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DE VIANA DO CASTELO

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THE REENGINEERING OF TOURISM PRODUCTS: A CASE  
STUDY OF CREATIVE TOURISM IN VIANA DO CASTELO

Mestrado em Turismo, Inovação e Desenvolvimento

Trabalho efetuado sob a orientação do  
Professor Doutor Carlos Fernandes

Dezembro de 2012

*I dedicate this research to my parents, João e Esperança, to my grandmother  
Arminda and to my beloved Renato.*

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# ABSTRACT

Emerging trends suggest that today's experiential travelers seek to enhance their personal development and fulfillment and the expectation is that destinations deliver the most memorable experiences. In order to increase its strategic competitiveness, destinations are pursuing new strategies to differentiate its tourism supply, reinventing and reengineering its tourism products, with a focus on the tourists' needs, motivations and behaviour. People seem increasingly keen to develop their creative potential, by enhancing their productive or consumption skills, by following courses or experiencing creativity on holiday (Richards, 2011:1225).

The city of Viana do Castelo, in Northern Portugal, is an emerging tourism destination seeking to differentiate its tourism attractions and products through a strategy based on creativity. The aim of this dissertation is to propose a reengineering approach of tourism products in Viana do Castelo in order to improve its competitiveness as a tourist destination. A survey in the form of a structured face-to-face interview was undertaken to establish the profile, motivations and consumption patterns of visitors to Viana do Castelo. A total of 205 usable questionnaires were collected using a convenience selected sample of visitors. The results of this study indicate that Viana do Castelo is seen as a cultural tourism destination and the activities undertaken by visitors can not be considered as creative. Instead visitors are just looking to know and explore the natural and cultural heritage of Viana do Castelo.

**Keywords:** Experiences, reengineering, tourism products, creative tourism

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# RESUMO

Tendências emergentes sugerem que, atualmente os viajantes experientes procuram aumentar o seu desenvolvimento pessoal e realização, e a expectativa é de que os destinos proporcionem as experiências mais memoráveis. De modo a aumentar a sua competitividade estratégica, os destinos turísticos procuram novas estratégias para diferenciar a sua oferta turística, reinventando e realizando a reengenharia dos seus produtos turísticos, com foco nas necessidades, motivações e comportamentos dos turistas. As pessoas parecem cada vez mais interessadas em desenvolver o seu potencial criativo, valorizando as suas habilidades produtivas ou de consumo, seguindo cursos ou experimentando a criatividade em férias (Richards, 2011:1225).

A cidade de Viana do Castelo, localizada no norte de Portugal, é um destino turístico emergente que se procura diferenciar através das suas atrações e produtos turísticos através de uma estratégia com base na criatividade. O objetivo desta dissertação é de propor uma abordagem de reengenharia dos produtos turísticos em Viana do Castelo de modo a melhorar a sua competitividade enquanto destino turístico. Um questionário sob forma de entrevista estruturada foi realizado para estabelecer o perfil, as motivações e os padrões de consumo dos visitantes de Viana do Castelo. Foram recolhidos um total de 205 questionários válidos através de uma amostra por conveniência dos visitantes. Os resultados deste trabalho de investigação indicam que Viana do Castelo é visto como um destino de turismo cultural e as atividades desenvolvidas pelos visitantes não podem ser consideradas como criativas. Em vez disso, os visitantes procuram conhecer e explorar o património natural e cultural de Viana do Castelo.

**Palavras-chave:** Experiências, reengenharia, produtos turísticos, turismo criativo

Dezembro 2012

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## **Abbreviations**

<b>ADETURN</b>	Regional Tourism Promotion Agency of Porto and North of Portugal
<b>ADRIL</b>	Association for the Integrated Rural Development of Lima
<b>ART</b>	Regional Tourism Agenda for the North of Portugal
<b>ATLAS</b>	Association for Tourism and Leisure Education
<b>ETC</b>	European Travel Commission
<b>PENT</b>	National Strategic Plan for Tourism
<b>RTAM</b>	Tourism Region of Alto Minho
<b>RTM</b>	Reinventing Tourism in Minho
<b>SPSS</b>	Statistical Package for the Social Sciences
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization
<b>VC</b>	Viana do Castelo
<b>VALIMAR</b>	Association of Municipalities of Lima Valley
<b>UNWTO</b>	World Tourism Organization

## **CHAPTER ONE: Introduction**

### **1.1 Introduction**

Cultural tourism is one of the oldest forms of travel and still continues to be a mainstay of the tourism industry in most parts of the world and attracting cultural tourists has become a common strategy for countries and regions seeking to conserve traditional cultures, to develop new cultural resources and to create a cultural image (Richards and Munsters, 2010). Cultural tourism is pursued by destinations as the type of tourism that is less sensitive to fashion trends. Consequently, creative tourism arises as a new approach of tourism that has the potential to change existing models of tourism development and contributing to diversifying and innovating tourism experience stimulating the consumption of the local culture and creativity (Richards, 2010).

Viana do Castelo is a destination pursuing tourism development based on cultural heritage in which the creative tourism approach emerges as an alternative and competitive strategy. Furthermore, the creative tourism approach is focused on the reengineering process of its tourism products. However, the reengineering of existing tourism products will require detailed knowledge about the needs and motivations of its target markets. Presently, there is inadequate information on the motivation and consumption patterns of visitors to Viana do Castelo.

The aim of this dissertation is to propose a reengineering approach of tourism products in Viana do Castelo in order to improve its competitiveness as a tourist destination.

The case study approach was combined with primary data sources using questionnaires in the form of face-to-face structured interviews and secondary sources such as websites, publications, books and archival data.

This chapter provides a synopsis of the aims, objectives and motivation for this research as well as a summary of the theoretical background on the genesis of the concepts and the contextualization of creative tourism as strategic development approach for tourist destinations followed by an explanation of the research methodology and the structure of the dissertation.



## **1.2 Reasons for and motivations for the research**

Pressures of globalization and the global economic crisis are leading local authorities to create ways of developing competitive advantage relative to their destinations. With a growing demand of travelers seeking experiences and in order to remain competitive, destinations are focusing on their cultural aspects and consequently in their cultural events to become creative. This creativity will become an important mean to generate cultural, social and economic wealth in the heart of the tourist destinations. In fact, future competition between nations, cities and enterprises looks set to be based less on natural resources, location or past reputation and more on the ability to develop attractive images and symbols and project these effectively (Landry and Bianchini, 1995:12).

Looking at Viana do Castelo it is evident that it remains one of the Minho's cities with no structuring of the supply and a repetition of tourism products between Minho's sub-regions (ADRIL, 2008). Furthermore, the existing difficulties in distinguishing the region in major international markets is reflected in the low occupancy and average stay rates which reveal an incapability to fix visitors into the region (CCDR-N, 2008).

An integrated and coordinated policy for the organization and promotion of the destination with all stakeholders, both internally and externally throughout the region, is needed (ADETURN, 2008), in order to develop tourism products which have the ability to attract visitors from new markets, generate longer stays, increase the expenditure of each visitor, extend the tourism season and attract niche/ special interest tourists (Fernandes, 2011). The tourism supply of Viana do Castelo would need to be reinvented by applying reengineering methods to achieve its objectives.

## **1.3 Theoretical background**

### **1.3.1 Creativity and the creative development**

Tourists are looking for emotional stimuli, they want to buy feelings and not products and they want to personally experience the immaterial qualities,

seeking ambiance, aesthetics and atmosphere, looking for an experience full of varying intimacies, intensities and complexities (Opaschowski, 2001 *cit in* Trauer, 2006:183).

Culture is increasingly used by cities and regions as a means of preserving their cultural identity and developing their “socio-economic vibrancy” (Ray, 1998 *cit in* Richards and Wilson, 2005:1210). As more cities and regions compete in (re)producing and promoting themselves for tourism and culture employing the same formulaic mechanisms, their ability to create “uniqueness” arguably diminishes (Harvey, 1989 *cit in* Richards and Wilson, 2005:1210). One of the problems inherent in cultural distinction strategies is that many places adopt similar strategies (often copying or “borrowing” ideas from one another), and therefore even “culture” begins to lack distinction, like for instance the McGuggenheimization (Honigsbaum, 2001 *cit in* Richards and Wilson, 2007:3).

Creativity has become a strategy to be followed by cities and regions in a search for growth, as well as strategy from promoting innovation and individual skill development (Ray, 1998 *cit in* Richards, 2011:1227). The modern art of creative development therefore lies in transforming intangible elements of the culture of a place into “experiences” that can be consumed by tourists (Richards and Wilson, 2007:17).

### **1.3.2 Developing creative tourism**

The emergence of creative tourism is, in part, a reaction to dissatisfaction with cultural tourism products in recent years (Smith, 2005 *cit in* Rogerson, 2006:150). Creativity in tourism is resulting in a range of different practices and performative spaces in which the identity and subjectivity of the tourist can be reformed and enhanced (Cloke, *cit in* Richards and Wilson, 2007:47). It is suggested that travel experiences therefore become the raw materials used to develop a life biography, and travelers can also play with and shift their identities as they travel (Richards and Wilson, 2004 *cit in* Richards and Wilson, 2007:21).

The essence of creative tourism seems to lie in activities and experiences related to self-realization and self-expression whereby tourists become co-

performers and co-creators as they develop their creative skills (Richards, 2011:1237). The rise of new consumption patterns with more skilled consumption and where tourists are able to actively choose and participate in their own experience is reflected in the emergence of creative tourism. “Experiences can “touch” people better than products or service” and modern consumers want context related, authentic experience concepts and seek a balance between control by the experience stager and self determined activity with its spontaneity, freedom and self expression (Binkhorst, 2006:2).

### **1.3.3 Reengineering tourism products**

Reengineering is the fundamental rethinking and radical redesign of business processes to achieve dramatic improvements in critical, contemporary measures of performance such as cost, quality, service and speed (Hammer, 1993). The reengineering process is a procedure that will provide help to the analyst find the radical change that will make the competitive difference (Manganelli and Klein, 1994:24). However, it will be necessary to search for a correct and exact methodology that will better fit with the reengineering process development which must follow the “five stages” to become a successful and an efficient methodology

Destinations must adapt, not simply because they must modernize but also because they have to retain and enhance their competitiveness over other localities which leads destinations to constantly reinvent itself to edge out the competition (Ioannides, 2006:79). The new element – experience – adds a somehow comprehensive living adventure to the short time the tourist spends in his/her destination and the novelty lies in the fact that “experience” is designed, intentionally produced (staged), organized, foreseen, calculated, priced and (often explicitly) charged for; it is a core strategic concern as a new value attribute (Pine and Gilmore, 1998 *cit in* Stamboulis and Skayannis, 2003:38).

## 1.4 The aim and objectives of the research

The aim of the research is to propose a reengineering approach of tourism products in Viana do Castelo in order to improve its competitiveness as a tourist destination.

In order to attain this aim, objectives have been defined as follows.

**Objective (1)** – To analyze the visitor's profiles and motivations to Viana do Castelo;

**Objective (2)** – To analyze visitors travel behavior during their visit to Viana do Castelo;

**Objective (3)** – To analyze the consumption patterns of visitors to Viana do Castelo;

**Objective (4)** – Propose recommendations for the reengineering of tourism products in Viana do Castelo using creative tourism as an alternative approach to stimulate tourism demand.

## 1.5 Research methodology

According to Altinay and Paraskevas (2008:1) define research as being a form of systematic enquiry that contributes to knowledge and is essential for understanding the various phenomena that individuals and organizations encounter in their everyday activities. The aim of this research is to propose a reengineering approach of tourism products in Viana do Castelo in order to improve its competitiveness as a tourist destination.

The research will adopt a case study approach. The case study approach is defined as a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence (Robson, 2002 *cit in* Altinay and

Paraskevas, 2008:77). As such, a questionnaire in the form of a face-to-face structured interview was conducted to analyze visitors motivation and consumption patterns. The data was analyzed using Statistical Package for the Social Sciences (SPSS) version 18.

Moreover, secondary sources of information, such as articles from scientific journals, publications and books such concepts as creative tourism, developing creativity, tourism product development, characteristics of tourism demand and reengineering tourism products were used. Secondary data was also obtained from the Municipality of Viana do Castelo and the Regional Tourism Board of Porto and North of Portugal.

**Figure 1** – Geographic localization of Viana do Castelo in the context of the region of Porto and the North of Portugal



Source: CCDR-N (2008)

**Figure 1** illustrates Viana do Castelo, located in one of the four sub-areas of the Porto and the North of Portugal region.

## **1.6 Structure of the dissertation**

This dissertation is structured in seven chapters. The first chapter is a broad introduction to the subject of the research outlining the reasons and motivations for the research, the theoretical background, the aims and objectives of the research and the research methodology and the structure of the dissertation.

The second chapter presents the literature review on concepts concerning creativity and creative tourism and how to approach creativity to the tourism destinations. The third chapter continues with the literature review related to the process of reengineering. The concept of reengineering is defined and applied into the case of the tourism industry.

Chapter four presents the background of tourism in Viana do Castelo in which it is presented the major tourism resources, the main tourism products as well as the main characteristics of its tourism demand based in the latest survey reports.

The fifth chapter describes the research design and methodology used to collect the data. The description of the aim and objectives of the research, the research questions employed to achieve the main goal of the study, the use of primary and secondary sources, the choice of the sample population and the construction of the questionnaire are presented.

Chapter six presents the results and descriptive data analysis.

The seventh chapter presents the discussion of the research findings, recommendations for the reengineering of tourism products in Viana do Castelo, the limitations of the study as well as the priorities to further research.

## **1.7 Summary**

This initial chapter presents the general outline of the research methodology and the main objectives to be achieved. It is suggested that destinations must have competitive strategies due to the increasing competition around the globe and focus on their ability to promote innovation in product development to meet the motivations and needs of the new experience-based

tourists. The need to seek innovative experiences, authenticity and the ability to interact with the local community has led to a new type of tourism regarded as an extension of cultural tourism – designated as creative tourism. Creative tourism is seen as a strategic approach to develop tourism products in an articulate and organized way enabling the economic, social and environmental development of the region. The next section explores the concepts concerning the characteristics of the “new tourism” demand, the development of creative tourism and how to go about the reengineering of existing tourism products.

## **CHAPTER TWO: Literature review on creativity and creative tourism**

### **2.1 Introduction**

The previous chapter provided an overview of the main reasons and motivations for this study, a summary of the theoretical background, the aims and objectives of the research, the research methodology applied and the structure of this dissertation. This chapter starts by examining the current trends verified in the tourism activity demonstrating the main megatrends in tourists' consumption behavior and motivations. These megatrends provide a roadmap to tourism organizations and destinations on how to develop their supply and how to communicate it to meet tourists' needs. The synergies that can be achieved between culture and creativity are pointed out by illustrating the concept of creative industries and creative clusters, the emergence of the creative city and its key elements and finally demonstrate the existing links between culture, creativity and tourism.

The final part of this chapter explores the rise of creative tourism as an alternative typology of cultural tourism. It starts by defining the concept of creative tourism and the main processes of producing and consuming creative tourism experiences.

### **2.2 Current trends in tourism**

Commodification has changed tourism experiences in the 21<sup>st</sup> century from that of the traditional search for the totally unknown, the utmost challenging and dangerous to that of safety and comfort, to that of "gaze" but also embodiment beyond individual's onsite experience (Cater, 2000; Opaschowski, 2001; Urry, 1990 *cit in* Trauer, 2006:185). Consumer behavior in tourism has been changing extensively, developing a more segmented, specialized and sophisticated market mainly aiming at unique activities available at the places visited (Nylander & Hall, 2005; Robinson & Novelli, 2005 *cit in* Novelli *et al.*, 2006:1141).



The tourist in the 21<sup>st</sup> century is “searching for new and exciting forms of travel in defiance of a mass-produced product (Wearing, 2002 *cit in* Trauer, 2006:184).

According to WTO (2001), there are some major tourism “megatrends” that play an important role in policy and strategy during the next decades. The main major tourism “megatrends” are (WTO, 2001:25):

- The global – local polarization (globalization – localization/localization – globalization) – globalization facilitated information technology, deregulation movement and all countries are integrally locked into the global economy. On the other hand, populations are responding to this globalization of economies, markets, systems and cultures by looking to their own identities – localization;
- The polarization of tourists tastes – refers to comfort-based demands at one extreme and the adventure or education oriented at the other;
- The tourist’s world is shrinking – the proliferation of tourism offers, made possible by various technological advances has led to a non-boundaries tourism reaching every corner of the globe and beyond – to space;
- Electronic technology will become all powerful in influencing destination choice and distribution (buying and booking travel and tourism products, as well as information about it);
- Fast track travel – refers to things like computer reading of hands, ticketless travel, plastification of travelers’ cheques and the use of smart cards;
- The customer will call the shots – increasingly travel and tourism will be a buyer’s market with the use of technology such as CD-ROM atlases, Internet inspection of destinations, hotels and other facilities. There will be many ways in which the public can work the system to their own benefit;
- Destination as “fashion accessory” – more and more of the travelling public adopt as a fundamental principle in their choice of destinations and it certainly has major implications for destinations. “In vogue” destinations can be places that have just started their tourism development but have a certain “cachet” associated with them;
- Targeted product market development oriented to the three E’s: entertainment, excitement and education;
- More destination focus on image – without a perceived image of the destination it will not be possible for it to develop, diversify and expand;
- Asian source markets – for a considerable period of time, almost destinations will promote direct to the Asian markets;

- Consumer led campaigns for sustainable tourism – “fair” in distribution of the rewards of tourism to destinations, particularly in the developing countries which provide the services for tourism;
- Polarization of increased socio-environmental consciousness and the urge for travel consumption – there will be a growing conflict in the minds of the travelling public between these two poles.

So, it is suggested that technological advances are the main engine in global society enabling the dissemination of information, and consequently bringing people together as well as destinations (non-boundaries tourism) and working as facilitators of shopping and tourist bookings.

Poon (1993:84-85) argues that international tourism is undergoing rapid transition to a new industry best practice as well as a new tourism is emerging – a tourism characterized by flexible, segmented and environmentally conscious holidays with some key emerging characteristics:

- The holiday is flexible and can be purchased at prices that are competitive with mass-produced holidays;
- Production of travel and tourism-related services are not dominated by scale economies alone. Tailor-made services will be produced while still taking advantages of scale economies where they apply;
- Production is increasingly driven by the requirements of consumers;
- The holiday is marketed to individuals with different needs, incomes, time constraints and travel interests. Mass marketing is no longer the dominant paradigm;
- The holiday is consumed on a large scale by tourists who are more experienced travelers, more educated, more destination-oriented, more independent, more flexible and more “green”;
- Consumers look at the environment and culture of the destinations they visit as a key part of the holiday experience.

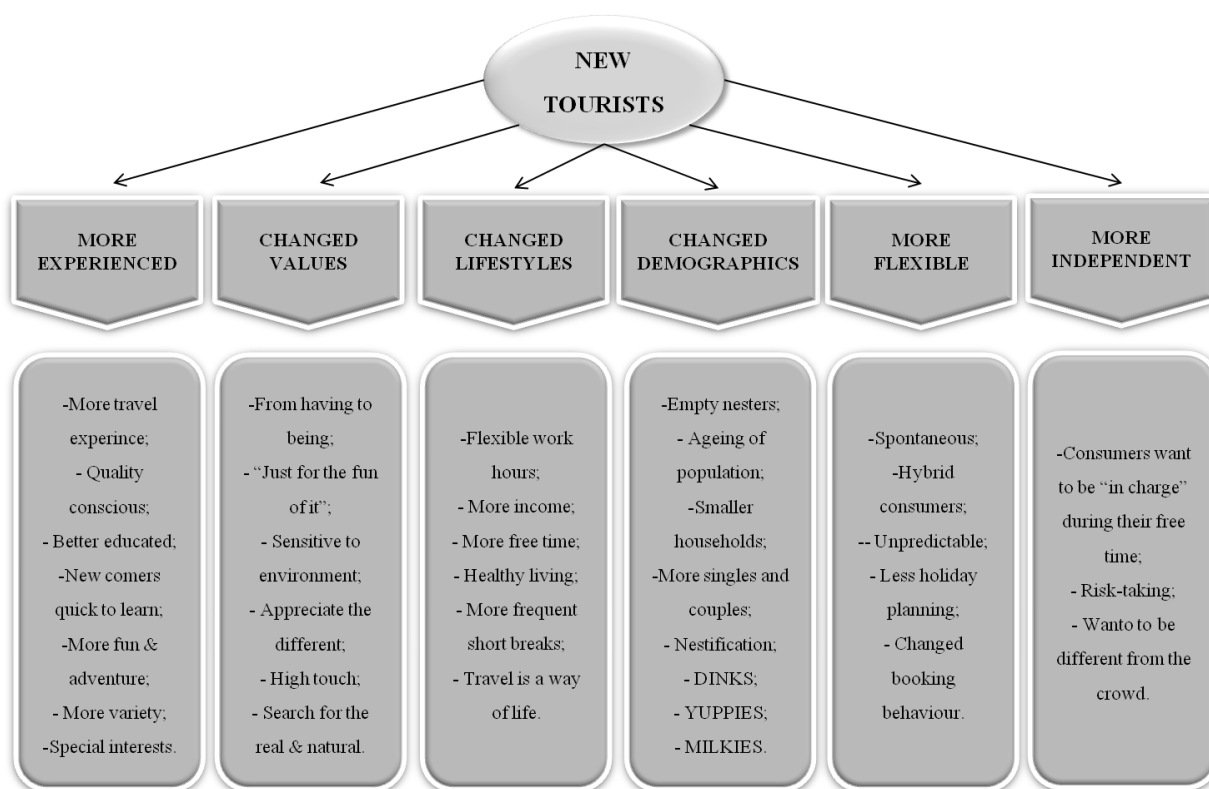
The new tourists are more flexible, independent and experienced travelers, whose values and lifestyles are different from those of the mass tourism. Poon (1993:114) identifies the six key attributes of the new tourists:

- They are more experienced (more travel experience, quality and value for money, more personal attention, more choice, more fun and adventure);

- They have changed values (search for the real and the authentic, quick to learn, fashion for the sun is fading, search for the different, from escape to fulfillment);
- They have changed lifestyles (people who live to work versus people who work to live, people who live, travel as a way of life, healthy living, changing workplace and workstyle, more free time, more incomes);
- They are products of changing population demographics (ageing population, importance of the older age groups, implications of demographics trends);
- They are more flexible consumers (hybrid consumers, spontaneous and unplanned);
- They are more independent-minded (the need to be in control and need to confirm individuality).

The characteristics are illustrated in **Figure 2**.

**Figure 2 – The new tourists**



**Source:** Poon (1993:115)

Trauer (2006:183) states that the tourism industry is increasingly subsuming the identity of an “experience industry”, with tourists willing to pay tourism organizers to help find optimal experiences within the limited time

available. Tourists are looking for emotional stimuli, they want to buy feelings and not products and they want to personally experience the immaterial qualities, seeking ambiance, aesthetics and atmosphere, looking for an experience full of varying intimacies, intensities and complexities (Opaschowski, 2001 *cit in* Trauer, 2006:183). Richards (1996:267) argues that as the complexity of products and services on offer increases, furthermore, so the amount of knowledge or self investment required also grows.

The increased travel experience of the new tourists and a new “leisure consciousness” are generating demand for better quality, value for money and more flexibility in travel and leisure services as well as the vacations are seen as an extension of live, a journey of discovery which allows to see something different that would expand their experience and this changes are shaping the new tourism (Poon, 1993).

The European Travel Commission (ETC, 2006) suggested that, as people travel more, they also become more aware of the culture and environment of the places they travel to, and they reflect more on their own experience and lifestyle which seems to be a shift from purely external travel determinants (such as demography and climate) towards internal determinants, such as the desire for self-development and creative expression. Consequently, there is a changing relationship between host and guest as visitors are seeking genuine experiences rather than staged ones in their quest for “deeper” and more “meaningful” experiences by engaging in alternative forms of tourism which requires greater creativity on the part of the destination (ETC, 2006).

The range of tourists’ trends and their major characteristics illustrate their willingness to express themselves through the interaction with the place and its living culture which can be a flourishing catalyst for the development of creativity and tourism.

### **2.3 Combining synergies – culture and creativity**

According with Richards and Wilson (2005) culture has now become an essential element of the tourism system and frequently quoted as being one of the largest and fastest growing segments of global tourism. The image of a city

or region becomes based both on physical assets, and a series of experiences built around those assets, generally extending to the “living culture” and the atmosphere of places (Wilson, 2002 *cit in* Richards and Wilson, 2005:1209). In fact, culture is increasingly used by cities and regions as a means of preserving their cultural identity and developing their “socio-economic vibrancy” (Ray, 1998 *cit in* Richards and Wilson, 2005:1210) as well as a means of economic regeneration, and the creation of cultural facilities is an important weapon in the competitive struggle to attract inward investment to European cities (Bianchini, 1990 *cit in* Richards, 1996:262). Some cities have tried to distinguish themselves by developing a specific cultural theme, for instance the rebranding of regions as “countries” associated with historical or literary figures, such as Shakespeare (Prentice, 1994 *cit in* Richards and Wilson, 2005:1211). Furthermore, many cities and regions have attempted to re-develop themselves through the revalorization of built cultural heritage, like heritage mining despite the increasingly technology that has to be employed (Richards and Wilson, 2005:1212).

As more cities and regions compete in (re)producing and promoting themselves for tourism and culture employing the same formulaic mechanisms, their ability to create “uniqueness” arguably diminishes (Harvey, 1989 *cit in* Richards and Wilson, 2005:1210), but also copying and implanting of (re) imaging strategies to new locations eventually leads to more competition and are often costly as well as megaevents and heritage (Richards and Wilson, 2005:1212). One of the problems inherent in cultural distinction strategies is that many places adopt similar strategies (often copying or “borrowing” ideas from one another), and therefore even “culture” begins to lack distinction, like for instance the McGuggenheimization (Honigsbaum, 2001 *cit in* Richards and Wilson, 2007:3).

By the end of 1990s, both tourism and culture were being characterized as modern “cathedrals of consumption” which were in drastic need of some postmodern re-enchantment (Ritzer, 1999 *cit in* Richards and Wilson, 2005:1213) which have lead many cities and regions to begin searching for alternative models like the development of the “creative industries” (Smith, 1998 *cit in* Richards and Wilson, 2005:2013).

### 2.3.1 Creativity

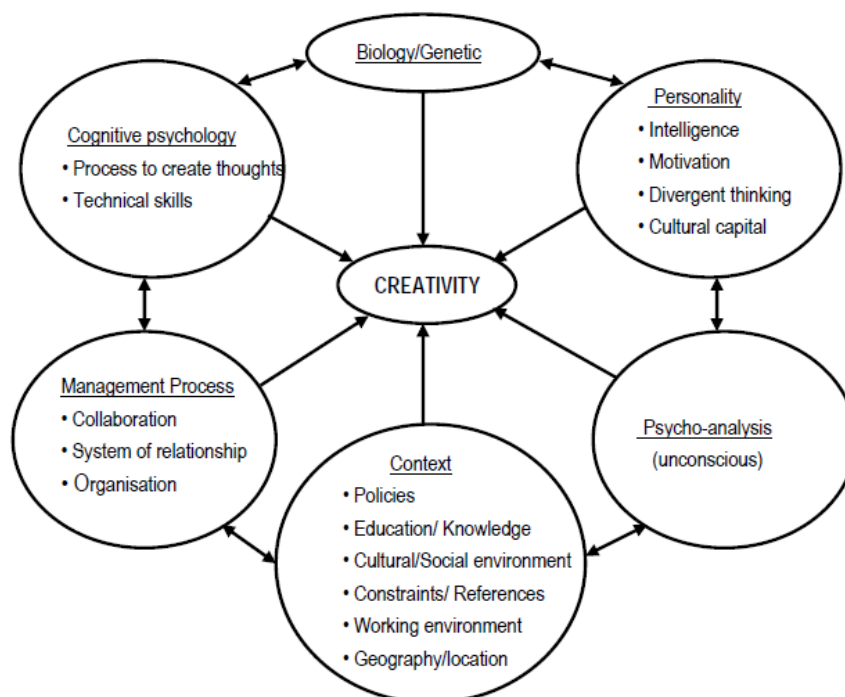
The creativity concept seems to be very difficult to define and widely questioned because of its subjectivity. As such, some definitions are presented below to better understand this complex concept.

According to Beesley and Cooper (2008:55), creativity is the emergence of new ideas through the original combination of common understandings, or the transformation of existing concepts through the reorganization of existing knowledge networks. Earlier definition suggests that creativity is defined as the goal-oriented individual/team cognitive process that results in a product (idea, solution, service, etc.) that, being judged as novel and appropriate, evokes people's intention to purchase, adopt, use, and appreciate it (Zeng *et al.*, 2011 *cit in* Piffer, 2012:259). Creativity is above all about developing new ways of thinking and doing, which explains the close link often made between creativity and innovation and could be applied to tourism through the development of new products or experiences; of new forms of consumption or new tourism spaces (Richards and Wilson, 2007:15). It relates to the capacity of individuals to think inventively and imaginatively and to go beyond traditional ways of solving problems (Bryant *et al.*, 2006 *cit in* European Commission, 2009:22).

Therefore, creativity has become a strategy to be followed by cities and regions in a search for growth, as well as strategy from promoting innovation and individual skill development (Ray, 1998 *cit in* Richards, 2011:1227).

Creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context; it is a systemic rather than an individual phenomenon (Csikszentmihalyi, 1996 *cit in* European Commission, 2009:23). Literature suggested that, multiple factors influence the development of creativity, particularly the economic, social, cultural and educational environment - **Figure 3**. However, it is acknowledge that creativity is a cultural concept that evolves with time and across countries (European Commission, 2009:22).

**Figure 3 – Elements of creativity**

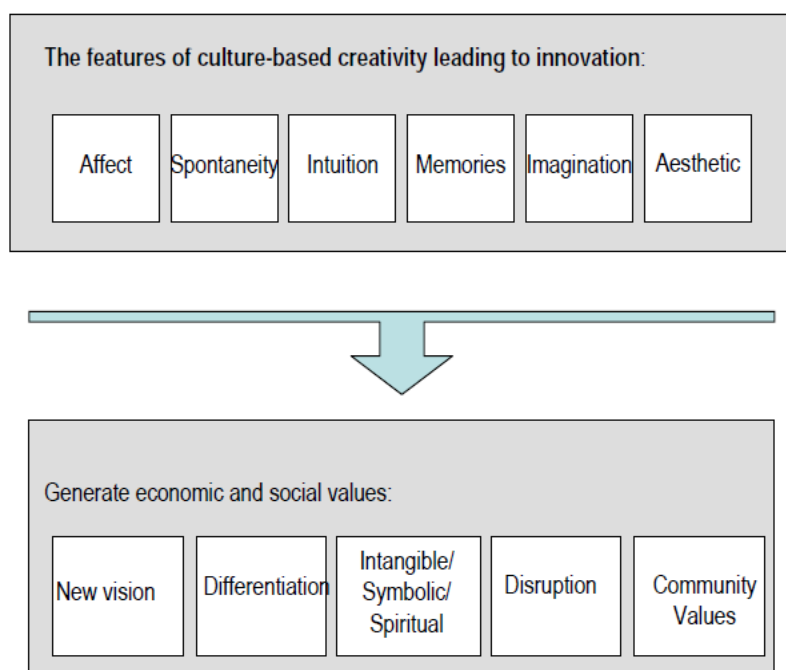


**Source:** European Commission (2009:24)

Thus, after the presentation of the different definitions of the creativity concept it seems that intrinsically linked with it lies the concept of new or original and its usufruct. It is suggested that, the main sources of creativity are people (artists, craftsmen, “creatives”) and the emphasis is put on persons as the main source of creativity because without such talents cultural and creative industries would not exist (European Commission, 2009:25-27).

### 2.3.2 The creative industries and the creative clusters

Richards and Wilson (2007:4) argue that places which had already been down the road of culture-led redevelopment began to examine creativity as an added dimension of cultural development which could help them shine on the global stage as well as places which lacked the “hard” cultural resources saw creativity as one of the few alternatives to cultural development – see **Figure 4**.

**Figure 4 – The features of culture-based creativity**

**Source:** European Commission (2009:33)

Caves (2000 *cit in* Rogerson, 2006:152) defines creative industries as supply goods and services that we broadly associate with cultural, artistic, or simply entertainment value which is broadly defined to include advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, software, toys and games, TV and radio, and video games (DCMS, 1998 *cit in* Richards, 2011:1231) and in some cases has been broadened to include tourism (Bagweel, 2009; Bonink and Hitters, 2001; Evans, 2009 *cit in* Richards, 2011:1231).

Closely linked to the creative industries are the creative clusters who Porter (1998 *cit in* Nordin, 2003:11) defines as geographic concentrations of interconnected companies and institutions in a particular field, linked by commonalities and complementarities. Clusters have a greater chance to be competitive on a national and global basis, when their businesses are competing and collaborating at the same time (Christensen *et al.*, *cit in* Novelli, *et al.*, 2006:1142). Such “cultural-creative clusters” are designed to produce a range of outcomes, including strengthening the identity, attraction power and market position of places; stimulating a more “entrepreneurial” approach to the arts and culture; stimulating innovation and creativity; finding a new use for old



buildings and derelict sites and stimulating cultural diversity and cultural democracy (Mommaas, 2004 *cit in* Richards, 2011:1232). As so, they have an important role in building the local creative economy, as well as attracting tourists and adding to the attractiveness of places (Richards, 2011:1232). But clusters cannot be created, particularly not by governments, instead a critical mass of enterprises and skills are needed to form the foundation which must be cultivated over a long period (Nordin, 2003).

The purpose of tourism clusters and networks is to highlight the availability of certain activities in one destination or region and to get small and medium enterprises that would normally work in isolation to co-operate and build a successful tourism product in the locality (Novelli, *et al.*, 2006:1143).

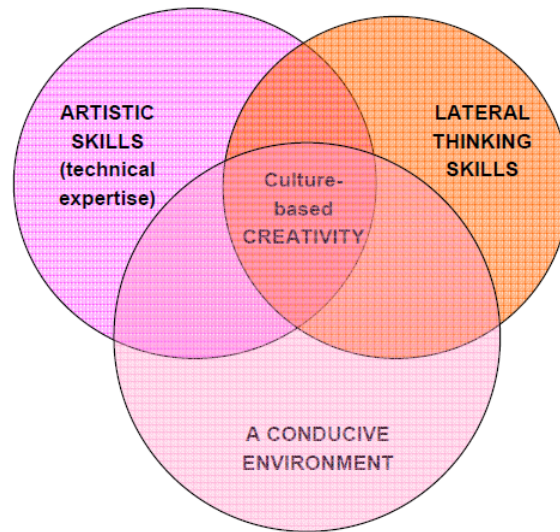
The boundaries of a cluster do not generally follow ordinary administrative borders such as municipalities, counties or even countries because of their dynamism with a constant change, as new companies and linkages appear and other disappear (Nordin, 2003:12).

### **2.3.3 The creative city**

According to Landry (2010) the creative city concept was developed nearly twenty years ago in response to the dramatic economic, social and cultural transformations that happening in Europe as well as was assumed that conditions should be created for people to think, plan and act with imagination in harnessing opportunities or solving seemingly intractable urban problems – see **Figure 5**.

Pratt (2010:14) suggests that the notion of creative cities is not singular, but multiple; it has many overlapping roots and implications: some are complementary, and some contradictory.

**Figure 5 – Components of culture – based creativity**



**Source:** European Commission (2009:32)

The creative city identifies, nurtures, attracts and sustains its talent to mobilize ideas, talents and creative organizations to keep and attract the gifted and the young and focus on the media and entertainment industries, the arts and cultural heritage, and creative business-to-business services (Landry, 2010:35).

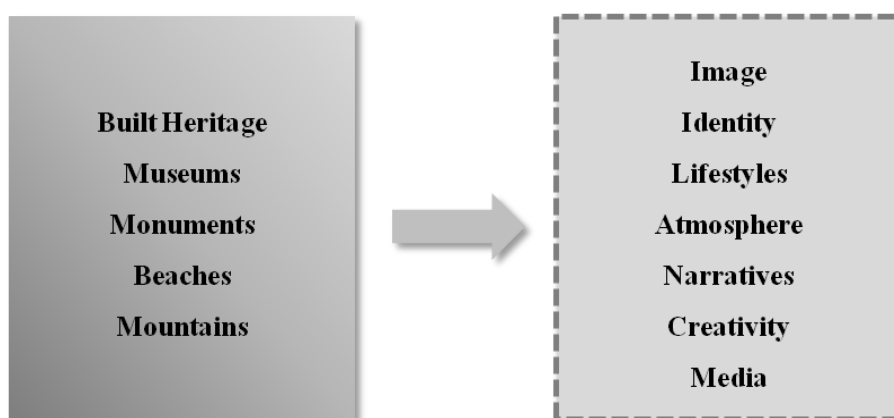
As so, the construction of the image of the creative city lies in the building up of visual symbols – landmarks – of creativity, specific narrations, emphasizing the creative milieu of the cities, and the location of connected functional and, above all, cultural references and its process of construction is based on a range of key ideas which are increasingly utilized in creative development and marketing strategies (Vanolo, 2006 *cit in* Richards and Wilson, 2007:17):

- The “buzz”, i.e. scenes with people, and particularly scenes of people meeting and chatting, with a special attention towards situations of multi-ethnicity;
- The local art scene, referring both to “official” and more “popular” forms of art;
- Nightlife, both in the case of fancy restaurants and other places for young and trendy people;
- Public spaces, particularly natural environments and parks, together with outdoor sport situations and landmark buildings;

- Representations of high quality education, both for young people and professionals, widely considered as an essential element of urban competitiveness.

In fact, the people working within media and entertainment industries are seen as key players in fostering innovation and as a source of economic growth and wealth creation and design, advertising and entertainment in particular act as drivers of innovation in the broader economy and shape the so-called experience economy (Landry, 2010:35). It is suggested that the creation of a “cosmopolitan” atmosphere, which then becomes packaged in marketing strategies and the picture that emerges is one of a general shift away from tangible culture and heritage towards intangible culture and creativity (Vanolo *cit in* Richards and Wilson, 2007:17) – see **Figure 6**.

**Figure 6** – The shift from tangible to intangible tourism resources



**Source:** Richards and Wilson (2007:18)

The modern art of creative development therefore lies in transforming intangible elements of the culture of a place into “experiences” that can be consumed by tourists (Richards and Wilson, 2007:17).

#### 2.3.4 The key elements for creative development

The idea that diversity is an important resource for creativity has also tended to strengthen the links between creativity and larger cities or metropolises and the tendency for clustering and the need for large audiences

tend to favour the urban location of creativity (Richards and Wilson, 2007:25). However, it is argued that every location has the potential to provide a unique combination of knowledge, skills, physical assets, social capital and “atmosphere” which make certain places particularly suited to specific creative activities and specific local skills are often seen as a source of creative tourism development (Richards, 2011:1238) which may lead to the creation of employment and consumer spending.

Creativity in tourism is resulting in a range of different practices and performative spaces in which the identity and subjectivity of the tourist can be reformed and enhanced (Cloke *cit in* Richards and Wilson, 2007:47). Richards and Wilson (2007:25) have identified the key elements of creative development which tend to ensure their smooth incorporation into large scale urban redevelopment schemes:

- Clustering – creative enterprises need a network of colleagues and suppliers, and clustering is therefore seen as providing an impulse to both individual and collective creativity;
- Consumers – audiences are vital to the creative industries, and in many cases creative enterprises need to attract audiences or consumers to specific locations;
- Co-makership – in order to function well, creative clusters need to involve both producers and consumers in a process of co-makership;
- Clarity – attracting audiences depends on a certain level of visibility within the urban fabric, and the ability of potential audiences to “read” the creative landscape;
- Confidence – developers must have the confidence to invest in creativity, but trust between creative individuals is also important. Cities and regions must also have the confidence in their ability to make such development work, and to be able to sell success.

Richards and Wilson (2007:29) also stated that even though the desire for creative development may exist, there are a number of practical barriers which may intervene:

- *Shortage of creative skills* – the development of creative attractions requires the acquisition of new skills, on the part of both planners and those providing the attraction;

- *Lack of creative investment* – the development of creativity also implies investment, not necessarily in physical infrastructures, but in intangible culture or orgware. In many cases, the creative sector finds it difficult to attract investment because there is a lack of visible assets or an obvious return;
- *Lack of creative audiences* – it has to be recognized that many creative activities have a limited audience – effectively, most forms of creative tourism are forms of special interest tourism. There is a problem of reaching the target audience, which is often widely dispersed;
- *The cumulative disadvantage of creative locations* – the fact that creativity is often spurred by adversity means that creative development may happen in areas which are at a disadvantage, for example in terms of economic structure or peripheral location (Garrod and Wilson, 2003; 2004).

But creativity also seems to have a more general linked to the desire for change in a new millennium and the increasing attention paid to personal development and fulfillment (Richards and Wilson, 2007:13). Some major reasons were identified on why creativity is now more popular than traditional cultural tourism approaches to development (Richards and Wilson, 2006 *cit in* Richards and Wilson, 2007:14):

- Culture is often associated with “high culture”, which has a traditional, staid image;
- The cultural sector is not perceived as being very flexible or dynamic;
- The creative sector is broader than the cultural sector alone, covering more sub-sectors and having a greater total value and employment impact;
- The creative sector is closely linked to innovation and change;
- The creative industries include many more aspects of visual consumption (advertising, cinema, design, fashion, video games);
- Women often play a key role in the development of the creative industries.

Creative tourism has been identified as an extension of or a reaction to cultural tourism and in contrast to most cultural tourists, creative consumers are increasingly looking for more engaging, interactive experiences which can help them in their personal development and identity creation, by increasing their creative capital (Richards and Raymond, 2000 *cit in* Richards and Wilson,

2005:1215). The emergence of creative tourism as, in part, a reaction to dissatisfaction with cultural tourism products in recent years (Smith, 2005 *cit in* Rogerson, 2006:150).

Richards and Wilson (2005:1215-1216) argue that creative tourism is more a flexible capital accumulation regime than traditional cultural tourism because it does not need a lot of built heritage, no need for expensive preservation and maintenance of ageing structures and the raw material has to be created not just by the producers, but also by the tourists themselves which requires both creative consumption and creative production on the part of the tourist. In fact, Richards (2011:1236) argues that more recent work has tended to emphasize the role of “co-creation” or “prosumption”, involving the creative collaboration in developing tourism practices by both consumers and producers and creativity has been repositioned in tourism studies from a narrow market niche related mainly to the arts and craft products into a much broader phenomenon which touches a wide range of tourism activities.

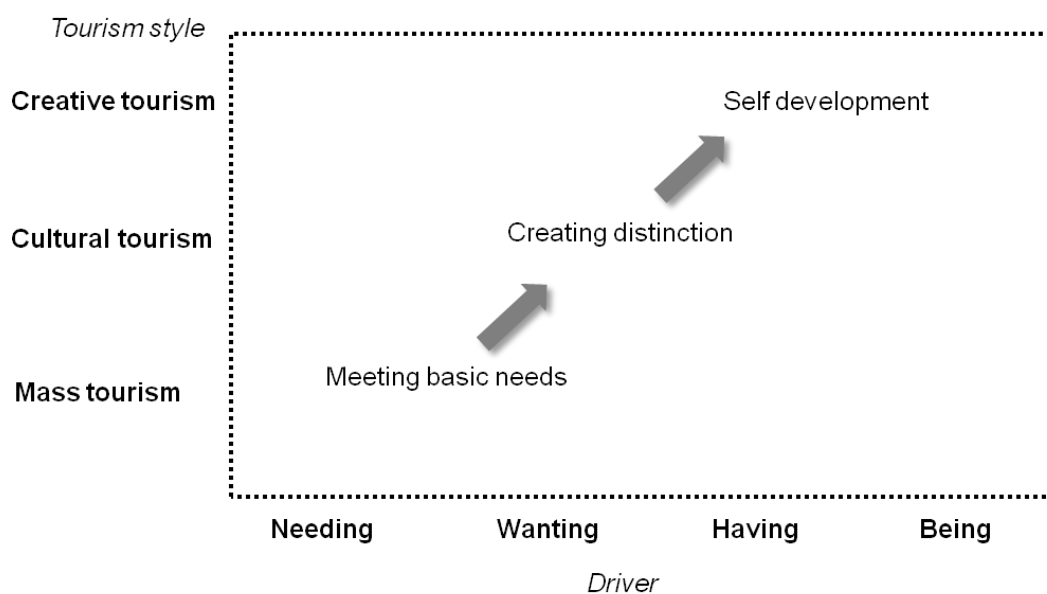
The creative dimension of tourism is therefore no longer based on the singular production of meaning through the institutions of high culture (museums) and hierarchy (as is usually the case in cultural tourism), but also through creativity, atmosphere and narrative and creativity means new culture and new cultural forms, in contrast to “culture” or heritage, which often centre on the preservation of the past and solidification of existing structures (Richards and Wilson, 2007:24).

### **2.3.5 Culture, creativity and tourism**

Early links between tourism and creativity were made through analyses of creative activities in destinations which might be of interest to tourists – usually “cultural tourists” or “special interest tourists” consuming creative performances or crafts products (Zeppel and Hall, 1992 *cit in* Richards, 2011:1235). The dramatic increase in the production and consumption of symbolic goods and the centrality of innovation, design and knowledge as determinants of competitive success poses new challenges for cities (Crewe and Beavorstock, 1998:289).

Richards (2011:1236) argues that there has been increased attention for the growing role of the creative industries in developing tourism and particularly in influencing the image of destinations, for instance, music tourism has become an identifiable creative niche, covering travel for acquiring music skills or to attend concerts (Gibson and Connell, 2003 *cit in* Richards, 2011:1236). Creative tourism involves not just spectating, nor just “being there”, but reflexive interaction on the part of tourists and the onus is on the tourists themselves to actively learn about their surroundings and apply that knowledge in order to develop their own skills which the source of distinction lies increasingly in the arena of “becoming” – becoming transformed by the tourism experience itself (Richards and Wilson, 2005:1218-1220) – see **Figure 7**.

**Figure 7** – Changes in the drivers of tourism over time



**Source:** Richards and Wilson (2007:20)

Many “cultural tourists” these days seem to want to become part of the local community and have direct contact with the everyday lives of others and that the idea of “being” on holiday places more emphasis on the creativity of the tourist, rather than seeing them as passive consumers or gazers upon a series of staged experiences (Richards, 2007 *cit in* Richards and Wilson, 2007:21). It is suggested that travel experiences therefore become the raw materials used to develop a life biography, and travelers can also play with and shift their

identities as they travel (Richards and Wilson, 2004 *cit in* Richards and Wilson, 2007:21).

## 2.4 Definition of creative tourism

The first definition of creative tourism was proposed by Richards and Raymond (2000:18) during an event in Viana do Castelo. They defined creative tourism as “tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken”. In 2006, the United Nations Educational, Scientific and Cultural Organization (UNESCO) defined 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” (UNESCO, 2006 *cit in* Richards, 2011:1237). Later, Landry (2010:37) added that creative tourism tries to break a mould and at its best, it is an unmediated, direct, unfiltered experience that is not pre-digested and staged. Richards (2010) took the characteristics of creative tourism a step further considering it a new form of cultural tourism which has been stimulated by the growth of new consumption patterns, by more involved and skilled forms of tourism activity and by changes in the production of tourism, such as the development of the experience economy. So, the essence of creative tourism seems to lie in activities and experiences related to self-realization and self-expression whereby tourists become co-performers and co-creators as they develop their creative skills (Richards, 2011:1237).

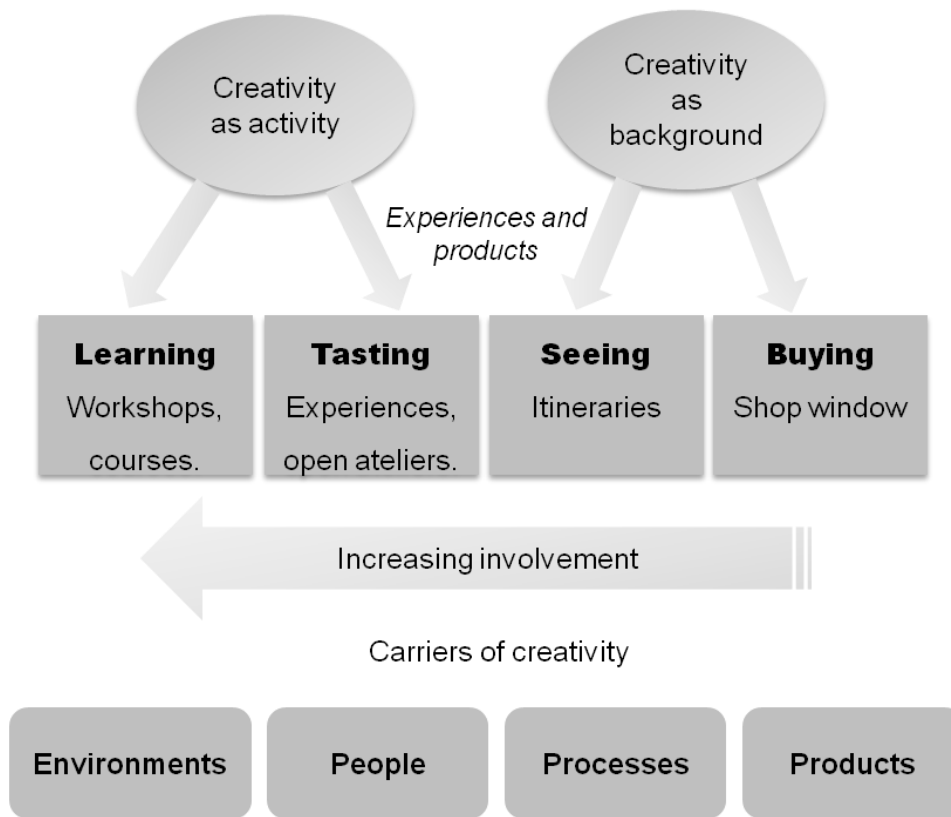
Creative tourism implies not just the tourists need to be creatively involved, but the destination itself needs to become more creative in designing “characteristic” experiences and think carefully about the aspects of creativity that are linked to place, and give creative tourists a specific motivation to visit (Richards and Raymond, 2000 *cit in* Richards, 2011:1238).

The creative performative role in tourism can extend too many areas not traditionally seen as creative (Cloke, 2006 *cit in* Richards, 2011:1227) and apparently mechanistic, can become “creative” through the way in which it is



experienced and reacted to by the participants (Richards 2011:1227). **Figure 8** illustrates the different styles of creative tourism.

**Figure 8 – Modes of Creative Tourism**



**Source:** Richards (2011:1239)

It can be concluded that, the rise of new consumption patterns with more skilled consumption and where tourists are able to actively choose and participate in their own experience is reflected in the emergence of creative tourism. Creative tourism offers the visitors an opportunity of personal, professional and creative potential development through the involvement and engagement in the real cultural life of the place. “Creative Tourism” involves more interaction, in which the visitor has an educational, emotional, social, and participative interaction with the place, its living culture, and the people who live there (UNESCO, 2006).

As such, a tourist destination must be capable and prepare to provide a range of experiences that will allow the tourists to design and frame their experiences towards a unique creative experience combination.

### **2.4.1 Participation and co-creation tourism experience**

The economy is developing from a service-based to an experience-based due to the increasing competition between service providers which have lead to a large competition and therefore a need for differentiation (Pine and Gilmore's, 1999 *cit in* Richards and Wilson, 2005). Stamboulis and Skayannis (2003:38) point out that in an experience – based exchange the tourist enters into a multifaceted interaction with the actors and the setting of a narrative staged by the local community.

“Experiences can “touch” people better than products or services” and modern consumers want context related, authentic experience concepts and seek a balance between control by the experience stager and self determined activity with its spontaneity, freedom and self expression (Binkhorst, 2006:2). Richards (2011:1225) suggests that people seem increasingly keen to develop their creative potential, by enhancing their productive or consumption skills, by following courses or experiencing creativity on holiday. As a result, skilled consumption will grow as consumers become increasingly dissatisfied with short-term unskilled experiences (Scitovsky's, 1976 *cit in* Richards and Wilson, 2005:1214).

### **2.4.2 Production and consumption in creative tourism**

D'Auria (2009,*cit in* Richards, 2011:1229) suggested that there has been a shift from cultural tourism towards creative tourism and creative development strategies producing more flexible and innovative forms of tourism experience which are harder to copy or imitate than mere services (Alvarez, 2010 *cit in* Richards, and 2011:1229). Therefore, a number of trends in the field of consumption also point to an increasingly important role for creativity in tourism namely (Richards and Wilson, 2006 *cit in* Richards, 2011:1229):

- 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.

So, people distinguish themselves in terms of what they consume and particularly through the symbolic values attached to their consumption practices (Bourdieu, 1984; Wynne, 1998 *cit in* Richards, 2011:1229). Skilled consumption not only allows people to develop distinctive identities through lifestyle enhancement, but it also leads to more creative use of tourism resources (Richards, 1996; Russo and Aria Sans, 2007 *cit in* Richards, 2011:1229).

It is suggested that creative skills are widely used as the basis for small-scale tourism business, for example in the provision of painting or photography holidays, gastronomic experiences and spiritual or “holistic” businesses and they are arguably one of the main drivers of creative tourism development (Smith and Puczkó, 2008; Richards and Wilson, 2007 *cit in* Richards, 2011:1230).

#### **2.4.2.1 The three types of creative tourism experiences**

The types of creative developments identified in tourism to date tend to fall into three basic categories: creative spectacles, creative spaces and creative tourism (Richards and Wilson, 2006 *cit in* Richards, 2011:1239).

**Table 1 - Types of creative tourism experiences**

<b>Creative Spectacles</b>	Spaces increasingly host events that shape and are in turn shaped by their environment and act as a concentrator in terms of time and space, forming important nodes in creative networks and providing a direct link between creativity and tourism. Events are increasingly sources of creative experiences which connect the global space of flows with the local space of places (Castells, 2009 <i>cit in</i> Richards, 2011:1240).
<b>Creative Spaces</b>	The most obvious physical manifestation of the relationship between tourism and creativity is to be found in creative or cultural clusters. The development of specific clusters can also form part of a broader creative landscape (Richards, 2011:1241) in which these types of developments are often examples of the “new inner city” where a new production economy is being stimulated by the presence of cultural and creative tourists, among other factors (Hutton, 2008 <i>cit in</i> Richards, 2011:1241).
<b>Creative tourism</b>	The active participation by tourists in creative activities, skill development and/or creative challenge can form the basis of tourist experiences, which can also imply a convergence of creative spectacles and creative spaces (Richards and Wilson, 2007:19).

**Source:** Richards (2011:1239)

Richards (2011:1243) argues that creative tourism is likely to remain as a niche within cultural tourism in the foreseeable future. Even though, there is a need to develop new ways of measuring creative tourism and its effects as well as a need for survey tourists visiting regions where these products are being developed (Richards, 2011:1243).

### **2.4.3 Summary**

This chapter described the significant changes in the tourism activity in the last few years and the increasing influence of consumer trends with special emphasis to the “travel experience”. Evidence suggests that tourists are demanding more engaging, deeper and higher quality experiences at the destination. It is suggested that there is a need to create more unique experiences allowing tourists to be more interactive with the host community and develop their creative potential. Meanwhile, cities and regions are re-developing strategies to attract investors and tourists to a new generation of tourism demand known as creative tourism. This chapter also explained the origins and the concept of creative tourism as well its key elements.

The next chapter presents the concept of reengineering its different stages and its application to tourism products.



## **CHAPTER THREE: Literature review on the process of reengineering**

### **3.1 Introduction**

The previous chapter examined the current trends verified in the tourism activity particularly concerning the motivations and consumption patterns of tourists as the “experience industry” is increasing. The “Guggenheimization” of the places and the need to develop unique and authentic “experiences” where tourists can co-create their own experience acted as a catalyst to develop an alternative approach to developing the tourism destinations. That approach was identified as creative tourism. This chapter begins by exploring the concept of reengineering and its different stages in the reengineering process. The final part of this chapter explores the reengineering processes applied to the tourism activity and the degree of importance related to the tourist “experience” as provided by the tourism destinations.

### **3.2 The process of reengineering**

#### **3.2.1 Reengineering concept**

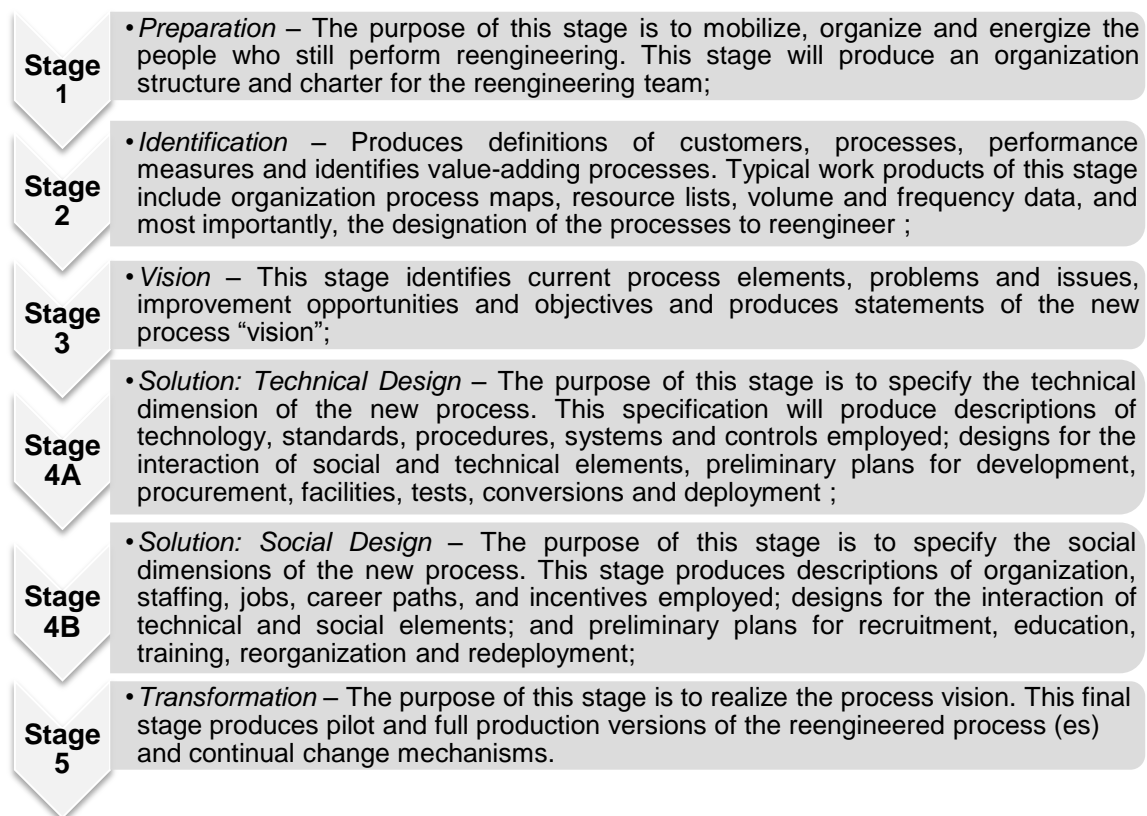
Manganelli and Klein (1994:7) point out that reengineering is the rapid, radical redesign of strategic, value-added business processes – and the systems, policies and organizational structures that support them – to optimize the work flows and productivity in an organization. Reengineering is the fundamental rethinking and radical redesign of business processes to achieve dramatic improvements in critical, contemporary measures of performance such as cost, quality, service and speed (Hammer, 1993). Champy (1998 *cit in* Murphy *et al.*,1999: 677) recognized the ongoing need to reengineer processes in response to the increase in “digital commerce” places firms under pressure to “restructure the entire organization”.

It is suggested that, the reengineering and breakthrough innovation are not new and breakthroughs occur through “vision” and its ability to break through boundaries of conventional thinking that had limited performance for previous decades (Manganelli and Klein, 1994:6).

Hammer and Stanton (1995) suggest that some skills are required for reengineering namely: process–orientation; holistic perspective; creativity; restlessness; enthusiasm; optimism; persistence; tact; team player and communication skills.

The reengineering process is a procedure that will provide help to the analyst find the radical change that will make the competitive difference and should not begin without a methodology to show the way which must be a road map that will help to get to where you want to go (Manganelli and Klein, 1994:20-24). Reengineering is no different from other major projects and as such planning is imperative (Murphy *et al.*, 2000:60). It will be necessary to search for a correct and exact methodology that will better fit with the reengineering process development. Manganelli and Klein (1994:25) state that a methodology is a systematic or clearly defined way of accomplishing an end and also a system of order in thought or action plus it must follow five subsequent stages to become a successful and an efficient methodology – see **Figure 9**.

**Figure 9 – Stages of a reengineering process methodology**



**Source:** Manganelli and Klein (1994:30)

Although, the stages are designed to be performed consecutively and the reengineering process methodology can be customized to the needs of each reengineering project skipping, rearranging or recombining tasks to meet individual needs (Manganelli and Klein, 1994:47). Nevertheless, the process must involve the redrawing in structures and processes at the technological, organizational and human levels in order to achieve impressive performance improvements and focusing on a customer service orientation.

### 3.2.2 Reengineering processes in tourism

Today many destinations reach the latter stages of their lifecycle more rapidly than ever before and that has dramatic implications for public authorities and private businesses in receiving areas which forces the destinations to take proactively steps to strengthen the quality and image of the products on offer (Ioannides, 2006:79). Few destinations remain constant and unchanging, and those that do are most likely to be perceived as out of date and unattractive (Butler, 2004 *cit in* Ioannides, 2006:79). So, destinations must adapt, not simply because they must modernize but also because they have to retain and enhance their competitiveness over other localities which leads destinations to constantly reinvent itself to edge out the competition (Ioannides, 2006:79). In the era of “post-tourism”, traditional tourist destinations must restructure or face decline, and that change must occur at least at three levels (Meethan, 1998 *cit in* Stamboulis and Skayannis, 2003:36):

- (1) The tastes of tourists (the consumers of the tourist product) change in different directions. This, of course does not involve “all” tourists. The majority still seeks the consumption of the “4Ss”, but the numbers of those in search of “something different” is growing;
- (2) There has been a change in the mode of supply of tourism locations and attractions. Tourists discover new locations and activities, which eventually become fashionable, subsequently organized, and then market their product themselves so as to either meet or to generate new demand. Consequently, they are obliged to enter into a world of intensified competition;
- (3) There is a change in the providers of both the final product and the intermediate products in an effort to capture new product markets and customers arising from the transformation of the tourist business.



When a destination has trouble maintaining its competitive advantage, despite having up-to-date facilities meeting the expectations of modern travelers, it may simply have to market itself more aggressively in order to be revitalized (Weber and Tomljenovic, 2004 *cit in* Ioannides, 2006:81)

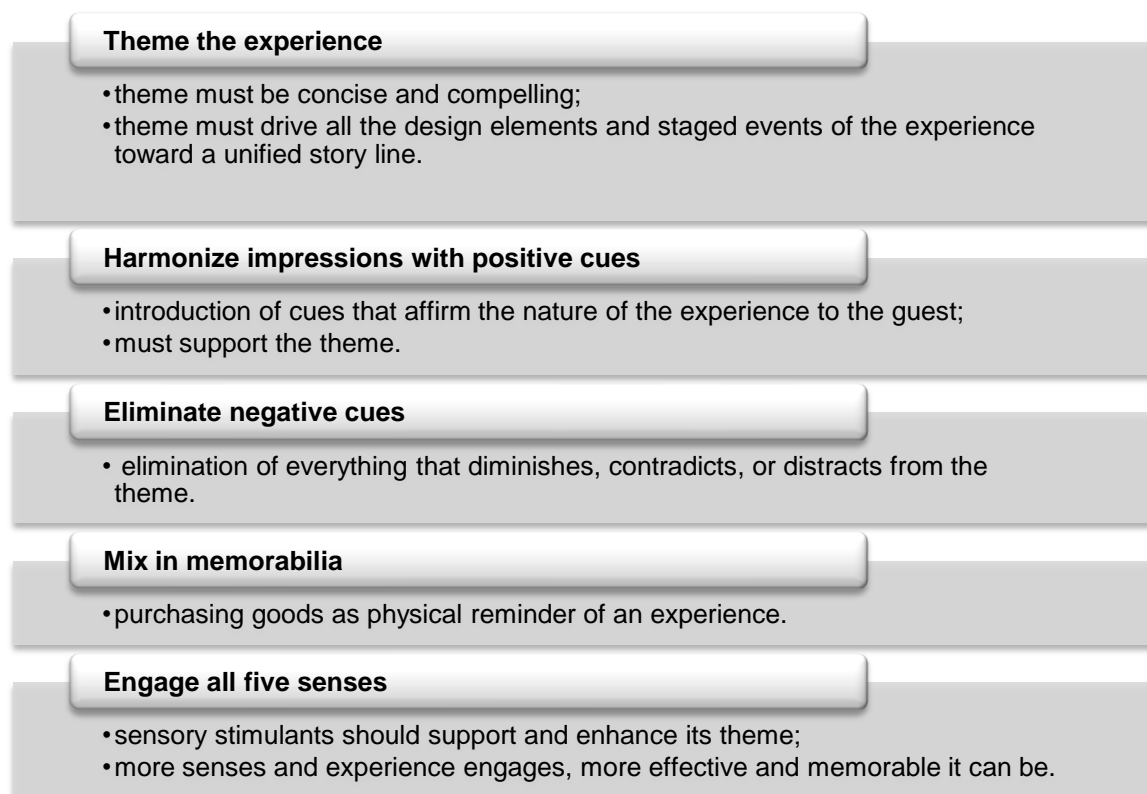
Competitive strategies have to be developed based on concepts of flexibility, specialization and focus to promote the competitive success of tourism destinations. According to Poon (1993:293-294), such strategies include:

- Putting the environment first – *building responsible tourism* (through control capacity; developing tourism with dignity; planning for the tourism sector) ; *foster a culture of conservation* ( through the creation of awareness campaigns among local population and tourists alike; encouraging press to take appropriate actions; leading by example) and *developing an environmental focus* (solving environmental problems and export solutions; exploiting niches in ecotourism; move beyond ecotourism);
- Making tourism a lead sector – *developing tourism’s axial potential* (tourism is an axial service; realize tourism’s linkage potential ; use tourism to spawn other lead sectors of the economy), *adopt new development strategies* (strategies of development based on import substitution and export promotion industrialization are obsolete; implement a new strategy of “focused flexibility”;take advantage of the fifth and current information technology wave) and *develop the services sector* (tourism is not the whole answer; exploit niches in the service sector; develop competitive advantages in services);
- Strengthening distribution channels in the marketplace – *ensuring adequate air access* (understand the implications of deregulation; strengthen national and regional carriers; respond strategically), *transforming the role of NTOs in the marketplace* (the conventional role of NTOs could be dead; find innovative ways to distribute products in the marketplace [adopt technologies, decentralize distribution, use travel agencies]) and *focusing on product development at home* (re-direct public sector resources and attention away form marketing and promotions; improve and upgrade services continuously);
- Building a dynamic private sector – *don’t be afraid of new tourism* (encourage innovation; strengthen the private sector), *let quality be the guide* (establish and enforce standards; professionalize the industry), *build public/private sector collaboration* (develop new institutions; foster regional cooperation).

In the tourism industry, there has been a trend to flexibilization of the tourist product by a form of customization, despite the pressure from tourist operators who still advocate packages of mass tourism (Stamboulis and Skayannis, 2003:35). The fact that products cannot be stored underlines the need for a flexible sector capable of gearing itself to the market, as well as the importance of a demand for tourism services which is receptive to innovation (Dass and Canel, 2006 *cit in* Perez, 2010:101). The tourist product means customer value, which is “the perceived benefits provided to meet the customer’s needs and wants, quality of service received, and the value for money” (Middleton and Clarke, 2001 *cit in* Komppula, 2001:2).

The new element “experience” adds a somehow comprehensive living adventure to the short time the tourist spends in his/her destination and the novelty lies in the fact that “experience” is designed, intentionally produced (staged), organized, foreseen, calculated, priced and (often explicitly) charged for; it is a core strategic concern as a new value attribute (Pine and Gilmore, 1998 *cit in* Stamboulis and Skayannis, 2003:38) - **Figure 10**.

**Figure 10 - Experience-design principles**



**Source:** adapted from Pine and Gilmore (1998)

Komppula (2001) argues that product development is a prerequisite for satisfying tourists' needs and changing demands as well as insuring the profitability of the industry, new-product development in tourism companies. It is suggested that experience tourism presupposes a degree of (active) participation by the tourists, which has to be provoked (i.e. animation plays an important role), as well as active participation of a whole local community where during their stay tourists expect to live the myth and after they go back home the myth has to remain alive (Stamboulis and Skayannis, 2003) – **Table 2**.

**Table 2 – Differences between endowment (conventional) and experience tourism**

AREA OF DIFFERENCE	CONVENTIONAL TOURISM	EXPERIENCE TOURISM
<b>Strategic intent</b>	- Build comparative advantage: cost and differentiation.	- Build competitive advantage: develop distinctive and non-reproducible myths and knowledge – based product
<b>Competitive edge</b>	- Tangible assets	- Intangible assets
<b>Focus</b>	- Context: infrastructure and endowment – based services.	- Content: adding value to time spent and experience gained; - Customization: flexibility and need for consistency.
<b>Innovation</b>	- Improve and change infrastructure and services in order mainly to reduce cost.	- Re-innovate old myths and invent new ones.
<b>Interaction with tourists</b>	- Temporary holiday communities; - Cyber transactions.	- Need for adaptability and robustness; - Destination – embedded community identities; - Extended into cyber communities
<b>ICT strategy</b>	Cyber – markets: exchange of information, pricing and invoicing.	- Cyberspace: sharing of experience, communication amongst tourists and with destination, provision of supplementary material before and after the visit.
<b>Market niches</b>	- Price-determined.	- Experience – theme – determined.
<b>Role for destinations</b>	- Compete for allocation of market share from intermediaries.	- Learn from interaction.
<b>Spatial characteristics</b>	- Reproducibility over space.	- Participate in the production of experience themes; - Destinations as theatres of interaction; - Space – specific.

**Source:** Stamboulis and Skayannis (2003:42)

However, destinations have failed in providing consistently engaging experiences, overpricing their experiences relative to the value perceived, or overbuilding their capacity to stage them will of course see pressure on demand, pricing, or both (Pine and Gilmore, 1998:98). Knowledge must be created and utilized in the production process with respect to the generation of the theme, the technologies involved and the customer's anticipated interests and tastes (Stamboulis and Skayannis, 2003:39).

As a creative tourist, we co-create our experience with local people; we share; it can be banal or profound; can start with a conversation about their life and ours; we compare the way they do things; we discuss commonalities and differences and as we know more we want to get involved (Landry, 2010). It is the ability to create personal experiences for tourists that will provide destinations with a competitive advantage (McCole *et al.*, 2004 *cit in* Hosany and Witham, 2009).

### **3.3 Summary**

This chapter described the process of reengineering as well as the need to apply this approach to tourism. It is suggested that destinations need to differentiate from their competitors and follow the tastes and needs of consumers if they are to attract tourists. The process of reengineering allows companies to redesign their tourism strategies focusing mainly on the consumer in order to develop more profitable outcomes.

The reengineering processes applied to the tourism destinations may develop effective strategies to maintain their competitiveness relative to other tourism destinations. Today, the reengineering processes in tourism requires a focus on the experience as more and more tourists are searching for memorable experiences which will fulfill their knowledge and their need for entertainment and learning.

The next chapter will present the case study of Viana do Castelo, particularly the main characteristics of the tourism supply and demand, results of market research and the main tourism resources.



## **CHAPTER FOUR: Background to the study area**

### **4.1 Introduction**

The previous chapter provided an overview of the concept of reengineering and the five stages of the reengineering followed by the reengineering process as applied to the tourism activity. It was suggested that the tourism reengineering process must develop competitive strategies with emphasis on the product's added value based on the "tourist experiences".

Chapter four begins with a characterization of the main economic, cultural and geographic aspects of Viana do Castelo, followed by a description of the current tourism figures in terms of supply and demand.

### **4.2 Characterization of Viana do Castelo**

#### **4.2.1 Geographic**

Viana do Castelo is a municipality on the northern coast of Portugal which climatic characteristics are predominantly influenced by the Atlantic Ocean. Viana do Castelo municipality comprises forty parishes with a total area of 314,36 km<sup>2</sup> - **Figure 11**. Diversified landscape marked by the coastline, river and mountain makes Viana do Castelo a municipality populated by approximately eighty-eight thousand of inhabitants (INE, 2011) with an aging population and a wide gastronomic variety, heritage and ethnographic culture.

Viana do Castelo presents an almost plain urban area, where it draws an ancient hull with a medieval and Renaissance matrix, framed by a Baroque radial structure (Almeida and Belo, 2007:98).

The ease of circulation/movement and arrival to a destination is a key factor in the decision to travel being essential to the development of any region (Vareiro, 2008:147). Viana do Castelo has two main routes; one central route - IP1/A3 – is the major gateway to Spain and to the rest of the Portuguese territory and a coastline complement route - IC1/A28 – linking to the Porto Metropolitan Area. Viana do Castelo is also served by two airports located

outside of the region namely, the Francisco Sá Carneiro Airport in Porto and Vigo Airport – Galicia (Spain).

**Figure 11 – Viana do Castelo municipality in northern Portugal region**



**Source:** adapted from CCDR–N (2008)

#### 4.2.2 Economic

Following the global trends, the services area, particularly the retail trade is the sector of activity which employs more Viana do Castelo’s population followed by the secondary and the primary sector (INE, 2011).

When reflecting about the number and type of enterprises present in the municipality of Viana do Castelo there is a concentration of companies linked to wholesale and retail repair of motor vehicles followed by the building construction, as well as the clothing industry and manufacture of wood and cork (INE, 2011:247).

Regarding the unemployment rate in the 3rd quarter of 2012, figures point to 16,4% of the unemployment rate in the north of Portugal (INE, 2012).

### 4.2.3 Cultural

Viana do Castelo is rich in tangible and intangible cultural heritage. Until the XIV century the historic center was populated by people linked to the sea which has boosted the sea trade and the shipbuilding remaining visible for those who visit the city (Almeida and Belo, 2007). Regarding its historic heritage, the monumental set of the historic center is marked by a mixture of artistic styles where the main square “Praça da República”, several monuments, churches and manor houses are representative from Manuelino, Baroque, Rococo and Romantic styles. Located at the top of the hill and overlooking the city is the Santa Luzia basilica and where National Geographic magazine considers one of the most magnificent sceneries in the entire world (Fernandes, 2011: 633). The iron bridge designed by the famous Eiffel House of Paris and the Castle of Santiago da Barra, a fort located on the bank of the Lima River facing the Atlantic Ocean dating from the 16th century make part of the iconic historic built heritage of the city (Fernandes, 2011).

Adding the contemporary architecture, namely the municipal library designed by the international architect Álvaro Siza Vieira which developed the riverside area and has been subject of curiosity, research and educational visits, Viana do Castelo is a seaside city with a variety of natural and cultural aspects which gives it uniqueness. Concerning to cultural properties the municipality of Viana do Castelo has nine “national monuments”, twenty properties of public interest and two properties classified as municipal interest, two museums and eight art galleries (INE, 2011:152).

The economic importance of museums in the local economy is much more complex than their ability to attract visitors, since they have been used as the main attractions drawing tourists into the cities: ‘museums reflect an essential sense of a particular time and place unavailable elsewhere, and help to define the overall tourism product’ (Tufts and Milne, 1999 *cit in* Deffner and Metaxas, 2006:62). Viana do Castelo has the Museum of Art and Archaeology certified by the Portuguese Institute of Museums and it is part of the Portuguese Museum Network where can be found collections including valuable examples dating from the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century (Fernandes, 2011). The Museum of Traditional Folklore Costume’s mission is to promote and study the regional



identity of the people from the Alto Minho, of which Viana is part and it is also certified by the Portuguese Institute of Museums and it is part of the Portuguese Museum Network (Fernandes, 2011).

Taking into account that, the creative development lies in transforming intangible elements of the culture into experiences (Richards and Wilson, 2007:17) determines the key role of the intangible cultural heritage for the maintenance of cultural diversity and tourism consumption. The intangible cultural heritage concerns the practices, representations, expressions, knowledge and skills that belong to communities and are held by specific members (Cominelli, 2012:245). Regarding the intangible cultural heritage of Viana do Castelo, it has a wide immaterial heritage, from folklore (traditional dance) to popular festivals and music. “Our Lady of Agony” is the biggest religious festival held in August where thousands of visitors come to made part of the celebrations. The folk costumes, the traditional way of working wool and flax as well as the local pottery (“Loiça de Viana”) and regional embroideries (“Bordados de Viana”) are some examples of the wide immaterial heritage of Viana do Castelo. Viana do Castelo has also handicrafts events, particularly the monthly craft exhibition and crafts fair in August.

### **4.3 Tourism supply and demand in Viana do Castelo**

#### **4.3.1 Tourism supply**

The tourism supply of a destination is defined as a set of all facilities, goods and services acquired or used by visitors as well as those that were created in order to meet their needs and available to them and also the natural or cultural elements that contribute to their displacement and one of the fundamental components within the tourism supply it is the tourism resources (Cunha, 2003:175-180).

In Viana do Castelo, the historical cultural heritage combined with the natural resources comprise factors of differentiation and attractiveness of the territory where the trinomial urban-rural-natural is present (ADRIL, 2011). It is suggested that, the main natural and cultural resources present in the

municipality of Viana do Castelo were natural landscape, folklore, handicrafts, building heritage, popular festivals, pilgrimages and fairs – see **Figure 12**.

**Figure 12** – Overview of the main natural and cultural resources of municipality of Viana do Castelo

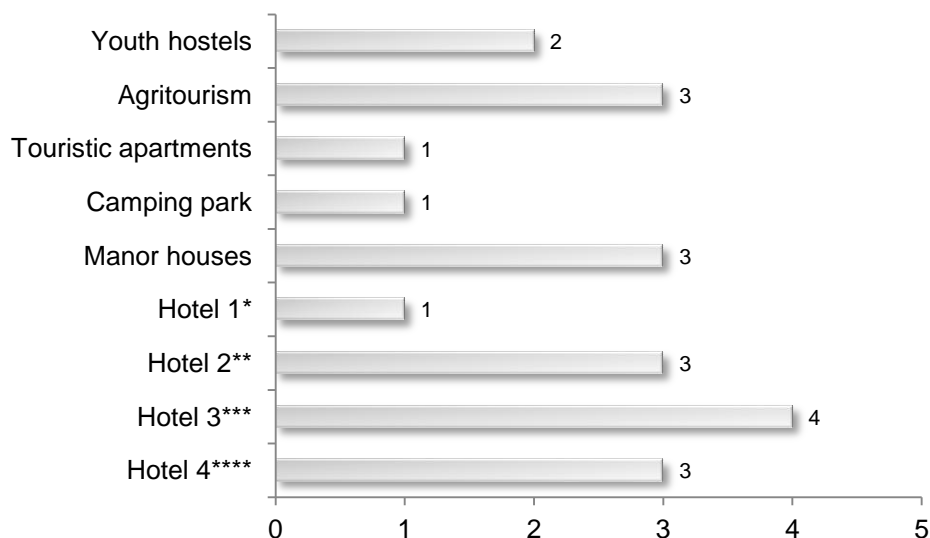
Cultural and heritage attractions	Nature – based attractions
<ul style="list-style-type: none"> <li>&gt; Historic and monumental heritage</li> <li>&gt; Local wine and gastronomy</li> <li>&gt; Museums and museological centers</li> <li>&gt; Handicrafts</li> <li>&gt; Archaeological route</li> <li>&gt; Fairs/festivals and pilgrimages</li> <li>&gt; Harbor</li> <li>&gt; Scenic sites</li> <li>&gt; Route of Santiago de Compostela</li> <li>&gt; Municipal library</li> <li>&gt; Gil Eannes ship</li> <li>&gt; Santa Luzia cathedral</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Natural landscape</li> <li>&gt; Coastline</li> <li>&gt; Lima River</li> <li>&gt; Water sports</li> <li>&gt; Beaches and fluvial beaches</li> <li>&gt; Serra d’Arga (Rede Natura 2000)</li> <li>&gt; Santa Luzia hill</li> <li>&gt; Ecovia of Lima Valley</li> </ul>
Recreation	Special events
<ul style="list-style-type: none"> <li>&gt; Funicular of Santa Luzia</li> <li>&gt; Route crafts</li> <li>&gt; Urban ecological park</li> <li>&gt; “Quinta do Santoínho”</li> <li>&gt; Nightlife</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Our Lady of Agony</li> <li>&gt; International Folklore Festival</li> <li>&gt; Medieval fair</li> <li>&gt; Book fair</li> <li>&gt; Neo – Pop Electronic Music Festival</li> <li>&gt; “Jazz na Praça da Erva” Festival</li> </ul>

**Source:** ADRIL (2011); CCDR-N (2008); DGT (1999); Sampaio (1991;1994)

Besides the natural and cultural resources presented previously, the tourism supply is made up of tourism places/destinations, the travel and tourism organizers/operators, travel agents, accommodation, businesses, transport, facilities and infrastructure (Trauer, 2006). Therefore, regarding the tourism support system and facilitators – the accommodation, restaurants and activities sectors, Viana do Castelo offers different accommodation facilities, a restaurant sector with gastronomic variety of regional food and gastronomic events throughout the year, namely the “Páscoa Doce” (Sweet Easter) and the “Domingos Gastronómicos” (Gastronomic Sundays) as well as a variety of

cultural events, nautical, sports and nature-based activities (ADRIL, 2008). **Graph 1** displays the distribution of the accommodation facilities (by category) in the municipality of Viana do Castelo. It is possible to note that there is a homogeneous distribution among the different categories of accommodation besides the lack of five stars hotel.

**Graph 1 – Type of accommodation facilities in the municipality of Viana do Castelo**



Source: Turismo de Portugal, I.P. (2012a);

Regarding the activities sector, **Table 3** displays the nine tourism firms licensed to promote tourism activities in Viana do Castelo. It is evident that, the main activities performed by the firms are mostly nautical related (Turismo de Portugal, I.P., 2012b), likely due to the municipality's location which is characterized by the river and sea.

**Table 3 – Number of tourism activities firms licensed in the municipality of Viana do Castelo**

Tourism activities firms (total number)	Main activities perform
Nine (9)	<ul style="list-style-type: none"> <li>&gt; Boat tours;</li> <li>&gt; Fishing;</li> <li>&gt; Sea animals watching;</li> <li>&gt; Scuba diving;</li> <li>&gt; Underwater archaeological visits;</li> <li>&gt; Surf/kitesuf/windsurf;</li> <li>&gt; Canoeing</li> </ul>

Source: Turismo de Portugal, I.P. (2012b);

As to tourist information, it may be obtained at two different entities and locations – the municipal tourist information office and the Viana Welcome Center which also provides cultural guided tours in the municipality.

#### **4.3.2 Tourism demand**

Mathieson and Wall (1982) define tourism demand as the total number of persons who travel, or wish to travel, to use tourist facilities and services at spaces away from their places of work and residence.

In the case of Viana do Castelo, little market research has been carried out. Exceptions are the study under EUROTEx Project 1997 – 1999 (EU funded) which intended to support and develop textile craft heritage in disadvantaged areas using cultural tourism as a means of encouraging handicraft production, marketing and sales and to solve the needs of specific and updated information about tourism segments to the Alto Minho region. In 2003 a study was conducted by the former Tourism Board of Alto Minho on the motivations of tourist demand aimed to determine the main preferences and needs that led visitors to choose the region as a holiday destination. However, the two studies were carried out quite a few years ago and the results are not updated.

More recently, the tourism demand for Viana do Castelo has been based on research conducted to the wider region of northern Portugal. This region is designated as Porto and the North of Portugal and it coincides with the territory of the regional tourism board of northern Portugal. For this region, the latest surveys report that approximately seventy per cent (70%) of tourists are motivated by leisure and divided into two segments: those that come to visit friends and relatives (VFR) and stay an average of six nights and the other that comes purely for holidays and stays an average of two nights (IPDT, 2012). According to this survey, approximately thirty nine per cent (39%) stayed overnight in Northern Portugal, forty eight per cent (48%) stayed in Porto and an additional thirteen percent (13%) in both Porto and Braga, Guimarães and Viana do Castelo. The origin of the visitors is mainly from Spain, France, England, Italy, Holland and Germany. They travel with a partner/friend and

choose the hotel and the house of friends/family as the preferred accommodation. The main motivations for visiting Porto and the North of Portugal as well as the activities performed during their stay are illustrated in the **Figure 13**.

**Figure 13** – The main motivations and activities performed by tourists in Porto and the North of Portugal (2012)

Motivation	Activities performed
> accommodation	> tasting
> natural beauty	> landscape
> heritage	> shopping
> price	> visit monuments
> culture	> buy handicraft
> location	> visit museums
> climate	> visit the Port Wine cellars
> Porto wine	> enjoy the nightlife
> gastronomy	> touring by car
> family	> visit Douro Valley

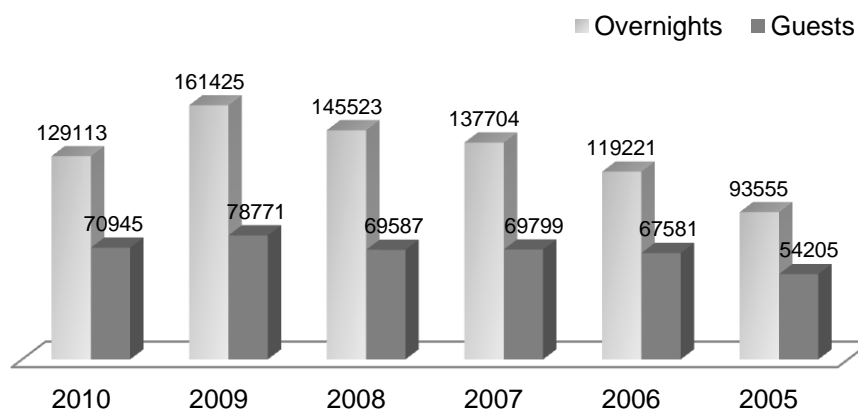
**Source:** IPDT (2012)

It is suggested that the accommodation, the natural features, the historic and cultural heritage, the relation quality – price of the destination, the culture and the geographic localization are the major motivators why visitors choose Porto and the North of Portugal region.

Cunha (2003:55;78) argues that to conduct an objective assessment on the relevance and meaning of the tourists flows it is necessary to continuously measure and evaluate, and one of the demand indicators adopted to run the assessment is the number of overnights spent in the official accommodation facilities.

**Graph 2** illustrates the evolution of overnights and guests spent on the official accommodation facilities of the municipality of Viana do Castelo for the period from 2005 to 2010.

**Graph 2 – Evolution of overnights and guests in the municipality of Viana do Castelo**

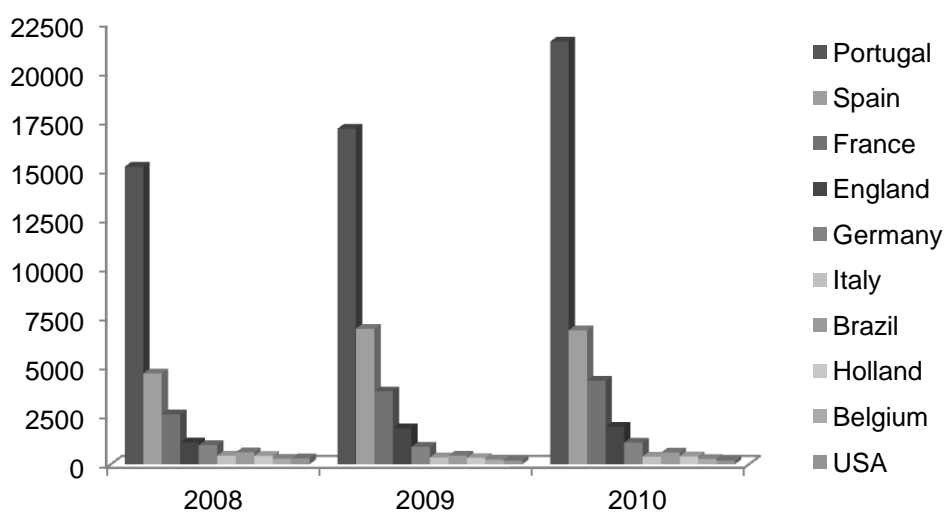


**Source:** INE (2011, 2010, 2009, 2008, 2007, 2006)

It is important to note that, the number of overnights and guests increased until 2009, but began decreasing in 2010, which may be explained with the European economic crisis.

**Graph 3** displays the number of visitors to the tourist information center - Viana Welcome Center – between 2008 and 2010 – according to the ten main tourism markets. Viana Welcome Center data is available from 2008 to 2010, since this tourist information center only opened doors to the public in the middle of 2007. No data was available from the municipal tourism office.

**Graph 3 – Visitors to Viana Welcome Center (tourist information center)**



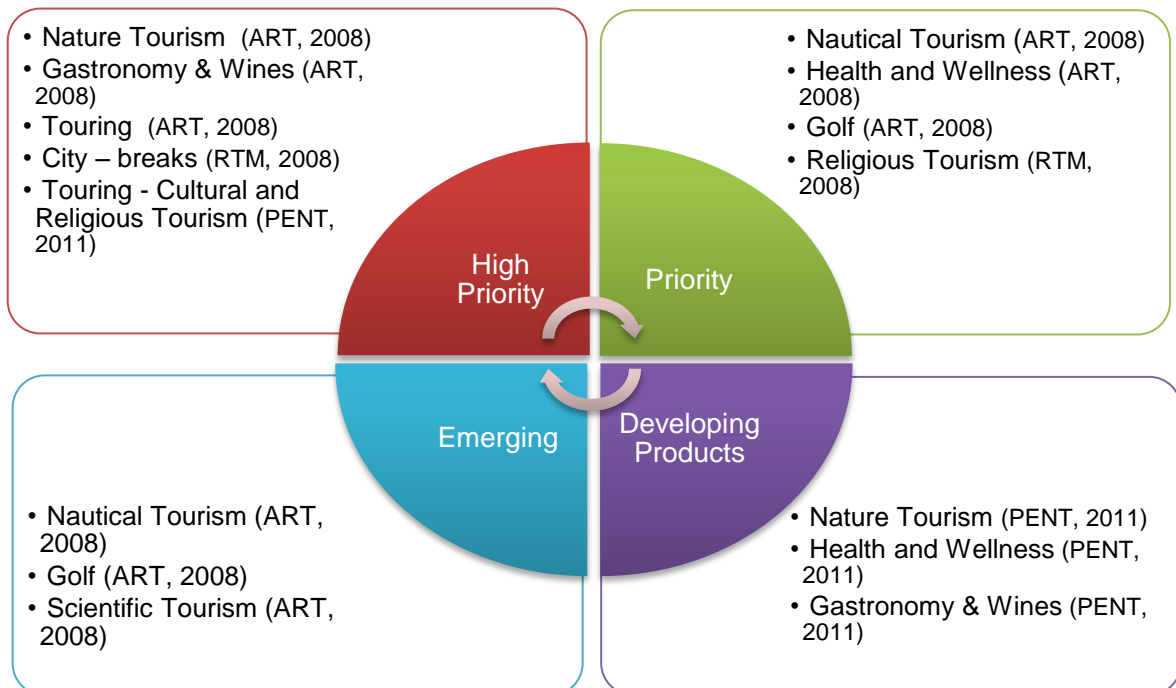
**Source:** Viana Welcome Center (2008; 2009; 2010)

The previous graph illustrates Portugal as the main tourism market to Viana do Castelo (domestic tourism), followed by Spain, France, England and Germany representing the main international tourism markets. With the exception of Spain which shows a decreased in the number of visits to the Viana Welcome Center from 2009 to 2010, the other tourism markets increased their number of visits to this tourism information center.

### 4.3.3 Main tourism products

Smith (1994:588-590) suggests that the tourism product consists of five elements: core – the physical plant, service, hospitality, freedom of choice and involvement and is not a simple combination of these five elements that makes the tourism product, but the result of synergistic interaction among all the components. This section presents the main tourism products defined for the North of Portugal where Viana do Castelo is located – **Figure 14**.

**Figure 14** – Overview of the main priority tourism products for the North of Portugal (including Viana do Castelo)



Source: CCDRN (2008); ADRIL (2008); MEI (2011);

The revision of the National Strategic Plan for Tourism (PENT) for 2015 identified the Touring - Cultural and Religious Tourism as the high priority tourism products for the region. Regarding the Nature Tourism, Health and Wellness and Gastronomy & Wines are considered as developing products for the region. **Figure 15** illustrates examples of differentiating features of Viana do Castelo in the area of Touring – Cultural and Religious (defined as high – priority tourism product for the region).

**Figure 15 – Examples of differentiating features of Viana do Castelo**

Cultural	Religious
<ul style="list-style-type: none"> <li>&gt; Municipal library</li> <li>&gt; Manor houses (historic center)</li> <li>&gt; Gil Eannes ship</li> <li>&gt; Gustave Eiffel bridge</li> <li>&gt; Santiago da Barra fortress</li> <li>&gt; Republica square</li> <li>&gt; Museum of Art and Archeology</li> <li>&gt; Museum of Traditional Folklore Costume</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Santa Luzia cathedral</li> <li>&gt; Church of Mercy</li> <li>&gt; Parish church</li> <li>&gt; Our Lady of Agony church</li> <li>&gt; Malheiras chapel</li> <li>&gt; Our Lady of Agony pilgrimage</li> <li>&gt; Route of Santiago de Compostela (Coast route)</li> </ul>

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**Source:** adapted from Vareiro (2008)

The tourism products identified as priorities by PENT represent the region's potential, as well turning distinctive from other regions of Portugal. These resources are fundamentals in terms of physical characteristics and history and so, tourism products can be developed using these destinations' basic resources or its living heritage (UNWTO and ETC, 2011).

#### 4.4 Summary

This chapter summarized the main tourism resources present in the municipality of Viana do Castelo and describe them as core factors of differentiation and attractiveness of the region. The main tourism products of Viana do Castelo were presented as well as the main characteristics of its



tourism demand based on the latest surveys reports. The following chapter describes the aim and the objectives of the research, the research questions, explains the methodology used to collect the data and provides information about the data collection method.

## **CHAPTER FIVE: Research design and methodology**

### **5.1 Introduction**

The present chapter defines the aim and the objectives of the research as well as the research questions applied to the case study. It is followed by the methods of data collection employed, the main secondary sources and the survey instrument to collect primary data. It proceeds with the sample of the population targeted, describes the sampling technique employed, the sample size and the locations where the interviews were conducted. It is followed by the construction and design of the questionnaire employed and the procedures used in data analysis.

### **5.2 The aim and objectives of the research**

#### **5.2.1 Aim of the research**

The aim of the research is to propose a reengineering approach of tourism products in Viana do Castelo in order to improve its competitiveness as a tourist destination.

#### **5.2.2 Objectives**

To achieve the goal of the research, four (4) objectives are defined.

**Objective (1)** – To analyze the visitor's profiles and motivations to Viana do Castelo;

**Objective (2)** – To analyze visitors travel behavior during their visit to Viana do Castelo;

**Objective (3)** – To analyze the consumption patterns of visitors to Viana do Castelo;

**Objective (4)** – Propose recommendations for the reengineering of tourism products in Viana do Castelo using creative tourism as an alternative approach to stimulate tourism demand.

### 5.2.3 Research Questions

For each objective, research questions have been identified.

**Objective (1)** – *To analyze the visitor’s profiles and motivations to Viana do Castelo;*

**RQ<sup>1</sup>a:** Who are the visitors (age, gender, place of residence, etc)?

**RQ1b:** What is the main purpose of their visit?

**RQ1c:** What is the main reason to choose Viana do Castelo as a tourist destination?

**Objectives (2)** – *To analyze visitors travel behavior during their visit to Viana do Castelo;*

**RQ2a:** With whom they travel?

**RQ2b:** How they organize the trip (transport/accommodation)?

**RQ2c:** What are the sources of information consulted about Viana do Castelo before and after the trip?

**Objectives (3)** – *To analyze the consumption patterns of visitors to Viana do Castelo;*

**RQ3a:** What visitors do when they are in Viana do Castelo?

**RQ3b:** How much they spent?

**RQ3c:** Why they undertake local activities?

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<sup>1</sup> Research Question

**Objective (4)** – *Propose recommendations for the reengineering of tourism products in Viana do Castelo using creative tourism as an alternative approach to stimulate tourism demand.*

**RQ<sup>2</sup>4a:** Which are the main tourism products purchased by visitors?

**RQ4b:** Which are the main tourism market segments for Viana do Castelo?

**RQ4c:** Which are the main creative activities developed or participated in by visitors?

**RQ4d:** What recommendations are made to stimulate tourism demand?

### 5.3 The case study approach to tourism research

A research strategy is a general plan of action that will give direction in the research enabling the conduction of it in a systematic manner (Altinay and Paraskevas, 2008:76). This study was conducted employing a case study approach.

Within the case study, data collection was undertaken through a survey of tourists and same-day-visitors to Viana do Castelo. Robson (2002:178 *cit in* Altinay and Paraskevas, 2008:77) defines a case study as a strategy for doing research which involves an empirical investigation of a particularly contemporary phenomenon within its real life context using multiple sources of evidence.

A hallmark of case study research is the use of multiple data sources, a strategy which also enhances data credibility (Patton, 1990; Yin, 2003 *cit in* Baxter and Jack, 2008: 554). Unique in comparison to other qualitative approaches, within case study research, investigators can collect and integrate quantitative survey data, which facilitates reaching a holistic understanding of the phenomenon being studied (*idem*, 2008:554). Thus, as Richards and Munsters (2010:6) argue the growing range of methods employed and the increasing tendency towards mixed and multiple research methods mean that there is a growing range of tools available to the cultural tourism researcher.

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<sup>2</sup> Research question

## **5.4 Methods of data collection**

### **5.4.1 Secondary sources for research**

Clark *et al.* (2007) suggest that secondary data is that which has been collected, collated and analyzed by others and can encompass qualitative data as articles in academic journals and the popular press, other branches of the mass media, literature, formal and informal documents government publications, speeches, letters and so on.

For this research, secondary data was used encompassing articles from scientific journals, technical tourism books related to planning research and tourism studies, publications of national and international authorities, internet resources and survey reports. At an early stage of the study, secondary data research was based on study area documentation, namely material published by regional and national authorities (ADRIL, CCDRN, INE, RTAM) providing usable background information which contributed to the selection of the study area. However, the search of secondary resources described had some limitations. The survey reports carried out to assess visitors motivations to Viana do Castelo have been done quite a few years ago and the results are not updated, and afterwards little market research has been carried out. These limitations boosted the selection of the study area for this dissertation.

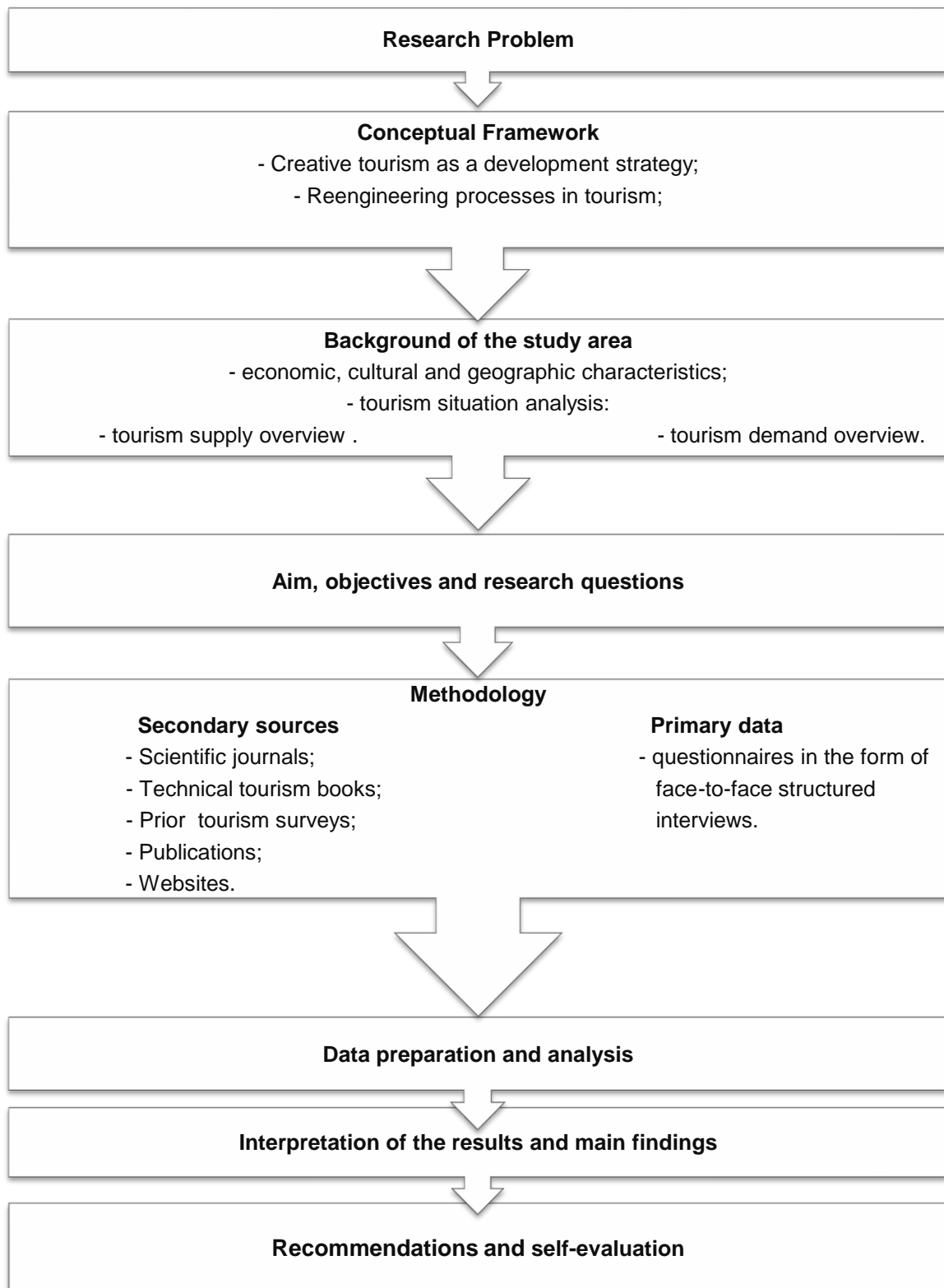
### **5.4.2 Primary sources for research**

Primary research generally refers to that research which involves the collection of original data using an accepted research methodology and is collected specifically in pursuit of particular research objectives (Clark *et al.*, 2007). Primary data sources using questionnaires in the form of face-to-face structured interviews were used as a research method in the present dissertation.

The questionnaire is a particularly useful data collection technique when you know exactly what to ask, need to ask a lot of people and can ask standard questions that everyone will be able to understand and respond to (Altinay and Paraskevas, 2008:120). It is suggested that the great merit of face-to-face

interviews is that the researcher has more control but more importantly can strengthen open-ended questions by allowing longer answers and ask supplementary questions (Clark *et al.*, 2007:97). **Figure 16** illustrates the research framework design with the different stages employed in the research process in order to achieve the objectives of the study.

**Figure 16 – Research Framework**



Source: prepared by the author

## **5.5 Population and sampling procedures**

### **5.5.1 The population**

The total category of subjects which is the focus of attention in a particular research project is known as the population (Veal, 1997:204-205). The population that will be the focus of the research are the visitors (both tourists and same-day-visitors) to Viana do Castelo. Since the entire population cannot enter in the analysis due to the large number of persons and the short period of time it is necessary to define a sample.

### **5.5.2 Sampling**

A sample is a sub-set of a larger grouping (population) and is frequently studied in order to learn something of the characteristics of which they are part (Clark *et al.*, 2007:75).

In this research, was used the non – probability sampling method. The key feature of non – probability sampling is that items chosen for a sample are not chosen randomly but purposively (Clark *et al.*, 2007:85). The time, cost and the population dispersed were the main considerations to decide the method employed (Altinay and Paraskevas, 2008:95). According to Smith (1983 *cit in* Altinay and Paraskevas, 2008:95), non – probability sampling is defined 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. In addition, key issues are that items in non – probability sampling are not selected randomly and this has clear consequences for the extent to which the characteristics of sample data can be generalized to the population from which they are drawn (Clark *et al.*, 2007:76-77).

Thus, the convenience sampling technique was chosen since participants are selected because of their convenient accessibility (Altinay and Paraskevas, 2008:95), and because it was impossible to have the universe of the population. In fact, despite the statistical data obtained from the overnights and guests at the Viana do Castelo accommodation facilities or from visitors to



the tourist information center was not feasible to opt for probabilistic sampling method.

In this way, and since the intention was to interview visitors (both tourists and same-day-visitors) to Viana do Castelo, the approach was undertaken at the major attractions of the municipality. General surveys of visitors to a tourist area often take the form of street surveys being interviewed in the street, in squares or plazas or in seafront areas – anywhere where tourists are known to congregate” (Veal, 1997:155).

## **5.6 Primary data collection**

Initially, the intention was to drop off the questionnaires at the accommodation establishments for self completion by the tourists and pick-up afterwards. However, the idea was promptly excluded since tourists and same – day – visitors will be surveyed. Because same –day –visitors will not spent more than 24 hours at the destination and therefore will not stay lodged in an accommodation facility as well as the low response rate were the main reasons for their exclusion.

The questionnaire survey was conducted to visitors in the main streets and squares of Viana do Castelo as well as what may well be the most popular attraction in Viana do Castelo – the Santa Luzia basilica.

To perform the selection of respondents it was considered that:

- when meeting groups/families composed of 6 to 8 people, only 1 up to 2 of them were interviewed;
- in the case of couples, only one was interviewed to avoid similar responses.

Wherever possible, interviews were performed over different days and time periods, in order to comprise different types of visitors. However, weather conditions and availability of the interviewer were important factors to collect data. As so, the data collection was carried out during April, May and June of 2012 along the weekdays, namely Tuesdays and Fridays and during the weekends (Saturday and Sunday). Also to encompass a wider range of visitors, the survey was performed into four (4) different languages: Portuguese,

English, French and Spanish since they are the major tourism markets to the Northern Portugal. Each questionnaire took an average of ten minutes to complete and both tourists and same-day-visitors were interviewed. Altogether, two hundred and five (205) visitors were interviewed. Some visitors refused to be interviewed. Reasons for refusal included lack of interest and replies such as “I don’t have time”.

## **5.7 Construction of the questionnaire**

In research you are seeking knowledge about a topic but must be clear as to exactly what it is you are looking for and any choice of research method will to some extent depend on how easy it is to implement that method, that is, how easy it will be to gain access to the quantity and quality of respondents (Clark *et al.*, 2007). Tourism and hospitality researchers interested in explaining the attitudes, behaviors and perceptions of consumers, managers, employees and local residents adopt a survey strategy to collect data from and draw inferences for these groups (Altinay and Paraskevas, 2008:81). Surveys are often used to ask people about their background, their behavior on holiday and their motivations (Richards and Munsters, 2010:17) and questionnaires are very effective in systematically collecting information from a large number of people, at a low cost, in order to produce summaries and quantitative descriptions (Altinay and Paraskevas, 2008:120).

For this research, some factors were determinants for the use of questionnaire as the main research instrument. The need to inquire a large number of visitors to Viana do Castelo, to have a reliable sample in a short period of time as well as the need to ask standard questions that everyone would be able to understand and respond to, led the researcher to choose questionnaires as the main research instrument.

### **5.7.1 Questionnaire design**

The questionnaire design should use simple and concise language; each question should ask about one thing only; be straightforward and guard against

double meanings; make the layout easy to follow and give clear instructions (Clark *et al.*, 2007). Where tourists from different countries and different cultures are being surveyed, it is important to ensure that respondents understand the questions (Richards and Munsters, 2010:19).

To provide the informant with an easy way of answering without having to think too much and when you feel that the informant needs some help to articulate an answer or give an answer in a manner that will help you better understand the topic closed questions should be used (Altinay and Paraskevas, 2008). However, the closed questions restricts the answers to a small set of responses and requires the questionnaire designer to have a fair knowledge of the range of options the subjects might have in this area (Clark *et al.*, 2007:94).

Scales can be a very helpful tool for operationalizing concepts such as quality of service or experience, or for measuring attitudes to statements about the phenomenon being investigated (Richards and Munsters, 2010:19). As such, in Likert scales the respondents are asked to indicate their agreement or disagreement with a proposition or the importance they attach to a factor, using a standard set of responses and one of the advantages of this approach is that the responses can be quantified (Veal, 1997:178).

The questionnaire for this research consists of twenty-seven (27) questions divided into six sections. The first section asks questions related to the respondents' place of residence and the period of their visit in Viana do Castelo in the form of closed questions.

Section two is related to motivations and comprises ten (10) questions which are mainly closed questions and in the format of Likert scales to assess the level of importance, involvement and satisfaction that visitors attribute to the activities as well as to the visit.

Section three concerns the sources of information consulted by the respondents before and during the visit and how they booked the trip in three (3) closed questions.

Section four inquires about creativity and is comprised of four (4) closed questions. Respondents were asked about the creative activities that they usually practice at home as a means to assess the willingness of performing the activities during the visit. Also, respondents are asked if there were any creative

activities which they would like to have undertaken at the destination and to identify the main reasons for not performing them.

Section five comprising two (2) closed questions related to the consumption patterns where visitors were asked about the amount of money they spent or plan to spend during the visit (per person), if they were staying more than 24 hours and to determine the type of accommodation chosen.

Section six is the last part of the questionnaire. It is comprised of six (6) closed questions about the respondents' socio-demographic characteristics, namely sex, marital status, age, educational qualifications, current position and occupational group. Common rule is to start the questionnaire with general questions reaching slowly to the specific questions putting in the end of the questionnaire personal questions to not cause insecurity to the respondents (Marconi, 1986). The questionnaire ends with an open question where respondents are provided with the opportunity to make comments or suggestions about the destination, which may be positive and/or negative aspects related to transports, accommodation facilities, tourism information availability, signaling and activities services.

A questionnaire must be laid out and printed in such a way that the person who must read it – whether interviewer or interviewee – can follow all the instructions easily and answer all the questions that they are meant to answer (Veal, 1997:181). The layout used in the questionnaire was inspired by the questionnaire used by ATLAS (Association for Tourism and Leisure Education) in the Cultural Tourism Research Project (2007-2009) which sought to gather information on the visitors to cultural events and attractions, including their holiday motivations, socio-demographic profiles and consumption patterns (Fernandes and Silva, 2005:1).

## **5.8 Piloting the questionnaire**

After constructing the questionnaire, it was conducted a pretest which was intended to verify the appropriateness of the questions used. According to Altinay and Paraskevas (2008:126), piloting will give the opportunity to identify possible design or content weaknesses that need improvement. In this way and

because of time and costs constraints, the pretest was conducted in March 2012, using a small sample of friends and colleagues (15 questionnaires were collected). Taking into consideration that, the questionnaire was developed based on the model of the ATLAS in the Cultural Tourism Research Project and being guided by the supervisor Phd Carlos Fernandes, there were no major adjustments in the administration of the questionnaires.

## 5.9 Data analysis

Statistical Package for the Social Sciences (SPSS) program version 18.0 was used for the questionnaire data analysis. To prepare the data for analysis were employed some procedures to make results more interpretable, namely coding open-ended questions into a short number of categories, in order to run the Chi-square tests and transforming continuous variables into groups.

Non-parametric tests were used in the data analysis because most of the data collected were in nominal form, for which Chi-square ( $X^2$ ) is the most appropriate test. Regarding the categorical variables present in the research, Chi-square test was used to verify if there is a relationship between two categorical variables (Field, 2005:682). To run the analysis of the visitor's profile, a division into two main categories was performed: tourists and same – day – visitors. Tourists and same-day-visitors follow the definitions of the World Tourism Organization (UNWTO). One is considered a tourist after spending at least one night in a collective accommodation establishment or in private accommodation in the place visited; the same – day – visitors does not spend the night in the place visited (Cunha, 2003:19). Chi-square test is used to test the null hypothesis which means there are no differences between the two groups within the independent variable (type of visitor). When the  $p$  value is  $< 0,05$ , it means that there are statistically significant differences, therefore the null hypothesis is not rejected and the data are presented. However, if the Chi-square test assumption concerning the “minimum expected cell frequency” which should be five (5) or greater is not achieved (Pallant, 2007: 216), the Chi-square test is not applicable (n.a.) and results are not presented.

Concerning to ordinal data, namely Likert scales, Mann – Whitney U tests were used. Mann – Whitney U test works by looking at differences in the ranked positions of scores in different groups (Field, 2005:530) and can be useful when examining differences between two groups of tourists who have been asked to give their opinion on some particular tourism service or holiday option (Clark *et al.*, 2007:211).

### **5.10 Summary**

This chapter presented the research framework applied to develop the current study as well as the main aim, the objectives and the research questions proposed for the research. To carry out the data collection and achieve the objectives of this research, the sampling method was defined taking into account the population. The questionnaire in the form of a face-to-face structured interview was the research method adopted which was composed by twenty-seven questions based on literature review, previous studies and the research questions proposed.

The next chapter will present the results of the descriptive analysis of the data and a synthesis of the main research findings.



## CHAPTER SIX: Results and descriptive data analysis

### 6.1 Introduction

Regarding the categorical variables (nominal data) present in the research, Chi-square test ( $X^2$ ) was used to identify differences between two categorical variables defined for this research, namely, tourists and same – day – visitors (independent variable) and other variables. Regarding the ordinal data, Mann – Whitney  $U$  test was employed. This research has taken the type of visitor as the main independent variable in order to assess if there are significant differences between their profile, motivations and consumer behavior during their visit to Viana do Castelo. Data will be presented comparing results for the groups at all times.

#### 6.1.1 Visitor profile

Visitors were asked about their usual place of residence and it can be perceived that 14,1% of the interviewed were national visitors (grouping the interviewed from the “district of Viana do Castelo” and “other part of Portugal”) and 85,9% were international - **Table 4**. As so, the sample represents a very international visitor profile with a majority coming from other countries within the European Union.

**Table 4 - Place of residence according to type of visitor**

	Tourist	Same-day-visitor	Total	
	%	%	<i>N</i>	%
District of Viana do Castelo	0,8	0,0	1	0,5
Other part of Portugal	11,8	16,3	28	13,7
Abroad	87,4	83,7	176	85,9
Total count	119	86	205	
Total percentage	58,0	42,0		100,0
Chi-square results		n.a.		

n.a. = not applicable



Regarding the international visitors, the majority came from other countries within the European Union - **Table 5**. The results indicate that France (22%), followed by Spain (19%), Portugal (14,1%), Germany (13,2%) and Italy (4,4%) are the major tourism markets. Of the visitors originating from non-European countries, 4,9% came from Brazil and 2,0% came from Canada.

**Table 5 – International visitors by country and by type of visitor**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Armenia	0,8	0,0	1	0,5
Australia	1,7	0,0	2	1,0
Austria	0,0	2,3	2	1,0
Azerbaijan	0,8	0,0	1	0,5
Belgium	0,0	2,3	2	1,0
Brazil	6,7	2,3	10	4,9
Canada	3,4	0,0	4	2,0
Cyprus	1,7	0,0	2	1,0
England	1,7	0,0	2	1,0
France	21,8	22,1	45	22,0
Georgia	1,7	0,0	2	1,0
Germany	11,8	15,1	27	13,2
Hungary	0,0	1,2	1	0,5
India	0,8	0,0	1	0,5
Ireland	2,5	0,0	3	1,5
Israel	0,8	0,0	1	0,5
Italy	5,9	2,3	9	4,4
Luxembourg	0,8	0,0	1	0,5
Netherlands	1,7	7,0	8	3,9
Poland	3,4	0,0	4	2,0
Scotland	0,8	0,0	1	0,5
Spain	12,6	27,9	39	19,0
Switzerland	1,7	0,0	2	1,0
United Kingdom	3,4	1,2	5	2,4
USA	0,8	0,0	1	0,5
<b>Total count</b>	104	72	176	
<b>Total percentage</b>	87,4	83,7		85,9
<b>Chi-square results</b>	n.a.			

n.a. = not applicable

Within the major tourism markets referred above, it can be perceived that, when considering the visitors coming from Spain, 27,9% are same-day-visitors and only 12,6% are tourists which could be explained by the geographic proximity.

Concerning to the national/domestic visitors, **Table 6** indicates the multiple cities of Portugal that they came from.

**Table 6** - National visitors by Portuguese cities and by type of visitor

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Azores	1,7	0,0	2	1,0
Algarve	0,0	1,2	1	0,5
Braga	0,8	1,2	2	1,0
Caldas da Rainha	0,8	0,0	1	0,5
Coimbra	0,8	1,2	2	1,0
Espinho	0,0	1,2	1	0,5
Évora	0,0	1,2	1	0,5
Felgueiras	1,7	0,0	2	1,0
Guarda	0,8	0,0	1	0,5
Guimarães	0,0	3,5	3	1,5
Lisbon	3,4	1,2	5	2,4
Oporto	0,8	2,3	3	1,5
Póvoa de Varzim	0,0	1,2	1	0,5
Setúbal	0,8	0,0	1	0,5
V.N. Gaia	0,0	1,2	1	0,5
Viana do Castelo district	0,0	1,2	1	0,5
<b>Total count</b>	15	14	29	
<b>Total percentage</b>	12,6	16,3		14,1
<b>Chi-square results</b>	n.a.			

n.a. = not applicable

Regarding the gender of both visitors interviewed to Viana do Castelo, the majority were females (57,1%) and 42,9% were males - **Table 7**.

**Table 7 – Visitors Gender**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Male</b>	40,3	46,5	88	42,9
<b>Female</b>	59,7	53,5	117	57,1
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	$X^2 = 0,545$		p = 0 ,460	

Concerning to marital status 57,1% of the respondents were married followed by singles with 33,7% - **Table 8**.

**Table 8 – Visitors marital status**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Single</b>	35,3	31,4	69	33,7
<b>Married</b>	56,3	58,1	117	57,1
<b>Living together</b>	2,5	4,7	7	3,4
<b>Divorced</b>	4,2	4,7	9	4,4
<b>Widowed</b>	1,7	1,2	3	1,5
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	n.a.			

n.a. = not applicable

Regarding the age of visitors to Viana do Castelo, the mean age is 47 years old. As so, it is possible verify that 31,7% of visitors were between the 45 and 59 years old followed by the category representing the visitors with 60 years old or more (28,8%) – **Table 9**.

**Table 9 – Visitors age**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>&lt;= 30</b>	27,7	12,8	44	21,5
<b>31 – 44</b>	16,0	20,9	37	18,0
<b>45 – 59</b>	31,1	32,6	65	31,7
<b>60+</b>	25,2	33,7	59	28,8
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	$\chi^2 = 4,071$		p = 0,254	
<b>Mean age (Std)</b>	46,02 (15,23)	48,98 (14,03)	46,83(14,98)	

Std = standard deviation

With respect to educational qualifications over 40% of respondents have bachelor degree followed immediately by the master and doctoral degree qualifications (26,8%) reflecting a tendency towards a higher level of education -

**Table 10.**

**Table 10 – Visitors educational qualifications**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Primary school</b>	1,7	3,5	5	2,4
<b>Secondary school</b>	21,0	15,1	38	18,5
<b>Vocational education</b>	8,4	12,8	21	10,2
<b>Bachelor degree</b>	42,0	41,9	86	42,0
<b>Master or doctoral degree</b>	26,9	26,7	55	26,8
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	n.a			

n.a. = not applicable

When reflecting upon the current position of the visitors interviewed, 56,6% were employed and 21,5% were retired - **Table 11.**

**Table 11 – Visitors current position**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Employee</b>	53,8	60,5	116	56,6
<b>Self employed</b>	10,1	9,3	20	9,8
<b>Retired</b>	21,0	22,1	44	21,5
<b>Domestic</b>	2,5	1,2	4	2,0
<b>Unemployed</b>	2,5	2,3	5	2,5
<b>Student</b>	10,1	4,7	16	7,9
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	n.a			

n.a. = not applicable

Considering the current or former occupation 35,4% of the respondents were professionals (doctor, lawyer, teacher) and 25,4% were from technical professions (nursing, engineering) - **Table 12**.

**Table 12 – Visitors current or former occupation**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Director or manager</b>	14,2	12,0	25	13,2
<b>Professional</b>	33,0	38,6	67	35,4
<b>Technical profession</b>	25,5	25,3	48	25,4
<b>Administrative</b>	10,4	14,5	23	12,2
<b>Services and trade</b>	13,2	9,6	22	11,6
<b>Manual or crafts worker</b>	3,8	0,0	4	2,1
<b>Total count</b>	106	83	189	
<b>Total percentage</b>	56,1	43,9		100,0
<b>Chi-square results</b>	n.a			

n.a. = not applicable

From these results it is possible to conclude that, the current or former occupation of the interviewed reflect the level of educational qualifications.

### 6.1.2 Purpose of visit

When asking visitors about the main purpose of their trip to Viana do Castelo the findings reflect that 50,7% of the respondents both tourists and same-day-visitors answered that they came for a “holiday” followed by “cultural tourism” (18,0%), “other” purpose (15,6%), “visiting friends and relatives” (6,8%), “touring” (5,4%), “business” (1,5%), gastronomy and wines (1,5%) and “shopping” (0,5%) - **Table 13**.

**Table 13 - Main purpose and type of visitor**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Holidays</b>	50,4	51,2	104	50,7
<b>Visiting friends and relatives</b>	9,2	3,5	14	6,8
<b>Cultural tourism</b>	14,3	23,3	37	18,0
<b>Business</b>	2,5	0,0	3	1,5
<b>Gastronomy and Wines</b>	0,0	3,5	3	1,5
<b>Shopping</b>	0,0	1,2	1	0,5
<b>Touring</b>	1,7	10,5	11	5,4
<b>Other</b>	21,8	7,0	32	15,6
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	n.a			

n.a. = not applicable

The option “other” purpose has a significant expression in the sample gathering 15,6% of the responses - **Table 14**.

**Table 14 – Other purpose and type of visitor**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<i>Camino Portugues de Santiago de Compostela</i>	15,4	0,0	4	12,5
Knowing Portugal	0,0	16,7	1	3,1
European Education Program (Comenius)	34,6	0,0	9	28,1
Education/Training	15,4	0,0	4	12,5
Yoga workshop	0,0	33,3	2	6,3
Sailing trip	7,7	0,0	2	6,3
Participation in folk festival	26,9	0,0	7	21,9
Other	0,0	50,0	3	9,4
<b>Total count</b>	<b>26</b>	<b>6</b>	<b>32</b>	
<b>Total percentage</b>	<b>81,3</b>	<b>18,8</b>		<b>100,0</b>
<b>Chi-square results</b>	<b>n.a</b>			

n.a. = not applicable

The findings indicate the increasing importance of the European Educational Programs between European countries as well as the realization of events (folk festivals) and the *Camino Portugues de Santiago de Compostela*.

Regarding the main reason that made visitors to choose Viana do Castelo, 52,7% answered with “monumental/cultural heritage” followed by “other reason” (27,8%), “natural landscape” (22,0%), “leisure” (14,6%), “local gastronomy and wines” (13,2%), “relax” (11,7%), “participation in festivals/fairs” (5,9%), “crafts” (3,9%), “walking routes” (2,4%), “rural environment” (1,5%) and “art exhibitions” with 0,5% of the answers - **Table 15**.

**Table 15 – Main reason to choose Viana do Castelo (multiple response question—frequencies and %)**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Monumental/cultural heritage</b>	45,4	62,8	108	52,7
<b>Local gastronomy and wines</b>	11,8	15,1	27	13,2
<b>Natural landscape</b>	24,4	18,6	45	22,0
<b>Walking routes</b>	3,4	1,2	5	2,4
<b>Participation in workshops</b>	0,0	0,0	0	0,0
<b>Practice of adventure sports</b>	0,0	0,0	0	0,0
<b>Participation festivals/fairs</b>	9,2	1,2	12	5,9
<b>Crafts</b>	2,5	5,8	8	3,9
<b>Rural environment</b>	1,7	1,2	3	1,5
<b>Cultural events</b>	0,0	0,0	0	0,0
<b>Art exhibitions</b>	0,0	1,2	1	0,5
<b>Leisure</b>	18,5	9,3	30	14,6
<b>Relax</b>	16,0	5,8	24	11,7
<b>Other</b>	30,3	24,4	57	27,8
<b>Total</b>	<b>58,0</b>	<b>42,0</b>	<b>205</b>	<b>100,0</b>

The results indicate that there is statistically significant differences between the type of visitor and the main reason to choose Viana do Castelo namely, when concerning to “monumental and cultural heritage” ( $p= 0,020$ ) with small size effect ( $\Phi=-0,172$ ) and to “relax” ( $p=0,044$ ) with small size effect ( $\Phi=-0,064$ ).

It can be further concluded that same-day-visitors choose more Viana do Castelo because of its monumental and cultural heritage than tourists while tourists choose more Viana do Castelo for relaxation than same-day-visitors (see Appendix 1).

With respect to “other reason” the data indicates a wide range of different reasons which can be highlighted: “city chosen to host the conference”, “is part of a cultural circuit”, “re-visiting” and “passing” - **Table 16**.



**Table 16 – Other reason to choose Viana do Castelo**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Passing	5,4	9,5	4	6,9
Shopping	0,0	9,5	2	3,4
Re-visiting	5,4	19,0	6	10,3
Is part of a cultural circuit	2,7	28,6	7	12,1
Curiosity	5,4	0,0	2	3,4
Friend recommendation	8,1	0,0	3	5,2
Exploring	10,8	0,0	4	6,9
Family	5,4	0,0	2	3,4
Conference	24,3	0,0	9	15,5
Other	32,4	33,3	19	32,8
Total count	37	21	58	
Total percentage	63,8	36,2		100
Chi-square results	n.a.			

n.a. = not applicable

When reflecting upon the travel style 46,3% of visitors answered that they were travelling with their partner followed by friend (s) with 16,1% - **Table 17.**

**Table 17 - Travelling with whom**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Travel alone	7,6	4,7	13	6,3
With girlfriend/boyfriend	45,4	47,7	95	46,3
With friend (s)	19,3	11,6	33	16,1
With family, with children in the group	5,0	11,6	16	7,8
With family, no children in the group	5,0	9,3	14	6,8
Group/package travel	7,6	5,8	14	6,8
With friends and family	2,5	9,3	11	5,4
Other	7,6	0,0	9	4,4
Total count	119	86	205	
Total percentage	58,0	42,0		100,0
Chi-square results	n.a.			

n.a. = not applicable

Regarding the other type of group indicated by visitors interviewed, 4,4% were travelling with their teachers and colleagues - **Table 18**.

**Table 18 - Other type of group travelling**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Professors and colleagues</b>	7,6	0,0	9	4,4
<b>Total count</b>	9	0,0	9	
<b>Total percentage</b>	7,6	0,0		4,4
<b>Chi-square results</b>	n.a.			

n.a. = not applicable

These findings are consistent with a portion of visitors interviewed which came with the main purpose to participate in a European Education Program (Comenius) compound by professors and students.

Concerning the number of people in the group, **Table 19** shows that over 50% of the respondents travel in groups of two.

**Table 19 – Number of people and type of visitor**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>&lt;= 2</b>	52,9	52,3	108	52,7
<b>3 - 4</b>	24,4	23,3	49	23,9
<b>5+</b>	22,7	24,4	48	23,4
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	$X^2 = 0,093$	d.f. = 2	p = 0,954	

When visitors were asked about how many times they have visited Viana do Castelo before (besides the visit included in the survey), over 60% of the respondents said that it was the first time - **Table 20**.

**Table 20** - How many times visited Viana do Castelo before and type of visitor

	Tourist	Same-day-visitor	Total	
	%	%	N	%
= 0	72,3	65,1	142	69,3
1 - 3	11,8	9,3	22	10,7
4+	16,0	25,6	41	20,0
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	$X^2 = 2,958$	d.f. = 2	p = 0,228	

Visitors were asked to identify the spaces that they have visited in Viana do Castelo such as museums, monuments, religious, historic and natural sites. Over 90% of the respondents mentioned “historic center” followed by the “religious sites” (58%), “monuments” (35,1%), “museums” (31,7%), “heritage/crafts centers” (23,9%), “natural sites” (20,5%), “other” (15,1%) and wine cellars (4,4%) - **Table 21**.

**Table 21** - Space (s) visited in the municipality of Viana do Castelo (multiple response question—frequencies and %)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Historic center</b>	89,9	93,0	187	91,2
<b>Museums</b>	39,5	20,9	65	31,7
<b>Monuments</b>	38,7	30,2	72	35,1
<b>Natural sites</b>	26,1	12,8	42	20,5
<b>Religious sites</b>	62,2	52,3	119	58,0
<b>Heritage/crafts centers</b>	23,5	24,4	49	23,9
<b>Wine cellars</b>	4,2	4,7	9	4,4
<b>Other</b>	16,0	14,0	31	15,1
<b>Total</b>	58,0	42,0	205	100

The results indicate that there is statistically significant differences between the type of visitor and the spaces visited namely, when concerning to “museums” with small size effect ( $p = 0,008$  and  $\Phi = 0,197$ ) and “natural sites” with small size effect ( $p = 0,032$  and  $\Phi = 0,162$ ). It can be further concluded that,

tourists visit more museums and natural sites than same-day-visitors (see Appendix 2).

Concerning to the other spaces visited in the municipality of Viana do Castelo indicated by the interviewed, **Table 22** displays the multiple responses.

**Table 22 – Other spaces visited in the municipality of Viana do Castelo**

	Tourist	Same-day-visitor	Total	
	%	%	<i>N</i>	%
<b>Praia Norte Beach</b>	0,8	0,0	1	0,5
<b>Cabedelo beach</b>	0,8	1,2	2	1,0
<b>Commercial area</b>	0,8	1,2	2	1,0
<b>Gil Eannes ship</b>	0,8	2,3	3	1,5
<b>Harbor</b>	2,5	3,5	6	2,9
<b>Local pastries</b>	0,8	0,0	1	0,5
<b>Municipal library</b>	5,9	2,3	9	4,4
<b>Restaurants</b>	0,8	0,0	1	0,5
<b>Santiago da Barra fortress</b>	0,8	0,0	1	0,5
<b>Shopping center</b>	0,0	2,4	2	1,0
<b>Other</b>	7,6	0,0	9	4,4
<b>Total count</b>	18	13	31	
<b>Total percentage</b>	16,0	14,0		15,1
<b>Chi-square results</b>	n.a.			

n.a. = not applicable

The results illustrate that, the municipal library as well as the harbor are places likely to be visit during the trip to Viana do Castelo.

Visitors were also asked about which activities they have done or will do during the visit to Viana do Castelo. The findings indicate that 36,6% of the visitors have done or will do “cultural routes” followed by “fairs/popular festivals” with 21,0% of the responses. Exhibitions (19,5%), tasting (17,6%), walking trails (16,6%), and attending concerts/festivals (13,2%) were the other activities with high response rate - **Table 23**.

**Table 23** - Activities performed or will be performed in Viana do Castelo (multiple response question—frequencies and %)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Workshops</b>	10,9	1,2	14	6,8
<b>Walking trails</b>	21,8	9,3	34	16,6
<b>Fairs/popular festivals</b>	25,2	15,1	43	20,9
<b>Exhibitions</b>	26,1	10,5	40	19,5
<b>Surf/windsurf/bodyboard</b>	4,2	2,3	7	3,4
<b>Attend concerts/festivals</b>	18,5	5,8	27	13,2
<b>Tasting (wine and food)</b>	19,3	15,1	36	17,6
<b>Religious celebrations</b>	1,7	2,3	4	2,0
<b>Agricultural activities</b>	0,8	0,0	1	0,5
<b>Cultural routes</b>	40,3	31,4	75	36,6
<b>Other</b>	5,0	11,6	16	7,8
<b>Total</b>	<b>58,0</b>	<b>42,0</b>	<b>205</b>	<b>100,0</b>

The results indicate that there is statistically significant differences between the type of visitor and the activities performed particularly, when concerning to “walking trails” with small size effect ( $p= 0,028$  and  $\Phi= 0,166$ ), “exhibitions” with small size effect ( $p=0,009$  and  $\Phi= 0,194$ ) and “attend concerts/festivals” with small size effect ( $p=0,015$  and  $\Phi= 0,185$ ). From these results, it can be concluded that, tourists performed or will perform more activities related with walking trails, exhibitions and attending concerts than same-day-visitors (see Appendix 3).

Concerning to the other activities indicated by the visitors, **Table 24** displays which were the mainly performed or that will be performed during the visit to the municipality of Viana do Castelo. The results indicated that, visitors seem to explore by themselves the destination.

**Table 24 – Other activities performed or will be performed**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Beach	0,0	1,2	1	0,5
Exploring	2,5	4,7	7	3,4
Football	0,8	0,0	1	0,5
Golf	0,0	1,2	1	0,5
Shopping	0,8	1,2	2	1,0
Theater	0,8	0,0	1	0,5
Touring	0,0	3,5	3	1,5
Total count	6	10	16	
Total percentage	5,0	11,6		7,8
Chi-square results	n.a.			

n.a. = not applicable

Regarding the degree of importance that visitors attached to the activities, a 5 – point Likert scale ranging from — not important at all (1) to — very important (5) was used. According to the **Table 25**, it is possible to verify that the median value is 4,00 for both visitors corresponding to a important degree that visitors ranked to the activities.

**Table 25 - Degree of importance attached to the activities**

	N	M	Mdn	MR	p	U	Z	r
Tourist	102	4,03	4,00	90,29				
Same-day-visitor	71	3,70	4,00	82,27				
Total	173	3,90	4,00		0,014	2878,500	-2,470	-0,187

N=cases; M=mean; Mdn=median; MR=mean rank; p=probability value; U=Mann-Whitney test; Z=z value; r= r value

Mann-Whitney *U* test revealed statistically significant differences with regard to the degree of importance attached to activities between tourists and same-day-visitors ( $U = 2878,500$ ,  $p = 0,014$ ) with small size effect ( $r = -0,187$ ). As so, it can be further concluded that tourists attached more importance to the activities than same-day-visitors.

When reflecting upon the main reasons that made visitors to undertake the activities, the results indicate that 52% of the visitors did it to increase their own knowledge, 42,2% for entertainment reasons and 27,9% for the experience. These findings reflect the general trends mentioned by the World Tourism Organization reviewed in chapter 2 of this research - **Table 26**.

**Table 26** - Main reasons to participate in the activities (multiple response question—frequencies and %)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Entertainment	41,5	43,0	86	42,2
Education	20,3	16,3	38	18,6
Knowledge	51,7	52,3	106	52,0
Experience	32,2	22,1	57	27,9
Self – expression	5,1	2,3	8	3,9
Personal fulfillment	13,6	10,5	25	12,3
Creative development	5,1	8,1	13	6,4
Personal development	22,9	16,3	41	20,1
Adventure	11,9	11,6	24	11,8
Other	1,7	1,2	3	1,5
<b>Total</b>	<b>58,0</b>	<b>42,0</b>	<b>205</b>	<b>100,0</b>

**Table 27** displays the other reasons that visitors indicated to participate in the activities, namely to bodybuilding, pleasure and to relax.

**Table 27** – Other reasons to participate in the activities

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Bodybuilding	0,0	1,2	1	0,5
Pleasure	0,8	0,0	1	0,5
Relax	0,8	0,0	1	0,5
<b>Total count</b>	<b>2</b>	<b>1</b>	<b>3</b>	
<b>Total percentage</b>	<b>1,7</b>	<b>1,2</b>		<b>1,5</b>
<b>Chi-square results</b>	<b>n.a.</b>			

n.a. = not applicable

Visitors were asked to give a degree of involvement/practice regarding the activities performed or that will be performed during their visit in order to measure their level of attachment to them. The degree of involvement/practice was measured on a 5-point Likert scale ranging from — very low (1) to — very strong (5) - **Table 28**.

**Table 28** - Degree of involvement/practice attached to the activities

	N	M	Mdn	MR	p	U	Z
<b>Tourist</b>	102	3,88	4,00	90,29			
<b>Same-day-visitor</b>	71	3,76	4,00	82,27			
<b>Total</b>	173	3,83	4,00		0,261	3285,500	-1,124

N=cases; M=mean; Mdn=median; MR=mean rank; p=probability value; U=Mann-Whitney test; Z=z value;

According to the table above, it is perceived that the median value is 4,00 for both visitors, corresponding to a strong involvement/practice to the activities.

Visitors were asked to rank the degree of satisfaction attached to the visit to Viana do Castelo, starting with 1 for very dissatisfied and going up to 5 as very satisfied - **Table 29**.

**Table 29** - Degree of satisfaction attributed to the visit

	N	M	Mdn	MR	p	U	Z
<b>Tourist</b>	117	4,26	4,00	104,25			
<b>Same-day-visitor</b>	85	4,16	4,00	97,71			
<b>Total</b>	202	4,22	4,00		0,393	4650,500	-0,854

N=cases; M=mean; Mdn=median; MR=mean rank; p=probability value; U=Mann-Whitney test; Z=z value;

Regarding the median value (4,00), visitors stated that they were satisfied with the visit to Viana do Castelo.



### 6.1.3 Consumption patterns

When visitors were questioned on the form of the travel arrangement, 50,2% of interviewed answered that they had personally booked travel and accommodation, while 38,5% of the visitors did not booked anything in advance and 11,2% booked an all – inclusive package.

**Table 30 – Form of travel arrangement by type of visitor**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
All-inclusive package	12,6	9,3	23	11,2
Personally booked travel and accommodation	58,8	38,4	103	50,2
Did not book in advance	28,6	52,3	79	38,5
Total count	119	86	205	
Total percentage	58,0	42,0		100,0
Chi-square results	$X^2 = 11,951$	d.f. = 2	$p = 0,003$	Cramer's V = 0,241

The results indicate that there is statistically significant differences between the type of visitor and the form of travel arrangement with medium size effect ( $p=0,003$  and Cramer's  $V=0,241$ ) - **Table 30**. From these results, it can be concluded that tourists are more likely to personally book their travel and accommodation in advance than same-day-visitors.

When reflecting upon the type of accommodation used by tourists when the assumption of staying at least one night at the place visited was observed (6.1 Introduction), the four stars hotel represented 20,4% of the answers followed by youth hostels (19,5%), family/friends house (15,0%) and the two stars hotel with 12,4% of answers - **Table 31**.

**Table 31 – Type of accommodation**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
4 stars hotel	20,4	0	23	20,4
3 stars hotel	5,3	0	6	5,3
2 stars hotel	12,4	0	14	12,4
Youth hostel	19,5	0	22	19,5
Manor houses	7,1	0	8	7,1
Family/friends house	15,0	0	17	15,0
Bed & breakfast	6,2	0	7	6,2
Camping car	7,1	0	8	7,1
Students residence	3,5	0	4	3,5
Pilgrim hostel	1,8	0	2	1,8
Camping park	1,8	0	2	1,8
Total count	113	0	113	
Total percentage	100,0	0,0		100,0
Chi-square results	n.a.			

n.a. not applicable

Regarding the total sample, 119 of the interviewed were considered tourists. Of the 119, only 113 identified in which type of accommodation they were staying. From the 6 answers missing, 4 respondents were still searching for the accommodation unit and the last 2 were staying in their own boat in the marina.

With respect to the length of stay, the mean of nights spent by tourists was 1,79 nights and referring to the mean of hours spent by same-day-visitors was 2,09 hours - **Table 32**.

**Table 32 – Length of stay**

	M	Mdn	Std
Tourist (nights)	1,79	1,00	2,479
Same-day-visitor (hours)	2,09	0,00	2,789

M=mean; Mdn=median; Std = Standard deviation

Regarding the types of sources of information consulted before undertake the trip, the findings indicate that 48,3% of interviewed used Internet, followed by travel guides (37,6%) and advice of the family and/or friends (31,2%) - **Table 33**.

**Table 33** - Sources of information consulted before the trip (multiple response question—frequencies and %)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Family/friends	31,1	31,4	64	31,2
Previous trip	12,6	18,6	31	15,1
Internet	56,3	37,2	99	48,3
Tourism office	3,4	7,0	10	4,9
Travel agency	7,6	7,0	15	7,3
TV/Radio	0,0	0,0	0	0,0
Newspapers/magazines	0,8	0,0	1	0,5
Tour operator brochures	0,0	0,0	0	0,0
Travel guides	33,6	43,0	77	37,6
Other	12,6	3,5	18	8,8
<b>Total</b>	<b>58,0</b>	<b>42,0</b>	<b>205</b>	<b>100,0</b>

Although, the findings reflect that there is statistically significant differences between the type of visitor and the consultation of the Internet with medium size effect ( $p=0,011$  and  $\Phi=0,189$ ). It can be concluded that before undertaking the trip the consultation of Internet is higher within tourists while travel guides are more used by same-day-visitors (see Appendix 5).

**Table 34** displays the other sources of information consulted before undertake the trip indicated by the visitors.

**Table 34 – Other sources of information consulted before the trip**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Educational institute	1,7	0,0	2	1,0
Folk group	3,4	0,0	4	2,0
Nautical maps	0,8	0,0	1	0,5
Owner of the hostel	0,0	1,2	1	0,5
Portuguese colleagues	4,2	0,0	5	2,4
Portuguese teachers	0,8	0,0	1	0,5
Recommendation of local people	0,0	1,2	1	0,5
Road map	1,7	0,0	2	1,0
Serralves Foundation	0,0	1,2	1	0,5
Total count	15	3	18	
Total percentage	12,6	3,5		8,8
Chi-square results	n.a.			

n.a. not applicable

Concerning to the sources of information consulted after arrival at the destination, the results indicate that tourism office was one of the major sources of information used (42,2%), followed by the consultation of travel guides (27,3%) and local brochures (16,6%) - **Table 35**.

**Table 35 - Sources of information consulted after arrival at the destination (multiple response question—frequencies and %)**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Family/friends	15,1	10,5	27	13,2
Tourism office	45,4	38,4	87	42,4
Internet	14,3	7,0	23	11,2
Tour operator information	1,7	0,0	2	1,0
Newspapers/magazines	0,0	0,0	0	0,0
Local brochures	24,4	5,8	34	16,6
Travel guides	23,5	32,6	56	27,3
TV/Radio	0,0	0,0	0	0,0
Tourist guide	0,0	5,8	5	2,4
Other	16,0	7,0	25	12,2
Total	58,0	42,0	205	100,0

The findings reflect that there is statistically significant differences between the type of visitor and the consultation of local brochures with small size effect ( $p=0,001$  and  $\Phi=0,246$ ). It can be concluded that, tourists consult more this local brochures than same-day-visitors (see Appendix 6). **Table 36** displays the other sources of information consulted after arrival at the destination. It is possible to note that, the hotel information is a source that is likely to be used by visitors.

**Table 36 – Other sources of information consulted after arrival at the destination**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Bus driver	0,8	0,0	1	0,5
Cultural agenda	0,8	0,0	1	0,5
Discovering	0,0	2,3	2	1,0
Folk group	3,4	0,0	4	2,0
GPS (Global Positioning System)	0,0	1,2	1	0,5
Hotel information	5,0	0,0	6	2,9
Local people	0,8	0,0	1	0,5
Nautical maps	0,8	0,0	1	0,5
Own knowledge	0,8	3,5	4	2,0
Portuguese teachers	1,7	0,0	2	1,0
Total count			25	
Total percentage	16,0	7,0		12,2
Chi-square results	n.a.			

n.a. not applicable

Taking into consideration that a significant part of the respondents did not mention the amount spent by type of expenditure (transport; accommodation; food and beverage; shopping and entrance fees) and only mentioned the total amount spent for all categories, causing data dispersion, to run the Mann-Whitney  $U$  test analysis it was only considered the respondents with expenditure  $> 0$ . When considering the total amount of expenditures made by visitors during the visit to Viana do Castelo, the results indicate that tourists are more likely to spend more money than same-day-visitors - **Table 37**.

**Table 37 – Expenditures made during the visit**

		N	M	Mdn	MR	p	U	Z	r
<b>Transport</b>	Tourist	34	83,76	50,00	22,68				
	Same-day-visitor	8	66,13	15,00	16,50				
<b>Total</b>		42	80,40	45,00		0,210	96,000	-1,286	
<b>Accommodation</b>	Tourist	53	194,25	0	27,00				
	Same-day-visitor	0	0	0	0				
<b>Total</b>		53	194,25						
<b>Food and Beverage</b>	Tourist	54	136,85	60,00	52,06				
	Same-day-visitor	31	40,45	30,00	27,23				
<b>Total</b>		85	101,69	50,00		0,000	348,000	-4,488	-0,486
<b>Shopping</b>	Tourist	39	104,49	50,00	34,23				
	Same-day-visitor	19	25,00	20,00	19,79				
<b>Total</b>		58	78,45	30,00		0,002	186,000	-3,076	-0,404
<b>Entries to attractions</b>	Tourist	28	21,07	20,00	21,39				
	Same-day-visitor	8	5,75	4,00	8,38				
<b>Total</b>		36	17,67	10,00		0,001	31,000	-3,107	-0,518
<b>Total spent</b>	Tourist	115	364,63	175,00	126,56				
	Same-day-visitor	80	55,36	40,00	56,95				
<b>Total expenditure</b>		195	237,75	95,00		0,000	1316,000	-8,482	-0,607

N=cases; M=mean; Mdn=median; MR=mean rank; p=probability value; U=Mann-Whitney test; Z=z value; r= r value

According to the **Table 37**, it is possible to verify that the main expense made by tourists is reflected on accommodation (m=194,25€), followed by food and beverage (mdn=60,00€) and transport and shopping (mdn=50,00€). Regarding the expenditures made by same-day-visitors, food and beverage was the main expense (mdn=30,00€) followed by shopping (mdn=20,00€). Although, it is important to note that it was not possible to run the Mann-Whitney U test in accommodation, since the assumptions were not accomplished. As such, the mean was used to report data, when considering the accommodation expenditures.

### 6.1.4 Creativity

Visitors were asked to mention the activities that they usually undertake at home (within the last 12 months). The findings indicate that 45,9% of the interviewed perform “photography”, 43,4% perform activities related to “culinary/cooking”, 29,8% perform activities related to “music”, 22,9% of the visitors mention “other activity” followed by the performing of “arts” (16,6%), “dance” (15,1%), “none of these activities” (11,7%) and “crafts” with 10,2% -

#### Table 38.

**Table 38** - Creative activities undertaken at home (within the last 12 months) (multiple response question—frequencies and %)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Crafts</b>	10,1	10,5	21	10,2
<b>Arts</b>	18,5	14,0	34	16,6
<b>Photography</b>	47,1	44,2	94	45,9
<b>Music</b>	31,1	27,9	61	29,8
<b>Dance</b>	16,0	14,0	31	15,1
<b>Culinary/cooking</b>	42,9	44,2	89	43,4
<b>None of these</b>	10,1	14,0	24	11,7
<b>Other</b>	21,0	25,6	47	22,9
<b>Total</b>	<b>58,0</b>	<b>42,0</b>	<b>205</b>	<b>100,0</b>

When referring to “other activities” performed by visitors at home (within the last 12 months), 27,1% of the interviewed mentioned sports - **Table 39**.

**Table 39** – Other activities undertaken at home (within the last 12 months)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Reading	16,0	21,7	9	18,8
Learning languages	4,0	4,3	2	4,2
Sports	16,0	39,1	13	27,1
Walking	16,0	8,7	6	12,5
Yoga	0,0	13,0	3	6,3
Cycling	8,0	0,0	2	4,2
Gardening	4,0	4,3	2	4,2
Other	36,0	8,7	11	22,9
<b>Total count</b>	25	22	47	
<b>Total percentage</b>	21,0	25,6		22,9
<b>Chi-square results</b>	n.a.			

n.a. not applicable

Regarding the activities that visitors usually undertake on holidays (within the last 12 months), the results indicate that 63,9% perform photography followed by culinary/cooking (19,5%), “other activity” (18,5%), “none of these” (16,6%), “music” and “arts” (14,1%), “dance” (6,8%) and “crafts” with 4,9% of the answers - **Table 40**.

**Table 40** - Creative activities undertaken on holidays (within the last 12 months) (multiple response question—frequencies and %)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Crafts	3,4	7,0	10	4,9
Arts	16,0	11,6	29	14,1
Photography	61,3	67,4	131	63,9
Music	14,3	14,0	29	14,1
Dance	7,6	5,8	14	6,8
Culinary/cooking	20,2	18,6	40	19,5
None of these	19,3	12,8	34	16,6
Other	16,0	22,1	38	18,5
<b>Total</b>	<b>58,0</b>	<b>42,0</b>	<b>205</b>	<b>100,0</b>



Concerning to “other activities” that visitors usually performed on holidays, 26,3% answered “hiking” and “sports” (18,4%) -**Table 41** .

**Table 41** - Other activities undertaken on holidays (within the last 12 months)

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Reading	0,0	21,1	4	10,5
Cycling	15,8	0,0	3	7,9
Learning languages	5,3	5,3	2	5,3
Hiking	26,3	26,3	10	26,3
Sports	15,8	21,1	7	18,4
Surf	10,5	5,3	3	7,9
Theatre	0,0	10,5	2	5,3
Other	26,3	10,5	7	18,4
<b>Total count</b>	19	19	38	
<b>Total percentage</b>	16,0	22,1		18,5
<b>Chi-square results</b>	n.a.			

n.a. not applicable

Visitors were also asked if there were any creative experiences that they were unable to do during the visit to Viana do Castelo and 93,7% of the interviewed said no - **Table 42**.

**Table 42** - Creative experiences that visitors were unable to do by type of visitor

	Tourist	Same-day-visitor	Total	
	%	%	N	%
<b>Yes</b>	6,7	5,8	13	6,3
<b>No</b>	93,3	94,2	192	93,7
<b>Total count</b>	119	86	205	
<b>Total percentage</b>	58,0	42,0		100,0
<b>Chi-square results</b>	$\chi^2 = 0,000$		p = 1,000	

Visitors were asked about which type of activities they did not perform during their visit to Viana do Castelo. **Table 43** displays the different type of activities.

**Table 43** - Creative activities that interviewed would like to perform in Viana do Castelo by type of visitor

	Tourist	Same-day-visitor	Total	
	%	%	<i>N</i>	%
Reading	0,0	1,2	1	0,5
Climbing	0,0	1,2	1	0,5
Attending concerts	0,0	1,2	1	0,5
Attending concerts of Fado	0,8	0,0	1	0,5
Guided architectural tours	0,8	0,0	1	0,5
Radical activities	0,0	1,2	1	0,5
Painting	0,8	0,0	1	0,5
Participation in the medieval fair	0,0	1,2	1	0,5
Music	0,8	0,0	1	0,5
Playing piano	0,8	0,0	1	0,5
Boat tour Lima River	0,8	0,0	1	0,5
Walking tour on the countryside	0,8	0,0	1	0,5
Exhibition of local handicrafts	0,8	0,0	1	0,5
<b>Total count</b>	<b>8</b>	<b>5</b>	<b>13</b>	
<b>Total percentage</b>	<b>61,5</b>	<b>38,5</b>		<b>100,0</b>
<b>Chi-square results</b>	<b>n.a.</b>			

n.a. not applicable

Of the visitors that answered positively to the question “Were there any creative experiences that you would like to have done during your stay that you were unable to do”, they were also asked to identify the main reason to not perform the activity. 38,5% answered “other”, followed by lack of time (30,8%) and lack of opportunity (23,1%) - **Table 44**.

**Table 44** - Reasons to not perform the activities by type of visitor

	Tourist	Same-day-visitor	Total	
	%	%	<i>N</i>	%
Lack of time	12,5	60,0	4	30,8
Lack of opportunity	25,0	20,0	3	23,1
Lack of information	12,5	0,0	1	7,7
Other	50,0	20,0	5	38,5
<b>Total count</b>	<b>8</b>	<b>5</b>	<b>13</b>	
<b>Total percentage</b>	<b>61,5</b>	<b>38,5</b>		<b>100,0</b>
<b>Chi-square results</b>	<b>n.a.</b>			

n.a. not applicable

In the end of the survey, all visitors were asked to give a comment or opinion about Viana do Castelo. **Table 45** presents the major comments provided by the respondents.

**Table 45 – Main comments about Viana do Castelo**

	Tourist	Same-day-visitor	Total	
	%	%	N	%
Clean city	0,0	20,0	3	11,1
Lack of information in the tourism office	0,0	13,3	2	7,4
Highway payments for tourists	0,0	13,3	2	7,4
Urban pollution (plastic chairs; rubbish bins)	0,0	6,7	1	3,7
Bad localization of the tourism office	0,0	13,3	2	7,4
Beautiful decoration of the streets (Easter time)	0,0	13,3	2	7,4
Architecture	0,0	6,7	1	3,7
Good tourism information	0,0	6,7	1	3,7
Hospitality	25,0	6,7	4	14,8
Positive experience	8,3	0,0	1	3,7
City gardens	8,3	0,0	1	3,7
Lack of good informative maps	8,3	0,0	1	3,7
Will recommend to friends	16,7	0,0	2	7,4
More walking trails information	8,3	0,0	1	3,7
Lack of streets name	8,3	0,0	1	3,7
Gastronomic routes	8,3	0,0	1	3,7
Landscape	8,3	0,0	1	3,7
Total count	12	15	27	
Total percentage	44,4	55,6		100,0
Chi-square results	n.a.			

n.a. not applicable

From the total sample of 205 interviewed, only 13,2% (27 interviewed) of the visitors mentioned some comments or suggestions (open question) related to the tourism infrastructure/facilitators of Viana do Castelo. As can be seen in the **Table 45**, hospitality and the cleaning aspect were the comments that collected more responses from the respondents.

## 6.2 Summary

This chapter presented the results and descriptive data analysis of the data collected during the investigation. Chi-square test ( $X^2$ ) and Mann – Whitney U test were employed regarding the categorical variables and ordinal data present in the research. Results included the visitor profile; purpose of visit; consumption patterns and creativity.

The next chapter will present the discussion of the research findings, the recommendations, the limitations of the study and recommendations for further research.



## CHAPTER SEVEN: Conclusions

### 7.1 Introduction

The aim of the research was to propose a reengineering approach of tourism products in Viana do Castelo in order to improve its competitiveness as a tourist destination. Literature suggests that travelers are looking for more engaging and distinction experiences that reflect their need for self-development, creativity and knowledge. To achieve the aim proposed, four objectives were defined, and consequently research questions were proposed. The research adopted a case study approach combining primary data sources, particularly a questionnaire in the form of a face-to-face structured interview and secondary sources such as websites, publications and books.

This chapter seeks to explore the main findings of the research questions based on the aim and objectives of this study. Some recommendations arising from this research are made for stimulating tourism in Viana do Castelo and the limitations of the study and recommendations for future research are discussed.

### 7.2 Discussion of the research findings

The main considerations of this research will develop around the four objectives set out and will be summarized next based on the associated research questions.

**Objective (1)** – *To analyze the visitor’s profiles and motivations to Viana do Castelo;*

**RQ<sup>3</sup>1a:** Who are the visitors (age, gender, place of residence, etc)?

**RQ1b:** What is the main purpose of their visit?

**RQ1c:** What is the main reason to choose Viana do Castelo as a tourist destination?

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<sup>3</sup> Research Question

**Objectives (2)** – *To analyze visitors travel behavior during their visit to Viana do Castelo;*

**RQ<sup>4</sup>2a:** With whom they travel?

**RQ2b:** How they organize the trip (transport/accommodation)?

**RQ2c:** What are the sources of information consulted about Viana do Castelo before and after the trip?

**Objectives (3)** – *To analyze the consumption patterns of visitors to Viana do Castelo;*

**RQ3a:** What visitors do when they are in Viana do Castelo?

**RQ3b:** How much they spent?

**RQ3c:** Why they undertake local activities?

**Objective (4)** – *Propose recommendations for the reengineering of tourism products in Viana do Castelo using creative tourism as an alternative approach to stimulate tourism demand.*

**RQ4a:** Which are the main tourism products purchased by visitors?

**RQ4b:** Which are the main tourism market segments for Viana do Castelo?

**RQ4c:** Which are the main creative activities developed or participated in by visitors?

**RQ4d:** What recommendations are made to stimulate tourism demand?

**RQ1a: Who are the visitors (age, gender, place of residence, etc) to Viana do Castelo? (Objective 1)**

This research results show that the majority of visitors are females, with mean age of 47 years old, married, coming from abroad, mainly from France, Spain, Portugal, Germany, Brazil and Italy, with high educational qualifications

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<sup>4</sup> Research Question

(bachelor degree 42,0%), currently working in professional and technical professions. These results reflect what is argued in the literature review regarding the demographic changes (ageing population), more singles and couples, and the higher level of educational qualifications (Poon, 1993). When reflecting upon the origin of the visitors, specifically those who come from Brazil reveals the economic growth of the country in the last few years and the efforts made to promote Portugal in this emergent tourism market (PENT, 2011).

**RQ1b: What is the main purpose of their visit? (Objective 1)**

The research findings reflect what is discussed in the literature which according to the ITB World Travel Trends Report 2011/2012, sun & beach holidays is the clear preference of tourists, followed by city-breaks and tours (ITB, 2011). This research revealed that regarding the purpose of visit, the majority came for a holiday, followed by cultural tourism purposes, other purpose, visiting friends and relatives, touring, business, gastronomy and wines and finally shopping. Most holidays are a compromise between the various reasons a tourist has and a motive becomes the dominant one, so the tourist purchase a holiday that meets that reason, or purchase a holiday where every reason is partially satisfied (Swarbrooke, J., Horner, S.,2004).

**RQ1c: What is the main reason to choose Viana do Castelo as a tourist destination? (Objective 1)**

The research findings suggest that the majority of visitors that travel to Viana do Castelo did it because of its monumental and cultural heritage, more so the same-day-visitors while tourists choose more for relaxation purposes. These results reflect what is argued by Urry and Larsen (2011) where buildings, designed themes and diverse heritages are central to the tourist gaze and so, all sorts of places have come to construct themselves as objects of tourism consumption. Cultural tourism is growing in Europe and motivations are shifting slowly towards a more general interest in culture, rather than a specific cultural goals suggesting a need to combine cultural, leisure and entertainment products in the future (ETC, 2006).



**RQ2a: With whom they travel? (Objective 2)**

Results indicate that 46% of visitors were travelling with their partner (boyfriend/girlfriend and/or husband/wife) followed by friend (s) with 16,1%, reflecting in the number of people within the group which findings revealed that over 50% of the visitors were two people travelling. The trend of ageing populations and the further erosion of the traditional western household through rising divorce rates and later marriage are leading to more different types of households or household segments for the travel and tourism industry (UNWTO, 2001).

**RQ2b: How did they organize the trip (transport/accommodation)? (Objective 2)**

Regarding the form of the travel arrangement, the majority of visitors had personally booked travel and accommodation and being for the first time in Viana do Castelo. The research findings reflected what is argued in the literature review when reflecting upon the increasingly travel and tourism buyer's market with the use of technology such as CD-ROM atlases, Internet inspection of destinations, hotels, and other facilities and the many ways in which the public can work the system to their own benefit (UNWTO,2001).

**RQ2c: What sources of information were consulted about Viana do Castelo before and after the trip? (Objective 2)**

The survey results demonstrated that before undertake the trip visitors consulted the Internet followed by travel guides and advice of the family and/or friends. However, the results suggest that tourists used more Internet while same-day-visitors preferred travel guides. Reflecting upon the major sources of information consulted after arrival, the tourism office followed by travel guides and local brochures were the major sources consulted. Although, the research findings also suggested that tourists consult more local brochures than same-day-visitors. The results coincided with studies conducted by ETC (2006) which argue that consumers are seeking advice from other consumers through the

Internet and it will drive the next generation of travel/tourism product distribution methods.

**RQ3a: What do visitors do when they are in Viana do Castelo? (Objective 3)**

This research has revealed that most of the visitors (91,2%) visited the historic center, followed by the religious sites, monuments, museums, heritage/crafts centers, natural sites, other sites and wine cellars. Concerning to activities performed during the visit, the cultural routes (36,6%) followed by fairs/popular festivals, exhibitions, tasting, walking trails, and attending concerts/festival were the activities more performed by visitors. The results reflect what literature states about the industrialized world which is in transition from the service to the experience economy where the focus is in delivering unique experiences that personally engage the consumer (UNWTO, 2001). Maitland (2007:25) argues that tourism, leisure and cultural activities are now seen as a natural and integral part of the way in which cities in developed economies make their living and an obvious element in strategies for regeneration and economic development.

**RQ3b: How much they spent and how long they stayed in Viana do Castelo (Objective 3)**

The main expense made by tourists is reflected on accommodation followed by food and beverage and shopping while the expenditures made by same-day-visitors were reflected on transport followed by food and beverage and shopping. According to the literature review, tourists are seeking to optimize their travel expenses which is reflected in increased demand for short trips and search for last minute opportunities (PENT, 2011). Regarding to the average length of stay, the research findings revealed that tourists spent an average of 1,79 nights and same-day-visitors spent in average 2,09 hours. These findings are consistent with the literature, which suggests that the average length of stay of tourists in Viana do Castelo is 1,8 nights (INE, 2011: 405). For the majority of visitors it was a satisfactory travel.

**RQ3c: Why they undertake local activities? (Objective 3)**

The research findings have demonstrated that visitors undertake activities to increase their own knowledge, for entertainment reasons and for the experience. The research results also suggest that regarding the activities performed, visitors considered that they were important and attached a strong involvement/practice to them. These results reflect what is argued by UNWTO (2001:27) where product and marketing development will be increasingly targeted, theme-based and broadly oriented to one or a combination of the three E-words: Entertainment, Excitement and Education.

**RQ4a: Which are the main tourism products purchased by visitors? (Objective 4)**

The findings of this research are consistent with the literature, which suggests that Touring – Cultural and Religious Tourism should be the high priority tourism product (MEI, 2011). The majority of visitors stated that they came for a holiday to Viana do Castelo and the monumental and cultural heritage was the main reason to choose this geographic area. The main activities developed by visitors, namely the cultural routes, fairs and/or popular festivals and exhibitions reflect the main demands of the cultural touring consumers. It is suggested that cultural touring consumers are seeking to discover and know the territory through its landscape, villages and cities, history and culture, people, etc. (MEI, 2006).

**RQ4b: Which are the main tourism market segments for Viana do Castelo? (Objective 4)**

The research findings demonstrated that regarding the socio-demographic profile of the visitors they are namely, “empty nesters” (households in which young people have left home), retired and DINKs (Double Income No Kids) with medium - high level of educational qualifications. In respect to the sources of information the main sources consulted were Internet, travel guides and advice of the family and/or friends. The results also showed

that when reflecting upon the purchasing patterns, visitors booked short haul destinations (within European Union and within the Portuguese territory), personally booked travel and accommodation, choosing the four stars hotel, youth hostels and family/friends house as the main accommodation facilities. They travel mainly with their partner (couples) and with a group of friends staying in average 1,79 nights. The research results coincided with studies conducted by MEI (2006) suggesting that the tourism markets segments preview described are related to the cultural touring motivations and needs. McKercher (2002:30) argues that a cultural tourist is defined as someone who visits, or intends to visit, a cultural tourism attraction, art gallery, museum or historic site, attend a performance or festival, or participate in a wide range of other activities at any time during their trip, regardless of their main reason for travelling.

**RQ4c: Which are the main creative activities develop by visitors?  
(Objective 4)**

Regarding the survey results it is possible to find out that the creative activities that visitors usually performed at home (within the last 12 months) were mainly related to photography, culinary/cooking and music. When reflecting upon the creative activities that they usually undertake on holidays (within the last 12 months) visitors reported photography, culinary/cooking and other activity (e.g. sports). The majority of visitors argued that they did perform all creative activities that they wanted in Viana do Castelo. These findings reflect what is discussed in the literature review since people are becoming career travelers, demanding an endless flow of new experiences, and looking for deeper experiences within the communities they visit (ETC, 2006:5).

**RQ4d: What recommendations are made to stimulate tourism demand?  
(Objective 4)**

Regarding the main tourism market segments and the tourism products purchased by visitors in Viana do Castelo, some aspects should be considered when planning the reengineering of tourism products. The matching of tourism

products with market demand motivations and needs it is one the fundamental aspects when reengineering tourism products. Like for any product development, tourist attractions, activities, facilities and events must first and foremost be in line with the tastes and trends of the market and so, destinations need to know what the market likes, what is looking for, and how its preferences are changing (UNWTO and ETC, 2011:37). Another fundamental aspect when reengineering tourism products is the development of compelling visitor experiences. According with ETC (2006:6), in the search for different experiences, consumers will increasingly look for deepening experiential value and more intense experiences and looking for an experience full of varying intimacies, intensities and complexities (Trauer, 2006:183).

These recommendations are further explored in the next section.

### 7.3 Recommendations

Regarding the literature review in chapters two and three, the background on the study area in chapter four and the empirical data presented in chapter six, this section presents recommendations to the reengineering of tourism products as a mean to stimulate tourism demand to the municipality of Viana do Castelo. As such, two main recommendations are presented.

#### **(1) Recommendation: Matching tourism products with market demand motivations and needs.**

Resources and attractions are the basis of a destination. Any tourism product is made up of three factors: *experiential* – festivals, activities, community, event, dining and entertainment, shopping, safety, service; *emotional* – human, cultural and historic resources, hospitality and *physical* – infrastructure, natural resources, accommodation, restaurants (UNWTO and ETC, 2011:3). Regarding the increasingly experienced travelers looking for engaging and diversity of products that offer value for money, the development of tourism products should put emphasis on the subject of flexibility and quality.

As such, it is suggested that some issues must be reflected, particularly based on:

> **Market research** – carrying out continuous market research (based on international and domestic market tastes and *in* fashion tourism trends). The market research will improve the knowledge about tourists motivations and needs and will provide a “roadmap” to established and/or enhance existing tourism products;

> **Mix of tourism products** - defining the setting which best fits the needs of Viana do Castelo, in accordance with the tourism destination strategy and market demand.

The reengineering proposal will include the combination of three major tourism products: the Cultural Touring, which is the core product and will constitute the main motivation of same-day-visitors and tourists; the Touring based on natural landscape and Gastronomy and Wines, which represent complementary products and will offer visitors a complete experience. In addition, emphasis should be placed in the *coopetition* – corporative competition between the private players to enhance products quality and services. There is a need for cooperation among tourism stakeholders in order to better market the tourism products effectively at the regional or global level (Edgell, *et al.*,2008).

> **Travelers 2.0 (online – marketing and promotion of tourism products)** – the increasingly role of the Internet in communicating and informing the potential traveler about the tourism destination as well as in booking the entire trip in an independent form. Urry and Larsen (2011) argue that, tourists obtain cultural capital from having been at one place and displaying the information increasingly via Web 2.0. On the other hand, regarding the stakeholders’ functions, the important role of Internet in updating information about changes on travelers’ tastes and purchases.

In order to remain competitive in the tourism industry, an articulate tourism product development should be designed improving interactivity to meet the expectations and needs of the changing travelers' tastes. In the same way, the process of reengineering could be applied to local tourism products through the reorganization or modifications of existing products and through combinations of various/different tourism products, as argued previously.

Based on the literature review and the research findings, it is possible to identify the different stages to carry out a reengineering process applied to tourism products - **Figure 17**. The stages presented are based on the model of Manganelli and Klein (1994) – see Chapter three.

**Figure 17** - Stages in the tourism product reengineering process



**Source:** author

**Figure 17** shows the key stages in which the tourism product reengineering process is divided. There are six different stages and the result is the stimulation of tourist consumption in a destination:

- > **Preparation:** market research to assess the tourists and same-day-visitors' motivations and needs.
- > **Identification:** tourism resources and attractions are the basis of a destination and Viana do Castelo has a wide heritage and infrastructures.
- > **Vision:** establishment of the objectives and improvement opportunities according with the tourism market segments that the tourism destination wants to achieve.
- > **Solution: reengineering:** creating experiences designed to connect travelers to the place, people and culture using the natural and cultural assets, with particular emphasis in the intangible cultural heritage of Viana do Castelo (mix of cultural, natural and gastronomy and wines products).
- > **Communication and Promotion:** development of an image and positioning. The benefits and added-value of the tourism product should be promoted and communicated.
- > **Monitoring:** assess the customer satisfaction in order to improve the tourism products through strategic readjustments, to remain attractive to travelers and connect with tourism suppliers to understand their insights and ideas.

The goal of reengineer tourism products based on visitor experiences is to attract new visitors or enhance the revisit to tourism destinations in order to stimulate tourism demand.



## **(2) Recommendation: Developing and supporting compelling visitor experiences – creative tourism-based**

It is no longer the formal design of a building that determines its quality, but rather its powers of affecting and engaging users, emotionally, bodily and mentally (Urry and Larsen, 2011:122). As such, to create superior value and remain competitive advantage, tourism destinations should emphasize the provision of memorable experiences in their tourism products. Memorable experiences can increase the basic tourism products and services by adding value to the tourism product and therefore, increase the value for money perception of the potential travelers.

- > ***Exploring, knowing and entertaining*** – the component of discover the culture and heritage of the destination is very important for the travelers. They want to know more about the traditions and the unique features present at the destination making connections on a physical, emotional, social or intellectual level. The development of activities, as workshops related to Viana do Castelo traditional dishes in a “show cooking” performance, handicrafts exhibitions linked to the traditional know-how of ceramics and embroideries as well as music concerts connected with folklore and Fado (intangible cultural heritage of Humanity – UNESCO), could be a way where travelers interactively learn with the local population and in a different context. Of course, some of the previous activities are already being developed by partnerships between public and private stakeholders. However, these activities must be developed and strategically designed to encompass international travelers giving them supporting documents and information to provide them, a memorable experience.
  
- > ***Communicating the existing/potential experiences that are distinctive from other tourism destinations*** – quality, uniqueness and authenticity are important features that should characterize travelers’ experiences nowadays. As so, it is necessary to provide quality websites, online brochures and online booking to improve the interactivity between

worldwide travelers and the tourism destination. The development of e-tourism tools (like the construction of a website that communicate the benefits to travel to Viana do Castelo with local stories, travelers experiences, entitled such as “experiencevianadocastelo.com”) to “infomediate” and engage travelers to Viana do Castelo experience, could be a way to create dynamic solutions to flourishing the web travelers’ interest. The Internet plays a core role in the tourism industry, as a mean to provide information and share opinions of visitors personal experiences, namely through the social networks as Facebook and Twitter, travel blogs, YouTube.

In summary, it is recommended that, based on the natural and cultural unique assets that characterize Viana do Castelo, the development of experiences and product tourism packages should encompass: nature-based, cultural and heritage tourism and make them more accessible and visible to the traveler, enhancing the deliver of value for money.

### **7.3.1 Limitations of the study**

Some limitations were found while undertaking this research. During the literature review, the researcher experienced some difficulties in gathering information on creative tourism, as it is a relatively recent topic in the tourism field. Furthermore there is still a limited body of knowledge on this topic. Existing literature is limited to a few authors, for example Greg Richards.

Short period of time to perform the field work. The fact that the data collection was carried out in a very limited period (three months) could be a barrier to data conclusions, since the data collection was performed in a very limited time (April, May, June 2012), not covering the different periods of the year.

Regarding the survey instrument, and particularly focusing on the “Section four: Creativity” problems were identified with the wording. Despite the

questionnaire piloting visitors have shown some doubts when asked about the creative activities that they did perform. Visitors interviewed were not familiar with the creative expression, despite the media and social networks continually mentioning of creativity as a distinguishing and competitive factor for industries.

Little training on the SPSS software. The few hours of training program for data analysis became an obstacle for analyzing the data and taking more time to perform data analysis.

### **7.3.2 Recommendations for further research**

This study could be a catalyst for the continuity of this research area which has been little explored and more knowledge and updating travelers' consumer trends are needed. As such, it would be interesting to conduct research on the visitors profile and motivations since there is few data available and consequently, acquire more a "statistical thinking". Furthermore, it would be interesting to develop networks that could link people together (creative people and travelers) and work as well as a platform to inject new ideas and share common interests. Setting a creative laboratory could be a way, to improve the "statistical thinking" and "innovative thinking" applying to the tourism sector and to the creative areas. This could be achieved through the interaction of the different private stakeholders and develop workshops, knowledge transfer (the share of stakeholders experiences and knowledge) and innovation. The creative laboratory could work as well as a platform to implement online marketing tools and monitoring frameworks to visitors' satisfaction and needs. Moreover, this creative laboratory could be a tool to differentiate the tourism products of Viana do Castelo from the mainstream achieve through this interactive knowledge between stakeholders, creative areas and tourists.

## **7.4 Summary**

This chapter presented the main conclusions of the research. Initially begins with the discussion of the research findings in accordance with the

research questions proposed to answer the four objectives established for this investigation. It is followed by the suggested recommendations arising from the research results. Finally, it is presented the limitations of the investigation as well as the recommendations for further research.



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**Appendix 1:** Multiple response table about the main reasons to choose Viana do Castelo (%)

			Type of visitor		Total (%)
			Tourist	Same-day-visitor	
<b>Monumental</b>	Yes	%	45,4	62,8	52,7
	No	%	54,6	37,2	47,3
Chi-square results		$X^2 = 5,394$	$p = 0,020$	Phi = -0,172	
<b>Gastronomy</b>	Yes	%	11,8	15,1	13,2
	No	%	88,2	84,9	86,8
Chi-square results		$X^2 = 0,241$	$p = 0,623$	Phi = -0,049	
<b>Natural landscape</b>	Yes	%	24,4	18,6	22,0
	No	%	75,6	81,4	78,0
Chi-square results		$X^2 = 0,661$	$p = 0,416$	Phi = -0,069	
<b>Walking routes</b>	Yes	%	3,4	1,2	2,4
	No	%	96,6	98,8	97,6
Chi-square results		n.a			
<b>Participation in workshops</b>	Yes	%	0,0	0,0	100,0
	No	%	0,0	0,0	100,0
Chi-square results		n.a			
<b>Practice of adventure sports</b>	Yes	%	0,0	0,0	100,0
	No	%	0,0	0,0	100,0
Chi-square results		n.a			
<b>Participation festivals/fairs</b>	Yes	%	9,2	1,2	5,9
	No	%	90,8	98,8	94,1
Chi-square results		n.a			
<b>Crafts</b>	Yes	%	2,5	5,8	3,9
	No	%	97,5	94,2	96,1
Chi-square results		n.a			
<b>Rural environment</b>	Yes	%	1,7	1,2	1,5
	No	%	98,3	98,8	98,5
Chi-square results		n.a			
<b>Cultural events</b>	Yes	%	0,0	0,0	100,0
	No	%	0,0	0,0	100,0
Chi-square results		n.a			
<b>Art exhibitions</b>	Yes	%	0,0	1,2	0,5
	No	%	100,0	98,8	99,5
Chi-square results		n.a			
<b>Leisure</b>	Yes	%	18,5	9,3	14,6
	No	%	81,5	90,7	85,4
Chi-square results		$X^2 = 2,676$	$p = 0,102$	Phi = -0,128	
<b>Relax</b>	Yes	%	16,0	5,8	11,7
	No	%	84,0	94,2	88,3
Chi-square results		$X^2 = 4,044$	$p = 0,044$	Phi = -0,156	
<b>Other</b>	Yes	%	30,3	24,4	27,8
	No	%	69,7	75,6	72,2
Chi-square results		$X^2 = 0,581$	$p = 0,446$	Phi = -0,064	
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%
Chi-square results		n.a			

n.a. not applicable

**Appendix 2:** Multiple response table about space (s) visited in Viana do Castelo (%)

			Type of visitor		Total
			Tourist	Same-day-visitor	
<b>Historic center</b>	Yes	%	89,9	93,0	91,2
	No	%	10,1	7,0	8,8
Chi-square results		$X^2 = 0,276$	$p = 0,599$	Phi = -0,054	
<b>Museums</b>	Yes	%	39,5	20,9	31,7
	No	%	60,5	79,1	68,3
Chi-square results		$X^2 = 7,112$	$p = 0,008$	Phi = 0,197	
<b>Monuments</b>	Yes	%	38,7	30,2	35,1
	No	%	61,3	69,8	64,9
Chi-square results		$X^2 = 1,207$	$p = 0,272$	Phi = 0,087	
<b>Natural sites</b>	Yes	%	26,1	12,8	20,5
	No	%	73,9	87,2	79,5
Chi-square results		$X^2 = 4,605$	$p = 0,032$	Phi = 0,162	
<b>Religious sites</b>	Yes	%	62,2	52,3	58,0
	No	%	37,8	47,7	42,0
Chi-square results		$X^2 = 1,608$	$p = 0,205$	Phi = 0,099	
<b>Heritage/crafts centers</b>	Yes	%	23,5	24,4	23,9
	No	%	76,5	75,6	76,1
Chi-square results		$X^2 = 0,000$	$p = 1,000$	Phi = - 0,010	
<b>Wine cellars</b>	Yes	%	4,2	4,7	4,4
	No	%	95,8	95,3	95,6
Chi-square results		n.a.			
<b>Other</b>	Yes	%	16,0	14,0	15,1
	No	%	84,0	86,0	84,9
Chi-square results		$X^2 = 0,040$	$p = 0,842$	Phi = 0,028	
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%
Chi-square results		n.a.			

n.a. not applicable

**Appendix 3:** Multiple response table about activities performed or will be performed in Viana do Castelo (%)

				Type of visitor		Total
				Tourist	Same-day-visitor	
<b>Workshops</b>	Yes	%	10,9	1,2	6,8	
	No	%	89,1	98,8	93,2	
Chi-square results			n.a.			
<b>Walking trails</b>	Yes	%	21,8	9,3	16,6	
	No	%	78,2	90,7	83,4	
Chi-square results		$X^2 = 4,810$	$p = 0,028$	$\Phi = 0,166$		
<b>Fairs/popular festivals</b>	Yes	%	25,2	15,1	21,0	
	No	%	74,8	84,9	79,0	
Chi-square results		$X^2 = 2,490$	$p = 0,115$	$\Phi = 0,122$		
<b>Exhibitions</b>	Yes	%	26,1	10,5	19,5	
	No	%	73,9	89,5	80,5	
Chi-square results		$X^2 = 6,761$	$p = 0,009$	$\Phi = 0,194$		
<b>Surf/windsurf/bodyboard</b>	Yes	%	4,2	2,3	3,4	
	No	%	95,8	97,7	96,6	
Chi-square results		n.a.				
<b>Attend concerts/festival</b>	Yes	%	18,5	5,8	13,2	
	No	%	81,5	94,2	86,8	
Chi-square results		$X^2 = 5,947$	$p = 0,015$	$\Phi = 0,185$		
<b>Tasting (wine; food)</b>	Yes	%	19,3	15,1	17,6	
	No	%	80,7	84,9	82,4	
Chi-square results		$X^2 = 0,355$	$p = 0,551$	$\Phi = 0,055$		
<b>Religious celebrations</b>	Yes	%	1,7	2,3	2,0	
	No	%	98,3	97,7	98,0	
Chi-square results		n.a.				
<b>Agricultural activities</b>	Yes	%	0,8	100,0	0,5	
	No	%	99,2	100,0	99,5	
Chi-square results		n.a.				
<b>Cultural routes</b>	Yes	%	40,3	31,4	36,6	
	No	%	59,7	68,6	63,4	
Chi-square results		$X^2 = 1,356$	$p = 0,244$	$\Phi = 0,092$		
<b>Other</b>	Yes	%	5,0	11,6	7,8	
	No	%	95,0	88,4	92,2	
Chi-square results		$X^2 = 2,164$	$p = 0,141$	$\Phi = - 0,121$		
<b>Total</b>	Count		119	86	205	
	% of Total		58,0%	42,0%	100,0%	
Chi-square results		n.a.				

n.a. not applicable

**Appendix 4:** Multiple response table about the main reasons to participate in the activities (%)

			Type of visitor		Total
			Tourist	Same-day-visitor	
<b>Entertainment</b>	Yes	%	41,5	43,0	42,2
	No	%	58,5	57,0	57,8
Chi-square results		$X^2 = 0,005$	$p = 0,944$	$\Phi = -0,015$	
<b>Education</b>	Yes	%	20,3	16,3	18,6
	No	%	79,7	83,7	81,4
Chi-square results		$X^2 = 0,306$	$p = 0,580$	$\Phi = 0,051$	
<b>Knowledge</b>	Yes	%	51,7	52,3	52,0
	No	%	48,3	47,7	48,0
Chi-square results		$X^2 = 0,000$	$p = 1,000$	$\Phi = -0,006$	
<b>Experience</b>	Yes	%	32,2	22,1	27,9
	No	%	67,8	77,9	72,1
Chi-square results		$X^2 = 2,048$	$p = 0,152$	$\Phi = 0,111$	
<b>Self-expression</b>	Yes	%	5,1	2,3	3,9
	No	%	94,9	97,7	96,1
Chi-square results			n.a.		
<b>Personal fulfillment</b>	Yes	%	13,6	10,5	12,3
	No	%	86,4	89,5	87,7
Chi-square results		$X^2 = 0,202$	$p = 0,653$	$\Phi = 0,047$	
<b>Creative development</b>	Yes	%	5,1	8,1	6,4
	No	%	94,9	91,9	93,6
Chi-square results		$X^2 = 0,350$	$p = 0,554$	$\Phi = -0,062$	
<b>Personal development</b>	Yes	%	22,9	16,3	20,1
	No	%	77,1	83,7	79,9
Chi-square results		$X^2 = 0,970$	$p = 0,325$	$\Phi = 0,081$	
<b>Adventure</b>	Yes	%	11,9	11,6	11,8
	No	%	88,1	88,4	88,2
Chi-square results		$X^2 = 0,000$	$p = 1,000$	$\Phi = 0,004$	
<b>Other</b>	Yes	%	1,7	1,2	1,5
	No	%	98,3	98,8	98,5
Chi-square results			n.a.		
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%
Chi-square results			n.a.		

n.a. not applicable

**Appendix 5:** Multiple response table about the sources of information consulted before the trip (%)

			Type of visitor		Total
			Tourist	Same-day-visitor	
<b>Family/friends</b>	Yes	%	31,1	31,4	31,2
	No	%	68,9	68,6	68,8
Chi-square results		$X^2 = 0,000$	$p = 1,000$	Phi = -0,003	
<b>Previous trip</b>	Yes	%	12,6	18,6	15,1
	No	%	87,4	81,4	84,9
Chi-square results		$X^2 = 0,972$	$p = 0,324$	Phi = -0,083	
<b>Internet</b>	Yes	%	56,3	37,2	48,3
	No	%	43,7	62,8	51,7
Chi-square results		$X^2 = 6,544$	$p = 0,011$	Phi = 0,189	
<b>Tourism office</b>	Yes	%	3,4	7,0	4,9
	No	%	96,6	93,0	95,1
Chi-square results		n.a.			
<b>Travel agency</b>	Yes	%	7,6	7,0	7,3
	No	%	92,4	93,0	92,7
Chi-square results		$X^2 = 0,000$	$p = 1,000$	Phi = 0,011	
<b>TV/Radio</b>	Yes	%	0,0	0,0	100,0
	No	%	0,0	0,0	100,0
Chi-square results		n.a.			
<b>Newspapers/magazines</b>	Yes	%	0,8	0,0	0,5
	No	%	99,2	0,0	99,5
Chi-square results		n.a.			
<b>Tour operator brochures</b>	Yes	%	100,0	100,0	0,0
	No	%	100,0	100,0	0,0
Chi-square results		n.a.			
<b>Travel guides</b>	Yes	%	33,6	43,0	37,6
	No	%	66,4	57,0	62,4
Chi-square results		$X^2 = 1,505$	$p = 0,220$	Phi = -0,096	
<b>Other</b>	Yes	%	12,6	3,5	8,8
	No	%	87,4	96,5	91,2
Chi-square results		n.a.			
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%
Chi-square results		n.a.			

n.a. not applicable

**Appendix 6:** Multiple response table about the sources of information consulted after the arrival at destination (%)

			Type of visitor		Total
			Tourist	Same-day-visitor	
<b>Family/friends</b>	Yes	%	15,1	10,5	13,2
	No	%	84,9	89,5	86,8
Chi-square results		$X^2 = 0,585$	$p = 0,445$	$\Phi = 0,068$	
<b>Tourism office</b>	Yes	%	45,4	38,4	42,4
	No	%	54,6	61,6	57,6
Chi-square results		$X^2 = 0,737$	$p = 0,391$	$\Phi = 0,070$	
<b>Internet</b>	Yes	%	14,3	7,0	11,2
	No	%	85,7	93,0	88,8
Chi-square results		$X^2 = 1,994$	$p = 0,158$	$\Phi = 0,114$	
<b>Tour operator information</b>	Yes	%	1,7	0,0	1,0
	No	%	98,3	100,0	99,0
Chi-square results			n.a.		
<b>Newspapers/magazines</b>	Yes	%	0,0	0,0	0,0
	No	%	0,0	0,0	0,0
Chi-square results			n.a.		
<b>Local brochures</b>	Yes	%	24,4	5,8	16,6
	No	%	75,6	94,2	83,4
Chi-square results		$X^2 = 11,120$	$p = 0,001$	$\Phi = 0,246$	
<b>Travel guides</b>	Yes	%	23,5	32,6	27,3
	No	%	76,5	67,4	72,7
Chi-square results		$X^2 = 1,620$	$p = 0,203$	$\Phi = -0,100$	
<b>TV/Radio</b>	Yes	%	0,0	0,0	0,0
	No	%	0,0	0,0	0,0
Chi-square results			n.a.		
<b>Tourist guide</b>	Yes	%	0,0	5,8	2,4
	No	%	100,0	94,2	97,6
Chi-square results			n.a.		
<b>Other</b>	Yes	%	16,0	7,0	12,2
	No	%	84,0	93,0	87,8
Chi-square results		$X^2 = 2,975$	$p = 0,085$	$\Phi = 0,136$	
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%
Chi-square results			n.a.		

n.a. not applicable

**Appendix 7:** Multiple response table about the creative activities undertaken at home (within the last 12 months) (%)

			Type of visitor		Total
			Tourist	Same-day-visitor	
<b>Crafts</b>	Yes	%	10,1	10,5	10,2
	No	%	89,9	89,5	89,8
Chi-square results		$X^2 = 0,000$	$p = 1,000$	Phi = -0,006	
<b>Arts</b>	Yes	%	18,5	14,0	16,6
	No	%	81,5	86,0	83,4
Chi-square results		$X^2 = 0,450$	$p = 0,502$	Phi = 0,060	
<b>Photography</b>	Yes	%	47,1	44,2	45,9
	No	%	52,9	55,8	54,1
Chi-square results		$X^2 = 0,070$	$p = 0,791$	Phi = 0,028	
<b>Music</b>	Yes	%	31,1	27,9	29,8
	No	%	68,9	72,1	70,2
Chi-square results		$X^2 = 0,114$	$p = 0,736$	Phi = 0,034	
<b>Dance</b>	Yes	%	16,0	14,0	15,1
	No	%	84,0	86,0	84,9
Chi-square results		$X^2 = 0,040$	$p = 0,842$	Phi = 0,028	
<b>Culinary/cooking</b>	Yes	%	42,9	44,2	43,4
	No	%	57,1	55,8	56,6
Chi-square results		$X^2 = 0,002$	$p = 0,963$	Phi = -0,013	
<b>None of these</b>	Yes	%	10,1	14,0	11,7
	No	%	89,9	86,0	88,3
Chi-square results		$X^2 = 0,397$	$p = 0,529$	Phi = -0,059	
<b>Other</b>	Yes	%	21,0	25,6	22,9
	No	%	79,0	74,4	77,1
Chi-square results		$X^2 = 0,360$	$p = 0,548$	Phi = -0,054	
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%



**Appendix 8:** Multiple response table about the creative activities undertaken on holidays (within the last 12 months) (%)

			Type of visitor		Total
			Tourist	Same-day-visitor	
<b>Crafts</b>	Yes	%	3,4	7,0	4,9
	No	%	96,6	93,0	95,1
Chi-square results			n.a.		
<b>Arts</b>	Yes	%	16,0	11,6	14,1
	No	%	84,0	88,4	85,9
Chi-square results		$X^2 = 0,458$	$p = 0,499$	Phi = 0,061	
<b>Photography</b>	Yes	%	61,3	67,4	63,9
	No	%	38,7	32,6	36,1
Chi-square results		$X^2 = 0,562$	$p = 0,453$	Phi = -0,063	
<b>Music</b>	Yes	%	14,3	14,0	14,1
	No	%	85,7	86,0	85,9
Chi-square results		$X^2 = 0,000$	$p = 1,000$	Phi = 0,005	
<b>Dance</b>	Yes	%	7,6	5,8	6,8
	No	%	92,4	94,2	93,2
Chi-square results		$X^2 = 0,044$	$p = 0,834$	Phi = 0,034	
<b>Culinary/cooking</b>	Yes	%	20,2	18,6	19,5
	No	%	79,8	81,4	80,5
Chi-square results		$X^2 = 0,010$	$p = 0,920$	Phi = 0,019	
<b>None of these</b>	Yes	%	19,3	12,8	16,6
	No	%	80,7	87,2	83,4
Chi-square results		$X^2 = 1,106$	$p = 0,293$	Phi = 0,087	
<b>Other</b>	Yes	%	16,0	22,1	18,5
	No	%	84,0	77,9	81,5
Chi-square results		$X^2 = 0,868$	$p = 0,351$	Phi = -0,078	
<b>Total</b>	Count		119	86	205
	% of Total		58,0%	42,0%	100,0%

n.a. not applicable

**Appendix 9: Questionnaire in Portuguese**



a) Onde é o seu local de residência?  Distrito de Viana do Castelo  Outra parte de Portugal \_\_\_\_\_  
 Estrangeiro (país) \_\_\_\_\_

b) Qual é o período da sua estadia em Viana do Castelo? \_\_\_\_\_ Horas ou \_\_\_\_\_ Noites

### SECÇÃO A: Motivação

A1) Qual é o principal motivo da sua viagem? (por favor, escolha apenas UMA opção)

- Férias  
 Visita a amigos/familiares  
 Turismo Cultural  
 Negócios  
 Gastronomia e Vinhos  
 Evento Desportivo  
 Compras  
 Participação em congresso/conferência  
 Passeio pela região (touring)  
 Turismo de Natureza  
 Outro: \_\_\_\_\_

A2) Qual é a principal razão que o (a) levou a escolher Viana do Castelo?

- Património monumental/cultural  Produtos artesanais  
 Gastronomia e Vinhos locais  Ruralidade  
 Paisagem natural  Eventos culturais  
 Percursos Pedestres  Exposições artísticas  
 Participação em workshops  Lazer/recreio  
 Prática de desportos radicais  Relaxar  
 Participação festas/feiras/romarias  Outro: \_\_\_\_\_

A3) Com quem está a viajar/de visita a Viana do Castelo? (coloque um "X" na caixa mais apropriada)

- Viajo sozinho  
 Com companheiro (a)  
 Com amigo (s)  
 Com família, com filhos no grupo  
 Com família, sem filhos no grupo  
 Em grupo/viagem organizada  
 Com amigos e familiares no grupo  
 Outro: \_\_\_\_\_

N.º de pessoas no grupo (incluindo o próprio): \_\_\_\_\_

A4) Além desta, quantas vezes já visitou Viana do Castelo?

N.º de vezes: \_\_\_\_\_

A5) Quais os espaços que visitou no município de Viana do Castelo?

- Centro histórico  Sítios religiosos  
 Museus  Lojas de artesanato  
 Monumentos  Solares/adegas  
 Sítios naturais  Outro: \_\_\_\_\_

A6) Em quais das seguintes actividades participou ou tenciona participar?

- Workshops  Provas de Degustação  
 Percursos Pedestres  Celebrações religiosas  
 Feiras/Romarias  Actividades agrícolas  
 Exposições  Itinerários Culturais  
 Surf/windsurf/bodyboard  Outra: \_\_\_\_\_  
 Assistir concerto/festival

A7) Numa escala de 1 a 5, qual o grau de importância que atribui às actividades citadas anteriormente?

Nada importante Muito importante  
 1 2 3 4 5

A8) Quais os principais motivos que levaram a participar ou pelos quais gostaria de participar nas actividades?

- Entretenimento  Realização pessoal  
 Educação  Desenvolvimento criativo  
 Conhecimento  Desenvolvimento pessoal  
 Experiência  Aventura  
 Autoexpressão  Outro: \_\_\_\_\_

A9) Numa escala de 1 a 5, qual é o grau de envolvimento/prática que atribui a estas actividades?

Muito fraco Muito elevado  
 1 2 3 4 5

A10) Numa escala de 1 a 5, qual o grau de satisfação que atribui à sua visita a esta área?

Muito insatisfeito Muito satisfeito  
 1 2 3 4 5

### SECÇÃO B: Fontes de Informação

B1) Como organizou o transporte/alojamento para a sua viagem?

- Pacote de férias com tudo incluído  
 Reservou pessoalmente a viagem e o alojamento  
 Não fez reserva antecipada

**B2) Que fontes de informação consultou sobre Viana do Castelo ANTES DA SUA VIAGEM?**

- |   |   |
|---|---|
| <input type="checkbox"/> Família / amigos   | <input type="checkbox"/> Televisão/ Rádio   |
| <input type="checkbox"/> Visita anterior    | <input type="checkbox"/> Jornais/ Revistas  |
| <input type="checkbox"/> Internet           | <input type="checkbox"/> Operador turístico |
| <input type="checkbox"/> Posto Turismo      | <input type="checkbox"/> Guias de viagem    |
| <input type="checkbox"/> Agência de viagens | <input type="checkbox"/> Outro: _____       |

**B3) Que fontes de informação consultou DEPOIS DE CHEGAR AO LOCAL?**

- |   |   |
|---|---|
| <input type="checkbox"/> Família / amigos                 | <input type="checkbox"/> Brochuras locais |
| <input type="checkbox"/> Posto de turismo                 | <input type="checkbox"/> Guias de viagem  |
| <input type="checkbox"/> Internet                         | <input type="checkbox"/> Televisão/ Rádio |
| <input type="checkbox"/> Informação do Operador Turístico | <input type="checkbox"/> Guia Turístico   |
| <input type="checkbox"/> Jornais / Revistas               | <input type="checkbox"/> Outro: _____     |

**SECÇÃO C: Criatividade**

**C1) Que actividades criativas costuma realizar no seu dia-a-dia (nos últimos 12 meses)?**

- Artesanato  
 Artes  
 Fotografia  
 Música  
 Dança  
 Culinária  
 Nenhuma das opções anteriores  
 Outra: \_\_\_\_\_

**C2) Que actividades criativas costuma realizar durante as suas férias (nos últimos 12 meses)?**

- Artesanato  
 Artes  
 Fotografia  
 Música  
 Dança  
 Culinária  
 Nenhuma das opções anteriores  
 Outra: \_\_\_\_\_

**C3) Houve alguma experiência (s) criativa (s) que gostaria de ter realizado durante a sua estadia que fosse impossível de fazer?**

- Sim. Qual? \_\_\_\_\_  
 Não (Vá para a questão D1)

**C4) Porque não foi possível realizar experiências criativas?**

- Falta de tempo  
 Falta de oportunidade  
 Falta de informação  
 Outro: \_\_\_\_\_

**SECÇÃO D: Padrões de Consumo**

**D1) Pode indicar (em Euros) quanto gastou ou pensa gastar durante a sua estada?**

- Transporte \_\_\_\_\_  
Alojamento \_\_\_\_\_  
Comida e Bebidas \_\_\_\_\_  
Compras \_\_\_\_\_  
Entradas para atrações/espetáculos \_\_\_\_\_  
**Total:** \_\_\_\_\_

**D2) Qual é o nome do alojamento onde se encontra instalado?**

\_\_\_\_\_

**SECÇÃO E: Perfil**

**E1) Sexo**  Masculino  Feminino

**E2) Estado civil:** \_\_\_\_\_

**E3) Idade:** \_\_\_\_\_

**E4) Habilitações Literárias (indique o nível mais alto)**

- |  |  |
|--|--|
| <input type="checkbox"/> Ensino primário incompleto    | <input type="checkbox"/> Ensino profissional       |
| <input type="checkbox"/> Ensino primário               | <input type="checkbox"/> Bacharelato/ Licenciatura |
| <input type="checkbox"/> Ensino básico (até ao 9º)     | <input type="checkbox"/> Mestrado / Doutoramento   |
| <input type="checkbox"/> Ensino secundário (10º - 12º) |  |

**E5) Qual das seguintes classificações melhor descreve a sua situação atual?**

- |  |   |
|--|---|
| <input type="checkbox"/> Empregado/a                     | <input type="checkbox"/> Doméstico/a    |
| <input type="checkbox"/> Trabalhador/a por conta própria | <input type="checkbox"/> Desempregado/a |
| <input type="checkbox"/> Reformado/a                     | <input type="checkbox"/> Estudante      |

**E6) Indique a sua actividade atual (ou anterior).**

- Diretor ou gerente  
 Profissional liberal (médico, advogado, professor, etc.)  
 Técnico especializado (técnico, enfermeiro)  
 Técnico administrativo  
 Profissional de serviços ou comércio  
 Trabalhador manual ou artesão

**Observações:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Appendix 10:** Questionnaire in English



This questionnaire is part of a study about the main motivations and experiences of visitors in the city of Viana do Castelo.

Thank you for your participation in this research, and we assure the confidentiality of responses.

a) What is your usual place of residence?  District of Viana do Castelo  Other part of Portugal \_\_\_\_\_  
 Abroad (*country*) \_\_\_\_\_

b) What is the duration of your stay in Viana do Castelo? \_\_\_\_\_ Hours or \_\_\_\_\_ Nights

## SECTION A: Motivation

A1) What is the main purpose of your visit? (Please choose only ONE option)

- Holidays
- Visit friends and relatives
- Cultural tourism
- Business
- Gastronomy and wines
- Sports event
- Shopping
- Participation in conference / seminar
- Touring
- Nature tourism
- Other: \_\_\_\_\_

A2) What is the main reason that made you choose Viana do Castelo?

- Monumental/cultural heritage
- Local gastronomy and wines
- Natural landscape
- Walking routes
- Participation in workshops
- Practice of adventure sports
- Participation festivals / fairs
- Crafts
- Rural environment
- Cultural events
- Art exhibitions
- Leisure
- Relax
- Other: \_\_\_\_\_

A3) With whom are you traveling / visiting Viana do Castelo? (Place an "X" in the most appropriate box)

- Travel alone
- With girlfriend/boyfriend
- With friend (s)
- With family, with children in the group
- With family, no children in the group
- Group / package travel
- With friends and family
- Other: \_\_\_\_\_

Nr of people in the group (including the respondent): \_\_\_\_\_

A4) Besides this visit, how many times have you visited Viana do Castelo before?

Nr of times: \_\_\_\_\_

A5) What space (s) have you visited in the municipality of Viana do Castelo?

- Historic center
- Museums
- Monuments
- Natural sites
- Religious sites
- Heritage/crafts centers
- Wine cellars
- Other: \_\_\_\_\_

A6) Which of the following activities have you participated or will you participate?

- Workshops
- Walking trails
- Fairs/popular festivals
- Exhibitions
- Surf/windsurf/bodyboard
- Attend concerts / festival
- Tasting (wine, food)
- Religious celebrations
- Agricultural activities
- Cultural Routes
- Other: \_\_\_\_\_

A7) On a scale of 1-5, what is the degree of importance that you attached to these activities?

Not important at all		Very important		
1	2	3	4	5

A8) What are your main reasons to participate in these activities?

- Entertainment
- Education
- Knowledge
- Experience
- Self expression
- Personal fulfillment
- Creative development
- Personal development
- Adventure
- Other: \_\_\_\_\_

A9) On a scale of 1-5, what is the degree of involvement/practice that you attached to these activities?

Very low		Very strong		
1	2	3	4	5

A10) On a scale of 1-5, what is the degree of satisfaction that you attributed to your visit to this area?

Very dissatisfied		Very satisfied		
1	2	3	4	5

## SECTION B: Sources of Information

B1) How did you organized the transport / accommodation for your trip?

- All - inclusive package
- Personally booked travel and accommodation
- Did not book in advance



**B2) What sources of information were consulted about Viana do Castelo BEFORE YOUR TRIP?**

- |   |  |
|---|--|
| <input type="checkbox"/> Family/friends | <input type="checkbox"/> TV/ Radio               |
| <input type="checkbox"/> Previous trip  | <input type="checkbox"/> Newspapers/magazines    |
| <input type="checkbox"/> Internet       | <input type="checkbox"/> Tour operator brochures |
| <input type="checkbox"/> Tourism office | <input type="checkbox"/> Travel guides           |
| <input type="checkbox"/> Travel agency  | <input type="checkbox"/> Other: _____            |

**B3) What sources of information were consulted AFTER ARRIVAL?**

- |  |  |
|--|--|
| <input type="checkbox"/> Family/friends            | <input type="checkbox"/> Local brochures |
| <input type="checkbox"/> Tourism office            | <input type="checkbox"/> Travel guides   |
| <input type="checkbox"/> Internet                  | <input type="checkbox"/> TV/ Radio       |
| <input type="checkbox"/> Tour operator information | <input type="checkbox"/> Tourist guide   |
| <input type="checkbox"/> Newspapers/magazines      | <input type="checkbox"/> Other: _____    |

**SECTION C: Creativity**

**C1) What creative activities do you usually undertake at home (within the last 12 months)?**

- Crafts
- Arts
- Photography
- Music
- Dance
- Culinary/cooking
- None of these
- Other: \_\_\_\_\_

**C2) What creative activities do you usually undertake on holiday (within the last 12 months)?**

- Crafts
- Arts
- Photography
- Music
- Dance
- Culinary/cooking
- None of these
- Other: \_\_\_\_\_

**C3) Were there any creative experiences that you would like to have done during your stay that you were unable to do?**

- Yes. Which? \_\_\_\_\_
- No (Go to Question D1)

**C4) Why were you unable to do creative experiences?**

- Lack of time
- Lack of opportunity
- Lack of information
- Other: \_\_\_\_\_

**SECTION D: Consumption patterns**

**D1) Can you indicate (in Euros) how much you spent or plan to spend during your stay?**

- Transport \_\_\_\_\_
- Accommodation \_\_\_\_\_
- Food and Beverage \_\_\_\_\_
- Shopping \_\_\_\_\_
- Entries to attractions / shows \_\_\_\_\_
- Total:** \_\_\_\_\_

**D2) What is the name of the accommodation unit where you are staying?**

\_\_\_\_\_

**SECTION E: Profile**

**E1) Gender:**  Male  Female

**E2) Marital status** \_\_\_\_\_

**E3) Age** \_\_\_\_\_

**E4) Educational Qualifications (indicate the highest level)**

- |   |  |
|---|--|
| <input type="checkbox"/> Not completed primary school | <input type="checkbox"/> Vocational education      |
| <input type="checkbox"/> Primary school               | <input type="checkbox"/> Bachelor degree           |
| <input type="checkbox"/> Secondary school             | <input type="checkbox"/> Master or Doctoral degree |

**E5) Which of the following categories best describes your current position?**

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> Employee      | <input type="checkbox"/> Domestic   |
| <input type="checkbox"/> Self employed | <input type="checkbox"/> Unemployed |
| <input type="checkbox"/> Retired       | <input type="checkbox"/> Student    |

**E6) What is your current occupation (or former).**

- Director or manager
- Professional (doctor, lawyer, teacher, etc.)
- Technical professions (technicians, nursing)
- Administrative
- Services and trade professionals
- Manual or crafts worker

**Comments:**

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## **Appendix 11: Survey Instrument in Spanish**



a) ¿Cuál es su lugar de residencia?  Comarca de Viana do Castelo  Otra parte de Portugal \_\_\_\_\_  
 Extranjero (país) \_\_\_\_\_

b) ¿Por cuánto tiempo usted se quedará por Viana do Castelo? \_\_\_\_\_ Horas o \_\_\_\_\_ Noches

### SECCIÓN A: Motivación

A1) ¿Cuál es el propósito principal de este viaje? (Por favor, elija sola UNA opción)

- Vacaciones  
 Visitar amigos o familiares  
 Turismo Cultural  
 Negocios  
 Gastronomía y Vinos  
 Evento Deportivo  
 De compras  
 Congreso  
 Paseo (touring)  
 Naturaleza  
 Otro: \_\_\_\_\_

A2) ¿Cual fue la principal motivación que le a hecho venir a Viana do Castelo?

- Monumentos/cultural  Productos artesanales  
 Gastronomía e Vinos locales  Ruralidad  
 Paisaje  Eventos culturales  
 Excursionismo  Muestras artísticas  
 Workshops  Ocio/recreación  
 Deportes radicales  Relajar  
 Participación en festividades / ferias/celebraciones  Otro: \_\_\_\_\_

A3) ¿Con quien está de viaje/de visita a Viana do Castelo? (Ponga una "X" en la respuesta mas apropiada)

- Viajo solo  
 Con compañero (a)  
 Con amigo (s)  
 Con familia, con hijos en el grupo  
 Con familia, sin hijos en el grupo  
 En grupo/viaje organizado  
 Con amigos y familiares en el grupo  
 Otro: \_\_\_\_\_

N.º de personas en el grupo (inclusive usted mismo): \_\_\_\_\_

A4) ¿Aparte de este viaje, cuantas veces más visitó Viana do Castelo?

N.º de veces: \_\_\_\_\_

A5) ¿Qué locales visitó en la comarca de Viana do Castelo?

- Centro histórico  Locales religiosos  
 Museos  Tiendas de artesanía  
 Monumentos  Solares/bodegas  
 Naturaleza  Otro: \_\_\_\_\_

A6) ¿En cuales de las actividades a intervenido o piensa en intervenir?

- Workshops  Pruebas de Degustación  
 Excursionismo  Actos religiosos  
 Mercado/Festejos  Actividades agrícolas  
 Exposiciones/muestras  Rutas Culturales  
 Surf/windsurf/bodyboard  Otra: \_\_\_\_\_  
 Eventos musicales

A7) ¿En una escala del 1 al 5, cual es el grado de importancia que concedería a las actividades anteriores?

Nada importante 1 2 3 4 5 Muy importante

A8) ¿Cuales las principales motivaciones por las cuales participó o gustaría de participar en las actividades?

- Entretenimiento  Realización personal  
 Educación  Desarrollo de la creatividad  
 Conocimiento  Desarrollo personal  
 Experimentación  Aventura  
 Auto-expresión  Otro: \_\_\_\_\_

A9) ¿En una escala del 1 al 5, cual es el grado de involucramiento/participación que concedería a las actividades anteriores?

Muy bajo 1 2 3 4 5 Muy elevado

A10) ¿En una escala del 1 al 5, que tan satisfecho está usted con su visita a este lugar?

Muy insatisfecho 1 2 3 4 5 Muy satisfecho

### SECCIÓN B: Fuentes de información

B1) ¿Cómo ha organizado su viaje y alojamiento?

- Paquete todo incluido  
 Reservé el viaje y el alojamiento personalmente  
 No reservé nada con anticipación

**B2) ¿Qué fuentes de información sobre este lugar ha consultado ANTES DE LLEGAR?**

- |  |   |
|--|---|
| <input type="checkbox"/> Familia / amigos    | <input type="checkbox"/> TV/ Radio          |
| <input type="checkbox"/> Visita anterior     | <input type="checkbox"/> Periódico/revistas |
| <input type="checkbox"/> Internet            | <input type="checkbox"/> Tour Operador      |
| <input type="checkbox"/> Oficinas de turismo | <input type="checkbox"/> Guías de viaje     |
| <input type="checkbox"/> Agencia de viajes   | <input type="checkbox"/> Otro: _____        |

**B3) ¿Qué fuentes de información ha consultado DESPUES DE LLEGAR a este sitio?**

- |  |  |
|--|--|
| <input type="checkbox"/> Familia / amigos              | <input type="checkbox"/> Folletos locales          |
| <input type="checkbox"/> Oficina de turismo            | <input type="checkbox"/> Libros de guía turísticas |
| <input type="checkbox"/> Internet                      | <input type="checkbox"/> TV/ Radio                 |
| <input type="checkbox"/> Información del Tour Operador | <input type="checkbox"/> Guías Turísticos          |
| <input type="checkbox"/> Periódicos / Revistas         | <input type="checkbox"/> Otro: _____               |

**SECCIÓN C: Creatividad**

**C1) ¿Que actividades creativas tiene por costumbre hacer en su cotidiano (en los últimos 12 meses)?**

- Artesanía
- Artes
- Fotografía
- Música
- Danza
- Cocina
- Ninguna de las opciones anteriores
- Otra: \_\_\_\_\_

**C2) ¿Que actividades creativas tiene por costumbre hacer en sus vacaciones (en los últimos 12 meses)?**

- Artesanía
- Artes
- Fotografía
- Música
- Danza
- Cocina
- Ninguna de las opciones anteriores
- Otra: \_\_\_\_\_

**C3) ¿Hay alguna actividad (s) creativa (s) que le hubiera gustado realizar en su estada en Viana do Castelo pero que fue imposible de hacerla?**

- Sí. Cual? \_\_\_\_\_
- No (Ir a la cuestión D1)

**C4) ¿Porque no logró realizar las actividades creativas?**

- Falta de tiempo
- Falta de oportunidad
- Falta de información
- Otro: \_\_\_\_\_

**D: Patrones de consumo**

**D1) ¿Puede usted indicar aproximadamente (en Euros) cuánto ha gastado (o gastará) durante su estancia?**

- |   |       |
|---|-------|
| Viaje                                     | _____ |
| Alojamiento                               | _____ |
| Comida e Bebidas                          | _____ |
| Compras                                   | _____ |
| Las entradas a atracciones y espectáculos | _____ |
| <b>Total:</b>                             | _____ |

**D2) ¿Cuál es el nombre de la alojamiento donde se instala?**

\_\_\_\_\_

**SECCIÓN E: Perfil**

**E1) Sexo**     Hombre                       Mujer

**E2) Situación civil:** \_\_\_\_\_

**E3) Edad:** \_\_\_\_\_

**E4) ¿Cuál es su nivel más alto de estudios?**

- |  |  |
|--|--|
| <input type="checkbox"/> Escuela primaria incompleta | <input type="checkbox"/> Formación profesional     |
| <input type="checkbox"/> Escuela primaria            | <input type="checkbox"/> Bacharelato/ Licenciatura |
| <input type="checkbox"/> Escuela secundaria          | <input type="checkbox"/> Master / Doctorado        |

**E5) ¿Cuál de las siguientes categorías describe su trabajo actual?**

- |                                     |  |
|-------------------------------------|--|
| <input type="checkbox"/> Empleado/a | <input type="checkbox"/> Amo/a de casa |
| <input type="checkbox"/> Autónomo/a | <input type="checkbox"/> Desempleado/a |
| <input type="checkbox"/> Jubilado/a | <input type="checkbox"/> Estudiante    |

**E6) Por favor indique la categoría que mejor describe su ocupación (o su anterior ocupación).**

- Director o gerente
- Profesional liberal (doctor, abogado, profesor, etc.)
- Profesiones técnicas (enfermero,...)
- Oficina/administración
- Servicios o ventas
- Artesano

**Comentarios:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## **Appendix 12: Survey Instrument in French**



a) Où est votre lieu de résidence?  Commune de Viana do Castelo  Une autre partie du Portugal \_\_\_\_\_  
 Étranger (pays) \_\_\_\_\_

b) Quelle est la durée de votre séjour à Viana do Castelo? \_\_\_\_\_ Heures ou \_\_\_\_\_ Nuits

### SECTION A: Motivation

A1) Quelle est le motif principal de votre voyage? (S'il vous plaît choisissez UNE seule option)

- Vacances
- Visite à des amis ou famille
- Tourisme culturel
- Affaires
- Gastronomie et Vins
- Événement sportif
- Shopping
- Participation à des congrès / conférence
- Parcourir la région (touring)
- Tourisme de Nature
- Autre: \_\_\_\_\_

A2) Quelle est la raison principale qui l'a conduit à choisir Viana do Castelo?

- Patrimoine monumental / culturelle
- Cuisine locale et vin
- Paysage naturel
- Randonnée
- Participation à des ateliers
- Pratique de sports extrêmes
- Festivals/foires et pèlerinages
- Artisanat
- Ruralité
- Événements culturels
- Expositions artistiques
- Loisirs / récréation
- Relaxer
- Autre: \_\_\_\_\_

A3) Qui est en voyage / visite à Viana do Castelo? (Placez un «X» dans la case la plus appropriée)

- Seul
- Avec un partenaire
- Avec un ami ou plusieurs ami (s)
- Avec la famille, avec des enfants dans le groupe
- Avec la famille, sans enfants dans le groupe
- Avec un groupe organisé
- Avec des amis et famille dans le groupe
- Autre: \_\_\_\_\_

Nombre de personnes dans le groupe (y compris vous-même): \_\_\_\_\_

A4) Outre cette visite, combien de fois avez-vous déjà visité Viana do Castelo?

Nombre de fois: \_\_\_\_\_

A5) Quels espaces avez-vous visité dans la municipalité de Viana do Castelo?

- Centre historique
- Musées
- Monuments
- Sites naturels
- Sites religieux
- Boutiques d'artisanat
- Établissements vinicoles
- Autre: \_\_\_\_\_

A6) Avez-vous participé ou participera aux activités suivantes?

- Ateliers
- Randonnée
- Foires / Pèlerinages
- Expositions
- Surf/windsurf/bodyboard
- Assister à un concert / festival
- Dégustation
- Fêtes religieuses
- Activités agricoles
- Itinéraires culturels
- Autre: \_\_\_\_\_

A7) Sur une échelle de 1 à 5, quel est le degré d'importance qui vous attachez aux activités énumérées ci-dessus?

Pas du tout important 1 2 3 4 5 Très important

A8) Quelles sont les principales raisons qui vous ont mené à participer ou vouloir participer aux activités?

- Divertissement
- Éducation
- Connaissance
- Expérience
- Expression de soi
- Accomplissement personnel
- Développement créatif
- Développement personnel
- Aventure
- Autre: \_\_\_\_\_

A9) Sur une échelle de 1 à 5, quel est le degré d'implication / et la pratique qui vous attribuez à ces activités?

Très faible 1 2 3 4 5 Très haute

A10) Sur une échelle de 1 à 5, quel est le degré de satisfaction qui vous attribuez à votre visite dans cette région?

Très insatisfait 1 2 3 4 5 Très satisfait

### SECTION B: Sources d'information

B1) Comment avez-vous organisé le transport / hébergement de votre voyage?

- Forfait (tout compris)
- Réservé personnellement le voyage et l'hébergement
- N'a pas réservé à l'avance



**B2) Quelles sont les sources d'information consultées sur Viana do Castelo AVANT votre voyage?**

- |   |   |
|---|---|
| <input type="checkbox"/> Famille / amis     | <input type="checkbox"/> TV / Radio           |
| <input type="checkbox"/> Visite précédente  | <input type="checkbox"/> Journaux / magazines |
| <input type="checkbox"/> Internet           | <input type="checkbox"/> Tour-opérateur       |
| <input type="checkbox"/> Office du tourisme | <input type="checkbox"/> Guides de voyage     |
| <input type="checkbox"/> Agence de voyage   | <input type="checkbox"/> Autre: _____         |

**B3) Quelles sont les sources d'informations consultées APRÈS l'arrivée à la destination?**

- |   |  |
|---|--|
| <input type="checkbox"/> Famille / amis       | <input type="checkbox"/> Brochures de la destination |
| <input type="checkbox"/> Office du tourisme   | <input type="checkbox"/> Guides de voyage            |
| <input type="checkbox"/> Internet             | <input type="checkbox"/> TV/ Radio                   |
| <input type="checkbox"/> Tour-opérateur       | <input type="checkbox"/> Guide touristique           |
| <input type="checkbox"/> Journaux / magazines | <input type="checkbox"/> Autre: _____                |

**SECTION C: Créativité**

**C1) Quelles sont les activités créatives généralement effectuées dans votre quotidien (dans les 12 derniers mois)?**

- Artisanat
- Arts
- Photographie
- Musique
- Danse
- Culinaire
- Aucune des réponses précédentes
- Autre: \_\_\_\_\_

**C2) Quelles sont les activités créatives que vous faites habituellement pendant vos vacances (dans les 12 derniers mois)?**

- Artisanat
- Arts
- Photographie
- Musique
- Danse
- Culinaire
- Aucune des réponses précédentes
- Autre: \_\_\_\_\_

**C3) Il y a-t-il une certaine ou plusieurs expérience (s) créative (s) que vous auriez souhaité avoir accompli au cours de votre séjour, mais qu'il était impossible de faire?**

- Oui. Laquelle? \_\_\_\_\_
- Non. (Passez à la question D1)

**C4) Pourquoi n'était t'il pas possible de réaliser ces expériences créatives?**

- Le manque de temps
- Le manque d'opportunités
- Le manque d'information
- Autre: \_\_\_\_\_

**SECTION D: Modes de consommation**

**D1) Pouvez-vous indiquer combien vous avez dépensé ou prévoyez de dépenser au cours de votre séjour?**

- Transports \_\_\_\_\_
- Hébergement \_\_\_\_\_
- Nourriture et boissons \_\_\_\_\_
- Shopping \_\_\_\_\_
- Entrées dans les attractions et spectacles \_\_\_\_\_
- Total:** \_\_\_\_\_

**D2) Quel est le nom de hébergement où vous êtes installé?**

\_\_\_\_\_

**SECTION E: Profil**

- E1) Sexe**       Masculin       Féminin

**E2) État civil:** \_\_\_\_\_

**E3) Âge:** \_\_\_\_\_

**E4) Qualifications (indiquer le niveau le plus élevé) :**

- |  |  |
|--|--|
| <input type="checkbox"/> N'a pas complété l'école primaire | <input type="checkbox"/> École professionnelle |
| <input type="checkbox"/> École primaire                    | <input type="checkbox"/> License               |
| <input type="checkbox"/> Collège                           | <input type="checkbox"/> Master / Doctorat     |
| <input type="checkbox"/> Lycée                             |  |

**E5) Lequel de ces classifications suivantes décrit le mieux votre situation professionnelle actuelle?**

- |   |                                     |
|---|-------------------------------------|
| <input type="checkbox"/> Employé              | <input type="checkbox"/> Domestique |
| <input type="checkbox"/> Travailleur autonome | <input type="checkbox"/> Chômeur    |
| <input type="checkbox"/> Retraité             | <input type="checkbox"/> Étudiant   |

**E6) Indiquez votre activité actuelle (ou précédent).**

- Directeur ou gestionnaire
- Professionnel libéral (médecin, avocat, enseignant, etc)
- Profession technique (technicien, infirmière)
- Technicien administratif
- Professionnelle des services ou commerciaux
- Artisan

**Commentaires:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_