INSTITUTO UNIVERSITÁRIO DE LISBOA

Escola de Sociologia e Políticas Públicas

Departamento de História

Where tourists and locals meet

The empowerment of local culture through the integration of the tourist (Cultural Organizations in *Anjos*, Lisbon)

Paulina Valérie Anna Louisa Roxane Stemmler

Dissertação submetida como requisito parcial para obtenção do grau de

Mestre em Empreendedorismo e Estudos da Cultura – Gestão Cultural

Orientadora:

Doutora Sofia Macedo, Professora Auxiliar Convidada

ISCTE- Instituto Universitário de Lisboa

Junho, 2020

INSTITUTO UNIVERSITÁRIO DE LISBOA

Escola de Sociologia e Políticas Públicas

Departamento de História

Where tourists and locals meet

The empowerment of local culture through the integration of the tourist (Cultural Organizations in *Anjos*, Lisbon)

Paulina Valérie Anna Louisa Roxane Stemmler

Dissertação submetida como requisito parcial para obtenção do grau de

Mestre em Empreendedorismo e Estudos da Cultura – Gestão Cultural

Orientadora:

Doutora Sofia Macedo, Professora Auxiliar Convidada

ISCTE- Instituto Universitário de Lisboa

Junho, 2020

Acknowledgements

I would like to thank from the bottom of my heart all the cultural organizations that made themselves available to answer my survey and thus enabled me to elaborate this master dissertation.

A second big thank you goes to my patient, understanding and simply great supervisor Sofia Costa Macedo, who not only once put me back on the ground when I wanted to digress and lose focus.

Thanks to everyone who shows interest in the topic, which is a personally important matter for me. Culture should and must not only take place in museums, it is very close to us. Tourism is a “people business” (Tewes-Gradl et al, 2014: 8), which makes the intercultural approach possible, no matter how different we may be. Tourism offers us the opportunity to get to know the "other", to get inspired and to connect with it. And culture offers the base for that.

It is therefore up to all of us to promote the preservation of culture and to stand up for cultural diversity. Integration begins with mutual acceptance. There are already many cultural participants who have understood this. And I thank them for that. Spread the word.

Background to the study

I am originally a student of Romance languages and literature from Germany. The fascination of learning languages and discovering cultures brought me to Portugal. When I started writing this thesis, I was living in Lisbon for two years of which I worked one year in a hotel in the center of Lisbon and the rest of the time as a local tour guide. The experience I earned while working in the touristic field and my personal conviction of the beauty of Lisbon's soul, led me to develop a thesis on the relationship between tourism and culture in the culturally vibrant city of Lisbon.

Due to my work experience, I was confronted with the changes happening in this city involving mass tourism. I am aware of the touristification fueled by the touristic image that is being transmitted to the visitors. During my work as a tour guide I spoke with a lot of clients about their perception of Lisbon - their expectations, their fascinations and their disappointments when experiencing its cultural heritage.

For a rapprochement between culturally interested tourists and the local community where culture is created, lived and reflected, a physical space which is attractive for both and where this meeting can take place is useful. This consideration led me to have a closer look to the cultural organizations that are the focus of this dissertation. These places could not be more different from each other, hence, making a comparison difficult. However, they offer insights into Lisbon's contemporary popular culture, that is, into the culture that is not accessible in museums but on the streets and through the interaction with locals. Thereby, the culture can suit the taste and understanding of the public and does not limit itself to specialists and intellectuals.

In this dissertation, I aim to show how Lisbon's intelligible culture scene experiences the effects of mass tourism and how they perceive their role as cultural agents. I want to discover the expectations, fascinations and disappointments of the cultural organizations, institutions, associations, and bars in *Anjos* (Lisbon) in relation with tourism.

Resumo

O crescente desafio da sociedade de Lisboa para resistir à desertificação turística do centro histórico, provocada pela indústria massificada do turismo, levanta questões relativamente às responsabilidades que se devem alocar a essa indústria. . Embora a procura de um turismo cultural "autêntico" já exista há muito tempo, a questão é saber qual o papel que o turismo pode desempenhar na preservação da alma de cidades turisticamente pressionadas como Lisboa. Esta dissertação analisa a relação entre cultura e turismo em tempos de gentrificação global e de novas tendências turísticas. Através de um olhar sobre o papel das audiências externas e internas, o objectivo é perceber as possíveis ligações entre as manifestações culturais de génese local e a apropriação pelos turistas das mesmas, tendo como agentes principais no processo de ligação, as organizações culturais. Foi conduzida uma pesquisa empírica, baseada num questionário realizado a representantes destas organizações culturais localizadas e atuantes no bairro dos Anjos, em Lisboa. Procura-se encontrar respostas às questões de como a cultura local e a cultura turística podem ter um impacto positivo mútuo e se a sustentabilidade turística pode ser alcançada através da descentralização dos locais de interesse.

Palavras-chave: Lisboa; turismo; organizações culturais, pós-turismo; integração turística; turismo cultural; turismo sustentável; autenticidade; bairro dos Anjos

Abstract

The growing challenge of Lisbon's society to resist the desertification of the historical city center, powered by the mass tourism industry, raises the question of what kind of responsibility we can allocate to the tourism industry. In spite of a long-time acceptance of an "authentic" cultural tourism, the question is what role tourism can play in the preservation of the "soul" of cities with such a high demand as Lisbon. The following thesis analyzes the relationship between culture and tourism in times of global gentrification and new touristic trends. Looking at internal and external audiences, the aim is to understand the possible connections between local cultural life and the new tourist trend, which seeks to experience that very culture. The connections between the two will be analyzed through the role that cultural organizations play in this. An empirical research was conducted, based on the application of a questionnaire to representatives of cultural organizations located and acting in the district of *Anjos* in Lisbon. The goal is to find answers to the question of how the culture of locals and tourists can have a mutual positive impact on each other and whether touristic sustainability can be achieved by decentralizing the places of interest.

Keywords: Lisbon; tourism; cultural organizations, post-tourism; tourist integration; cultural tourism; sustainable tourism; authenticity; *Anjos* district.

Table of Contents

INTRODUCTION 1
CHAPTER I: Research Question and Methods 3
CHAPTER II: Urban culture and tourism practices 7
2.1 Culture as a consumer product 7
2.1.1 New audiences for urban culture 10
2.1.2 The commodification of culture 12
2.1.3 The cultural sustainability challenge 14
2.2 The impact of urban tourism development on local culture 17
2.2.1 Touristification and fake authenticity 19
2.2.2 The local and the stranger 21
2.2.3 The live-like-a-local trend 24
2.3 New tourism tendencies 26
2.3.1 The post-modern tourist 27
2.3.2 The "sharing city" 29
2.3.3 "Experiences": The trend to participate 31
CHAPTER III: Culture and tourism in Lisbon 35
3.1 A positive impact? 36
3.2 The dark side of tourism 38
3.3 The touristic image of Lisbon 40
3.4 Sustainability and Responsibility in Lisbon's tourism 42
CHAPTER IV: The *Anjos* District 45
4.1 *Anjos* in *Arroios* 45
4.2 *Anjos* and Cultural Organizations 49
4.3 *Anjos*: mapping the places of interest 51
4.3.1 Classification of COs 51
4.3.2 List of Cultural Organizations in *Anjos* (and neighboring) 53
4.3.3 Register of Cultural Organizations in *Anjos* (*Arroios*) 54
CHAPTER V: Evaluation of the survey 71
5.1 Cultural organizations in the analysis 72
5.1.1 CO identification 72
5.1.2 Membership and Community 75
5.1.3 CO's income 76

5.1.4 CO's audiences 77
5.1.5 CO's activities 77
5.2 COs and tourists 79
5.2.1 COs and tourist participation 80
5.2.2. COs and Tourism Benefits 81
5.2.3. COs and Tourism Integration 82
CONCLUSIONS AND FUTURE RESEARCH 87
SOURCES 91
REFERENCES 95
ANNEX I
Annex A – Questionnaire script original (Portuguese) I
Annex B – Questionnaire script translated (English) IX

Index of tables

Table 1.5 - Analysis model for COs in *Anjos*, Lisbon. 72
Table 2.5 - Missions of CO's in *Anjos*..... 75

Table of figures

Figure 1.2 - Classification of cultural tourism products 9
Figure 2.2 - Tourism Growth of City Breaks 27
Figure 3.3 - Affirmation about Tourism in Lisbon's streets 40
Figure 4.4 - Parish of *Arroios* with *Anjos* borders 46
Figure 5.4 - Zoom of *Anjos* district in Lisbon's parish *Arroios* 49
Figure 6.4 - Cultural Spaces at Avenida Almirante Reis, 2000-2007 and 2008-2016 50
Figure 7.4 - Mapping of Cultural Organizations in *Anjos* district (*Arroios*) 53
Figure 8.5 - Question 1.1 "What is your role in the CO?". 74
Figure 9.5 - Question 1.4 "Does the CO have a membership system?" 75
Figure 10.5 - Question 1.6 "The main income of the CO is generated by:" 76
Figure 11.5 - Question 1.7 "Who is the main audience of the CO?" 77
Figure 12.5 - Question 1.8 "Of which nature is the program of the CO?". 78
Figure 13.5 - Question 1.8.1 "How regular are the events and workshops?" 79
Figure 14.5 - Question 2.1 "Does the CO have contact with tourists?" 80
Figure 15.5 - Question 2.2.3 "If tourists have increased in the venue, your opinion is:" 81
Figure 16.5 - Question 2.3. "In your view, the CO's benefits from tourists are:". 82
Figure 17.5 - Question 2.6 "Recently the number of tourist operators who attach great importance to the preservation of local culture has increased. Have you noticed anything about this movement in the venue?" 83
Figure 18.5 - Question 2.5 "In your opinion, should tourists be integrated, e.g. brought together with locals?" 84

List of Abbreviations

CGM - Customer Generated Media

CI - Cultural Intermediaries

CO - Cultural Organization

UGC - User Generated Content

UNTWO – United National Tourism World Organization

By not only learning about Portuguese history, but learning how the Portuguese feel about their history. By talking to locals, whether it was in a café, an Uber, a bookstore, or on the street. By doing our best to understand what it's like to be a local. Maybe it's time to stop thinking about sustainable tourism, and start thinking about sustainable culture.

Stone, *Skift*, 2017

É importante que os espaços e os locais mostrem a verdadeira cultura e não "cultura produzida para consumo[1]*".*

Claudia Loureiro*, Camones Cine Bar,* 2020

[1] Suggested English translation: It is important that spaces and venues show the true culture and not "culture produced for consumption".

INTRODUCTION

Urban destinations such as Barcelona, Amsterdam and Lisbon are confronted with an immense uptake of tourism (UNWTO, 2018:79). Amongst the assemble of consequences lies pollution, noise, inappropriate behavior and overcrowding. Mainly concerned are the local inhabitants. Their life is strongly affected by these urban rhythms, which are seen as both a threat and an opportunity. For some, tourism brings work and a new diversity, for others it means eviction and the disappearance of the familiar environment (Richards, 2018:63).

Lisbon still welcomes tourists with open arms and most of its inhabitants recognize tourism as a savior of the financial crisis (Martins, 2018). Despite this widespread acceptance of the tourist, the city has already begun a process of critical reflection on the impact of tourist massification on urban structures. This research has thus focused on the tourism dynamics of the city of Lisbon, through a critical reflection on the practices of tourism and the relationship it establishes with the cultural development of the city. It crosses the analysis of the cultural dimension with the practice of tourism and the way in which tourism can contribute to the growth and strengthening of the cultural sector in the destination (in this case: Lisbon). A mapping of cultural organizations such as a qualitative survey, conducted in the *Anjos* district in Lisbon's city center, represent the method of investigation of this research in order to provide a qualitative insight into the current situation that cultural organizations are facing in the context of tourism. For my object study I chose the *Anjos* district because it is close to the inner city center, it is located in a culturally diverse area and even though tourists appear to be attracted by *Anjos*, it does not represent a typical touristic district, such as *Alfama*, *Baixa* or *Mouraria*.

Based on my expertise mentioned in "the background of the study", I assume that the stigmatization of the tourist as "the stranger" (Richards and Marques,2019:3) is one of the essential factors that contribute to the "touristification" of cities like Lisbon. Now, if tourists were instead considered as curious travelers or even as "temporary citizens", then urban culture could possibly satisfy the wish of tourists to get to know the city and its inhabitants. This would facilitate their encounter and decrease the stigmatization which in return would result in a positive outcome for both the tourists and the locals (Richards and Marques, 2018: 19).

The post-modern tourism tendencies and the "live-like-a-local" travel trend contribute to the approach of the tourist and the local. However, they also constitute the new mass tourism. Departing from the research question of Richards and Marques: "How can the positive synergies between culture and tourism be developed for the good of all citizens?" (2018:18) the

central research question of this thesis is: can local culture be empowered through the integration of the tourist into local cultural life, namely in cultural organizations?

Firstly, a presentation of the relationship between culture and tourism will be laid out focusing on the relationship between the tourists and locals and the spread of new trends in cultural tourism. Then, the case study of the city of Lisbon is presented by pointing to the threats and opportunities that both a growth in the tourism industry and an attempt of a more sustainable tourism might bring. Using a case study methodology, a survey was conducted among cultural stakeholders in the *Anjos* district in Lisbon, in order to identify their role in the integration of the tourist in the local culture.

The results of the survey provide guidance on which kind of approach is needed to strike a balance between tourism growth and culture preservation. By relating relevant theoretical concepts to the empirical research of this study it will be further discussed whether Lisbon can face the touristic overcrowding with a decentralization of places of interest. With the aim to find out how tourism can support culture in its destination, the following master thesis navigates the reader through a theoretical, partly historical and finally practical case study approach. During this process further research questions arose, which can be found during the reading and in in the conclusion as future research proposals.

Given my personal background (a German living in Lisbon), the approach of this thesis may vary from that of a Portuguese person or person that grew up in Lisbon, since my point of view rather adopts the one of cultural intermediaries (this term is discussed in chapter 2.2.3). This may prove to be useful when talking about the relationship between tourists and locals, since I am, somehow, neither of them. Nevertheless, my intention is to adopt an approach that is as close as possible to the local reality.

CHAPTER I: Research Question and Methods

With which kind of tourism would cultural organizations be willing to cooperate? Which kind of benefits can tourism bring to the cultural venues? Should tourists be integrated at all and if yes, how should this integration take place? These and more questions defined a methodological approach for this research with the central research question: can local culture be empowered through the integration of the tourist into local cultural life?

For the resolution of the research question, the methodology of this thesis consists in a qualitative research approach. This methodological frame was constructed considering the theoretical basis of the research, its questions, goals and scientific domain.

Several methodological phases were implemented taking into consideration the need to go beyond personal experiences and observations in the field, but also taking into account a personal starting point to this research.

An exploratory research was provided through a pre-research with the little "*Mapa mental dos Anjos*" (mental map of *Anjos*), previously conducted by me that took a form of a sample survey. During November and December of 2019 randomly selected residents of the center of Lisbon (districts of *São Vicente*, *Misericórdia*, *Santa Maria Maior*, *Santo António*, *Arroios*) were asked to participate in a questionnaire intended to scrutinize what individuals personally associated with the *Anjos* district. The questionnaire had three questions: 1) what comes to your mind when you think about *Anjos*? 2) where is the district in Lisbon, or which other districts does it border? 3) what is your personal emotion/opinion about it? The results showed that most of the participants associated *Anjos* with a mix of cultures, a wide range of cultural, musical and sporting activities; many of them named some cultural centers mainly *Anjos70*, *Bus-Paragem Cultural*, *RDA*, *Zona Franca* or *Crew Hassan*, , that constitute the core of cultural organizations acting in this part of the city. Since the survey was rather random, it presented some limitations in the definition of the existence of a multi-layered picture of *Anjos*, but it helped to create a wide image that enabled the recognition of a cultural intensity associated with this urban district. This survey was carried out to produce an essay for a Curricular Unit of this Master Course (*Pesquisa de Terreno*[2]) and is considered as a preparatory work for this thesis, paving the way for the geographical and cultural relevance of the research. It served to broaden the personal assessment of the district to a more diversified one and supported the choice of this area as a study object with regard to the density of cultural offers. The result confirmed my

[2] Field Research.

assumption that the cultural landscape of *Anjos* is well suited to the question of this thesis, since it is often associated with cultural venues.

With the main thematic areas set for the development of this thesis, and a geographical case study defined, a review of the scientific and academic literature was conducted and presented in chapter 2. By analyzing the audiences of culture and tourism, the effects of mass tourism and the kind of projects who exist with the aim is to create active alternatives to mass consumption, which often leads to ignorance and degeneration of local culture, the literature review presents culture as a product of consumption. The concept of "sharing city", introduced by Richards (2018), as well as the post-modern tourist behavior (Urry 2002; Jamal and Hill 1976), which shifts from a passive to a rather active and participative form of consumption, explain the interest of this thesis to research the possible integration of the tourist into local culture. Such tendencies are supported by the constant touristic desire of seeking local authenticity (MacCannell 1973, Cohen 1984, Wang 1999, Jamal and Hill 2002, Maitland 2006, Du Cros 2015, Törnberg 2019), a local lifestyle while traveling, which is underlined by the society's concept of distinction (Bourdieu 1984) and fueled by tourism gentrification (Zukin, 1998).

The review of literature also included a detailed insight into Lisbon's tourism boom, which is presented in chapter 3, revealing the opportunities and threats of the tourism growth in the Portuguese capital. Further on, the chapter presents a touristic image of the city from an internal, external and institutional point of view which leads to the sustainability challenge and the preferable cooperation of the tourism and the cultural segment, where cultural organizations play an important role. Based on the relevant concepts and the concrete chosen context (*Anjos*), the adequate research method was elaborated.

A case study methodology was applied secondly. It included an extensive approach to the case study area with apprehension of the existence of a multi-layered cultural context in the selected case study, something that was essayed with "*Mapa Mental dos Anjos*", but never totally achieved. This implied the mapping of places of cultural action in the *Anjos* district. For this purpose, all existing and relevant entities in form of cultural organizations (COs), community associations and gastronomic venues with cultural character are listed, mapped and characterized by existence, membership system, offer, online presence and specialties. The combination of personal knowledge, information given by members of the communities and an online research allowed the collection of data and their mapping. It is quite possible that there are other COs in *Anjos* that either do not provide online information, work "underground" or are not an official organization, not to mention the cultural work done by individuals and

voluntary communities. However, the well-known, representative organizations with influence on the community have been listed and taken under consideration.

As many of the COs do not have an official website, it was not always possible to find official, verified information about their work and activeness. Besides the COs' personal Facebook profiles and in some cases online articles, the survey is therefore one of the strongest sources of information, as it provides direct information. There is no official directory of COs in *Anjos*, which suggests that no scientific work has yet been written about them. In view of this fact, this data collection will also serve future work regarding COs and cultural work in *Anjos* and can therefore be considered as a register of such. The created register records the address, year of origin, classification, system and online addresses such as website, Facebook and Instagram profile of the COs, if available, and also provides additional information on their activity, specialty and history. These data are used for comparison but also to measure the extent of cultural work and its relevance in *Anjos*. The collection of the COs' opinions also serves to answer the central research question and as a possible starting point for the design of tourist offers and orientations.

A second methodological action derived from the extensive gathered data – the mapping of the COs in the *Anjos* district - led to an intensive approach in form of a survey ("Tourists in Cultural Organizations"). A questionnaire was applied to all the identified COs. The main focus of the questionnaire was to understand, from an inner point of view of the neighborhood's cultural actors and agents, how can visitors be integrated in the neighborhood's cultural offer and what benefits/disadvantages come from that integration. The questionnaire was not applied in presence of the subject, such as specified by Cresswell (2014, 239-240) but was e-mailed to all the respecting COs. Due to the situation during COVID-19, it was not possible to conduct the questionnaires personally. Online responses replaced the original idea of conducting them in person, which influenced the outcome since personal interaction would have possibly led to an extension (Campbell and Lassiter, 2015: 88) and or a "friendly conversation" (Spradley, 1979:464) due to the creation of a setting of trust and privacy.

The questionnaire was divided in two parts. The first part of the questionnaire (1. The cultural organization) contains questions about the dimension, activity and history of the organization. The respondent is also invited to provide information on how the organization controls their income and whether they have a membership system. The questions consist mainly of multiple-choice answers and can be answered easily and quickly. The aim was to get responses from experienced players in the cultural sector in *Anjos*, meaning the managers or representatives of the respecting organizations.

The second part of the questionnaire (2. The Tourists) deals with the presence of tourists in the organization. Here, questions about the presence, integration and benefits of tourists should provide more clarity about the organization's attitude towards tourism. Open questions like: “What role does the OC play in the integration of tourists?” or “How can tourism have a positive impact on the local culture?” should motivate the respondent to express his opinion in the continuous text.

The entire questionnaire could be easily completed within about 10 minutes. It was designed not to be too long so that the effort to participate in it is not so high. To guarantee that the questions are comprehensive and help therefore to answer the research questions, a special attention was given to a reasonable flow (the order of the questions) in order to encourage the interviewee to talk about details or tell relevant stories for the research (Bryman, 2012:473).

The questions consist of a mixture of closed questions, which reveal precise and effectively comparable information about the OC, and open questions, in which the respondent was mainly asked for his opinion, as this is the most interesting for the survey. There were no questions that could be answered "wrong" or "right", which guaranteed the respondent's overall sense of safeness.

A qualitative collection of data was chosen in order to allow a realistic insight into the respective venue, since each CO differs from another. Besides general comparative variables that help to draw an external image of the venues, such as size (volume of activities and members), existence (years) and online presence, the internal variables, such as membership system, special interest and offer lead to a detailed characterization but are less comparable.

For the content analysis, indicative questions were developed in order to be able to work out precisely what the COs think about integrating tourists. The most important questions include: “How user friendly is the COs’ membership system for tourists?”, “Do the COs draw a positive balance of tourists in their venues? If yes, why?” and “Are they aware of the role they are playing in the process of the integration of the tourists?”. On the basis of these and more questions it was possible to give relevance to the answers of the COs and to embed them in the developed theoretical context.

CHAPTER II: Urban culture and tourism practices

This chapter, which consists in a literature review and the presentation of relevant concepts, begins with the limitation of the subject. This is essential for the understanding of the theme of this thesis since the term "culture" is an extensive and varying concept used in innumerous contexts. Aspects of culture, such as the audience and culture as a product of consumption, are embedded into tourism structures which leads to the presentation of the sustainability challenge of cultural tourism.

Second, concepts of touristification, and the live-like-a-local trend are discussed, having a closer look the encounter of two worlds: the tourists and the locals. The understanding of such concepts depends on several aspects, which are related to the general impact of tourism gentrification on local culture. COs are introduced as physical points of reference for the integration of tourists into local culture.

Third, new tourism tendencies, which enable the encounter of tourists and locals, are revealed and related with COs, which play an important role when talking about the preservation of local culture since they represent production, promotion and consumption of local culture. The conceptual and historical embedding of the object study is necessary to make a precise evaluation of the results obtained in the survey in order to become relevant.

2.1 Culture as a consumer product

Culture is part of the daily life of citizens. It opens space for the discussion and expression of the creative and social matters in their society (Richard and Marques, 2018:6).

A cultural program is a large part of modern leisure activities and represents therefore an increasingly important role for visitors of a place, since a tourist is "a person at leisure who also travels" (Cohen, 1984:375). In order to understand the connection between cultural and tourism management and their cooperation, it is first of all important to take a closer look at the cultural offer of a place and the motivation interests of its audience. The cultural interests of the tourist, and here we speak of the middle-class Western tourist, are often connected with individual long-term psychological life plans. These interests are contrasted with the interests of the local community, which in turn is embedded in the norms and social circumstances of its environment and relies on its own psychological and cultural values, such as language, law and humor (MacCannell, 2016:344). This leads to the collision of two socio-cultural systems - the native system, which is invaded by tourism, and the emergent tourist system (Cohen, 1984:380):

> Tourism activities can be invasive, especially when tourism has been imposed on host communities, and local residents have been turned into tourist attractions against their will. Tourists who consume heritage places for their extrinsic tourism values and local residents who use the same places for their intrinsic cultural values have radically differing needs. How to address these differences poses the greatest challenge for the cultural tourism sector (Du Cros, 2015: 107).

As here can be seen, local culture faces a new, "external" public that does possibly not share the same cultural background, nor language, nor values with the “internal” public of a place (Cohen, 1984:387). At first glance, this seems like a typical tourism scenario, but having a look at the effects of tourism by leaving the traditional tourist paths and entering in the locals backyards (MacCannell, 1973 :592), one can understand why Cohen calls the impact of tourism on local culture “a process of cultural change” (Cohen, 1984:388).

Culture and tourism are therefore entwined in terms of cultural development, cultural identity and economic expansion of a place (Richard and Marques, 2018:6). While culture is often linked with heritage, which can be seen as a process of societies to interact with their past in order experience its meaning (Smith, 2006:77), tourism can be perceived as a prominent way of appropriation and commodification of history and the past in order to provoke economic growth (Light, 2015:144). It is not new to deeply relate the concepts ’culture’ and ‘tourism’. Leisure tourism became a major mass phenomenon after world war II, due to rising living standards and a rapid movement of means of transportation in the industrial western countries (Cohen, 1984:376, Light, 2015: 146). However, ‘cultural tourism’ is on the one hand seen as the provider of economic support for cultural facilities because it encourages tourists to consume culture during their holidays and is therefore often seen as the “good tourism”. On the other hand, however, it is indicted as the reason for commodified culture and the museumification of cities (Richards and Marques, 2018:13). An apt example is the policy of the tour company TUI, who buys out smaller businesses in order to create one standardized offer (Richards and Marques, 2018:14). Due to a shift in tourism nature, straying from mass consumptions towards a more differentiated form, in the 80’s, various subcategories of tourism were born, such as cultural and its spin-off heritage tourism (Light, 2015:147). This dissolution of the tourism concept causes an additional misunderstanding of the term cultural tourism (Du Cros, 2015:4), because it can be related to many different subcategories of the field. In this thesis thus it is treated as an “umbrella term”, as suggested by Du Cros (2015). Following her concept, cultural tourism is linked to a variety of many different products, activities and experiences, such as “arts and crafts workshops, fringe festivals, purchasing souvenirs of folk

arts, gastronomy tours, industrial heritage museums, agricultural heritage parks, cultural activities that are part of mega events […] and many more" (Du Cros,2015:8). From cultural tourism also emerges the 'culture of tourism' through which mobile populations interact with the environment they are travelling to (Richards and Marques, 2018:7).

In order to avoid confusion concerning the umbrella term 'cultural tourism', it helps to have a look at the differentiation between subcategories of the products of cultural tourism. Du Cros (2015:11) suggests the following table in order to distinguish between categories and their product management approach. The present thesis focuses on the product category "Creative Industries" (Figure 1.2). This delimitation is necessary to underline the approach of this thesis, namely the focus on the tourism dynamics in Lisbon's COs in the *Anjos* district[3]. In the following text, the creative industries sector will be discussed by using the term cultural organizations (COs) as a generalization for the physical venues where arts, performance, music, theatre, dance, literature, film, festivals of popular culture take place.

Product Category	*Built: non touristic*	*Touristic purpose: built or modified*	*Economic*	*Transport*	*Cultural landscapes*	*Creative industries*	*Religious*	*Diaspora ethnic*	*Extant ethnic (extant)*	*Intangible heritage*	*Dark*	*Natural heritage (mixed values)*
Descriptor	Prehistoric, historic and contemporary built heritage not transformed for touristic use	Purpose built attractions, including adaptive reuse of extant facilities	Tangible and intangible heritage associated with Agriculture, Industry, etc.	Transport, Infrastructure or Super-structure	Combined tangible and intangible features	Arts, performance, etc.	Tangible and intangible artifacts and practices	Tangible and intangible focusing largely on migrant communities	Tangible and intangible heritage associated with extant ethnic communities	Features (combined with some tangible) that reflect living cultures	Sites of human suffering	Cultural tourism associated with and defined by natural landscapes
Examples	Archeological sites Ruins Listed historic sites and buildings Other historic structures Artifacts Forts Castles Historic houses Iconic contemporary architecture Cemeteries Vernacular architecture	Theme parks Museums Cultural centres Conversion of historic sites to tourist attractions	Industrial heritage Attractions based on primary productions (mining, forestry, etc.) Farms and farm museums Agricultural practices Rare breeds (livestock and plants) Vineyards Distilleries, breweries, wineries, etc.	Canals Maritime structures (lighthouses, etc.) Ships Cars Railways Dams Bridges Roads	Historic towns Seaside resorts Neighbourhoods Industrial zones Linear or circular touring routes Precincts	Low to high culture Dance Performance Popular culture Theatre Literature Film Events and festivals focusing on the creative industries	Religious sites (churches, temples, mosques, etc.) Sacred sites Relics Religious practices Religious festivals and events	Diaspora Urban ethnic precincts Immigration festivals and events Ethnic festivals in migrant countries Homecoming festivals in source countries Slum tours Poverty tours Ethnic foods	Minority cultures Handicrafts Agricultural practices and associated traditions, lifestyles, etc. Clothing Foods Traditions Customs Folklore Oral traditions Voices Ceremonies Values	Traditions Customs Folklore Oral traditions Voices Ceremonies Values Famous people Food, wine, Local markets Sports	War sites Battlefields War graves War memorials Slavery Concentration camps Genocide sites Prisons	Conservation areas Botanic gardens Agricultural practices (e.g. terraced farming) Historic recreational use Wildlife and associated cultural practices Zoos

Figure 1.2 – Classification of cultural tourism products (Du Cros, 2015:11)

In this context, an interesting question to address is, how a city can slip from its original role as a "supplier of culture" into a new role as a "cultural facilitator" (Richard and Marques,

[3] *Anjos* is a district (pt. *bairro*) that belongs to the parish of *Arroios* (pt. *freguesia*). In some parts of this dissertation the word "neighborhood" or "area" are used to to describe characteristics of districts because its cultural definition can go beyond its official borders.

2018:10) and why, regarding the growing presence of tourism in everyday urban life, it is necessary for cities to internalize such approach (Edensor, 2000:61). It derives that from a for profit-business, what it is now, tourism should switch back into a human business, which focuses on the interest of local communities (Żemła, 2020:2) Four aspects point out the deeply interrelated connection between urban tourism and everyday city life:

1) urban tourism shapes contemporary cities;
2) urban everyday life can turn into a matter of tourism interest (tourists want to experience "the real");
3) residents also use touristic offers, for example when they are new to the city;
4) entanglement happens through new technology use by both – tourists and residents (Du Cros, 2015:119).

The new aspect in these observations is larger amount of people, searching for "the real experience", fueled by the promotion of urban cultures and entertainment and the review of history and heritage online (Maitland,2009:4). New possibilities for tourists and locals to connect, bring people beyond the set public and commercial spaces for tourists into private realms and "off the beaten track" areas (Stors, 2019: 1-2). As a result, more and more cities are plagued by overtourism and demand better cooperation between tourism and cultural management in order to preserve local culture and create an attractive offer for both, tourists and locals. What these offers could look like and where they could they take place will be discussed in the following chapters.

2.1.1 New audiences for urban culture

A report from 2013 of the European Commission states a general decline in cultural participation among EU citizens. One of the reasons listed, is the attractive alternative of online offers. Other prominent reasons of cultural venues for losing audience, are their difficulties in meeting people's needs, such as satisfying curiosity or exploring new settings which would lead them to visit cultural venues (Frank, 2016:55).

If a CO wants to expand or stabilize its audience and thus respond to the potential online competition, a suggestion for the improvement of the interaction with their audience, is the COs' expansion of success indicators that show impact not only in number of participants (Bollo, 2017:51) – but in a cultural and social return. Smeral argues that contrary to the "fordist' production of cultural goods for tourists, the "post-modern" consumers expect "highly specialized, flexible tailor-made products". The post-modern consumers, he describes, are

“independent, experienced travelers, flexible and rarely return to where they have been before” (Smeral, 2008:48). But do COs want to grow and tourists as their audience?

In order to understand what is needed for a good cooperation between culture and tourism management, it is necessary to have a look at the current situation of touristic city centers. Even though it is necessary to involve a partnership which includes both interests, those from the local residents and those from the visitors, in practice the relationship is not easy because of different interests and motivations for business (Du Cros, 2015:13).

In the process of discovering their audiences, each organization deals with two variables; the fear of offering culture for which there is no audience and the feedback from the existing audience for the cultural offerings to take place (Oliveira, 2004:143). There is a great discrepancy between consumer expectations and the work of the organization, mainly because the modern consumer society is used to products that are easy to access and consume and with which one can have fun. In some cases, COs differ applying a radical point of view, in a clear social statement. Based on the assumption that COs have an interest in adjusting their offer to meet these expectations (Oliveira, 2004:145) and focus on public-centered projects (Bollo, 2017:8), an adequate research and a cooperation with the marketing sector and the new media is a possible way to approach new audiences, such as tourists, or create the audience of a specific or new cultural space (Oliveira, 2004:148-149). Eight out of 13 interviewed COs in Lisbon (*Anjos*) stated that the presence of tourists in their premises was good or even a very good for them. The reasons are mostly traced back to the financial advantage and also to the benefits of cultural exchange, which is an indicator that COs are definitely interested in receiving tourists as well as in financial growth (2.2.3 If tourists have increased in the venue, your opinion is).

For a study on audience development, a group of investigators (Bollo, 2017:10) distinguishes the audiences of COs between “audience by habit “, „audience by choice” and “audience by surprise” and elaborates three ways of consuming cultural offer: widening, deepening and diversifying. Then these variables are put in relation with existing and new cultural offers, and with existing and new cultural audience. The result helps COs to address its potential audience in a more concrete way: Audiences by choice can be categorized in diversifying and widening their knowledge, while audiences by habit can be categorized in widening and deepening their knowledge. Audiences by surprise are more likely categorized as people who diversify their knowledge.

Considering that there are new cultural communities without geographical boundaries that invite people to actively participate in cultural practices, such as social media networks and other online platforms, people are not only able to consume but at the same time to produce

cultural content (Oliveira, 2004:150). By using online social networking platforms, the audience not only creates their own meaning and experience during or after the visit, but also influences other visitors and their perception. During this process, they become co-creators of the experience of future visitors (Frank, 2016:65). The challenge of COs, as a result, is to identify potential audiences who can become participants and to design participatory projects in which they can feel comfortable meeting their expectations and needs.

The general diversification of cultural audiences means that organizations are facing the existence of new strategies and ways of addressing communities in order to remain engaged in the period-specific, contemporary "Zeitgeist" of society (Krause, 2019:1). In addition to leadership, which generally plays a role in changing old patterns internally and developing suitable alternatives, digital and participation represent the central challenges for organizations. The online presence of COs is often lacking in professionalism or a strategically developed campaign, which leads to low impact or irrelevance (Bollo, 2017:46). Regarding the digital community of a CO, the participation factor can be precarious because it requires a medium to long term commitment and competent internal coordination (Bollo, 2017:49-50). Another general challenge for COs, which goes hand in hand with innovation in internal management, is the financial factor (Bollo, 2017:47), as trying and testing marketing strategy approaches often requires large investments. In order to access economic viability, COs are forced to adjust to the need of their new audiences, since the touristic "mobile public" can easily go elsewhere (Zukin, 1998:825). Tourists, who represent an audience by surprise and eventually as well an audience by choice, are able to, if actively integrated in the target group of COs when creating cultural offer, influence since the financial sustainability of the CO by consuming products in the gastronomic venue of the CO (1.6.1 When replying "Own generated income", please specify) or by consuming products of art and culture.

2.1.2 The commodification of culture

Transnational mass movements of people, such as immigrants, refugees or tourists, are the largest displacements and new juxtapositions of human history (MacCannell, 2016:349). In 2000, Edensor (60) wrote that tourists orient themselves towards similarly oriented tourists, thus creating a kind of unspoken set of rules and behavior in certain contexts. Like it is written in a travel guide or being passed on mouth to mouth. He addresses one of the phenomena of mass tourism, which has been able to expand and intensify in the context of globalization and technology.

In the XXIst century, where travelling is an integral part of the lives of many people, a new dimension of mass tourism is increasingly developing. Travelling has become extremely easy, cheap flights transport people for little money all over the world and the use of the internet for orientation brings the masses to completely new areas of destinations[4]. While mass tourism used to be associated with theme parks or all-inclusive hotels, nowadays culturally based tourism forms the new mass. In her recently published article "Cultural Heritage and Urban Tourism: Historic City Centers under Pressure" Maria García Hernández argues that "whatever the purpose of their journey may be, tourists and day trippers make intensive use of historic centers" (2017:2). This results in overcrowding, the "commodification" of culture and the museumification of cities produced by cultural tourism" (Richard and Marques, 2018:13). Cultural tourism, which once had the reputation of being the "good tourism"(Richard and Marques, 2018:13), faces criticism. What once established itself as an alternative to mass tourism, like for example heritage tourism, has been transformed into a cultural hegemony (Törnberg, 2019:18). Visiting a museum from a consumer's perspective, has often become an accumulation of cultural capital in form of knowledge and appreciation in order to fulfill the appropriate behavior and the affirmation for the social status of a middle-class lifestyle (Light, 2015:150).

But how exactly does mass tourism affect cities? Four main aspects constate the negative impact of mass tourism: overcrowding, pollution, bad behavior and rising prices (Richards and Marques, 2018:16). While overcrowding seems to be the most evident aspect, the other three only become traceable after closer inspection. Social media and travel blogs fuel the tourism industry with innumerous shared experiences, opinions and recommendations revealing new vocabulary. A place, which is worth visiting and has the potential of giving the background for beautiful pictures is called "instagramable"[5]. The aspect of pollution is a result of overcrowding assuming that each tourist consumes a certain amount of water and food and as a consequence produces a certain amount of litter and waste per day.

The current phenomenon of urban tourism growth is affecting cultural cities in Europe like Barcelona, Amsterdam, Venice and Lisbon, among others, because they have become

[4] More information on this topic provides the International Information Channel of TRT in Turkey https://www.trtworld.com/video/roundtable/toxic-tourism-the-unwelcome-impact/5b6353f40ab8e2110baeb67a, accessed on 20.05.2020.

[5] More information on this topic provides the International Information Channel of TRT in Turkey https://www.trtworld.com/video/social-videos/how-mass-tourism-is-destroying-cities/5bc0518f315f18291a6c5f1f, accessed on 20.05.2020.

victim of their own success (Preveden, 2018). Amsterdam, which is described as "swamped by visitors" has banned amusement industries such as beer-bikes out of the city center and is considering the rise of the tourist tax up to 10€ per night (Njiokiktjien, 2018). The newest plan is to create an artificial touristic city with typical Dutch architecture, landscape, music, food and souvenirs in order to keep the visitors out of the historical centers (Richard and Marques, 2018:12). Venice, which in 2017 received an average of 60.000 people a day, is reaching a point where not only the resident's life quality is ruined but as well the quality of the touristic experience. The Italian middle-sized European heritage city, one of the world's most popular destinations is now working on a holistic long-term plan for the preservation of the city (Seraphin *et al*, 2018). Barcelona is an extreme example of the phenomenon when city centers turn into a theme park. In Spain was invented the term *parquetematización* to describe the phenomenon of the transformation of the city centers into theme parks in order to meet the tourists needs. "Barcelona has become an imitation of itself." (Burgen, 2018).

Lisbon received 4,5 million tourists in 2017 (Stone, 2017), which means nine tourists for every resident[6]. An initiative called "Lisboa does not love" responds to the aspect of bad touristic behavior, which is referred to the phenomenon of tourists behaving inappropriately when they are on holidays and which often results in the frustration of the locals towards the tourists. Their website *http://www.lisboa-does-not-love.com/en* lists some bad behavior of tourists in Lisbon, such as "yelling in Go-cars and Tuk-tuks", „systematically trying to negotiate prices and expect everything to be cheaper than in your home-country" or "taking pictures without one's consent". A famous tour company in Lisbon called "We hate tourism tours" has a similar slogan ("travel responsible or stay home") which is explained on their website, when they remember to "be aware of what we are doing to the cities we are visiting[7]". What does it mean to travel responsible?

2.1.3 The cultural sustainability challenge

Some cities are approaching the sustainability issues in particular ways. Take the case of Oslo, a city with similar issues to Lisbon: The inhabitants of the Norwegian capital are invited to be

[6] More information about the impact of social media on the tourism industry on https://www.trtworld.com/video/roundtable/toxic-tourism-the-unwelcomeimpact/5b6353f40ab8e2110baeb67a, accessed on 20.05.2020.

[7] More about the slogan and the philosophy of the tourist company "We hate tourism tours" on https://www.wehatetourismtours.com/travel-responsible/, accessed on 20.05.2020.

a "Tourist in [their] own city" on April 17 2020[8]. This project stresses the need to work on the relationship between culture and tourism in order to avoid more negative impacts of urban tourism growth (Richard and Marques, 2018:6) and shows that besides numerous threats, a growing tourism industry also brings opportunities. Now the question is how, with the cooperation of tourism and cultural industries, can be created a product that is equally interesting for both local and tourist consumers. A similar question arose Richard and Marques:

> How can the positive synergies between culture and tourism be developed for the good of all citizens, and how can the relationship between culture and tourism be most effectively managed to provide positive outcomes for all? How can cities move from a reactive stance on tourism to a proactive facilitation of tourism and culture synergies? (Richard and Marques, 2018:18)

The World Tourism Organization (UNWTO) operates on an international level as the leading agency responsible for the promotion of responsible, sustainable and universally accessible tourism. It promotes and encourages, among others, the implementation of maximization of socio-economic contribution of tourism and the minimization of its possible negative impacts[9] respecting "economic development, international understanding, peace, prosperity, and universal respect for, and observance of, human rights and fundamental freedoms for all without distinction as to race, sex, language or religion" (UNWTO, 2016).

The publication "Tourism and Culture Synergies" (Richards and Marques, 2018), underlines the way in which culture and tourism are increasingly entwined. From all international tourism, cultural tourism is estimated to account for almost 40%, and represents a major activity in historic and creative cities such as Lisbon (74). Further on, they emphasize that creative resources are highly sustainable and can only be seen as benefits through a direct partnership between tourism and cultural sectors. They also point out, that, in order to ensure the sustainability of a living culture, it is indispensable to involve the local community in tourism development (88).

The main issue among touristic cities is not whether sustainable tourism is considered as generally accepted, but how it is put into practice and how it connects to cultural sustainability. The shift of perspective from sustainable tourism towards sustainable culture focuses on the

[8] More information about the programm "Tourist in your own city" which is hosted by the City of Oslo and represents an approach to link tourists and locals on https://mathallenoslo.no/en/tourist-in-your-own-city/, accessed on 20.05.2020.

[9] More information about the definition and operating fields of the World Tourism Organization (UNWTO) can be found online at https://www.unwto.org/who-we-are, accessed on 20.05.2020.

preservation of culture as a touristic interest. As a Eurostat report on Urban Europe (Kotzeva, 2016:13) notes, overtourism "may damage the atmosphere and local culture that made them attractive in the first place", which means that tourists endanger the existence of what they once came to see. Sustainable tourism aspects contain, among others, the preservation and the respect of local culture. If there exists a sustainable culture in a place, isn't there automatically sustainable cultural tourism possible? The online magazine "Quartzy" reports on this issue: "Maybe it shouldn't be about 'sustainable tourism, [...], maybe what it should really be about is 'sustainable culture'. How do we sustain cultures without letting tourists overrun them?" (Spinks, 2018)

In order to build a sustainable cooperation between the tourism sector and the cultural sector, it is necessary to know both. Already existing projects in the tourism sector aim to create more awareness and opportunities for a conscious and sustainable cultural tourism. In the following paragraph, projects, which operate on the basis of sustainable tourism in Lisbon will be presented:

"Sustainable Tourism" – a tour company, run by Joana Jacinto and Bruno Gomes, that promotes a responsible way of travelling and explains how this can be done in Lisbon. Besides offering tours for tourists, it also includes a series of tours for Lisbon residents to get to know their own city and in order to bring the benefits of tourism to the local community. Various projects with elderly people, youngsters and people with handicap are financed with the income of the touristic tours. Besides their own projects, they started a network with other tour operators and cultural facilitators, which share the same values[10].

"We hate tourism tours" – a tour company, created by Bruno Gomes in 2010. He and some other native Portuguese people, among them journalists, photographers and psychologists, were unemployed at that time and found with the creation of the tour company a creative way to use their talent for the content of individual tours. They differ from other tour operators in that they do not offer tours that are made for tourists, but tours that are designed as if you were walking among friends. In order to keep open the barrier between tourists and locals and create a natural basis based on mutual respect[11].

"A different type" – a tour company that calls itself the "vanguard of authenticity" operating in Lisbon since 2019, focuses on the preservation of authenticity of culture. With tour

[10] More information about the program of "Sustainable Tourism Lisbon" available at https://www.lisbonsustainabletourism.com/, accessed on 20.05.2020.

[11] Read more about "We hate Tourism Tours" at http://www.wehatetourismtours.com/travel-responsible/, accessed on 20.05.2020.

offers like the "Ugly Lisbon Tour" or "The Underground Tour", they aim to give people access to experience the "real" Lisbon by showing them parts of the city center, which are no necessarily pretty, but rather provide the visitor an insight to the normal everyday life of Lisbon's citizens, like for example COs in Lisbon's central districts *Intendente* and *Anjos*[12]. The tour guides working for "A different type" are mainly cultural intermediaries, which constitute an interesting position in the field of tourism, since they represent a connection between locals and tourist (Richard and Marques, 2018:26). (This concept is further discussed in chapter 2.2.3).

But what is the COs' attitude towards this kind of tourism cooperation? In which way, they promote and execute sustainable tourism? The conducted survey "Tourists in Cultural Organizations" (Annex A) revealed that COs are not generally aware of existing touristic offers which have the aim to promote and protect local culture. One third said they have taken notice of touristic operators with such offers. In case they knew about such offers, some comments were positive, and it was suggested to involve tourists in the planning and dissemination of festivals and events. Other opinions were rather negative, referring to the fact that the real target group represent local people (Questions 2.6.1 and 2.6.2).

2.2 The impact of urban tourism development on local culture

As one of the key drivers of the integration between culture and tourism, globalization has led to the de-differentiation of the fields culture and economy or leisure and tourism (Richards and Marques, 2018:8). The impact of globalization on the tourism and culture industries assume huge proportions because, as Egon Smeral points out, in theory, "the entire world can be your guest" (2008, 44). The growing tourism industry brings millions of tourists into the small historic centers of cities and influences the daily life of their inhabitants. As a result, locals and residents are facing problems mostly caused by the growth in visitor numbers and by the boom of touristic accommodation platforms, such as Airbnb (Hernández *et al*: 2017:2). The Euronews authors Mancini and Gomes (2017), who report about the dimension of tourism impacts on Lisbon's housing prices, call this problem "terramotourism" or tourism earthquake. Gentrification, property speculation, migration and cosmopolitanism are increasingly infusing cities across Europe (Richard and Marques, 2018:24). Are these effects more of a threat or an

[12] Read more about the "A Different Type of Ugly Lisbon Tour" and the "A Different Type of Underground Tour" on the website of the tour company "A different Type" available at https://adifferenttype.com/, accessed on 20.05.2020.

opportunity? One argument is clear: the global competition for the best tourist experiences is fueled by the increasing travel experience of visitors (Smeral, 2008:15). The competition between cities to provide the same generalized aesthetics and products, such as art works and picturesque historical city centers (Zukin, 1998:826, Richards and Maques, 2018:8) is a constant race. The paradox: cities seek advantage through differentiation but achieve standardization. It almost looks like everybody is copying a successful formula of a city that someone once detected (Maitland,2009:5). This, in turn, leads to an eternal competition between tourists of who finds the less visited and therefore less standardized places because they are perceived as more distinctive and where authenticity can be found (Maitland, 2006:27).

While gentrification is a phenomenon which was identified more than half a century ago, tourism gentrification refers to the special phenomenon that involves not only the inhabitants of a city or a country, but of the whole world (Cruz et al 2019:1). Gentrifiers are often interested in food and the arts (Zukin, 1998:830), which provides a material base for new cultural production and consumption and is thus sure-fire success. This results in a higher agglomeration of places of touristic interest and fast consumption, designed for the mobile lifestyle of the tourist (Zukin, 1998:834). As Du Cros (2015:43) points out, there is "a fine line between presenting cultural tourism products in a manner that facilitates easy consumption and over-commodification that results in the trivialization of local culture, alienation of host communities, and loss of any sense of authenticity". She argues that a "cultural tourism product represents an asset that has been transformed or commodified specifically for tourism consumption" (Du Cros, 2015:12). This, most of the time, automatically leads to the Disneyfication of places (Zukin, 1998:833) which will be discussed in the following chapter 2.2.1.

Lisbon is one of the cities where tourism gentrification and its consequences has gradually become present (Cruz *et al*., 2019:2). A physical urban transformation is slowly leading to a "loss of the neighborhood's identity" and the loss of their main characteristics, also "devaluing them at a cultural level" (Cruz *et al*., 2019:3). Additionally, the growing number of hotels, hostels and local accommodation has forced local to leave the city center. While for some city inhabitants, local accommodation reveals new benefits, for others their lack of regulations means a significant negative change for their living situation, being "necessary to define specific regulations, to keep the residents in their historic neighborhoods, while making sure the local tourist carrying capacity is not exceeded." (Cruz et al, 2019:5). Generally spoken, the intensive use of historic centers by visitors lead to processes that affect retail trade, hospitality, accommodation and the residential function (Hernández *et al*, 2017:15).

2.2.1 Touristification and fake authenticity

Never in history people have traveled as much as they do in XXIst century. As a response to the resulting mass tourism, entire neighborhoods are marketed in order to attract tourists. These are often a decontextualized, overwhelming mix of symbols and signs which are perceived as marketable for tourism (Törnberg, 2019:18). A partly or full reduction of the cultural diversity or a standardization of the cultural offer threatens the destination's cultural reality, risking the preservation or even the disappearance of this diversity (Du Cros, 2015:44). The consumption of cultural heritage by tourism has taken a new dimension with the use of the new media and has led to "a 'touristification of everyday life' "(Stors,2019:5). The simple meaning of this phenomenon becomes evident when looking into tourist guide books, where the word 'authentic' is used almost unexceptionally to describe the modern touristic experience. In 1973, Dean MacCannell introduces the term "staged authenticity" in order to describe this phenomenon. He argues that, areas which are hard to access by the tourist are often related to intimacy and closeness. The access to these areas is perceived as experiencing the real or as being one of "them" (the locals). He describes that "sightseers are motivated by a desire to see life as it is really lived". Nevertheless, many tourists are confronted with the failure of accessing this intimacy. The term 'tourist' happens to be used only for those who do not have this desire and seem happy with a therefore inauthentic experience (592).

From an objective point of view, authenticity implies something old, real or true, connected with the traditional and is therefore lost in modernity (Jamal and Hill, 2002:85). It needs to be distinguished from constructed authenticity, a commodification of given societies' values and beliefs (Jamal and Hill, 2002:87). Wang argues that authenticity and the representation of "the other", is often linked to products such as art works or typical cuisine (Wang, 1999:350). In contrast to constructive authenticity, he emphasizes on experiential authenticity, the authentic feeling of an individual (Wang, 1999:352). In his opinion, an "authentic experience" causes in people that they feel themselves more authentic in self-expression (Wang, 1999:351). This activity related authenticity, according to Wang, is therefore perceived as authentic not because the experience is authentic, but because the individual is engaging is a non-ordinary activity (Wang, 1999:352). The standardization and homogenization of the tourist experience often result in contrived attractions, which the gullible tourist can't identify as such. This means that the perception of something being authentic lies in the eye of the beholder (Wang, 1999:353) and this leads many visitors into a trap of what kind of product is culturally 'real' or 'fake' (Jamal and Hill, 2002:78). The 'touristic authenticity' turns out to

be a mix between the pursuit of the traditional, which sometimes doesn't exist anymore, the claim to meet the taste and the expectations of the consumer and the sum of case studies of authenticity as promoted online.

A suitable example of this is the Portuguese *Fado*. As the traditional Portuguese folk music, *Fado* is one of the desired products to be consumed by the culturally interested tourist, which is seeking an authentic Portuguese music experience. The World Tourism Organization (UNWTO) defines *Fado* as a part of Portugal's storytelling (2018,143). Among Portuguese people, however, *Fado* is seen as more than just a kind of art, but rather a form of expression and a state of mind deeply related to Portuguese history[13]. *Fado* as a commodified product is created as a whole experience, namely in combination with a typical Portuguese Dinner in a touristic orientated restaurant trying to meet the tourist's expectation of a traditional Portuguese evening. This development is well known in the tourist industry, which results in *Fado* being sold as an exclusive elite product[14].

Due to the demand on the touristic *Fado* offer, it is extensively torn out of its original context – the *tasca*, the popular Portuguese bistro – and can only be found in an exclusive private context (Félix, 2015:5).

Touristic authenticity thus is a projection of the touristic beliefs, expectations and stereotyped images into objects and "others" (Wang,1999:355). "Almost authentic" experiences are produced in a new kind of social space, a space for outsiders to have insights into a setting they naturally would not be part of. MacCannell calls this "staged intimacy" (1973:596). The *Fado* example shows, that even though something is registered as not authentic, it can be "made authentic" for a specific group of people. In this process, something which originally used to be authentic is commercialized and taken out of his original context. What is shown to tourists is not the actual "backstage", but "some kind of living museum" or, in MacCannel's words, a "staged authenticity" (1973:596). The created product thus in its new

[13] The Portuguese word 'saudade' is not translatable into another language. Innumerous definitions are available in order to relate with the word, which originates in lusophone music, especially in *Fado*. But other music styles have made use of it too. Is usually describes a nostalgic feeling of missing someone or something that possibly does not even exist or does not exist anymore. The information about saudade has been taken from the article "Saudade: An Untranslatable, Undeniably Potent Word" available online at https://www.npr.org/sections/altlatino/2014/02/28/282552613/saudade-an-untranslatable-undeniably-potent-word?t=1585329685981, accessed on 20.05.2020.

[14] An example of a secret Fado Dinner, here in form of an Airbnb experience, can be seen at https://de.airbnb.com/experiences/1211784?_set_bev_on_new_domain=1572192962_onOcGyGGAOuclfp8, accessed on 21.05.2020.

context for another public, became authentic because this specific public does not know the original context or meaning of it. This process is called Disneyfication (Wang,1999:355) and consists in the commercialization of cultural heritage. It constitutes the content for successful products of existential authenticity, because what tourists, in their pursuit of authentic experiences, actually seek is "their own authentic self" (Wang, 1999:359).

COs in Lisbon, like for example *Anjos70*[15] or *Chapitô*[16], which have cultural products and programs that are consumed by locals as well as tourist, as well host *Fado* shows. Even if these shows do not happen in their original context, but in a contemporary cultural center, they can be attractive for both targets since the setting is held very close to the original one. Participants are equally treated, while for tourists the setting may seem extremely authentic, locals may perceive the setting as rather modern or innovative. A *Fado* show in a cultural center can be seen as a successful approach of the integration of the tourist into a local cultural setting.

2.2.2 The local and the stranger

One of the further consequences of tourist excesses is the gap between the local, who watches how the public spaces of his city are crowded with tourists (Richards and Marques,2018:23) and how his culture is standardized and marketed, and the tourist, who, by the local, is no longer perceived as a person but as a homogenic mass and as a consequence dehumanized (Törnberg,2019:19). How and where do these two sides encounter?

The concept of otherness –" being or feeling different in appearance or character from what is familiar, expected, or generally accepted" (Cambridge,2020[17]) – and the hunt for authenticity – represent "the foundation value[s] of modern tourism", a kind of tourism, that consists in urban occupation (Törnberg, 2019:14). A pre-established stereotype of "the other" helps tourists to navigate through the unknown and to handle the contact with it (Törnberg, 2019:14). John Urry (2002) describes this phenomenon with 'the tourist gaze', which he refers

[15] An example of a Fado concert in the cultural organization *Anjos70* in *Anjos* can be seen at https://gerador.eu/fado-de-regresso-aos-anjos/, accessed on 20.05.2020.

[16] The *Chapitô* in Lisbon offers regular *Fado* shows for the small price of 5 €. The *Chapitô* is a circus school and a socio-cultural project, which, among other things, hosts a cultural bar, called *Bartô*, where many events take place every week. Their program is available at https://chapito.org/agenda/programa-barto-biblioteca-marco-2019/, accessed on 24.05.2020, and is more easily accessible on their social media platforms, namely on Facebook, https://www.facebook.com/pg/obarbarto/events/?ref=page_internal, accessed on 24.05.2020.

[17] The definition of "Otherness" of the Cambridge dictionary, available online at https://dictionary.cambridge.org/dictionary/english/otherness, accessed on 21.05.2020.

to the objectification of destination. On one hand there is ‘the local’, now a part of target of tourism consumption as well as the producer of local culture sought by the tourist (Richard and Marques, 2018:6) who is losing more and more control and the benefits of the tourism development (Cohen, 1984:383). And on the other hand, there is ‘the stranger’, stigmatized by the local, which represents the tourist with its nature of invading the historic center and public places, consuming local culture without contextualizing it, being the reason for negative impacts on local neighborhoods and the commercialization of cultural values. Due to mass tourism, the tourist becomes separated from the normal humankind in the locals’ consciousness, which leads an objectification of the tourist (Cohen, 1984:381) and as result, they do not feel welcome in the destination.

The involvement of locals in touristic activities can improve local attitudes towards tourists (Cohen, 1984:382) in the pursuit of cultural similarities and the existence of physical places where both feel comfortable. According to the survey "Tourists in Cultural Organizations" (Annex A), COs believe that the integration of tourists into the local culture depends mainly on the following three factors:

1) An improvement in communication (overcoming language barriers)
2) An improvement in the information provided (e.g. online)
3) An improvement in tourists' behavior towards the sites

However, it was also frequently stated an integration of tourists is also due to an improvement in residents' behavior towards tourists. These results underline that a rapprochement of both sides is unavoidable in order to make a successful integration possible (2.4 In your opinion, the integration of tourists with local communities depends on).

The cultural participation of the tourist traditionally requires a facilitator, linking the visitor with the local community. The tour guide, the traditional facilitator of the tourism experience that links tourists to attractions, facilities and hosts, is nowadays often replaced by technology-based facilitators. In order to create mutually positive encounters between the host and the visitor it most likely needs both facilitators: a physical human representant (e.g. a tour guide), who can build a bridge between two worlds as a cultural intermediate, and consumer generated content as a facilitator of travel experiences in order to have a more varied overview of the selection, which enables them to create an own opinion (In contrast to the tour guide, who usually gives a fixed scripted program).

Among tourists, the participation in cultural events in their destination is becoming easier with the access of online information. Platforms and social media communities allow visitors

to use and create new forms of participation, which can be an advantage because they are given alternative ways of participation. The easy access through new communication devices increases cultural participation between curious tourists and locals. Still, some obstacles must be taken under consideration: language, welcome sense, geographic distances, paying and using transportation, paying entrance, etc., (Mantecón, 2009:184). Therefore, COs are compiled to offer convincing reasons to sacrifice the available time and overcome all these obstacles. Using multiple channels is necessary because participants engage differently in different domains as put by Warner (2002:61) or Teixeira (2000:45).

For travel organizations as well as for COs, it requires a certain challenge to establish and to maintain online communities, but at the same time they offer an opportunity for them (Wang, 2002:407). User Generated Content (UGC) can help tourists to overcome obstacles because they can firstly assess in advance if the offer fits him or her and secondly, they can connect with other potential participants (Wang, 2002:408). UGC facilitates new forms of communication between travelers and between travelers and locals and creates more possibilities for tourism organizations as well as for COs to communicate, because it allows COs to create more personalized offers and to reach to adequate target group for it (Wang, 2002:414). The obstacle of COs is often the lack of marketing knowledge, which prevents them from implementing a multichannel communication and from identifying their audiences (Wang, 2002:416). The cooperation of cultural workers and tourism workers on a small scale could, firstly, create a cooperative link and, secondly, a collaboration between the two sectors without harming each other in order to achieve a mutual growth.

Recently the number of tourist operators who attach great importance to the preservation of local culture has increased (as was shown in chapter 2.1.3). Eight out of 13 COs indicated that they have not noticed anything about this movement in their venue, which reveals the cooperation between the two sectors does mostly not yet exist (Question 2.6). The remaining five COs indicated that they were aware of these trends and expressed a positive opinion: "Penso que são tendências maravilhosas que nasceram de artistas e pessoas que têm o mesmo tipo de pensamento em que a receita financeira em massa não é o único objectivo[18]"(Question 2.6.1 If yes, what do you think about it?, *Pharmacia Musical*).

[18] Suggested English translation: I think these are wonderful trends that were born of artists and people who have the same kind of thinking where mass financial income is not the only goal.

2.2.3 The live-like-a-local trend

While in 1984, Cohen still characterized tourism as a "futile quest" (378) because tourists were often denied the access to genuine authenticity in off-the-beaten-track areas, the extensive online gaze of tourist experiences, shared on social media channels allow tourists nowadays to access a broad variety of all kind of secret spots.

Via Internet, smartphones, digital cameras as well as destination marketing, tourists are frequently provided with large amounts of information (Tussyadiah, 2008:25) with the goal of allowing tailored projects in their dream destinations. The socially constructed term 'the tourist experience" (Tussyadiah, 2008:25) turns into a virtually mobilized gaze where people don't necessarily need to travel geographically anymore but are enabled to follow other people's travel experiences online. The act of sharing experiences online, leads to an easily accessible Customer Generated Media (CGM). Shared videos on online applications (e.g. Instagram) turn into a new form of cultural artifacts, the digital heritage (Tussyadiah, 2008:27), and relate to real experiences that a tourist can aspire. This allows visitors to have access to a lot more intensive and emotional information than through traditional means. Could this help to dissolve the sense of otherness?

With UGC and the use of peer-to-peer web applications (e.g. Instagram, Airbnb[19]), bargaining power was given almost completely to the consumers since they started to trust more in websites and their virtual communities than in professional tour guides (Akehurst, 2008:51). Online resources enable the consumer the research of almost everything they need during their travel (e.g. destination, accommodation, activities, transportation etc.). Because it provides the consumer with all the needed information, the internet is one of the most important marketing channels for tourism (Akehurst, 2008:53). While blogs are a good tool for marketing management and research, UGC allows the tourist to gather more personal information. UGC in forms of reviews can boost the image of a place but also change the image of an entire neighborhood (Zukin, 2015:4) allowing users to get knowledge about the area of the place they want to visit in advance. Online reviews are considered very powerful because they enhance

[19] The services of Instagram and Airbnb are different: Airbnb offers a platform for the rental of holiday homes and for the booking of holiday experiences and Instagram is a platform for sharing photos and videos, which has established itself as a market place where business can be done and advertising can be tailored to the customer. The two platforms have in common that the consumer is also the producer of offers, hence the name peer-to-peer platform. UGC enables the users of this platform to sell their offers directly to the end consumer.

the flow of like-minded consumers, who turn into co-producers of the content they are consuming (Zukin, 2015:2).

These new ways of communication between tourists and between tourists and locals paved the way for the so called live-like-a-local trend. Cruz justifies this trend: "tourists usually seek an immersive experience, meaning they want to live like the locals" (Cruz *et al* 2019:5). This means, not only eating and drinking like locals, but staying as well at a local's place [20]. The harmful consequences of this desire, namely the increasing transformation of historical districts into one holiday home after another, may not be apparent to the tourist at first glance. The magical appearance of Lisbon, namely "the colorful and picturesque neighborhoods" and other aspects for which Lisbon is famous are in risk to be lost as a result. It is therefore highly recommended to preserve the historic centers of European cities "and this can only happen by maintaining the locals and their traditions." (Cruz et al 2019:5). Tourism will otherwise be able to destroy what people originally traveled for.

This observation is related to the 'no-one-wants-to-be-a-tourist phenomena', in which tourists find alternative names for themselves, such as 'traveler', 'visitor' or 'short-term resident', while they call the rest of the crowd 'the tourists' (Du Cros, 2015: 113). The live-like-a-local trend seeks authenticity and doesn't want to be associated with touristic behavior. As a result, many tourists travel to their stereotypical dream destinations and visit what they, or their social network community, perceive as local and authentic. As authenticity is a social construct, partly defined by the individual's knowledge or reference, and many tourists have little knowledge of the history and original traditions of the destination (Du Cros, 2015: 117), touristic authenticity often only scratches the surface of the truth.

After shifting from the superficial consumer to an important actor on urban scene, tourists started to be motivated to travel through education, work and personal development. Richards duly writes that tourists "constitute a cosmopolitan nomad tribe that shifts between urban centers in search of experiences and economic opportunities" (2018:87). This relatively new description of tourism is clearly linked to the concept of cultural intermediaries (CI) who provide a link between tourists, the culture they grew up with and local culture.

One can increasingly see temporary migrants like Erasmus students or expats taking on the role of tour guides (Richard and Marques,2018:23). They show tourists from their former

[20] Airbnb's global brand campaign "Live like a local" encourages tourists to book their stay in private properties in over 690 neighborhoods around the world. Find more information at https://lbbonline.com/news/largest-airbnb-campaign-to-date-tells-travellers-to-live-like-a-local/, accessed on 20.05.2020.

home countries how they experience the city, as they originally arrived as tourists and now represent collaborative tourism intermediaries and the new locals (Richard and Marques, 2018:26). This situation creates a new relationship between locals, tourists and the urban center since visitors now represent a big part of how urban tourism areas are shaped. They therefore can be seen as part of the city's identity (Maitland, 2006:31). CIs are often no official tour guides (Richards and Marques, 2018:23), but rather culturally and socially active people with a permanent attention on the contemporary culture of their city. This explains why touristic offers held by CIs often leave the touristic areas and rather take place in a private or alternative setting, such as COs[21]. The underground scene of a place has proven to be a helpful support for the dynamization and revitalization of the cultural system (Richards and Marques, 2018:89), which makes Lisbon's COs, especially in the *Anjos* district, an attractive setting for touristic experiences. The setting of a CO provides a space, where tourists and locals can interact around shared interests without occupying the position of being the tourist or the local (Richards and Marques, 2018:91).

2.3 New tourism tendencies

The most popular form of contemporary travel are city breaks (short-break holidays). They represent the major area of tourism growth and are known for being a driver for cultural consumption (Richards and Marques, 2018:15). This rather active way of travelling attracts all type of generations in Europe. Older generations are motivated to relax and to charge their batteries (Smeral, 2008,47) but as well to invest time to keep young as long as possible (Smeral, 2008:50). Younger generations are mainly seeking fun and entertainment.

[21] An example for this kind of touristic offer is the Underground Tour, offered on Airbnb as an experience. The tour consists in a night walk through Lisbon, mainly the *Anjos* and *Intendente* districts, and the visit in around 3 cultural centers per tour, where visitors have to pay a contribution, which usually is for the musicians of the night. Since the live music offer is different every day, the uniqueness of the tour is the individual experience depending on the day of the participation. This kind of tour brings tourists into the setting of a local cultural center, gives them access to music and local products, such as drinks, food, art and music, and allows them to act freely without feeling like a tourist. The COs, on the other hand, can take advantage of receiving additional guests, which eventually even consume more than locals since they are on holidays, and of meeting people from all over the world, which usually enriches people's knowledge and inspiration level. Details of this tour can be found online at: https://www.airbnb.de/experiences/1036267?location=Lisbon%2C%20Portugal&source=p2, accessed on 20.05.2020.

TABLE 1.2
TOURISM GROWTH IN WORLD REGIONS BY TOURISM SECTOR, JAN.– AUG. 2017 (IPK, 2018)

	GLOBAL	EUROPE	ASIA / PACIFIC	NORTH AMERICA	LATIN AMERICA
Total outbound trips	+6%	+5.5%	+5%	+7.5%	+5%
Holiday trips	+6%	+6%	+5%	+9%	+6%
City trips	+16%	+20%	+9%	+15%	+9%
Sun& beach holidays	+9%	+7%	+14%	+9%	-2%

Figure 2.2 – Tourism Growth of City Breaks – Richard and Marques, 2018:15

The consumers of tourism products of XXIst century shifts from a passive receptor of culture at the end of a value chain to a co-creation role, which leads to the consumption of an individual tourist product. The stimulation of cultural participation therefore becomes difficult and complex for cities since there are many ways of intervention (Richards and Marques, 2018:10).

With the intensive use of online media, they compare the product globally and are expecting not only to be satisfied but to be informed. Their booking habit changed into "spur-of-the-moment decisions" (Smeral, 2008:51). Stors (2019) points out, that new urban tourism has to be analyzed in different dimensions. Firstly, it is important to notice that the extraordinary mundane tourist generates content online which is available for everyone, also non-tourists (8). Secondly, there is an important multidimensional contact zone between tourists and locals, provided by off-the-beaten-track experiences, services that connect users directly (e.g. Airbnb) and the placement of tourists in residential areas. This means that other city users become more and more important for the new urban tourist (9). Thirdly, there is an urban co-production of all city users (locals and tourists), which influences a city when visitors start to go to edgy, creative areas (10). Under these aspects, participatory and creative tourism play an increasing role in the creation of cultural offers and products, since they allow them to have insights into the local culture of their travel destination and to connect with its community.

2.3.1 The post-modern tourist

In his book "The tourist gaze" John Urry summarizes that there is no clear cut between what nowadays means tourism and what generally means culture (Urry, 2002:93). He declares that this post-modern concept dissolves boundaries between high and low culture and between different cultural forms, such as tourism, art, education, photography etc. and talks about a 'new

cultural paradigm' (Urry, 2002:74). This results in an anti-hierarchical, opposed to vertical approach where people want to be treated in a more differentiated manner. The heightened power of the middle class has generated a big audience for the post-modern cultural forms (Urry, 2002:79).

This line of argument can be traced back to Bourdieu's "Distinction", where he analyses the impact of cultural practices one class upon another. Bourdieu describes, that people differentiate each other by rejecting other types of tastes and an aversion to other lifestyles (Bourdieu, 1987:105). He describes people as professionals in lifestyle developers by turning their own way of life into an art form (1987:107). Taste represents the base for everything one has and what one is for others as well as how one classifies and is being classified by others (1987:104). The opinion on a certain esthetic, which is naturally based on informative, emotional and moral interest can be fueled by the capability of people to make socially valid aesthetic actions their own (1987: 78). This, according to Bourdieu, is called "popular esthetic" (1987:63). Because of its combination of the aesthetic, the commercial and the popular, tourism is considered as "prefiguratively postmodern" (Urry, 2002:78). Urry argues that "structuralized voyeurism […] enables people to adopt the styles of other groups" (2002:83) and provides the basis for the modern pilgrim (Jamal and Hill, 1976:82) seeking for the post-modern tourism experience.

One aspect of post-modern tourists' interest is the tendency to travel responsibly. This also represents an increasing expectation of locals towards tourists when faced with tourist seeking more responsible ways of travelling that include the support of local cultures. The internationally operating responsible tourism company Truffle Pig declares on their website[22] what they will never sell - for example holidays with no responsible tourism policies, mass tourism, large cruise ships or zoos, and thus have a clear statement in the tourism industry. Truffle Pig is an independent travel company which "believe[s] better travel is a result of digging deeper and connecting the right dots". With the website of *Venezia Autentica*[23], Valeria Duflot and Sebastian Fagarazzi claim to direct tourists who are in search of a local experience directly to a business that supports sustainable local economy. The website offers as well, a huge variety of local tours that cooperate with local artists. Videos and portraits of Venetian personalities and associations are designed to bring visitors closer to the real Venice and let

[22] More insight about the travel company "Truffle Pig" available at https://www.responsibletravel.com/copy/what-we-will-never-sell, accessed on 23.05.2020.

[23] More insight about the work of Venecia authentica available at www.veneziaautentica.com, accessed on 20.05.2020.

them look behind the scenes of the city's tourist image (Hardy, 2019). These two examples show initiatives that promote responsible tourism and are bases on the destinations' cultures.

Specific touristic contexts share a set of conventions about responsible styles of travelling (Edensor, 2000:60). These sorts of conventions underline which kind of activities are perceived as authentic and which kind of behavior is accepted in specific locations. The contact with locals, preferably in the context of contemporary culture (Du Cros, 2015:97), plays an important role which is perceived as inspirational (Skift and Peak, 2014:5). In search of the experience of "the ordinary life", new tourists move away from attractions or events that once fulfilled the touristic needs (Maitland, 2006:28). New tourist's expectations are increasingly concerned with labor standards and community issues and tourist agencies "are asked to be more conscious with regard to where and how they include local people in their operations" (Tewes-Gradl *et al*, 2014:9).

Dissatisfaction with contemporary modes of consumption or the increased desire for self-development and skilled consumption are some of the key trends amongst post-tourists. As well the increasing blurring of boundaries between work and leisure (serious leisure, work as play, lifestyle entrepreneurship) and the appreciation of creativity as a form of expression contribute to new forms of touristic behavior and satisfaction (Richards, 2011:1229).

2.3.2 The "sharing city"

The intensive use of historic centers and the exploitation of authentic urbanity by tourists amplifies their role in urban transformation. A policy of selling the city to the tourist and prioritizing their needs over those of locals (Richards and Marques, 2018:16) often brings the socio-cultural dynamics of a city into imbalance. This leads to the question: "Who should have priority in competitions for scarce urban resources?" (Richards and Marques, 2018:17). The overlapping use of urban space by tourists, day-trippers and residents (Maitland, 2006:28) creates a new permeable boundary between the tourism and the residential life and makes them almost equal consumers of a city (Hernández *et al*, 2017:2).

Programs designed to involve people from different backgrounds empower new forms of socializations in touristic cities (Richards and Marques, 2018:10). In order to facilitate the cultural consumption and interaction, the creation of local cultural centers and mixed facilities has become a common strategy. In Lisbon, the prominent LX Factory[24] is an example of such

[24] Lx Factory, located in in Lisbon, *Alcântara*, is an historical industrial complex that houses an array of arty retailers and unique restaurants created for the consumption of cultural products for tourists as

cultural facility. In the search for the culture of every (extraordinary) day, tourists and locals can find what they are looking for in this ancient textile factory. Through this kind of facilities, local artists, bloggers, graffiti artists, journalists and other forms of cultural intermediaries, have the possibility to show their work and interact with each other. The cultural meaning-making has hereby moved from the museum to the streets (Richards and Marques, 2018:13), and therefore to the people.

Instead of categorizing city users as tourists and locals, Maitland suggests the use of the "cosmopolitan consumer class" (Maitland, 2006:31) while Richards and Marques are of the opinion that, in order to integrate tourists, the term "temporary citizens" is appropriate (Richards and Marques, 2018:88). To do so, the core competences are the understanding of the tourists' original communities (Richards and Marques, 2018:26) and the establishment of equal rights for the use of the city (Richards and Marques, 2018:22). Less well-known parts of the city are being increasingly entered into these new tourist dynamics. The online presence of cultural differentiated activities offers new possibilities for locals and travelers to connect and encourages tourists to pop up in off-the-beaten-track neighborhoods and in "private realms of people's homes" (Stors, 2019:2).

The fusion of touristic practices and other spheres of cultural experiences makes it difficult to distinguish between the touristic demand and other users of the city (Maitland, 2009:6). Due to the growing importance of intangible resources, such as lifestyle or creativity, tourism has been transformed into a process that encourages learning. This development, where boundaries between residents increasingly dissolve and enable individuals to learn from each other, Żemła describes as the shift from the 3S (sea, sun, sand) to the 3E (education, entertainment, experience) tourism (Żemła, 2020:12). The key driver of the touristic occupation of residential areas is therefore attributed to a mix between consumption opportunities and the presence of local people going about their everyday lives. This is the proof of how the tourism trend to experience the everyday local life is shaping cities and what makes districts like *Anjos* in Lisbon so attractive (Maitland, 2009:13). In order to represent a space of creativity and consumption interesting to tourists and locals, and to foster their co-existence, Richards and Marques suggest that city centers have to shift into shared places (Richards and Marques, 2018:20), where locals and tourists are equally respected, valued and integrated. How does this affect the communities of creative industries?

well as for locals. More information available at: http://lxfactory.com/en/homepage-en/ , accessed on 23.05.2020.

Like cultural heritage that "can cater for both local and touristic communities" (Du Cros, 2015:28), some cultural forms address new external audiences (Cohen, 1984:387), others address external and internal audiences, which eventually can become one. They rely on the construction of cultural communities, groups that share similar beliefs or values. One aspect in community life, which reflects a positive bound, is the place attachment which imbues to the participants a sense of belonging or meaning. The level of attachment can vary and enables tourists to create connections with the communities of where they travel to.

These cultural forms are often found in COs, which can therefore be places of cultural integration for tourists. The CO in Lisbon *Anjos70*, e.g. hosts an event called *Mundo Lingo*[25] where locals and internationals, such as tourists, are invited to join an intercultural language exchange.

2.3.3 "Experiences": The trend to participate

"New consumers want everything", says Smeral (2008:51). Higher expectations concerning time, information and individualism and a generally more demanding attitude characterize the contemporary tourist (Akehurst, 2008:53).

The participative learning aspect in artistic and cultural heritage contexts, the character of the place and the contact with the local cultural operators characterize the so called 'creative tourism', which is an increasingly popular offer (Du Cros, 2015:97). The instrumentalization of culture and creativity, also called the creative turn, is part of the creative process of cities to commodify and globalize their cultural heritage. This process is integrated in tourism products and has become a strategy for European cities to grow and promote innovation (Richards, 2011:1227). Creative touristic offers represent a new source for fun and distinction and are often linked to the experience economy - the form of tourism that was created to feed this new trend of the much sought-after 'experiences' (Richards, 2011:1228). A pleasant side effect of this new sub-category is the opening of many new part-time and full-time jobs in the creative tourism industry:

> The 'new international tourist' seeks memorable experiences that resonate on an emotional level. As a result, growth within experiential markets, including adventure and cultural tourism, is outstripping that of mainstream segments (…) To engage with these new tourists, tourism companies are developing products that are more adventurous, more personalized and more attuned to local culture (Tewes-Gradl et al, 2014:9).

[25] Details about the event can be found on the website "Meet Up", available on https://www.meetup.com/de-DE/Mundo-Lingo-Lisbon/, accessed on 21.05.2020.

In postmodern societies, where consumption becomes an underpinning for individual lifestyles and identities, people are looking to distinguish themselves with what they consume, (Richards, 2011:1229). The shift from a passive to a rather active and participative form of consumption casts the light on popular culture and its creative venues. The tourist desires to be involved through active learning experiences, which is extraordinary and hard to copy. This need of distinction (Bourdieu, 1987:105) challenges creative tourist operators to transfer creative knowledge in formalized and non-formalized ways in order to create the desired "special time" (Richards, 2011:1233-34). Modern authentic urban tourism reaches hereby its peak with real, off-the-beaten-track, everyday life experiences (Törnberg, 2019:2), which "you would never find in the traditional tourism industry", says Wong, CEO of the experiential platform *Vayable*[26]. Some examples for similar platforms are:

- **Airbnb Experiences**
  - Unique experiences with hosts: *https://www.airbnb.com/s/experiences*
- **With locals**
  - 100% private tours with locals: *https://www.withlocals.com/*
- **Get your guide**
  - Find, compare and book sightseeing tours, attractions, excursions, things to do and fun activities from around the world: *https://www.getyourguide.com/*
- **Context travel**
  - A network of scholars and specialists where over 80€ of the guides have a MA or PhD-level degree in their field of expertise: *https://www.contexttravel.com/*
- **Urban adventures**
  - Experiences in over 150 destinations: *https://www.urbanadventures.com/*
- **Travelling Spoon**
  - Travel off the "eaten" path, private meal or cooking classes with the best home cooks around the world: *https://www.travelingspoon.com/*
- **Eat with**
  - But unforgettable culinary experiences: *https://www.eatwith.com/*

[26] *Vayable* - https://goodbye.vayable.com/ - was a platform that offered the kind of experiences mentioned. This platform doesn't exist anymore, since it had to make way for other platforms that have performed better in the market.

While some of these websites can compete better than *Vayable*, *Airbnb Experiences* is by far the strongest competitor on the market of holiday experiences. The successful tourism marketer describes its experiences as following:

> Airbnb experiences are one-of-a-kind activities designed and hosted by locals. Unlike a typical tour or workshop, experiences go beyond the activities themselves. They offer a deep-dive into the local host's world through their passion. Hosts offer their guests special knowledge, unique skills, and inside access to local places and communities that guests couldn't find on their own, creating lasting connections and treasured memories (Airbnb, 2020).

In doing so, all the offers strive for the following four qualities:

- ***Access.*** Hosts share their insider knowledge with guests and give them behind-the-scenes access to people, places, and activities that guests couldn't typically find on their own.
- ***Perspective.*** The experience has personal meaning to the host and conveys a unique point of view. Experiences tell the host's story and immerse guests in their world.
- ***Participation.*** Hosts provide opportunities for guests to meaningfully engage in the activities of the experience, not just passively observe them.
- ***Passion.*** Hosts are passionate about the theme of the experience and can demonstrate a deep knowledge or a skilled mastery of the activity[27].

When the hosts of activities upload the description of their experiences, they have the freedom to influence the level of attractiveness for the tourists. Hereby they can market their living area or the area where the experience takes place by framing it in a way it sounds attractive for the imagined audience. At the same time, they can market themselves by characterizing their travel experience which makes it easier for tourists to connect and identify with them. A review system helps the tourist additionally to choose the adequate experience by checking what his larger virtual community sees as positive or a "must-do" consumption. This co-creation is based on 'conceptual authenticity' where host and local play both the role of the originator of the experience (Richards, 2011:1245). Since this co-maker ship is affecting the tourism industry and is bringing it closer to cultural and creative industries, it is time to rethink their concepts and making sure that this mutual exchange consists in skills and knowledge (Richards, 2011:1246). By using their consumption to gain cultural capital, tourists can be seen

[27] More information about the Airbnb experience characteristics available at https://blog.atairbnb.com/what-are-airbnb-experiences/, accessed on 23.05.2020.

as performers – “mapping the way of new tourism” (Törnberg, 2019:8). As a result, they move far off the beaten track and areas that have not traditionally been visited by tourists have the potential to become the most visited areas: “Poorer areas tend to be associated to risk – intimidating, danger, gritty, dodgy, unsafe, sketchy, edgy – but also to life and vibrancy – artists, culture, diversity, creative, authentic (Törnberg, 2019:11).

This phenomenon lies at the heart of tourism gentrification - on the one hand it brings visitors to the city closer to the locals and on the other hand it paves the way for a new mass tourism. With the extensive use of social media, mostly the application Instagram, which allows everyone to share their life online with other users, the trend of experiences becomes extremely popular. Travel experts describe the Instagram-effect: "Inspiration earned by other people accomplishing their travel goals." Inspiration, personalization and a path towards self-development form the three brands to accomplish (Skift and Peak, 2014:4).

> Poor neighborhoods tend to be represented as cultural experiences, emphasizing raw, hip, cool, colorful, vibrant, authentic, historic urban life, and the local community. There is also a clear prevalence of the symbols of gentrification: art, galleries, music, bodegas, including explicit mentioning of the term gentrification. The use of the word unkempt is in particular interesting, as it constitutes a discursive linking of the racialized idea of “untidy hair” with the notion of a “gritty” neighborhood (Törnberg, 2019:15).

The combination of responsible travel and the trend of experiential tourism move the focus towards social neighborhoods, which become increasingly interesting for visitors. A link between general urban change and the impact of tourism on urban neighborhoods is therefore to consider but can’t be definitely stated (Törnberg, 2019:12). The trend towards participation results on the one hand in a decentralization of tourist attractions, which makes it easier for the venues already frequented, but also attracts new mass flows.

CHAPTER III: Culture and tourism in Lisbon

Tourism is an economic activity that generates trade and business and is considered one of the most productive sectors in the world economy. It is often a resource of governmental revenues, this is why many eager to encourage a rapid growth (Cohen, 1984:384). The economic impacts of tourism are the most visible and quantifiable, while socio-cultural and environmental impacts are much more difficult to quantify. The city of Lisbon, as a concrete context for the potential link between the world of tourism and the world of culture and one of the oldest cities in the world (Sawe, 2018), represents a dream destination which is well presented in tourism marketing.

> Lisbon. After several lost decades the Portuguese capital has woken from its slumber. One of the fastest-changing cities in Europe, Lisbon sits at the sweet spot of transformation as new businesses and creative pioneers look to shape its future.
> Portugal's colonial past has become a vibrant, multi-cultural present, with a diversity of art and music alive in its streets and manifold cuisines. The Atlantic on the doorstep provides the freshest seafood and allows for a short beach break – this is the only European capital where girls and boys take their surfboards on the metro. Water, sun and its famous light are the city's key ingredients. In Lisbon, LOST iN spoke to a musician whose packed stadiums with modern interpretations of African dance beats, a food expert who knows every table, an innovative fashion designer, a singer bringing fado to the new generation, a multifaceted writer and local artist couple. It's all about original minds and creative vibe. Get lost in the sights, sounds and flavors of the city. Get lost in Lisbon (Hasenfuss, s.a.:3).

Reading the introduction to number 13 of the series LOST iN - a city guide curated by locals, one can see an idyllic Lisbon with numerous qualities. It was made to attract potential audiences, highlighting positive points and omitting negative issues: dynamic energy, vibrant cultural diversity, sun, sea, light, the transformation from traditional to innovative, participatory construction of the future, original minds and creative vibe.

The UNWTO reported an increase of 168% between 2010 (6,8 million tourists) and 2016 (18,2 million tourists) in Portuguese tourism. Manuel Caldeira Cabral, the former Portuguese Minister of Economy, said that tourism receipts increased by 17% in 2017 and by 14% in 2018, which is hard to imagine when before 2013 every third house in Lisbon was empty. Luís Araújo, the president of *Turismo de Portugal* (Portugal's Tourism Board), estimated that the country was able to reach a new record of visitors in 2019: 24 million tourists (Bruno, 2019). Boosted by cheap flights and short-term rentals, housing prices became 20% more expensive while average wage, which is still roughly 850€ a month (Minder, 2018) weren't updated to the current change in Portuguese tourism economy.

To host that many tourists, apartments were renovated to respond to the increasing demand. Between 2015 (7.500 Airbnb apartments) and 2018 (12.700 Airbnb apartments) the number of apartments for short-term rents increased by 70% (Hausold, 2018). In 2018 Lisbon overtook Venice, Amsterdam, London, Paris, Rome and Barcelona and was voted 'Best Destination among European cities', which was called an historic event by the general director of the Tourism Association in Lisbon, Vítor Costa (Lusa, 2018). International media such as "The New York Times", "The Guardian" or "El País" promoted Lisbon and Portugal through its good relationship between price and quality, its beautiful unique beaches and its famous desert and daily pastry – *Pastel de Nata* – which was marketed as one of the world's best sweets (Dinis, 2014). In addition to Portugal's good basic conditions for high-quality tourism, such as the weather and the landscape, the focus on digital marketing also contributed to the country's success. In this way it was possible to respond to the new trends in tourism and thus better meet the demand. Luís Araújo, has already drawn up a marketing plan for 2027. The focus will no longer be on ~~showing~~ paradisiacal landscapes and thus being in direct competition with many thousands of other destinations, but on showing real experiences (Pincha, 2017).

3.1 A positive impact?

The same vibrant culture was certified in 2019 when Lisbon was considered the best city in terms of emerging culture, winning the "Emerging Culture City of the Year" award, given by Leading Culture Destinations, which promotes the best cultural destinations in the world. In addition, the 2019 result of the World Travel Awards (the Oscars of Tourism) was also historic for the Portuguese capital: the third consecutive year in which Lisbon is distinguished as the "Best Destination for City Break" worldwide, in addition to being elected "Best European Destination City". It is the first time that Lisbon has received three world awards in the same year (Correia, 2019).

> *É certo que a instabilidade gerada pelas primaveras árabes e o medo de atentados terroristas fez com que milhões de pessoas reequacionassem os seus destinos de férias, deixando de ir para países como Tunísia, Egito ou Turquia. Os países mediterrânicos, como Portugal, beneficiaram dessa mudança. […] A história do sucesso fez-se de vários momentos. Um deles foi que [...] todo o dinheiro (do Turismo de Portugal para divulgação) foi canalizado para o marketing digital.* (Leiria and Bastos, 2017)[28].

[28] Suggested English Translation: It is certain that the instability generated by the Arabic springs and the fear of terrorist attacks have forced millions of people to reschedule their holiday destinations, ceasing to go to countries like Tunisia, Egypt or Turkey. Mediterranean countries, such as Portugal, have

From 2013 onwards, the entire budget of *Turismo de Portugal* for international campaigns was used exclusively in digital marketing (Pincha, 2017). The effect was colossal, Lisbon has become fashion, and the average growth of tourists between 2009 and 2017 was 10.6%, making Lisbon the second European city with the greatest increase in tourism in 2018: "*A verdade é que, entre 2005 e 2015, o país cresceu sempre mais do que os vizinhos. O aumento das receitas foi pelo menos o dobro do registado em Espanha, por exemplo*" (Leiria and Bastos, 2017)[29]. In 2017, 4.94 million international travelers spent the night in the capital; contrasting with the 2.93 million tourists staying at least one night in Lisbon in 2009 (Murgeira, 2018).

The impact on the economy is remarkable, with tourism becoming more and more a key factor when talking about the economy in Portugal (Moser, 2015: III). The country is one of the most dependent on the sector, which contributes around 9% of GDP (Cruz, 2018). Another factor of Lisbon's mass tourism boost, is the measures put in place by the previous government in 2011 to attract visitors in order to pull Portugal out of financial crisis which can be stated, worked well (Hausold, 2018).

> *"Nunca houve tantos turistas a visitar Portugal. Nos últimos anos bateram-se todos os recordes de dormidas, hóspedes, receitas e passageiros. O turismo é o maior exportador de serviços e afirmou-se em definitivo como um dos principais motores da economia. A ele se deve grande parte do crescimento económico alcançado no primeiro trimestre, o maior dos últimos dez anos. E só nos primeiros três meses deste ano foram criados mais de 37 mil postos de trabalho neste sector, quase tantos como em 2016*[30]*"* (Leiria and Bastos, 2017).

In contrary to other researches about the attitude towards tourism consequences in their cities, a recent research has shown that Lisbon's citizens think the city has more vibrant life with the tourists (Martins, 2018). In public articles the tourism industry is congratulated, as it

benefited from this change. [...] The story of success was made up of several moments. One of them was that [...] all the money (from *Turismo de Portugal* for dissemination) was canalized into digital marketing.

[29] Suggested English translation: The truth is that, between 2005 and 2015, the country always grew more than its neighbors. The increase in revenue was at least double that recorded in Spain, for example.

[30] Suggested English translation: There have never been so many tourists visiting Portugal. In the last few years all the records of overnight stays, guests, recipes and passengers have been broken. Tourism is the largest exporter of services and has definitely established itself as one of the main engines of the economy. It is due to it a large part of the economic growth achieved in the first quarter, the largest in the last ten years. And in the first three months of this year alone more than 37,000 jobs were created in this sector, almost as many as in 2016.

is held responsible for the successful exit from the crisis (Antunes, 2019) and the World Travel and Tourism Council estimates that by 2028, tourism will make almost 25% of jobs and will directly and indirectly contribute 20,5% to the country's GDP (Stone, 2018). COs in *Anjos* manifested themselves rather positively about tourism, which pursuits the goal to protect local culture (Question 2.6.1 "If yes, what do you think about it?"). Seven out of 13 COs said they would be willing to cooperate with a responsible tourism management in terms of promotion, deployment, dissemination and creation of cultural offer and in terms of a general acceptance and integration of tourists in their venues. A comparatively smaller number of COs stated that they were not interested in cooperation because they did not want to focus on tourists (Question 2.6.2 "In which way would you be willing to cooperate with them?").

3.2 The dark side of tourism

Between segways, go-cars, two-hour queues to get on the *Santa Justa* elevator for two minutes and colorful shops where you can buy a canned sardine with its year of birth on the package[31]; the term "Disneyfication" for Lisbon is evident: "Now we have this fantasy for tourists to see" (Pereira, 2017).

The streets of *Baixa*, Lisbon's downtown, are filled with tourists and with products and services made for them. From hotels to cheap souvenirs shops, from restaurants to artificial typical shops such as *Casa Portuguesa do Pastel de Bacalhau*[32], where a huge version of the traditional Portuguese snack is served for a price of 4€ apiece. The original version of this product costs, in comparison, no more than 1€ in a traditional bakery. While the Disneyfication of the city center is a problem which can be solved by avoiding the area, the increasing housing market price in Lisbon represents a real challenge for the inhabitants.

> We have seen a transformation of housing from residences for families to short-term rentals…private houses rented out for tourism that, in some areas, caused rent price to rise by 30-40 % over the last few years, which is practically unbearable for local Portuguese people.'(…) "I'm not against tourism. I'm against the exploitation of houses for tourism, that is pushing people born in Lisbon outside the city." Carla, a 37-year-old mother of two with a monthly income of €500. (Mancini e Gomes, 2017).

Luis Mendes, an urban geographer, is a member of a citizens' platform called *Morar em Lisboa* (Living in Lisbon) that has been fighting to halt housing evictions. He worries that

[31] More insight about this shop at https://www.mundofantasticodasardinha.pt/ , accessed on 23.05.2020.

[32] More insight about this shop at: https://pasteisdebacalhau.com/, accessed on 23.05.2020.

Lisbon is “killing the golden goose” that has made it so attractive to visitors. “If we’re evicting the old residents and creating gated communities for the wealthy, then what are we going to show tourists who expect to see traditional Portuguese life on our streets?” (Minder, 2018). In order to fight to preserve local culture, the social movement *Morar em Lisboa* wrote an open letter in order to denounce “Lisbon’s excessive dependency on tourism and real estate speculation.” (Hardy, 2019)

The first step to engage in the following research is to realize and admit that there obviously exists a problem. However, it is necessary to discern between "tourism is the problem" and "tourism can cause a problem". Tourism itself is not the problem, tourism can also represent an opportunity. By choosing to see only the negative sides of tourism one can neglect the importance it is for the development of some regions, as well as the chance for cultural exchange that it allows. The difference will depend on many things, one essential is how this resource will be managed.

> *“O turismo deve desenvolver-se em equilíbrio com a comunidade de destino”, afirma Luís Mendes em entrevista para o Público. “A saturação turística não só aliena a comunidade de destino, ao impor uma mudança radical no estilo de vida, como desvaloriza a própria área turística.” Precisa-se da elaboração de “uma proposta inovadora e fundamental para mitigar as consequências do turismo e também para assegurar um turismo de qualidade em Lisboa”* (Pincha, 2018)[33].

Due to the missing balance between tourism and local population, Lisbon’s communities have started a highly critical reflection on the impact of tourism on local culture. In some cases, it results in public expressions which are visible in the streets where tourism is the most present in form of street art and comments (figure 3.3), destruction of touristic venues or personal verbal attacks (Schmücker, 2019).

[33] Suggested English Translation: “Tourism must develop in balance with the destination community," Luís Mendes says in an interview with Público. "Tourist saturation not only alienates the destination community, by imposing a radical change in lifestyle, but also devalues the tourist area itself". An innovative and fundamental proposal is needed to mitigate the consequences of tourism and also to ensure quality tourism in Lisbon.

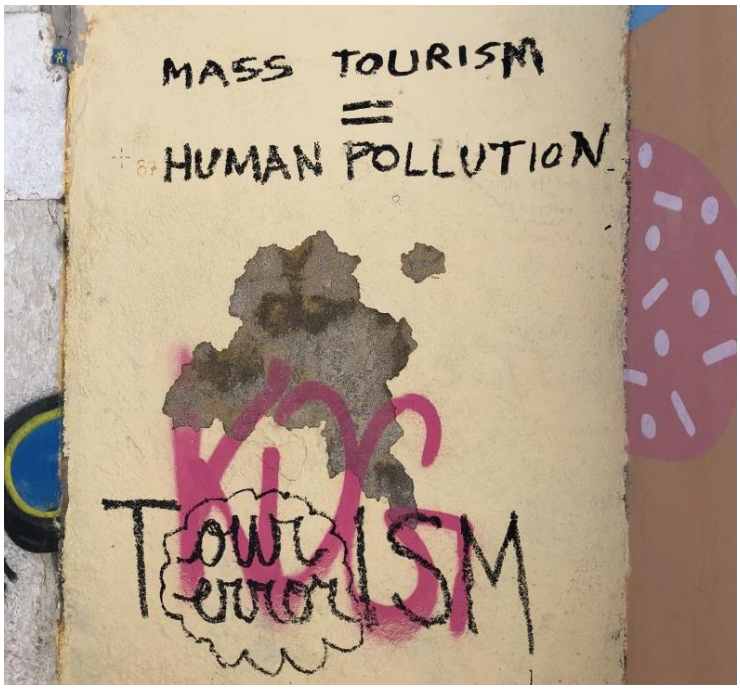

Figure 3.3 – Affirmation about Tourism in Lisbon's streets. Source: https://pixelsandpassports.com/post/2018/6/2/lackluster-lisbon-wasnt-as-sparkly-as-i-thought

3.3 The touristic image of Lisbon

Although everyone creates and brings within an image according to the individual experience, it was shown in chapter 2.2.3 that tourists often group themselves into homogeneous and significant segments and share collective images. The tourist image is the result of the relationship established between the tourist and the city (Henriques, 2003:14). The greater the number of favorable experiences provided by that city, the better the collective image will be.

In Lisbon, where mass tourism and the process of internationalization has arrived relatively late, heritage is deeply related to tradition, popular culture and local lifestyle and it still holds, compared to other cities, a lot of its traditional character (Richards and Marques, 2018:63). Several historical neighborhoods, street markets with artists painting live (Richards and Marques, 2018:24), the multifarious Portuguese cuisine – especially the thousand ways to prepare codfish (pt.: *bacalhau*), an extravagant cityscape and architecture, the layered history, the sunny weather and the innumerous beaches surrounded by protected nature (*Tourismo de Portugal*, 2020[34]) attract, besides holiday tourists, Erasmus students, artists, digital nomads and a general creative population (Richards and Marques, 2018:63). Richards and Marques describe Lisbon as a mix between the festivities accompanied by the smell of sardines on open fires,

[34] More information available online at https://www.visitlisboa.com/en/p/why-lisbon, accessed on 20.05.2020.

demonstrations about the lack of jobs due to tourism growth and jeeps full of tourists in a sort of urban Safari (Richards and Marques, 2018:24). The commodification of goods and services related to cultural and heritage elements can be taken to the extreme, given the example of the sardine, the codfish, the trams, the *Fado* experience or the *Baixa Pombalina* (Guerra *et al*, 2017: 93), and have been used to fuel a dynamic market-oriented business (e.g. profusion of thematic tourist circuits in the historic center).

There has been a rise of new cultural stakeholders in the city, particularly in the eastern part of the central area. In *Anjos*, *Intendente*, and *Graça* the creation of neighborhood committees and associations, organized by its inhabitants is one example of this transformation. Another recent transformation has been the investment in the public space, not only in its rehabilitation - such as, for example *Largo do Intendente* -, but also in its cultural dynamization through festivals and cultural events. All these changes have conducted towards a more cosmopolitan experience of the city, but also arose conflicts of appropriation of this public space (Guerra *et al*, 2017: 198).

Turismo de Lisboa, the official tourist information center in Lisbon, on one hand promotes the big institutional and historical tourist attractions, such as *São Jorge* Castle, the XVIth century cultural heritage in *Belém*, the big museums (Gulbenkian Museum, MAAT, National Ancient Art Museum, Museum of *Fado*, National Tile Museum etc.[35]) as well as *Sintra* with its nature and palaces. Testimonials of Lisbon natives, such as *Fado* musicians, artists or chefs are quoted on the website with videos named "Lisbon Stories" to give an insight about the typical Lisbon: yellow tram, narrow streets, *Fado* music, food and wine, sunsets on a viewpoint and bohemian lifestyle on the trails of poets[36]. Under the section "only in Lisbon", one can find particularities in Lisbon's heritage, such as the Portuguese sidewalk (*Calçada Portuguesa*) or the Manueline architecture[37].

The success of tourism is usually measured by numbers of international tourists arriving rather than by its impact on local culture and its perception by locals (Żemła, 2020:6). And the growing numbers of tourists, who are blamed for being responsible for the overtourism of a place has been stimulated by the tourism industry (Żemła, 2020:5). A strong increase for short

[35] http://museusportugal.org/museus.aspx?menu=125&id=126&d=13, accessed on 25.05.2020.

[36] All videos online available at: https://www.visitlisboa.com/en/lisbon-stories accessed on 25.05.2020.

[37] Manueline architecture is called the type of architecture which was created during the reign of king Manuel I (1495–1521) in the early XVIth century. Representative buildings for the Manueline style are the *Belém* Tower and the *Jeronimous* Monastery in Belém.

holidays, motivated by shopping, culture and sightseeing is confronted by an increase in a hostile attitude of locals towards tourist (Żemła, 2020:7). Fast consumption of local culture often does not allow to truly experience it due to time limits during a short holiday. The rapid adaptation to these short holiday consumers leads to a so called Disneyfication of city centers and paves the way for tourismophobia (Żemła, 2020:10).

> The result, thus, is a postmodern, decontextualized potpourri of signs and symbols growing in the soil of Otherness, destitution, and poverty [..] Disneyland of shabby-chic run-down factories with young creatives selling IPAs in mason jars – signaling authentic, genuine, real urban life, ostensibly in contrast to the artificiality of the urban center "tourist bubbles." With this, Disneyfication has returned, but now in new, more authentic clothing. (Törnberg, 2019:18-19).

In February 2015, with the aim to preserve and conserve establishments with cultural significance was launched the program "*Lojas com Historia*" after numerous shops and local businesses had already closed down (Stone, 2017). Based on Portugal's history, this program declares trade as a distinctive characteristic of the capital of Portugal. The selected shops helped to foster the city's identity and can therefore not disappear[38]. Tatiana Bina Ayres de Abreu, who wrote here master thesis at ISCTE-IUL about this project, declares that the geographical restriction (*Lojas com Historia* takes shops in *Baixa* under consideration) does not consider shops of the same nature in other districts (Abreu, 2018: 80), such as e.g. *Anjos*. The context that led to the closure of the historic shops also refers to the actors involved in the real situation: shopkeepers as well as Portuguese people, tourists and citizens who feel that their memory of the city has been damaged (Abreu, 2018:81). Just like historical shops, culturally valuable places are also affected by urban change and are running the risk of no longer being attractive for the audience that is in the respective area. This observation leads to the next point, which discusses the sustainability of tourism and the responsibility of tourists.

3.4 Sustainability and Responsibility in Lisbon's tourism

In her book "*Turismo cidade e cultura: planeamento e gestão sustentável*"[39], Claúdia Henriques explains that the tourist city is not only a real and objective space, but also represents spatial imaginations integrating the socio-cultural values of the moment. This is why a city should be approached by understanding its representations, e.g. the reasons that lead it from humanity to

[38] The full program of "Lojas com História" in Lisbon available at https://urbact.eu/shops-history and at http://lojascomhistoria.pt/,accessed on 25.05.2020.

[39] Suggested English translation: Tourism city and culture: planning and sustainable management

urbanity which blend into urban memory to create an ambience and a soul for the city that is conducive to a unique experience (Henriques, 2003:14).

A sustainable approach of tourism seeks to preserve the “soul” of a city, as mentioned by Henriques. By identifying for this study two elements, the tourist boom and the struggle to preserve culture, e.g. the soul of the city, is given the opportunity to experience a new co-creation. How to navigate between the opportunities and shadows of tourism - benefiting from the positive points and transforming the effect of the consequent challenges? The north: sustainable tourism for responsible tourists by re-imagining practices for building something different.

In order to fight overcrowding, which was mentioned as one of the stress factors of a touristic city, the decentralization of touristic offers, meaning the distribution of attractions all over the city is a possible approach. This way, more people can have access to a more diverse offer of culture and the central areas are relieved (Richards and Marques, 2019:3). At this point COs gain in importance since “businesses must work together, keep their culture inherent throughout, but offer something both locals and visitors can appreciate and enjoy.” (Stone, 2017).

Cultural creative offers, based on diversity and participation are promoting cultural democracy and integration. They therefore have an important role in adding attractiveness to a place which builds local creative economy and at the same time attracts tourists. The benefits of such creative offers consist in:

- Strengthening the Identity, Attraction Power and Market Position of Places
- Stimulating a More ‘Entrepreneurial’ Approach to the Arts and Culture
- Stimulating Innovation and Creativity
- Finding a New Use for Old Buildings and Derelict Sites
- Stimulating Cultural Diversity and Cultural Democracy (Richards, 2011, 1232).

So how can the tourism boom and the local culture have a positive mutual impact? How can they work together? The aim of the conducted research is to find out what COs have in mind when talking about tourism as a possible cooperative partner. A kind of tourism which is capable to protect and empower Lisbon's culture is here taken under consideration.

There is no shortage of cultural offerings for tourists in Lisbon[40], hence the so-called cultural tourism and the tourism Oscars of which was spoken in chapter 2. The focus of this research lies rather on the cultural offer for all people making use of the city, more precisely on the intelligible popular culture in COs, and which as well suffers from the tourism boom. On one hand, it is due to the fact that COs have to close down as the buildings were sold[41], often to accommodate hotels or Airbnb apartments. On the other hand, the financial situation of such venues often doesn't allow to maintain them[42].

How can the soul of the city, and therefore the culture of the city, be preserved and supported by tourism? The role tourism can play in protecting the cultural and social work of the city of Lisbon is aimed to be analyzed from the local culture's perspective. Since it is the soul of a city, which makes it attractive for visitors, shouldn't they care for its prevention? This shifts a part of the responsibility for the prevention of Lisbon's soul to the people who come to visit it. The goal is therefore to promote a kind of tourism that can be help to boost not only the country's economic landscape, but also the cultural sector.

With which kind of tourism would COs be willing to cooperate? Which kind of benefits can tourism bring to the venue? Should tourists be integrated at all and if yes, how should this integration look like? These and more questions were asked to the representants of COs in *Anjos* in order to have an insight into their point of view (The whole survey content can be accessed in Annex A).

---

[40] The choice of a tourist ranges from historically unique sights like the *Belém* Tower and the *S. Jorge* Castle to modern attractions like the *Oceanário*, Europe's largest indoor aquarium. Lisbon's museum landscape offers well over 100 museums with a choice between new and old art. In addition, Lisbon's old town and the popular culture associated with it, such as the *Fado* music and the festivities *Santo Antonio*, globally known as the "Sardine Festival" in June, are among the main attractions of the Portuguese capital. Newest tourist attractions in form of experiences, offered by, among others, Airbnb Experiences, count more than 700 different touristic offers on their website. More information available at https://www.airbnb.de/s/Lisbon/experiences, accessed on 28.05.2020, https://www.lisbonguru.com/feast-st-anthony-festival-sardines-lisbon/, accessed on 28.05.2020. https://www.planetware.com/tourist-attractions-/lisbon-p-lisb-lisb.htm, accessed on 28.05.2020.

[41] This was the case of e.g. *Café Tati*, a cultural bar and café in Lisbon, more information can be found online at https://observador.pt/2018/08/30/o-cafe-tati-em-lisboa-vai-fechar-no-final-do-ano/, accessed on 28.05.2020, and at https://rr.sapo.pt/2018/09/19/reportagem/lisboa-perde-o-cafe-tati-o-problema-nao-sao-os-turistas-mas-o-que-fazemos-com-o-turismo/video/183678/, accessed on 28.05.2020.

[42] An unforeseen situation, such as the outbreak of the Coronavirus in 2020, quickly puts a cultural organization in financial distress and can mean its end, as it happened to *Ágora Experimental* in *Anjos*.

CHAPTER IV: The *Anjos* District

4.1 *Anjos* in *Arroios*

The parish of *Arroios* includes the former parishes of *Anjos*, *Pena* and *São Jorge de Arroios*. Figure 4.4 shows the current entire parish of *Arroios* (yellow outline), which is located in the north of the historic center of Lisbon. During the earthquake of 1755, *Anjos* was almost completely destroyed. A part of *Anjos* was back then known as the Colonial District, taking its name from the main square, former *Praça do Ultramar*, which for a short period of time was called *Praça das Colônias*. This designation is still visible today in some street signs for instance in *Av. Almirante Reis*. The Colonial District, a name that prevails in the city's traditional toponymy, referred to former Portuguese overseas colonies that gave name to the streets such as *Rua de Angola* or *Rua de Moçambique*. In 1975, through a municipal act, the square changed its name into *Praça das Novas Nações* (the New Nations Square). The area, which is marked by the architecture and onomastics of the *Estado Novo* is a former inner suburb of the city, alien to both typical and modern. Mobilizations against gentrification, new queer and feminist activism, numerous editorial and creative projects, amongst others are emerging phenomena that have developed within the social tissue and have emerged in the form of COs[43].

In recent post-crisis years, *Arroios* has revealed itself to be a modern neighborhood - a mix between the older and younger generations in Portugal, as well as a conglomerate of people from all nations, national and foreign students, recent graduates, Europeans attracted by the lifestyle provided by the city and also tourists (Guerra *et al*, 2017: 204) – according to administrative data in *Arroios* are registered more than 90 nationalities, transforming this area in one of the most intercultural neighborhoods of the Portuguese capital[44].

In general, the *Anjos* district is not dominated with strong historical nor architectural buildings or sights but it is referred as a balanced combination of consumption opportunities and the presence of the everyday local life Lisbon is known for (Maitland, 2009:13). The global magazine "Time Out" promotes the "multicultural Lisbon parish of *Arroios"* as "the world's coolest neighborhood" (Silva, 2019; Manning, 2019) emphasizing on both traditional and multicultural. If, in one hand it is the cradle of *Amália Rodrigues*, the greatest Portuguese *Fado* singer and one of the symbols of Lisbon's identity, on the other hand its multicultural

[43] More information about the topic available online at https://situ.media/2019/07/05/a-comuna-de-arroios-e-a-torre-da-portugalia/, accessed on 28.05.2020.

[44] More information about the history of *Arroios* can be found on the official website of the parish of *Arroios* available at http://www.jfarroios.pt/historia/, accessed on 28.05.2020.

inhabitants offer new layers into how the city is perceived by others, into the concept of the otherness, already described earlier.

Figure 4.4 - Parish of *Arroios* with *Anjos* borders - Source: Own elaboration

First of all, a definition is needed of the district under consideration – *Anjos*. Figure 4.4 shows the entire parish of *Arroios* with the limits of the *Anjos* district (red line). It is located in the south-eastern part of *Arroios* and is therefore directly connected with *Penha de França, Graça* (*São Vicente*) and *Santa Maria Maior*. Between the Metro stations of *Intendente* and *Anjos* and on both sides of *Almirante Reis Avenue, Anjos* seems to be part of several districts. The delimitation of a study area on one hand, was needed in order to identify the space to be investigated in, on the other hand it imposed limits for the recording of venues of similar nature which are located slightly outside of the *Anjos* district (see figure 7.4). The *Anjos* district is thus being used as a guideline for orientation rather than a strict delimitation. When visiting the area,

it becomes clear, that the cultural dynamics flow far beyond the official borders of *Anjos*. One important influence is the recent regeneration of *Largo do Intendente Pina Manique* which began in 2011. It constitutes now the area's spatial and social epicenter after having a bad reputation for being a transshipment point for prostitution and drugs for many years (Magalhães, 2016:2).

Same as the gentrified district Islington in London, *Anjos* has traditionally not been a focus for tourism. Apart from the cultural variety described above, *Anjos* has no flagship attractions (Maitland, 2006: 28-29) for tourists as other neighborhood of Lisbon's historic center do. Therefore, visitors are free to construct their own significances or narratives to the place (Maitland, 2009:13). The traditional cafés, pastry shops, typical restaurants and long-established bars encourage visitors to enjoy a meal or a coffee, alongside with residents, while having a break of their discovery path through the district. These older and territorial established places are now sharing the attention with modern cafés, vegan restaurants, burger shops, craft beer bars and vintage shops, which as well present a welcoming atmosphere for travelers[45]. Some of the old spaces have disappeared or are fighting for existence. In addition, the many cultural centers, cafés and bars play an essential role for the atmosphere in *Anjos*. Some of them already exist for long time (e.g. *Casa Independente*) or used to exist in another part of the city (e.g. Crew Hassan), some others are new (e.g. *Ágora Experimental*). The interest for these places "were not drawn primarily by individual attractions but by qualities of place and culture" such as diversity, cuisine, people, architecture and music (Maitland, 2006:30).

The official website of *Turismo de Lisboa* characterizes *Anjos* as a multicultural district set in a recently renovated traditional zone, where street art plays an important role and visitors are enticed to go to the *Anjos na Rua* street market, where a variety of food, organic products and arts and crafts can be found. Additionally, they recommend the viewpoint of *Monte Agudo*, as one of Lisbon's "best kept secrets", but this is all the information that you can find about *Anjos* in the website[46]. Under this and other aspects, *Anjos* effectively presents several tourism resources: buildings of heritage value, restaurants and bars; hostels, small attractions such as the "Kit Garden" of the Portuguese artist Joana Vasconcelos (Magalhães, 2016:2) and re-

[45] Examples of such shops and cafés in the *Anjos* district are the vintage clothing shop Retro City (https://www.facebook.com/Retrocitylisbon, accessed on 28.05.2020), the historical tile shop Cortiço & Netos (https://www.corticoenetos.com/, accessed on 28.05.2020) and the coffee shop Mokko Veggie (https://www.facebook.com/Moko.Veggie.Cafe/, accessed on 28.05.2020) among others.

[46] Information available at https://www.visitlisboa.com/en/search?term=Anjos, accessed on 23.04.2020.

qualified public spaces. In her master thesis "*Intendente: Turismo, Consumo e Lazer num Território em Transformação*"[47], Magalhães mentions that interculturality and interethnic sociability under the name of "urban renaissance" are positive assessments in what the gentrification process is concerned, since they allow for new forms of integration (Magalhães, 2016:16). And where if not in COs, interculturality is present and desired?

Besides the restaurants, small gardens and viewpoints which adorn the district, the COs of *Anjos* are described under the section "off the beaten track" and promise a mix between matinées, film festivals, dance classes, yoga schools, exhibitions and fairs: "There are lots of independent things happening, young people, artists and people from all over the world. A neighborhood that people used to be afraid of is now Lisbon's dynamic, intercultural hub" (Manning, 2019).

Other websites which provide overviews of the diversity of Lisbon's districts write about *Anjos*: "Artists and hipsters are also attracted to these streets, often finding colorful azulejo facades, live music, and language exchange/meet-up groups" (Santos, 2018). These descriptions fit very well with the previously mentioned gentrified areas of tourist cities. However, if one takes a closer look, one realizes that tourists might have difficulties to make use of this culturally rich offer. The following chapter will take a closer look at the places of interest: the cultural organizations.

[47] Suggested English translation: "*Indentente"*: Tourism, Consumption and Leisure in a Changing Territory.

Figure 5.4 - Zoom of *Anjos* district in Lisbon's parish *Arroios* - Source: Own elaboration.

4.2 *Anjos* and Cultural Organizations

When people are looking for the "wow-effect" (Dimanche, 2008:179), are the COs in *Anjos* able to offer such?

COs offer certain products to tourists which can be either a reason for them to travel to a certain destination, like Lisbon, or they can find the offer spontaneously e.g. in form of an event. Lisbon's popular culture scene offers between medium big and small events[48] which attract people who share the same taste in music, food, lifestyle etc. COs are places where a wide range of activities and people co-exist. They allow members to create their own personal narrative and contribute sometimes to a re-branding of the neighborhood where they are situated (Maitland, 2009:16). The problem is, that once they gain a certain fame, they run the risk to be massified and lose their authenticity like every other venue (Maitland, 2009:17). They as well face the risk to adopt a way of thinking viewing economic gain towards visitors and among themselves (Cohen, 1984:385) which changes the dynamics of the place. This risk, can be mitigated by COs when attracting both, tourists and locals, by promoting local culture and by choosing very thoroughly their representatives.

[48] The full program can be found on websites, such as https://www.agendalx.pt/?lang=en or https://www.viralagenda.com/pt/lisboa/lisboa, accessed on 26.05.2020.

At the same time, COs offer space for the discussion of social issues, such as tourism gentrification impacts. These debates involve both local and tourists and confront tourists directly with the socio-cultural issues of the city they are visiting: "Cultural venues, as well as the neighborhoods they are operating in, reflect the impact of tourism on their environment with interventions, such as graffiti, stickers, street art which highlight the problems of tourism for the local community" (Stors, 2019:10).

The study *Estratégias para a Cultura da Cidade de Lisboa 2017* (Strategies for the culture of the city), led by the *Câmara de Lisboa* (the town administration) in order to perceive changes in Lisbon's cultural landscape, showed the increase of COs around the Avenue *Almirante Reis*.

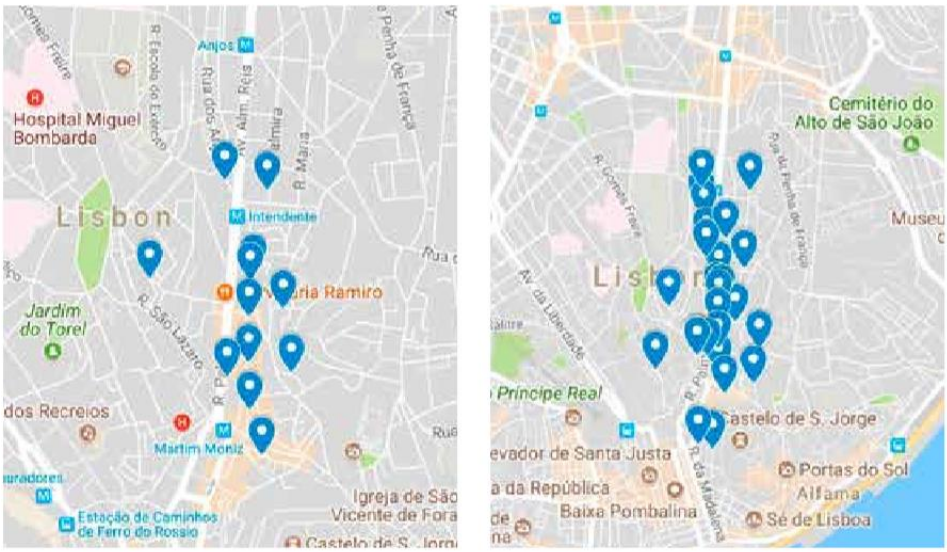

Figure 6.4 - Cultural Spaces at Avenida Almirante Reis, 2000-2007 and 2008-2016. Source: Guerra *et al*, 2017: 2015.

Between 2008 (inclusive) and 2017 there has been an increase of more than 100% in cultural spaces. While most of these spaces are originally created in the area, some migrated which proves the attractiveness of this part of the city: Zona Franca (from *Chapitô*[49]), Crew Hassan and Mob (from *Bairro Alto and Restauradores*). Due to the recent change in the real estate market, some COs had to close (e.g. *Amigos do Minho*). Other COs have been subsidized

[49] *Chapitô* is a cultural collective, mainly functioning as a circus school and a social project located in Costa do Castelo 7, Lisbon since 1986. More information about the history of origin and projects available at https://chapito.org/o-chapito/, accessed on 24.05.2020.

for the rehabilitation, for example from BIP/ZIP's[50] in the cases of *Sou/ Largo Residências* and *Casa Independente* (Guerra et al, 2017:207).

How can events be planned to attract and provide a benefit or the tourist, the destination and the local at the same time? How can cities stimulate trust among strangers? New communication strategies replace the traditional marketing and promise unique experiences, which provide emotions, feelings and sensations to the consumer. These are nothing else than mass customized experiences (Dimanche, 2008:180), but COs are not "standardizable". They offer usually is unique, they fit in the neighborhood and their juxtaposition among urban lifestyles allow tourist, locals and all the other users of the city to draw their own meaning and narrative of a place (Zukin, 1998:836).

4.3 *Anjos*: mapping the places of interest

The mapping of COs in the *Anjos* district in Lisbon led to 17 registered COs. Additionally, 14 COs are situated in the neighboring districts *Graça*, *Penha de França* and *Santa Maria Maior* at the edge of *Anjos* (visible on the map in figure 7.4). For the present study, they are considered within the list of COs in *Anjos* since they are worth being mentioned due to the similarity concerning the cultural dynamics and similarities (see chapter 4.1).

"*O bairro dos Anjos é um espelho do mundo*" (The *Anjos* neighborhood is a mirror of the world) writes Vaz, when she describes the cultural dynamics in *Anjos*, which "*se estende até à vizinha Graça*" (extends to the neighbor district of *Graça*). COs play an important role in this district which has its own dynamics. Leisure and cultural exchange in form of concerts, dance classes, cinema sessions, debates and talks, performances, various sports or jam sessions, among other services, take place in COs with the aim to bring people and communities closer together and to make *Anjos* the most alternative district in the city (Vaz, 2018).

4.3.1 Classification of COs

Perhaps the most obvious physical manifestation of the relationship between tourism and creativity is to be found in creative or cultural clusters**.** COs can be seen as physical manifestations of the relationship between locality and creativity. With COs can be referred to cultural cafés, bars, shops, initiatives, clubs, centers and so further – places with a creative backdrop (Richards, 2011:1240).

[50] More information about these programs can be found at https://www.edcities.org/en/proyectosf/lisbon-bipzip-program/, accessed on 25.05.2020.

The term cultural organization (CO) describes spaces where cultural products in form of art, music, food, performance etc. are produced, promoted and/or sold and where participation in a socio-cultural community context is required and/or desired. Sharing the goal to promote local, contemporary culture, equality, human rights and so forth, each venue has its own focus and specialty, which is reflected in the detailed list in chapter 4.3.3.

In order to facilitate the analysis of the COs in *Anjos*, this dissertation distinguishes four categories. The following distinction was made by the author of this thesis and is based on information about the COs found online or which was provided directly by the COs themselves.

1) Cultural Center
2) Community Association
3) Gallery/Shop
4) Cultural Bar/Café

While a gallery's or shop's main activity is to sell cultural products and promote culture in that way, a cultural bar represents a venue with gastronomic focus which additionally promotes, sells and creates cultural products (mostly in form of music). Cultural centers and community associations extend their activity into a larger diversity and in doing so, they also run a bar or café. Community associations work closer together with a certain group of people, they eventually represent a certain political opinion and host mostly events which are tailored for their audience. Cultural centers thus, offer a set of activities with the aim to attract a broader group of people, designed for many types of preferences. From regular classes to workshops and big events, they work on different levels in order to meet everyone's expectations.

Most of the COs of the *Anjos* district work as non-for-profit organizations with a membership concept. They are partly located in private venues, which are not visible from the outside and makes it impossible to find them accidently. Many of them have a bar, which generates their income.

Figure 7.4 - Mapping of Cultural Organizations in *Anjos* district (*Arroios*). Source: Own elaboration.

4.3.2 List of Cultural Organizations in *Anjos* (and neighboring)

1. *Anjos 70 – Núcleo Criativo do Regueirão*
2. *Casa Independente*
3. Crew Hassan – Cultural Cooperative CLR
4. *Ágora Experimental*
5. *Zona Franca dos Anjos*
6. *Sirigaita*
7. *BUS – paragem cultural*
8. *Espaço SOU*
9. *Largo de Residências*
10. *Mercado das Culturas*
11. Roundabout LX
12. *Pharmácia Musical*
13. *Espaço Serao*
14. Flourish and Blotts, Art and Tattoo Studio
15. *Passevite*
16. *Curva*

17. It's a book
18. (*Disgraça*)
19. (*RA100*)
20. (*RDA - Regueirão dos Anjos*)
21. (*Camones Ciné Bar*)
22. (*Damas*)
23. (*Misturado*)
24. (Maloca)
25. (*Cameleão*)
26. (*Má lingua*)
27. (*Casa da Semente*)
28. (*Tigre de Papel*)
29. (*Casa da Covilhã*)
30. (*Ler por aí Café*)
31. (*Carpintarias de São Lázaro*)

4.3.3 Register of Cultural Organizations in *Anjos* (*Arroios*)

Some of the information about the activity of the COs was gathered in articles and scientific papers, even though most of the information was gathered from their own Facebook and Instagram profiles since it was the only accessible source. Most of these organizations use a membership system, that allows people to become a member of the CO and attend their events for free.

1. *Anjos 70 – Núcleo Criativo do Regueirão*

Classification: Cultural Center (independent non-profit organization)
Address: Regueirão Anjos 70, Lisbon
Operating since: 2017
Membership system: yes (3€ per year)
Bar/Gastronomy: bar and dish of the day (more variety of food on market days)
Website: https://anjos70.org/en/
Facebook profile: https://www.facebook.com/regueiraodosanjos/
Instagram profile: https://www.instagram.com/anjos.70/?hl=en

The multicultural center which originally was a glass factory hosts a dynamic cultural program and established a community among artists and independent entrepreneurs since it opened in 2017 (Vaz, 2018). An integrating practice of supporting small business owners and startups within a variety of happenings, characterizes this CO that operates in several levels of

cultural management. One of the most important events is the Arts and flea market, which happens once a month and presents more than 100 artists, designers and small businesses. On their website it is described as "an alternative to urban market" which receives artists from all over the country, existing since 2012 under the previous name "Feira das Almas" (Carnival of the souls) (Vaz, 2018). At the moment, there reside more than 6 artists, and the entity hosts, beside cultural events such as dance, painting or acrobatic classes, co-working studios, studios for martial arts, contemporary dance, clothing production and others[51]. Local journals such as Time Out, say about *Anjos70* that it is one of the most frequented cultural centers of the city[52] and the renowned tourist guide "Lonely Planet" describes it as a unique place visited by an "electric crowd of freaks and geeks"[53].

2. *Casa Independente*

Classification: Cultural Center
Address: Largo do Intendente Pina Manique 45, Lisbon
Operating since: 2012
Membership system: no
Bar/Gastronomy: bar and snacks
Website: https://casaindependente.com/?lang=en
Facebook profile: https://www.facebook.com/CasaIndependente/
Instagramm profile: https://www.instagram.com/casa_independente/?hl=en

"You can wander through rooms looking at strange and curious artworks, hit the plant-filled back patio (joining the smokers), or nurse drinks in quiet corners of this rambling old space", describes "Lonely Planet". The Intendente district, which is connected and partly overlapped with the *Anjos* district, used to be an area with a serious drug problem, prostitution and violence, when in 2012, *Casa Independente* opened its doors for the first time. As one of the main projects of the cultural association *Ironia Tropical*, it was idealized by Inês Valdez and Patrícia Craveiro Lopes. With the desire to transform a former county house into an eclectic place with different dynamics, promoting the meeting of various audiences in a multidisciplinary cultural space, *Casa Independente* was born. Based on codes of sharing and exchange of experiences, the cultural projects of the organization seek to engage with the local community. A diverse program that goes from concerts, exhibitions, workshops, or artistic

[51] More information is available online at https://anjos70.org/en/, accessed on 26.05.2020.

[52] Full article available online available at https://www.timeout.pt/lisboa/pt/coisas-para-fazer/anjos70, accessed on 25.05.2020.

[53] Full article available at https://www.lonelyplanet.com/portugal/lisbon/shopping/anjos-70/a/poi-sho/1534151/360366, accessed on 22.05.2020.

residencies attracts locals and tourists. While in 2012, people were afraid to go to *Intendente*, it has now turned into one of the most sought-after neighborhoods of Lisbon's cultural scene. "*Era lixo, agora é luxo, mas vai continuar a mudar*[54]" comments Inês, one of the founders (Moreira, 2017) and relates hereby to the current urban transformation happening in Lisbon.

3. *Crew Hassan – Cultural Cooperative CLR*

Classification: Cultural Center (Cooperative)
Address: Rua Andrade 8A, Lisbon
Operating since: 2015 in Anjos (before in *Restauradores*)
Membership system: no
Bar/Gastronomy: bar and community kitchen (1 meal per day served at low price)
Website: nonexistent
Facebook profile: https://www.facebook.com/ccrewhassan/
Instagram profile: https://www.instagram.com/crewhassan/?hl=en

The CO Crew Hassan, which is nowadays located in the *Anjos* district, used to be located close to *Restauradores*[55]. With about 5 years of existence in *Anjos*, Crew Hassan aims to be a space for artistic intervention, and social reflection[56]. With a relaxed and alternative environment, it receives *tertúlias (*social gathering in cultural context*)*, debates, workshops, exhibitions, yoga and singing classes. The concerts take place in an intimate way in one of their underground rooms (Vaz, 2018). The schedule is daily between 3pm and 2am and often includes vegetarian dinner and live music. Filled with arbitrarily chosen and vintage furniture it is a convivial space, which promises afternoons and evenings well spent among friends.

Because of the lack of official information about Crew Hassan, it is difficult to draw an objective image of the venue. On the Grid, a website which hosts a collection if neighborhood guides around the world, writes about Crew Hassan: "You can dance the twist on early evenings here, enjoy an interior street art gallery, or just come at the afternoon and browser their vinyl collection with some rarities from Portuguese 80's pop culture or classic albums from some of

[54] Suggested English translation: It was garbage, now it's luxury, but it'll keep changing.

[55] Crew Hassan is a cultural cooperative that started its activity in 2004 and was based at 159*, Rua das Portas de Santo Antão*, near *Coliseu dos Recreios* (*Restauradores*). At this moment it was without headquarters.

[56] *Precários Inflexíveis* emerged in 2007 as an informal movement of citizens to combat precariousness. It was formalized as an Association in 2012, available online at https://www.publico.pt/2012/09/07/p3/noticia/precarios-inflexiveis-e-crew-hassan-juntos-em-novo-espaco-inaugurado-este-mes-1814344, accessed on 22.05.2020.

the best artists in the so called Lusophony world (Portugal's former colonies in Africa or Brazil)”[57].

4. *Ágora Experimental*

Classification: Cultural Center
Address: Rua Damasceno Monteiro 85, Lisbon
Operating since: 2019
Membership system: yes
Bar/Gastronomy: bar and community kitchen (1 meal per day served at low price)
Website: nonexistent
Facebook profile: https://www.facebook.com/agora.lisbon/
Instagram profile: https://www.instagram.com/agoraexperimentalisboa/

Ágora Experimental is an inclusive congregation space where different activities related to culture, art, the expression of our qualities and personal development are offered. Funded by David and Bernardo, two young men from Spain and Mexico, living in Portugal and believing in the dynamization of the community through self-management. The goal is to bring people through different artistic and community activities together believing that together people are able to increase individual development. The space is exclusively for cultural, learning and artistic entertainment activities that promote communion and social well-being. In general it holds a meeting place for people and an additional dining room for socialization after the classes to be used for artistic intervention and exchange of ideas and knowledge. A kitchen is open at certain times, mainly in the afternoon. Events in this kitchen usually give voice to different artists and interesting activities and connect people in the space even more.

5. *Zona franca dos Anjos*

Classification: Community Association
Address: Rua de Moçambique 42, Lisbon
Operating since: 2013
Membership system: yes
Bar/Gastronomy: bar and community kitchen (1 meal per day served at low price)
Website: nonexistent
Facebook profile: https://www.facebook.com/zonafranca.nosanjos/
Instagram profile: not existent

Zona Franca dos Anjos is a non-profit cultural, recreational and gastronomic association and is reserved for members. Their main channel for communication is their facebook group,

[57] More information about “On the grid” and their content about Lisbon available at https://onthegrid.city/lisbon/intendente-anjos/crew-hassan, accessed on 20.05.2020.

where they publish upcoming events and social matters of their communities, such as the recent topic "*Como se faz quarentena sem casa?*" (How do you do quarantine without a home?).

6. *Sirigaita*

Classification: Community Association
Address: Rua dos Anjos 12F, Lisbon
Operating since: 2018 (antes MOB)
Membership system: yes (3€ per year)
Bar/Gastronomy: bar and community kitchen (1 meal per day served at low price)
Website: nonexistent
Facebook profile: https://www.facebook.com/sirigaitalisboa/
Instagram profile: nonexistent

The former MOB, a passionate activist spot, can now be found under the name Sirigaita (engl. "minx"). Concerts, Yoga and theatre classes as well as screenings of documentaries and political debates in the community of the space are well known and respected. A book shop with a big collection of books on the issues of modern capitalism, women's rights and social struggles[58] as well as little markets to promote their values and the local artists of their community are their recent actions (Vaz, 2018). The *Habita* association, based in Lisbon, offers informative sessions to residents who have problems related to housing and *Bela Rama*, an eco-consumer cooperative, delivers its organic product baskets once a week.

7. *BUS – paragem cultural*

Classification: Cultural Center
Address: R. Maria 73, Lisbon
Operating since: 2012
Membership system: yes (2€ per year)
Bar/Gastronomy: Bar, sometimes snacks
Website: nonexistent
Facebook profile: https://www.facebook.com/BusParagemCultural/
Instragram profile: https://www.instagram.com/bus.paragem.cultural/?hl=de

This CO is made by and for the community (Vaz, 2018). It provides concerts, classes and shows for their members, who are of all age and origin (Vaz, 2018). Their own online description is "*Associação Cultural sem fins lucrativos ao serviço da comunidade onde está inserida. Música, arte, aulas (Pilates, teatro, yoga, dança, capoeira* [59]*)*". On cultural online

[58] More information can be found online at https://onthegrid.city/lisbon/intendente-anjos/espa%C3%A7o-mob, accessed on 22.05.2020.

[59] Suggested English translation: Non-profit Cultural Association at the service of the community where it is inserted. Music, art, classes (Pilates, theatre, yoga, dance, capoeira...).

agendas, one can find various concerts happening in BUS, such as Afrofunk, Cumbia or several local sing and songwriters[60].

8. *Espaço SOU*

Classification: Cultural Center (Non-profit Association focused on training, creation and artistic programming)
Address: R. Maria 10B, Lisbon
Operating since: 2011
Membership system: -
Bar/Gastronomy: no
Website: https://www.sou.pt/
Facebook profile: https://www.facebook.com/souassociacaocultural
Instagram profile: non-existent

SOU (I am) was founded in 2004, by Vanda Melo and moved in 2008 into a large studio (space for classes and presentations) with cafeteria coffee shop, esplanade, exhibitors (clothing, costumes and handicrafts) and space for exhibitions. In the academic year 2009/2010, the CAP - Performing Arts Course was born. In 2010, this project gave rise to the creation of an association formed by a group of professionals from various artistic and management areas, broadening the training, creation, production and artistic programming. They established partnerships with schools and kindergartens in the area, as well as with the parish council. The recognition of *SOU* as a space of cultural offer in the neighbourhood of *Anjos*, is affirmed with the 1st edition of the *Festival AoGosto*, and in the partnership with the *Festival Todos* (co-productions, reception of programming and point and meeting of participating artists). With 7 seven years of rich experience and varied programming, *SOU* stands out for its regular programming offer, its specific formative nature, and for the role it assumes as a community involvement project.

9. *Largo Residências (*+Café do Largo)

Classification: Cultural Center (Cultural Café: Café do largo)
Adress: Largo do Intendente Pina Manique 49, Lisbon
Operating since: 2011
Membership system: -
Bar/Gastronomy: Café do Largo
Website: http://largoresidencias.com/
Facebook profile: https://www.facebook.com/LARGOResidencias/
Instagram profile: nonexistent

[60] More events of BUS-paragem cultural can be found online at https://www.viralagenda.com/pt/p/BusParagemCultural, accessed on 19.05.2020.

Born 2011, *Largo Residências* promotes the development and participation in cultural activities in the *Intendente* area. The starting point was artistic interventions, an intersection both with the local population and with the territory. During the recognition of the potential role of socio-urban regeneration of the *Anjos-Intendente-Mouraria* axis in the city, the Association *SOU* founds the Cultural Cooperative *SOU LARGO* and the new project *Largo Residências appears with it*. The cultural activity of *Largo Residências* aims to cross old and new inhabitants, national and foreign, attracting new audiences to whom it is interesting and important to show how they live and breathe these places so cosmopolitan, in deep and accelerated transformation.

Their main objective is promoting culture, creativity and knowledge as determining factors in the success and sustainability of social and urban regeneration processes. In addition to this, they are providing art residencies with the core idea of supporting the production of artwork from different areas in the world as well as receiving research projects and academic work from fields as diverse as anthropology, sociology, psychology or architecture. Their mission is to contribute to local development, through the implementation of cultural activities and social businesses in a logic of continuity and growth that allow, simultaneously, to ensure its own sustainability[61].

10. *Mercado das Culturas*

Classification: Cultural Center (multipurpose space with public administration)
Address: R. Maria da Fonte, Lisbon
Operating since: -
Membership system: -
Bar/Gastronomy: -
Website: http://www.jfarroios.pt/en/mercado-de-culturas/
Facebook profile: nonexistent
Instagram profile: nonexistent

The space is officially dedicated to cultural, sporting and social events with management of entire responsibility by the *Arroios* Parish. It is the only completely public CO operating in this district and is situated next to shops and a small library. It was built to be used by all types of generations of the neighborhood community and a new support center for Lisbon's LGBTQ+ and minority residents is planned to be connected to the venue (Silva, 2019) even though online information about their program or about upcoming events does almost not exist.

[61] More Information about the work of Largo Residencias available on their website http://largoresidencias.com/quem-somos, accessed on 22.05.2020.

11. Roundabout LX

Classification: Art Gallery
Address: Rua Cidade de Cardiff 54B, Lisbon
Operating since: 2012
Membership system: -
Bar/Gastronomy: kitchen used for occasional events
Website: https://roundaboutlx.wordpress.com/
Facebook profile: https://www.facebook.com/RoundaboutLx-160937760609988/
Instagram profile: https://www.instagram.com/roundabout.lx/

Roundabout LX is an experimental art space in *Anjos*, Lisbon (LX). It functions as an atelier, social and creative hub for an international and interdisciplinary group of agitators. Apart from using the space to develop creative practices, they facilitate non-profit residencies, artistic exhibitions, cultural events and other creative activities for children and adults. Roundabout is a place for artistic self-development and exchange with the local and international community.

12. *Pharmácia Musical*

Classification: Cultural Bar (live music and art)
Address: Rua Damasceno Monteiro 43-45, Lisbon
Operating since: 2018
Membership system: no
Bar/Gastronomy: bar and local food
Website: nonexistent
Facebook profile: https://www.facebook.com/Pharm%C3%A1cia-Musical-204148493545557/
Instagram profile: https://www.instagram.com/pharmacia.musical/

A Bar with live music, decorated in the style of an old pharmacy and the slogan "Pharmacia Musical is a meeting with your inner self." From Wednesday to Sunday they offer concerts - jazz, classical, world music - with dinner that matches. A place of culture, with concerts but also exhibitions, showing the work of artists, who make Lisbon their inspiration (Belo, 2018). The Bar has a limited space, with 30-40 people the space is packed and generates an intimate atmosphere.

13. *Espaço Serao*

Classification: Cultural Center
Address: Rua Forno do Tijolo 9B, Lisbon
Operating since: 2019
Membership system: -
Bar/Gastronomy: bar and kitchen used for regular events
Website: nonexistent
Facebook profile: https://www.facebook.com/espacoserao/
Instagram profile: nonexistent

Espaço Serao is a place of interaction and sharing where one can come to express ideas, drink a coffee, have a snack, work and create business with their help. People who are looking

for a place to organize a workshop, an event, an exhibition or a performance are supported and welcome. They organize small events, language classes and more.

14. Flourish and Blotts

Classification: Shop/ Gallery (Art and Tattoo Studio)
Address: Rua Damasceno Monteiro, 146 A, Lisbon
Operating since: 2019
Membership system: -
Bar/Gastronomy: kitchen used for occasional events
Website: nonexistent
Facebook profile: https://www.facebook.com/flourishandblotts.studio/
Instagram profile: https://www.instagram.com/flourishandblotts.studio/

Tattoo & Art Studio, Collective of Tattoo and Visual Artists, Art Gallery & Workshops & Talks, Open to collaborations.

15. *Passevite*

Classification: Art Gallery
Address: Rua Maria da Fonte 54 A, Lisbon
Operating since: 2015
Membership system: -
Bar/Gastronomy: drinks served during events
Website: nonexistent
Facebook profile: https://www.facebook.com/passevitelx/
Instagram profile: nonexistent

Passevite is above all a place that welcomes and produces alternative art. It is a non-profit cultural association whose objective is to promote culture through the development of artistic and pedagogical practices. The association aims to be a space of reflection, training, communication as well as a laboratory of artistic practices. Focused on creation and cultural diffusion *Passevite* offers a programming of events opened to the most diverse forms of artistic genres and languages (exhibitions, master classes, film cycles, workshops ….). During events of 'Cine-Passevite' the studio turns into a movie theater which projects shorts from Art students or animated and fiction films from Portuguese directors.

16. *Curva*

Classification: Cultural Café
Address: Rua Damasceno Monteiro 108D, Lisbon
Operating since: 2019
Membership system: -
Bar/Gastronomy: café, bar
Website: nonexistent
Facebook profile: https://www.facebook.com/curvalisboa

Instagram profile: nonexistent

This CO is a relatively new coffee shop and gallery space between *Intendente* and *Graça*, on *Rua Damasceno Monteiro*. Besides serving coffee from Brazil and sandwiches, made with bread from a local bakery, they also represent a gallery and a shop of Portuguese products, with biscuits, liquors, terracotta vases and so further (Lopes, 2019).

17. It's a book

Classification: Shop/ Gallery (Intercultural Bookshop)
Address: Rua Forno Tijolo 30A, Lisbon
Operating since: 2016
Membership system: no
Bar/Gastronomy: no
Website: https://www.itsabook.pt/
Facebook profile: https://www.facebook.com/livrariaitsabook/
Instagram profile: https://www.instagram.com/itsabook/?hl=en

This bookshop specializes in books for children. With products that result from a careful selection of the catalogue of international publishers, independent publishers and artist editions. They also have a workshops program that explore creative concepts and processes around the children's book, designed and led by renowned professionals from the industry and adapted for adults and/or children.

18. (*Disgraça*)

Classification: Communiy Association
Address: Rua da Penha de França 217A/B, Lisbon
Operating since: 2016
Membership system: -
Bar/Gastronomy: kitchen and bar used for events, community kitchen once per week
Website: https://disgraca.com/
Facebook profile: https://www.facebook.com/disgracadiycenter/
Instagram profile: nonexistent

An anti-authoritarian social centre horizontally run by a collective, who hosts an anarchist info/bookshop, a 12 years old anti-technological library BOESG *(Biblioteca dos Estragos da Sociedade Globalizada*), a cinema room, a concert room/venue, a rehearsal room (run by the bands who use it), a screen-printing room and two workshop spaces. The Anti-authoritarian Health Group (GO.S.A) also meets in this space, integrating events and activities with a critic view towards the hegemonic health system. They promote the DIY spirit and reject all forms of authority and oppression caused by the capitalist society, they support anti-racist, anti-sexist

and anti-capitalist struggles. A volunteer-driven vegan canteen opens every Monday and Thursday from 6pm. Their agenda for occasional events is available on their Facebook page.

19. (*RA100*)

Classification: Cultural Center
Address: Rua de Arroios 100B, Lisbon
Operating since: 2019
Membership system: -
Bar/Gastronomy: bar
Website: nonexistent
Facebook profile: https://www.facebook.com/RA100Arroios/
Instagram profile: https://www.instagram.com/ra100arroios/?hl=en

RA100 wants to be seen like another actor in the Art world, with the role to help artists to develop their job, to meet other artists from all over the world with the aim to work with them in collaboration. So far, they have hosted a variety of musicians, photographers, painters, performers etc.

20. (*RDA69 - Regueirão dos Anjos*)

Classification: Community Association
Address: Regueirão dos Anjos, 69, Lisbon
Operating since: 2013
Membership system: yes (0 cost)
Bar/Gastronomy: community kitchen and bar
Website: http://www.rda69.net/
Facebook profile: https://www.facebook.com/rda6949/
Instagram profile: nonexistent

With statements like “This isn't a bar.” and “This isn't a restaurant.” RDA is fighting against being registered as a cultural bar or center just like their neighbors. It rather seeks to provide a space to gather for their community, as well as a reference for food for an accessible price for all members. It consists in a garage which contains a pizza oven, a table soccer, some tables and sofas to hang out and an old piano. Their community consists in artists, musicians as well as academics, tourists and “old friends”.

21. (*Camones Ciné Bar*)

Classification: Cultural Bar (live music and art)
Address: Rua Josefa Maria 4B, Lisbon
Operating since: 2018
Membership system: no
Bar/Gastronomy: bar and restaurant
Website: nonexistent
Facebook profile: https://www.facebook.com/camonescinebar/

Instagram profile: https://www.instagram.com/camonescinebar/

Whether its film sessions, exhibitions, performing arts shows or live music with emerging talents or touring musicians from all over the world, the cultural program of Camones Cine Bar is diverse and includes interests of all generations. Open mic nights encourage community members or spontaneous participants to use the microphone to tell stories, reflect on a theme or recite poems. The agenda can be found on their Facebook page. Their own description: "*Camones CineBar* aims to give back some of the rich history of Clube *Recreativo Estrela D'Ouro*, in Rua Josefa Maria 4b, reopening doors to the whole community. In a renovated, cosy and soulful environment, we sit in this giant living room, between puffs, sofas and tables where you can have a glass of wine or a craft beer and eat hamburgers or toasties. A Club where music happens to be felt and heard, a house dedicated to receive the arts of the world, the arts of the street, the sounds of the soul and the magic of making time stop".

22. (*Damas*)

Classification: Cultural Bar, Café and Restaurant (Concert Hall)
Address: Rua da Voz do Operário 60, Lisbon
Operating since: 2015
Membership system: no
Bar/Gastronomy: bar and restaurant
Website: nonexistent
Facebook profile: https://www.facebook.com/DAMASLISBOA/
Instagram profile: https://www.instagram.com/damas.lisboa/

The space, which aims to provide democratic access to culture in its different representations, offers a varied programming, ranging from electronic music concerts, indie rock, African sounds, among others, to DJ sets, performances and releases of albums, publishers and promoters (Vaz, 2018).

23. (*Misturado*)

Classification: Cultural Center
Adress: Rua José Estevão 45 A/B, Lisbon
Operating since: 2018
Membership system: yes (0 cost)
Bar/Gastronomy: kitchen and bar for members and used for events
Website: https://misturado.pt/en/home/
Facebook profile: https://www.facebook.com/misturado.cowork/
Instagram profile: nonexistent

Misturado is a coworking space, a place of art and culture in a familiar and fun environment. It aims to inspire and increase the productivity and creativity of the co-workers.

A wide range of services such as the rental of shared desks or meeting rooms or a 70m^2 multiuse room for workshops and regular classes are offered**.** The aim is to provide a cosy environment where all generations feel welcome and nourish their creative and enterprising minds, cooperate, network, co-create, learn share and relax.

24. (*Maloca*)

Classification: Cultural Center
Adress: Rua penha de França 67ª; Lisbon
Operating since: 2018
Membership system: no
Bar/Gastronomy: no
Website: https://capoeiraangolalisboa.com/
Facebook profile: https://www.facebook.com/MalocaLisboa/
Instagram profile: https://www.instagram.com/maloca_lisboa/?hl=en

The Cultural Center *Maloca* is part of the Capoeira Angola group "*Irmãos Guerreiros*" and also a meeting point for body and arts. It was created to host the exercise of Capoeira Angola, in connection with other cultural events. *Maloca'* means “the house of the Indians”, a community house that has space for everyone and where everything happens. It is situated on the hill of *Penha de França*, and it is able to receive classes, workshops and events for all ages.

25. (*Camaleão*)

Classification: Cultural Center (music studio, event organization)
Address: Rua Castelo Branco Saraiva 18A, Lisbon
Operating since: 2016
Membership system: no
Bar/Gastronomy: kitchen and bar used for events
Website: http://camaleao.eu/
Facebook profile: https://www.facebook.com/camaleao.eu/
Instagram profile: https://www.instagram.com/camaleao.eu/

This cultural space has the goal to unite education (workshops, Masterclasses), creation (rehearsals, recordings, editing) and promotion (Radio, Online Magazine and Events Organization) of art and culture in the same space.

26. (*Má língua*)

Classification: Cultural Bar (live music and art)
Address: Rua da Senhora do monte 1C, Lisbon
Operating since: 2018
Membership system: no
Bar/Gastronomy: bar, café, restaurant
Website: nonexistent
Facebook profile: https://www.facebook.com/malinguanagraca/

Instagram profile: https://www.instagram.com/ma_lingua/

This cultural bar provides cinema, exhibitions, poetry and intimate concerts accompanied by wine and a good dose of joy for its community and everyone that is interested to join. Its creation emerged from the closure of the cultural space "*Primeiro Andar*" in Lisbon in 2016 with the aim to find a new place for the community[62].

27. (*Casa da Semente*)

Classification: Cultural Center (art gallery)
Address: Rua Palma 268, Lisbon
Operating since: 2019
Membership system: -
Bar/Gastronomy: bar and kitchen for events
Website: https://www.seedhouseart.com/
Facebook profile: https://www.facebook.com/seedhouse.art/
Instagram profile: https://www.instagram.com/seedhouse.art/

This space is a studio and gallery space devoted to highlighting a new generation of emerging artists of all practices. They are looking to provide long-term and sustainable work opportunities for a new generation of artists, a more relevant and holistic branding for companies, achieve greater relevance for both parties (artists and consumers). Additionally: art projects tailored to the client's needs and a flexible work process, custom art for clients through which to express their identity and an audience for emerging artistic voices.

28. (*Tigre de Papel*)

Classification: Gallery/Shop (interactive bookshop)
Address: Rua de Arroios nº25, Lisbon
Operating since: 2016
Membership system: no
Bar/Gastronomy: no
Website: https://tigrepapel.pt/
Facebook profile: https://www.facebook.com/tigrepapel.pt
Instagram profile: nonexistent

Tigre de Papel is a bookstore that distinguishes itself by selling new and used books, textbooks and school supplies as well as a number of other items such as games, postcards, illustrations and posters, etc. It aims to be a space where it is possible to find that book that has long been in demand, where smaller and independent publishers are promoted and where, at

[62] More information about this subject at https://mondelablog.wordpress.com/2017/04/19/liliana-maria-vieira-escalhao-professional-chef-primeiro-andar-ma-lingua-a-li/, accessed on 24.05.2020.

the level of textbooks, the reuse and circulation of second-hand books is also promoted. Besides the book trade, *Tigre de Papel* has a small auditorium where it regularly holds events (book launches, conversations, activities for children and debates, film screenings, concerts, poetry readings, etc.). Their aim is to be a meeting place which explains why their program is influenced a lot by the local dynamic of *Arroios*.

29. (*Casa da Covilhã*)

Classification: Community Association
Address: Rua do Benformoso 150, Lisbon
Operating since: 1929
Membership system: no
Bar/Gastronomy: bar, café, restaurant
Website: nonexistent
Facebook profile: https://www.facebook.com/Casa-da-Covilh%C3%A3-135562889936879/
Instagram profile: nonexistent

Casa da Covilhã is a non-profit association of natural and legal persons, based in Lisbon. *Casa da Covilhã's* main purposes is the promotion and the support of economic, cultural and sportive activities developed in the Municipality of *Covilhã* (*Serra da Estrela*) and to promote the proximity and solidarity between members living in the Lisbon region. The space hosts a restaurant and events in forms of concerts.

30. (*Ler por aí… Café*)

Classification: Cultural Center (cultural and international book shop)
Address: Rua Jacinta Marto, 10B, Lisbon
Operating since: 2019 in *Anjos* (2006 as a project)
Membership system: -
Bar/Gastronomy: bar, café
Website: https://lerporai.com/
Facebook profile: https://www.facebook.com/lerporai/
Instagram profile: https://www.instagram.com/lerporaicafe/

Ler por aí... appeared in 2006, created by Margarida Branco, and aimed to be a literary travel guide: through a website, suggestions were given for books to take on a journey, books in which the story would pass in the city, country or region to which you were going. In 2011, the project received support from the parish *Carnide*, which enabled more dynamics and experience in collaborations with Lisbon's cultural network. After participation in several festivals and cooperation, the project found its own physical space in *Anjos* which combines café, book shop and cultural space.

31. (*Carpintarias de São Lázaro*)

Classification: Cultural Center
Address: Rua de São Lázaro 72 , Lisbon
Operating since: 2017
Membership system: -
Bar/Gastronomy: -
Website: https://carpintariasdesaolazaro.org/
Facebook profile: https://www.facebook.com/CarpintariasdeSaoLazaro/
Instagram profile: https://www.instagram.com/carpintarias_sl/

The mission of the CO, a former carpentry house, is to promote culture and Contemporary Arts, from Visual Arts to Music, Theatre and Dance, Cinema and Gastronomy. The CO proposes integration through culture, where creativity, innovation and multidisciplinary crossroads create the opportunity to bring people, communities and knowledge together. It also seeks to provide a space for presentation and debate on how creativity and innovation help create opportunities for a more just and sustainable development of societies. In their spacious venue they are looking to presenting and hosting contemporary creation programming, communicating with the diverse audiences that cross this new cultural space: the city, the neighbors and the world.

CHAPTER V: Evaluation of the survey

This chapter presents the results to the questionnaire of the empirical study carried out in *Anjos* among COs and the resulting proposals for cooperation between tourism and cultural enhancement in Lisbon.

The elaborated survey "Tourists in Cultural Organizations" was conducted during the month of April of 2020 through an online platform. The questionnaire consists of two parts, each part has eight questions and it required a processing time of about ten minutes. In order to conduct the survey among the listed COs, the questionnaire was sent by email to the respecting COs. This approach was decided under the conditions of the COVID-19 outbreak, although normally the questionnaire would have been applied through interviews conducted face-to-face. Some of them were additionally contacted via Instagram, Facebook or via individual phone numbers, obtained through private contacts, in order to attract them to reply to the questionnaire.

The following analysis model was applied when dealing with the questionnaires' results:

Dimension of analysis	**Questions /Indicators**	**Treatment**
PART I INTERNAL INFORMATION		
Cultural Organization ID	Name of the CO	
	Role in the CO of the person who answered	Grouping answers
	Date of starting of operation	
	CO Mission	Definition of main areas
Membership and Community	Existence and function of a memberships system	The form
	Size of the CO community	Scales
CO Income	Main income	Grouping answers
	Own generated income	Definition of main areas
CO Audience	Main audiences	Grouping answers
CO Activities	Nature of activities	
	Regularity of activities	
PART II		
CO and Tourist participation	Levels of contact	Scales
	Register of the presence of tourist in venues	Y/N
	Increase of number of tourists in venues	Y/N
	Reasons for the increase of tourist in venues	Grouping answers
	Opinion on the increase of tourist in venues	Grouping answers Open answer treatment
CO and Tourism benefits	Main benefits from tourists in CO	Grouping answers
	Experience with bad behavior of tourists	Y/N

	Description on bad behavior	Open answer treatment
	Solution for bad behavior	Open answer treatment
CO and Tourism Integration	Should tourists be integrated	Scales
	Role of the CO have in this integration	Open answer treatment
	Awareness of movements of cultural and touristic sustainability	Y/N
	Opinion on touristic sustainability movements	Open answer treatment
	Willingness to cooperate in touristic sustainability movements	Open answer treatment
	Opinion on how tourism can have a positive influence on local culture	Open answer treatment
FINAL		
Comments and remarks		Open answer treatment

Table 1.5 - Analysis model for COs in *Anjos*, Lisbon.

Thirteen out of 31 COs answered the questionnaire (listed in bold in chapter 5.1), which demonstrates that the empirical study for this master dissertation was completed with 41.94 % participation. The general feedback was positive and cooperative, which facilitated the implementation and led to the results presented below. The questionnaire can be found in both respective languages, Portuguese (Annex A) and English (Annex B).

5.1 Cultural organizations in the analysis

In order to understand better the existence and relevance of COs in *Anjos*, it was necessary to analyze the questionnaires by relating them to different parameters, such as level of impact, date of origin, user-friendliness, financial sustainability and target group as well as the level of contact, awareness and attitude towards tourism as a partner for cooperation. The results are presented following the purposed analysis model (table 1.5)

5.1.1 CO identification

By far the oldest CO in the study area is *Casa Covilhã*, created in 1924[63]. *Casa Covilhã* offers a daily Portuguese lunch, and hosts *Fado* nights, which makes it interesting for tourists. *Largo*

[63] It promotes proximity and fosters solidarity among all the members of the municipality of *Covilhã* living in the Lisbon region, and contributes to the welfare and social integration of the residents in the neighborhood.

Residências, Casa Independente, BUS – paragem cultural and Roundabout LX represent a wave of creation of COs in *Anjos* in 2012, which happened with the urban transformation of the *Indentente* area mentioned in chapter 4.1. Apart from that, it is noticeable that starting in 2016 but mainly in 2018 and 2019, many new COs opened their door in *Anjos*.

It is possible that this is related to the urban change and decentralization of the city's center through tourism growth, which would create an even more interesting link between COs and tourism. However, the truth of this hypothesis needs to be examined in a further research. The following paragraph lists the COs in chronological order of their creation (the COs marked in bold participated in the survey) It is missing *Mercado das Culturas* due to non-existent information:

1. **1924 *Casa Covilhã***
2. **2006 *Ler por ai…***
3. 2011 *SOU*
4. **2012 *SOU Largo Residências***
5. 2012 *Casa Independente*
6. **2012 *BUS – paragem***
7. **2012 Roundabout LX**
8. 2013 *RDA*
9. 2013 *Zona Franca*
10. 2015 *Passevite*
11. 2015 *Damas*
12. **2015 Crew Hassan**
13. 2016 It's a book
14. 2016 *Disgraça*
15. **2016 *Camaleão***
16. 2016 *Tigre de Papel*
17. 2017 *Anjos70*
18. 2017 *Cp. De S. Lazaro*
19. **2018 *Sirigaita*** (MOB)
20. **2018 *Maloca***
21. **2018 *Má Lingua***
22. **2018 *Misturado***
23. **2018 Camones Cine Bar**
24. **2018 *Pharmacia Musical***
25. 2019 *Casa da Semente*
26. 2019 *Espaço Serao*
27. 2019 *Curva*
28. 2019 *RA100*
29. 2019 Flourish and Blotts

30. 2019 *Ágora Experimental*[64]

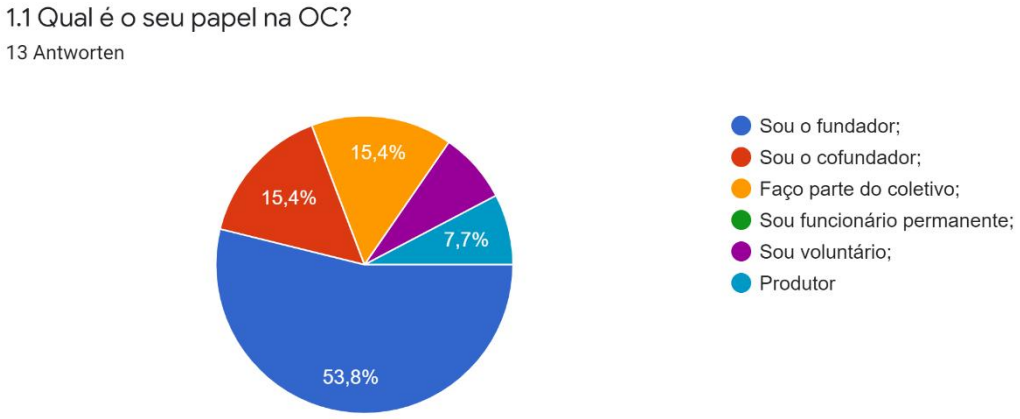

Figure 8.5 - Question 1.1 "What is your role in the CO?" I am the founder: 53%; I am the co-founder: 15,4%; I am part of the collective: 15,4%; I am volunteering: 7,7%; I am a producer: 7,7%.

53% of the participants stated that they were the founder of the CO, while 15,4% indicated they were the co-founder or they were a part of the collective. With less prevalence lies the volunteers (7,7%) and producers (7,7%). The results are presented in figure 8.5.

Due to the fact that each CO was created out of a unique and individual purpose and motivation in order to fulfill a mission, it is not possible to state a general mission of COs in *Anjos*. Having an overview on the missions, the aim to create a meaningful place for the creation and promotion of art, culture and education in order to empower social integration and artistic work through sharing knowledge and culture strikes out (table 2.5). Furthermore, they seek an open dialogue, multiculturalism, ecology, cultural, personal and environmental sustainability, among others, in order to create space for everyone to participate (Q.1.3: What is the mission of the CO?). An overview of the CO's missions is presented in the following table:

Mission	**Cultural Organization**
Local development	*Largo Residências*, *Sirigaita*, *Associação Roundabout*
Artistic dynamization and creation	*Largo Residências*, *Camones Cine Bar*, *Coletivo Camaleão*, Má lingua, Pharmácia Musical, *Associação Roundabout*, *Crew Hassan*
Promotion of culture	*Coletivo Camaleão*, *Casa da Covilhã*, *Sirigaita*, *Associação Roundabout*, *Crew Hassan*

[64] With its existence in risk due to Corona virus outbreak.

Community integration	Largo Residências, *BUS – paragem cultural*, *Casa da Covilhã*, *Maloca*, *Crew Hassan*
Cultural sustainability	*Largo Residências*, *Crew Hassan*
Creation of a cultural meeting space	*Misturado*, *Sirigaita*
Availability of cultural goods	*Ler por aí…*, *Pharmácia Musical*
Availability of education	*Coletivo Camaleão, Misturado*
Provide classes / workshops with cultural content	*BUS – paragem cultural*, *Misturado*, *Maloca*, *Crew Hassan*

Table 2.5 – Missions of CO's in *Anjos*

5.1.2 Membership and Community

More than half (61,5%) of the COs who responded the questionnaire stated to have a membership system (figure 9.5).

In order to become a member, the visitor has to pay an annual fee between zero and five Euros and write his or her name in a registration list. This allows them to have access to the respecting facilities, studios, rooms, ateliers and other premises where events, workshops and similar activities are happening. In the case of *Sirigaita* it is possible to become a member only for one evening which has a reduced price of 50 cents (instead of 3€). Generally, the obstacles to participate are relatively low and if it requires the registration as a member, it can be done instantaneously and in exchange of a low price. The membership system of the COs does therefore not constitute a reason for tourists not to participate but can be rather seen as a control of who entered the facility and sometimes a little contribution to their work.

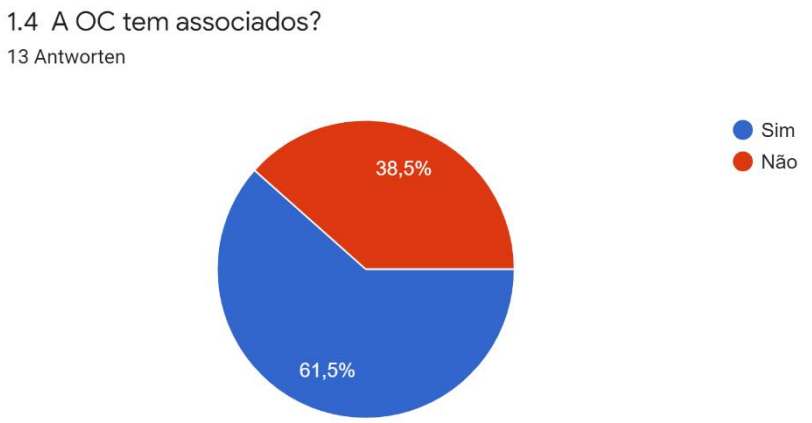

Figure 9.5 – Question 1.4 “Does the CO have a membership system?” Yes: 61,5%; No: 38,5%.

5.1.3 CO's income

Most of the COs under consideration combine their mission with a meeting place in form of a coffee shop, a bar, a restaurant or a combination of these in order to guarantee the exchange between people who visit the venue and in order to increase their own generated income. In the case of *Largo Residências*, the CO additionally includes an accommodation for tourists and art residents, which allows tourists to directly get in touch with their facilities (Q. 1.6.1: When replying "Own generated income", please specify).

But how much do COs rely on their own generated income and can they use the afflux of more participants, also tourists?

All of the COs replied that their main income came through own generated revenues, while 23,07% indicated an additional financial support by Municipal allowance (*Largo Residências*, *Casa Covilhã),* European funds (*Largo Residências*), Corporate Sponsors (*Coletivo Camaleão*) and Private Donations (*Casa Covilhã)* (figure 10.5).

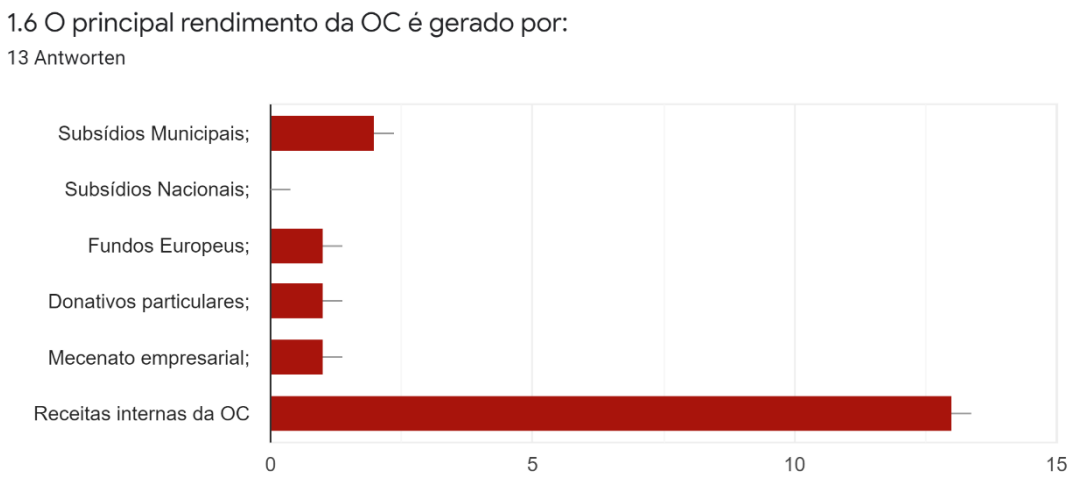

Figure 10.5 – Question 1.6 "The main income of the CO is generated by:"Municipal allowance: 15,4%; National allowance: 0%; European funds 7,7%; Private donations: 7,7%; Corporate Sponsors: 7,7%; Own generated income of the CO: 100 %.

Concerning COs that generate their income through own revenues, 61,5% of the COs indicated that this revenues come through a bar or a restaurant and as well eight indicated cultural activities as a source of own generated income which shows the equal importance of the activities as a source of income (Q. 1.6.1 When replying "Own generated income", please specify). While the use of the bar or the restaurant of the CO constitutes an easy access to tourists, the participation in cultural activities depends on their regularity, content and nature, which can put tourists out of their comfort zone.

5.1.4 CO's audiences

Most of the COs that answered the questionnaire said their main target group are adults (35-55) and young people (16-35). Around half of the interviewed COs said their target group includes elderly generations. The rare mention of children is most likely due to the fact that they mostly offer evening programs, politically or socially critical programs and cultural programs for which one must be able to participate independently and voluntarily (figure 11.5).

Tourists therefore fit in the target group of most COs in Lisbon, since there is a diverse program with a variation of target groups. Some COs even offer a program for kids, such as *Misturado* or It's a book which are useful for traveling families.

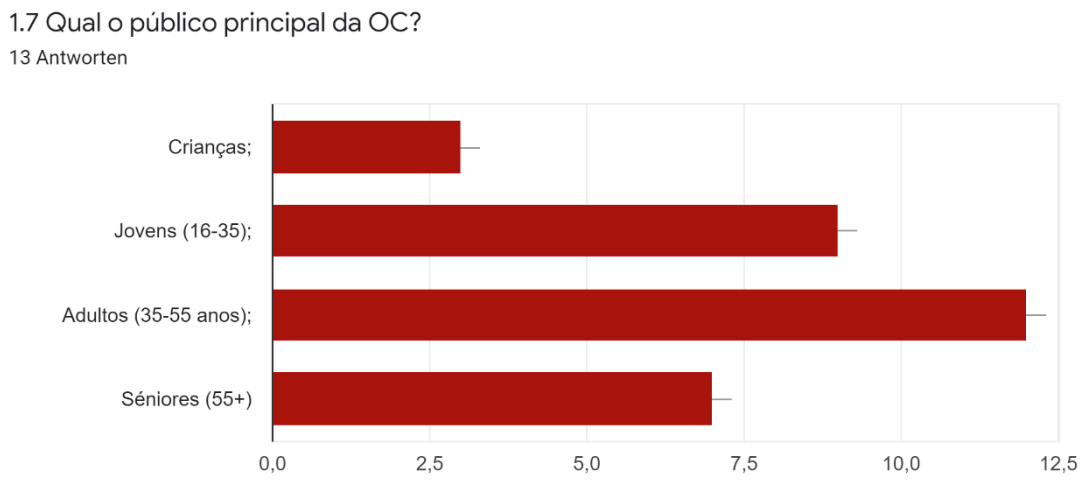

Figure 11.5 – Question 1.7 "Who is the main audience of the CO?" Children: 23,1%; Young People (16-35): 69,2%; Adults (35-55): 92,3%; Elderly Generations (55+): 53,8%.

5.1.5 CO's activities

In most cases COs host events in form of concerts, among others, which allows tourists to participate in their program. When this happens, the CO is able to internationalize its mission and generate additional income with the tourists' consumption in their venues. Through these events tourists are able to get in touch with local culture, people and facilities which, for them, often means to experience authentic moments in their destination.

Around 70% of the COs indicated to offer a program, which consists in a mixture between events workshops and other activities (figure 12.5). This diversification makes them user-friendly for tourists because it allows them to find a suitable offer and at the same time allows

the COs to attract different target groups among tourists. But are they able to participate if they only stay for a short period of time?

Comments like "*os turistas não se integram, alguns pretendem um contacto mais prolongado, mas não se trata de uma integração*" (tourists do not integrate, some want a longer contact, but this is not integration, CO *Ler por aí…*) or " a *nossa OC opta por um público mais permanente e não turistas*" (our CO goes for a more permanent public and not tourists, CO *Maloca*) are clear statements towards resistance in the integration of tourists in COs' facilities. Other COs clearly promote a cultural offer open to all, suggesting: "*Integração através dos concertos ao vivo já que não é preciso falar a mesma língua para assisitir a um concerto e conviver assim de forma significativa*." (Integration through live concerts since it is not necessary to speak the same language to attend a concert and live it in a meaningful way, CO *Sirigaita*)

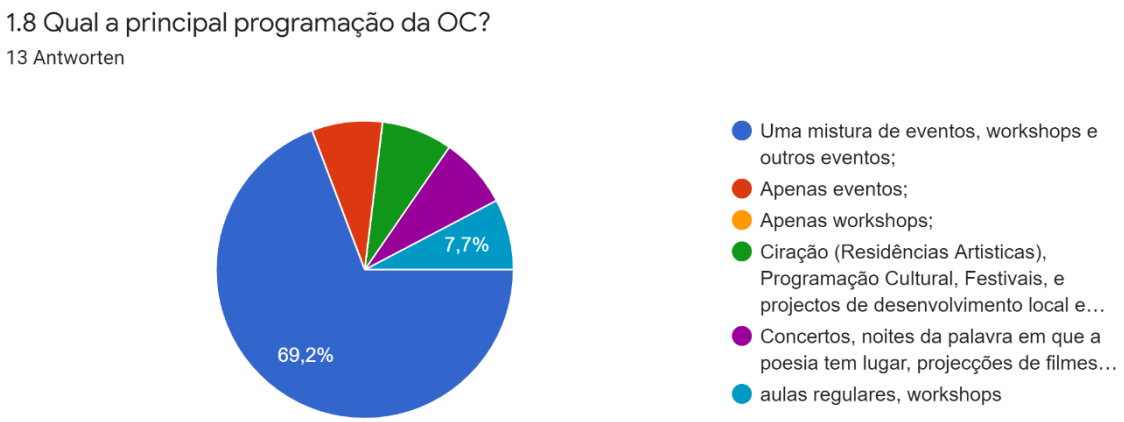

Figure 12.5 – Question 1.8 "Of which nature is the program of the CO?" A mixture of events, workshops etc.: 69,2%; Only events:7,7%; Only workshops:7,7%; Art residencies: 7,7%; Concerts and poetry nights: 7,7%; Regular classes: 7,7%.

The vast majority of COs (57,1%) stated that they had regular events on their premises, some even explicitly stated that they offered three to four concerts per week or a daily program (figure 13.5). A daily changing program enables them to offer a suitable program point for many different participants, which enlarges their audience and thus can also include tourists in their visitors.

Figure 13.5 – Question 1.8.1 "How regular are the events and workshops?" Regular: 57,1%; Occasional:14,3 %; Rare:7,7%; Daily: 14,3 %; 3 to 4 concerts per week and one poetry night: Concerts and poetry nights: 7,7%.

5.2 COs and tourists

As it was discussed in chapter 3.2, tourism is frequently related to social issues and the confrontation with such can be either uncomfortable or informative, depending on the intensity and the abstractness of the situation. It is conceivable that tourists do not want to deal with the social problems of the destination country, but it can be counter argued that knowledge and understanding of the socio-cultural reality of the country are the prerequisites for responsible tourism. The founder of Camones Cine Bar points out:

> *É importante que os espaços e os locais mostrem a verdadeira cultura e não "cultura produzida para consumo". Um caso flagrante é o dos Tuk-Tuks, que existem em Lisboa há cerca de 4 anos e que se transformaram num ícone Lisboeta - isto é falso e é grave. Os lisboetas não andam de Tuk-Tuk. Há que ter cuidado com estes exageros, com estas produções fantásticas. Temos muito para mostrar, não precisamos de falsidades. Sinto-me por vezes envergonhada com as mentiras que esses Operadores Turísticos, que se assume quererem proteger a cultura local, inventam para promover os seus negócios massivos, impessoais e cujo único objectivo é o lucro imediato.*[65]

[65] Suggested English translation: It is important that spaces and places show the true culture and not "culture produced for consumption". One flagrant case is the Tuk-Tuks, which have existed in Lisbon for around 4 years and have become a Lisbon icon - this is false and serious. The "Lisboners" don't walk on Tuk-Tuk. You have to be careful with these exaggerations, with these fantastic productions. We have a lot to show, we don't need falsehoods. I am sometimes ashamed of the lies that these Tour Operators, who assume they want to protect local culture, invent to promote their massive, impersonal business, whose only goal is immediate profit.

This statement leads to the assumption that in COs tourists become participants of an authentic, locally accepted cultural experience. What does this participation look like?

5.2.1 COs and tourist participation

More than half of the COs which answered the questionnaire said they had contact with tourists (figure 14.5). Around one third said they had a lot of contact and another third that they had a bit of contact with tourists. Only 15,4% of the COs answered they had no contact with tourists which is eventually due to the location (in the case of Roundabout LX) or due to their activity's attractiveness for tourists (in the case of *Casa da Covilhã*)

Around two thirds answered "yes" to the question if the CO registers the presence of tourists in its venue of which half said that the presence of tourists increased (Q. 2.2 and Q. 2.2.1). 46,2% of the COs agreed that the increase could be due to an alternative program, three said this could be because of off-the-beaten-track offers, and three agreed that online promotion by tourists who have been in the CO before (UGC via e.g. Instagram) could be a possible reason and one said the increase was because one of their sections, tourist accommodation, which is directly addressed to this target group (Q. 2.2.2, CO *Largo Residências*).

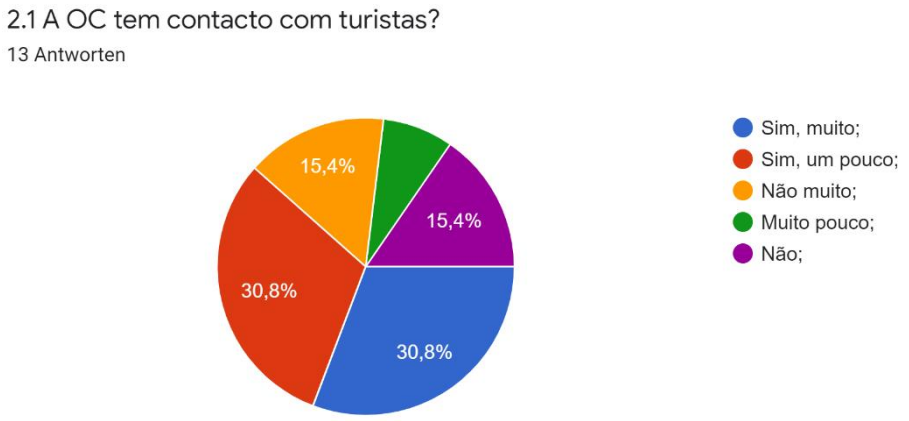

Figure 14.5 – Question 2.1 "Does the CO have contact with tourists?" Yes, a lot: 30,8%; Yes, a bit: 30,8%; Not much: 15,4%; Very few: 15,4%; No: 7,7%.

More than half of the COs (61,5%) said that it was good for them to have tourists in their venues (figure 15.5). Apart from additional income, which makes their own sustainability possible, the reason given was that tourists are a more receptive audience for intimate events than some Portuguese people, which is noticeable by the giving of a good tip (Q. 2.2.3, CO

Camones Cine Bar). Another CO mentioned the fact of the Portuguese often earning a relatively low salary which prevents them from being a regular or daily consumer and which makes the tourists an important additional consumer (*Pharmacia Musical*).

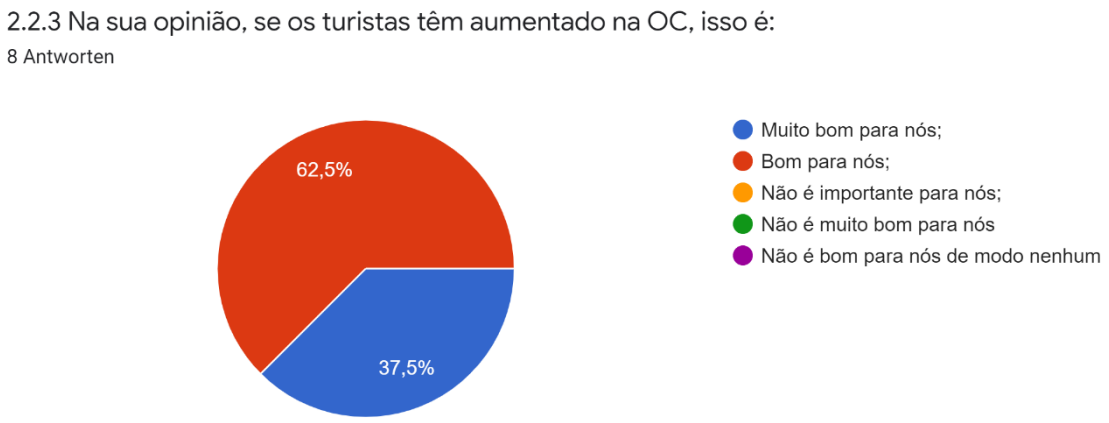

Figure 15.5 – Question 2.2.3 "If tourists have increased in the venue, your opinion is:" Good for us: 62,5%; Very good for us: 37,5%.

Another aspect is the intercultural exchange happening between the CO and the people involved. Receiving tourists thus means the exchange between the CO, the local inhabitants and the tourists, which creates "the dynamic of diversity" (Q. 2.2.3, CO Roundabout LX) and which allows them to exist and to grow by sharing culture (Q. 2.2.3, CO Crew Hassan).

Since tourists represent an irregular public, most COs focus on local participants because they constitute a more regular public which they describe as "more important" (Q. 2.2.3 CO *Misturado*). Unlike locals, tourists often visit the CO by chance, which results in a positive encounter for both sides (Q. 2.2.3, CO *BUS – paragem cultural*).

Of which nature are the benefits tourists can bring to the venue?

5.2.2. COs and Tourism Benefits

Most COs indicated that the main benefits that tourists bring are of a financial nature (figure 16.5). However, 46,2% also said that tourists have social benefits, and 61,5% said that they can have cultural benefits.

Doubts about the positive cultural or social influence may well arise from the fact that there are not known concrete proposals as to how this could be achieved, e.g. in form of alternative tourist offers that are aimed precisely at this.

But do COs want to grow and tourists as an audience? Not at all costs, but the survey showed that some COs see themselves as active mediators (Q. 2.5.1, CO *Largo Residêcias*) in the process of rapprochement and integration between tourists and locals where culture builds bridges to make this possible and to promote it (Q. 2.5.1, CO *Má Lingua*).

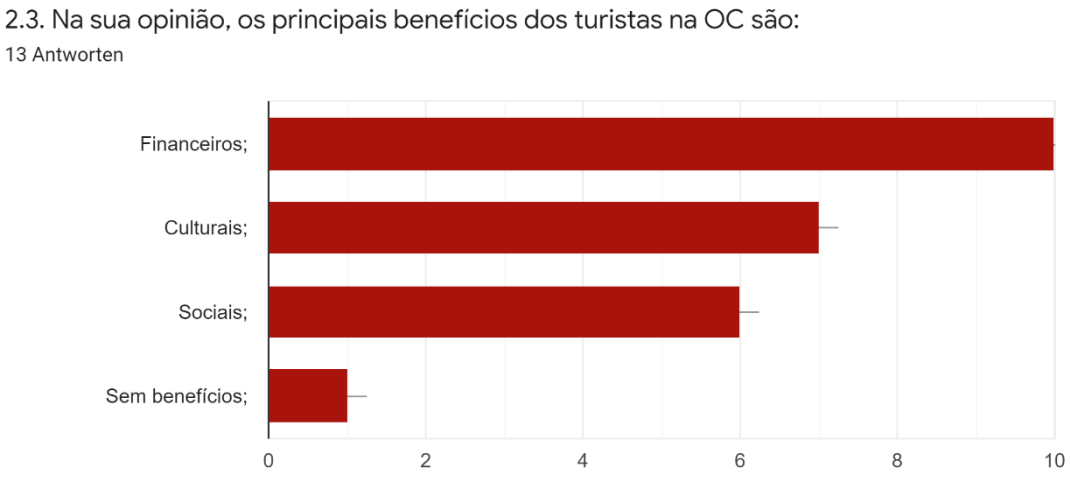

Figure 16.5 – Question 2.3. "In your view, the CO's benefits from tourists are:" Financial: 76,9; Cultural: 53,8%; Social: 46,2%; Without Benefits: 7,7%.

5.2.3. COs and Tourism Integration

The survey revealed that more than half of the COs questioned have not taken note of any tourist operators who attach great importance to the preservation of local culture (figure 17.5). Those who have taken note of it, however, find the trend positive. "*A cultura deve ser dividida e não negada"* (Culture must be divided and not denied, Q. 2.6.2, CO *Camones Cine Bar*) which work efficiently when promoting it and cooperating with potential participants. When asked on what the integration of the tourists depends, the owner of the cultural bar *Pharmácia Musical* underlines: "*nunca fiz este lugar especificamente para turistas, eu fiz este lugar para pessoas, a começar pelas pessoas do bairro e é por isso que os turistas também se sentem atraídos pelo convite do lugar*"[66]. This comment shows how the CO approaches its audience, namely by treating them equally and not making a difference between tourists and locals, which allows visitors to feel welcome, accepted and like part of the community.

[66] Suggested English translation: I have never made this place specifically for tourists, I made this place for people, starting with the people of the neighborhood and that is why tourists are also attracted by the invitation of the place (Q. 2.4, CO *Pharmácia Musical*).

Nevertheless, some COs are critical and express apathy when it comes to cooperation with the tourism sector. The reasons are, on one hand, different priorities and, on the other hand, the protection of the local community. Roundabout LX explains: "*o nosso foco é na produção artística e não propriamente na divulgacão cultural*" (our focus is on artistic production and not exactly on cultural dissemination, Q. 2.6.2, CO Roundabout LX) and *BUS paragem cultural* comments that even with less financial return, they prefer the presence of the local community rather than tourists. They also rejected a previous request for collaboration (Q. 2.6.2).

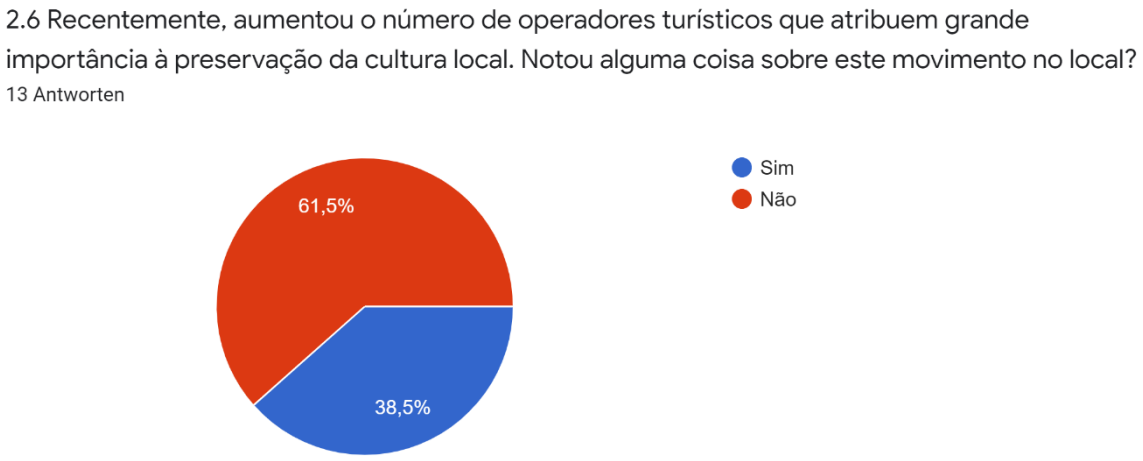

Figure 17.5 – Question 2.6 "Recently the number of tourist operators who attach great importance to the preservation of local culture has increased. Have you noticed anything about this movement in the venue?" Yes: 61,5%; No: 38,5%.

Besides the improvement in communication (language barriers), the most frequently chosen reasons were "improvement in tourists' behavior towards the sites" and "improvement in residents' behavior towards tourists". This balance indicates that COs see mutually respectful interaction as the basis for successful integration.

Another aspect mentioned several times is the "improvement in information provided (e.g. online)", which is on one hand related to the dissemination of the activities and events of the COs by themselves and on the other hand to UGC, which allows tourists to access information about previous visitors.

A successful integration does not mean the integration of all tourists, as mentioned by *BUS paragem cultural* (Q. 2.4), because COs represent a refuge for people who would like to escape the gentrification process. Nevertheless, it is important for them to receive everyone equally even though "*o equilíbrio é difícil*" (the balance is difficult, Q. 2.4, CO *BUS paragem cultural*).

In order for everybody to feel welcome, Crew Hassan (Q. 2.4) suggests an approach for integration with attention to all origins, which, in comparison to *BUS paragem cultural*, consists in a deeper integration process. Crew Hassan was also the only CO that opted for the model of "temporary residents", rather than tourists as a possible component for the integration of such.

Are COs aware of the role they are playing or could play in the process of integration? Even though some COs who participated in the survey have a rather skeptical point of view, the comments on the role of COs in the integration of tourists were generally positive (figure 18.5).

Some answers supported the idea of having an active role in bringing the local community closer to tourists and vice versa. By creating an intimate environment, the role of the CO was broadly described as an integrative, immersive, inclusive, cultural project with the aim to create and facilitate cultural experiences through activities and events, such as concerts, workshops and classes. Some COs suggested the creation of activities in English in order to create an easy way to participate for tourists or else events where no language skills are required, such as live concerts (Q. 2.5.1. CO *Sirigaita*).

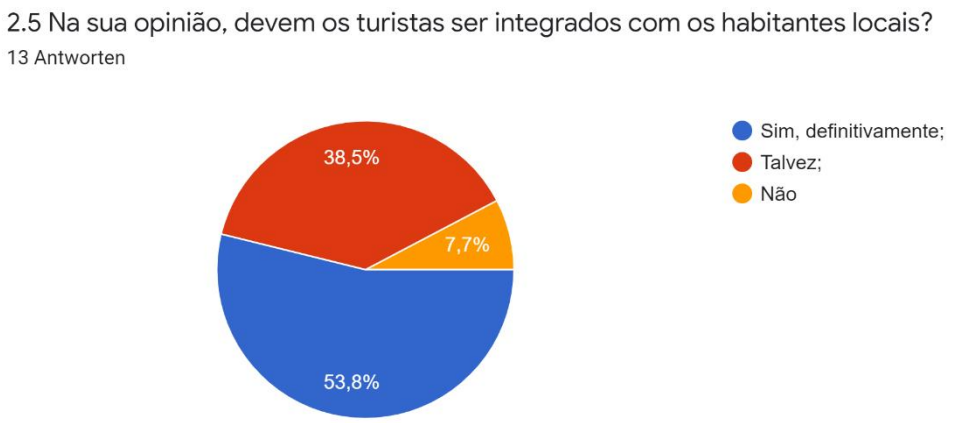

Figure 18.5 – Question 2.5 "In your opinion, should tourists be integrated, e.g. brought together with locals?" Yes, definately: 53,8%; Maybe: 38,5%; No: 7,7%.

Although there was general agreement that integration only works through inclusion and that their program is therefore addressed at all potential visitors, also tourists, it was underlined that integration should be treated with caution, as it brings about changes. Some argumentation was therefore based on the importance of the local, permanent audience, since they represent a closer and more reliable part of the community. In the eyes of *BUS paragem cultural*, the CO's role consists as well in the protection and well-being of their community members which is needed for a positive attitude towards tourist and a genuine approach (Q. 2.5.1).

The question of how tourism can have a positive impact on local culture is admittedly not an easy one. Nevertheless, almost all COs questioned found an answer and thus showed their attitude towards tourism, which is, how it was shown in previous chapter, a rather intrusive and uncomfortable topic. However, the presence of tourism is the reality for most COs and their communities and must therefore be treated as such. How do COs face the "Other" and do they want them "on board"?

"*Penso que tudo o que é demais, estraga. Foi o que aconteceu em Lisboa, infelizmente. Apostou-se num turismo em massa, que descaracterizou a cidade.*" (I think everything that's too much ruins it. That is what happened in Lisbon, unfortunately. We bet on mass tourism, which has disfigured the city - Q. 2.7, CO *BUS paragem cultural*,). This attitude shows a rather frustrated attitude towards tourism, which is understandable, but may also be driven by rejection, which is responsible for the frustration?

Looking at other examples of answers, it becomes clear that the acceptance of tourists can lead to an attitude that combines growth and change with the cultural values of CO. Answers like "*Alimentando-a, ao "consumi-la*" (feeding her, by "consuming" her", Q. 2.7, CO *Camones Cine Bar*) and "*De forma equilibrada e respeitadora pela vida quotidiana dos locais, pode trazer um grande intercâmbio cultural e benefícios financeiros*" (In a balanced way that respects the daily lives of the locals, it can bring great cultural exchange and financial benefits, Q. 2.7, CO *Misturado*) illustrate this tendency.

While many COs refer to the financial benefits, others mention only the cultural component, such as the intercultural exchange between other CO abroad which can be based on an exchange of ideas and experiences (Q. 2.7, CO *Pharmácia Musical, Sirigaita*), but also mention aspects that depend on political decisions, such as housing policies, evictions and property speculation (Q. 2.7, CO *Largo Residências*).

The aspect of cultural interaction between COs (Q. 2.7, CO *Pharmácia Musical*) raises the question if COs in Lisbon are interested to interact with each other. The potential exchange of cultural values and knowledge between COs on national and international level is to be researched in a further scientific work, since this network can constitute an additional value for all of them. On an international level, it could enable COs to act and exchange cultural products, services and content without the support of EU programs, such as Erasmus+, and could empower them to have a positive impact on each other and on the importance of culture. Tourists can here have an interesting role of ambassadors and researchers representing a CO of their home country.

CONCLUSIONS AND FUTURE RESEARCH

The present dissertation focused on the current perception of tourists in cultural organizations in the *Anjos* district in Lisbon. There in, the challenge for sustainability on cultural tourism served as a starting point. The encounter of two worlds, fueled by gentrification processes and the post-modern trend to live like a local, builds a tension between tourism growth and local culture. Are these two worlds able to have a mutual positive impact?

After discussing the concept of otherness, which implies the stigmatization of the unknown and the concept of touristic authenticity in the context of post-modern tourism and the new media, it became clear that tourists, as contemporary city users, are actively participating in the transformation process of touristic cities like Lisbon. Through the touristic "experience" as the most popular form of tourism practice, participation is a key factor of contemporary tourist consumption. The eternal race of travelers to discover the most undiscovered off-the-beaten track areas makes COs one of the valuable discoveries.

Suggested concepts like the "sharing city", which proposes to treat all city users equally in order to empower the integration process, and the potential of UGC, as a modern facilitator for the orientation and connection of city users, showed that the acceptance of tourism is pointing towards an inclusive city model. The non-formal and accessible setting of a CO upgrades participants, tourists as well as locals, to producers of culture and promotes public-centered projects. Tourism threats like fake authenticity and the commodification of culture can be fought with protecting the "soul" of the city which is sought-after by the tourist and partly represented by COs. Instead of discussing sustainable tourism tendencies, this dissertation therefore suggests the approach towards a sustainable culture.

With the survey "Tourists in Cultural Organizations" it was possible to understand the current perception of the tourists by COs in *Anjos* as well their attitude regarding the reception of tourists. This was essential because a rapid tourism development can lead to unaccompanied growth and unsustainable regulations which consequently cause dissatisfaction in resident populations. In the COs' opinion, their emergency, with a significant outburst in the final years of the past decade, is due to discontent among residents in face of tourism demand. COs consider it their job to support residents and their needs and to sustain culture. At the same time, they recognize their attractiveness for tourists and therefore their ability to add to the live-like-a-local trend. The survey revealed that COs are willing to support the integration of tourists in their venues, which represent physical meeting points for people who share the same interests and can therefore be seen as the strongholds of cultural tourist integration.

In addition to the cultural context, the COs in *Anjos* are also interesting geographically. By receiving tourists and making their venues attractive for visitors, they support the decentralization process in Lisbon that is needed to relieve the crowded inner city center from the floods of mass tourism. This is reflected in the establishment of new COs from 2016 onwards. Other city areas with different cultural value, like *Anjos*, started a transformation process and are now increasingly attractive for tourists. Thereby, *Anjos* started its own touristification process. This confronts COs, which originally were not created for tourist orientated activities, with new audiences from which they can now effectively benefit in terms of income and public acknowledgement.

Nevertheless, the numbers show that the main concern of COs is still the local communities' empowerment. This leads to the conclusion that it is in the balance of local cultural participation where tourists can be best integrated. The collected data of the survey can be used as a register of cultural work in *Anjos*, which in turn leaves room for interpretation as to what this reveals about Lisbon and what it is important for. Apart from being a register, this data collection represents a useful reference for future work about the collaboration between cultural and tourism management in Lisbon.

Further research can be oriented towards the possibility of tourists inspiring the local community by "giving something back" to the city they are visiting. This will bring new findings on the need of a shift towards responsibility and sustainability in culture that will then necessarily go along with responsibility and sustainability in tourism. There in it needs to be taken into consideration that cities like Lisbon are destined to be used by many different people carrying different needs and different city uses. In the long run sustainable tourism will place culture and its preservation at the center of every decision, focusing on a positive encounter of tourists and locals.

Therefore, the concept of "voluntourism" (Hertwig, 2018: 6) can fit this need for sustainability and responsibility since tourists are invited to give something back to the place they are visiting, that is, a system that works on an exchange basis. Is this concept applicable to short trips to involve more responsible tourists in local projects? So far, the known studies (Hertwig, 2018) show that this new model is usually applied to long term travels from one up to 12 months.

The collection of the COs' opinions can serve as a possible starting point for the design of tourist offers and orientations. In chapter 3.1 it was shown that the local communities in Lisbon are remaining relatively positive about the tourism growth, since it constitutes a source of income for many local inhabitants. This positive attitude should be maintained by operating

a respectful, responsible, sustainable and participatory tourism based on the interests of the people benefitting from it. By working together with small tourism providers, COs can develop offers that are pleasant and enriching for all parties involved. To facilitate such integration into local culture and in order to support local COs and local business, a “Cultural Map” can help tourists to navigate through the cultural life in *Anjos* (COs, shops, bars, cafés, viewpoints…). The creation of such a map could empower COs and other facilitators of culture, in their sustainability, viability, internationalization and cultural relevance.

For future investigations about the integration of the tourist into local culture, it is suggested to conduct a survey aiming to look into the counter side, that is, into the perspective of tourists visiting COs. Thereby it can be explored if tourists can imagine to participate in projects on the base of exchange, as explained above, and how they perceive their role as city users.

SOURCES

Ágora Experimental

- https://www.facebook.com/agora.lisbon/
- https://www.instagram.com/agoraexperimentalisboa/

Anjos 70 – Núcleo Criativo do Regueirão

- https://anjos70.org/en/
- https://www.facebook.com/regueiraodosanjos/
- https://www.instagram.com/anjos.70/?hl=en

BUS – paragem cultural

- https://www.facebook.com/BusParagemCultural/
- https://www.instagram.com/bus.paragem.cultural/?hl=de

Camaleão

- http://camaleao.eu/
- https://www.facebook.com/camaleao.eu/
- https://www.instagram.com/camaleao.eu/?hl=de

Camones Ciné Bar

- https://www.facebook.com/camonescinebar/
- https://www.instagram.com/camonescinebar/

Carpintarias de São Lázaro

- https://carpintariasdesaolazaro.org/
- https://www.facebook.com/CarpintariasdeSaoLazaro/
- https://www.instagram.com/carpintarias_sl/

Casa da Covilhã

- https://www.facebook.com/Casa-da-Covilh%C3%A3-135562889936879/

Casa da Semente

- https://www.seedhouseart.com/
- https://www.facebook.com/seedhouse.art/
- https://www.instagram.com/seedhouse.art/

Casa Independente

- https://casaindependente.com/?lang=en

- https://www.facebook.com/CasaIndependente/
- https://www.instagram.com/casa_independente/?hl=en

Crew Hassan – Cultural Cooperative CLR

- https://www.facebook.com/ccrewhassan/
- https://www.instagram.com/crewhassan/?hl=en

Curva

- https://www.facebook.com/curvalisboa/

Damas

- https://www.facebook.com/DAMASLISBOA/
- https://www.instagram.com/damas.lisboa/

Disgraça

- https://disgraca.com/
- https://www.facebook.com/disgracadiycenter/

Espaço Serao

- https://www.facebook.com/espacoserao/

Espaço SOU

- https://www.sou.pt/
- https://www.facebook.com/souassociacaocultural

Flourish and Blotts

- https://www.facebook.com/flourishandblotts.studio/
- https://www.instagram.com/flourishandblotts.studio/

It's a book

- https://www.itsabook.pt/
- https://www.facebook.com/livrariaitsabook/
- https://www.instagram.com/itsabook/?hl=en

Largo Residências (+Café do Largo)

- http://largoresidencias.com/
- https://www.facebook.com/LARGOResidencias/

Ler por aí… Café

- https://lerporai.com/

- https://www.facebook.com/lerporai/
- https://www.instagram.com/lerporaicafe/

Má língua

- https://www.facebook.com/malinguanagraca/
- https://www.instagram.com/ma_lingua/

Maloca

- https://capoeiraangolalisboa.com/
- https://www.facebook.com/MalocaLisboa/
- https://www.instagram.com/maloca_lisboa/?hl=en

Mercado das Culturas

- http://www.jfarroios.pt/en/mercado-de-culturas/

Misturado

- https://misturado.pt/en/home/
- https://www.facebook.com/misturado.cowork/

Passevite

- https://www.facebook.com/passevitelx/

Pharmácia Musical

- https://www.facebook.com/Pharm%C3%A1cia-Musical-204148493545557/
- https://www.instagram.com/pharmacia.musical/

RA100

- https://www.facebook.com/RA100Arroios/
- https://www.instagram.com/ra100arroios/?hl=en

RDA69 - Regueirão dos Anjos

- http://www.rda69.net/
- https://www.facebook.com/rda6949/

Roundabout LX

- https://roundaboutlx.wordpress.com/
- https://www.facebook.com/RoundaboutLx-160937760609988/
- https://www.instagram.com/roundabout.lx/

Sirigaita

- https://www.facebook.com/sirigaitalisboa/

Tigre de Papel

- https://tigrepapel.pt/
- https://www.facebook.com/tigrepapel.pt/

Zona franca dos Anjos

- https://www.facebook.com/zonafranca.nosanjos/

REFERENCES

Akehurst, Gary (2008), "User generated content: the use of blogs for tourism organizations and tourism consumers" (online), available at: https://link.springer.com/article/10.1007/s11628-008-0054-2, accessed on 21.05.2020.

Antunes, Conceição (2019), "Portugal esta a ter o maior crecimento touristico na Europa", *Expresso* (online), available at https://expresso.pt/economia/2019-10-04-Portugal-esta-a-ter-o-maior-crescimento-turistico-da-Europa, accessed on 22.05.2020.

Babbie, Earl (1989), *The practice of Social Research*, Belmont, California Wadsworth Publishing Company.

Belo, Inês (2018), "O bar Pharmácia Musical, em Lisboa, é medicina para a alma", *Visao Sapo* (online) available at https://visao.sapo.pt/visaose7e/sair/2018-11-22-o-bar-pharmacia-musical-em-lisboa-e-medicina-para-a-alma/, accessed on 21.05.2020.

Bollo, Alessandro *et al* (2017), *Study on Audience Development - How to place audiences at the centre of cultural organisations*, Final Report, European Commission.

Bourdieu, Pierre (1987), *Die feinen Unterschiede (Distinction*), Surkamp Verlag, Frankfurt am Main.

Bruno, Cátia (2019), "Portugal pode bater récorde de turistas em 2019 ao receber 24 milhoes", *O Observador* (online), available at https://observador.pt/2019/08/30/portugal-pode-bater-recorde-de-turistas-em-2019-ao-receber-24-milhoes/, accessed on 21.05.2020.

Bryman, Alan (2012), *Social Research Methods*, Oxford, Oxford University Press.

Bryman, Alan, (2012 [2001]), *Interviewing in qualitative research*, In A. Bryman (eds), *Social Research Methods*, Oxford, Oxford University Press, pp: 469-475.

Burgen, Stephen (2018), "How tourism is killing Barcelona", *The Guardian* (online), available at https://www.theguardian.com/travel/2018/aug/30/why-tourism-is-killing-barcelona-overtourism-photo-essay, accessed on 21.05.2020.

Câmara Municipal de Lisboa (2018), "Lojas com História" (online), available at www.lojascomhistoria.pt, accessed on 21.05.2020.

Campbell, Elizabeth and Luke Eric Lassiter (2015), *Doing Ethnography Today. Theories, Methods, Exercises*, Wiley Blackwell.

Cohen, Eric (1984), "The Sociology of Tourism: Approaches, Issues, and Findings" *Annual Review of Sociology*, Vol. 10, pp. 373-392.

Correia, Gonçalo (2019), "World Travel Awards: Portugal volta a ser o melhor destino do mundo e arrecada mais de uma dezena de Óscares", *O Observador* (online), available at https://observador.pt/2019/11/28/world-travel-awards-portugal-volta-a-ser-o-melhor-destino-do-mundo/, accessed on 22.05.2020.

Cresswell, John W. (2014), *Research Design, Qualitative, Quantitative, and mixed methods approach*, 4th edition, University of Nebraska Lincoln, Sage.

Cruz, Ana Lopes *et al*. (2019), "Tourism Gentrification", IOP Conference Series: Materials, Science and Engineering, 471 (9), (online), available at: https://iopscience.iop.org/article/10.1088/1757-899X/471/9/092025/pdf, accessed on 21.05.2020.

Cruz, Mário (2018) "Portugal é dos que mais depende do turismo: vale nove em cada 100 euros na economia", *O Observador* (online), available at https://observador.pt/2018/04/27/portugal-e-dos-que-mais-depende-do-turismo-vale-nove-em-cada-100-euros-na-economia/, accessed on 21.05.2020.

Dimanche, Frederic (2008), "From Attractions to Experiential Marketing: The Contribution of Events to «New» Tourism ", In Christopher Kronenberg, Sabine Müller, Mike Peters, Birgit Pikkemaatand and Klaus Weiermair (eds), *Change Management in Tourism, from «old» to «new»*, Berlin, Erich Schmidt Verlag, pp. 173-184.

Dinis, Rita (2014), "Boom de turistas em Lisboa e Porto", *O Observador* (online), available at https://observador.pt/2014/06/08/moda-de-lisboa-e-porto-veio-para-ficar/, accessed on 21.05.2020.

Du Cros, Hilary and Bob McKercher (2015), *Cultural Tourism*, 2nd Edition, Routledge, New York.

Edensor, Tim (2000), "Performing tourism, staging tourism (Re)producing tourist space and practice", *Annals of Tourism Research*, I, (1), pp. 59–81.

European Commission (2013), "Cultural access and participation", *Special Eurobarometer 399*, November 2013, (online), available at https://ec.europa.eu/commfrontoffice/publicopinion/archives/ebs/ebs_399_sum_en.pdf, accessed on 20.05.2020.

Faustino, Maria J. (2013), "Uma casa com asas para novos voos", *Público* (online) available at http://fugas.publico.pt/restaurantesebares/320363_zona-franca-nos-anjos, accessed on 23.05.2020.

Ferreira, Ana Bela (2017), "Baixa Pombalina transformou-se numa "fantasia para turistas"", *Diário de Notícias* (online), available at https://www.dn.pt/sociedade/interior/baixa-pombalina-transformou-se-numa-fantasia-para-turistas-5720228.html, accessed on 21.05.2020.

Frank, John H. and Lynn D. Dierking, (2016), *The museums experience revisited*, New York, Routledge.

Costa, P., A. Oliveira, A. Magalhães, F. Sousa, G. Teixeira, P. Guerra e T. Moreira, (2017), *Estratégias para a Cultura da Cidade de Lisboa 2017*, Lisboa, CML.

Hardy, Paula (2019), "Sinking city: how Venice is managing Europe's worst tourism crisis", *The Guardian* (online), available at https://www.theguardian.com/cities/2019/apr/30/sinking-city-how-venice-is-managing-europes-worst-tourism-crisis, accessed on 21.05.2020.

Hasenfuss, Uwe *et. al* (s.a.) (*orgs.*), *LOST iN Lisbon Lisbon Lisbon*, n° 13, Berlin, Lost in the City.

Hausold, Andrea (2018), "Mass tourism: The Portuguese are tired of it", *Tourism Review* (online), available at https://www.tourism-review.com/portugal-has-enough-of-mass-tourism-news10761, accessed on 21.05.2020.

Henriques, Cláudia (2003), *Turismo, Cidade e Cultura - Planeamento e Gestão Sustentável*, Lisboa, Edições Sílabo.

Hernández, M. Garcia, Manuel de la Calle Vauqero and Claudia Yubero (2017), "Cultural Heritage and Urban Tourism: Historic City Centers under pressure", *Sustainability*, Vol.9 (1346).

Hertwig, Friederike *et al.* (eds) (2018), *From Volunteering to Voluntourism, Challenges for the Responsible Development of a Growing Travel Trend*, Berlin/ Basel/ Freiburg, Tourism Brot für die Welt/ Working Group Tourism & Development/ ECPAT Germany.

Jamal, T. and S. Hill, (2002), "The home and the World: (post)touristic spaces of (in)authenticity?", In Dann, G. M. S. (eds), *The Tourist as a Metaphor of the Social World*, Wallingford: CABI, pp. 77-108.

Kotzeva, Mariana (ed.) (2016), *Urban Europe. Statistics on cities, towns and suburbs. 2016 Edition*, Luxembourg, European Union.

Krause, Monika (2019), "What is Zeitgeist? Examining period-specific cultural patterns", *Poetics* (online) available at https://doi.org/10.1016/j.poetic.2019.02.003, accessed on 21.05.2020.

Leading Culture Destinations (online), available at https://www.leadingculturedestinations.com/awards-1/, accessed on 21.05.2020.

Light, Duncan (2015), "Heritage and Tourism ", In Emma Waterton and Steve Watson (eds) *The Palgrave Handbook of Contemporary Heritage Research*, Basingstoke and New York, Palgrave MacMillan, pp. 144-158.

Lopes, Susana Faustinho (2019), "Há um mundo por descobrir na Almirante Reis, em Lisboa. Estas são as paragens obrigatórias", *Visao Sete* (online), available at https://visao.sapo.pt/visaose7e/sair/2019-10-16-Ha-um-mundo-por-descobrir-na-Almirante-Reis-em-Lisboa.-Estas-sao-as-paragens-obrigatorias/#&gid=0&pid=1, accessed on 21.05.2020.

Leiria, Isabel e Joana Pereira Bastos (2017), "Turismo. O segredo do nosso sucesso", *Expresso* (online), available at https://expresso.pt/sociedade/2017-06-17-Turismo.-O-segredo-do-nosso-sucesso#gs.Fp2s8ix0, accessed on 20.05.2020.

Lusa, D. N. (2018), "Lisboa ganha óscar de turismo. É a melhor cidade destino da Europa", *Diário de Notícias* (online) available at https://www.dn.pt/portugal/lisboa-ganha-oscar-do-turismo-e-a-melhor-cidade-destino-da-europa-9534823.html, accessed on 21.05.2020.

MacCannell, Dean (1973), "Staged Authenticity: Arrangements of social place in tourist setting", *American Journal of Sociology*, 79, pp. 586-603.

MacCannell, Dean (2016), "The Tourist and The Local", *Tourist Studies*, Vol. 16 (4), pp. 343-350.

Magalhães, A. M. Moura (2016), *Intendente: Turismo, Consumo e Lazer num Território em Transformação*, Dissertação de Mestrado em Turismo e Comunicação, Escola Superior de Hotelaria e Turismo do Estoril, Universidade de Lisboa.

Maitland, Robert (2006), "Culture, city users and the creation of new tourism areas in cities", In Melanie K. Smith (ed.), *Tourism, Culture and Regeneration*, Cambridge MA, CABI, pp. 25-34.

Maitland, Robert (2009), "Everyday life as a creative experience in cities", *International Journal of Culture, Tourism and Hospitality*, vol. 4 (3), pp. 176-185.

Manning, James (2019), "The 50 coolest neighborhoods in the world", *Time Out* (online) available at https://www.timeout.com/coolest-neighbourhoods-in-the-world, accessed on 21.05.2020.

Mantecón, Ana Rosas (2009), "O que é o público?", *Poiésis*, 14, pp. 175-215.

Marujo, Noémi (2015), "O estudo académico do turismo cultural", Revista Turydes: Turismo y Desarrollo, Vol.18, (online), available at http://www.eumed.net/rev/turydes/18/turismo-cultural.html, accessed on 21.05.2020.

Minder, Raphael (2018) "Lisbon is thriving. But at what cost for those who live there?", *New York Times* (online), available at https://www.nytimes.com/2018/05/23/world/europe/lisbon-portugal-revival.html, accessed on 21.05.2020.

Moreira, Cristiana Faria (2017), "A Casa Independente viu um bairro sair do lixo para o luxo", *Público* (online), available at https://www.publico.pt/2017/10/21/local/noticia/a-casa-independente-1789655, accessed on 21.05.2020.

Moser, Francisco Van Zeller de (2015), *O turismo na cidade de Lisboa numa perspetiva cruzada entre a procura e a oferta*, Projeto de Mestrado em Marketing, Lisboa, Departamento de Marketing, Operações e Gestão Geral, Lisboa, ISCTE.

Murgeira, Raquel (2018) "Lisboa é a segunda cidade europeia com maior crescimento no turismo", *Negócios* (online), available at https://www.jornaldenegocios.pt/empresas/turismo---

lazer/detalhe/lisboa-e-a-segunda-cidade-europeia-com-maior-crescimento-no-turismo, accessed on 21.05.2020.

Mancini, Davide and Catarina Gomes (2017), "The Dark side of tourism: Lisbon's 'terramotourism'", *Euronews* (online), available at https://www.euronews.com/2017/09/19/lisbon-s-tourism-magnet-is-kicking-out-local-residents, accessed on 21.05.2020.

Martins, Sofia Santos (2018), "Lixo, preços e caos abrem caça ao turista", *Sapo* (online), available at https://ionline.sapo.pt/artigo/627713/turismofobia-lixo-precos-e-caos-abrem-caca-ao-turista-?seccao=Portugal, accessed on 21.05.2020.

Njiokiktjien, Ilvy (2018), "Amsterdam seeks to rein tourists", *Der Spiegel International* (online), available at https://www.spiegel.de/international/amsterdam-tries-to-limit-impact-of-tourism-a-1223505.html, accessed on 21.05.2020.

Oliveira, J. M. Paquete de (2004), "O «público não existe. Cria-se.». Novos media, novos públicos?", In AAVV, *Públicos da Cultura – actas do encontro organizado pelo Observatório das Actividades Culturais*, Lisboa, OAC, pp. 143-151.

Pincha, João P. (2017), "Os segredos que puseram Portugal no mapa do turismo", *O Público* (online), available at https://www.publico.pt/2017/03/04/sociedade/noticia/os-segredos-que-puseram-portugal-no-mapa-do-turismo-1763465, accessed on 21.05.2020.

Pincha, João P. (2018), "Quantos turistas pode Lisboa receber sem lhe causar prejuízo", *O Público* (online), available at https://www.publico.pt/2018/08/28/local/noticia/quantos-turistas-pode-lisboa-receber-sem-lhe-causar-prejuizo-1842335, accessed on 21.05.2020.

Preveden, Vladirmir (2018), "Successful urban tourism calls for integrated and sustainable strategies" (online), available at https://www.rolandberger.com/en/Publications/Overtourism-in-Europe's-cities.html, accessed on 21.05.2020.

Ribeiro, Raquel B. *et al*, (2016) *Marketing – do conhecimento à decisão*, Lisboa, Causa das Regras.

Richards, Greg (2011), "Creativity and Tourism. The State of the Art", *Annals of Tourism Research*, Vol. 38 (4), pp.1225-1253.

Richards, Greg and Derek Hall, (2003), *Tourism and Sustainable Community Development*, London, New York, Routledge.

Richards, Greg and Lénia Marques (2018), *Creating Synergies between cultural policy and tourism for permanent and temporary citizens*, United Cities and Local Governments (UCLG).

Richards, Greg and Lénia Marques (2019), " Overtourism in Lisbon: is culture the salvation?" (online), available at https://www.researchgate.net/publication/332111673_Overtourism_in_Lisbon_is_culture_the_salvation, accessed on 21.05.2020.

Santos, Nina (2018), "Lisbon's 8 underrated neighborhoods you should explore", *The Culture Trip* (online), available at https://theculturetrip.com/europe/portugal/articles/lisbons-8-underrated-neighborhoods-you-should-explore/, accessed on 21.05.2020.

Sawe, Benjamin E. (2018), "The Oldest Cities in Europe", *Worldatlas* (online), available at https://www.worldatlas.com/articles/the-oldest-cities-in-europe.html, accessed on 21.05.2020.

Seraphin, Hugues, P. Sheeran and M. Pilato (2018), "Over-tourism and the fall of Venice as a destination", *Destination Marketing Management*, 9, p. 374–376.

Silva, Raquel Dias da (2019), "What to do in Arroios, Lisbon's coolest neighborhood", *Time Out* (online), available at https://www.timeout.com/lisbon/arroios-lisbon-neighbourhood-guide, accessed on 21.05.2020.

Smeral, Egon (2008), "Future Development Trends in International Tourism and Structural Changes", In Christopher Kronenberg, Sabine Müller, Mike Peters, Birgit Pikkemaatand and Klaus Weiermair (eds), *Change Management in Tourism, from «old» to «new»*, Berlin, Erich Schmidt Verlag, pp. 43-52.

Smith, Laurajane (2006), *Uses of Heritage*, London, Routledge.

Schmücker, Pia (2019),"Hass-Attacke im Urlaub: So habe ich die Wut auf Touristen in Lissabon erlebt, *Stern* (online) available at https://www.stern.de/neon/feierabend/reise/lissabon--hass-auf-touristen-durch-instagram-hype---so-habe-ich-die-stadt-erlebt-8866462.html?utm_campaign=neonuw_fanpage&utm_source=facebook&utm_medium=posting&fbclid=IwAR1pNaWMpFgjaWR9wgQ0guQyyFA_28v9qFJVoQGzBc2ltQOpwf8MO16mMyY, accessed on 21.05.2020.

Spinks, Rosie (2018), "The «live like a local» travel ethos has failed – the question is what will replace it", *Quartzy* (online), available at https://qz.com/quartzy/1298546/the-live-like-a-local-travel-ethos-has-failed-locals-so-what-comes-next/, accessed on 21.05.2020.

Spradley, James P. (1979), *The ethnographic interview*, New York, Holt, Rinehart and Winston.

Stone, Rebecca (2017), "Lisbon's Overtourism lesson: Living like a local is not enough", *Skift* (online), available at https://skift.com/2018/05/31/lisbons-overtourism-lesson-living-like-a-local-is-not-enough/, accessed on 21.05.2020.

Stors, Natalie; Luise Stoltenberg; Christoph Sommer; Thomas Frisch (2019), "Tourism and Everyday Life in the Contemporary City: An Introduction, In Thomas Frisch, Christoph Sommer, Luise Stoltenberg, Natalie Stors (eds), *Tourism and Everyday Life in the Contemporary City*, Routledge, pp. 1-23.

Teixeira, João Lopes (2000), *A cidade e a cultura: um estudo sobre práticas culturais urbanas*, Porto, Edições Afrontamento.

Tewes-Gradl, Christina; M. Van Gaalen; C. Pirzer (2014), *Destination Mutual Benefit: A Guide to Inclusive Business in Tourism*, GIZ, Endeva.

Törnberg, Petter (2019*), Dark Disneyfication: Staging Authenticity of Airbnb*, Working-paper, Centre for Urban Studies, University of Amsterdam.

Tussyadiah, Lis (2009)," Mediating Tourist Experiences, Access to places via shared videos", *Annals of Tourism Research*, Vol. 36 (1), pp. 24–40.

Urry, John (2002), *The Tourist Gaze*, 2nd Edition, London, SAGE Publications Ltd.

Vaz, Ana R. (2018), "Eixo cultural Anjos/Graça", *Agenda Cultural Lisboa* (online), available at https://www.agendalx.pt/2018/04/01/eixo-cultural-anjos-graca/, accessed on 21.05.2020.

Wang, Ning (1999), "Rethinking authenticity in tourism experience", *Annals of Tourism Research*, Vol. 26 (2), 349-370.

Wang, Y.; Q. Yu; D.R. Fesenmaier (2002), "Defining the virtual tourist community: implications for tourism marketing", *Tourism Management*, 23, pp.407–417.

Warner, Michael (2002), "Publics and Counterpublics", *Public Culture*, 14(1), pp. 49-90.

UNWTO (2016), *UNTWO Basic Documents, Volume I – Statutes, Rules of Procedure, Agreements*, 5th edition, UNWTO, Madrid.

UNTWO (2018), *Tourism and Culture Synergies*, UNWTO, Madrid.

Żemła, M, (2020), "Reasons and Consequences of Overtourism in Contemporary Cities—Knowledge Gaps and Future Research," *Sustainability, MDPI*, Open Access Journal, vol. 12 (5), pp. 1-20.

Zukin, S. (1998), "Consumption Urban Lifestyles: Diversity and Standardization in Spaces of Consumption", *Urban Studies*, Vol. 35 (5-6), pp. 825-839.

Zukin, S., S. Lindeman and L. Hurson, L. (2015), "The omnivore's neighborhood? Online restaurant reviews, race, and gentrification", *Journal of Consumer Culture*, Vol 17 (3), pp. 459-479.

Websites:

- https://adifferenttype.com/
- https://www.airbnb.com/s/experiences
- https://www.contexttravel.com/
- https://www.eatwith.com/
- https://www.getyourguide.com/
- http://www.lisboa-does-not-love.com/en
- https://www.lisbonsustainabletourism.com/
- http://moraremlisboa.org/
- https://www.responsibletravel.com/
- https://www.travelingspoon.com/
- https://www.urbanadventures.com/
- https://veneziaautentica.com/
- https://www.viralagenda.com/
- https://www.wehatetourismtours.com/
- https://www.withlocals.com/

ANNEX

Annex A – Questionnaire script original (Portuguese)

Turistas nas Organizações Culturais

Cara/o participante,

Obrigada por disponibilizar o seu tempo para responder a este inquérito que se realiza no âmbito da minha dissertação de mestrado em Empreendedorismo e Estudos da Cultura, no ISCTE-IUL.

O questionário é composto por duas partes. Na primeira parte faz-se questões específicas sobre a sua Organização Cultural, na segunda parte, questiona-se sobre o turista no seu local.

São necessários cerca de 10 minutos para responder ao questionário (16 perguntas)
* Erforderlich

1. A Organização Cultural (OC)

8 perguntas, a abreviatura OC é utilizada em todo o questionário para descrever a organização cultural em consideração

1. Indique, por favor, o nome da OC: *

_____

2. 1.1 Qual é o seu papel na OC? *

Markieren Sie nur ein Oval.

- Sou o fundador;
- Sou o cofundador;
- Faço parte do coletivo;
- Sou funcionário permanente;
- Sou voluntário;
- Sonstiges: _____

3. 1.2 A OC iniciou o funcionamento quando? *

_____

4. 1.3 Qual é a missão da OC? *

5. 1.4 A OC tem associados? *

Markieren Sie nur ein Oval.

- Sim
- Não

6. 1.4.1 Se sim, como funciona?

7. 1.5 Qual é a dimensão da comunidade da OC? *

Markieren Sie nur ein Oval.

- Entre 0-20 elementos;
- Entre 21-50 elementos;
- Entre 51-100 elementos;
- Entre 101-200 elementos;
- Entre 201-400 elementos;
- Mais de 400 elementos

8. 1.6 O principal rendimento da OC é gerado por: *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Subsídios Municipais;
- [ ] Subsídios Nacionais;
- [ ] Fundos Europeus;
- [ ] Donativos particulares;
- [ ] Mecenato empresarial;
- [ ] Receitas internas da OC

9. 1.6.1 Ao responder " Receitas internas da OC ", por favor especifique:

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Atividades Culturais;
- [ ] Bar e Restaurante;

Sonstiges: [ ] _____

10. 1.7 Qual o público principal da OC? *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Crianças;
- [ ] Jovens (16-35);
- [ ] Adultos (35-55 anos);
- [ ] Séniores (55+)

11. 1.8 Qual a principal programação da OC? *

Markieren Sie nur ein Oval.

- ( ) Uma mistura de eventos, workshops e outros eventos;
- ( ) Apenas eventos;
- ( ) Apenas workshops;
- ( ) Sonstiges: _____

12. 1.8.1 Qual a regularidade dos eventos e workshops? *

Markieren Sie nur ein Oval.

- Regular;
- Oasional;
- Raro
- Sonstiges: _____

2. Os turistas na Organização Cultural

8 perguntas

13. 2.1 A OC tem contacto com turistas? *

Markieren Sie nur ein Oval.

- Sim, muito;
- Sim, um pouco;
- Não muito;
- Muito pouco;
- Não;

14. 2.2 A OC regista a presença de turistas nos seus eventos e atividades? *

Markieren Sie nur ein Oval.

- Sim
- Não

15. 2.2.1 Se regista a presença de turistas, consegue perceber se houve aumento de afluência destes nos seus eventos e atividades?

Markieren Sie nur ein Oval.

- Sim
- Não

16. 2.2.2 Na sua opinião, se os turistas têm aumentado na OC, tal é devido a:

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Programação alternativa oferecida pela OC;
- [ ] Produtos de turismo cultural fora dos percursos regulares (off the beaten track);
- [ ] Promoção online por turistas que já lá estiveram (user generated contents, por exemplo, Instragam)

Sonstiges: [ ] _____

17. 2.2.3 Na sua opinião, se os turistas têm aumentado na OC, isso é:

Markieren Sie nur ein Oval.

- Muito bom para nós;
- Bom para nós;
- Não é importante para nós;
- Não é muito bom para nós
- Não é bom para nós de modo nenhum

18. Por favor, justifique a sua resposta:

_____
_____
_____
_____
_____

19. 2.3. Na sua opinião, os principais benefícios dos turistas na OC são: *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Financeiros;
- [ ] Culturais;
- [ ] Sociais;
- [ ] Sem benefícios;

Sonstiges: [ ] _____

20. 2.4 Na sua opinião, a integração dos turistas com as comunidades locais depende de: *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Uma melhoria da comunicação (ultrapassar barreiras linguísticas);
- [ ] Uma melhoria nas informações disponibilizadas (por exemplo online);
- [ ] Uma melhoria nos comportamentos dos turisitas perante os sítios;
- [ ] Uma melhoria nos comportamentos dos residentes perante os turistas;
- [ ] Uma maior capacitação das OCs locais para acolher turistas;
- [ ] Um modelo de residentes temporários, ao invés de turistas

Sonstiges: [ ] _____

21. 2.5 Na sua opinião, devem os turistas ser integrados com os habitantes locais? *

Markieren Sie nur ein Oval.

- ( ) Sim, definitivamente;
- ( ) Talvez;
- ( ) Não

22. 2.5.1. Que papel pode ter a OC nesta integração? *

_____
_____
_____
_____
_____

23. 2.6 Recentemente, aumentou o número de operadores turísticos que atribuem grande importância à preservação da cultura local. Notou alguma coisa sobre este movimento no local? *

Markieren Sie nur ein Oval.

- Sim
- Não

24. 2.6.1 Em caso afirmativo, o que pensa sobre estas tendências?

25. 2.6.2 De que maneira estaria disposto a cooperar com este típo de operadores turisticos?

26. 2.7 Como pensa que o turismo pode ter um impacto positivo na cultura local? *

27. 2.8 Há mais alguma coisa que gostaria de partilhar ou perguntar?

Muito obrigada...

...pela participação neste inquérito.

Se tiver mais perguntas sobre a minha dissertação de mestrado, por favor contacte-me por e-mail (pvalrstemmler@gmail.com) ou whatsapp (00491782843691).

Estou grata por cada comentário.

Fiquem bem!
Tudo de bom,
Paulina Stemmler

Dieser Inhalt wurde nicht von Google erstellt und wird von Google auch nicht unterstützt.

Google Formulare

Annex B – Questionnaire script translated (English)

Tourists in Cultural Organizations

Dear participant,

Thank you for taking the time to answer this survey.
It is being carried out as part of my Master's thesis in Entrepreneurship and Cultural Studies at ISCTE-IUL.

The questionary consists of two parts. In the first part there are specific questions about the Cultural Organization, in the second part, there are questions about the tourists in your venue.

It takes about 10 minutes to answer the questionary (16 questions).
* Erforderlich

1. The Cultural Organization (CO)

8 questions, the abbreviation CO is used throughout the questionnaire to describe the cultural organisation under consideration

1. Please indicate the name of the CO: *

_____

2. 1.1 What is your role in the CO? *

Markieren Sie nur ein Oval.

- ( ) I am the founder
- ( ) I am the co-founder
- ( ) I am part of the collective
- ( ) I am working there permanently
- ( ) I am volunteering
- ( ) Sonstiges: _____

3. 1.2 Since when does the CO operate? *

_____

4. 1.3 What is the mission of the CO? *

5. 1.4 Does the CO have a membership system? *

Markieren Sie nur ein Oval.

- yes
- no

6. 1.4.1 If yes, how does it work?

7. 1.5 How many members does the CO have? *

Markieren Sie nur ein Oval.

- 0-20 members
- 21-50 members
- 51-100 members
- 101-200 members
- 201-400 members
- +400 members

8. 1.6 The main income of the CO is generated by: *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Municipal allowance
- [ ] National allowance
- [ ] European funds
- [ ] Private donations
- [ ] Corporate Sponsors
- [ ] Own generated income of the CO

9. 1.6.1 When replying "Own generated income", please specify:

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Cultural Activities
- [ ] Bar and/or Restaurant

Sonstiges: [ ] _____

10. 1.7 Who is the main audience of the CO? *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Children
- [ ] Young people (16-35)
- [ ] Middle-aged people (35-55)
- [ ] Elderly generations (55+)

11. 1.8 Of which nature is the program of the CO? *

Markieren Sie nur ein Oval.

- ( ) A mixture of events, workshops ect.
- ( ) Only events
- ( ) Only workshops
- ( ) Sonstiges: _____

12. 1.8.1 How regular are the events and workshops? *

Markieren Sie nur ein Oval.

- Regular
- Occasional
- Rare
- Sonstiges: _____

2. The Tourists in the Cultural Organization

8 questions

13. 2.1 Does the CO have contact with tourists? *

Markieren Sie nur ein Oval.

- Yes, a lot.
- Yes, a bit.
- Not much.
- Very few.
- No.

14. 2.2 Does the CO register the presence of tourists in its venue? *

Markieren Sie nur ein Oval.

- Yes
- No

15. 2.2.1 If the CO registers the presence of tourists, have they increased in the venue?

Markieren Sie nur ein Oval.

- Yes
- No

16. 2.2.2 If tourist have increased in the venue, in your opinion it is due to:

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Alternative program
- [ ] Off-the-beaten-track offers
- [ ] Online promotion by tourists who have been there before (user generated content via i.g. Instagram)

Sonstiges: [ ] _____

17. 2.2.3 If tourists have increased in the venue, your opinion is:

Markieren Sie nur ein Oval.

- It is very good for us
- It is good for us
- It does not matter for us
- It is not so good for us
- It is not good at all for us

18. Please justify your answer:

_____
_____
_____
_____
_____

19. 2.3. In your view, the CO's benefits from tourists are: *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] Financial
- [ ] Cultural
- [ ] Social
- [ ] No benefits

Sonstiges: [ ] _____

20. 2.4 In your opinion, the integration of tourists with local communities depends on: *

Wählen Sie alle zutreffenden Antworten aus.

- [ ] An improvement in communication (overcoming language barriers)
- [ ] An improvement in the information provided (e.g. online)
- [ ] An improvement in tourists' behavior towards the sites
- [ ] An improvement in residents' behavior towards tourists
- [ ] A greater capacity of local COs to welcome tourists
- [ ] A model of “temporary residents”, rather than tourists

Sonstiges: [ ] _____

21. 2.5 In your opinion, should tourists be integrated, i.e. brought together with locals? *

Markieren Sie nur ein Oval.

- ( ) Yes, definitely
- ( ) Maybe
- ( ) No

22. 2.5.1. What role can the CO have in this integration? *

23. 2.6 Recently the number of tourist operators who attach great importance to the preservation of local culture has increased. Have you noticed anything about this movement in the venue? *

Markieren Sie nur ein Oval.

- Yes
- No

24. 2.6.1 If yes, what do you think about it?

25. 2.6.2 In which way would you be willing to cooperate with them?

26. 2.7 How do you think tourism can have a positive impact on local culture? *

27. 2.8 Is there anything else you would like to share or ask?

Thank you very much...

...for participating in this survey!
If you have any further questions about my Master's dissertation, please contact me by email (pvalrstemmler@gmail.com) or whatsapp (00491782843691)

I am grateful for every comment.

Stay safe!
All the best,
Paulina Stemmler

Dieser Inhalt wurde nicht von Google erstellt und wird von Google auch nicht unterstützt.

Google Formulare