always been an office worker."(Int. 16)

"I had 20 years working in the Loulé municipal council as an environment technician". (Int.18)

"This is an area that is outside my professional area. It has nothing to do with it because I am connected to sports. (...) I am a teacher in that area". (Int. 19)

"I started in management in the labor market until today". (Int. 9)

As we can see only a few creatives link their professions to the creative industries while others came into contact with such areas in later phases of their lives. Nonetheless, creative hobbies seem to have importance in connecting these professionals to the supply of creative tourism experiences as prior pleasurable experiences.

4.2 Creative hobbies and creative pleasures

Hobbies are connected to the definition of lifestyle entrepreneurs (Tribe, 2011). Hobbies can be seen as cultural pastimes that influence the creative taste exhibited by the agent in the subfield of creative tourism by helping to contextualize the formation of taste in one or several creative areas. The creative skills exhibited by the interviewees are characteristic of the pleasure, interest, and knowledge they show for example regarding photography, painting, and sewing, among other cultural activities.

"In terms of cultural development, yes because my hobby was photography, I took a bachelor's degree in photography in the

arts."(Int. 12) (...) "I also paint, but for pleasure (...). (Int. 3) (...) "I decided that at least part of my spare time was not going to be dedicated to the management, to my career (...) it seems that it was like a kind of enlightenment again and I thought that I can dedicate my spare time to the creative part that was a little bit left behind in these years. At that time sewing was a little bit forgotten so I learned wood painting, tile painting, I did glasswork. (...) because in my free time I was doing in the most creative contexts (...) I developed my creativity a little bit, I don't think it's extraordinary, but I think it was from this experience of my free time connected to doing something at home". (Int. 9)

The pleasure they take in engaging in the production of creative tourism experiences is immense.

"It gives me pleasure to do the workshops and share the knowledge with people and get people doing it."(Int. 1)

"I really enjoy doing things (...) But it's true, I do it for pleasure. I keep the same pleasure from the beginning, (...) the pleasure I get is for the pleasure of doing it."(Int. 5)

According to the data collected, these creative producers are motivated by the pleasure they draw from their hobbies in the first moment which gives them the luxury of pursuing non-material goals and doing what they want in line with the concept of "lifestyle entrepreneurs".

"I have a life context that allows me to navigate the taste of these tides. I don't have big expenses, I have a simple life, it doesn't demand big investments, big entrepreneurship, big flights ... I mean, I've been very lucky between what I want,

what I like, and what happens, I've had some luck."(Int. 8)

Because of "luck", that is possessing the "right intercultural capital" or skills in the field of creative tourism, allows these fortunated creatives to engage in the production of creative experiences, not as their main activity but as a monetary supplement in line with the literature review on lifestyle entrepreneurs.

4.3 Creative tourism experiences as an economic supplement

Creative producers' professional occupation is not always related to creative jobs as widely postulated in creative tourism research. The majority of creatives have primary professions unrelated to the creative experiences they offer within the creative network. Among the nineteen interviewed creatives, the majority (fifteen) are self-employed, only three are employed and only one creative is retired.

When asked about the motivation for engaging in the supply of creative tourism experiences, monetary reasons are not a priority confirming the notion of "lifestyle entrepreneurs" (Cunha et al., 2018; Jakubčiaková, 2021; Lopes, 2017; Marchant & Mottiar, 2011; Peters et al., 2009).

"It's more for personal fulfillment, rather than necessity. Of course, money is needed and I buy [materials] and it helps... So, earning is true, but it gives me a lot of satisfaction to see ... other people creating and absorbing what I'm saying. That for me is the greatest satisfaction."(Int. 17)

"Material issues have never moved me. It hasn't changed. When I created the workshop I never thought about a business (...) because I work and maintain because I conjugate, but I never thought I would come to make money

doing [workshops]."(Int. 1)

"I have seen from this I don't get rich, but I want to continue in fact what gives me pleasure is more or less in this register that we have followed"(Int. 7)

"Throughout life, I have other forms of sustainability, so I don't need this workshop to sustain."(Int. 10)

"One often sees the associations that are protecting the environment, but they are not doing the most important thing, because the people who live in the interior know that they have to protect the environment, but they also have to have something. They have to earn their living, hey you can't be clearing that land because it has these plants and people have to clear it to earn their income."(Int. 18)

4.4 Lifestyle - a look at associative and environmentalism

Literature on lifestyle entrepreneurs discusses the role of networks as a model of development determinant for the success of entrepreneurship (Dias et al, 2020), connected with social and environmental values (Lopes, 2017). In some cases, we find important references to these two areas of interest. Associativism appears linked to the interest of economically and socially boosting some regions and territories with low population density, in line with lifestyle entrepreneur's literature.

"I participate in the organization of an event in São Brás that is Feira da Serra, which is a fair of local artisans and producers"(...) (Int. 1)

"I am also a researcher and activist in "associativism", an area that particularly interests me. (...) In the field of arts, I have a life as a cultural animator in many associations. (Int. 15)

"I have been setting up an emigrants' association to help young people from the neighborhood to ... settle in and do things, the objective was social, that social part again, I mean, I have always been doing social things and there I lasted two years, I accomplished the opening of the youth center for emigrants". (Int. 2)

The critical opinion of one of the interviewees lets us perceive the importance that associations have in the territory.

Also, environmental issues are important as two interviewees highlight such matters.

"Nowadays I try and it has changed my lifestyle, (...) of course I nowadays try to use more and more recycled products, (...) the reuse as natural as possible, so hum it has changed. It changed my consciousness."(Int. 17)

"I didn't know how to talk about the pollution of textiles and today, in the introduction of the workshop I start with that awareness of the fact that this fast fashion ... the fact that most of the clothes are made of petroleum and fall into the environment and are not biodegradable. I always make this alert to that. It's a very important issue today."(Int. 9)

These two opinions are in line with the literature review (Cunha et al., 2018; Jakubčíaková, 2021) when engaging in creative tourism experiences allows for creatives to connect to sustainable awareness as it is present in the cardboard and tile painting workshops in the Loulé Criativo Network. The use of biodegradable materials and sustainable awareness present in the creative discourse of these workshops helps to understand the influence creativity has as a renewable resource for the development of creative tourism experiences (Richards, 2011; Richards & Raymond, 2000).

4.5 Skill development through the process of co-creation

Co-creation can be seen as the involvement of the consumer in the design and consumption of their tourism experience, personally contributing to its unfolding. The concept of co-creation emerges in the context of creative tourism (Binkhorst & den Dekker, 2009) by the ability and primary role that the creative tourist has in contributing to skills development, a reflective, specialized, and differentiated consumption through this market segment. With a primary focus on learning and developing creative skills (Duxbury & Richards, 2019) knowledge sharing and networking in the case of lifestyle entrepreneurs (Lopes, 2017) emerge as important subcategories to understand the possibility of knowledge co-creation during workshops.

Learning is a "natural" result of the co-creation process that is highlighted by the producers as both creatives and participants learn from one another.

"They are exchanges not, just me giving, but the person ends up giving to me too, I end up learning too with the person, is not just one-sided." (Int. 2)

"I believe so because I always learn from them, always (...) I feel that I grow together [with], every client, workshop, the training I always absorb some experience, I always bring something from them with me and I grow." (Int. 17)

(...) "for, therefore, to have enrichment, the experiences are very rich in.... getting new contacts, knowledge about other cultures, or even with Portuguese people from other places". (Int. 14)

The existence of a certain creative freedom during the creative workshops can lead to the learning of alternative techniques for creatives as the following transcriptions tell us.

"And really in these meetings, I learn a lot from the people who come here, (...)

they are doing it and I explain it in one way and they can't do it any other way, and sometimes the way they are doing it is easier or more accessible to those who are there to learn, who have never seen it, and this also allows me to change a little and learn with those who come here. (...) I ask for help from other people who know. (Int. 5)

"I thought it was funny once with a lady in her sixties, where there is a part [during the workshop] where we have to sew it [a taleigo] and then "open the seams" so that they are separated and I said: - "Look this is to be ironed but you can do it with scissors", and the lady says - "I've always done it with my fingernail" and there she did it and yes, only with her fingers my grandmother already did it, she had a very strong one and does it with her fingernail. So there are creative and personal things for each one that emerges in things like "opening the seams". (...) This lady who used her fingernail came here curious because she already did it in another way because the assembly was different... is nice I didn't do it like that. We are always learning, to make our own mark. (Int. 9)

Also, quantitative data corroborates skill development among creatives and between creatives and creative tourists as we can see from three Likert sentences.

Importance is given by creatives to the development of competencies is verified with high averages in all Likert sentences. The supply of creative experiences, through the network, contributes to the development of competencies of entrepreneurs and business owners with an average of 4.53 out of 19 respondents. Also, the creative experiences developed together with tourists contribute to the development of the companies' employees with a mean of 4.58. Finally, despite registering a lower

average of 4.05, it is the creatives' opinion that the Loulé Creative network invests in a balanced

way in the development of competencies of entrepreneurs, artisans, and artists.

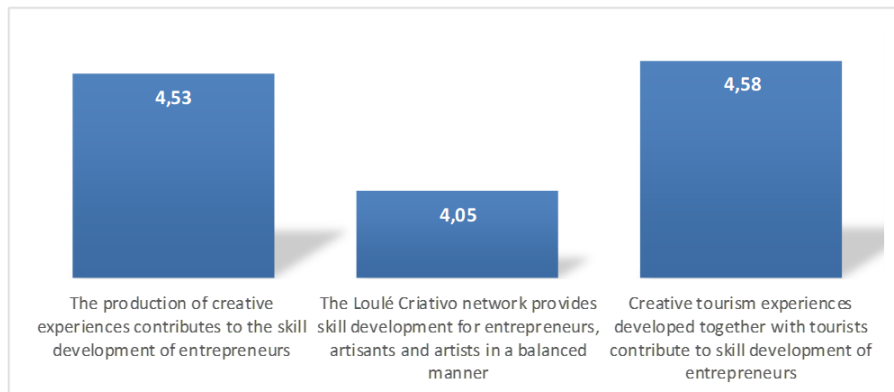


Figure 1 | Mean of the Likert scale of skill development during the production of creative tourism experiences
Source: Own elaboration

After the interpretation of the data, the authors focus on the questions identified during the literature review. Who are these people? These lifestyle entrepreneurs have in their majority a high educational degree (ten with degrees and five with a master's degree) in line with the revision of literature (Marchant & Mottiar, 2011; Richards, 2011). Concerning their professional background, these creatives do not have in essence a connection to the creative class as presented many times in the literature as only three interviewees show a direct connection to creative occupations (Florida, 2002; Richards, 2011; Richards & Wilson, 2006; Stolarick et al., 2010) and others only developed that connection later in life allowing them to transcend their own fields, migrating to the field in formation of creative tourism (R. Carvalho, 2021). They pursue some areas which have been triggered in previous times (childhood, family, school). As already noticed fifteen are self-employed and not directly connected to creative occupations.

What motivates them? Their involvement in creative tourism is done out of pleasure, creative hobbies they bring from their childhood and family environment as seen in the previous section when enjoyable creative activities are at the fore-

front of their concerns to the detriment of pursuing money or profit-related issues once again in line with "lifestyle entrepreneurs" theory (Cunha et al., 2018; Jakubčíaková, 2021; Morrison et al., 1999; Peters et al., 2009; Tribe, 2011). Reinforcing this opinion four interviewees reflect on the fact that this creative engagement is seen as an economic supplement. One of the references of lifestyle entrepreneurship is the connection with the places where these professionals settle, allowing for strong networking and connection with locals (Dias et al., 2020; Lopes, 2017; Mottiar, 2007) one of the most important characteristics of creative tourism consumption. Associativism but also an environmental habitus has been noticed by the interviewees as an important characteristic in the development of skills in the Algarve territory which implications are outside this paper.

Finally, what did they learn from the co-creation process? In the case of creative tourism experiences present in this case study, creatives exchange learning skills with their participants while developing pleasurable activities and passing on what they have learned. In particular, the knowledge of personal techniques is exchanged and creatives refer they started to use them in other

workshops. The network model of the Loulé Criativo reinforces the development of skills for creatives and in the several types of workshops mentioned earlier.

5. Conclusion

Despite research on lifestyle entrepreneurs and tourism being widely discussed (Cunha et al., 2018; Lopes, 2017; Marchant & Mottiar, 2011; Morrison et al., 1999; Peters et al., 2009), there are still many doubts when connecting lifestyle entrepreneurs as new cultural and creative intermediaries involved in creative tourism consumption, especially when located in a Bourdieusian analytical framework which allows us to idealize creative tourism as a field in formation dependent from the autonomous field of cultural tourism (R. Carvalho, 2021). Based on gaps identified in the creative tourism literature (Duxbury & Richards, 2019), authors focused on contributing what is known about who creative entrepreneurs are, what motivates them to participate in creative tourism experiences, and what creative producers learn from the co-creation process present in such experiences.

As limitations, the exploratory study was applied to a case study of Loulé Criativo in the Algarve region in Portugal, as nineteen interviews were conducted on the supply side with a low possibility of generalization. Despite the diversity of creative tourism experiences offered by the creative network, only one typology (creative workshops) was taken into account. Bourdieu's sociological stance was followed in the design of the present research and it was developed before the Covid 19 pandemic. Despite the use of qualitative and quantitative techniques used in the research, only simple descriptive statistics (means of Likert scale) were used.

In the future, researchers should take into ac-

count that such creatives are not always endowed with academic training, nor jobs connected to the cultural and creative industries. Future considerations about creatives' motivations involved in the production of creative tourism experiences should acknowledge that creative hobbies can be fundamental in the interest of creative issues as part of lifestyle entrepreneurs. For tourism managers, it is important to know these motivations and also that creatives see such creative experiences as an economic supplement as personal pleasure plays an important role in their lives. More research is needed to understand the connection of lifestyle entrepreneurs and creative tourism in particular as these creatives develop new ways of reinforcing the main goal of this recent tourism segment, which is, after all, to learn.

References

- Abdous, M., He, W., & Yen, C. (2012). Using Data Mining for Predicting Relationships between Online Question Theme and Final Grade. *Journal of Educational Technology & Society*, 15(3), 77–88.
- Ahmad, R. (2017). Power struggles within and between organizations in tourism business: A Bourdieusian approach to organizational analysis. *Tourism, Culture and Communication*, 17(1), 47–59. <https://doi.org/10.3727/109830417X14837314056898>
- Álvarez-García, J., Maldonado-Erazo, C. P., del Río-Rama, M. C., & Sánchez-Fernández, M. D. (2018). Analysis of the Studies Regarding the Impacts of Creative Tourism Indexed in the Scopus and WoS Base. *Revista Portuguesa de Estudos Regionais*, 48, 17–30.
- Arriagada, A., & Cruz, V. (2014). 'Fans': A Category in Transition. In L. Duits, L. Zwaan, & S. Reijnders (Eds.), *The Ashgate Research Companion to Fan Cultures* (p. 330). Routledge.
- Ateş, O. (2014). The valuation of cultural capital: a case study. *18th International Conference on Cultural Economics*, 1–69.
- Azevedo, V., Carvalho, M., Fernandes-Costa, F., Mesquita, S., Soares, J., Teixeira, F., & Maia, Â. (2017). Transcrever entrevistas: questões conceptuais, orientações práticas e desafios. *Revista de Enfermagem Referência*, 14(IV), 159–168. <https://doi.org/10.12707/RIV17018>

- Baixinho, A., Santos, C., Couto, G., Albergaria, I., Silva, L., Medeiros, P., & Simas, R. (2020). Creative tourism on islands: A review of the literature. *Sustainability (Switzerland)*, *12*(24), 1–25. <https://doi.org/10.3390/su122410313>
- Bakas, F., Duxbury, N., & Castro, T. (2019). Creative tourism: catalysing artisan entrepreneur networks in rural Portugal. *International Journal of Entrepreneurial Behaviour and Research*, *25*(4), 731–752. <https://doi.org/10.1108/IJEBR-03-2018-0177>
- Barbosa, B., Santos, C., & Santos, M. (2021). How Prospective International Retired Migrants Use Tourism for Decision Making. *Tourism: An International Interdisciplinary Journal*, *69*(4), 494–504
- Bazeley, P., & Jackson, K. (2013). Qualitative data analysis with NVIVO. In *Journal of Education for Teaching* (2nd ed., Vol. 40, Issue 2). Sage Publications. <https://doi.org/10.1080/02607476.2013.866724>
- Bazeley, P., & Richards, L. (2006). *The NVIVO Qualitative Project Book* (2nd ed.). Sage Publications.
- Binkhorst, E. (2005). *The co-creation tourism experience*. Sitges: White Paper Co-creations.
- Binkhorst, E., & den Dekker, T. (2009). Agenda for Co-Creation Tourism Experience Research. *Journal of Hospitality Marketing & Management*, *18*(2–3), 311–327. <https://doi.org/10.1080/19368620802594193>
- Boswijk, A., Thijssen, T., & Peelen, E. (2007). *The experience economy. A new perspective*. Amsterdam: Pearson Education. Pearson Education.
- Bourdieu, P. (1985). The genesis of the concepts of habitus and field. *Sociocriticism*, *2*, 11–24. <https://doi.org/papers3://publication/uuid/E819CD60-BC4D-45FC-B035-396BD90017FF>
- Bourdieu, P. (2010). *A Distinção. Uma crítica social da faculdade do Juízo*. Edições 70.
- Bourdieu, P., & Darbel, A. (2003). *O amor pela arte - Os museus de arte na europa e seu público*. Zouk.
- Braun, V., & Clarke, V. (2019). *Successful qualitative research a practical guide for beginners*. Sage Publications.
- Carvalho, M., Kastenholz, E., & Carneiro, M. J. (2021). A co-criação de experiências enogastronómicas: O caso da rota da Bairrada. *Journal of Tourism and Development*, *36*(1), 325–339. <https://doi.org/10.34624/rt.d.v1i36.10695>
- Carvalho, R. (2020). Understanding the Creative Tourism Experience in Cultural and Creative Events/Festivals. *ISLA Multidisciplinary E-Journal*, *3*(1), 1–18. <http://www.islae-journal.com/index.php/isla/article/view/39>
- Carvalho, R. (2021). *Qual o papel do capital cultural, habitus e do campo no consumo de experiências de turismo criativo?* [Tese de Doutoramento, Universidade de Aveiro]. <http://hdl.handle.net/10773/31603>
- Carvalho, R., Costa, C., & Ferreira, A. M. (2018). New Cultural Mediators, Cocreation, and the Cultural Consumption of Creative Tourism Experiences. In J. M. Rodrigues, C. M. Ramos, P. J. Cardoso, & C. Henriques (Eds.), *Handbook of Research on Technological Developments for Cultural Heritage and eTourism Applications* (1st ed., Vol. 3, Issue July, pp. 264–283). IGI Global. <https://doi.org/10.4018/978-1-5225-2927-9.ch013>
- Carvalho, R., Costa, C., & Ferreira, A. M. (2019). Review of the theoretical underpinnings in the creative tourism research field. *Tourism & Management Studies*, *15*(S1), 11–22. <https://doi.org/10.18089/tms.2019.15si02>
- Carvalho, R., & Duarte, E. (2021). A autenticidade da experiência turística nos museus. *Revista de Turismo & Desenvolvimento*, *36*(1), 381–392. <https://doi.org/10.34624/rt.d.v1i36.9377>
- Carvalho, R., & Reis, P. (2022). Surfing the creative wave: Designing surfing as a creative tourism experience. In R. Augusto Costa, F. Brandão, Z. Breda, & C. Costa (Eds.), *Planning and Managing the Experience Economy in Tourism* (pp. 189–214). IGI Global. <https://doi.org/10.4018/978-1-7998-8775-1>
- Corá, J., & Henriques, C. (2021). O turismo criativo como base para as políticas focadas no desenvolvimento sustentável local: O caso de Brasília e do Recife - Brasil. *Journal of Tourism and Development*, *36*(1), 367–379. <https://doi.org/10.34624/rt.d.v1i36.9217>
- Cunha, C., Kastenholz, E., & Carneiro, M. (2018). Lifestyle Entrepreneurs: The Case of Rural Tourism. In Carvalho L., C. Rego, M. Lucas, M. Sánchez-Hernández, & A. Noronha (Eds.), *Entrepreneurship and Structural Change in Dynamic Territories* (pp. 175–188). Springer. https://doi.org/10.1007/978-3-319-76400-9_10
- Deakens, D., & Freel, M. (2006). *Entrepreneurship and Small Firms* (4th ed.). McGraw Hill.
- Dias, Á., Silva, G., Patuleia, M., & González-Rodríguez, M. (2020). Developing sustainable business models: local knowledge acquisition and tourism lifestyle entrepreneurship. *Journal of Sustainable Tourism*, 1–20. <https://doi.org/10.1080/09669582.2020.1835931>

- Dolnicar, S. (2019). A review of research into paid online peer-to-peer accommodation: Launching the Annals of Tourism Research curated collection on peer-to-peer accommodation. *Annals of Tourism Research*, 75(January), 248–264. <https://doi.org/10.1016/j.annals.2019.02.003>
- Dolnicar, S. (2021). Airbnb before, during and after COVID-19. In *Airbnb before, during and after COVID-19*. The University of Queensland. <https://doi.org/10.14264/ab59afd>
- Duxbury, N., & Richards, G. (2019). Towards a research agenda in creative tourism: a synthesis of suggested future research trajectories. In N. Duxbury & G. Richards (Eds.), *A Research Agenda for Creative Tourism* (1st ed., pp. 182–192). Edward Elgar Publishing.
- Edgerton, J. D., & Roberts, L. W. (2014). Cultural capital or habitus? Bourdieu and beyond in the explanation of enduring educational inequality. *Theory and Research in Education*, 12(2), 193–220. <https://doi.org/10.1177/1477878514530231>
- Everett, J. (2002). The Praxeology of Pierre Bourdieu. *Organizational Research Methods*, 5(1), 56–80. <https://doi.org/10.1177/1094428102051005>
- Florida, R. (2002). *The rise of the creative class: and how it's transforming work, leisure, community and everyday life*. Basic Books. <https://doi.org/10.5860/choice.40-2276>
- Galvagno, M., & Giaccone, S. (2019). Mapping Creative tourism research: reviewing the field and outlining future directions. *Journal of Hospitality & Tourism Research*, 43(8), 1256–1280. <https://doi.org/10.1177/1096348019862030>
- Gartman, D. (2013). *Culture, class, and critical theory: Between Bourdieu and the Frankfurt School*. Routledge, Taylor and Francis Group. <https://doi.org/10.4324/9780203080818>
- Gonçalves, F. J. B., & Costa, C. (2019). Modelo de desenvolvimento e implementação do turismo criativo: o caso do Galo de Barcelos. *Revista Turismo & Desenvolvimento*, (32), 25–36. <https://doi.org/10.34624/rtd.v0i32.20438>
- Gonçalves, F., & Costa, C. (2022). Barcelos, Cidade Criativa da UNESCO: contributo para o desenvolvimento sustentável do Artesanato através do Turismo Criativo. *Revista Turismo & Desenvolvimento*, 38, 107–128. <https://doi.org/10.34624/rtd.v38i0.27391>
- Hsieh, H., & Shannon, S. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, 15(9), 1277–1288. <https://doi.org/10.1177/1049732305276687>
- Jakubčíaková, A. (2021). “As close as possible” - Sustainable Tourist Behaviour as Defined by Lifestyle Entrepreneurs (Issue June). Uppsala Universitet.
- Jamieson, S. (2004). Likert Scales how to (ab)use them. *Medical Education*, 38(12), 1217,1218. <https://doi.org/10.1111/j.1365-2929.2004.02012.x>
- Jennings, G. (2010). *Tourism Research* (2nd ed.). Wiley.
- Likert, R. (1932). A technique for the measurement of attitudes. *Archives of Psychology*, 22 140, 55.
- Lopes, R. (2017). *A Study of the Philosophic Underpinnings of the Motivations and Behaviors of Lifestyle Entrepreneurs*. University of Maine.
- Maguire, J. S., & Matthews, J. (2012). Are we all cultural intermediaries now? An introduction to cultural intermediaries in context. *European Journal of Cultural Studies*, 15(5), 551–562. <https://doi.org/10.1177/1367549412445762>
- Maldonado-Erazo, C. P., Álvarez-García, J., & del Río-Rama, M. C. (2016). Investigación Académica Internacional En Turismo Creativo. *Tourism and Hospitality International Journal*, 7(2), 80–106.
- Marchant, B., & Mottiar, Z. (2011). Understanding lifestyle entrepreneurs and digging beneath the issue of profits: Profiling surf tourism lifestyle entrepreneurs in Ireland. *Tourism Planning and Development*, 8(2), 171–183. <https://doi.org/10.1080/21568316.2011.573917>
- Marques, L. (2012). Boosting potential creative tourism resources: The case of Siby (Mali). *Journal of Tourism Consumption and Practice*, 4(2), 111–128.
- Molina, S. (2016). Notas Livres Turismo Creativo. *Revista Turismo. Estudos e Práticas*, 5, 205–223.
- Morrison, A., Rimmington, M., & Williams, C. (1999). *Entrepreneurship in the hospitality, tourism and leisure industries*. Butterworth Heinemann.
- Mottiar, Z. (2007). Lifestyle Entrepreneurs and Spheres of Inter-Firm Relations. *The International Journal of Entrepreneurship and Innovation*, 8(1), 67–74. <https://doi.org/10.5367/000000007780007326>
- Peters, M., Frehse, J., & Buhalis, D. (2009). The importance of Lifestyle entrepreneurship: A conceptual study of the tourism industry. *Pasos*, 7, 393–405. <http://eprints.bournemouth.ac.uk/12150/5/licence.txt>

- Pine, J., & Gilmore, J. (1998). Welcome to the Experience Economy. *Harvard Business Review*, July-August, 97–105.
- Pine, J., & Gilmore, J. (1999). *The experience economy: work is theatre & every business a stage*. Harvard Business Press. <https://doi.org/10.5860/choice.37-2254>
- Prahalad, C. K., & Ramaswamy, V. (2004). Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, 18(3), 5–14. <https://doi.org/10.1002/dir.20015>
- Rae, D. (2012). Action learning in new creative ventures. *International Journal of Entrepreneurial Behavior & Research*, 18(5), 603–623.
- Remoaldo, P., & Cadima-Ribeiro, J. (2019). Creative Tourism as a New Challenge to the Development of Destinations: The Portuguese Case Study. In M. Peris-Ortiz, M. Cabrera-Flores, & A. Santoyo (Eds.), *Cultural and Creative Industries: A Path to Entrepreneurship and Innovation* (Issue 10, pp. 81–99). Springer. https://doi.org/10.1007/978-3-319-99590-8_5
- Remoaldo, P., Matos, O., Gôja, R., Alves, J., & Duxbury, N. (2020). Management practices in creative tourism: Narratives by managers from international institutions to a more sustainable form of tourism. *Geosciences (Switzerland)*, 10(46), 2–12. <https://doi.org/10.3390/geosciences10020046>
- Remoaldo, P., Ribeiro, C., & Carvalho, R. (2019). Percepção de alguns stakeholders portugueses sobre as práticas de turismo criativo. *IV Conferência Em Políticas Públicas, Planeamento e Desenvolvimento Territorial*, May, 49–56.
- Remoaldo, P., Serra, J., Marujo, N., Alves, J., Gonçalves, A. R., Cabeça, S., & Duxbury, N. (2020). Profiling the participants in creative tourism activities: Case studies from small and medium sized cities and rural areas from Continental Portugal. *Tourism Management Perspectives*, 36, 1–12. <https://doi.org/10.1016/j.tmp.2020.100746>
- Richards, G. (1996). Cultural Tourism in Europe. In *ATLAS News*. CABI. www.atlas-euro.org
- Richards, G. (2003). Creativity: A strategic resource for tourism? *Investigación y Estrategias Turísticas*, June, 107–122.
- Richards, G. (2010). Tourism development trajectories - From culture to creativity. *Encontros Científicos - Tourism & Management Studies*, 6, 9–15. <https://doi.org/10.4324/9780203933695>
- Richards, G. (2011). Creativity and tourism. The state of the art. *Annals of Tourism Research*, 38(4), 1225–1253. <https://doi.org/10.1016/j.annals.2011.07.008>
- Richards, G. (2016). *Co-designing experiences with consumers: the case of creative tourism*. In *Proceedings of the Workshop on Experience Design*, Tromsø, Norway, 27 May 2016
- Richards, G. (2021). *Rethinking cultural tourism*. Edward Elgar Publishing.
- Richards, G., & Duxbury, N. (2021). Trajectories and trends in creative tourism: Where are we headed. In N. Duxbury, C. P. Carvalho, & S. Albino (Eds.), *Creative Tourism: Activating Cultural Resources and Engaging Creative Travellers* (pp. 53–58). CABI. <https://doi.org/10.1079/9781789243536.0007>
- Richards, G., & Raymond, C. (2000). Creative tourism. *ATLAS News*, 23, 16–20.
- Richards, G., & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture? *Tourism Management*, 27(6), 1209–1223. <https://doi.org/10.1016/j.tourman.2005.06.002>
- Schlerka, S. (2019). It's time for a change: A Bourdieusian approach on social change. *Time and Society*, 28(3), 1013–1038. <https://doi.org/10.1177/0961463X18778459>
- Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. In *Education for Information* (Vol. 22, Issue 2). <https://doi.org/10.3233/EFI-2004-22201>
- Smith, M., & Puczkó, L. (2012). Budapest: from socialist heritage to cultural capital? *Current Issues in Tourism*, 15(1–2), 107–119. <https://doi.org/10.1080/13683500.2011.634898>
- Stolarick, K., Denstedt, M., Donald, B., & Spencer, G. (2010). Creativity, Tourism and Economic Development in a Rural Context: the case of Prince Edward County. *Journal of Rural and Community Development*, 5(1/2), 238–254.
- Tan, S. K., Kung, S. F., & Luh, D. B. (2013). A model of “creative experience” in creative tourism. *Annals of Tourism Research*, 41, 153–174. <https://doi.org/10.1016/j.annals.2012.12.002>
- Thompson, P. (2008). Field. In M. Grenfell (Ed.), *Pierre Bourdieu Key Concepts* (pp. 67–81).
- Tribe, J. (2011). *The Economics of Recreation, Leisure and Tourism* (4th ed.). Elsevier.