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GASTRONOMIC EVENTS AS CREATIVE TOURISM  
EXPERIENCES: THE NATIONAL GASTRONOMY FESTIVAL,  
SANTARÉM

Mestrado em Turismo, Inovação e Desenvolvimento

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## **THE JURY**

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# RESUMO

Literatura recente sobre estratégias de desenvolvimento turístico, e principais tendências de mercado, revela uma clara mudança de paradigma, em que turistas e visitantes procuram, cada vez mais, um maior envolvimento, e participação, em experiências inovadoras características do local visitado e distintivas por natureza.

Considerando a volatilidade do mercado contemporâneo, e como forma de assegurar a sua competitividade, os destinos procuram, assim, novas estratégias para o seu desenvolvimento a nível turístico, que promovam uma maior aproximação às necessidades, motivações e desejos do turista. Este facto provocou a alienação relativamente a estratégias, anteriormente aplicadas, centradas na visita a monumentos, e nas quais o turista era considerado um elemento passivo.

Neste sentido, estratégias baseadas na criatividade, enquanto extensão do turismo cultural, têm sido colocadas em prática, em diversos destinos. Neste tipo de estratégias, é reconhecida a necessidade da excelência da experiência oferecida ao turista.

Este trabalho de pesquisa incidiu sobre o Festival Nacional de Gastronomia, em Santarém, sendo, este, um evento gastronómico tradicional, já com 32 edições realizadas. No decorrer da sua edição, no ano 2012, foi realizado um inquérito, com o intuito de investigar as principais percepções do visitante, em relação à sua experiência no evento, bem como compreender em que medida os pilares fundamentais de uma estratégia de desenvolvimento, baseada na criatividade, estão a ser colocados em prática.

Um total de 278 questionários foram aplicados aos visitantes do festival, seleccionados através de um método de amostragem não probabilística, de conveniência.

Resultados demonstram que, embora o festival seja, efectivamente, valorizado, o seu actual *design*, extremamente estanque, revela uma tendência futura de declínio.

Adicionalmente, o seu formato não pode ser considerado criativo, quer a nível do espaço em que decorre, quer em relação à sua integração com a cidade, uma vez que os efeitos do festival, sentidos na região, são vestigiais.

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# ABSTRACT

Current studies on market trends and tourism development strategies demonstrate a change in paradigm, where tourists increasingly search for new and improved experiences in which they could engage, unique of the place they are visiting and distinctive by their nature.

In order to ensure its competitiveness, in light of and extremely volatile market environment, destinations seek new forms of tourism development, so as to meet the new tourists' needs, motivations and desires. This caused a detachment from the previously applied strategies, primarily focused on heritage mining, where the tourist was regarded as a passive element.

In this sense, strategies based on creativity as an extension of cultural tourism, are being put into practice by many destinations, where the need for the superiority of the experience is recognized.

This research focused on a traditional gastronomy event with 32 years of tradition, the National Gastronomy Festival in Santarém. A visitor survey has been undertaken, in the year 2012, with the aim of understanding main perception of the visitors with regard to their experience at the event, and in order to understand to which extent the foundations of a creative development are being put into practice at the festival, given their importance on the current marketplace.

A total of 278 questionnaires were applied to the visitors of the festival, chosen through a non-probabilistic convenience sampling method.

Results demonstrate that, although the festival is still cherished by the visitors, the current static design of the festival is not working, unveiling therefore a decline tendency for the future of the festival.

Moreover, its format cannot be considered creative, either within its space, or in regard to its involvement with the city, since little to no effects caused by the festival are, in fact, felt within the region.

May 2014

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## **CHAPTER ONE: INTRODUCTION**

### **1.1. Introduction**

Due to recent changes and market fluctuation destinations need to succeed on managing their products in a way they are able to secure its uniqueness and distinctiveness, allowing them to achieve a competitive position in a contemporary crowded marketplace. This means that often products need to be reinvented or reshaped in light of new market trends.

The increasing supply of cultural products based on heritage and iconic landmarks has called upon the need for a reorientation of its development model since these strategies lacked a differentiating power. In this sense emphasis started being placed in intangible cultural resources and experiences. This mainly because tourists search unique and diverse experiences in the visited destination, around new and more sensorial and symbolic elements, which often include local gastronomy.

Moreover, new alternative forms of delivering the product were sought after, frequently based on creative development strategies. Creative tourism has in fact achieved an important position as a development strategy due to the need for improving visitors' experience, through engaging them in a more participative form of tourism, which can match contemporary tourism demand and supply tendencies. Events, in this sense, provide a favorable context for the development of creative experiences, having the potential to foster a high level of interaction between visitors and the place of venue.

Also, and given the sensorial appeal of gastronomy and the experiential nature of gastronomy events, their potential to act as a stage for visitors seeking experiences can be inferred.

In this sense, and since gastronomy is one of the most important aspects of Portuguese culture, this research will focus on the National Gastronomy Festival in Santarém, which aims at preserving traditional recipes and techniques, as well as promoting new ideas and ways for experiencing national gastronomy. During ten days, this event provides the visitor with the opportunity to experience the gastronomy heritage of Portugal's diverse regions.

Every region of Portugal is represented and seeks to present its typical dishes along with traditional folklore and other forms of entertainment.

The aim of this research is then to determine if the festival provides visitors with the adequate infrastructure and environment in which memorable experiences can flourish, as well as to understanding visitor's perceptions regarding their experience in the festival and attitudes towards the city where the festival takes place. Focusing on the creative features associated with the production and development of the National Gastronomy Festival, particular emphasis will be placed on reflections on how gastronomic events can foster and enhance creative tourism development in cities.

Results draw upon a visitor survey carried out during the festival in November of 2012. This survey was designed to cover the design of the event and experience of the event and consumption patterns, as well as visitor's perceptions.

This initial chapter will provide an overview of the research project. It encompasses a brief introduction, the problem statement and background of the study, aim and objectives and a summary of the research design and methodology. The final section explains the structure of the research.

## **1.2. Problem Statement and Purpose of the Research**

As stated by OECD (2009) there is a clear link between culture and tourism due to their obvious synergies and their growth potential. In fact cultural tourism has been one of the largest and fastest growing global tourism markets and cultural industries are increasingly being used to market destinations, employing a growing range of cultural elements. However, as these strategies were replicated around the globe, focus has changed to more intangible and symbolic elements, such as the gastronomy, and a growing attention has been paid to the role and benefits of developing tourism experiences.

In this sense Richards (2002) highlights a transition phase from services delivery to staging experiences, where the quality of the products will increasingly be taken for granted by consumers, who will demand engaging and absorbing experiences as part of the tourism product. In this sense, "the main value driver is the experience lived by the tourist" (Mason

and Paggiaro, 2012, p.1329), although “little research has been carried out into the nature of the experience from the consumers' perspective” (Morgan, 2006, p. 306).

Additionally and although creativity is recognized as a powerful development strategy, in order to match the need for unique, authentic and engaging experiences, the implementation of the concept is frequently flawed, which makes creative tourism as an extension of cultural tourism no more than an abstract concept (Andersson and Thomsen, 2008).

On the other hand, while intangible elements are in fact considered extremely important in the current marketplace, the role of gastronomy and gastronomic experiences in tourism is a relatively recent area of research. In this sense, and even though there is an increasing body of literature focusing on gastronomy as a tourism product, and even some studies covering areas such as food and gastronomic experiences in tourism, Mak et al. (2012b), point to the fact that research is still not sufficient in this area, and basic tenets of gastronomy as a tourism product are still being established.

This is probably due to the fact that food consumption, although an important form of tourism, has up until now been neglected, due to its status as a supporting customer experience, which was not appealing enough to attract tourists (Richards, 2002; Quan and Wang, 2004, Kivela and Crotts, 2005; Mak et al., 2012b).

Taking into account this existing gap, and the importance of events as a background for the development of tourism experiences, this research aims at contributing to knowledge by examining the National Gastronomy Festival's creative experience. Overall, and as it was done before in a study developed by Richards (2002), the various ways in which gastronomic experiences are created, developed and delivered to tourists and the importance of gastronomic experiences for tourists will be analyzed. This will be done based on the concept of creative tourism, analyzing to which extent these principles are being put into practice.

### **1.3. Theoretical framework**

#### **1.3.1. The need for a creative development strategy**

As destinations face the markets' fierce competition and ever more demanding consumers, they ought to find ways to establish their uniqueness. Over the last decades, several destinations have implemented culture oriented tourism development strategies, but without the necessary focus on differentiation. Such approaches are believed to have contributed to the fostering of mass cultural tourism and an ongoing reproduction of culture.

It was thus recognized the need for a shift in tourism development, moving away from the gaze of landmarks, and emphasizing the value of intangible resources and experiences. Additionally new patterns of consumption emerged such as the search for culturally authentic hands-on experiences, and the need to engage in a journey of self-actualization and learning. Thereby strategies based on creativity, as an extension of cultural tourism where put into practice, giving rise to Creative Tourism, which is considered an enrichment of other forms of tourism (Wurzburger, 2010). In these strategies, culture is still an important means of consuming the cities, and cultural assets constitute the core resources for tourism experiences, but value is added by allowing the consumer to use its own creativity.

#### **1.3.2. Gastronomy events as creative tourist experiences**

The interrelationship between food and tourism is nowadays unquestionable not solely because it is an obligatory part of the tourism experience but because it is being increasingly recognized as a contextual and evolving social practice (Mak *et al*, 2012). In some cultures, cooking is considered an art, and good cooks are ranked with artists. In fact, if we look back in history one will notice that cooking books were second to bibles as the most commonly printed type of information. As ideas about food spread, food patterns and

customs developed deep cultural meanings. Those patterns that do not have deep meaning are open to change rather easily, being such changes often the result of the need to appeal to certain consumer behavior or by the desire of those who wish to make a change. It is visible either by the influx of tourists searching for unique and diverse experiences that are authentic to the place they are visiting, including local gastronomy, in an engaging and memorable way.

In view of the contemporary expansion of the concept of cultural tourism which encompasses progressively more elements of “popular” culture, and given the rigidity of iconic structures that are losing their status as differentiation elements, event-led strategies are becoming increasingly attractive (Richards and Wilson, 2004). As noted by Whelan and Wholfeil (2006), one of the constructive features regarding event-marketing is their experience-orientation and interactivity since when talking about events the consumer is more prone to take on active roles on experiences aimed at influencing their emotions, rather than being simply a passive subject.

Gastronomy festivals, as polysensorial events which call for a greater involvement from the visitors and even the co-production of experiences themselves, can thus act as a liaison between the traditional aspects of each culture and the contemporary demands of the tourism market.

Events and cultural celebrations such as gastronomic festivals have therefore the potential to be a perfect backdrop for enriching, culture led, creative experiences.

#### **1.4. Aim and objectives of the research**

This research aims at studying the organization and perceived outcomes of the National Gastronomy Festival to determine if it provides the adequate infrastructure and environment in which memorable experiences can flourish. This is particularly important since we are in an era in which tourism is expected to be more sensitive and gentle, considerate of places and of local cultures and of reaching an individual’s deeper needs and desires. The study focused as well on its effects in the city where the festival takes place.

In order to accomplish this aim, objectives of this research are outlined as follows:

- (1) Identify the profile and main motivations of the visitors to the National Gastronomy Festival, exploring main perceptions of the visitors regarding their experience at the festival;
- (2) Determine if the festival provides the adequate infrastructure and environment in which memorable experiences can flourish;
- (3) Explore the creative features applied to the production and development of the National Gastronomy Festival in Santarém;
- (4) Determine the degree of involvement between the festival and the city of Santarém;
- (5) Formulate recommendations for improvement of the festival, based on the principles of creative tourism development.

## **1.5. Research design**

After outlining the objectives, the research design and methodology for data collection and analysis needed to be considered. A survey-based approach was selected in order to conduct this research. This strategy is frequently used to investigate social sciences and hospitality and tourism in particular (Finn et al. 2000; Veal, 2006; Altinay and Paraskevas, 2008). It presupposes gathering information from a sample of respondents, who reply to a number of predefined questions, considered relevant to the research.

A quantitative research in the form of a questionnaire was thus carried out which, according to Punch (1998, cited in Finn et al, 2000) is defined as an empirical research in which the data is in the form of numbers.

### **1.5.1. Data collection**

Firstly, secondary sources such as scientific articles and official documents were analysed in order to provide a theoretical background for the research, as well as to provide a background to the study area, which aims at identifying main characteristics of the supply and demand in the region.

After this framework was completed, and in order to address the objectives identified above, a survey based on a quantitative approach was conducted, through the completion of a questionnaire. The research instrument was adapted from the ATLAS (Association for Tourism and Leisure Education) event visitor survey, in order to enable comparisons between studies, and a set of statements drawn from the literature review were included. Visitors' perceptions regarding their creative experience and different creative features experienced at the festival were registered on a 5 point Likert-type scale, ranging from totally agree to totally disagree.

A non-probability convenience sampling method was selected for this research, since it was not possible to obtain a probability sample, and because the surveys needed to be filled in inside the festival, being the participants selected due to a greater ease of access. The total size of the sample was of 278 visitors to the festival, collected on a face-to-face basis during the time-frame designated from the 26th of October and the 4th of November - the dates of the festival. The questionnaire was administered twice per day, three times a week and at different points of the venue. A team of four interviewers, including the researcher undertook the task of data collection.

The questionnaire was designed to cover some of the main concerns for event managers and destinations, including the experience of the event, spending, travel and stay characteristics, as well as questions directed at unveiling visitors main perceptions regarding their experience.

Lastly, as observation complements other research methods (Altinay and Paraskevas, 2008), direct observation of visitor' behavior and dynamics regarding activities within the festival, along with the analysis of the festival's design was conducted. This contributed to the understanding of the importance of creativity to the organization and development of

the festival, and whether or not this type of development, and consumption is capable of enhancing the tourism dynamics in the destination.

### **1.5.2. Data analysis**

The results of primary data presented in this study are based on the analysis of questionnaire data, using SPSS.

Both descriptive and inferential statistics were conducted in order to meet the objectives of this research. The inferential analysis was aimed at exploring the existence of differences between groups of visitors, based on the importance of the festival as a motivation to visit the destination (only reason for visiting this destination; one of the reasons for visiting this destination; and not a factor, would have visited anyway).

The specific tests used were the Kruskal-Wallis Test, Mann- Whitney U tests and Spearman Rank Order Correlation in order to, respectively, compare scores on some continuous variable for three or more groups (or two groups, in the case of Mann-Whitney U tests) and understand the strength of the relationship between continuous variables.

## **1.6. Structure of the research**

This thesis is organized into six chapters. **Chapter 1** is this introductory chapter, which provides an overview of the research in terms of its context, aims and objectives, methodology and structure.

Following this Chapter, the study provides a review of significant literature in **Chapter 2**, which is organized in four subtopics, one for each relevant research item.

First of all, an analysis of new tourism trends such as the need for new and improved tourism experiences is provided. It initiates by introducing the need for destinations to take the development of experiences one step further by resorting to creativity as a development strategy to distinguish themselves from the competition in today's global marketplace, and

better meet the demands of contemporary tourists. Concepts of culture and creativity are linked and creativity is identified as a distinctive element, which can be the base of product's innovation.

Following this, it introduces events as a privileged setting to deliver these creative experiences. It then presents the concept of gastronomy tourism and its importance as a differentiation element, around which these experiences could be created, given its experiential nature.

The last subtopic completes the theoretical framework of the research by binding the concepts of gastronomy, event experiences, creativity and development of destinations.

**Chapter 3** describes the research design and methodology adopted for the study, specifying the adopted methods for data collection and analysis. Following this chapter, a background of the study area is provided in order to contextualize the research. In **Chapter 4** then, an overview of Santarém is done, illustrating the region's main tourism supply and demand indicators. The final section of the chapter introduces the festival, and its organization.

The outcomes of the study are illustrated in **Chapter 5**, where main findings are described and discussed. The findings are analysed under the subheadings: visitor profile, characteristics and purpose of visit, the national gastronomy festival experience, the visitor's creative experience, the design of the festival, effects of the festival in the region.

**Chapter 6** concludes the research by summarizing the main findings and discussing their implications, as well as providing recommendations for the improvement of the festival, in light of new development approaches. The chapter ends with reflections on main limitations of the study and recommendations for future research.

## **1.7. Summary**

This research derived from the realization that there is a gap in the literature regarding topics such as the nature of the experience from the consumers' perspective, the results of application of creative tourism development strategies and gastronomy as a tourism product. It is suggested that - given the focus on intangible elements of the tourism

product, and the importance ascribed to the development of engaging experiences - creativity is becoming the concept fuelling current development strategies. It is believed to ensure competitive advantages of the destinations, at the same time matching contemporary market needs.

After providing an outline of the current study in this introductory chapter, the research proceeds with an analysis of the literature review in chapter 2.

## **CHAPTER TWO: THEORETICAL BACKGROUND**

### **2.1. Introduction**

This first chapter, as explained in the introduction chapter of this study, involves a comprehensive literature review.

The chapter starts by analysing current market trends, namely the saturations with regard to culture-led strategies, and the growing importance of experiences development as a means of differentiating destinations.

After resorting to local culture to ensure their uniqueness, places are increasingly in search of alternatives to escape from its serial reproduction (Binkhorst, 2006; Richards and Wilson, 2006). In this sense, the chapter then focuses on the role of creativity in the current market, and makes the link between the concept of culture and creativity, presenting creativity as an extension or a complement to cultural tourism. Also, defines the concept of creative tourism identifying the various elements it encompasses, and main conditions favourable to its development.

A discussion about the need for a careful consideration with regard to the design of creative experiences, and main factors that should be considered in the development of these experiences is subsequently presented. Possible drawbacks to the development of creative tourism are identified according to the literature.

In this chapter the importance of events as a means of providing experiences is also highlighted, as they provide a privileged setting where they can occur. This because it is nowadays recognized the importance of experiences in tourism, as well as the need for destinations to present their products in new and innovative ways, in which events can take on a pivotal role.

It is aimed to create a link between the previous sections of the chapter by analysing the role of gastronomy within the context of experiences development, so the significance of gastronomy as cultural element and a tourism product has also been analysed.

The chapter provides then a theoretical background on gastronomy tourism. It defines the concept of gastronomy and its importance as a cultural element, and its importance as a catalyst for tourism promotion and consumption. It also contextualizes gastronomy as a tourism product within the current Portuguese tourism development policies.

The final section of the chapter aims at establishing a bridge between the three previous sections, by focusing on the need for cities creative renewal, in light of actual market trends of search for novelty and excitement (European Commission, 2009) and of the perception about the ability of creativity to shape cities' competitive character (Gertler, 2004).

## **2.2. The market saturation towards culture-led strategies**

According to data from the European Travel Commission, cultural tourism has been one of the major tourism trends for the past decades and it is expected to grow in the future. This is particularly true in Europe since it is the primary cultural destination in terms of number of existing cultural sites, and number of culturally motivated visitors (Richards, 2011b).

Tourism is widely acknowledged as being extremely volatile and prone to rapid changes (Bianchini and Landry, 1995). If until the 90's we witnessed the development of mass markets, that decade also marked the shift from mass tourism consumption towards a less organized and more individualized demand and supply and cultural tourism came across as one of the most important niches. However, as cultural tourism grew as a trend, tourists vividly consumed these cultural symbols, converting also cultural tourism into a mass form of tourism (Jelinčić and Žuvela, 2012). Richards (2011b) denotes the existence of emerging markets with an increasing desire for new and improved experiences, not only based on the gaze of monuments and landmarks.

In fact, as competition between places intensified due to the impact of the globalization, many destinations tried to differentiate themselves through their cultural identity. Miles and Paddison (2005, cited in Hannigan, 2007) identify this trend on their study, by asserting that culture-driven urban (re)generation strategies - where culture is regarded as a major driver for urban and economic development is being widely accepted as a means by

which cities can ensure their competitiveness. Given its seeming success it became frequent for cities and destinations to adopt culture-led development strategies (Richards and Wilson, 2007a), and to the growth of the “cultural economy” (Gibson and Kong 2005, p.541) to become a common term, with similar strategies being applied all over the globe. Moreover, the same development parameters and guidelines were being applied and consequently the uniqueness and differentiation of the destinations was weakened, since they were mimicking other places competitive advantages. In addition, this caused what Richards and Wilson (2006) define as a “serial reproduction of culture” and promoted, according to Rojek (1995, cited in Richards and Wilson, 2006, p.1210) a “universal cultural space”. This means that since similar strategies are being applied in order to develop tourism destinations, these started to become more and more alike. Therefore, this approach is neither able to satisfy the customers’ demands, nor to meet the destinations’ goals.

This is happening in different destinations, where solely heritage-mining strategies for example are jeopardizing both the heritage and the tourism experience. Russo (2002) for example studies the case of Venice where results show the increasing influx of visitors does not allow visitors to appreciate the place, devaluating therefore the experience, and the safety of the heritage. The cultural sign value of the destination is therefore lowered.

### **2.3. The role of Experiences in Tourism Products Development**

The “Experience Economy” was first introduced by Pine and Gilmore in 1998, who created a metaphor in which they compare the development of the economy to a birthday cake. Formerly, mothers made birthday cakes from scratch, mixing farm commodities for almost no money which developed into buying mixed ingredients from stores. Then the trend was to buy a cake already made, which costs ten times more money than if it was made from scratch. Lately, parents choose to outsource the entire event, paying companies who stage a memorable event for the kids, and include the cake for free in the package.

As explained by these authors, according to the progression of economic value, we moved from extracting commodities and making goods to delivering services and lately to staging

experiences, which will be the “next competitive battleground” (Pine and Gilmore, 1998, p.98), where consumption is not based on the act of purchasing, but it becomes a social process (Nilsen, 2009). Clifford and Robinson (2012) also highlight that contemporary economies are progressing along a continuum from commodity to service to experience-centred interactions, meaning that the development of these experiences is becoming a mandatory element of differentiation. Pine and Gilmore (1998) further state that since consumers desire more and more experiences, businesses are responding by designing and promoting them in order to establish themselves and compete in the market – given that this is the level at which destinations compete nowadays.

In this sense, Xu (2009) defends that tourism products are evaluated in a holistic manner, where the lived experience should fulfil the tourist’s various needs and provide conforming benefits. This notion was formalized by Smith (1994) by saying that tourism is not just something that is experienced but an experience in itself. Richards (2011) also supports these positions by saying that we entered a new, networked economy where the concept of tourism has definitely moved away from its dependence on infrastructures. This is so, because unlike commodities - fungible by nature - goods or to a lesser extent services, experiences are memorable and can therefore leave a lasting impression on the visitor, at the same time increasing their satisfaction and adding value to the products (Pine and Gilmore, 1998).

In fact, it is widely recognized that in today’s environment of ever more sophisticated consumers, those who deliver memorable customer experiences consistently create superior value and competitive advantage (Crouch and Ritchie, 2003; Morgan, 2006). The development of authentic and adequate experiences has become essential to the success of products and destinations, since they will influence the satisfaction and perceptions of value, by raising for instance a better involvement from the tourist. Moreover, the creation of these experiences will have an impact on the consumer behavior in terms of revisiting a destination and spreading positive word-of-mouth (Ritchie and Tung, 2009).

Experiences in tourism are defined as highly subjective and individually-significant phenomena, which result from each individual’s response to a range of physical, social, product and service stimuli, including food, which are influenced by each one’s “personal realm”, in other words, the elements inherent to individuals, such as motivation,

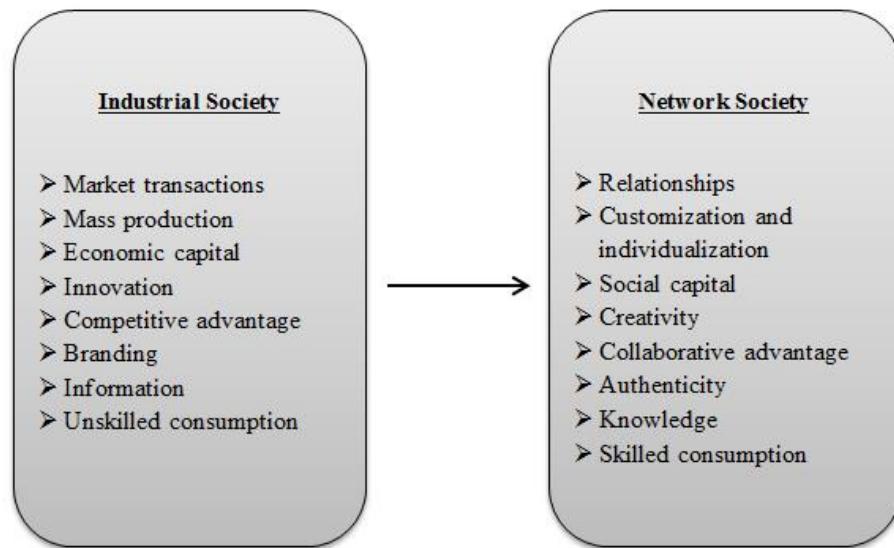
expectation, knowledge, memory, perception, self-identity and emotion (Otto and Ritchie, 1996; Cutler and Carmichael, 2010; Chen and Chen, 2010). This interaction creates therefore a succession of ambiences, feeling and emotions which experiences are made of (Bialski, 2006). Evaluation of events related to the experience begins before and happens during and after the experience. In this sense, and since experiences flourish from the interaction between the staged event and state of mind of each individual (due to its subjective and personal nature), each experience is unique to each individual and cannot be equally experienced by others. Pine and Gilmore (1998) further mention that experiences occur in the mind of an individual, when he is engaged at an emotional, physical, intellectual, or spiritual level.

A new management paradigm is therefore needed in the tourism industry, one that sets the transition from service delivery to experience creation.

This is justified since there is a significant trend for people that do not want just to see things and collect photos, but who want to understand the lifestyle of others and more than that, to participate in it. In fact, they do not want to feel like tourists, but rather to settle in. They want to become part of the tourism experience and not being a passive subject. Similarly there is a world trend for individuals to seek personal development growth, learning from others, doing and experiencing “new things” – named the experience seekers.

In this sense we transitioned from an industrial society to what is classified by Richards (2011b) as the Network Society, where the emphasis is not on market transactions, mass production, competitive advantage, innovation or information, but rather on relationships, customization, collaborative advantage, creativity and knowledge. According to the author, the emphasis should therefore be on the qualitative aspects of tourist demand instead of on the quantitative ones.

**Figure 1 - From the industrial to network society**



**Source:** Richards (2011b, p.21)

In this sense, and as was mentioned before by Morgan (2006), the quality of the service is nowadays taken for granted and emphasis is placed in the emotional aspects of the consumer, who becomes a more active participant, who expects a more individualized consumption, with a closer relation with the staff who is delivering the experience. Additionally, the main attraction is often the company of friends.

## 2.4. Creativity and creative tourism development

### 2.4.1. Creativity and the creative turn

As culture begun to be undermined as a distinctive element of destinations other forms of distinction are being sought after, and we can understand that a “creative turn”, as named by Richards and Wilson (2006, 2007a), took place, with its roots on the initial cultural turn.

Creativity has been identified – at times in an overstatement - as the magic ingredient that generates contemporary urban growth (Pratt, 2008) in an era that cities and regions need to retain their cultural economy, developing at the same time their social and economic vibrancy (Ray, 1998, cited in Dormaz et al., 2009). Consequently there has been the propel of redevelopment strategies based on creative processes in the market in the last years.

It is frequently stated that creativity describes both process and product and virtually anyone can be creative. Creativity can hence be applied not only to artists, poets, etc., as previous definitions of creativity did, but also it can be applied to inanimate objects: creative places, creative economies, creative politics and creative governance (Smith and Warfield, 2007). Creativity has subsequently been applied in such different contexts, creating lately what Jelinčić and Žuvela (2012, p.1) call the “creative buzz”. This creative call has been going on for a while since we live in a more immediate era, where frequent changes occur in the market, causing rapid change in trends, and where the old shared rhythms of life and work are decaying (Bianchini and Landry, 1995).

In this sense, the concepts of the creative class, creative industries, and creative cities started gaining importance, as a way of innovating current policies (Bradford, 2004; Foord, 2008; Potts et al., 2008).

In fact, main sources of creativity are cultural and creative industries, people and the space, which can be, defined as territories (European Commission, 2009) or cities (Richards, 2011a). These three approaches can come together in order to form creative clusters which in turn are argued to boost the development of these industries, acting as a pull for the consumption power of both the creative class and tourists (Richards, 2011a). These clusters - defined as “geographic concentrations of interconnected companies and institutions in a particular field” (Porter, 1998, cited in Flew, 2002, p.23), in this case creativity - can help create a more expansive creative landscape (Richards, 2011a) which can for example be used as a city development approach.

#### **2.4.1.1. *Creative Industries***

With the rise of the new economy the creative industries are seen as significant gears of economic and social growth (Durmaz et al., 2009). This is particularly the case because the major source of symbolic content – extremely important in today’s marketplace - is encapsulated in creative industries (Richards, 2011). They are therefore considered one of the building blocks of the creative city (Lange et al., 2008; Durmaz et al., 2009). Creative industries include advertising and marketing, architecture, design, fashion, film, tv, video, radio and photography, music, performing and visual arts, crafts, publishing, IT, software and computer services (DMCS, 2013). Also, as defended by Lange et al. (2008), markets which negotiate symbolic goods, being that some broadened definitions already include tourism as a creative industry (Richards, 2011). These industries not only trigger creativity by developing projects, but also enable the expression of creativity and facilitate its distribution, frequently playing an important role in promoting and marketing creativity (European commission, 2009).

Creative industries aim at producing cultural assets and nonmaterial goods directed at a public of consumers, for whom they generally serve an aesthetic or expressive function, rather than a clearly utilitarian function (Hirsch, 1972; Lange et al., 2008).

Potts et al. (2008, p.4) further argue that the distinctiveness of creative industries in face of the new market lies in the fact that production and consumption processes and environment is fundamentally constituted and affected by complex social networks.

#### **2.4.1.2. *The Creative Class***

According to Landry (2000) people are the crucial resource of cities. The concept of creative class is based on the idea that there is a group of people with creative occupations who are driven and attracted to places because of their creative atmosphere (Richards, 2011). It is believed in turn that by attracting this group of people, the image and economic activity of cities can be enhanced.

Florida (2002), whose study about the creative class is frequently debated in the literature, defines the creative class as the means by which cities can be made creative. The European commission (2009) defends in this sense that without such group, cultural and creative industries would not exist.

The creative class is defined as those whose occupations range from the “super-creative core” such as artists to “creative professionals” such as legal experts (Pratt, 2008, p.4).

#### **2.4.1.3. *Creative Cities***

According to Hannigan (2007) the term creative city was firstly used in the 90s in regard to public policy in the United Kingdom. The debate on creative city formation has been then a growing issue in urban planning (Durmaz et al., 2009) given that they represent sites of creative production which take place in urban space (Lange et al., 2008).

According to Zukin (2004, cited in Richards and Wilson, 2006) a creative city uses its cultural capital to attract innovative businesses and services along with members of the creative class. In fact, it is believed that the creative city is attractive to, and populated by a creative class who works in the new economy (Pratt, 2008; Stojanovic et al., 2012).

Bradford (2004, p.1) conceptualizes creative cities as:

“dynamic locales of experimentation and innovation, where new ideas flourish and people from all walks of life come together to make their communities better places to live, work, and play. They engage different kinds of knowledge, and encourage widespread public participation to deal imaginatively with complex issues. In their decision making they value holistic thinking, and act on the interdependence of economic, social, environmental, and cultural goals.”

Additionally, creative cities should have a strongly developed sense of identity and uniqueness (Stojanovic et al., 2012).

In their study about the growth of Creative Cities in Canada, Smith and Warfield (2007) debate about the definition of creativity, and lay out two conceptual definitions of the creative city depending on the main goal of its development. In this sense value can be

placed primarily on creative acts which benefit the well-being and quality of life of citizens' and where the economic benefit are placed secondary, or, on the other side of the continuum, local economic development and growth can be regarded as main goal of this type of development. The prevailing perspective though is that creative city strategies have also been put into practice as a way to address urban and social problems (Landry, 2005; Evans and Foord, 2006). Through the development of these cities, creativity is expected to flourish among citizens and in society as a whole so as to be "creative for the world" (Landry, 2006, cited in Richards, 2011a, p. 1231).

#### **2.4.2. The emergence of Creative experiences in tourism**

##### **2.4.2.1. *The bond between culture and creativity***

The growth of cultural consumption is widely acknowledged as having stimulated the cities' symbolic economy (Richards and Wilson, 2006). This means that the value of a city or destination is enclosed not only in their physical resources, but especially on its atmosphere, and sensations created around it, which are frequently linked with the existing living culture. Experiences take on thereby a fundamental role as previously indicated.

As argued by De Cauter (2009, cited in Richards, 2011b, p.32) "the development of modern society produced a rush of sensations and experiences which made the extraordinary 'normal' and produced a dulling of the senses which generated a desire for more and more extreme experiences". In this sense, the words culture and creativity started merging together and strategies based on creativity as an extension of cultural tourism started being developed and implemented, resulting in the emergence of the Creative Tourism concept (Richards and Wilson, 2006; Wurzburger; 2010; Jelinčić and Žuvela, 2012). In this context, culture is still an important means of consuming the cities, and cultural assets constitute the core resources for tourism experiences, but value is added by allowing and encouraging the consumer to engage in a more participative way and use its own creativity. Authors such as Hannigan (2007, p.52) go even further when linking the two concepts of culture and creativity as "the new saviours of cities" claiming that a "new

Eldorado emerged among city planners and politicians attempting to secure advantage (...) in the global marketplace". Culture is therefore seen throughout the literature as a source of creativity, and creativity a method for using and developing cultural resources (Stojanovic et al., 2012).

According to Richards and Wilson (2006, cited in Richards, 2011a, p.1229), creativity as an extension of cultural tourism fits in with new consumption trends, such as:

- Dissatisfaction with contemporary modes of consumption
- Blurring boundaries between work and leisure (serious leisure, work as play, lifestyle entrepreneurship)
- Increased desire for self-development and skilled consumption
- Experience hunger of postmodern consumers
- Building narrative, biography and identity
- Attractiveness of creativity as a form of expression

With regard to this bond between the concepts of culture and creativity as a way to increase destinations competitiveness, the literature (e.g. Flew, 2002; Andersson and Thomsen, 2008; OECD, 2009) highlights the importance of linking cultural infrastructures – both soft and hard - with the intentions of the experience-based policies, as well as the development of cities' intangible assets. The prevailing perspective in the literature is that it is not enough to have cultural heritage but its potential needs to be carefully developed, using creativity as a vehicle in order to do so. In this sense, creativity is a means to enhance the value of the destinations, by presenting and promoting it in a differentiated manner (Jelinčić and Žuvela, 2012).

Additionally, it is defended that creativity is a positive word, which relates to progress, conveying an image of dynamism and establishing immediate empathy (Pratt, 2008; European Commission, 2009).

In this sense we need to keep in minds that, as stated by Bianchini and Landry (1995, p.12) "the task now is not simply to replace one set of simple paradigms with another. Instead we need to complement existing ways of thinking with new mindsets and additional methods for coping with change".

Significant literature further asserts that culture-based creativity is associated to the ability of people to think imaginatively, innovatively or metaphorically, to challenge the conventional, and to call on the symbolic and affective to communicate and to solve problems (Bradford, 2004; Landry, 2005; European Commission, 2009). The result of creativity is then new and original, often associated with senses and emotions.

Also, according to Csikszentmihalyi (1999, cited in European Commission, 2009) creativity flourishes through the interaction between the individuals' thoughts and the sociocultural context they are in.

European Commission identified main elements of creativity. According to the commission, creativity is an evolving concept that can be affected by several factors which include individual's personal traits and unconscious psycho-analysis the social cultural and economic context where it is being developed, cognitive skills and management processes applied to creative development (European Commission, 2009).

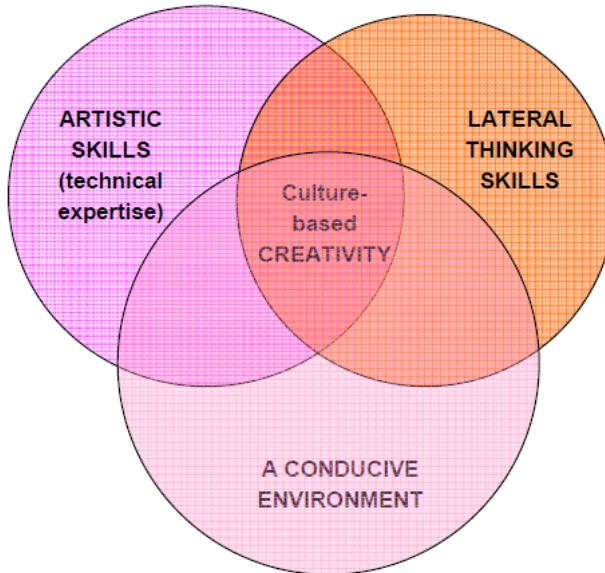
However, there is a set of elements necessary to the success of creative development, which Richards and Wilson (2007b) identify as the following:

- **Clustering:** The spatial clustering of activities can provide an impulse for both individual and collective creativity, ensuring the existence of a network of enterprises, colleagues and suppliers.
- **Consumers:** Audiences need to be attracted to specific locations, since they are vital to the creative development, and because they help form the ambiance which will in turn increase the attractiveness of places.
- **Co-makership:** the full potential of creative tourism can only be achieved through the co-production of the experiences. In this sense in order to function creative clusters need to consider the interconnection of the roles of the producers and consumers.

- **Clarity:** Clarity involves both a degree of visibility in the urban space, since in order to attract audiences, the creative district needs to be known and a degree of permeability, which means that audiences need to be able to read, and understand the creative landscape.
  
- **Confidence:** Trust and confidence must be established in terms of attracting developers' investment, and amongst creative individuals. Also Confidence in one's ability to make creative developments work is essential in order to be able to sell the idea of success.

Similarly, three necessary conditions were identified by the European Commission (2009) and are illustrated in figure 4 below, namely technical skills which often involve artistic skills, individuals' personal abilities that embrace, as above mentioned imaginative and "out of the box" thinking, and a social environment that encourages creativity development. The importance of this conducive environment is defended by Pratt (2008, no page) who states that being creative "in a vacuum" is not productive. These are therefore the ideal conditions under which creative development or culture-based creativity can occur.

**Figure 2 - Key factors for creative development**



**Source:** European Commission (2009, p.32)

#### 2.4.3. The concept of creative tourism

The men of experiment are like the ant; they only collect and use. But the bee... gathers its materials from the flowers of the garden and of the field, but transforms and digests it by a power of its own.

(Leonardo da Vinci)

Although the word creativity has been extensively used in the literature, as a concept it is still in need of clarification. According to Chartrand (1990, p.2) it is when an individual steps beyond customary habits of “doing, knowing and making” that creativity takes place. This is in line with Bianchini and Landry’s (1995) definition of creativity. In their study about creative cities, they state that urban policies have been rooted until now in instrumental and analytical thinking, without letting the “messy reality” get in the way. Creative thinking means, thus, stripping ourselves up from traditional preconceptions and allowing a free flow of ideas to flourish and linking these new ideas to our reality, discovering - through this path - new possibilities, previously unnoticed.

Richards and Raymond (2000) were the first to present a definition of creative tourism, as the type of tourism that offers the opportunity to the visitors to actively participate in experiences (e.g. courses and other learning experiences) characteristic of the host destination, which allow them to develop creative potential.

Posteriorly, UNESCO (2006, p.3) formalized the concept of creative tourism as: “(...) travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture”.

#### **2.4.4. Features of the Creative Tourism: Creative Production and Consumption**

The real voyage of discovery consists not in seeking new landscapes, but  
in having new eyes.

(Marcel Proust)

According to Prentice and Andersen (2007), creative tourism challenges conventional conceptualizations of production, consumption and delivery. When we address creative production and consumption practices it should be noted the central aspect is the symbiotic relationship between a productive drive towards developing new experiences and consumer desires for new sources of ‘fun’ and distinction” (Pantz and Shove, 2005, cited in Richards, 2011a, p. 1228).

Regarding changes in tourism consumption, Jelinčić and Žuvela (2012) recently emphasized that creative tourism’s main strength, is going beyond the usual concept of the tourist as a spectator, and engage in a participatory experience of a place. Engagement may, according to Prentice and Andersen (2007), prompt visiting, or repeating, since it promotes empathy between the visitor and the place, people, product, period or art form. This has been noted before by Richards and Wilson (2006, 2007a) who claim there has been a shift in the power relations in the experiences’ production system. The consumer is not a passive subject anymore but it becomes the co-producer of the experience, taking up

an active role. In fact, Binkhorst (2007) in regard to this co-creation of the experience states that this type of tourism will only counteract the tendency of the serial reproduction of culture if it refers to a co-creative role of the guest and significant participants in the tourism experience network.

There is also in creative tourism a greater focus on the living culture rather than static cultural heritage (Richards, 2011a). In this sense, the clash between locals and the visitors is reduced (Jelinčić and Žuvela, 2012).

Alongside with the above mentioned participative features of the concept, learning and self-development also take on a very important role in creative tourism. Taking into account new demand trends, namely the change in lifestyle, Gottlieb Duttweiler Institute (2006) reports that discovery, knowledge and education are becoming highly important, as society develops. People gain interest in discovering different cultures, and emphasis is directed to developing one's personality in a dialogue with foreign cultures and ideas. This was also mentioned in previous studies which claim that activities that ensure self-realization or discovery and self-expression are the core creative tourism and true excitement of experiences comes from discovering something new for the self (e.g. Morgan, 2006; Richards, 2011a; Coghlan and Filo, 2012). This illustrates the interactive nature of experiences. The visitors are not a passive audience for the performances staged by the management; they are part of the performance itself.

This makes sense since it is currently recognized the impact on experiential dimension of consumer behavior on creative competitive advantages for the business or destination (Whelan and Wohlfeil, 2006). Also, social interaction should be a cornerstone of the development of these experiences (Coghlan and Filo, 2012).

In the development of creative tourism, it should be noted that creativity needs to be applied both to tourism production and consumption. Not only the tourist needs to be prone to develop its creative capacities, but also destinations need to be open to designing creative experiences. Therefore creativity must be drawn from the region's characteristics (Richards, 2011a). In this sense, although tourism is still considered by many an activity disconnected, in time and space from everyday life and work, where a passive subject exploits the places' resources (Binkhorst, 2007; Maitland, 2007), according to the concept of creative tourism as noted by Landry (2010) much of the activities organized under

creative tourism are ordinary, such as for instance, chatting on the sidewalks. This will provide opportunities for tourists to truly understand and experience the visited venue, allowing them to really “get under the skin” of the destinations (Richards, 2011a, p.1239). Authenticity is consequently more easily achieved through the development of creative tourism (Zukin, 2010; Jelinčić and Žuvela, 2012).

In creative environments, normally there are not dominant narratives, but visitors are invited to create their own narratives and experiences from the raw materials provided in the area or by tourism providers (Maitland, 2007; Richards and Wilson, 2006). In this sense we are all creators, as stated by Evans (2007). This is very important and can be linked with the importance of establishing one’s identity, since, as noted by Bialski (2006), one way of establishing the self is indeed by telling stories. Moreover, our relationships with each other are, according to the author, lived out in narrative form.

These raw materials can be considered not only in regard to narratives, but also in regard to more tangible resources. For example, as noted by Hjalager and Richards (2002), when talking about food consumption, it is said that producers can add value to their products by creating a tourist experience around the raw materials. In this sense this type of activities would have a link to the region, would value local products, and foster the consumer/resident relationship.

In this sense, a new and holistic approach to tourism development is created, with less separation between supply and demand, company and customer, tourist and host, tourism spaces and other spaces, as reported by Binkhorst (2006).

Creativity in essence generates innovation (Bradford, 2004; Gertler, 2004; Hartley, 2007, Potts et al., 2008) often giving meaning to the act of consumption, and at the same time fostering social cohesion (European Commission, 2009). Therefore “creativity provides activity, content and atmosphere for tourism, and tourism in turn supports creative activities” (Richards, 2011a, p.1245).

In this sense and given creative tourism’s particularities, Jelinčić and Žuvela (2012) consider this type of tourism as a more holistic form of tourism, with a more patent human dimension.

#### **2.4.5. Models of Creative tourism development and Modes of Creative Tourism**

The use of creativity in the process of creating distinctive experiences can be achieved in a number of ways:

##### **2.4.5.1. *Creative spectacles***

According to Richards and Wilson (2006) creative spectacles are the form of development more similar to cultural tourism and it occurs when creative and innovative activities are undertaken by participants, having however these experiences a more passive nature. In this sense new elements are nowadays being introduced in designing events experiences, since they need to compete for a market share.

Events are the privileged form of creative spectacles. Events have the power to shape and be shaped by their environment and therefore many destinations wish to expand their events' agenda (Richards, 2011a). As will be further developed in the next chapter, events can form important nodes in creative networks as well as forge a direct link between creativity and tourism (Richards, 2011a). These spectacles can act therefore as catalysts for the development of creative tourism.

##### **2.4.5.2. *Creative Spaces***

The bond between space and creativity as a stimulant for individual aesthetic creativity was according to Durmaz et al. (2008) advanced by many authors.

Richards and Wilson (2006) conceptualize creative spaces as the place where the material and the symbolic, or the conceived and perceived space generally overlap. These spaces are defined as spatially demarcated creative enclaves with a vibrant atmosphere (Binkhorst, 2007; Richards and Wilson, 2007a). They are often multifunctional locals that can be

adapted to different narratives and from where different representations can arise. Creative spaces, in a broader view, can house a core of permanent creative residents, forming what are called creative clusters. In these clusters there is a clear sense of place along with enhanced networks of creativity (Richards and Wilson, 2006).

These clusters can, as noted above, form part of a broader creative landscape, or even, as reported by Alvarez (2010, cited in Richards, 2006, p.1241) foster the broader creative city approach, frequently aimed at attracting tourist and regenerating marginal places, providing an alternative atmosphere. In this sense Richards (2011a, p.1240) reports that creativity becomes a backdrop for “cool” places, revitalized by the development of specific creative industries, which in turn provide the basis for new tourism products in cities.

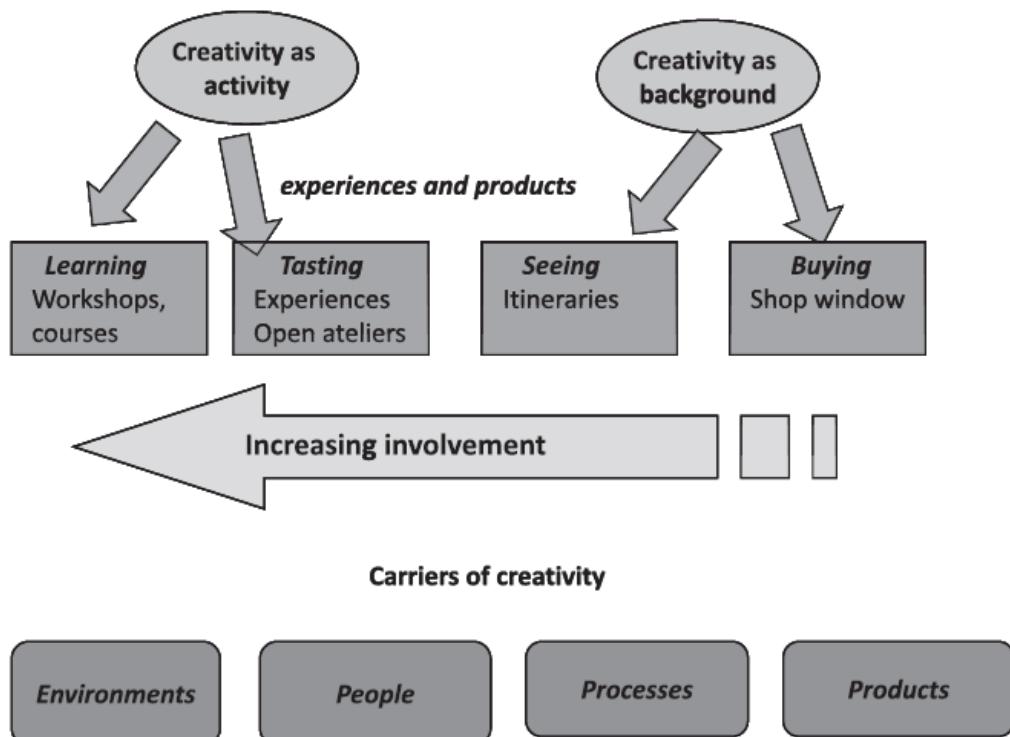
#### **2.4.5.3. *Creative Tourism***

In a wider view, the concept of creative tourism arises marking according to Richards (2011a) a shift towards a more general approach to creativity in tourism, where creative spectacles and creative spaces can come together.

The major variance between creative tourism and the former two types of development is the predisposition of creative tourism to a greater involvement, active participation, learning and skills development (Gertler, 2004; Richards and Wilson, 2006; Ohridska-Olson and Ivanov, 2010). It then involves not just a spectating attitude from tourists, but rather a reflexive interaction (Binkhorst, 2007).

Figure 3 identifies main styles of creative tourism can be developed, which vary according to the degree of involvement with the experience.

**Figure 3 – Modes of Creative Tourism**



**Source:** Richards (2011a, p.1239)

#### 2.4.6. Designing and implementing creative tourism experiences

When referring to the impact of form and aesthetics for sales, Raymond Loewy (1893-1986, cited in European Commission, 2009, p. 49) declared that “ugliness does not sell”. In his statement, the value of the design as a way of amplifying product’s perceived value was first addressed.

This can evidently be adopted in this context. Design is believed to be an element of differentiation, which distinguishes products from their competition. In fact, design and aesthetics are considered some of the features incorporated in goods and services as a form of increasing its value (Sacco and Segre, 2006).

It is the *touchpoint* between the companies' or destinations' values and perceived consumers' demand, and should create a "harmonious balance" between them in the production of the service, or experience. It is also a way of creating meaning that should be based on the observation of lifestyles and behaviours, the individuals' characteristics and collective needs and desires (European Commission, 2009).

Contemporary travelers wish to enrich their lives with experiences (Singh, 2004). As such, the above mentioned features and characteristics should be considered by managers and destinations when designing creative experiences. These features or pillars of creative tourism experiences can be summarized as the following:

- ***Living Culture:*** Intangible elements such as the living and popular culture of the places is the focus of creative tourism, over tangible elements (Richards and Wilson, 2006; Maitland, 2007; Richards, 2011);
- ***Social dimension:*** People demand a flow of new and deeper experiences within the communities they visit. These type of experiences should then be socially produced and consumed (ETC, 2006; Potts et al., 2008; Raymond, 2010; Richards, 2011a);
- ***Skilled Consumption:*** Design of experiences should create opportunities for tourists to learn new skills/capabilities and undertake creative activities (Richards and Raymond, 2000; Sacco and Segre, 2006; Cloke, 2007);
- ***Engagement and active involvement:*** deeper and more meaningful experiences are sought by visitors who are increasingly changing their role and actively participating and engaging in experiences. Experiences should allow the individual to participate and become the protagonist of the experience (Singh, 2004; ETC 2006; Prentice and Andersen, 2007; Pattakos, 2008; Ohrisdka-Olson and Ivanov, 2010; Richards, 2011a);
- ***Self-realization and self-development:*** Based on the idea that "ordinary people can make the extra-ordinary happen if given the chance" (Landry, 2005, p.2), the desire

for self-development and creative expression is becoming evident and should therefore be considered when developing experiences. These should provide opportunities for the consumer to feel good and learn something about himself, having simultaneously a transformative power. Existential elements take on then an important role (Gottlieb Duttweiler Institute, 2006; ETC, 20066; Richards and Wilson, 2006; Prentice and Andersen, 2007; Ohrisdka-Olson and Ivanov, 2010; Richards, 2011a; Stojanovic et al., 2012);

- ***Co-performance and co-production of the experience:*** Tourists are seeking to become crafters of their own experience. Individuals should interact with the place, community and context in order to co-create the experience. This particularly because meaningful value is added through personal interaction. Given this interplay, production and consumption processes are then becoming integrated (Richards and Wilson, 2006; Pattakos, 2008; Richards, 2011a; Binkhorst, 2007);
- ***Authenticity:*** The delivered creative experience should be authentic given that people seek genuine experiences rather than staged ones (Wang, 1999; ETC 2006; Binkhorst, 2007; Zacchiroli, 2008; Ohrisdka-Olson and Ivanov, 2010; Zukin, 2010; Richards, 2011a; Den Dekker and Tabbers, 2012);
- ***Creativity grounded in everyday life and the role of supporting experiences:*** In creative experiences, everyday life experiences ensure a higher degree of activation among consumers. Also, there is a shift from peak experiences to everyday life and supporting experiences. It is misleading to not see the experience as a whole, and ignore the role of supporting experiences, since without this types of experiences, the peak experience does not exist (Quan and Wang, 2004; Whelan and Wohlfeil; 2006, Maitland, 2007; Zacchiroli, 2008; Richards, 2011a).
- ***Context-related activities:*** Following the previous item, experiences should be characteristic of the host space/destination. Also, visitors should forge a relationship with the destination through these experiences in order to truly

understand the places, and more fully participate and engage in them (Richards and Wilson, 2006; Binkhorst, 2007; Maitland, 2007, Richards, 2011a).

#### **2.4.7. Difficulties for the Creative Development**

Although the above identified characteristics are widely acknowledged, there are many different obstacles to this creative development which should be minimized.

First of all, it can, at times, become not more than an abstract concept. Andersson and Thomsen (2008) state that some cities' policies such as Denmark focus on strategies, network constructions, growth rates, experience economy, creativity and innovation, but do not develop specific projects, so the concept does not actually move forward and provide the benefits it could.

Also due to the spontaneous nature of creative tourism, which cannot be forced Heartfield (2005), planning and managing creativity becomes extremely difficult and therefore supporting this type of development requires a higher amount of risk taking (European Commission, 2009; Suutari et al., 2010; Richards, 2011a). Walberg (2006, cited in Evans, 2007, p.71) mentions that in creative tourism "if you plan it, if you destroy all the spaces in between, you also destroy some of the energy that gives the nerve to the city".

The fact that creativity implies a bolder way of thinking, also accentuates the risk associated to this type of development (Pratt, 2008) and can also cause two more barriers to the development of this kind of tourism. Firstly, investment can be more scarce for this kind of projects with a higher degree of risk, and second, because this type of development requires a set of creative skills on the part of planners and experience providers, which are sometimes difficult to find (Richards and Wilson, 2007a).

Another difficulty is the preconceptions created around creativity, such as the idea that creativity cannot be taught (Bianchini and Landry, 1995). Also the theory that creativity is often connected with rebels or you have to be crazy in order to be creative is disarticulated by the authors.

Also, the authors emphasize that “there are different and seemingly contradictory types of creativity (...) the challenge of creativity is to recognize that opposites can be parts of the same whole” (Bianchini and Landry, 1995, p.23). For example when developing cities, both spontaneity and control or management may need to be equally encouraged.

Specifically referring to creative cities, the main difficulty of its development is to find a balance between the following cross-pressures, identified by Bradford (2004, p.7)

- Local community roots *and* global cosmopolitan influences
- Heritage *and* novelty
- Large scale flagship projects commanding international attention *and* smaller projects that replenish the creative base
- Formal high culture and informal street scenes
- Non-profit artists and creative industry clusters
- Local knowledge and professional expertise
- Rule-based accountability and grassroots experimentation
- Holistic thinking *and* strategic action
- Neighbourhood regeneration *and* social inclusion

Additionally, as Pratt (2011) argues, creativity is a situated activity, and what is considered creative in a place or situation may not be considered as such in another, and as mentioned by Stojanovic et al., (2012), each place needs to concentrate on its unique and differentiating characteristics.

To end with, it should be noted that “successful creative development is a complex process which needs to recognize the delicate relationship between past, present and future, between high and popular culture, and between space and place”. (Richards and Wilson, 2007a, p.24)

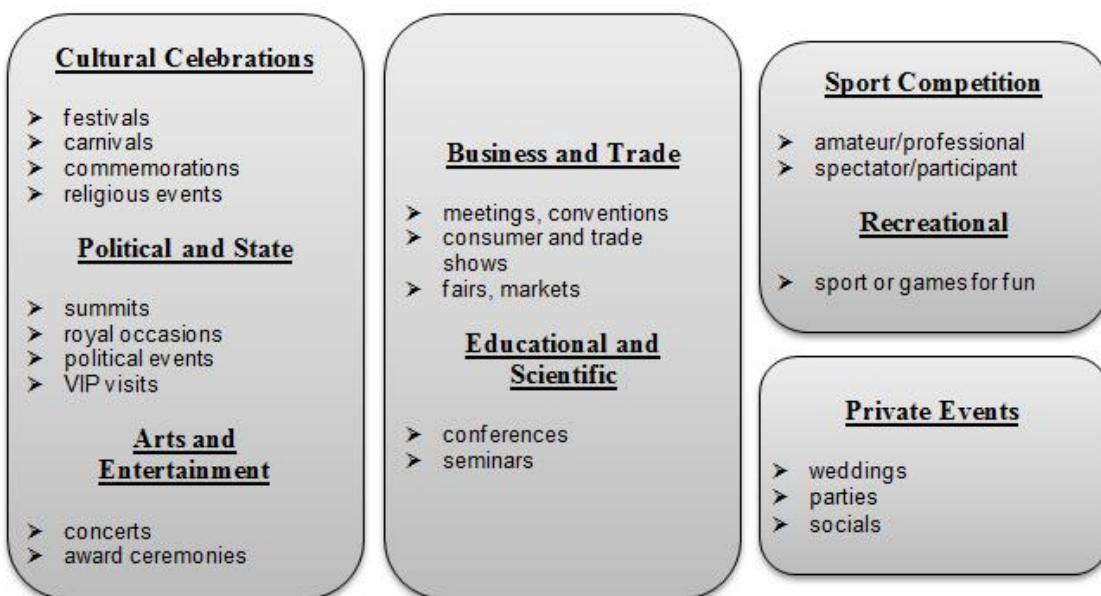
## 2.5. Selling Experiences through Events Creation

Taking into account the contemporary expansion of the definition of culture, that encompasses not only just “traditional”, “high” culture attractions, but also elements of “popular” culture, given the rigidity of iconic structures that are losing their status as

differentiation elements (which caused experiences to have a pivotal role in tourism consumption patterns), and taking into account new emerging development trends such as creativity (as seen above), event-led strategies are becoming increasingly attractive (Richards and Wilson, 2004). The designation of “event tourism” has even emerged within the body of literature as a segment of international tourism (Getz, 2008).

The range of potential event experiences that can be designed is truly broad, from leisure and entertainment to the spirituality of religious rituals. These different experiences can then satisfy different tourists’ needs and destinations’ strategic goals (Getz, 2008). Figure 3 identifies main categories of planned events according to their form, ranging from cultural celebrations, political and state events, arts and entertainment, business and trade, educational and scientific, sport competition, recreational, and private events, all varying according to their purpose, dimension and degree of tourism orientation or potential.

**Figure 4 - Typologies of planned events**



**Source:** Getz (2008, p.404)

Events and cultural events in particular, can be considered good examples of tourism experiences, with the potential to have great impact on destinations' competitiveness, since they can generate several economic, socio-cultural, and political impacts on the destination area and host community (Acordia and Whitford, 2008). Amongst these benefits we can highlight their ability to attract visitors and investment - since they are an important motivator of tourism, stimulate cultural consumption among residents and stimulate destination revitalization, development or regeneration. Gordin and Matetskaya (no date) additionally emphasize the contribution of events such as festivals in creating tourist attractions and as instruments of regional growth. We can for example denote hallmark events, which, according to Getz (2008, p.407) are so rooted in a place or a region and possess such significance "in terms of tradition, attractiveness, quality, or publicity, that the event provides the host venue, community, or destination with a competitive advantage".

Events will diversify the offer available to the tourist, allowing at the same time the destination to retain its adjacent cultural values. Richards and Wilson (2004, p. 1933) argue in this sense that "major events have become a particular valuable form of cultural currency". Moreover, festivals can act as facilitators in learning about cultural heritages, ethnic backgrounds, and local customs (McKercher et al., 2006).

Since many products and services have matured to a point where they cannot be differentiated purely on quality and functional benefits alone (Whelan and Wholfeil, 2006; Chen and Chen, 2010), and considering the growth of the experience and creative economy, the experiential nature of events becomes particularly pertinent. Getz (2007, cited in Crowther, 2010) also acknowledged that events are intrinsically experiential phenomena and the experience of stakeholders and attendees is the core element for event management and should be designed or facilitated with regard to their needs.

Additionally, as the Gottlieb Duttweiler Institute (2006) report notes, travel markets are by their nature relationship markets. As reported by Richards (2011a), given the rapid pace of our everyday life that causes a growing isolation amongst individuals, there is the need for moments of co-presence and social cohesion. It is important then to highlight the fact that festivals can induce a feeling of belonging within a community, mandatory for creative development. Events have the capacity to promote relationships with and amongst customers and trigger emotional outcomes (Gronoos, 1994, cited in Crowther, 2010). This trend was identified before by ATLAS (2005), by highlighting an increased number of

visits to cultural events and festivals, driven by increased supply and a desire for co-presence. In fact, Brown and Trimboli (2011) argued that events such as festivals are a socio-cultural phenomenon and Gordin and Matetskaya (no date) further indicate that being interactive by their nature, events compensate the current deficiency in interactivity and lack of creative presentations of most cultural tourism venues or destinations.

Additionally, as reported by Goldblatt (1997, cited in Acordia and Whitford, 2008) along with promoting a social interaction, festivals encompass a variety of features such as arts and craft, performances and demonstrations, creating a participatory experience to the visitor.

Another characteristic of events is that they are spatial-temporal phenomenon being this temporal and spatial cohesion characteristic of events extremely attractive to tourists. In this sense each event is unique and cannot be replicated at a later date due to interactions among the setting, people, and management systems (Getz, 2008; Chaney and Ryan, 2013).

Moreover events are frequently used as a marketing concept since events, and major events in particular, have the potential to affect or even shape destinations' image (Richards and Wilson, 2004; Getz, 2008; Iordanova-Krasteva et al., 2010). In this sense, Whelan and Wholfeil (2006) point out the role of events regarding marketing destinations, given their experiential nature and their inner characteristics, such as the emotional connections, social dimension and existing experiences. Such strategies were applied for example in Rotterdam, city that staged the Cultural Capital of Europe event in 2001 (Richards and Wilson, 2004). It is thus generally accepted that "festivals constitute some form of representation about the society in which they occur and that a festival, as a cultural artwork, is able to comment on the power relations of the society" (Mewett, 1988, cited in Acordia and Whitford, 2008, p. 11).

After this analysis, and in order to introduce the case study of the research the following section of this research will, focus on gastronomy as a cultural elements and a tourism product.

As above mentioned, there is a shift in the market towards new elements, for the development of tourism in destinations. As such, more intangible elements, or experiential

elements by their nature, are being consistently used by destinations as a differentiation element, capable of injecting destinations with competitive advantages.

It is therefore proposed that cultural celebrations, namely the ones that focus on experiential elements such as gastronomy festivals have the potential to be a perfect backdrop for enriching, culture-led, experiences.

## **2.6. Gastronomy Tourism as a Differentiation Element**

### **2.6.1. Defining Gastronomy**

According to Symons (2002) the word Gastronomy goes back to 1801 when the author Jacques Berchoux titled his poem *La Gastronomie*. In this poem however, gastronomy meant simply the enjoyment of the very best in food and drink, concept that has remained until Jean-Anthelme Brillat-Savarin set the basis for a new perspective concept. According to this new perspective, the word gastronomy encompasses the enjoyment of excellent food and reflective eating and cooking. It was later in 1835 that gastronomy was included in the dictionary of the French Academy (1835, cited in Symons, 2002, p.94) as “the art of good eating”. Encyclopedia Britannica (2000) posteriorly defined gastronomy as “the art of selecting, preparing, serving, and enjoying fine food”. This concept has naturally evolved and it was significantly broadened over time, and its different dimensions such as its cultural significance are now also considered. In this sense the word gastronomy is truly difficult to define, and the term itself, has become laden over time (Richards, 2002; Santich, 2004).

More recently, Gillespie (2005, cited in Kivela and Crofts, 2005, p.44) suggested the concept of gastronomy should encompass the importance of space and social interconnection by arguing that “gastronomy is about the recognition of a variety of factors relevant to the foods and beverages eaten and consumed by a group, in a locality, region or even a nation”. This is in line with Smith’s (2001) previous definition of culinary tourism; he conceptualizes it as being a kind of tourism that occurs when the appreciation of

regionally produced foods and beverages are significant motivators or activities during the trip (cited in Mason and Paggiaro, 2012).

### **2.6.2. Gastronomy as a Cultural element**

Cultural tourism is one of the largest and fastest growing global tourism markets and destinations are trying to increase their comparative advantage and attractiveness by adding to their stock of cultural attractions (OECD, 2009). In this sense, culture is an increasingly important source of new tourism products and activities developed in order to attract and entertain tourists along with creating distinctiveness in a crowded global marketplace (OECD, 2009; Richards, 2001). Simultaneously tourists are gradually becoming more involved in symbolic and sensory elements which can be experienced in the destinations and images and ideas associated with destinations gain focus as the consumption patterns of cultural tourism alter through time. Additionally these tourists want to experience the lifestyle, everyday culture and customs of the people they visit along with different sights, sounds and tastes of the destination (OECD, 2009). New elements were hence added to the concept of culture and cultural tourism, as suggested by a growing body of literature. For instance in the Australian case study, the definition of culture includes, although it is not limited to: (1) History and heritage, (2) Gastronomy and agricultural products, (3) Agriculture and wine, (4) Cultural events (e.g. festivals) (5) Creative industries (6) Architecture and (6) Handicraft (OECD, 2009). For this study it is particularly important the Gastronomy and Cultural events, given our focus is the National Gastronomy Festival in Santarém.

In fact, gastronomy is gaining an increasing importance in the tourism industry in such a way that Symons (2002, p.96) defends that “civilization itself is a culinary act”. Consequently, many authors and destination focus on gastronomy as an important element of cultural tourism. The same author (Symons, 2002) defends that the underpinning position is that gastronomy is culture and definitively a medium of cultural tourism. This is recognized by many destinations nowadays, as is the case of Canada. According to the Canadian Tourism Commission, after targeting culinary tourism as an emerging and important component of the cultural tourism, the commission formally acknowledged that

tourism and cuisine have a major impact on the affirmation of Canadian identity and cultural development (Plummer et al., 2005).

Munsters (1994), in his classification of cultural attractions, identified regional gastronomic routes as a specific cultural tourism product and later authors such as Jones and Jenkins (2002) defend that food is even considered an essential element of regional culture. Scarpato (cited in Richards, 2002, p.3) also supports these conceptions by introducing the concept of “gastronomic culture”. This concept comes from the awareness that “the growth of cultural practices related to food has meant that the concept of gastronomy has begun to encompass cultural practices as well”, becoming an important tourism product nowadays.

### **2.6.3. Gastronomy as a Tourism Product**

Throughout the literature, studies report the importance of examining foodservices through the lens of alternative approaches and in a range of tourism settings. In this sense, and although keeping its *status* as a medium of cultural tourism, as above mentioned, Poon (1993) suggests gastronomic tourism as a new form of tourism.

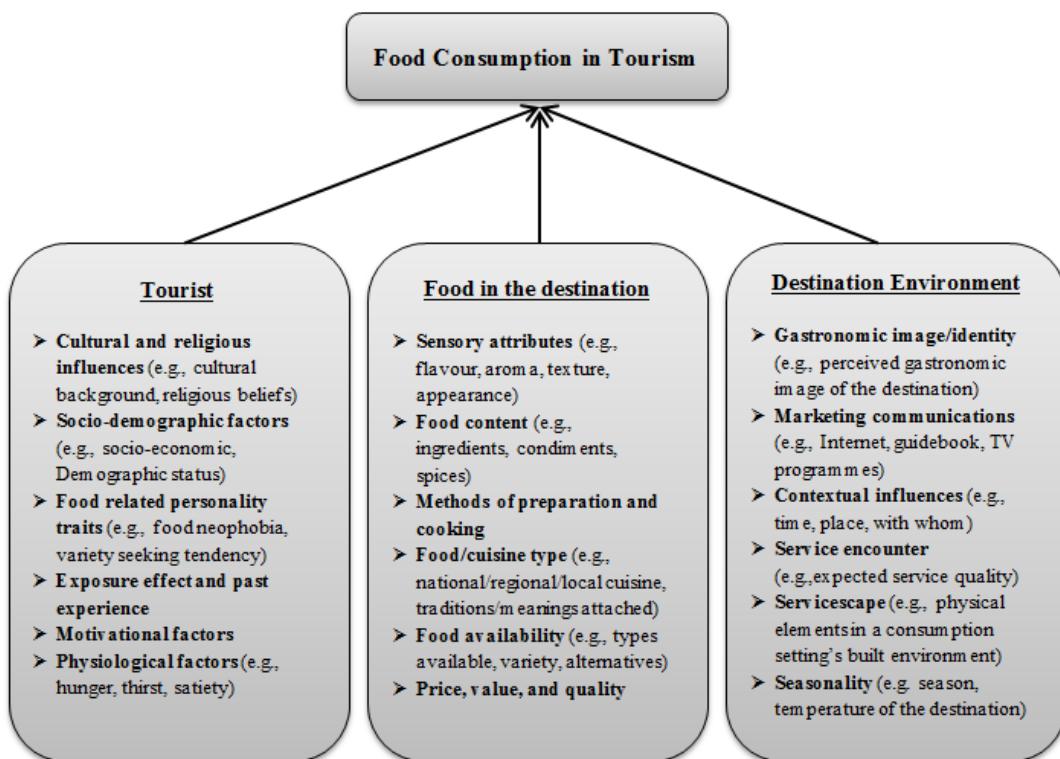
Historically, in the hospitality sector, elements such as food and beverage have served a supporting role in the tourism economy, since they were not considered strong enough attractions to bring tourists to a destination (Kivela and Crotts, 2005). However, taking into account the growing appeal of gastronomy, nowadays this is not true, and research (e.g. Hjalager, 2002; Fields, 2001; Richards, 2002; Scarpato, 2002; Kivela and Crotts, 2005) has shown an increasing number of tourist destinations that have become very sought-after because of their unique gastronomy and culinary traditions. Symons (2002) goes even further by saying that for tourism destinations which are in the verge of collapsing as well as tourism products at the end of their lifecycle, gastronomy often comes across as the driving force of their renewal.

According to Kivela and Crotts (2005) many definitions can be identified in the literature regarding the concept of gastronomy tourism, but most have two points in common: the fact that people travel for the purpose of tasting and exploring the food and beverages of a

region, and the will to savour unique, distinctive and memorable experiences, which provide unique feelings to the tourist. According to this interpretation, and as was noted before by Santich (2004, p.18) the center of gastronomy is not the food and drink itself but the “how, where, when and why of eating and drinking”. Given the current significance of the social dimension, or the convivial dimension of gastronomy (Santich, 2004) we can also highlight the importance of the “with whom” of eating and drinking.

Figure 1 above illustrates the set of factors that can influence food consumption in tourism, which are aggregated in three categories: the characteristics of the individual, the food and the environment.

**Figure 5 – Food Consumption in Tourism**



**Source:** Mak et al. (2012b, p.930)

Nowadays Gastronomy is considered an integral and inextricable part of the overall tourist experience (Chang et al., 2011; Richards, 2002; Kivela and Croots, 2005). It can even, in

some cases, organize a visitor's daily itinerary once in the destination, since a great part of tourism experiences consist on consuming food on deciding where to consume it (Richards, 2002; Sedmak and Mihalic, 2008). Because gastronomy plays a major role in the way tourists experience the destination, creating gastronomy experiences becomes then part of developing tourist destinations (Richards, 2002; Kivela and Crotts, 2005). The product needs evidently to be carefully developed and managed in order to distinguish itself from its competition and ultimately, to be successful. Richards (2002) supports this statement in his research, stating that as global competition between tourist destinations increases, the search for distinctive products becomes more intense. This means that tourism should be developed according to the market characteristics and the destinations' resources - creating theoretically a perfect match between the region and customers' needs. Only by doing so, can the destinations and its products provide a venue for new experiences, promoting an increased degree of engagement, and generally leading to a WOW effect and response. This will ensure the satisfaction of the tourists, being the satisfaction the correspondence between existing needs and final performance (Ryan, 1997, cited in Ritchie and Tung, 2009).

#### **2.6.4. Benefits of Gastronomy as a Tourism Product**

As explained above, gastronomy as part of the tourism supply can be of great importance to the destination given it is carefully developed. Gastronomy typical from a destination influence the destination's choice, and even motivate the visit itself, being gastronomy tourism therefore increasingly recognized as a way to showcase local products and stimulate tourism demand (Sedmak and Mihalic, 2008; Clifford and Robinson; 2012; Plummer et al.; 2005; Richards 2002).

Data regarding presented in 2008 by the Travel Industry Association of America and the National Restaurant Association show that for at least 25 per cent of leisure travelers food is central when it comes to deciding vacation destinations and 58 per cent of travelers are interested in taking a trip to engage in culinary or wine related activities (OECD, 2009). This is true for many destinations, as for example Hong Kong. According to Kivela and Crotts (2005) study, approximately 21 percent of the sample indicated that the food was

the main reason for travelling to Hong Kong. Consequently, it contributes to generating revenue. In fact studies regarding the foodservice expenditure of tourists show that between a quarter and a third of tourist expenses are attributable to food and beverages, and that this may be much higher in certain niche markets (Clifford and Robinson, 2012).

Additionally, Plummer et al. (2005) and Richards (2002) point that the sale of gastronomic products can help to promote and enhance the identity of the destination, since according to Okumus, Okumus and McKercher (2007) positive associations can be created between a style of food and a destination. This makes sense since gastronomic tourism is recognized as an important part of the cultural tourism market, as mentioned above. It is argued in this sense that food is an important means of selling the identity and culture of a destination (Quan and Wang, 2004).

Acknowledging these advantages, namely the relationship between food and identity of the destinations Richards (2002) denotes that food should be regarded as an important element in tourism promotion, given that certain types of food, often unique, are strongly related to certain localities or regions. Santich (2004) refers to the gastronomic character of regions. But more than being just one of several elements in the promotional mix, some destinations use gastronomy and give it a pivotal role within their marketing efforts, which leads some authors like Okumus, Okumus and McKercher (2007) to state that Gastronomy is an element that is increasingly used as leverage for destinations branding.

Additionally, apart from enhancing the image of the place, this type of marketing based on gastronomy also provides benefits through complimentary activities by stimulating local agriculture, food processing and retailing, and improving food quality (Richards; 2002:13). On the other hand, it contributes to enhancing sustainability in tourism; contributing to the authenticity of the destination and strengthening the local economy (Du Rand, Heath and Alberts, 2003).

Gastronomic products are also an important part of souvenir tourists usually take home, particularly the drinks, such as wines. In fact, according to Richards (2002), based on the results of a research project about crafts tourism conducted in Greece, Finland and Portugal, (EUROTEX, 1999) 84 per cent of tourists purchasing souvenirs in rural regions bought food or drink to take home. This is because these kinds of product are normally

cheap and easy to carry, allowing the visitor to share them on their return, and consequently allowing friends and relatives to become a part of the experience.

### **2.6.5. Potential of the Gastronomy Tourism in Portugal**

The potential of gastronomy as a tourism product was internationally acknowledged as well in the case of Portugal. Richards (2002:13) states that with its existing resources,

“(...) Portugal is in a position to use its extensive role in European gastronomic tradition to develop attractive gastronomic products for tourists. Not only can these products be positioned as uniquely ‘Portuguese’, but the role of Portugal as a trading nation means that the Portuguese have had a role in developing the gastronomy of the countries from which many of their tourists come”.

However, although those taking holidays in Portugal do tend to see gastronomy as an important element when compared to the average tourist, Kastenholz (2000 cited in Richards, 2002) reported the poor performance of the product. According to the author, in the case of Northern and Central Portugal gastronomy was ranked as the fifth most important motivational factor for tourists but it was rated eighth when evaluating the tourist's satisfaction.

Nonetheless, in the last few years, efforts have been made in order to consolidate this product, especially since its inclusion in national tourism development policies. In fact, the National Strategic Plan For Tourism (MEI, 2007) officially emphasized the importance of gastronomy by stating that Portugal has the necessary raw materials in order to foster the development and consolidation of ten strategic tourism product, being one of them “Gastronomy and Wines”. According to the plan, based on Portugal's resources and distinctive factors, and based on its growth potential, Portugal should focus on developing this type of tourism product. In this sense, it is stated that Portugal should embrace the ambition of achieving an excellent position in this market, benefiting amongst other features from the conditions of the Douro region, a World Heritage site, and the cultural and natural heritage of Alentejo, which will enable the country to structure products targeted at persons with a high socioeconomic level. Additionally, concerning current

resources it is important to mention the wine related resources since Portugal has a rich and diverse inheritance of vineyards and wine, such as Porto and Douro wine, produced in Alto Douro and the diversity of dishes that characterize its gastronomy, from fish and seafood to sausages and herbs.

Moreover, studies confirm that gastronomy tourism is a meaningful and possibly a highly loyal market segment (Kivela and Crotts, 2005), which means that this could be an important long term advantage to the country, with significant reflection on generating tourism revenues. Additionally, it is necessary to develop the product in regions where it is not a primary motivation, given its importance in responding to secondary motivations and its weight in the total expenditure of tourists. For these locations, gastronomy and Wines provide a good opportunity to diversify the existing offer and attract or entertain consumers of other types of tourism products (MEI, 2007).

#### **2.6.6. Event Experiences in Gastronomy Tourism**

As reported by Clifford and Robinson (2012) while the core of touristic experiences has been up until now the gaze, based on heritage mining experiences, current literature illustrates the importance and appeal of experiences from other perspectives. Recognizing that the serving and consumption of food has become a global industry Richards (2002, p.16) states that:

“Gastronomic heritage is also not the same as the tangible heritage of sites and monuments. Gastronomy evolves and develops precisely because the living culture around it changes. It is therefore important to realize that sustainable development of gastronomic tourism is not just about preserving the past, but also about creating the future. To fossilize culinary products is to make them as distant and inaccessible to the modern consumer as blackbird pie or roast swan.”

Quan and Wang (2004) argue that tourists seek novel experiences in what concerns to food, either through the consumption of new ingredients or the change in the manner the food is delivered. This means that new ways of selling and presenting the gastronomy product are currently being sought after.

In this sense gastronomy comes across as a privileged element around which many experiences can be created, encouraging destinations to incorporate local food and beverages into the tourism product. This responds to the current market trend of seeking authentic and unique experiences in the visited destinations.

MacDonald and Deneault (2001) also emphasize this relation between gastronomy and experiences by arguing that tourists hope to involve and get to know the host culture through participation in authentic and engaging experiences with people, cuisine, wine and other cultural elements, and only then they can fulfil their expectations. Plummer et al (2005), in this sense, defend that the consumption of local food and beverages does in fact bring the tourist closer to the host culture.

Gastronomic tourism experiences can take different forms as, for example, live-in cooking school, traditional gastronomic feasts and celebrations and visiting regional wineries and food producers (Santich, 2004). Gastronomy is then not only identified with food products, but it often involves a composed experience of food, wine, heritage, traditions and landscape (Mason and Paggiaro, 2012; Mak et al, 2012). This is particularly relevant in today's context where globalization is a well-established concept, and destinations compete in order to diversify its offer and endow their products with competitive advantages which can meet contemporary visitors' needs. Destinations should therefore, through gastronomy, give emphasis to identities, the unique aspects of the local food and cultural significance (Mak et al, 2012) and intangible characteristics such as the authenticity of culinary traditions (Chang et al, 2011). Furthermore, local food and drink are believed to help strengthen the uniqueness and memorability of the experience (Morgan, 2006).

However, many of gastronomy experiences are frequently taken for granted, because eating is regarded as a necessity or a simple extension of the daily dining experience rather than a leisure activity (Richards, 2002; Quan and Wang, 2004; Chaney and Ryan, 2012). Quan and Wang (2004, p. 203) note this trend and state that the tourist experience has been up until now regarded in the literature as the “pure” or “peak” experience, rather than “supporting” experiences such as eating or sleeping, although this trend is currently starting to shift as tourists demand higher quality standards .

Accordingly, the task in developing gastronomy tourism is to increase the value perceived by the tourist with regard to their eating experience (Richards, 2002). Extreme examples of this are theme restaurants such as the Hard Rock Café or Planet Hollywood. For these restaurants, food is just the backdrop of what Pine and Gilmore (1998) define as “eatertainment”. The increasing literature on the experience economy and its relevance for tourism places additional pressure on tourism destinations for a new management paradigm that promotes the transition from service delivery to experience creation.

According to Getz (2000, cited in Kim et al., 2010), Gastronomy events, such as food and wine festivals, have the potential to provide an authentic experience in a pleasant environment, where the food acts as a medium to achieve the peak tourist experience (Quan and Wang, 2004).

These events are above all polysensorial experiential units which share a hedonistic nature, mainly targeted at emotions. It is thus suggested in the literature that gastronomy events and food experiences are privileged frameworks in terms of engaging consumers into different cultural, spiritual, spatial and temporal “places” (Clifford and Robinson, 2012). Similarly, Mason and Paggiaro (2012) state that the final output of gastronomy events is related to the tourist’ personal evaluation and enjoyment in regard to the event, the level of involvement experienced and the degree of interaction with the visited location.

### **2.6.7. Gastronomy Events in Portugal**

In terms of gastronomy events in Portugal, many can be highlighted throughout all the regions. These events range from traditional events to new creative initiatives, being developed in different destinations.

For example in the north region, the Gastronomy Weekends propose an innovative experience, hosted from November 2012 until June 2013, where the tourist is invited to experience the gastronomy, throughout the region. Alongside this type of activities, there should be noted the existence of wine routes, were activities can be undertaken, making the tourist visit the region as well.

In the central region of the country, we can note the existence of several events such as several product fairs (e.g. soups, olives, watermelon, green beans, codfish, olive oil) and a slightly different concept which encompasses “bread, cakes and traditions”.

In Lisbon for example it was promoted a gastronomy display as well. The invitation read: “taste Lisboa”, and in one of the most important squares of the city, typical and contemporary restaurants and cooking styles came together in order to show their specialities. Also, it was developed the Lisboa Restaurant Week, celebrating ten years of luxury low cost gastronomy.

Also in the south, initiatives are carried out, such as in the Alentejo region, where each year a Gastronomic display of river fish is hosted, or in Algarve, where the International Gourmet festival was hosted, and were 37 Master Chefs, with a total of 60 Michelin stars came together.

This shows that Portugal truly has a great tradition in gastronomy and in developing activities around this cultural element. The challenge is adapting or reinventing these initiatives in order to give them a more contemporary design, although preserving its identity and values.

## **2.7. Events and their creative potential in cities**

### **2.7.1. The need for cities' creative renewal**

Due to the increasing saturation of cultural places, cities are facing a transition phase in which elements that once were distinctive and that shaped their development have now lost their relevance leading cities to being “hollowed out” at times (Pratt, 2008).

As mentioned in the previous chapters, cities exploited their heritage and cultural resources, revalorizing places and creating new attractions in order to bring in visitors, and tourism tended to develop in areas planned to this end, where tourism attractions such as museums, and entertainment facilities such as casinos, were provided. This strategy created

“Tourist Bubbles” (Maitland, 2007, p.74), though, “Urban Entertainment Destinations” or “Fantasy Cities” (Hannigan, 2007, p.51) such as Disney or Las Vegas, which were isolated from the rest of the city. In these locations, the development of the cities is aggressively themed and branded and they provided the tourist a sense of security or, in the author’s words “riskless risk” (Hannigan, 2007, p.48). This trend, very popular in the 50’s, faded in the mid 60’s reappearing later in the 80’s. The cities were turned into spectacles. However although it initially created high expectations, this form of development has faltered due to increasing competition and little differentiation elements, which led to the decrease of originality and excitement associated with these destinations (Hannigan, 2007).

Nonetheless formerly in some cities creative and innovative ways were used in order to undertake challenges such as social disorder and conflicts. Nowadays this is becoming a well-established strategy being the focus on improving the lived experience of cities (Bianchini and Landry, 1995). In this context creativity is crucial, with development strategies no longer focusing on simple physical solutions.

Additionally, as stated by Evans (2007, p.60), the cities that are most successful are now offering “consumption and production, heritage and contemporary culture, as well as a cosmopolitanism that cannot easily be replicated or imported”. In order to create a creative city the author also noted that only human cultural capital and interaction over time will make it possible. Consequently, the previously administered forms of consumption collapsed and gave place to more collaborative forms of cultural consumption, where creativity and innovation are key components of urban economic growth, and where the superiority of experience is recognized (Hannigan, 2007).

### **2.7.2. The Creative City**

As referred before, and according to Den Dekker and Tabbers (2012, p.130) the ultimate goal of the current broader concept of creative tourism is to let the tourist be part of and interact with the surroundings of the host destination, giving the opportunity to the tourist to become part of the creative core of a destination. In this sense, Evans (2007) argues that it is beyond the walled

museum and heritage site that the actively creative city is to be found. The development of creative cities is then being applied in several destinations.

In restructuring cities, creativity can play an important role as a key growth resource in the process of adapting spatial, economic and cultural systems of cities to the new economy (Durmaz et al., 2009), having an impact on the place performance (Richards and Wilson, 2007). This because as Gertler (2004) denoted, the dynamism, resilience and competitiveness, along with well-being and quality of life of places can be enhanced through the development of creative cities.

In creative cities, attractions such as monuments and heritage centers, frequently past-focused, start serving more contemporary purposes (Evans et al., 2006; Prentice and Andersen, 2007). According to Prentice and Andersen (2007, p.94) this is done for example through performances and attention to more informal elements, allowing cultural tourism to add “the contemporary to the historical”. Richards and Wilson (2007, p.16) support this statement by mentioning that the need to “enchant” these elements and setting in order to lure the consumer entails a “creative imperative”.

According to these authors the city can opt to develop a creative lead industry which will foster the development of spaces and theme the city, although the more comprehensive creative city strategy presupposes that the city as a whole must be involved in the creative process (Richards and Wilson, 2007b). The same defend Durmaz et al. (2008) who claim that an industry on its own (e.g. film industry as researched by the authors) cannot make a city creative. It needs therefore to be interlinked with other creative sectors and elements in order to impact the creative destination.

The aim is as highlighted by Prentice and Andersen (2007) in their study about culturally empathetic destinations to create a city that is no longer a simple place for living but a landscape for enjoying, experiencing and tasting. According to the authors (using the example of French towns) this can be done by infusing pride in the residents and creating liveable (animated) cities. The city is also regarded as a “theatre of social action” (Makeham, 2005, cited in Flew, 2005, p.11).

Additionally, creative spatial practices should glue the space together and provide space with a different performed identity (Cloke, 2007).

### **2.7.3. Importance of creativity for medium sized cities**

The development of these strategies is particularly important for medium sized cities with a limited number of tourism resources. Den Dekker and Tabbers (2012, p.130) state that:

“(...) the easier a creative environment can be approached and infiltrated, the more attractive this city is for the contemporary tourist. In this case, small and medium sized cities have a competitive advantage over their bigger brothers, which are more attractive because of (creative) touristic products such as leading museums, cool clubbing areas and famous festivals.”

The same was reported by Richards and Wilson (2007) who denote that places who lack built or iconic heritage (the hard cultural resources) to compete in the market need to find different forms of cultural development, often opting for more creative development approaches. Rivas (2011) also mentions that there is the scope for medium-sized cities to position themselves on creative and cultural industries.

As reported by Merrifield (2000, cited in Cloke, 2007, p.38) spaces need to be embodied with “flesh and blood culture”, along with real life relationships and events. The aim is to improve the symbolic edge of cities, in an increasing crowded and global marketplace (Richards, 2011a), as well as enhance the “representational space”, as identified by Cloke (2007, p.38) when debating about rural spaces. The author conceptualizes this space as:

“(...) the space of everyday experience which is shaped by complex symbols and images of the dwellers and users of that space. Representational space overlays physical space, and makes symbolic use of its objects, places, landscapes. Here we are dealing with a more elusive experiential realm – space as LIVED – in which there are continual interventions from conceived space in the form of actors such as planners and tourism developers and managers actively seeking to make sense of how space is lived experientially.”

### **2.7.4. Gastronomy events as the driving force behind cities' creative renewal**

According to Flew (2005) the interconnection between events, urban regeneration and renewal has a long history.

Taking into account the characteristics of creative tourism, we can understand how events can be considered favorable settings for the development of experiences, and can act as playgrounds of creativity, term used by authors such as Gertler (2004) and Richards (2011a) when referring to cities. As noted by Whelan and Wholfeil (2006) some of the constructive features regarding events and event-marketing, is its experience-orientation, and interactivity. When talking about events the consumer is more prone to take on active roles on experiences aimed at influencing their emotions, rather than being simply a passive subject. Events provide even a stage for social dialogues and participative interactions and activities.

When researching about types of creative development the importance of events in the current network society is emphasized, as they are - as mentioned before - spatial-temporal phenomenon, which form significant nuclei of creativity with a great impact in cities in general (Richards, 2011a). Events are important backgrounds to creative experiences which, according to Castells (2009, cited in Richards, 2011a, p.1240) “connect the global space of flows with the local space of places”.

According to Morgan (2006, p.306) events are nowadays being used by councils and city centers in order to improve number of visitors and revitalize their spaces, as well as to ensure a more memorable positioning for their spaces.

Many destinations have indeed resorted to creative strategies based on events. For example in Barcelona fashion and film industries have become renowned tourism products through the development of events, cultural routes and themed spaces (Richards, 2011a). Edinburgh has also established its unique selling points of creativity and heritage through the development of festivals based on sensory experiences, and even targeted as position itself as “the Festival City” (Prentice and Andersen, 2003). Moreover, in their study, Boyle et al., (2012) defend that there is an indirect positive effect of The Hong Kong Arts Festival on local culture activities occurring during the event but not specific to it. Destinations should capitalize this positive effect, by promoting the movement of people within the region and encouraging them to participate in different activities.

Within events, we need then to address the role of gastronomy as a resource around which creative experiences can be created. In fact, gastronomy is believed to be a fertile breeding ground for creative tourism given that tourists wish to learn and increase their cultural

capital in a more participative manner, and not simply consume products. This is particularly relevant now that the concept of Gastronomic tourism is becoming more diverse and encompasses a broader range of experiences, not limited to tasting food (Richards, 2002). Rather, it now encompasses a range of courses and experiences such as cooking workshops, and learning about ingredients. This evolution of gastronomic tourism products is mandatory, for destinations to meet new consumption patterns and fully take advantage of its potential.

For instance in Croatia, research shows tourists who have an interest in participating in creative activities are mostly interested in gastronomy workshops - 24 per cent (Jelinčić and Žuvela, 2012). Cloke (2007) also illustrated in his research the creative potential of gastronomy events. As he exemplifies, some events are not limited to tasting food but go further such as the Taste of Mull and Iona Food Festival. In this festival food and whisky producers, restaurateurs and shopkeepers are brought together in an event where the visitor has the opportunity to get into Mull's food culture, where food, place and identity are interlinked, promoted and projected in the festivals' invitation "come and share our food with us" (Cloke, 2007).

Morgan (2006, p.312) in this context refers that "The landscape and townscapes, the local food and drink can become the sensory cues associated with the experiences, which give the event or location its distinctive and memorable appeal."

This type of events should therefore take into account the features and characteristic of creativity previously identified, and should impact the city as a whole. In this sense, when researching about impacts of New Orleans Mardi Gras, Young (2006) highlights that the transformation of the city by the festival is one of decentralization given that it has the capacity to spread out over the city and over time.

Additionally, the author states that:

"The spatial cognition of this interaction by participants and spectators is the beginning of the restructuring of the urban fabric of the city, whereby fixed abstraction and definition associated with rational city planning are subverted in favor of a city form characterized by zonal units, mobility, experience, and fluidity. Thus, opposed to the Modern conception of space as a "functional void," Mardi Gras can be understood as a play space." (Young, 2006, no page)

Creativity in cities can thus be developed around specific events that act as a catapult in fostering creativity throughout the city. In this sense, they have the potential to mirror its effects on the destination as a whole, and affect the way tourists experience and interact with it. This is the case of gastronomy events, which characteristics clearly match the principles of creative development.

### **2.7.5. Creativity in cities: the case of Portugal**

In Portugal there are some cities or villages that already started developing this approach in order to improve its dynamic, such as Óbidos, Santa Maria da Feira and Paredes. Also, some initiatives were also carried out which share some creative features, for example “Provo o teu cheiro, Viana” (*Taste your smell, Viana*), in Viana do Castelo.

Óbidos has a strategy based on creativity put into motion through the development of different events with different themes, such as chocolate, medieval fairs, Christmas village. In these events the village becomes a theme part where tastings, performances and activities are organized.

Santa Maria da Feira is a municipality which aims to position itself as the “stage of experiences”. The municipality develops initiatives such as “Imaginarius”, an International Festival of Street Theatre, which takes place in the city centre, and the “Viagem Medieval” (*Medieval Journey*) which holds great visibility since it is the biggest event of historical medieval recreation in the country. Its development strategy is similar to Óbidos, since for ten consecutive days the city becomes a creative venue.

This project differentiates itself by historical accuracy, dimension and involvement of the population and local associations. It is focused on recreating episodes and events that shaped local and national history of the Middle Ages and started being hosted at the Castle, quickly being expanded to the entire historic centre and the surrounding area (CM de Santa Maria da Feira).

Also Paredes through the “Paredes Polo do Design de Mobiliário” (*Paredes Centre Of Furniture Design*) project, within the creative cities context, aims at using creativity as a driver for development and sustainable development.

Not losing its position as an industrial municipality mainly focused on furniture it aims at reinventing its territory and turn Paredes as a place capable of attracting people, talent and creative businesses, along with generating value and enhancing quality of life. It is a physical regeneration project which encompasses a series of events and activities using creativity as key driver.

To end with, recently the city Viana do Castelo presented the initiative “Viana Criativa” (*Creative Viana*). This initiative follows the claim “connecting life, apply creativity” and seeks to “enhance the value of life experiences, talent and businesses in an urban, multicultural and tolerant environment”. It is based on a strong and differentiating territorial identity (Viana Criativa Website).

One of the initiatives developed under Viana Criativa is named “Provo o teu cheiro, Viana” (*Taste your smell, Viana*). On this initiative, there was a clear effort to promote the movement and dynamism of the people in the region by using the city as the stage for the event (e.g. itineraries, museums). This was done with collaboration between accommodation facilities, restaurants, and local commerce. In the program there was also an appeal to visitor’s senses, who could participate in a diverse set of activities such as, exhibitions, contests and talks. On Viana Criativa the aim was to boost the creative potential of the city Viana do Castelo through the valorization of endogenous resources of the region. It ensures the development of local economy and retain the elements of the Portuguese tradition.

## 2.8. Summary

As was clear in this chapter, the primary conception of cultural tourism demand and supply evolved, and moved away from its previous preoccupation with landscapes and natural resources.

Creative tourism has achieved an important position in tourism development strategies due to the need for improving visitors’ experience, through engaging them in a more participative form of tourism, which can match contemporary tourism demand and supply tendencies.

Creativity and cultural activity came then together as drivers of the success of cities. Culture-based creativity is considered an important source of innovation and in the search for differentiation, being frequently used for this purpose. Creativity will therefore have a key role in addressing new market challenges mainly because new trends such as global economic situation are forcing tourism to think in a different and more innovative manner about economic and human development.

Events can in this sense be the scenario where this type of experiences can occur, since they have a great experiential dimension. However, taking into account the contemporary evolution of the market, events and adjacent experiences need to be developed through new and innovative approaches, such as with resource to creativity.

After this analysis, the chapter aimed at providing an insight on how traditional elements, in this case the gastronomy product, can be presented in order to match current market trends, namely through the development of events with a strong experiential component.

This because, tourists are seeking increasingly authentic unique and distinctive experiences related to the gastronomy and wines of the regions they are visiting (MacDonald and Deneault, 2001).

Studies on gastronomy have been up until now neglected given its status as a supporting tourist experience. However, as the market changed and new elements started being used in order to enhance the competitive position of tourism destination, the contribution of gastronomy for tourism development is becoming more and more significant. The consumption of food and wine is now recognized as an essential part of the tourist experience, which encompasses both a cultural and entertainment dimension. Gastronomy has therefore a growing importance in the choice of tourism destinations and an important role as a travel motivation, representing in many countries a substantial market segment. Consequently it can have a great impact in marketing and fostering the economy of many destinations, as is the case of Portugal.

The final part of the chapter focused on the application of creativity in the development of tourism in cities, mainly through the development of creative events.

In fact, creativity has strongly influenced areas such as urban planning. This final part reviewed the literature with regard to festivals and their role in developing creativity in cities.

It is believed that festivals can act as a catalyst for urban regeneration and bring economic and social benefits to destinations, matching simultaneously new trends of the demand.

In Portugal, this approach is being used in many villages and cities as a form of boosting the economy and social environment.

It is proposed that events and specifically gastronomy events can act as facilitators in terms of developing creativity in cities and cities themselves, particularly in the case of medium sized cities with a limited number of tourism resources.

Next sections will focus on the case study of this research: the National Gastronomy Festival in Santarém.

## **CHAPTER THREE: METHOGOLOGY**

### **3.1. Introduction**

This chapter discusses the design and methods selected in order to carry out this research. It starts by defining the objectives of the study and present the formulated research questions. Next, it explains the survey approach chosen, and provide detailed information regarding the data collection process, namely the survey developed in order to collect primary data and observation as a complementary method. This is followed by a description of the questionnaire and details on how it was constructed. The data analysis process is described in the final section of the chapter.

### **3.2. Objectives and Research questions**

This research aims at studying the organization and perceived outcomes of the National Gastronomy festival to determine if it provides the adequate infrastructure and environment in which memorable creative experiences can flourish. This is fundamental, as above stated, given that today's tourism should not only meet individual's expectations and desires, but also promote a more human approach to experiences' development. The study focused as well on its effects in the city where the festival takes place.

In order to accomplish this aim, the objectives of this research, along with respective research questions were outlined. This is an important part of the research since it will influence the employed strategy in order to provide answers to the questions, and shape and focus the purpose of the study (Creswell, 2002). According to Creswell (2002), research questions are frequently used in social science research and especially in survey studies.

Objectives and research questions were outlined as follows:

- (1)** Identify the profile and main motivations of the visitors to the National Gastronomy Festival, exploring main perceptions of the visitors regarding their experience at the festival;

**RQ1:** What are the main demographic and socio-economic characteristics of the visitor?

**RQ2:** What are the main motivations for the visit to the National Gastronomy Festival, and its main characteristics?

- (2)** Determine if the festival provides the adequate infrastructure and environment in which memorable experiences can flourish;

**RQ3:** How do the visitors rate main functional characteristics of the festival?

**RQ4:** How do the visitors rate main dimensions of the experience?

**RQ5:** What are the overall outcomes of the event?

- (3)** Explore the creative features applied to the production and development of the National Gastronomy Festival in Santarém;

**RQ6:** Which pillars of creativity are being applied in the development of the festival?

**RQ7:** How do the visitors rate main dimensions of the creative experience?

- (4)** Determine the degree of involvement between the festival and the city of Santarém;

**RQ8:** Does the festival promote the flow of visitors within the region, with engaging activities being developed throughout its space?

**RQ9:** What are the main impacts of the festival in the region?

**(5)** Formulate recommendations for improvement of the festival, based on the principles of creative tourism development.

**RQ10:** How can a development model based on creative tourism improve the National Gastronomy Festival?

**RQ11:** Which specific actions should be carried out in order to develop tourism in the region?

### **3.3. Research strategy**

According to Altinay and Paraskevas (2008, p.76) a research strategy acts like a general plan of action which will provide the research with a direction, enabling a systematic approach to the research.

This research adopted a survey approach, being this approach frequently used by hospitality and tourism researchers (Finn et al. 2000; Veal, 2006; Altinay and Paraskevas, 2008). In fact, Veal (2006) defends that leisure and tourism research often involves the collection, analysis and presentation of statistical information, which can be quantitative by their nature (e.g. number of people in the sample visiting a certain attraction), or essentially qualitative in nature, but presented in a quantitative form (e.g. measuring scores regarding level of satisfaction).

In this type of approaches, a sample of informants is selected from the population, and a standardized questionnaire is administered to that sample. In the tourism context, it is used

in order to explain attitudes, behaviors and perceptions of consumers, managers, employees and local residents, drawing inferences from the selected group (Altinay and Paraskevas, 2008). According to Finn et al. (2000) the main advantage of a survey approach is allowing a lot of information to be collected in a relatively short amount of time.

Main types of surveys are descriptive and analytic: the former focuses on characteristics of the specific population and is used to gather information mainly on what people do and think, such as travel characteristics; the latter is used to answer research questions or test hypotheses, such as understanding relationship between variables and indicators such as service quality and customer loyalty (Altinay and Paraskevas, 2008).

### **3.4. Data collection techniques**

According to Coghlan and Filo (2012), recent tourism studies witnessed a great diversity of methods employed to understand the meaning associated with travel experiences. Veal (2006) defends that even in solely quantitative approaches, information may arise from questionnaire surveys, observation as well as secondary sources.

In this sense, this research will be based on primary research, being the second based on a quantitative survey and direct observation, as mentioned before.

#### **3.4.1. Secondary data**

According to Clark et al. (1998, p.8), “any research activity usually includes secondary research. In research projects where original primary data is collected, secondary research to establish what work has been undertaken in a particular area before is a necessary precursor to research design”.

In the present study, we began by summarizing the existing literature on gastronomy as a tourism product, tourism experiences, events and creativity. Also, secondary research was carried out in order to provide a background to the study area.

With this research, it was possible to understand what had already been researched about the theme, in order to decide what direction to give to the present study, and gain a more thorough knowledge about the research topics.

Posteriorly, this research was useful as a base for the questionnaire development.

### **3.4.2. Primary research**

Primary research is defined in the literature as the research which consists of the collection of original data using an accepted research methodology (Clark et al., 1998).

In this research in order to collect primary data it was decided, as mentioned above to adopt a survey based on a quantitative approach, through the completion of a questionnaire. Mowbray and Yoshihama (cited in Plummer et al. 2005, p.452) describe a survey as a “method of systematically asking people questions and recording their answers to produce information that is difficult or impossible to obtain through observation”.

Altinay and Paraskevas (2008) report that survey strategies are frequently employed by tourism and hospitality researchers which aim at explaining the attitudes, behaviours and perceptions of consumers, managers, employees and local residents. Also, according to relevant literature (e.g. Plummer et al., 2005; Kivela and Crotts, 2005) this is a technique often used to research themes like gastronomy and tourism experiences. As examples, we can name the study developed by Plummer *et al.*, (2005), about Beer tourism in Canada along the Waterloo. The purpose of the study was to examine the beer tourism product, with a self-reporting survey being done through questionnaire filling, aiming at identifying visitor's profile, visit information and the Ale Trail experience. Also we can point out the analysis about gastronomy tourism developed by Kivela and Crotts (2005) which was encompassed in a study that sought to identify the dining-out perceptions of tourists visiting Hong Kong.

### ***3.4.2.1. Questionnaire Development***

The design of this research data collection instrument (questionnaire) derived from the ATLAS (Association for Tourism and Leisure Education) event's visitor survey, aimed at unveiling main social, cultural and economic impacts of events/festivals. The use of ATLAS' questionnaire as a starting point would enable comparisons between studies, although some questions were adapted in order to better meet the specific objectives of the research, namely the visitors' perceptions regarding their overall experience and the different dimensions of the experience. In order to analyze these elements, a 5-point Likert-type scale was used to rate a set of statements drawn from the literature review, for obtaining data on activities undertaken, outcomes from participation, and general feedback and perceptions about the festival.

Additionally, and according to Altinay and Paraskevas (2008) observation complements other research methods, helping to generate theories and to validate existing findings. In this sense direct observation of visitor' behavior and dynamics regarding activities conducted within the festival was undertaken, along with the analysis of the festival's design. This provided additional insights and contributed to the understanding of the importance of creativity to the processes of organization and development of the festival and of forms of creative consumption within the festival and how it enhances - or not - the tourism dynamics in the destination.

Since "quantitative methods place resilience upon the research instruments employed to gather data and analyse/measure it" (Clark et al., 1998, p.40) careful consideration had to be placed on the questionnaire development. The questionnaire comprises twenty-five questions, which can be grouped different sections:

The first section of instrument contained introductory notes, and questions regarding the behavior of the visitors, such as their main motivations for the visit, information sources used and means of organizing the visit to the festival. This is particularly important since the organization of the festival needs to know their publics' motivations and habits in order to develop the best strategy possible to communicate and meet their expectations. List and category-type closed questions were used to get this information (Altinay and Paraskevas, 2008).

The second section of the questionnaire (question number seven) answers to the main objective of this paper. In this question, a 5 points Likert-type (1= totally disagree to 5= totally agree) scale was used to rate a set of statements in order to analyze visitors' perceptions regarding his/her visit to the festival. These statements were aimed at gaining knowledge about activities undertaken, outcomes from participation, and general feedback and perceptions about the festival.

According to Altinay and Paraskevas (2008) the scales, in which we ask the participants to which extent they agree or disagree with a series of statements, are particularly useful to obtain opinion data.

As for the statements and also as mentioned above, each one was drawn from the literature review. A list of twenty seven items was generated, classified under the following categories: (1) food traits, (2) the staging of the festival, (3) the dimensions of the experience, (4) program of the event, (5) the visitor's creative experience and (6) overall outcomes of the event.

These statements were followed by questions about the expenditures in the festival, and two questions about the decision to visit the destination, more specifically, if the festival was or not the main reason to the visit to Santarém, and what would the visitor probably be doing if the festival was not taking place. This allowed us to understand the ability or lack of ability of the festival to attract visitors to the destination. In this case, also category closed-questions were used.

Following the previous parts of the questionnaire, the global level of satisfaction, the probability of repeating the visit and the probability of recommending the event were also measured through scales in the fifth section of the questionnaire. A 10-point Likert-type scale was selected in this case.

The final section of the instrument, from question 14 to question 24, was designed to obtain demographic data such as gender, country of residence, age, education, and household in order to better determine the visitor's profile. This analysis, along with the behavior and expenditure analysis is extremely important, being defended in the literature that "consumer perspective requires determining who travels for events and why, and also who attends events while traveling. We also want to know what 'event tourists' do and spend" (Getz, 2008).

This questionnaire is consistent with other studies carried out, such as Kivela and Crots' (2005).

After the questionnaire was developed, a pilot test was conducted, and necessary adjustments to the instrument were made. The instrument was tested to estimate the response time and improve the precision, structure, and layout of questions. Finn et al. (2000) in this sense defend that surveys using questionnaires should be piloted prior to the actual gathering of the data takes place. The final version of the questionnaire is in appendix 1.

### ***3.4.2.2. The selection of attributes of the festival to be analyzed***

In his research, Schmitt (cited in Mason and Paggiaro, 2012) states that it is important to offer the visitors' a holistic experience which results from the interaction of sensorial (sense), affective (feel), cognitive (think), behavioral (act) and social (relate) experiences. In this sense, a first set of six statements was developed, where each of these dimensions were rated. Following this statements the questionnaire focuses on the evaluation of the festival's performance and quality, regarding its infrastructures, service provided and quality of the food and drink.

The importance of these elements and consequently the need for their evaluation is recognized in the literature. Clifford and Robinson (2012) in their study defend that there is evidence that the perceived value for money can be raised through a well-designed food and beverage event, which include its servicescape. This servicescape, along with the design of the event can in turn enhance emotional connections by helping to generate the atmospherics or ambience of the experience.

Taking into account the previous statement and the importance of affective appraisals of individuals, we also included the image, and sense of belonging experienced, along with the authenticity of the experience, since the provision of a perceived authentic experience can be considered as a part of the event product and can also increase tourist's satisfaction with a product (Getz, 1994, cited in Clifford and Robinson, 2012).

Moreover, considering that only when the customer is engaged in a unique and memorable moment in a participative manner, the experience takes place, and considering that to be truly effective the experience should offer the prospect of transformation, allowing the visitors to acquire new skills, knowledge, and enhancing their self-confidence and self-image (Morgan, 2006) elements of the creative tourism (detailed in the literature review) elements such as the availability and diversity of activities in which the visitor could engage, uniqueness and distinctiveness of the festival, and the creative environment of the festival were included in the questionnaire, along with the involvement in the community. Creativity and learning elements were referred by Coghlan and Filo (2012) as key components of experiences.

### **3.5. Population and sampling procedures**

The population of the study was the visitors to the National Gastronomy festival in Santarém, in 2013. Since it was impossible to include in the research the entire population (census), a sample had to be selected. Clark et al. (1998, p.44) define sampling as the process of selecting appropriate subjects for a study in a research program.

Regarding the sample of this research, it was essential to obtain data from a group that is as representative as possible of the population of the study in order to legitimate inferences about the population from which they are drawn.

Ideally in research studies, a probability sample should be used where each element of the population is randomly selected and has a non-zero chance of being selected, being this “the most effective means by which detailed study of a sample can lead to legitimate and justifiable generalizations about the population” (Clark et al. 1998, p.75). However, according to Altinay e Paraskevas (2008) in hospitality and tourism research, probability sampling with visitors/tourists is quite difficult, if not impossible to achieve, and therefore non probability samples are often used.

Certain circumstances have conditioned the data collection process, namely time constraints, making it impossible to be at the festival every day, from its opening to close hours. Additional lack of information about the profile of visitors also made it impossible

to determine which criteria to apply if a stratified sampling method was going to be used. Therefore non-probability sampling was selected for this research. This type of sampling is defined by Smith (cited in Altinay e Paraskevas, 2008:95) as “sampling where it is not possible to specify the probability that any person or other unit on which the survey is based will be included in the sample”, and it can even be zero. Also one of the key features of this type of sampling is that participants are not chosen randomly (Clark et al., 1998).

Although it is unlikely that valid inferences can be made regarding the entire population using non-probability sampling, as the sample selected is not representative, Altinay and Paraskevas (2008) argue that this type of sampling is the most appropriate if the purpose of the study is to explore the idea behind the range of responses collected, as it the case of this research.

As the questionnaires needed to be filled inside the festival, a convenience sampling method was thus applied, where participants were selected because of their convenient accessibility. Some criteria for selecting the sample were defined: (1) there were only carried out questionnaires to individuals over fifteen years of age, (2) in the case of families and small groups (maximum five people) there can be only one questionnaire applied.

### **3.6. Data collection process**

A total of 278 valid questionnaires were collected. The survey time-frame was designated from the 26th of October and the 4th of November - the dates of the festival - and it was administered twice per day, three times a week. The survey was conducted with the authorization of the organizational committee of the festival and with the support of the Tourism Board of Porto and the North of Portugal. In order to reduce bias, the survey was applied at different times of the day and different times during the week (weekdays and weekend) and at different points of the venue.

A team of four interviewers, including the researcher undertook the task of surveying, and the entire process was conducted on a face-to-face basis. The participants were clearly and fully informed of the purpose of the research study.

### **3.7. Data analysis procedures**

The results of primary data presented in this study are based on the analysis of questionnaire data, using SPSS. To accomplish the proposed objectives, diversified data analysis procedures were used namely descriptive statistics and inferential statistics. Inferential analysis is conducted in order to explore the existence of differences between groups of visitors. Three groups of respondents were obtained based on the importance of the festival as a motivation to visit the destination. (only reason for visiting this destination; one of the reasons for visiting this destination; and not a factor, would have visited anyway). Non-parametric tests were applied. This type of tests were used since they do not make assumptions about the underlying population distribution and have less requirements, when compared to the parametric alternatives (Altinay and Paraskevas, 2008; Field, 2009; Pallant, 2010). The specific tests used were the Kruskal-Wallis Test, Mann-Whitney U Test and Spearman Rank Order Correlation. Kruskal-Wallis Test allows comparisons between the scores on some continuous variable for three or more groups. In this case, respondents were grouped in three categories in order to understand if there were significant differences regarding the perceptions of the experience amongst the group of visitors. Additionally, Mann-Whitney U Tests were carried out in order to investigate between which of the three groups the differences were most significant. In order to understand the strength of the relationship between continuous variables such as levels of satisfaction and probability to return and to recommend the festival, the Spearman Rank Order Correlation was used.

### **3.8. Summary**

This chapter initiates with the definition of the aim of the research, its main objectives and correspondent research questions. It, then, describes the methodology selected in order to achieve those predefined objectives.

As mentioned in this chapter, a quantitative approach was selected, based on a face-to-face questionnaire survey. A sample of the visitors to the National Gastronomy Festival was selected and the questionnaire was applied to the group.

The design of the instrument was based on ATLAS event visitor survey, in order to posteriorly enable comparisons between studies. Additional items were added in order to measure visitors' perceptions, based on the previous literature review.

The main findings of the research derived from the data analysis are presented in the following chapters.

## **CHAPTER FOUR: BACKGROUND TO THE STUDY AREA**

### **4.1. Introduction**

This chapter aims at providing a background to the study area. Context is given by briefly characterizing the city of Santarém, and illustrating its main tourism indicators. Additionally, the case study of this research, the National Gastronomy Festival at Santarém is presented in terms of its values and organization.

### **4.2. An overview of Santarém (Portugal)**

Santarém is situated on a plateau, bathed by the Tejo River. Located in the right bank of river, Santarém it is integrated in statistical region (NUTS II) of Alentejo and the statistical subregion (NUTS III) Lezíria do Tejo (Figure 6). It is frequently remembered for its past, which awarded it the name "the capital of Portuguese Gothic" since many of the heritage is from this style.

**Figure 6 - Location of Santarém within the area Lisboa e Vale do Tejo**



**Source:** CCDR-LVT (2010)

Santarém is capital of the district with the same name. It has an area of 558.287 km<sup>2</sup> (CM Santarém), encompassing twenty eight-parishes and according to INE (2012a) a total resident population of 62.022 individuals.

Today the municipality is surrounded by large agricultural and livestock farms even though it is the tertiary sector which employed more individuals in the municipality of Santarém (7.961 individuals, according to INE, 2012), followed by secondary and primary sectors. Population in tertiary sector is mainly employed in wholesale and retail trade, repair of motor vehicles and motorcycles (CM Santarém).

It is located 80Km from Lisbon, capital of the country, benefiting therefore from its good routs, highways and the proximity to the airport.

### **4.3. Tourism supply**

Santarém has a number of resources and attractions encompassed in its core product. These are summarized in table 1 under the headings cultural resources, natural resources and events:

**Table 1- Main Tourism Resources and Attractions in Santarém**

Cultural Resources	Natural resources	Events
<ul style="list-style-type: none"> <li>➤ Monuments and historic sites;</li> <li>➤ Religious buildings;</li> <li>➤ Historic houses;</li> <li>➤ Alcanede Castle;</li> <li>➤ Parks and gardens;</li> <li>➤ Museums and interpretation centers;</li> <li>➤ Cultural-historic routes;</li> <li>➤ Gastronomy and Wine;</li> <li>➤ Handicraft;</li> <li>➤ Popular festivals and pilgrimages;</li> <li>➤ Traditional market.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Tagus River and its landscapes;</li> <li>➤ Algar do Pena Hollow;</li> <li>➤ Serras de Aire e Candeeiros Natural Park.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Cultural events;</li> <li>➤ Religious festivals;</li> <li>➤ Art exhibitions.</li> </ul>

**Source:** Adapted from Munsters (1994)

From a cultural approach we can highlight not only the monuments and historic sites in Santarém, but also the existent routes, markets, tradition in handicraft and gastronomy and wines, which paired with nature-based elements such as the natural park, the hollows and the landscapes along the Tejo River, constitute main resources and attractions of the destination. Again in terms of types of cultural properties in Santarém, according to INE (2012a), there are thirty-three monuments, six sets and two sites, of which seventeen are classified as National monuments, eighteen as Properties of public interest and six as properties of municipal interest.

In order to properly introduce the case study of this research, we should also mention the events available to the tourist in the region, particularly the National Gastronomy Festival,

hosted each year by the municipality. As we can see from the table above, festivals are divided in cultural events, religious festivals and celebrations, and art exhibitions.

Furthermore, whereas according to Crouch and Ritchie (1999), the core resources and attractors constitute the primary motivations for tourism, we also need to address the role of supporting factors and resources, such as infrastructures, facilitating resources and services and enterprises which provide the foundation upon successful tourism can be established. Apart from main natural and historical resources, Santarém provides the basic facilities and services required of a tourism destination given that accommodation, restaurants, tour operators, and tourism infrastructure exist at a level that will meet the minimum needs of tourism influxes. There are however opportunities for future development in terms of qualifying these existing tourism facilitator elements.

Regarding accommodation, Turismo de Portugal database has seven registered establishments, namely two-star hotels (1 unit), three-star hotels (2 units), four and five-star hotels (1 unit each), guest houses (1 unit) and rural tourism establishments (1 unit). Main type of accommodation is three-star hotels, with two establishments in the category. The remaining categories, each has one establishment (Turismo de Portugal I.P., 2013a). In 2011 INE (2012a) registered a total lodging capacity of 384, in the establishments.

There are two licensed tourism animation companies in the municipality. Their offer focuses mainly on cultural and landscape touring, outdoor, nature and adventure activities. Table 2 below summarizes main activities provided by the companies.

**Table 2 - Activities provided by tourism animation companies**

<b>Outdoor, Nature and Adventure Activities</b>	<b>Cultural and Landscape Touring</b>
Observation of nature (e.g. geological routes)	Guided tours to museums, monuments
Hiking and pedestrian activities	
Outdoor teambuilding activities	
Canopy and obstacle courses	
Off-road tours	

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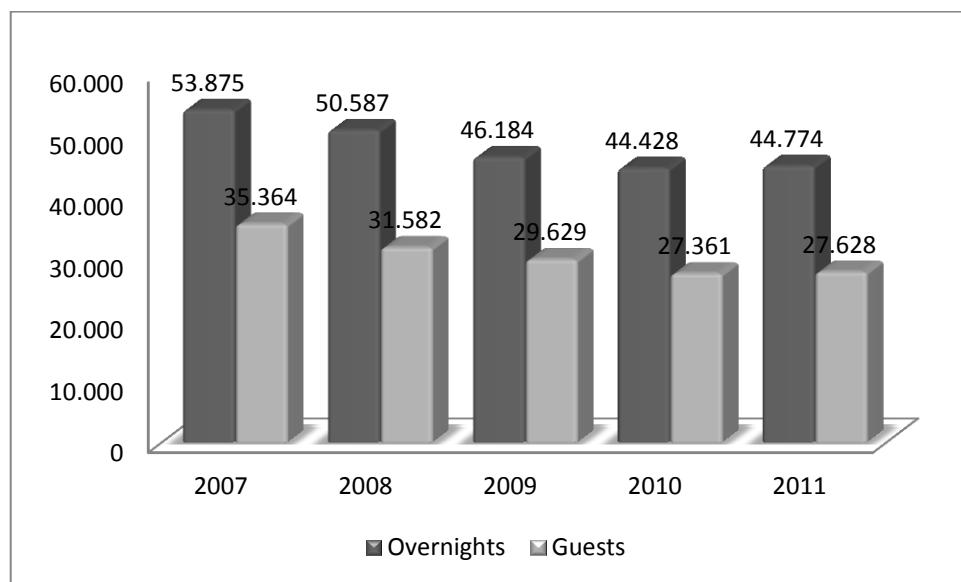
**Source:** Turismo de Portugal, I.P. (2013b)

Santarém has also a long tradition in gastronomy, having a wide offer of restaurants in the region. There are additionally two art galleries and temporary exhibition spaces and one museum available in the city.

#### **4.4. Tourism Demand**

In terms of tourism demand, there were a total of 44.774 nights spent in establishments in 2011 and 27.628 guests (INE, 2012a). Of those guests, 20.036 are coming from Portugal, 3.639 from Spain, 941 France, and 438 from Italy (2012a). There is a total proportion of foreign guests of 27.5 per cent (INE, 2011). It appears, when analyzing the evolution in number of guests and overnight stays that there has been a decrease over the past five years, as illustrated in chart 1. This corresponds to a total of 23.8 per cent of Net Bed-occupation rate (INE, 2011).

**Chart 1 - Evolution of number of guests and overnight stays in Santarém**

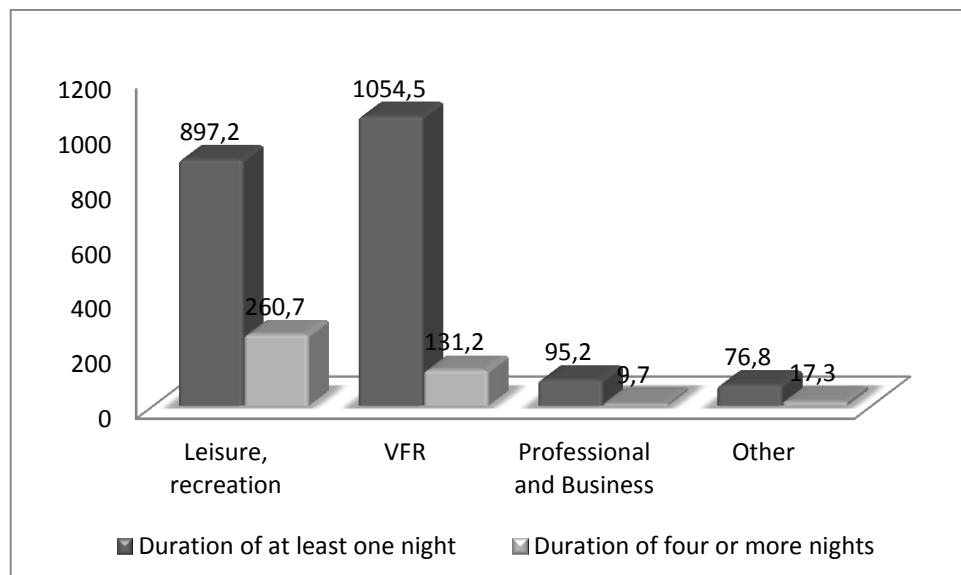


**Source:** INE (2007, 2008, 2009, 2010, 2011)

There is a total average stay of guests on establishments of 1.6 nights, according to data from INE (2012a). This number is slightly higher in the case of average stay of foreign guests, who stay approximately 1.8 nights in the region. According to hotel activity indicators in Portugal the average stay on the establishments is 2.8 nights and the average stay of foreign guests is 3.5 nights (INE, 2012b).

Very little studies have focused on the profile of the visitor to the region. However, according to tourism statistics published by INE (2013) regarding the number of trips and overnight stays of residents associated with main motivations for the NUTS II regions, we can understand that main reasons to visit the destination are leisure, recreation or holidays, visit friends and relatives, and to a lesser extent, professional reasons and business-related motivations, as we can see from chart 2 bellow.

**Chart 2 - Trips in Portugal, according to motivation and duration in Alentejo**

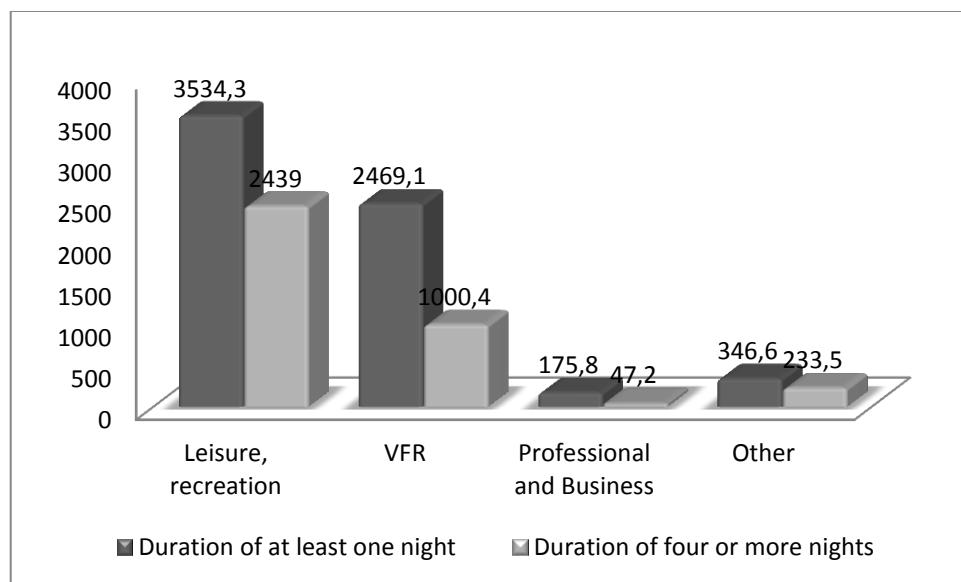


**Unit:** Thousands

**Source:** INE (2013)

Data regarding number of Overnight stays in trips to Portugal, according to motivation and duration in Alentejo is also illustrated in the chart below, showing a higher number of overnights for the segment “leisure and recreation”.

**Chart 3 - Overnight stays in trips to Portugal, according to motivation and duration in Alentejo**



**Unit:** Thousands

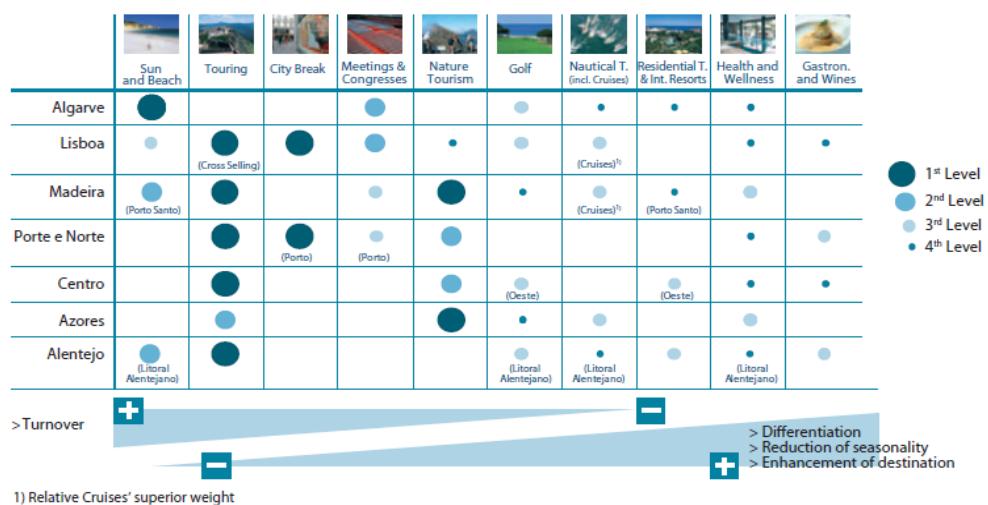
**Source:** INE (2013)

## 4.5. Tourism Products and development model

The short-term development model for the Alentejo region is framed on PENT. According to this document, the destination is intended to be associated with the “contrast between a quiet environment and a playground region, with several open-air activities” (MEI, 2007, p.84). As a result one of the region's core products is Cultural and Landscape Touring, followed by Sun and Beach. The diversifying products are Golf, Nautical Tourism, Health and Wellness, Residential Tourism and Integrated Resorts and Gastronomy and Wines. Figure 7 illustrates each of Portugal's strategic products contribution for each region.

Gastronomy and wines is as we can notice one the main resources pointed out, with great potential for development, particularly in combination with products such as cultural tourism, which can be developed within the municipality of Santarém.

**Figure 7 - Products' contribution for each region**



**Source:** MEI (2007, p.75)

#### 4.6. The case study: National Gastronomy Festival at Santarem

Each year, Santarém hosts the National Gastronomy Festival. This festival is the oldest and biggest gastronomy fair in Portugal and aims to raise awareness of the best national cuisine as well as to promote the cultural values of Portuguese recipes. Now in its 32<sup>nd</sup> edition, the festival presents the various regional cuisines, which compose the cultural heritage of the country. In spite of this years' edition being slightly smaller due to the current economic situation, the organizers of the festival secured that it retained its essential characteristics, with the usual stalls ("tasquinhas"), spaces for selling regional sweets and other national products of reference, such as cheeses and smoked meats and sausages along with crafts and culinary exhibitions and eateries. In this space visitors can try out some of the products available for sale. Furthermore, there is an area with restaurants that represent the

Portuguese regions in the festival, and that participate in organized contests such as the “Snack and Soup” contest, where the region with the best snacks and soups is selected and rewarded. Musical entertainment is also featured in the program.

According to the organizers, there were approximately 40.000 attendees in the 2012 edition. As for the design of the festival, the festival takes place inside a tent located relatively far from the city center, as can be noted from figure 8 below.

It is organized into four different spaces: the outside area, which is a patio, an area with restaurants that represent the Portuguese regions, and an area for selling handicraft. The last space is a tent where the stalls are located.

**Figure 8 - Location of the National Gastronomy Festival**



**Source:** Google Maps

#### **4.7. Summary**

As can be inferred from the analysis above, Santarém has a sufficient number of resources and facilities in order to improve its tourism dynamics. In this sense, these elements should be planned, promoted and qualified in a way they become attractive to the visitors.

However it can be understood from this chapter that there is a clear lack of information regarding the characteristics of the demand which is a major weakness of the destination, since it cannot adapt its supply to the demands of its visitor/tourist.

In the next chapter main results of the research are presented.

## **CHAPTER FIVE: DISCUSSION OF THE RESULTS**

### **5.1. Introduction**

Throughout the theoretical background it was frequently suggested that culture and creativity are considered the cities' new Eldorado and that both cities and events have the potential to become backgrounds for the development of enriching creative experiences, very important in the current market.

At the same time, gastronomy has often been used by destinations as a driving force behind their cultural revival. It has massive potential when we consider the development of creative tourism, since gastronomy carries a great appeal to the senses and emotions. The Gastronomy Festival of Santarém had then the potential to provide a good opportunity to materialize the creative tourism concept since it is a national festival, the biggest within the kind with many years of tradition. In this sense, it could be expected that the festival would become a landmark for the region (as suggested by Richards and Wilson (2004)), increasing its tourism dynamics. It would thus foster the development of creative activities which in turn could increase number and duration of stays as well as promote interaction between residents and tourist or visitors.

This chapter presents the results of the research and discusses its implications. Data is organized into the following sub-topics: visitor profile, reasons for attending the event, festival as a motivation to visit the region, characteristics of the visit, visitors expenditures, the national gastronomy festival experience, outcomes of the experience and the effect of the design of the festival on the visitors' experience and the festival's relation with the destination.

## 5.2. Visitor Profile

As shown in Table 3, the distribution of respondents by gender is fairly homogeneous, although more males (52.3 per cent) than females (47.7 per cent) completed the survey, with ages between 30 and 49 years old. Visitors are in general quite educated (with an important percentage of university graduates) and mostly with technical professions (31.2 per cent) or holding management positions (21.9 per cent). The main monthly household gross income ranges between 1001 and 2000 euros (31.4 per cent).

**Table 3 - Profile of the Sample**

	<b>Total</b>	
	<b>N (Frequency)</b>	<b>% (Valid Percent)</b>
<b>Gender</b>		
Male	145	52.3
Female	132	47.7
<b>Total Count</b>	<b>277</b>	
<b>Age Group</b>		
<=29	71	25.6
30-39	106	38.3
40-49	73	26.4
49-59	16	5.8
59-69	11	4.0
<b>Total Count</b>	<b>277</b>	
<b>Origin</b>		
Portugal	269	96.8
Abroad	9	3.2
<b>Total Count</b>	<b>278</b>	
<b>Educational Level</b>		
Primary school	10	3.7
Secondary school	77	28.4
Further education	16	5.9
Higher education (first degree)	108	39.9
Postgraduate	60	22.1
<b>Total Count</b>	<b>271</b>	
<b>Occupational Group</b>		
Director or manager	57	21.9
Academic professions	28	10.8
Technical professions	81	31.2
Clerical/administration	38	14.6

Service and sales personnel	29	11.2
Manual or crafts worker	4	1.5
Student	23	8.8
<b>Total Count</b>	<b>260</b>	
<b>Household Composition</b>		
1	48	18.0
2	67	25.1
3	68	25.5
4	64	24.0
5	15	5.6
6	4	1.5
7	1	0.4
<b>Total Count</b>	<b>267</b>	<b>100.0</b>
<b>Monthly household income</b>		
< 500 euro	8	3.9
501 - 1000 euro	41	19.8
1001 - 2000 euro	65	31.4
2001 - 3000 euro	36	17.4
3001 - 4000 euro	25	12.1
4001 - 5000 euro	12	5.8
5001 - 6000 euro	5	2.4
> 6000 euro	15	7.2
<b>Total Count</b>	<b>207</b>	<b>100.0</b>

It seems that the festival attracts mainly Portuguese visitors (96.8 per cent), mostly from the district of Santarem (34 per cent) or from districts within a radius of 100 kilometers, namely Lisbon and Leiria (50.8 per cent). Only a very small proportion of the visitors is from outside the country (3.2 per cent). Appendix 2 illustrates main countries and municipalities of residence. These figures not only lead to the questioning of whether the festival is a national event, or rather a regional event, as the origin of the visitors suggests, but also puts in evidence the lack of capacity of the festival to attract visitors who are not from within the area.

Table 4 below summarizes main cultural habits of the sample. As we can see, main visited leisure attractions within the last twelve months were film (23 per cent), sports match (13.5 per cent), and gastronomy festivals or events (13.7 per cent). This can mean that visitors have a particular interest in gastronomy, and as mentioned before by Kivela and Crotts (2005) in chapter 2, these tourists are indeed a loyal market segment.

**Table 4 - Main cultural habits of the sample**

	<b>Total</b>		
	<b>N (Frequency)</b>	<b>% (Percent)</b>	<b>% (Percent of cases)</b>
<b>Visited leisure attractions in the last 12 months</b>			
Museum	94	11.3	36.4
Opera	14	1.7	5.4
Film	191	23.0	74.0
Theme park	66	7.9	25.6
Sports match	112	13.5	43.4
Pop concert	83	10.0	32.2
Theatre	77	9.3	29.8
Musical	70	8.4	27.1
Ballet	10	1.2	3.9
Gastronomy festival/event	114	13.7	44.2
<b>Total Count</b>	<b>831</b>	<b>100.0</b>	<b>322.1</b>

### **5.3. Reasons for attending the event**

According to authors such as Mak et al. (2012a) and McIntosh et al. (1995, cited in Kim and Eves, 2012) it is fundamental to understand main motivators for the visits since they will provide an understanding of tourist behavioral patterns.

As illustrated in Table 5, the main motivations to attend the event were the opportunity to “spend time with family/friends” (34.9 per cent), classifying therefore the festival as a place to visit with family, or just because people in general “like the festival” (30.2 per cent), which is in line with the high percentage of repeating visitors, as will be further noted. Very few respondents expected to “try something new” or “to learn something”, which is relevant for this analysis, since, as mentioned in chapter 2, two of the pillars of creative development, are the uniqueness and innovative dimension of the experience, and the possibility of the individuals’ self-development. This leads to the belief that people do not really expect to find a creative approach in this type of festival.

**Table 5 - Reasons for attending the event**

	N (Frequency)	Total
		% (Percent of cases)
I like the festival	110	39.7
Entertainment	29	10.5
Spend time with family/friends	127	45.8
Special occasion	12	4.3
The music program	2	0.7
Visiting the area	22	7.9
To learn something	5	1.8
To try something new	36	13.0
Other	20	7.2
<b>Total Count</b>	<b>363</b>	<b>131.0</b>
Multiple response question		

#### **5.4. Festival as a motivation to visit the region**

In order to understand the impacts and to what extent the festival contributes to the development of tourism in the region, the importance of the festival in the decision to visit the destination needed to be addressed.

As illustrated in Table 6, the festival has a great importance in attracting visitors to the destination. 55 per cent of the sample stated that the National Festival was the main motivation to visit Santarém. Only 19.4 per cent consider the festival is not a determining factor and would have visited the destination anyway. This is in line with the high percentage of visitors stating that would have stayed at home or gone to work in case the event had not been held (67.4 per cent), as shown in table 6 below. Further analysis of the data based on these three groups of respondents will be provided in a later section of the paper.

**Table 6 - Festival as a visit motivation to the region**

	<b>Total</b>	
	<b>N (Frequency)</b>	<b>% (Valid Percent)</b>
<b>How important was this event in your decision to visit Santarém today?</b>		
Only reason for visiting this destination	149	55.2
One of the main reasons for visiting this destination	42	15.6
One of several reasons for visiting this destination	25	9.3
Not a factor, would have visited anyway	54	20.0
<b>Total Count</b>	<b>270</b>	<b>100.0</b>
<b>What would you probably be doing today If the event was not being held?</b>		
I would have stayed at home / gone to work	186	67.4
I would have done something else in this destination	25	9.1
I would have visited another destination nearby	14	5.1
I would have visited another part of the region	17	6.2
I would have gone somewhere outside this region	34	12.3
<b>Total Count</b>	<b>276</b>	<b>100.0</b>

The high percentage of visitors identifying the festival as a primary motivation to visit Santarém suggests it has indeed the capacity to promote a relationship between visitors and the city, and foster the tourism dynamics in Santarém, given that visitors come to the city because of the festival. However, not only the festival is only attracting people from within the region, but given the current characteristics of the festival, namely its location out of the city center, its effects are extremely limited in terms of overnight stays, expenditures and activities undertaken, as will be further noted.

## **5.5. Characteristics of the visit**

In terms of the characteristics of the visit we can note that respondents are very heterogeneous (see results in table 7).

**Table 7 - Characteristics of the visit**

	<b>Total</b>	
	<b>N (Frequency)</b>	<b>% (Valid Percent)</b>
<b>Previous visit</b>		
Yes, more than once	171	61.7
Yes, once	28	10.1
No, never	78	28.2
<b>Total Count</b>	<b>277</b>	<b>100.0</b>
<b>First hear about the festival</b>		
Previous visit	48	17.5
Family, friends	127	46.2
TV/radio	46	16.7
Tourist office	1	.4
Event website	6	2.2
Other website	3	1.1
Event brochure	7	2.5
Newspaper/magazine	10	3.6
Social media	12	4.4
Other	15	5.5
<b>Total Count</b>	<b>275</b>	<b>100.0</b>
<b>Number of days attended</b>		
Day Visit	179	69.6
2-3 days	57	22.2
4-5 days	11	4.3
6-7 days	5	1.9
>8	5	1.9
<b>Total Count</b>	<b>257</b>	<b>100.0</b>
<b>Type of accommodation utilised</b>		
At home	233	86.9
Hotel	12	4.5
Guest house	1	0.4
Bed & breakfast	5	1.9
With friends/family	10	3.7
Other	7	2.6
<b>Total Count</b>	<b>268</b>	<b>100.0</b>

The majority of visitors usually attend the festival in pairs and most of the groups did not include children (74.3 per cent). It is significant that for more than half of the respondents (61.7 per cent) this is not the first time they visit the festival although the majority (69.6 per cent) stay for only one day. A percentage of 22.2 per cent attended, or was expecting to attend the festival during two or three days.

Given that the festival is held through nine days, it can be inferred that the design of the festival and existing activities are not sufficiently appealing to retain visitors, to make them come back the following day or incite them to stay longer in the destination. It is therefore

normal that 86.9 per cent of respondents are staying at home and only 4.5 per cent of respondents are staying in a hotel. A percentage of 3.7 are staying with friends or relatives.

Results also suggest that visitors first heard about the festival through friends or family, highlighting the importance of word-of-mouth as form of communicating the festival as is shown in table 7. In contrast, other means of communication such as websites (both event website and others), tourist information offices and brochures were the least frequently mentioned. This shows a clear deficiency of marketing efforts directed towards promoting the festival itself, and the festival within the destination in particular.

The same is illustrated in table 8, regarding Information sources used to plan the visit to the event.

**Table 8 - Information sources used to plan the visit to the event**

	<b>Total</b>		
	<b>N (Frequency)</b>	<b>% (Percent)</b>	<b>% (Percent of cases)</b>
Previous visit	49	15.1	18.0
Family, friends	151	46.6	55.5
TV/radio	33	10.2	12.1
Tourist office	4	1.2	1.5
Event website	31	9.6	11.4
Other website	7	2.2	2.6
Event brochure	20	6.2	7.4
Newspaper/magazine	8	2.5	2.9
Tour operator brochure	1	0.3	0.4
Guide book	3	0.9	1.1
Social media	10	3.1	3.7
Other	7	2.2	2.6
<b>Total Count</b>	<b>324</b>	<b>100.0</b>	<b>119.1</b>

## 5.6. Visitors Expenditures

In terms of visitors' expenditures, table 9 shows that more than three quarters of the money is spent at the event, and only a small proportion is spent elsewhere in Santarém, which suggests the festival fails at having a direct economic impact on the destination as a whole.

**Table 9 - Proportion of money spent**

<b>Proportion of money spent...</b>	<b>Total</b>	
	<b>N (Frequency)</b>	<b>% (Percent)</b>
At this event	213	87.91
Elsewhere in Santarém	210	5.31
Outside the event/Santarém	210	2.92
Valid N (listwise)	209	

In terms of the proportion of expenditures during the event, we can denote that most of the money is spent in food and drink (an average of 27.07 euros per person), which is obvious, given the theme of the festival, followed by an average of 7 euros in shopping, which includes handicraft and gastronomy souvenirs. It is shown in the literature, as mentioned in chapter 2 that gastronomic products are important souvenirs that tourists take home, particularly the drinks in order to share a part of the experience with friends and relatives, once back at home (Richards, 2002).

**Table 10 - Money spent during the event**

	<b>Total</b>	
	<b>N</b> <b>(Frequency)</b>	<b>M</b> <b>(€)</b>
<b>Total of money spent in...</b>		
Admission to the event	227	2.93
Merchandise/souvenirs	222	5.14
Food and drink	221	27.07
Accommodation	220	5.60
Shopping	221	7.01
Other	220	2.92
Total	262	52.48
Valid N	220	

## **5.7. The National Gastronomy Festival experience**

One of the main focuses of the research was to understand the respondent's perception about the holistic experience in the festival, both with regard to the quality of the event, in its different dimensions and with regard to the outcomes and satisfaction at the personal level. As described in the methodology section, a set of items representing the different aspects that should be measured when analyzing perceptions and experiences at festivals was identified, and answers were given on a 5 point Likert-type scale (1=totally agree to 5=totally disagree).

Also, as stated above, the existence of differences in the perception of the festival between different groups of visitors, based on the importance of the festival as a motivator of the visit (independent variable) were investigated. Three groups of respondents were identified: those for whom the festival was the only reason for visiting the destination; those to whom the festival was one of the reasons for visiting the destination; and those to whom the festival was not a factor, because they would have visited the region anyway. Kruskal Wallis test (table 5) was used to compare perceptions of these three groups.

Overall, there is a tendency for respondents, for whom the festival was not a motivation to visit the city to consistently give lower ratings, evaluating the festival in a more negative way. On the other hand, visitors for whom the festival was only one of the reasons for

visiting the destination tend to evaluate the festival in a more positive way, in all its dimensions.

Results summarized in the following tables indicate that most respondents value to a greater deal the more functional aspects of the event, such as food traits elements and the staging of the festival when compared to the more subjective dimensions of the experience.

### **5.7.1. Perceptions regarding food traits**

Perceptions regarding food trait elements show the higher ratings from the set of analyzed items.

It can be understood, from Table 11 (below) that respondents are unanimous about the excellent quality of the food and beverage (total average of, respectively, 4.12 and 4.11) and about the fact that the food is representative of traditional Portuguese gastronomy (total average of 4.02 points). This could be expected considering that restaurants participating at the festivals showcase products from all regions of the country, as mentioned in chapter 4: Background to the study area.

It is also important to redeem the research from authors such as Sedmak and Mihalic (2008), Clifford and Robinson (2012), Plummer et al. (2005) and Richards (2002) who, as mentioned in chapter 2, defend that gastronomy that is characteristic and, therefore, representative of a destination, can influence the choice of that destination, and even motivate the visit itself. The presence of restaurants and of gastronomy from most Portuguese regions is therefore considered a strength of the festival, which should be better capitalized. In contrast, the food and drink are not considered good value for money with a means of 3.15.

To note that regarding these elements, there are no significant differences flagged between the three groups of visitors, ( $p < 0.05$ ).

**Table 11 - Perceptions regarding food traits**

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
<b>The quality of the food was excellent.</b>				
Only reason for visiting this destination	138	4.18	4.00	128.26
One of the reasons for visiting this destination	58	4.17	4.00	130.75
Not a factor, would have visited anyway	52	3.92	4.00	107.56
Total	248	4.12	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =4.405 df=2 p=0.111</b>		
<b>The quality of the beverages was excellent.</b>				
Only reason for visiting this destination	136	4.12	4.00	126.85
One of the reasons for visiting this destination	59	4.22	4.00	134.25
Not a factor, would have visited anyway	54	3.96	4.00	110.22
Total	249	4.11	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =3.954 df=2 p=0.138</b>		
<b>The food and drink is good value for money.</b>				
Only reason for visiting this destination	141	3.11	3.00	123.92
One of the reasons for visiting this destination	61	3.43	4.00	143.98
Not a factor, would have visited anyway	51	2.94	3.00	115.21
Total	253	3.15	3.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =5.290 df=2 p=0.071</b>		
<b>The food and wine was representative of the traditional Portuguese gastronomy.</b>				
Only reason for visiting this destination	142	4.01	4.00	128.25
One of the reasons for visiting this destination	63	4.03	4.00	129.42
Not a factor, would have visited anyway	52	4.06	4.00	130.54
Total	257	4.02	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =0.048 df=2 p=0.976</b>		

N = cases. M=mean. Md=median; MR=mean Rank; X<sup>2</sup>= Chi-square; df= degrees of freedom; p= significance level

### 5.7.2. Perceptions regarding the staging of the festival

Respondents' main perceptions about the staging of the festival are summarized in table 12 below:

**Table 12 - Main perceptions regarding the staging of the festival**

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
<b>I think the event is well produced/staged.</b>				
Only reason for visiting this destination	140	3.85	4.00	126.32
One of the reasons for visiting this destination	63	4.10	4.00	143.61
Not a factor, would have visited anyway	54	3.78	4.00	118.90
Total	257	3.89	4.00	
<b>Kruskal-Wallis test results</b>		<b><math>\chi^2 = 4.411 \text{ df=2 p=0.110}</math></b>		
<b>The staff has been friendly and helpful.</b>				
Only reason for visiting this destination	139	3.81	4.00	125.11
One of the reasons for visiting this destination	60	4.02	4.00	135.43
Not a factor, would have visited anyway	54	3.81	4.00	122.50
Total	253	3.86	4.00	
<b>Kruskal-Wallis test results</b>		<b><math>\chi^2 = 1.260 \text{ df=2 p=0.533}</math></b>		
<b>The event ticket is good value for money.</b>				
Only reason for visiting this destination	143	3.64	4.00	134.47
One of the reasons for visiting this destination	64	3.67	4.00	132.92
Not a factor, would have visited anyway	48	3.13	3.00	102.16
Total	255	3.55	4.00	
<b>Kruskal-Wallis test results</b>		<b><math>\chi^2 = 7.947 \text{ df=2 p=0.019}</math></b>		
<b>The facilities and layout were adequate to host the event.</b>				
Only reason for visiting this destination	143	3.54	4.00	122.35
One of the reasons for visiting this destination	64	3.75	4.00	136.03
Not a factor, would have visited anyway	52	3.87	4.00	143.61
Total	259	3.66	4.00	
<b>Kruskal-Wallis test results</b>		<b><math>\chi^2 = 4.343 \text{ df=2 p=0.114}</math></b>		
<b>I think the event is doing a good job of limiting its environmental impact.</b>				
Only reason for visiting this destination	111	3.57	4.00	99.00
One of the reasons for visiting this destination	47	3.87	4.00	119.33
Not a factor, would have visited anyway	46	3.46	3.00	93.74
Total	204	3.61	4.00	
<b>Kruskal-Wallis test results</b>		<b><math>\chi^2 = 5.871 \text{ df=2 p=0.053}</math></b>		

N = cases. M=mean; Md=median; MR=mean Rank;  $\chi^2$ = Chi-square; df= degrees of freedom; p= significance level

As we can denote from the table, the means of these items vary from 3.55 points ("the event ticket is good value for money") to 3.98 ("I think the event is well produced/staged").

The fact that the mean value is less than 4 suggests that visitors are not truly satisfied with these elements, although they are clearly not unsatisfied either.

It is important that these elements are constantly improved and attention is paid to them. As emphasized by Clifford and Robinson (2012) a well-designed food and beverage

offering, which includes its *servicescape* - defined as physical elements and artefacts provided for the entertainment, enjoyment and comfort of visitors – has a great impact on tourists' satisfaction and perceived value for money. The *servicescapes* can, as well, generate atmospherics, or ambience that can improve experiences and emotional connections (Bitner, 1992, cited in Clifford and Robinson, 2012). The design of the festival can also have a great impact in this sense, as will be posteriorly noted (Clifford and Robinson, 2012).

The value for money of the ticket is poorly rated when compared with other items of this set. To note however that the value for money is influenced by all the different dimensions of the event and not only those concerning its staging. Significant differences between groups were found with regard to this ( $p=0.019$ ).

According to Mann-Whitney U test results, we can denote that the most significant difference can be found between the groups “Only reason for visiting this destination” and “not a factor, would have visited anyway”, with a  $p=0.007$ . Also, the groups “one of the reasons for visiting this destination” and “not a factor, would have visited anyway”, show a significant difference with a  $p=0.02$ . These results are presented in appendix 3.

### **5.7.3. Perceptions regarding the dimensions of the experience**

As mentioned above and considering results illustrated in table 13, it can be understood that the more subjective dimensions of the experience show a relatively weaker rating when compared to the functional characteristics of the event:

**Table 13 - Main perceptions regarding the dimensions of the experience**

	<b>N</b>	<b>M</b>	<b>Md</b>	<b>MR</b>
<b>This event made me think a lot.</b>				
Only reason for visiting this destination	140	2.69	3.00	121.98
One of the reasons for visiting this destination	59	2.95	3.00	136.58
Not a factor, would have visited anyway	47	2.53	2.00	111.61
Total	246	2.72	3.00	
<b>Kruskal-Wallis test results</b>		<b>x2 =3.545 df=2 p=0.170</b>		
<b>I was physically active during the event.</b>				
Only reason for visiting this destination	144	3.47	4.00	126.96
One of the reasons for visiting this destination	62	3.56	4.00	134.44
Not a factor, would have visited anyway	51	3.45	4.00	128.15
Total	257	3.49	4.00	
<b>Kruskal-Wallis test results</b>		<b>x2 =.496 df=2 p=0.780</b>		
<b>This event engaged all my senses.</b>				
Only reason for visiting this destination	141	3.79	4.00	126.93
One of the reasons for visiting this destination	60	3.85	4.00	132.89
Not a factor, would have visited anyway	51	3.73	4.00	117.80
Total	252	3.79	4.00	
<b>Kruskal-Wallis test results</b>		<b>x2 =1.405 df=2 p=0.495</b>		
<b>I felt emotionally involved during the event.</b>				
Only reason for visiting this destination	143	3.65	4.00	129.98
One of the reasons for visiting this destination	63	3.62	4.00	129.43
Not a factor, would have visited anyway	49	3.59	4.00	120.40
Total	255	3.63	4.00	
<b>Kruskal-Wallis test results</b>		<b>x2 = .737 df=2 p=0.692</b>		
<b>This event offered me an opportunity to connect with other people.</b>				
Only reason for visiting this destination	146	3.53	4.00	121.57
One of the reasons for visiting this destination	63	3.92	4.00	146.40
Not a factor, would have visited anyway	52	3.83	4.00	138.82
Total	261	3.69	4.00	
<b>Kruskal-Wallis test results</b>		<b>x2 =6.132 df=2 p=0.047</b>		

N = cases. M=mean. Md=median; MR=mean Rank; X<sup>2</sup>= Chi-square; df= degrees of freedom; p= significance level

As referred in the methodology chapter, Schmitt (2003 cited in Mason and Paggiaro, 2012) mentions the importance to offer visitors an experience derived from the interaction between sensorial, affective, cognitive, behavioral and social stimuli. As can be seen from table 13, these dimensions range from 2.72 to 3.79 points, suggesting that these aspects do not stand out according to the visitors' perspective. To note that the highest value in this scale is given to the statement "this event engaged all my senses", which is not surprising due to the sensorial nature of gastronomy experiences in general, as suggested in the literature.

This is however extremely important given that the significance of sensory appeal has been considered a strong element, to which people pay attention when are searching for food experiences (Kim and Eves, 2012). On the contrary, the festival failed to provide an opportunity for the visitors to think and consequently to engage in an exploring manner.

When asked if they were physically active during the event or if they felt emotionally involved during the event, visitors gave ratings of 3.49 and 3.63, respectively.

The only significant different in this sense corresponded to the sentence “This event offered me an opportunity to connect with other people”. The difference was found between the groups “Only reason for visiting this destination” and “One of the reasons for visiting this destination” with a  $p= 0.020$ .

These dimensions are in urgent need of improvement, given the importance of experiences in today’s marketplace and given that, as mentioned by authors such as Crouch and Ritchie (2003) and Morgan (2006) in chapter 2, destinations and products which are able to develop and deliver memorable and successful customer experiences create superior value and competitive advantage.

#### **5.7.4. Perceptions regarding the dimensions of the program of the event**

The entertainment program of the festival was considered its weakest point in terms of number and diversity of activities available. Morgan (2006) in his research highlights that people want to have the freedom to choose between a wide range of offers available, regardless of whether or not they could enjoy all the possibilities in the amount of time spent at the event.

As we can see from the table below, there are, at this level, differences between groups regarding perceptions about number of activities and the diversity of the cultural program. It is clear from the results that visitors, for whom the festival was not a motivation to visit the destination, perceive these elements more negatively than other groups.

**Table 14 - Main perceptions regarding the program of the event**

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
<b>The cultural program of the event was diverse.</b>				
Only reason for visiting this destination	102	3.47	4.00	100.03
One of the reasons for visiting this destination	56	3.71	4.00	111.51
Not a factor, would have visited anyway	40	3.18	3.00	81.34
Total	198	3.48	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =7.249 df=2 p=0.027</b>		
<b>The program comprised various activities in which I could participate.</b>				
Only reason for visiting this destination	119	3.15	3.00	103.25
One of the reasons for visiting this destination	54	3.52	4.00	125.27
Not a factor, would have visited anyway	42	3.07	3.00	99.26
Total	215	3.23	3.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =6.287 df=2 p=0.043</b>		
<b>The entertainment activities (music program) were of good quality.</b>				
Only reason for visiting this destination	92	3.52	4.00	90.48
One of the reasons for visiting this destination	51	3.63	4.00	98.76
Not a factor, would have visited anyway	42	3.52	4.00	91.52
Total	185	3.55	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =0.946 df=2 p=0.623</b>		

N = cases. M=mean. Md=median; MR=mean Rank; X<sup>2</sup>= Chi-square; df= degrees of freedom; p= significance level

### 5.7.5. Perceptions regarding visitor's creative experience

One of the main focuses of the research was to understand the respondent's perception about the creative aspects featuring in their experience at the festival. The different dimensions and aspects of the creative tourism were thus identified in the literature and enclosed in a set of items, as previously described in the methodology chapter.

Perceptions regarding the creative features of the festival ranged from 3.33 points ("The event provided unique and distinctive experiences") to 3.96 points ("this event provided me an authentic gastronomic experience").

**Table 15 - Further creative aspects**

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
<b>This event made me feel part of a bigger community.</b>				
Only reason for visiting this destination	137	3.65	4.00	119.72
One of the reasons for visiting this destination	61	4.05	4.00	148.52
Not a factor, would have visited anyway	52	3.54	4.00	113.72
Total	250	3.72	4.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 9.449$	$df=2$	$p=0.009$
<b>This event increased my knowledge about Portuguese gastronomy.</b>				
Only reason for visiting this destination	145	3.60	4.00	127.82
One of the reasons for visiting this destination	65	3.98	4.00	149.82
Not a factor, would have visited anyway	51	3.53	4.00	116.05
Total	261	3.68	4.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 7.167$	$df=2$	$p=0.028$
<b>This event provided me an authentic gastronomic experience.</b>				
Only reason for visiting this destination	141	3.95	4.00	128.35
One of the reasons for visiting this destination	64	4.08	4.00	137.92
Not a factor, would have visited anyway	52	3.85	4.00	119.77
Total	257	3.96	4.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 2.060$	$df=2$	$p=0.357$
<b>It was a dynamic event.</b>				
Only reason for visiting this destination	136	3.60	4.00	120.49
One of the reasons for visiting this destination	65	3.94	4.00	142.17
Not a factor, would have visited anyway	51	3.73	4.00	122.57
Total	252	3.71	4.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 4.813$	$df=2$	$p=0.090$
<b>The event atmosphere was creative.</b>				
Only reason for visiting this destination	140	3.48	4.00	122.82
One of the reasons for visiting this destination	63	3.83	4.00	147.60
Not a factor, would have visited anyway	51	3.49	4.00	115.53
Total	254	3.57	4.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 7.910$	$df=2$	$p=0.019$
<b>The event provided unique and distinctive experiences.</b>				
Only reason for visiting this destination	138	3.34	3.00	123.89
One of the reasons for visiting this destination	59	3.51	4.00	137.64
Not a factor, would have visited anyway	49	3.10	3.00	105.38
Total	246	3.33	3.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 6.113$	$df=2$	$p=0.047$

N = cases. M=mean. Md=median; MR=mean Rank;  $\chi^2$ = Chi-square; df= degrees of freedom; p= significance level

Results summarized in Table 15 indicate that overall, the core pillars of creativity are not being successfully applied in the festival since no one of the analyzed dimensions did stand out.

Firstly, being one of the weakest ratings from the set, with a means of only 3.33, the festival clearly failed to provide distinctive and unique experiences, one of the fundamental principles of creative tourism.

Also, as stated above, the gastronomy festival should have been a scenario where the concept of creativity should be materialized in terms of co-creation and experiential learning, as frequently reported throughout the literature (see the creative tourism subtopic in chapter 2). When visitors were asked if the festival made them feel a part of a bigger community and whether or not it was able to increase their knowledge about Portuguese gastronomy the ratings were respectively 3.72 and 3.68 points. The authenticity aspect of the experience ranked 3.96 points, suggesting that the festival was moderately able to provide an authentic gastronomic experience, although as mentioned before, it was not a distinctive or unique one as we could expect.

Also in this set of items, when analysing differences between groups of participants, we can note that in general, there is a tendency for visitors for whom the festival was not a motivation to visit the city to consistently give lower ratings, evaluating the festival in a more negative way, in contrast with those visitors for whom the festival was only one of the reasons for visiting the destination. As illustrated in Table 14 this group evaluated the festival in a more positive way. This could mean that the festival was not able to impress visitors who were not planning to visit the festival, or to meet the expectations of those who visited the destination with the sole purpose of going to the event. It could though be improved if new activities with surprise and fun elements were added, since this is one of the weakest features of the event.

Overall, the weak rating of 3.57 given to the statement “The event atmosphere was creative” clarifies that there is a lot of effort to be made in terms of adapting the festivals’ design to new trends and demand.

An additional analysis consisted on exploring the existence of correlation between perceptions of creativity. A Spearman’s Rank Order Correlation ( $\rho$ ) was used at this stage to calculate the strength of the relationship between variables.

**Table 16 - Correlation between perceptions of creativity**

	Spearman's Rank Order Correlation ( <i>rho</i> )
<b>The event atmosphere was creative.</b>	
The event provided unique and distinctive experiences.	0.594**
The program comprised various activities in which I could participate.	0.496**
It was a dynamic event.	0.633**
<u>My overall experience transcended my original expectations.</u>	0.614**

\*\*. Correlation is significant at the 0.01 level (2-tailed).

As we can denote from Table 16 there is a strong positive correlation between concepts of creativity and uniqueness, distinctiveness ( $\rho=0.594$ ) and dynamism ( $\rho=0.633$ ), as well as, to a smaller extent, with the activities provided ( $\rho=0.496$ ). The values above 0.5 are regarded as strong correlations (Pallant, 2010).

This positive correlation indicates that the more visitors perceive the festival as providing unique and distinctive experiences, being dynamic and/or ensuring a good range of activities available, the more they classify it as having a creative environment. There is hence the need to improve these elements when organizing the festival. To end with we can also note the strength of the positive relation between the creativity of the festival with its ability to transcend the original expectations of the visitors with regard to their experience ( $\rho= 0.614$ ). This suggests that in todays' marketplace, it is not enough to satisfy the consumer, but rather to transcend their expectations.

## 5.8. Outcomes of the experience

Table 17 below summarises the outcomes of the event as perceived by the visitors:

**Table 17 - Main perceptions regarding overall outcomes of the event**

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
<b>Overall, this event left a lasting impression on me.</b>				
Only reason for visiting this destination	144	3.88	4.00	129.60
One of the reasons for visiting this destination	64	4.03	4.00	140.08
Not a factor, would have visited anyway	52	3.83	4.00	121.19
Total	260	3.90	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =2.156 df=2 p=0.340</b>		
<b>My overall experience transcended my original expectations.</b>				
Only reason for visiting this destination	144	3.15	3.00	122.57
One of the reasons for visiting this destination	63	3.48	4.00	144.49
Not a factor, would have visited anyway	48	3.21	3.00	122.66
Total	255	3.24	3.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =4.649 df=2 p=0.098</b>		
<b>This event improved my image of Portuguese gastronomy.</b>				
Only reason for visiting this destination	141	3.87	4.00	131.02
One of the reasons for visiting this destination	64	3.98	4.00	140.55
Not a factor, would have visited anyway	53	3.62	4.00	112.10
Total	258	3.84	4.00	
<b>Kruskal-Wallis test results</b>		<b>x<sup>2</sup> =4.847 df=2 p=0.089</b>		

N = cases. M=mean. Md=median; MR=mean Rank; X<sup>2</sup>= Chi-square; df= degrees of freedom; p= significance level

In general, respondents consider their participation in the festival as fairly positive since the event was able to leave a lasting impression on them, and it improved their perception of Portuguese gastronomy.

However, and overall, the experience did not transcend their original expectations. The relationship between the uniqueness and distinctiveness of the festival and the ability of the festival to transcend visitors' expectations was highlighted with a positive Spearman's Rank Order Correlation value of 0.594 (table 18). This positive correlation indicates that the more visitors perceive the festival as being a unique and distinctive experience, the more they consider it as able to transcend their original expectations. The value of 0.594 is regarded as a strong correlation (Pallant, 2010)

**Table 18 - Correlation between outcomes of the experience**

	Spearman's Rank Order Correlation ( <i>rho</i> )
<b>My overall experience transcended my original expectations.</b>	
The event provided unique and distinctive experiences.	0.594**
**. Correlation is significant at the 0.01 level (2-tailed).	

All of these factors also have an effect on how the visitors perceive the relationship between quality and price, which is yet another aspect that should be improved in the festival. In fact, although the quality of the food and drink is considered good, the perceived value for money is one of the aspects that need improvement, with a mean of only 3.18. Nevertheless, visitors in general expressed a good level of satisfaction with their visit to the festival (mean of 3.72 out of 5), as shown in table 19.

**Table 19 - Visitors' Satisfaction, probability to return and probability to recommend the festival**

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
<b>Overall, how satisfied are you with your experience at the festival?</b>				
Only reason for visiting this destination	149	3.71	4.00	135.09
One of the reasons for visiting this destination	66	3.88	4.00	150.08
Not a factor. would have visited anyway	54	3.56	3.50	116.31
Total	269	3.72	4.00	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 5.864$	df=2	p=0.053
<b>How likely are you to visit this event again in the future?</b>				
Only reason for visiting this destination	149	4.01	4.00	123.74
One of the reasons for visiting this destination	65	4.32	4.50	148.62
Not a factor. would have visited anyway	53	4.20	4.50	144.91
Total	267	4.12	4.50	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 6.426$	df=2	p= 0.040
<b>How likely are you to recommend this event to family/friends?</b>				
Only reason for visiting this destination	149	4.11	4.50	129.49
One of the reasons for visiting this destination	65	4.37	4.50	152.46
Not a factor. would have visited anyway	53	4.01	4.00	124.04
Total	267	4.16	4.50	
<b>Kruskal-Wallis test results</b>		$\chi^2 = 5.422$	df=2	p=0.066

N = cases. M=mean. Md=median; MR=mean Rank;  $\chi^2$ = Chi-square; df= degrees of freedom; p= significance level

Consequently, respondents consider that there is also a strong possibility for them to return to the festival (4.12) and recommend the festival to their friends and family (4.16). There is therefore a strong positive correlation between levels of satisfaction and probability to return ( $\rho=0.504$ ) and to recommend the festival ( $\rho=0.587$ ), as illustrated in table 20.

This is in line with current studies on perceived value and satisfaction since they unveil the effects of value and satisfaction on future intention to revisit or repurchase products or services (e.g. Kim, Kim and Goh, 2011).

**Table 20 - Correlation between outcomes of the experience**

	Spearman's Rank Order Correlation ( $\rho$ )
<b>Overall, how satisfied are you with your experience at the festival?</b>	
How likely are you to visit this event again in the future?	0.504**
How likely are you to recommend this event to family/friends?	0.587**

\*\*. Correlation is significant at the 0.01 level (2-tailed).

## **5.9. The effect of the design of the festival on the visitors' experience and the festival's relation with the destination**

According to Morgan (2006) the setting, the design and ambience of the place where the experience is provided is extremely important in the new networked economy in order to ensure customers' needs are met. In this sense physical design should allow tourists to "make the most of their day", otherwise, they can lead to the dissatisfaction of the tourists, as was mentioned by the author. Also in his study about the Sidmouth Folk Festival results show that the setting, which in the case study was the natural setting and the townscape, became the visual symbol of the experience (Morgan, 2006).

Regarding the design of the festival, the fact that it takes place in an enclosed tent does not enable the free movement of people within the region, since they go directly to the space of

the festival. In this sense there is a small contribution of the festival in terms of fostering tourism in the region, being clear that the festival does not meet the initial expectations. What should be aimed at when organizing the National Gastronomy festival is ensuring visitors travel through the region, and participate in creative activities related to gastronomy in general, and to the festival in particular. In this sense, through a creative approach, gastronomy and wines and cultural touring, two of the strategic products identified in Portugal's National Strategic Plan for Tourism (MEI, 2007), would be combined in the region, and contribute to the fostering of local tourism supply. This is particularly pertinent because, as highlighted before, Santarém does provide supporting elements, such as infrastructures, facilitating resources, services and enterprises which provide the foundation upon which successful tourism can be established (Crouch and Ritchie, 1999).

Also it is important to emphasize that the sought-after moments of amazement, which should occur in experiences, are often found in informal and fringe events throughout the region as well as in the main attraction (Morgan, 2006).

This is already being put into practice in some destinations as is the example of other regions of Portugal, and the previously mentioned gastronomy initiatives which mirror these efforts, namely Viana Criativa (*Creative Viana*). In these initiatives in particular, the city is the stage for the event (e.g. itineraries, museums), which is organized in close collaboration with local actors. The program aims at involving both the local community, and visitors, who can participate in a diverse set of activities.

Creativity was thus a vehicle to boost the development of local economy through the valorization of region's endogenous resources, enhancing its positioning and at the same time retaining elements of the Portuguese tradition.

In the case of Santarém Gastronomy Festival, the design is neither so favorable to the involvement of local community and local businesses, nor to the involvement of visitor on a broader sense. Furthermore, due to the existence of separated spaces within the festival, as well as the layout of the tables in restaurant areas, the festival fails to promote contact between visitors which is mandatory given the actual importance of the personal contact.

## **5.10. Summary**

Results show visitors rate consistently higher, elements concerning food traits and the staging of the event rather than elements directed at measuring the different dimensions of experiences and of the creative tourism.

It is clear for example that although the engagement of senses is one of the higher rated statements in this sense (expected due to the sensorial appeal of gastronomy) the cultural program of the festival was considered its weakest point in terms of number and diversity of activities available and the festival failed, therefore, to engage visitors in exploring it in a more active way. Unique and distinctive elements were also very poorly rated.

The festival needs therefore to improve all its organization and define a future development in order to match the needs of the new and evermore sophisticated tourist, which seeks improved creative experiences. Notwithstanding visitors consider their overall experience as a positive one, and expect to return in the following editions.

However, as data illustrates, in terms of the analysis between groups there is a clear tendency for visitors for whom the festival was not a motivation to visit the city to give lower ratings.

After analyzing the data, the following chapter will conclude this research by summarizing and discussing main finding and providing a set of recommendations for the development and improvement of the festival.

## **CHAPTER SIX: CONCLUSIONS AND RECOMMENDATIONS**

### **6.1. Introduction**

Main outcomes of this research consist in the understanding of the experience at the National Gastronomy Festival, as lived and perceived by the visitors, and the analysis of the organization and development strategy adopted in the case of the festival. Emphasis was given to the study of the core pillars of a creative tourism development, given that, as explained in chapter 2, creative tourism as an extension of cultural tourism constitutes a major emergent trend, capable of simultaneously achieving destinations' or products' goals, and more efficiently satisfying the needs of the new market.

This chapter aims at synthetizing the main conclusions of the research, in light of the previously defined objectives. In this concluding chapter, main implications of the findings are discussed, and recommendations on strategies for improving the National Gastronomy Festival are proposed.

### **6.2. Discussion of the findings and main implications in light of research objectives**

(1) Identify the profile and main motivations of the visitors to the National Gastronomy Festival, exploring main perceptions of the visitors regarding their experience at the festival;

**RQ1:** What are the main demographic and socio-economic characteristics of the visitor?

**RQ2:** What are the main motivations for the visit to the National Gastronomy Festival, and its main characteristics?

One of the weaknesses of the festival is that its visitors' profile was unknown to date. Detailed results on this topic were illustrated in the chapter on the discussion of the results (Chapter 5). It is however important to emphasize that main motivations to attend the event were the opportunity to spend time with family/friends and because people like the festival.

Additionally, it is a strength that a high percentage of people have visited the festival more than once before, although most of them just expect to attend the festival one day, suggesting that it is not appealing enough to retain customers. In this sense, most of the visitors return home, and do not use any tourism facilities.

To note also that most of the respondents live within the area, or a small kilometers radius from the city of Santarém.

(2) Determine if the festival provides the adequate infrastructure and environment in which memorable experiences can flourish;

**RQ3:** How do the visitors rate main functional characteristics of the festival?

**RQ4:** How do the visitors rate main dimensions of the experience?

**RQ5:** What are the overall outcomes of the event?

The overall aim of the research was to explore main perceptions of the visitors regarding their experience at the National Gastronomy Festival in Santarém. Results indicate that the festival is considered by respondents as a good practice and has succeeded in providing them a pleasant experience leaving the visitor a lasting impression. It is therefore not surprising that levels of satisfaction and probability of revisiting the festival are also high, taking into account the recognized importance of memorable experiences in order to

increase product value and costumers' satisfaction and loyalty. In fact, analysis emphasized the correlation between visitors' intention to revisit and their level of satisfaction. Results with regard to previous visits and intention to return are in accordance with the belief that gastronomy motivated tourist is a loyal market, as evidenced in the literature review (e.g. Kivela and Crotts, 2005).

Regardless of the overall positive feedback obtained from visitors which assert that the concept of the festival is still attractive, its outcomes seem however to be regressing suggesting that some adjustments are required, namely with regard to the design, and to the development and implementation of a range of experiences.

It is believed that this way, the festival can still make the most out of its potential as a national event and provide expected economic and socio-cultural benefits both to the region and to the visitor. For that, the festival needs to direct its efforts to improve more intangible characteristics, namely those which will enable a greater contact between visitors and the community and engage them in participatory manner.

Furthermore, the festival needs to stand out and design for a more holistic experience that can distinguish it and consequently attract more visitors each year. At the moment, results imply that the ability to attract visitors is not significant since the majority of visitors are from a regional or local radius. This is possibly due, amongst other aspects, to the fact that the festival is in need of repositioning itself in the marketplace. This is happening given that functional/tangible characteristics appear to be losing their importance in favor of more intangible elements when it comes to the evaluation of the gastronomy experience, as above mentioned.

Given the sensorial appeal of gastronomy and the experiential nature of such events, this gastronomy festival should act as a platform for visitors seeking experiences. Organizers need to link the culinary offerings with different activities that increase the experiential elements of the festival (seeing, doing, learning and entertaining). According the literature review, taking into account the importance of the 'symbolic' aspects of food consumption, traditions and customs of the local food should be promoted in order to enhance the interest of the visitors particularly since it is argued that these elements which are unique and culturally relevant to each destination can help minimize the impacts of globalization.

Most important, is the necessity of making available opportunities for visitors to engage in experiences associated to gastronomy, not only limited to seeing, listening, smelling and tasting, but also learning and entertaining. Experiences should thus provide both fun moments and moments of entertainment, where visitors can feel that they are living and experiencing something new and/or unique.

What visitors seek nowadays is the social dimension associated with the sharing of experiences with friends and the host community. The festival and its venue should therefore act as a facilitator for this purpose. In preparing for next year's festival, the Organizers should redesign the approach taking into consideration the current and emerging trends in the tourism market, particularly an evolution from its traditional underlying principles and addressing it in a new contemporary perspective, opening it to new horizons.

- (3)** Explore the creative features applied to the production and development of the National Gastronomy Festival in Santarém;

**RQ6:** Which pillars of creativity are being applied in the development of the festival?

**RQ7:** How do the visitors rate main dimensions of the creative experience?

The research also aimed at understanding if the Gastronomy Festival of Santarém can be considered a creative tourism experience, and to which extent it could act as catalyst for tourism development in the city of Santarém through a creative approach.

Along with the need for improving and creating innovative experiences, which constitute the core of the creative development, as addressed in the previous topic, the festival also fails to explore the further features of a creative development, such as ensuring a social cohesion and the co-creation of the experience.

Revisiting the previously made assumptions, we could denote that the festival fails to reach to its potential. First of all, it was noticed an ongoing decline of the festival over last years. This edition is smaller and number of visitors is consequently also decreasing. The festival is oriented to preserving its original design rather than developing its features according to contemporary market trends which call for a greater involvement, interactivity and improvement of existing experiences.

Moreover, we can infer that this physical design and functional characteristics, and the traditional and static format of the festival may be influencing the outcomes of the experience even within the festival's space since it promotes disengagement between participants. When we consider the importance of the concept of co-creation in order to satisfy the consumers' needs it can be easily understood that this is one of the weakest points of the festival.

There is thus a pertinent need to introduce incremental changes over time in order for the festival to match current market trends. This includes improving design and co-creation of available experiences either in number and quality (festival should act as a facilitator for this purpose), as well as to extend effects through a greater period of time. This would also improve the ability of the festival to boost the number of overnight stays and its ability to attract visitors.

This need is reflected in the visitor's perceptions of the festival, since in general they do not regard it as being a creative experience and consistently give poor ratings when evaluating the creative elements of the festival.

**(4)** Determine the degree of involvement between the festival and the city of Santarém;

**RQ8:** Does the festival promote the flow of visitors within the region, with engaging activities being developed throughout its space?

**RQ9:** What are the main impacts of the festival in the region?

It is well established that cultural events can have a great impact on destinations and cities, being even used at times as part of cities' regeneration strategies, increasing destinations' competitiveness, as explained in chapter 2. Moreover, events are frequently used as a marketing concept (Richards and Wilson, 2004). In fact, events and in particular, major events, have the potential to affect or even shape destinations' image in the marketplace.

It is clear the lack of integration of the festival within the region. As stated throughout the literature, when thinking about urban design, it should be considered that different parts of the city should be integrated in a coherent manner (Bianchini and Landry, 1995) and individual festivals should be seen as starting points in an attempt to formulate general rules (Zacchiroli, 2010). In this sense, if the festival was organized in a way that manages to promote the region as a whole, it could help shaping the design of the region as a tourism destination as well, increasing its attractiveness. The fact this is not happening is mostly due to the current design and functional characteristics of the festival, since visitors are physically restricted to the festival' area, which does not allow their free flow and movement in the city. In this sense there is a lack of interaction between visitors and the city as well as with the local community. This gap could be overcome through the involvement of the local community and local businesses in the organization of the festival (namely its program) and the development of compelling associated activities throughout the region.

**(5)** Formulate recommendations for improvement of the festival, based on the principles of creative tourism development.

**RQ10:** How can a development model based on creative tourism improve the National Gastronomy Festival?

**RQ11:** Which specific actions should be carried out in order to develop tourism in the region?

Taking into account the results of this research, and reflecting on the principles of the creative tourism development, it can be understood that what should be aimed at, with the development of the festival, is to create opportunities for the space and identity to be co-created, simultaneously ensuring customers' satisfaction, the development of local economy and preservation of elements of Portuguese gastronomic traditions.

This is an extremely difficult task, since it means stepping out of the comfort zones of both the organizers and the visitor's, which entails risk. In this sense changes should be introduced, ensuring a smooth transition from the current format of the festival, to a more contemporary and effective approach.

Recommendations on strategies for the improvement of the festival will be proposed in the following subtopic.

### **6.3. Recommendations on strategies for improvement**

In terms of recommendations, some actions and attitudes that can improve the festival were already briefly mentioned in chapter 5 and earlier in this chapter.

These can be summarized into five main lines of action regarding strategies for improvement, as follows:

**Figure 9 - Proposed lines of action**

## **Lines of action**

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Development and promotion of compelling experiences.

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Improvement of the space of the festival

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Integration of the festival within the host region.

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Monitoring of the performance of the festival, and actions undertaken.

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Reinforcement of Marketing efforts

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**Source:** Author

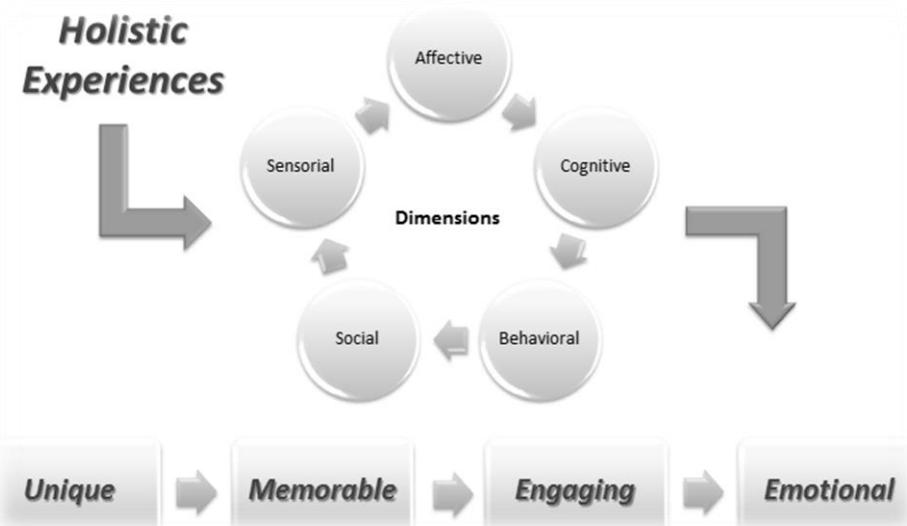
The following actions can therefore be adopted:

### **(1) Development and promotion of compelling experiences.**

In order to match the product offered with market needs, festivals need to – as mentioned above –, provide more holistic unique experiences that can distinguish them from the competition and consequently attract more visitors each year.

Organizers should take into account the different dimensions encompassed by the experiences, and attempt to capture them in the experience developed in order to achieve the sought after outcomes such as: unique, memorable, engaging and emotional experiences.

These dimensions and outcomes are illustrated in the following figure:

**Figure 10 - Dimensions of the experiences and expected outcomes**

**Source:** Author

Moreover, the program is in clear need of improvement, being one of the weakest points of the festival. In this sense, different entertainment activities should be developed within the festival's program, appealing to different types of visitors, with different motivations and knowledge level. Sensorial tastings, as was done before in Viana Criativa, or cooking contests amongst participants constitute examples of activities which could be developed.

## (2) Improvement of the space of the festival

The space of the festival needs to be re-designed given the current disengagement between participants and participants/space.

As mentioned in chapter 5, the fact that the festival takes place inside a tent prevents them from moving around the city, specially restricting its potential benefits.

Also, due to being organized into four different spaces, there is also not a free flow within the festival space as well, since there is a separated section for the restaurants and for the entertainment program for instance. Also in the restaurant, it is striking that it does not promote interaction amongst the visitors, either by the development of activities which require active participation, or even in small details, such as the layout of the tables.

This organization should be re-considerer and re-design in order to be adapted to new trends and demand.

### **(3) Integration of the festival within the host region.**

One of biggest strategic weaknesses of the festival is that it does not promote the integration with the region. This integration is mandatory in order to boost number of overnight stays, and ensure the use of other tourism facilities, instilling several benefits to the region through tourism development.

The festival should therefore promote activities throughout the region, preferably typical of the region, and engaging to the visitor. For example cooking lessons and competitions along with different workshops could be developed.

The mentioned initiative “Fins de Semana Gastronómicos” (*Gastronomy Weekends*), for example, constitutes a best practice in this sense, ensuring the visitor travels through the region.

The following should be attempted to be put into practice:

- Promote unique experiences within the destination;
- Enhance the positioning of the “gastronomy and wines” product, in a contemporary perspective, opening in to new horizons and challenges;
- Ensure the collaboration between different actors such as accommodation facilities, restaurants, and local commerce, in order to spread benefits from this kind of development;

- Develop new and innovative activities such as Exhibitions, craftwork fairs, walks and itineraries, used products fairs;
- Add unexpected elements to existing facilities, such as creating a traditional Music Program in the restaurants, contests in restaurants.

This will also promote a closer relationship between the local community and the visitors, allowing the experience to be co-created and addressing the need for social inclusion.

#### **(4) Monitoring of the performance of the festival, and actions undertaken.**

It is well known today that monitoring should be considered an integral part of any plan implementation and sound management and that it assumes an essential role, providing a basis for management actions and largely contributing to destinations' success (Inskeep, 1991).

It is clear that monitoring and assessing a destination's or product's performance allows for an evaluation of its success in achieving strategic priorities, providing the basis for future decision-making and performance improvement overtime, allowing at the same time to detect any problems that had arisen so that remedial measures can be taken.

In this sense and to end with, constant monitoring of the performance of the festival and evaluation of actions carried out, should be ensured.

#### **(5) Reinforcement of Marketing efforts**

Along with these actions, it is important to promote the festival and the destination in an integrated manner. Both the festival and the region lack marketing efforts in order to attract visitors. This is illustrated by the high percentage of visitors having first heard about the festival by family and friends.

A good marketing strategy, possibly promoting the region and its products as being creative, could have the potential to attract different market segments, valuable to the region. This will foster the distinctive image of the region.

#### **6.4. Limitation of the study**

Some limitations arose within the development of this research, being the most pertinent the time constraints experienced. The fact that the festival is held for a very short time, made the time available for the data collection very limited, which was one of the weaknesses of the research.

Also, the distance to the city where the event is held made it difficult to go back to Santarém in order to interview different actors and get different inputs regarding the event. In this sense, only visitors were interview.

Limited knowledge on SPSS software has further conditioned the data analysis. This made the analysis more difficult, which requested a longer period of time to be developed.

#### **6.5. Recommendations for future research**

This study supports the argument that a creative development as a strategy could be beneficial in order to improve, and reverse the decline tendency of traditional gastronomy events, in this case the National Gastronomy Festival. It is also suggested that it could at the same time improve tourism dynamics in the host region.

However, future research is needed in order to validate the findings from different directions.

First of all it would be useful to study the festival in future editions in order to establish differences across time, in terms of the evolution of the festival's design, and in the perceptions of the visitors.

Future research could also concentrate on the analysis of the festival in the perspective of different actors. Interviews could in this sense be carried out, so as to ensure a more comprehensive analysis.

Also, it is suggested that new studies in different geographic areas and with different case studies would be useful in order to understand to which extent principles of a creative development are being applied, and their effects in the perceptions of the visitors.

## **6.6. Summary**

This research started by providing a comprehensive literature review, where insights on different authors were summarized.

In light of this theoretical framework, a survey based in a quantitative approach was developed and applied in the festival. This instrument provided important insights on the effectiveness of the strategy applied in the organization of the festival.

Firstly it provided a profile of the visitor, which, as mentioned above, was unknown to date. Understand who the public is, their needs, behavior as well as to understand the visitors' feelings towards the festival is crucial, given that only with this information can the festival succeed in adapting itself in order to be competitive in the market and appealing to the public.

Along with this information, recommendations which derived from the analysis undertaken were presented in this concluding chapter.

The chapter ends by clarifying the main limitations of the research and recommendations for future research.

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## Appendix I - Events Visitor Survey

Do you have 5 minutes to spare? Please tell us what you think of the festival. We are investigating the visitors' perceptions and level of satisfaction about the festival. Thanks for your time!

### 1. What are your main reasons for attending this event? (Please select any that apply)

- |  |  |
|--|--|
| <input type="checkbox"/> I like the festival             | <input type="checkbox"/> The music programme         |
| <input type="checkbox"/> Entertainment                   | <input type="checkbox"/> Visiting the area           |
| <input type="checkbox"/> Spend time with friends /family | <input type="checkbox"/> To learn something          |
| <input type="checkbox"/> Special occasion                | <input type="checkbox"/> To try something new        |
| <input type="checkbox"/> Other, please state _____       | <input type="checkbox"/> To see a specific performer |

### 2. Have you visited this event before?

- (Please select one)
- Yes, more than once
  - Yes, once
  - No, never

### 3. How did you first hear about the event?

- (Please select only one)
- |                                       |  |
|---------------------------------------|--|
| <input type="radio"/> Previous visit  | <input type="radio"/> Event brochure         |
| <input type="radio"/> Family, friends | <input type="radio"/> Newspaper/magazine     |
| <input type="radio"/> TV/radio        | <input type="radio"/> Tour operator brochure |
| <input type="radio"/> Tourist office  | <input type="radio"/> Guide book             |
| <input type="radio"/> Event website   | <input type="radio"/> Social media           |
| <input type="radio"/> Other website   | <input type="radio"/> Other _____            |

### 4. Which information sources did you use to plan this visit to the event? (Please select any that apply)

- |  |   |
|--|---|
| <input type="checkbox"/> Previous visit  | <input type="checkbox"/> Event brochure         |
| <input type="checkbox"/> Family, friends | <input type="checkbox"/> Newspaper/magazine     |
| <input type="checkbox"/> TV/radio        | <input type="checkbox"/> Tour operator brochure |
| <input type="checkbox"/> Tourist office  | <input type="checkbox"/> Guide book             |
| <input type="checkbox"/> Event website   | <input type="checkbox"/> Social media           |
| <input type="checkbox"/> Other website   | <input type="checkbox"/> Other _____            |

### 5. How many days did you attend (or plan to attend) this event?

### 6. Where did you stay during the event?

- (Please select one)
- |                                       |   |
|---------------------------------------|---|
| <input type="radio"/> At home         | <input type="radio"/> With friends/family |
| <input type="radio"/> Hotel           | <input type="radio"/> Camp site           |
| <input type="radio"/> Guest house     | <input type="radio"/> Youth hostel        |
| <input type="radio"/> Bed & breakfast | <input type="radio"/> Other: _____        |

Please indicate the extent to which you agree/disagree with the following statements:

	Disagree strongly	Disagree	Neither disagree / agree	Agree	Agree strongly	Don't know
This event made me think a lot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was physically active during the event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event engaged all my senses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt emotionally involved during the event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event offered me an opportunity to connect with other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall, this event left a lasting impression on me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The event ticket is good value for money.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the event is well produced/staged.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The staff have been friendly and helpful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The food and drink is good value for money.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The facilities and layout were adequate to host the event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I consider environmental issues to be important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the event is doing a good job of limiting its environmental impact.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The quality of the food was excellent.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The quality of the beverages was excellent.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The entertainment activities (music programme) were of good quality.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event improved my image of Portuguese gastronomy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event made me feel part of a bigger community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

This event increased my knowledge about Portuguese gastronomy.	<input type="radio"/>					
The food and wine was representative of the traditional Portuguese gastronomy.	<input type="radio"/>					
This event provided me an authentic gastronomic experience.	<input type="radio"/>					

The cultural program of the event was diverse.	<input type="radio"/>					
The program comprised various activities in which I could participate.	<input type="radio"/>					
The event provided unique and distinctive experiences.	<input type="radio"/>					
It was a dynamic event.	<input type="radio"/>					
The event atmosphere was creative.	<input type="radio"/>					
My overall experience transcended my original expectations.	<input type="radio"/>					

**7. Can you indicate your average spending per person during the whole event?**

- a) Admission to the event  euro
- b) Merchandise/souvenirs  euro
- c) Food and drink  euro
- d) Accommodation  euro
- e) Shopping  euro
- f) Other  euro
- g) Total  euro

**8. What proportion of this money was/will be spent?**

	Write in (%)
At this event	
Elsewhere in Santarém (hosting city)	
Outside the event/Santarém	

**9. How important was this event in your decision to visit (destination) today?**

(Please select one)

- Only reason for visiting this destination
- One of the main reasons for visiting this destination

- One of several reasons for visiting this destination
- Not a factor, would have visited anyway (e.g. on holiday here, or visiting friends/family)

**10. What would you probably be doing today If the event was not being held? (please select one)**

- I would have stayed at home / gone to work
- I would have done something else in this destination
- I would have visited another destination nearby
- I would have visited another part of the region
- I would have gone somewhere outside this region

**11. Overall, how satisfied are you with your experience at the festival? (Please circle a number from 1 to 10)**

not satisfied at all 1    2    3    4    5    6    7    8    9  
10 very satisfied

**12. How likely are you to visit this event again in the future? (Please circle a number from 1 to 10)**

not at all likely 1    2    3    4    5    6    7    8    9    10  
very likely

**13. How likely are you to recommend this event to family/friends? (Please circle a number from 1 to 10)**

not at all likely 1    2    3    4    5    6    7    8    9    10  
very likely

**14. Where do you live?**

- Portugal  
concelho: \_\_\_\_\_
- Abroad;  
country: \_\_\_\_\_

**15. How many people were there in your party, including yourself?**

Adults  Children

**16. Are you...**

- Male
- Female

**17. Please indicate your age:** \_\_\_\_\_

**18. What is your highest level of educational qualification? (please select one)**

- Primary school
- Secondary school
- Further education
- Higher education (first degree)
- Postgraduate

- Diário de Notícias
- Jornal de Notícias
- Expresso
- Other, please state \_\_\_\_\_

**19. Indicate your current (or former, if unemployed or retired) occupational group (please select one)**

- Director or manager
- Academic professions (doctor, lawyer, etc.)
- Technical professions (technicians, nursing)
- Clerical/administration
- Service and sales personnel
- Manual or crafts worker
- Student

**20. How many people are part of your household?** \_\_\_\_\_  
—**21. Which category best describes your annual household gross income? (please select one)**

- |  |  |
|--|--|
| <input type="radio"/> < 5,000 euro         | <input type="radio"/> 30,001 - 40,000 euro |
| <input type="radio"/> 5,001 - 10,000 euro  | <input type="radio"/> 40,001 - 50,000 euro |
| <input type="radio"/> 10,001 - 20,000 euro | <input type="radio"/> 50,001 - 60,000 euro |
| <input type="radio"/> 20,001 - 30,000 euro | <input type="radio"/> > 60,000 euro        |

**22. Have you visited any of the following attractions in your leisure time in the past 12 months?**

(Please select any that apply)

- |                                    |   |
|------------------------------------|---|
| <input type="radio"/> Museum       | <input type="radio"/> Pop concert               |
| <input type="radio"/> Opera        | <input type="radio"/> Theatre                   |
| <input type="radio"/> Film         | <input type="radio"/> Musical                   |
| <input type="radio"/> Theme park   | <input type="radio"/> Ballet                    |
| <input type="radio"/> Sports match | <input type="radio"/> Gastronomy festival/event |

**23. What social media do you use? (Please select any that apply)**

- Facebook
- MySpace
- Twitter
- LinkedIn
- Other, please state \_\_\_\_\_

**24. Which (national / regional) papers do you read?**

(Please select any that apply)

- Correio da Manhã
- Público

## Appendix II - Place of residence

➤ City of residence

City of Residence	Total	
	N (Frequency)	% (Percent)
Abrantes	3	1.1
Alcobaça	5	1.8
Alenquer	3	1.1
Almada	2	0.7
Almeirim	2	0.7
Alpiarça	2	0.7
Amadora	2	0.7
Aveiro	1	0.4
Barcelos	3	1.1
Barreiro	1	0.4
Braga	4	1.4
Bragança	1	0.4
Cadaval	2	0.7
Caldas da raínha	1	0.4
Cartaxo	1	0.4
Cascais	10	3.6
Coimbra	3	1.1
Entroncamento	2	0.7
Faro	1	0.4
Funchal	1	0.4
Leiria	5	1.8
Lisboa	56	20.1
Loures	7	2.5
Mafra	1	0.4
Marinhoes	1	0.4
Mealhada	2	0.7
Montijo	1	0.4
Obidos	1	0.4
Odivelas	1	0.4
Oeiras	4	1.4
Ourém	2	0.7
Pombal	1	0.4
Porto	2	0.7
Ribatejo	1	0.4
Rio Maior	2	0.7
Santarém	66	23.7
Seixal	1	0.4
Setúbal	9	3.2
Sintra	20	7.2
Torres Vedras	1	0.4
Torres Novas	1	0.4
Trancoso	1	0.4
Viana do Castelo	1	0.4
Vila Franca de Xira	4	1.4

Vila Verde	1	0.4
Viseu	2	0.7
<b>Total Count</b>	<b>244</b>	<b>87.8</b>

➤ **Country of residence**

<b>Country of residence</b>	<b>Total</b>	
	<b>N (Frequency)</b>	<b>% (Percent)</b>
Austria	1	0.4
Belgium	1	0.4
France	2	0.7
Russia	1	0.4
Spain	3	1.1
<b>Total Count</b>	<b>8</b>	<b>2.9</b>

### Appendix III – Significant different between groups: Mann Whitney U test results

- The event ticket is good value for money.

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	64	3.67	4.00	62,48
Not a factor	48	3.13	3.00	48,52
<b>Mann-Whitney U test results</b>	<b>U= 1153.000; z=-2.327; p=0.020</b>			
Only reason	143	3.64	4.00	102,0
Not a factor	48	3.13	3.00	78,14
<b>Mann-Whitney U test results</b>	<b>U= 2574.500; z= -2.704; p= 0.007</b>			
Only reason	143	3.64	4.00	104,48
One of the reasons	64	3.67	4.00	102,94
<b>Mann-Whitney U test results</b>	<b>U= 4508.000; z=-,180; p=0.857</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

- This event offered me an opportunity to connect with other people.

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	63	3.92	4.00	59.50
Not a factor	52	3.83	4.00	56.18
<b>Mann-Whitney U test results</b>	<b>U=1543.500; z=-0.566; p=0.571</b>			
Only reason	146	3.53	4.00	96.07
Not a factor	52	3.83	4.00	109.13
<b>Mann-Whitney U test results</b>	<b>U=3295.000; z=-1.487; p=0.137</b>			
Only reason	146	3.53	4.00	99.00
One of the reasons	63	3.92	4.00	118.90
<b>Mann-Whitney U test results</b>	<b>U=3723.000; z=-2.324; p=0.020</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

➤ The cultural program of the event was diverse

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	56	3.71	4.00	54.67
Not a factor	40	3.18	3.00	39.86
<b>Mann-Whitney U test results</b>	<b>U=774.500; z=-2.716; p=0.007</b>			
Only reason	102	3.47	4.00	75.24
Not a factor	40	3.18	3.00	61.98
<b>Mann-Whitney U test results</b>	<b>U=1659.000; z=-1.817; p=0.069</b>			
Only reason	102	3.47	4.00	76.29
One of the reasons	56	3.71	4.00	85.34
<b>Mann-Whitney U test results</b>	<b>U=2529.000; z=-1.265; p=0.206</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

➤ The program comprised various activities in which I could participate.

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	54	3.52	4.00	53.60
Not a factor	42	3.07	3.00	41.94
<b>Mann-Whitney U test results</b>	<b>U=858.500; z=-2.158; p=0.031</b>			
Only reason	119	3.15	3.00	81.77
Not a factor	42	3.07	3.00	78.82
<b>Mann-Whitney U test results</b>	<b>U=2407.500; z=-0.369; p=0.712</b>			
Only reason	119	3.15	3.00	81.48
One of the reasons	54	3.52	4.00	99.17
<b>Mann-Whitney U test results</b>	<b>U=2556.000; z=-2.269; p=0.023</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

➤ This event made me feel part of a bigger community.

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	61	4.05	4.00	64.00
Not a factor	52	3.54	4.00	48.79
<b>Mann-Whitney U test results</b>	<b>U=1159.000; z=-2.595; p=0.009</b>			
Only reason	137	3.65	4.00	96.35
Not a factor	52	3.54	4.00	91.43
<b>Mann-Whitney U test results</b>	<b>U=3376.500; z=-0.584; p=0.559</b>			
Only reason	137	3.65	4.00	92.37
One of the reasons	61	4.05	4.00	115.52
<b>Mann-Whitney U test results</b>	<b>U=3201.500; z=-2.792; p=0.005</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

➤ This event increased my knowledge about Portuguese gastronomy

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	65	3.98	4.00	65.41
Not a factor	51	3.53	4.00	49.70
<b>Mann-Whitney U test results</b>	<b>U=1208.500; z=-2.676; p=0.007</b>			
Only reason	145	3.60	4.00	100.66
Not a factor	51	3.53	4.00	92.35
<b>Mann-Whitney U test results</b>	<b>U=3384.000; z=-0.952; p=0.341</b>			
Only reason	145	3.60	4.00	100.16
One of the reasons	65	3.98	4.00	117.42
<b>Mann-Whitney U test results</b>	<b>U=3938.000; z=-2.043; p=0.041</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

➤ The event atmosphere was creative.

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	63	3.83	4.00	64.52
Not a factor	51	3.49	4.00	48.82
<b>Mann-Whitney U test results</b>	<b>U=1164.000; z=-2.805; p=.005</b>			
Only reason	140	3.48	4.00	97.20
Not a factor	51	3.49	4.00	92.71
<b>Mann-Whitney U test results</b>	<b>U=3402.000; z=-0.538; p=0.591</b>			
Only reason	140	3.48	4.00	96.12
One of the reasons	63	3.83	4.00	115.07
<b>Mann-Whitney U test results</b>	<b>U=3586.500; z=-2.325; p=0.020</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value

➤ The event provided unique and distinctive experiences.

	<i>N</i>	<i>M</i>	<i>Md</i>	<i>MR</i>
One of the reasons	59	3.51	4.00	60.85
Not a factor	49	3.10	3.00	46.86
<b>Mann-Whitney U test results</b>	<b>U=1071.000; z=-2.428; p=0.015</b>			
Only reason	138	3.34	3.00	97.72
Not a factor	49	3.10	3.00	83.52
<b>Mann-Whitney U test results</b>	<b>U=2867.500; z=-1.666; p=0.096</b>			
Only reason	138	3.34	3.00	95.67
One of the reasons	59	3.51	4.00	106.80
<b>Mann-Whitney U test results</b>	<b>U=3611.000; z=-1.321; p=0.187</b>			

N=cases, M=mean, Md=median; MR=mean Rank; U=MannWhitney U; z=z value; p=probability; r=r value