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Cultural Tourism: New Products Tendencies

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Cultural Tourism: New Products Tendencies

Authors:
Ana Gonçalves
Ana Jesus
Ariadne B. Pignaton
Beatriz Rodrigues
Cláudia Henriques
Cristina Abreu
Jacqueline Maria Corá
Jessica Santos
João Garcias
Jordi Arcos-Pumarola
José António C. Santos
Júlio Mendes
Marcelo Teives
Maria Manuela Guerreiro
Marta Amaral
Mirian Tavares
Pedro Alcântara Bittencourt César
Vânia Beatriz Merlotti Herédia

Guest-Editors: Cláudia Henriques, Pedro Bittencourt César, Lurdes Varela and Maria Cristina Moreira
Editor-in-Chief: Patrícia Pinto

TABLE OF CONTENTS

ASSESSING LITERARY HERITAGE POLICIES IN THE CONTEXT OF CREATIVE CITIES

Jordi Arcos-Pumarola[1]

ABSTRACT

This paper focuses on Creative Cities of Literature of United Nations Educational, Scientific and Cultural Organization (UNESCO) and analyses how the policies and actions of the cities in this network can contribute to their cultural environment. It builds a mixed theoretical framework that looks at UNESCO's Creative Cities Network, the Educating Cities Network and the European Heritage Strategy for the 21st Century. Then, to establish a set of recommendations that assesses the management of literary heritage in creative cities of literature, we have carried out a two-phase content analysis of the participating cities' monitoring reports. In the first phase, the analysis is found on the specific criteria of cities of literature that are already part of UNESCO's Creative Cities Network. In the second phase, the analysis is based on the list of challenges and recommendations defined by the European Heritage Strategy for the 21st century. This analysis shows that the City of Literature programme as a whole is a database of best practices for developing an urban literary environment. The article presents a set of actions to enhance the cultural environment of a literary city by focusing on its use of its literary heritage.

Keywords: Creative City, Cultural Tourism, Literary Heritage, Urban Tourism.

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1. INTRODUCTION

The role of culture in an urban economy has entirely changed during the last decades. From being considered an element without the capacity to generate value for a city, it is now thought to be a key asset in revitalising a city's economy through creativity in a sustainable way (Florida, 2002; UNESCO, 2016).

At the same time, integrating culture in the inhabitants' everyday lives is essential for improving social cohesion and community self-esteem (Del Pozo, 2019). From this perspective, the value of culture is not only appreciated for its economic potential, but also for its capacity to improve values and quality of life.

Cities need to incorporate strategic policies to enhance the presence of culture in the urban environment. Only in this way could the *Stadtluft*, i.e. the urban environment – which has been linked to environmental and socioeconomic problems (Nel·lo, 2019) – again be related to values such as freedom and well-being.

This vision is the framework for UNESCO's Creative Cities Network. This network was launched in 2004 to increase cooperation between cities and to develop initiatives based upon creativity and culture. The network originates from the fact that creativity and the cultural industry are vital components for economic, social, cultural and environmentally sustainable development (UNESCO, 2004). It is composed of seven subnetworks, each

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[1] School of Tourism, Hospitality and Gastronomy CETT-UB, Barcelona, Spain (jordi.arcos@cett.cat)

dedicated to a certain specific cultural industry. These subnetworks are: Crafts and Folk Arts, Design, Film, Gastronomy, Media Arts, Music and Literature.

The present paper focuses on this last subnetwork, namely literature, in order to analyse how cultural policies, especially those focusing on the use of heritage, can enhance the cultural environment of a creative city. To this aim, a mixed theoretical framework has been built to examine UNESCO's Creative Cities Network, the Educating Cities Network and the European Heritage Strategy for the 21st Century.

2. THEORETICAL FRAMEWORK

2.1 Creativity and Culture in an Urban Context

The concentration of people in large urban centres is a trend that seems likely to continue, since it is expected that urban areas will absorb the growth of world's population (United Nations, 2019), accompanied by the growth in their economic relevance and their ability to attract visitors (World Travel & Tourism Council, 2018). This prediction poses several challenges for urban policymakers, since cities' economies can no longer rely upon factory-based industry; instead, they need to design strategies to diversify their economy and compete with other urban areas by using assets such as culture and creativity (Patricio Mulero & Rius-Ulldemolins, 2017).

Instrumentalising culture and creativity for urban development can be interpreted in different ways, as Pratt (2010) states. Following his classification, culture and creativity can be understood as (1) a civilising factor, (2) a promotional asset that uses cultural heritage to differentiate the city from other urban areas and to attract visitors, (3) an appealing factor for talent, (4) a tool for social inclusion, and (5) a new economic sector.

Beyond these different aspects of the interaction of culture, creativity and urban development, they all share the idea of harnessing the potential of culture and creativity in order to improve a city's competitiveness and its people's quality of life. Thus, an urban project based on culture and creativity needs to go beyond the commodification of culture and build an educative context to generate the desired creative urban atmosphere.

2.2 The Role of Education and Heritage in Creative Cities

"*Sapere aude*," said Immanuel Kant in 1784 when defining the core of the Enlightenment (Kant, 2019). This motto, which can be translated as "Dare to know," was based on the certainty that when human beings are able to think freely for themselves, without constrictions on their capacity to think, know and invent, a society that increasingly cares for human dignity gradually arises.

This trust in knowledge and culture as an asset used to build better societies has been a constant in human history and it is a central notion for UNESCO's Creative Cities Network. For instance, considering the objectives proposed in UNESCO's mission statement, there are four big areas in which the network expects to have an impact (UNESCO, 2004):

- To facilitate cooperation and interaction between cities with similar characteristics, goals and interests.
- To place culture and creativity at the centre of urban strategies and policies.
- To build a strong cultural industry in which creators and professionals in the cultural sector can easily produce and distribute cultural activities, goods and services. Collaboration between the public and private sector is identified as a facilitator for generating this socioeconomic context.
- To improve citizens' access to and participation in cultural life.

The first point focuses on the co-creation of initiatives between cities in the network, while the second refers to the necessity of politicians having this framework in mind when deciding cities' strategies and policies. The third point emphasises generating an enabling environment for the cultural industry in order to enhance its economic potential. All these points are key for developing a creative city, but, to our view, the last one is essential and embraces the view of the world presented at the beginning of this section, since it focuses on involving citizens in a city's cultural atmosphere.

The fulfilment of this objective – that is, inspiring citizens with the project of nurturing their city spirit and dynamics with culture and creativity – is vital for the creative city project since unless it becomes a project shared by all the city's inhabitants, there is no impact on aspects such as inclusion or well-being (UNESCO, 2016). Cities whose project is based in culture and creativity need cultured and creative citizens who feel called to be a part of this creative environment; only in this way will the gap between a creative industry and a creative city be crossed.

In this sense, the Creative City and the Educating City movements are closely connected, since education becomes a prerequisite for enabling a creative urban environment that encourages the freedom to be creative and a shared identity among the citizens (Del Pozo, 2019). In line with this vision that highlights the role of cities as educative agents, the Educating Cities Charter, which establishes the principles of this international network of cities, develops this idea and explains that local governments must promote and build opportunities for individual growth through formal, informal and non-formal educational channels (International Association of Educating Cities, 2004). The shared values and identities, just like the closer synergies between city agents, bloom through education when different institutions collaborate to promote them within the city.

In this context, it becomes clear that organisations dedicated to the study, custody and dissemination of a city's cultural heritage play a major role in connecting citizens with the creative city project.

This view is assumed by the European Heritage Strategy for the 21st Century, which understands cultural heritage as a key factor for asserting one's identity, promoting a feeling of belonging within a community of values, and helping to increase socioeconomic development through education, employment, tourism and sustainable development (Council of Europe, 2017).

Thus, this strategy puts forward the following three challenges:

- **Social component**: The aspect is meant to foster the relationship between societies and their heritage. In this sense, strategies that introduce citizens to their heritage, such as participatory management and good governance, are vital. The social component addresses how to analyse and showcase heritage benefits for society, how to make heritage more accessible for everyone, and how to transmit values through heritage.
- **Territorial and economic development**: By understanding heritage as a resource for sustainable development, this aspect focuses on fostering the heritage sector. Tourism, local planning, new technologies and the exploration of new management modalities are key to this goal. For all of these things, the creation of a sense of identity through heritage is requisite.
- **Knowledge and education**: This challenge aims to use heritage as an educative tool, to promote research about heritage and to conduct the necessary training for those who are in contact with heritage. It also handles how heritage could aid in transmitting social know-hows through knowledge banks and networks.

The important role of heritage in society has been analysed largely by academics working in the field of heritage education. Nevertheless, two ideas must be taken into account: 1)

heritage is not objective, that is, heritage is socially formed and permanently changeable depending upon the values promoted by each community at a particular time (Fontal Merillas, 2016) and, considering this subjective nature of heritage, 2) there is no deterministic preservation or transmission of heritage. On the contrary, there is a need to enhance social sensitisation towards certain elements and expressions (Fontal Merillas, 2007).

Creative cities need to define strategies to access the heritage linked to their particular creative field and to stimulate a shared identity. It is only in this way that a specific cultural industry can go beyond its economic impact and shape the city's core personality by involving all citizens: the ones that work in that cultural industry, the ones who do not, and even the non-permanent residents who visit the city. Thus, by blending the viewpoints of the UNESCO's Creative Cities Network and the framework of the European Heritage Strategy for the 21st Century, methods for creative cities to address their heritage may be assessed, since heritage is a driving force behind the goals of creative cities.

2.3 The Complex Nature of Literary Heritage

As we have seen in the previous section, heritage valorisation is a requisite for building a truly creative city, which means not only enabling the presence and growth of a creative industry from an economic perspective, but also involving the citizenship and co-creating a shared sense of place and identity.

In order to study how cities can address the challenge of including literary heritage in the process of becoming a creative city of literature, two previous considerations will be discussed in more detail in the following sections. First, we will consider the complex nature of literary heritage; and, second, we will highlight the role that cultural tourism has in this context, since nowadays cities cannot be understood without taking into account the tourism phenomena and the continual interaction between permanent and non-permanent residents.

The concept of literary heritage is complex due to its double nature (intangible and tangible) and because it touches on many different disciplines such as literature studies, philology, conservation, cultural heritage management, etc. (Arcos-Pumarola, Llonch-Molina, Osácar Marzal, 2019). Each of these perspectives has a different understanding of literary heritage. In this way, literary heritage may be understood as the manuscripts of renowned literary works, the intangible ideas and worldviews contained within the literary works, the language used by the writers, the literary canon, and the landscape and tangible elements linked to writers or literary works.

This last definition of literary heritage allows us to identify material elements and spaces as points of interest that, through valorisation and interpretation, become mediums for transmitting the intangible aspects related to this particular heritage. In this sense, heritage interpretation uses these spaces as symbols to explain the work of writers and to evoke the cultural landscape generated by their literary works.

2.4 The Tourist in the Creative City

Cities are no longer closed spaces that isolate residents from a dangerous world beyond (Del Pozo, 2019). On the contrary, globalisation, the evolution of transportation and the growth of tourism have transformed cities into meeting spaces where people from around the world coexist. In this context, culture and tourism have a close relationship, since culture is a dominant factor in attracting urban tourism (Richards, 2001), which is a type of tourism in constant growth (Henriques, 2008). Creative city initiatives must appeal to both permanent residents and non-permanent residents, that is, tourists. This is especially relevant because, as the case of Barcelona shows (Ajuntament de Barcelona, 2015), tourism poses challenges

to the city from a physical perspective (for instance, overcrowding of certain touristy areas), from a sociological perspective due to the social tensions and conflicts that can arise, and from a cultural perspective through a loss of identity and the trivialisation of the city. As a result, World Tourism Organization (UNWTO) has suggested a new approach to heritage and cultural tourism in order to deal with the challenges of current urban tourism (UNWTO, 2018)

Thus, involving the citizenship in a creative city project and sensitising inhabitants towards heritage are required to integrate tourists into planning initiatives and actions as a particular type of (temporary) resident. The idea of a tourist as a temporary resident is an appealing concept (although with no ethical or juridical correlation) that can foster more inclusive forms of tourism in contemporary urban destinations (Goodwin, 2016), such as the shift from mass cultural tourism to creative tourism in which the interaction between visitors and residents is taken into account (Sano, 2016).

3. OVERVIEW OF UNESCO CREATIVE CITIES OF LITERATURE

The subnetwork of the "City of Literature" in UNESCO's Creative Cities Network is composed by 28 cities in 2019: Durban in Africa; Montevideo, Seattle, Iowa City and Québec City in the Americas; Baghdad and Bucheon in Asia; Óbidos, Barcelona, Granada, Milan, Ljubljana, Heidelberg, Prague, Krakow, Lviv, Utrecht, Norwich, Nottingham, Manchester, Edinburgh, Dublin, Tartu, Lillehammer, Reykjavík and Ulyanovsk in Europe and Melbourne and Dunedin in Oceania.

All these urban centres have different relationships to literature and the literary industry and they have developed their strategies within the context of the network differently, either focusing on valorising their literary heritage, strengthening their literary industry or attracting literary events (Patricio Mulero & Rius-Ulldemolins, 2017).

Table 1 gives the context of each city, focusing on their population, economic status and the current situation of the tourism industry of the country in which they belong. We consider country data, since the different sizes of the cities hinder the gathering of comparable economic data and the importance of the tourism sector of each city. Nevertheless, by using country data the disparity of the economic and tourist realities can already be identified. We can see that, even when the network is composed mainly of middle-sized European cities, the situation of each city is totally divergent and, therefore, the challenges of promoting the literary industry and capitalising upon their literary heritage should be addressed individually.

Table 1. List of UNESCO Creative Cities of Literature

City	Country	Year Joined	Population (millions)	International tourists' arrivals into the country in 2017 - UNWTO (millions)	GDP per capita - World Bank (USD)
Baghdad	Iraq	2015	7.21	n.d.	5878
Barcelona*	Spain	2015	1.61	81.786	30523.9
Bucheon	South Korea	2017	0.84	13.336	31362.8
Dublin*	Ireland	2010	0.54	10.388	77449.7
Dunedin	New Zealand	2014	0.12	3.555	41966
Durban*	South Africa	2017	0.59	10.285	6339.6
Edinburgh	United Kingdom	2004	0.48	37.651	42491.4

Granada	Spain	2014	0.23	81.786	30523.9
Heidelberg	Germany	2014	0.15	37.452	48195.6
Iowa City	United States	2008	0.07	76.941	62641
Krakow	Poland	2013	0.76	18.4	15424
Lillehammer	Norway	2017	0.02	6.252	81807.2
Ljubljana	Slovenia	2015	0.27	3.586	26234
Lviv	Ukraine	2015	0.72	14.23	3095.2
Manchester	United Kingdom	2017	0.51	37.651	42491.4
Melbourne	Australia	2008	4.44	8.815	57305.3
Milan	Italy	2017	1.35	58.253	34318.4
Montevideo	Uruguay	2015	1.38	3.674	17278
Norwich	United Kingdom	2012	0.13	37.651	42491.4
Nottingham	United Kingdom	2015	0.28	37.651	42491.4
Óbidos	Portugal	2015	0.01	21.2	23145.7
Prague*	Czech Republic	2014	1.28	n.d.	22973.1
Québec City	Canada	2017	0.54	20.798	46124.7
Reykjavík	Iceland	2011	0.12	2.224	73191.1
Seattle	United States	2017	0.72	76.941	62641
Tartu	Estonia	2015	0.09	3.245	22927.7
Ulyanovsk	Russia	2015	0.62	24.39	11288.9
Utrecht	Netherlands	2017	0.35	17.924	52879.4

Source: UNESCO Cities of Literature (2019), UN (2019), UNWTO (2018) & World Bank (2019)

The cities marked with an asterisk (*) are included in the 2018 City Travel & Tourism Impact report from the World Travel and Tourism Council (2018), which analyses the current and expected relevance of the tourism and travel (T&T) sector in the economies of the selected cities. According to the report, the T&T sector in Barcelona, Dublin, Durban and Prague is expected to increase in the next few years, which confirms the need to take into account a tourist perspective when analysing the actions of creative cities.

Cities in bold type are included in the Cultural and Creative Cities Monitor, which gathers data about three dimensions (cultural vibrancy, a creative economy and an enabling environment) to assess the performance of these cities in revitalising their economy through creative industries (European Commission, 2017). This tool provides an interesting insight for some of the creative cities of literature into their relationship to the creative economy, even though it is restricted to the European context and does not identify the concrete heritage policies of the cities.

4. OBJECTIVES AND METHODOLOGY

After considering the context of the Creative Cities of Literature in the previous section, we can state that all of these cities share common goals, that is, to receive international recognition as cities of literature, to improve their literary industry and their economic and social development, to share their know-how with other cities, and to generate a literary-

related cultural offer and environment for residents and visitors (The Creative Cities Network, n.d.).

Thus, each city in the network can leverage a common set of recommendations to promote their heritage and to identify possible actions to enhance the literary environment of the city. A shared set of recommendations to address heritage actions and policies in creative cities is needed, since there is a lack of agreement in how to manage this area. Proof of this lack is that indices associated with urban spaces that focus on cultural topics are still sparse (Henriques & Moreira, 2019).

In order to establish a set of recommendations to assess the management of the literary heritage in creative cities of literature, we have carried out a two-phase content analysis of the monitoring reports of participating cities. In the first phase, this analysis uses specific criteria from the subnetwork of cities of literature already provided by UNESCO's Creative Cities Network. This allows us to classify the cities' actions concerning the different dimensions that UNESCO defines as assets for literary creative cities.

In the second phase, the analysis is based on the list of challenges and recommendations defined by the European Heritage Strategy for the 21st century. Thus, the actions related to literary heritage are classified following the criteria given by this document and the use of literary heritage by creative cities of literature is assessed.

The monitoring report is a document that each participating city has to publish 4 years after joining the network. These reports are public on the website of UNESCO's Creative Cities Network (The Creative Cities Network, 2018). In this document, cities share their policies in order to promote the exchange of ideas between the members of the network. In our analysis, the monitoring reports of 11 cities are considered (Dunedin, Granada, Heidelberg, Prague, Dublin, Krakow, Norwich, Reyjkavík, Iowa City, Melbourne and Edinburgh), since these places have been in the Creative Cities of Literature network for at least 4 years and have therefore published the monitoring report. As we can see in Table 2, the experiences and actions from the 14-year period from 2004 to 2018 have been gathered.

Table 2. List of UNESCO's Creative Cities of Literature that have published a monitoring report between 2004 to 2019

City	Period reviewed in the monitoring report
Dunedin	2014-2018
Granada	2014-2018
Heidelberg	2014-2018
Prague	2014-2018
Dublin	2010-2017
Krakow	2013-2017
Norwich	2012-2017
Reyjkavík	2011-2017
Iowa City	2008-2016
Melbourne	2008-2016
Edinburgh	2004-2016

Source: UNESCO's Creative Cities Network Website (2019)

It is worth mentioning that the monitoring report does not give us an exhaustive account of all the literary activities of the city; instead, it highlights the ones that were promoted and considered relevant by the City of Literature programme of each participating city. In

this way, our analysis is based upon the selection made by each city about their own literary activities.

It is also important to take into account that the actions and initiatives included in the monitoring reports are restricted to those that are promoted or organised by the City of Literature departments. In these documents (and hence, in our analysis), some of the renowned literary activities that take place in the cities may not appear in the results, since they are not included in the monitoring reports. This is the case, for instance, of Dublin's Bloomsday, which was celebrated long before the beginning of UNESCO's Creative Cities of Literature.

The content analysis has been performed with the following objectives: 1) to identify the actions implemented by UNESCO's Creative Cities of Literature that take into account UNESCO's criteria for a City of Literature, and 2) to identify the best practices and opportunities that value the literary heritage of a city while incorporating prospects for tourism.

5. DISCUSSION OF RESULTS

5.1 Analysis of the Actions Performed by UNESCO's Cities of Literature

In order to define the characteristics that shape a City of Literature, UNESCO establishes seven criteria:
- The quality, quantity and diversity of editorial initiatives and publishing houses;
- The quality and quantity of educational programmes focusing on domestic or foreign literature in primary and secondary schools as well as universities;
- The environments in which literature, drama and/or poetry play an integral role;
- The city's experience in hosting literary events and festivals aimed at promoting domestic and foreign literature;
- Libraries, bookstores and public or private cultural centres dedicated to the preservation, promotion and dissemination of domestic and foreign literature;
- An active effort by the publishing sector to translate literary works from diverse national languages and from foreign literature;
- An active involvement of different medias, including new medias, in promoting literature and strengthening the market for literary products.

Table 3 presents a summary of the identified actions undertaken by UNESCO's Cities of Literature through a content analysis of the aforementioned monitoring reports and their relationship to the characteristics of literary cities as defined by UNESCO.

Table 3. Relationship between the policies implemented by UNESCO's Cities of Literature and the criteria suggested by UNESCO

UNESCO's City of Literature Criteria	Actions undertaken by participating cities
Quality, quantity and diversity of editorial initiatives and publishing houses	• Residential and mentoring programmes for writers. • Awards to showcase local or emerging writers or publishing houses. • Publication of literary works. • Creation of hubs or facilitator spaces to promote innovation and interaction between literary industry stakeholders. • Financial support for emerging initiatives. • Events to foster the professional development of certain literary communities.

Quality and quantity of educational programmes focusing on domestic or foreign literature in primary and secondary schools as well as universities	• Encouragement of reading that 1) involves different actors or institutions, 2) develops educational programmes within formal institutions, or 3) or uses non-formal education. • Integration of young people in a City of Literature Development Plan. • Encouragement of higher educational students' relationships with literary stakeholders and research. • Active participation of a City of Literature department in educational institutions. • Organisation of educational activities in non-formal education. • Use of literature in schools to tackle holistic topics.
Environments in which literature, drama and/or poetry play an integral role	• Showcasing literature in public spaces. • Encouragement of a book-sharing culture through events or small libraries in public spaces. • Literary landscape – identifying and valorising literary places in the city by using literary mapping or creating literary trails. • Promotion of literary tourism as a city strategy. • Using technology to allow e-book renting in public spaces. • Showcasing the links of the city to literary works. • Support for awards that link literature with society. • Support for local initiatives related to literature.
Experience in hosting literary events and festivals aimed at promoting domestic and foreign literature	• Celebration of literary-related events, some of which are more related to industry, education, creativity or promotion. They include different activities such as workshops, readings, roundtables, meetings and educative activities according to the planned objectives and the target audience. • Commemoration of heritage authors and works. • Financial support for any literary or arts related event. • Organisation of book fairs and attendance at international fairs in order to promote the local publishing sector.
Libraries, bookstores and public or private cultural centres dedicated to the preservation, promotion and dissemination of domestic and foreign literature	• Maintaining the collections of local libraries – purchasing works for local libraries or donating local books to international libraries. • Libraries as a centres for cultural projects, as well as workshops, courses, exhibitions, etc. • Foster local bookshops through promotional or financial incentives. • Raise awareness of local heritage writers in local bookshops. • Foster synergies between bookshops and cultural organisations. • Creation of new literary centres and collaboration with existing ones. • Analysis of users' engagement in literary centres.
Active effort by the publishing sector to translate literary works from diverse national languages and from foreign literature	• Workshops to foster collaboration between writers of different languages. • Events to showcase the translators' task and translated books.
Active involvement of different medias, including new medias, in promoting literature and strengthening the market for literary products	• Collaboration with the film industry in the form of financial support or new productions in different formats to raise the awareness of literature. • Video interviews with authors. • Use of social networks in different formats to promote literature. • Involvement of newspapers in publishing award-winning authors' work. • Use of city spaces to raise awareness of the City of Literature project.

Source: Own Elaboration (2019)

As seen in Table 3, all of the dimensions set by UNESCO have been addressed in some way by the Cities of Literature's actions. Considered as a whole, this subnetwork is able to suggest policies and actions to foster their literary dimensions. This analysis validates the objective of the Creative Cities Network, that is, the collaboration and idea exchange between participating cities to improve the creative industry and the environment of these cities. Nevertheless, our analysis revealed that not all the cities address every particular dimension. This fact could be justified by the different characteristics of each city, which

lead cities to focus on particular aspects of the City of Literature programme. However, it also shows that knowledge exchange between cities is essential, since each one has room for improvement in enhancing their use of literature in the creative urban context.

If we take into account the individual actions of the analysed cities, we find outstanding individual initiatives in each of the UNESCO criteria. For instance, in order to promote editorial initiatives, Reykjavík established the Grassroots Support, an informal fund to encourage bottom-up innovation in publishing (Reykjavík, 2017). Most of the cities also adopted the Writers in Residence Programme to foster literary creation.

Many initiatives have been carried out by the cities to encourage young readers through education, the second dimension. Reykjavík used games or fictional characters (Reykjavík, 2017), while Dublin created holistic projects (Dublin, 2017). Dunedin's close collaboration with University of Otago is also a good example (Dunedin, 2018).

In relation to the third topic, that is, creating an urban environment where literature plays an integral role, Edinburgh is an indispensable role model. Its broad campaign to place literature in the urban space through its "Words on the Street" programme and its integral approach to generate literary tourism by offering tools, training and funds to incorporate private business in this strategy have produced numerous literary tourism products (Edinburgh, 2017). The actions of Krakow (2017), Prague (2018), Granada (2018), Dunedin (2018) and Reykjavík (2017) to make their literary urban landscape more visible (the last two cities used new technological methods) and the installation of small libraries around different cities to foster a book-sharing culture (Dunedin, 2018; Heidelberg, 2018; Iowa City, 2016; Prague, 2018) are effective strategies to engage citizens with literature. Dublin's "One City One Book" project (2017) and Krakow's "ReadPL!" (2017) are additional projects in the same vein.

Events have been a priority for most participating cities. Their focus varies depending on a city's assets or goals. Therefore, some of them are more about industry – Dublin Book Festival –, education – the Children's Literature Festival in Prague –, creativity – Drop the Mic in Reykjavík – or promotion – the Norwich Crime Writing Festival, which focuses on tourism – (Dublin, 2017; Norwich, 2017; Prague, 2018; Reykjavík, 2017). These events include different activities such as workshops, readings, roundtables, meetings and educative activities according to their planned objectives and the target audience. Heidelberg stands out for its work in commemorating heritage authors and their works – for instance, "LUTHER 500" – (Heidelberg, 2018). Most of the cities have also either organised a book fair or attended international fairs in order to promote the local publishing sector.

Libraries, bookshops and cultural centres are the next dimension that a City of Literature should take into account. Most of the cities promoted cultural events that took place in libraries. In addition, Prague's (2018) focus on opening its municipal library to the world through technology is a remarkable project to foster reading and to promote the conception of the library as a dissemination centre. Granada's (2018) work with local bookshops – creating a bookshop map, allowing them to use the City of Literature logo and creating special furniture for them to showcase the local literary heritage – and Krakow's (2017) financial incentives are also good strategies to foster these local businesses and align them with the City of Literature strategies. Finally, Reykjavík (2017) and Norwich (2017) have built new literary centres, which among other things, will incorporate exhibitions to disseminate aspects of the local literary heritage. Dunedin's (2018) efforts to analyse users' engagement with its literary centres is also worth mentioning, since in most cases, there is no evidence of users' satisfaction with their experience in this context.

Some Cities of Literature, such as Heidelberg (2018) and Reykjavík (2017), have tried to promote the translation of literary works by the publishing sector through workshops with writers and other events.

Finally, Cities of Literature have leveraged the synergy between the film industry and literature to raise awareness of literary works, either in form of financial support for new productions, as in Krakow (2017), or by producing videos in different formats. Prague (2018), Krakow (2017) and Dublin (2017) have also fostered audio-visual material on social networks that is related to literature. Dublin (2017) has used newspapers to disseminate literary material.

5.2 A Heritage Approach to Assess the Actions Undertaken by UNESCO's Cities of Literature

As we have seen before, heritage is central to cities that aspire to go beyond the structuring of a strong creative industry and aim to create a creative environment that integrates residents and visitors. In the following section, we examine the actions undertaken by UNESCO's Cities of Literature that are closely related to the three challenges (social component, territorial and economic development, and knowledge and education) and the subsequent recommendations set by the European Heritage Strategy for the 21st Century.

There are some actions that enhance more than one dimension; however, we have distinguished between the most relevant dimensions fostered by a policy and consider the definition and recommendations included within each dimension.

5.2.1 Social Component

We can identify some actions undertaken by the Cities of Literature that are especially relevant to its current or potential usefulness in fostering a society by using its heritage. For instance, literature has been used as common ground for intercultural dialogue in Prague (2018) and Melbourne (2016). The Czech capital's Book Club is targeted primarily at the foreign language community living in Prague. In this way, this community is integrated into Czech culture through reading and joint discussions. Melbourne's initiatives aim to enhance the relationship between indigenous or migrant communities and the Australian publishing sector.

Participating cities have tackled accessibility to literary heritage by carrying out projects focused on increasing the visibility of the urban literary landscape. Thus, cities like Reykjavík (2017), which used literary signs, benches and a 4-language app, or Dunedin (2018), which created urban art and an app about literary heritage, have allowed residents and visitors to perceive the literary heritage of the city in innovative, interactive and multidisciplinary ways. The Reykjavík experience is also interesting for its methodology of identifying literary points of interest, since citizens are responsible for this task in the framework of the "Better Districts" project, which enhanced public participation in deliberative democracy and democratic decision-making and showed that heritage can also transmit democratic values.

We have identified other examples of participatory governance and support for bottom-up initiatives in the analysed cities. For example, the Grassroots financial support in Reykjavík (2017) and a promotion to enable the literary creative environment through the Literary Salon in Edinburgh (2017) (a monthly gathering aimed at fostering a sense of community and generating opportunities) are good models of programmes that involve the community in capitalising on literary heritage. The involvement of numerous stakeholders and the educational community is remarkable in Dunedin's Literature Collaboration Group, which invites the participation of the educational community in the management of the City of Literature programme (Dunedin, 2018), as is the partnership with bookshops (that is, private sector) in Granada (2018) that raises awareness of heritage writers such as Lorca by using Lorca boxes at these businesses.

Dublin's project, "One City One Book", is a good example for creating a sense of identity. This project is led by public libraries and promotes the reading of one book connected with the city. It is nurtured by many initiatives such as literary walking tours, discussions, events, etc., which generates a sense of community and enhances access to a particular literary heritage (Dublin, 2017).

Finally, literary events are an appropriate context for gathering multiple literary initiatives, some of them dedicated to fostering literary heritage awareness and the participation of various target audiences. Some examples are the Children's Literature Festival in Prague (2018) or the Norwich Crime Writing Festival, which aims to attract cultural tourists interested in Norwich's literary environment (Norwich, 2017).

5.2.2 Territorial and Economic Development

In these policies, a tourism-focused approach, that is, developing the link between tourism and territorial development and appealing to every person in a territory even when they are non-permanent residents, is vital.

Among all the Cities of Literature, the one that stands out for its integral and holistic approach is Edinburgh (2017) with its Literary Tourism Initiative. This project in Scotland's capital aimed to develop a city strategy to foster this type of cultural tourism. This strategy included a guide for local businesses to identify their opportunities in literary tourism and a literary tourism innovation fund to help reduce the initial risk of setting up new quality literary tourism experiences and products. The outcomes of this project were numerous new products for residents and non-permanent residents that showcase Edinburgh's literary heritage while also generating job opportunities in different areas.

Some of the cities have established joint efforts with the heritage sector to promote cultural heritage as a resource. The role of literary heritage centres as catalysts for creating a literary environment has been adopted by some cities, which either created new literary centres like Gröndal's Writer's House in Reykjavík (2017) or the National Centre for Writing in Norwich (2017), or collaborated with existing literary heritage centres as Granada (2018) did with the Centro Federico García Lorca.

As the previous section noted, the use of cultural products such as literary trails or heritage-focused apps is vital for making heritage accessible (Dunedin, 2018; Edinburgh, 2017; Reykjavík, 2017).

It is also relevant to study the positive impacts of these policies in showcasing the return of investment from heritage. The experience of Dunedin (2018) is important since this city uses its literary app to analyse the engagement of visitors and residents to the city's literary initiatives, as mentioned above.

In the Creative Cities of Literature Network, there are helpful examples on how to use heritage to create a distinctive character for a region. Heidelberg (2018), for instance, uses its literary anniversaries to showcase heritage writers related to the city, its history and identity (Martin Buber, Ossip Mandelstam or Martin Luther, among others).

The use of literary art in public spaces helps this aim. As Georgescu Paquin (2019) states, art in public spaces contributes to placemaking and collective cohesion and gives new meaning to the city. This is confirmed by the responses to the "enLIGHTen" campaign in Edinburgh. The goal of this project was to link heritage buildings with the texts of writers from the Scottish Enlightenment period through projection mapping. According to a later survey, more than 90% of respondents said that the campaign added value and interest to the city as a destination and almost 80% were more aware of the Scottish Enlightenment and Edinburgh's literary history as a result (Edinburgh, 2017).

5.2.3 Knowledge and Education

Cities of Literature have actively involved the educational system and educative initiatives in their vision. Most of the cities work closely with schools to promote literacy in young children. Good examples of this practices are the Oskar Mobile Library in Prague (2018) and the world created around Sleipnir in Reykjavík (2017).

Even when these initiatives are not necessarily related to heritage, the promotion of reading and the awareness of local literary works are a prerequisite for encouraging young people's relationship with literary heritage. However, encouraging reading is not be limited to schools as the experiences in prisons (the Reading Lessons project) and hospitals (the Second Life of the Book project) in Krakow (2017) and the app "Let's read! A national game of reading" in Reykjavík (2017) show.

Research and higher education also play a role in identifying the needs of the heritage sector and strategies for citizens to approach literary heritage. In this particular area, the city of Dunedin and the University of Otago are to be commented for their efforts in integrating university students with literary stakeholders through practicums or doctoral scholarships (Dunedin, 2018).

Non-formal education has also been present in most of the Cities of Literature's programmes in the form of book clubs, literature readings in plain language in Heidelberg (2018), writing workshops, events and educational programmes at literary heritage centres.

Nevertheless, we have not identified initiatives for job training opportunities related to literary heritage. This could be considered problematic, since it is a relevant recommendation from the European Heritage Strategy for the 21st Century and it is a prerequisite for having a high-quality literary heritage offering, since, as Leitão (2018) states, the role of professionals involved in literary heritage and tourism is of vital importance in providing a significant and memorable experience.

6. CONCLUSION

The analysis presented in the previous section shows that the City of Literature programme and initiatives considered as a whole are a database of best practices to develop an urban literary environment; our analysis presents a set of actions to enhance each dimension of a City of Literature according to UNESCO's definition.

In this sense, and considering the global experience of the network as a whole, the initial period (2004-2018) of UNESCO's Creative Cities of Literature programme is a satisfactory example of how to foster a creative industry and how to promote activities that involve citizens in this creative environment.

However, if we consider each city individually, there is still room for improvement, since, as demonstrated in section 5.1, a considerable number of initiatives were only undertaken by particular cities. Therefore, they are just individual examples of how to use literature and literary heritage in a city context.

We have also seen that the experience of the analysed cities addresses the challenges of the European Heritage Strategy for the 21st Century. In this way, we identified a series of valuable actions to valorise, showcase and transmit literary heritage to residents and non-residents.

The international scope of the network promotes collaboration between cities and creates strategies to transmit literary heritage to visitors with different cultural backgrounds, which is one of the challenges of globalised cultural tourism.

Nevertheless, there are still some recommendations of the European Heritage Strategy for the 21st Century that could be integrated into the vision of the analysed cities. As we

have already mentioned, the need for training for professionals and non-professionals that work with literary heritage could improve its transmission to the public.

The present work has offered a first insight into the prolific relationship that could be established between the creative industry, tourism and heritage by identifying a set of practices that could be adopted by any destination aiming to foster this relationship.

Future lines of research could be directed towards the analysis of the programmes and activities of UNESCO's new Creative Cities of Literature or to continue tracking the activities of the sample analysed here. Another way to broaden this research would be go beyond the monitoring reports and include in the study other initiatives carried out by other city agents, since, as we mentioned in the methodology section, the monitoring report does not include certain activities that are vital for the literary identity of destinations because they are limited to the actions carried out by the City of Literature departments. Other interesting lines of research would be to study the outcomes of the actions presented in this paper and identify new initiatives in the same line or incorporate literary destinations into this analysis that, even if they are not members of this network, may enrich the present analysis.

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BRAZILIAN CULTURAL HERITAGE AND ITS POTENTIAL FOR PROVIDING TOURIST EXPERIENCES THROUGH INTERPRETATION

Ariadne B. Pignaton[1]
José António C. Santos[2]
Mirian Tavares[3]

ABSTRACT

This paper discusses how interpretation of an artwork can contribute to intensifying heritage tourism experiences, based on an examination of the altarpiece of the former convent of Santo António do Carmo of Olinda, which was designed to promote Catholic triumphalism. The objective is to present the first level of artwork interpretation and highlight the importance of disseminating information about works of art, thereby providing a fuller understanding of their potential role in enhancing heritage tourism's value. This qualitative, exploratory study included on-site visits and documentary research on the altar's interpretation. The results suggest that interpretation about artistic objects is important, including key elements such as artistic movements (i.e. chronology), materials used, functions, artwork commissions, artistic affiliations and a brief corresponding description. The findings support the conclusion that interpretation makes tourist attractions more appealing and contributes to tourism development, as well as promoting interest in heritage and strengthening its value.

Keywords: Altarpiece, Art, Olinda, Potential, Cultural and Heritage Tourism.

JEL Classification: N96, D60, D83, M53

1. INTRODUCTION

Contemporary tourism increasingly relies on creating memorable, unique experiences (Coelho, Gosling & Almeida, 2018). One way of experiencing unique realities is through culture. According to Richards (2018), culture and tourism have always been inextricably linked so that cultural aspects motivate tourism and tourism in turn generates culture. Many people regularly invest time in cultural heritage tourism, seeking out new experiences and absorbing knowledge contributing to cultural, intellectual, personal or academic development.

Visits to religious buildings, especially when they are part of historical centres protected by various organisations, reflect visitors' interest in discovering the buildings' history. Tourists also seek to unveil issues related to built heritage including those, among others, of a chronological, artistic, religious, iconographic and architectural nature. Obtaining information to answer these questions has become an essential part of satisfying tourists, the maintenance of cultural heritage tourism and, consequently, the preservation of heritage.

Melo and Cardozo (2015: 1060) point out that 'cultural tourism guided by the action of visitation and knowledge of cultural heritage has an educational meaning'. However,

tourism activities must be planned as part of heritage education projects so that tourists can effectively acquire knowledge. Heritage by itself is not a tourism asset if it is not visited and appreciated, and, for heritage to be appreciated, interpretations must be offered. One of the main roles of interpretation is to enhance tourists' experiences and satisfaction (Wearing, Archer, Moscardo & Schweinsberg, 2006). According to Wearing, Edinborough, Hodgson and Frew (2008: 3), 'interpretation is a communication tool that is used to facilitate the way visitors engage with the places they visit.' Knudson, Cable and Beck (1995) list six objectives of interpretation:

- To increase visitors' understanding of heritage
- To communicate messages related to cultural and historical processes
- To involve people in history through experiences of cultural environments
- To influence the public's behaviours and attitudes towards the preservation of cultural heritage and people's respect for cultural environments
- To provide enjoyable and meaningful experiences
- To increase the public's understanding and support of heritage management

Interpretation is effective if it enables visitors to make connections between the information being given and their own knowledge and experience (Ham, 1992; Wearing et al., 2008). Therefore, previous travel experiences and individuals' own encyclopaedic knowledge influence the way interpretations are understood and experiences are created (Jennings & Nickerson, 2006).

The first step in providing heritage interpretation is to understand the meaning and functions of the heritage in question. To research adequately these aspects, empirical knowledge must be compiled before the heritage can be easily interpreted. The first step of interpretation should involve research and deal with knowledge generated by specialists in the specific object of interest (e.g. art historians, historians and architects in the case of works of art or built heritage). Information on this first interpretation level thus involves a high degree of expertise, which can be useful to tourists who seek high-level heritage interpretation. However, this level may not be suitable for most tourists, who are interested in heritage but who are not specialists. In this case, the second step in interpretation is provided by tour guides, brochures or books in tourists' own language in order to make the interpretation accessible and more interesting to visitors. When no type of interpretation is provided, fewer tourists tend to visit heritage sites, and these visitors do not value the sites fully.

The present paper provides an empirical study of an example of a work of art that does not attract tourists' attention or receive the appreciation it deserves due to a lack of freely available information. The art object is an altarpiece made between the late sixteenth and early seventeenth centuries and located in a chapel in the Church of the Convent of Santo António do Carmo in Olinda, in the State of Pernambuco, Brazil. This altar is rarely noticed even though Olinda has been declared a World Heritage Site by the United Nations Educational, Scientific and Cultural Organisation (UNESCO).

Antón, Camarero and Garrido (2018) have already pointed out that works of art and historical objects located in museums, for example, can be a means of offering consumers memorable experiences, especially in terms of value creation through heritage tourism. The cited authors state that museum visitors participate in a three-stage co-creation process: before, during and after the visit. The knowledge gained during visits is of fundamental importance to enabling this co-creation. Nonetheless, many churches do not offer visitors the information about their unique pieces of art that could enrich tourists' experiences. What could be a remarkable, direct interaction with these objects becomes a superficial or even uninteresting visit.

This paper seeks to highlight the importance of disseminating information about artwork, thereby promoting greater recognition of interpretations' potential role in increasing tourists' appreciation of cultural tourism. The concrete example in question reveals the value of the first level of artwork interpretation, decoding and contributing to knowledge about this altarpiece, which has proven to be of interest to visitors especially when its magnificence and artistic value are made clear. On a more practical level, this paper focuses on drawing the attention of heritage management organisations to the lack of information and interpretation on artwork such as altarpieces and the various artistic features that accompany them.

This paper is divided into six sections. The first is the introduction, followed by the methodology applied to strengthen the empirical validity of the research conducted. The third section addresses issues related to art as a tourist motivation. The fourth section presents the object under study: the altar in the Church of the Convent of Santo Antonio do Carmo in Olinda. The fifth section discusses the dialogue between the art object and spectators, while the final section discusses the conclusions and limitations, as well as offering suggestions for future research.

2. METHODS

The study was based on on-site experiences in various churches in Brazilian historical cities, which led to the realization that altarpieces and the various artistic elements connected to them are the main reason tourists are interested in these buildings. These observations underlined the aesthetic, architectural and liturgical importance of this type of heritage for cultural tourism. In the churches visited, a lack of information was seen to contribute to a lack of interest in works of art, especially when they are not magnificent enough to attract unprepared visitors' attention.

The research was based on a case study with a special focus on the piece of art titled 'Retábulo dos Prenúncios do Triunfalismo Católico' (Altarpiece of the Foreshadowing of Catholic Triumphalism). This altar is located in the church of the former convent of Santo António do Carmo, in the city of Olinda, Pernambuco, Brazil. The study sought to gain a comprehensive understanding of this work of art based on on-site observations, experiments and photographs that uncovered the reality of the phenomenon under study (Yin, 2013). Observation is a research tool that has been used effectively in research on historic sites and heritage tourism (Wijayanti & Damanik, 2018).

In addition, the present study included observations in churches of Brazilian historical cities to confirm whether the organisations responsible for altarpiece art and associated artistic elements ensure these liturgical, aesthetic elements are given sufficient visibility. Altarpieces can attract visitors from different parts of the world. Thus, an exploratory, qualitative study was carried out, as already mentioned, based on on-site experiences. The case study of the Carmo Church's altarpiece in Olinda proceeded with a characterisation supported by written sources in order to highlight the significance of this work of art by deepening the existing knowledge about this form of art. The results have implications for how the information about these artistic objects should be presented to the public to promote their appreciation of this altarpiece and stimulate dialogues between the work and visitors. Ultimately, these findings support the further development of cultural and/or heritage tourism in the World Heritage Site in question.

3. ART AS A TOURIST MOTIVATION

Tourism has increasingly become a key factor in economic development worldwide. Cultural and/or heritage tourism exists because of humanity's desire to see and learn about cultures in different parts of the world (Richards, 2018). Cultural heritage is vast, encompassing a wide range of tangible and intangible resources that are already exploited by tourism providers or that could become tourism products (Gmelch & Kaul, 2018).

Art has involved people in various fields and different forms of artistic expression. Brazilian cities such as Olinda (Pernambuco), Salvador (Bahia), Ouro Preto and Diamantina (Minas Gerais), whose historic centres have been declared World Heritage Sites by UNESCO, offer a wide range of heritage, comprising a limitless artistic universe. The religious buildings, especially those in the interior, offer a wide range of architectural and sculptural riches in harmony with each other, including canvas, ceiling and stucco paintings and large sculptures (i.e. images), among other elements.

An examination of the different types of tourism reveals that many are directly or indirectly related to art. Historical tourism exists because travellers are interested in monuments created in the past such as churches, museums, convents and ruins (Smith, 1989). These monuments represent the memory and identity of different peoples and reveal their history.

Cultural tourism, according to Richards (2001), is associated with resources that have been expanding over time. Baudrihaye (1997) reports that cultural tourism evokes to people's memories and provides a testimony to their past. Cultural tourism is a way to access cultural heritage that represents history, culture and given societies' way of life (Moletta & Giodanich, 2000). Petreman (2013) further refers to various art forms as a tourist motivation. In addition, Richards (1996) suggests that cultural tourism is peoples' movement away from their usual place of residence because of an interest in cultural attractions, in order to assimilate cultural information and experiences. The latter cited author more recently stated that cultural tourism is one of the most important segments of tourism (Richards, 2013). Silberberg (1995) also refers to cultural tourism as the displacement of people whose motivation is to experience historical, scientific or lifestyle features offered by communities, regions, groups or institutions.

Heritage tourism in turn represents travellers' interest in a set of material or natural goods considered culturally important. Currently, heritage tourism contributes to a deeper awareness of heritage values, which represent the historical legacy of societies. According to Richards (2009), heritage tourism can be viewed as 'quality tourism' that leads to a greater appreciation of diverse destinations and, in particular, of cultural tourism destinations. Furthermore, cultural tourism relies more on destinations' cultural features than on weather conditions, thus solving the problem of weather-related seasonality.

Religious tourism can also represent visitors' heritage-related cultural motivations or a combination of heritage and religious or just religious motivations. Depending on their motivations, tourists can visit pilgrimage sanctuaries or religious tourism attractions (Nolan & Nolan, 1992). Silva (2011) found that religious tourism may be related to cultural tourism. Despite being closely related to religiosity, this type of tourism can combine cultural tourism with leisure activities (Ostrowski, 2000).

The relationship between tourism and art (i.e. heritage) is quite clear. The promotion of dialogues between tourists and artistic objects is fundamental to visitors' experience and appreciation of destinations. However, observations conducted in various churches in Brazilian cities found that many churches provide no encouragement of this type of dialogue. More specifically, the altarpieces lack information. Visitors enter, admire and contemplate the altars' Baroque splendour, especially when they mix gilded wood with canvas paintings or painted stucco, but most visitors cannot find enough information to know what they

are contemplating and thus do not fully value these works of art, ending up with poor experiences.

According to Murta and Albano (2005), little attention is paid to what visitors need regarding information about places being visited. The cited authors argue that much needs to be done to improve tourists' experiences: stimulate a closer look, motivate curiosity and lead visitors to discover each place's charm. Tourists seek to find specificities in the places they visit, but their experiences are mainly visual (Murta & Albano, 2005) but mostly without any real understanding of the works of art on display. Therefore, the present study sought to motivate the organisations responsible for heritage and tourism to promote relationships between visitors and the objects being contemplated.

4. CHURCH OF SANTO ANTÓNIO DO CARMO IN OLINDA

The church of the former convent of Santo António do Carmo (see Figure 1), one of whose altarpiece was the focus of this case study, is located in the city of Olinda, in the State of Pernambuco, Brazil. It was formerly a convent of the Carmelite Order, with construction beginning in 1589 (Instituto do Patrimônio Histórico e Artístico [IPHAN], 1999). When the first Carmelite friars arrived in Brazil in 1580, they were housed in a hermitage dedicated to St. Anthony and St. Gonçalo, so the convent was unusually named 'Santo António do Carmo'. The order arrived in Brazil through this city (Oliveira & Ribeiro, 2015), but, in 1630, Olinda was sacked and burned by the Dutch, who destroyed various buildings (Dias, 2008). During this fire, the church and convent of Santo António do Carmo was heavily damaged. When Pernambuco was returned to Portugal in 1654, the convent was restored, and further restoration campaigns were conducted during the seventeenth and eighteenth centuries (IPHAN, 1999). In 1820, the convent's abandonment left it in ruins, and part of its assets disappeared. What was left of the convent was restored after some demolition work and consecrated again for religious services in 1915 (IPHAN, 1999).

Figure 1. Church of the former Convent of Santo António do Carmo de Olinda

Source: Ariadne Pignaton

Of the original convent, only part of the cloister portico, a side door, some parts of the foundations and the church remain standing, so fortunately the church was not destroyed. Notably, because Olinda is a city that has been well preserved over time as it has been protected by various organisations. The federal government has worked through IPHAN and the state government considers the city a National Monument, while UNESCO declared it a Historical and Cultural Heritage Site in 1982 (UNESCO, http://whc.unesco.org/en/list/189/). The historic centre has been taken care of in urban transformations, preserving its original layout and buildings, among which is the Church of the Old Convent of Santo António do Carmo.

4.1 Altarpieces: A Brief Characterisation

The convent buildings included a church for the friars' spiritual practices. This sanctuary was equipped with altarpieces and the equipment needed to perform liturgical rites. The altarpieces were an extremely effective way to evangelise the local population as the altars played a vital role in the community's religious experiences at a time when most people were illiterate. Because liturgical acts were performed in front of the altarpieces, they had different functions: narrative or didactic images, reliquaries, eucharistic celebrations and various devotional, iconographic themes meant to draw the public's attention to relevant subjects.

A particularly significant eucharistic function was the Solemn Exposition of the Blessed Sacrament during Continual Prayer (i.e. 40 hours in Holy Week ending in the Easter communion, as well as the fourth Sunday of each month). The consecrated host was exhibited at the top of the altarpiece's Throne of Mercy in the main chapel, in a custody or monstrance. The altarpieces' functions were often narrative or didactic, explaining biblical episodes – usually on painted canvas – and showing relics such as saints' bones or belongings. The patron saint was placed in the altarpieces' central niche and the images of secondary devotional importance in other niches.

4.2 Altarpiece of the Foreshadowing of Catholic Triumphalism

The altarpiece of the Foreshadowing of Catholic Triumphalism (see Figure 2) of the former Convent of Santo António do Carmo in Olinda is located in a chapel (see Figure 3) below the high choir on the gospel side (i.e. the left side when facing forward) in the Church. This altarpiece survived intact despite adversities over the time, such as the Dutch setting fire to the convent, the restoration campaigns in the seventeenth and eighteenth centuries, abandonment in the nineteenth century and the work done in the twentieth century. The chapel (see Figure 3) that houses this altarpiece is not covered in gilded wood, and the chapel does not have canvas or stucco paintings. However, it contains the altarpiece, which was created between around 1580 to around 1621 and which is one of only a few instances of this type of altarpiece in Brazil. In addition, most surviving altarpieces of the same period were made of wood (Pignaton, Alcoforado & Alcoforado, 2017).

Figure 2. Altarpiece of the Foreshadowing of Catholic Triumphalism of the Carmo Church in Olinda

Source: Ariadne Pignaton

Figure 3. Chapel located below the high choir of the church of the Convent of Santo António do Carmo in Olinda

Source: Ariadne Pignaton

Marble and limestone are associated with works commissioned by more educated elites with greater financial resources, so more artists worked in wood than stone. This altarpiece was of the more expensive type and sought to promote triumphalism in the Catholic Church, after the period of greater restraint that succeeded the Council of Trent (1545–1563). This council was convened by Pope Paul III and held in Trento, Italy, becoming synonymous with Catholic reform or the Counter-Reformation. The Council of Trent sought to respond to the Protestant Reformation, and one of the direct consequences was the formal recognition of religious orders. The Catholic Church found this step necessary to counteract the Reformation's claims.

As mentioned previously, altarpieces meet the general population's liturgical needs and have different functions. The altarpiece under study has a devotional function. Currently, this liturgical element of the Carmo Church presents three images that probably once displayed the patron saint in the niche of the central branch (i.e. the intercolumn space) and figurative paintings in the lateral areas (i.e. intercolumn spaces), probably following a theme requested by those who commissioned this work of art. This specific artistic movement usually used paintings in altarpieces, and the altarpiece in question has frames included in the side sections (i.e. spaces between columns), indicating that it might possibly have had paintings in these spaces.

Due to a lack of documentation, the artist responsible for the work has not been identified. The documentation remaining from this period is extremely small, so little information is available about the professionals who drew the sketches (i.e. the blueprints) and those who sculpted the altarpieces, especially because at that time artists did not sign their works. In the sixteenth century in Brazil, the first altarpieces were sent over from the Lisbon metropolis, but, with the growing demand and the high costs of transporting these objects, churches began to use skilled labour imported from Portugal and later the local workforce (Lameira, 2016).

4.3 Characteristics of Artistic Movement Associated with the Altarpiece: A Contribution to Knowledge about Altarpiece Art

The artistic movement that sought to promote Catholic triumphalism lasted from approximately 1580 to 1621, which in Brazil is called 'mannerism'. This was a renewal movement guided by the Catholic Church's triumphalist attitudes after the Council of Trent (1546–1563). In this artistic period, wood was the most common material, but the altarpiece under study was created in limestone, as previously mentioned. Images of idealised shapes began to be combined with panels of figurative paintings (Lameira, 2007). Most likely, the altarpiece under study had this type of panel in its lateral sections (i.e. intercolumn spaces).

Other features of this period present in this altarpiece are triangular pediments, circles inscribed in rectangles, columns with a differentiated lower third and ornamentation with geometric elements. The attic or upper part of the altarpiece offers a tripartite solution with a triangular pediment interrupted by a cross – another typical feature of this artistic period.

5. DIALOGUES BETWEEN ARTISTIC OBJECTS AND VISITORS

On-site visits and observations revealed that the altarpiece is an unusual work of art so that visitors without training in the relevant areas (e.g. art history and heritage) cannot understand its real value. Communication needs to occur between this work of art and tourists. Technical devices can facilitate communication, allowing messages to pass between senders and receivers, in this case between the artistic object and visitors.

Sanctuaries (i.e. convents and churches) must impart knowledge, disseminate heritage, encourage research and meet tourists' expectations in order to attract new visitors. This change in attitudes and values can contribute to tourists' increased awareness of the world, and visits to sanctuaries can become important experiences with affective and emotional characteristics (Lord & Piacente, 2014). Visitors will have opportunities to gain new knowledge and get a real sense of altarpieces' value by using their observation skills enhanced by established forms of communication.

Altarpieces as artistic, aesthetic and architectural objects can generate discovery, understanding and dialogue with tourists. These works of art function as a primary means of communication and, when accompanied by secondary media, support visitors' encoding of messages.

For communication to be effective, the first steps are to define which information is relevant, which means should be used and who will be the messages' recipients.

The resulting communication needs to be succinct but effective so that it can reach both the broader public and those trained in the relevant fields (e.g. art students, researchers and heritage experts). Information transmitted in a summarised form will reach a larger audience since many people have the habit of skimming through texts. Thus, the initial information presented needs to stimulate visitors' interest.

For the communication process to develop efficiently, a multidisciplinary team of specialised professionals needs to be involved. Art historians or heritage experts prepare the information, and designers or marketing experts shape the way this message is given to the public. According to Murta and Albano (2005), well-presented information, besides revealing meanings, reaches emotions. Good interpretations of tourism sites are paramount, especially if these attractions are based on culture. Table 1 summarises essential information about the altarpiece of the Foreshadowing of Catholic

Triumphalism in the church of Olinda's Carmo Church, which, if placed close to this work of art, will facilitate more dialogues between the altarpiece and tourists.

Table 1. Information on the altarpiece of the Foreshadowing of Catholic Triumphalism of Carmo Church in Olinda

Altarpiece of the Church in the Convent of Santo António do Carmo	
Description	This is a work of art constructed at the end of the sixteenth century and the early seventeenth century. Few other altarpieces remain from this period in Brazil. The art object may have been finished in Brazil, but the altarpiece may have been transported from Portugal to Brazil on a ship. Because of the material's weight, it is likely that it was more likely constructed completely on-site by an artist from Portugal. Working with stone required specialists as at that time more artists worked with wood.
Religious Order/Sponsorship	The superior of the Order of Carmel should, whenever possible, be suggested as the sponsor.
Chronology/Period	The art object was created somewhere between 1580 and 1621.
Uses/Functions	Its primary function is devotional enhancement based on three iconographic themes that helped the faithful focus on these subjects.
Complementary Artistic Elements	The altarpiece includes three images in perfect condition: Saint Thérèse, Saint John Paul II and Saint Inês. This art object formerly included a picture of an idealised figure in wood in the centre and paintings in the intercolumn panels (i.e. spaces between columns) in the lateral areas.

Artistic Movement	The altarpiece's artist sought to promote Catholic triumphalism (i.e. mannerism).
Production/Artist	The artist has not been identified due to a lack of documentation. One hypothesis is that the artwork was done by a Portuguese artist.
Materials	The altarpiece is carved in limestone.

Source: Own Elaboration

Important information is often missing because of a lack of documentation as many documents have been lost over time. In this specific case, the sponsor, artist and exact date of the work's execution could not be identified. Some altarpieces, especially from the eighteenth century, were complemented by various artistic elements including, among others, gilded carving, figurative tiles that narrate biblical episodes, *cachotos* with paintings covering the chapel or entire nave's ceiling and stucco paintings on the ceiling or chapel walls. When these elements appear, they should be mentioned and properly and succinctly identified.

When the message is conveyed in a simple way, it becomes a flexible tool to reach all types of members of the public, ensuring everyone is treated equally. This form of communication integrates the cultural features in question and calls for everyone involved in the process to share and participate – from professionals to visitors. Interdisciplinary cooperation in the communication process will make it more successful, thus satisfying tourists' wishes.

As a result, the art objects in question will attract more people, contributing to heritage sites' financial livelihood. This information's dissemination will attract more attention and allow a greater appreciation of altarpieces as art, making room for further sustainable development of tourism in this area. The proper use of heritage resources based on quality criteria provides better heritage education and more interest in practicing cultural and/or heritage tourism.

Good interpretations give tourists a broader understanding of heritage and culture by stimulating new visits or encouraging visitors to extend their stay. To invest in providing information is to value tourism products (Murta & Albano, 2005: 10):

> The appreciation of . . . urban and natural environment[s], history, knowledge and cultural practices contributes to product diversification, opening markets for different tourist niches. In the case of Brazil, besides beaches and magnificent leisure places, we have much more to offer our visitors in the fields of ecotourism, cultural and rural tourism. To make travel a truly cultural experience, however, we need to develop the preservation and interpretation of our cultural assets, translating their meaning . . . [for] those who visit them. Rather than informing, . . . interpretation aims to convince people of the value of their heritage, encouraging them to conserve it.

Through informative panels, altarpieces can be better interpreted and valued. Information visualisation can stimulate memory and induce attitudes favouring heritage protection. According to Murta and Goodey (2005), 'interpreting is an act of communication.' To interpret heritage is to enhance visitors' experience through information that discloses art objects' history and cultural characteristics.

6. CONCLUSION

This paper contributes to knowledge and to heritage management by providing an art historian's first level of artwork interpretation of a cultural tourism asset in a UNESCO

World Heritage Site. On the other hand, this study highlighted the role of artwork as a potential actor in increasing the value of cultural tourism products. In addition, the above discussion sought to emphasise how interpretation contributes to knowledge about art pieces, in general, and, more specifically, altarpieces that have proven to be the object of interest over time.

Initially, the present study of the Carmo Church in Olinda found that visitors look much more at the altarpieces made of gilded wood due to the material's splendour and the large dimensions of these works and that tourists pay little attention to a smaller altarpiece made of limestone. The latter is, however a work of art from the movement that promoted Catholic triumphalism, of which few examples can remain in Brazil. Because no detailed information is offered about these works of art, visitors cling to visual aspects and stop contemplating art objects of immense historical value.

Thus, the lack of dialogue between these objects and tourists, which could be achieved through interpretation, leads to disinterest in this artwork. In contrast, suitable interpretation on works of art, especially the altarpiece in question, would allow tourists to gain more knowledge, which facilitates the co-creation process (Antón, Camarero & Garrido, 2017). Notably, when co-creation exists between visitors and the heritage sites visited, the sites are more widely recommended to other potential tourists, attracting attention to the artwork and contributing to the sites' financial sustainability.

According to Lord and Piacente (2014), visits to sanctuaries (e.g. convents and/or churches) can become important experiences with affective and emotional dimensions. These experiences are enhanced when historic sites disclose their heritage to the public, encouraging further research, meeting visitors' expectations and thus attracting new visitors. However, the present research found that most sanctuaries do not fully take advantage of their altarpieces' potential value or of the various artistic elements associated with them in the same spaces, which represent a wide range of heritage features. Therefore, these findings suggest that multidisciplinary projects need to be carried out by specialised professionals, in which art historians, for example, prepare the information and marketing professionals determine how best to disclose this to the public.

Finally, this paper highlighted the value of appreciating altarpiece art as a tool with great potential for enhancing the long-term development of cultural and heritage tourism. A correct use of quality heritage interpretation includes providing visitor education and stimulates further interest in cultural and heritage tourism.

This qualitative research included observations and a case study of the altarpiece of the Foreshadowing of Catholic Triumphalism in the Carmo Church of Olinda. Future studies need to include examining more examples in order to obtain a fuller characterisation of visitors' access to information on altarpieces in Brazilian historical cities. Experimentation techniques could also be used to analyse co-creation in tourists' visits to churches and other historical sites, with and without detailed information.

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INDUSTRIAL HERITAGE AS A TOURISM POSSIBILITY

Jacqueline Maria Corá[1]
Pedro Alcântara Bittencourt César[2]
Vania Beatriz Merlotti Herédia[3]

ABSTRACT

This study aims to analyze the uses of industrial heritage as a possibility for tourism. The theme is new and offers a range of alternatives for tourism as it includes, in this field, demonstrations of industry histories and their relationship between the city's past and future. The tourist possibility focused on industrial heritage shows the construction of historical heritage, its memory and identity. The object of study chosen is a former metallurgist founded one of the main industries in Brazil, located in the northeast of the state of Rio Grande do Sul and that had a strong influence on the economic development of this region. The methodological approach is descriptive and used to support the theoretical studies about heritage, memory and identity, as well as cultural tourism. The discussion about industrial heritage opens the possibility of knowing and understanding how the productive processes that collaborated for the industrial development of regions that had technologies and workforce needed to make the transformation that has occurred. Thus, it is verified that the governmental recognition of heritage can be an instrument for stimulating cultural tourism, through new uses to the industrial heritage collections.

Keywords: Industrial Heritage, Cultural Heritage, Historical Heritage, Cultural Tourism, Memory and Identity, Material and Intangible Heritage.

JEL Classification: Z32

1. INTRODUCTION

In the post-industrial context, there is an accelerated change in production mode by generating wealth and jobs compared to earlier periods when the Fordist mode was predominant. The factory - the basic unit of these achievements - was located in the heart of cities and, from these changes, gave way to other means of generating goods and services to meet social demands. Thus, urban trends indicate the transformation of what already exists (Viaña, 2006). Thereby, in many cases, numerous factory buildings and their obsolete equipment, regarding their use in the production process, have been preserved as a historical industrial heritage, by their representativeness in the economic evolution of many localities, being requalified in their uses.

These new uses, while preserving the material heritage, also preserve their memory and identity, becoming the immaterial sociocultural historical legacy of such buildings. According to Henriques (2003), throughout the 1980s, there was a process of economic restructuring, both in Europe and America, and at the same time, a "reinventing" of cities, seeking to adapt to new demands of a globalized and urban world. Under this new approach, tourism, as a

cultural, social, economic and political phenomenon conquers spaces in the postmodern urban dynamics through the "imaginary requalification and functional valorization of the city (…)" (Henriques, 2003: 39).

The requalification thus allows the story to be retold and reinserted in the routine of the locality, in the form of a memory that remains permanently in the present moment. (Halbwachs, 1990). On the other hand, many recovery attempts involve economic, political and social aspects which expose conflicting interests regarding access to groups that participate in the daily lives of cities.

In this context, there is the specific case of the municipality of Caxias do Sul, one of the most important industrial cities of the state of Rio Grande do Sul-Brazil, where the urban nucleus expands from its Italian colonization started in the late 19th century[4]. In its origin, agricultural activity was a pioneer, producing to ensure the survival of the settlers and generating surpluses that enabled trade and, in parallel, profits that were invested in the city's manufacturing and industrial activities. Seventy years after the initial colonization, the municipality already stood out for its industrial activities in the state and in the country.

In 1875 was created the Colony Caxias, and due to its favorable conditions, became a municipality in 1890, supplying the entire region of Italian colonization in the state, considered one of the main commercial and manufacturing warehouses. In 1896, an immigrant named Abramo Eberle and his father bought a small metalwork that became the Metallurgical Industry Abramo Eberle, one of the largest metallurgists in the country and an icon of local industry, intertwining his trajectory with the municipality's own growth. (Herédia & Machado, 2001).

This large industry contributed to the development of the country and was recognized for its product diversification. It produced equipment for agricultural activities such as boilers, stills, and industrial equipment, as well as household and decorative utensils. As the industry grew, many of its units were built outside the urban perimeter, making some of its buildings idle. In this context, in 2015, factory 2 of the former Metallurgical Abramo Eberle SA - Maesa factory complex was considered, by municipal law, as a historical heritage (Caxias do Sul, 2015) and, at the beginning of 2016, the transfer of its possession from the state to the municipality of Caxias do Sul was officialized (Rio Grande do Sul, 2016a).

This historic patrimony is composed of approximately 53,000 m² of factory buildings. Italian designer and builder Silvio Toigo author the complete design of the machine factory that dates from 1945. Four blocks integrate the total area of the factory complex, leaving a large green space and some internal access streets, which are distributed warehouses, one to two storey buildings with an influence of English industrial architecture. (Costa, 2013; Rio Grande do Sul, 2016b).

Given the transfer of this industrial patrimony to the public sector responsibility, the need arose to give new uses to the referred historical heritage, requalifying its facilities. This process must follow the prerogatives of Law 14.617 (Municipal Law), which determines the property for "special public use for cultural purposes, the installation of public facilities and the operation of public agencies, in which must be guaranteed the sustainable management of the historical, architectural and cultural heritage" (Rio Grande do Sul, 2014).

From these initial considerations, the present analysis aims to discuss the uses of this heritage that show the strength of the industry in the past and establish a relationship between the present and the future of the city. In this sense, it considers the possibility of new uses of these goods, as historical heritage of Caxias do Sul, from the perspective of cultural tourism, as memory and identity of a part of its history. The theoretical studies of Halbwachs (1990), Nora (1993), Choay (2001), Vinuesa (2002), Henriques (2003), Viaña (2006), Candau

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[4] Since the creation of the Caxias colony, it stands out for its craft vocation, later transformed into an industrial vocation. The baggage of Europeans facilitated the economic development of the colony, turning it into a colonial entrepot and later industrial.

(2011) and Abreu (2015) support the analysis. The authors Choay and Abreu collaborate to discuss the importance of historical and industrial heritage, and Halbwachs, Candau and Nora on the relationship between memory, identity and culture, while Henriques, Viaña and Vinuesa address the relationship of historical heritage, requalification and cultural tourism. The discussion about industrial heritage, as historical heritage, opens the possibility of knowing and understanding how occurred the productive processes that collaborated for the industrial development of regions that had the technologies and workforce necessary to make their transformation.

> Industrial heritage expresses the power of a collective memory that was built by the work of many and which remained in their memories, not wanting to be forgotten or erased. A memory that became a sense of identity for those who experienced the construction of the factory and those who remember it through the memories of their predecessors. (Herédia & Fontana, 2018: 2).

Thus, the study shows the possibility of transforming an industrial heritage into a tourist attraction with the intention of opening a space for understanding the role of cultural tourism. Understanding historical heritage as a resource for cultural tourism can open spaces for the growth of this activity, as well as the appreciation of its history and memory.

2. LITERATURE REVIEW

2.1 Understanding the Concept of Historical heritage and its Controversies

The term patrimony refers to the idea of possession, property, and belonging. When associated with the historical term, it establishes the relationship with everything that holds meaning for someone, a group or the community; what preserves the memory of this reference group (Choay, 2001). In the Brazilian context, since the Decree of 1937, heritage is understood as the set of movable and immovable property existing in the country and whose conservation is of public interest, either by its link to memorable facts of the history of Brazil, or by its exceptional archaeological or ethnographic, bibliographic or artistic value (IPHAN, 2016). However, in the 1988 Constitution, this concept is changed in order to clarify and explain which goods are involved and what the legislation defines as Brazilian cultural heritage (IPHAN, 2016).

In the understanding of Possamai (2000), to be considered as heritage it is necessary to assign certain values, such as artistic, architectural, landscape, affective among others and thus worthy of preservation. She adds that the value of an architectural object, for example, goes beyond its physical characteristics, but lies in what it represents as identity to a group, locality or historical period to which it belonged. Heritage must have "symbolic value deriving from the importance it attaches to collective memory" (Camargo, 2002: 30-31). In Barreto's (2002) interpretation, the word heritage has several meanings and it can be classified by two major divisions: nature and culture.

Therefore, as Henriques (2003: 32) explains, heritage constitutes a reflection of the cultural values of a given community. In other words: "it is the objectified image of the values that a human community pursues and consecrates as the basis of its identity, which is in short its greatest good".

For Choay (2001: 11) the term historical heritage "designates a good intended for the enjoyment of a community (…)". The author explains that this expression has been used as a substitute for the terms monument and historical monument. In this sense, she clarifies that monuments are buildings that are purposely conceived by a community to remind, touch emotions, and maintain a living, organic, and affective memory of its members, people,

events, beliefs, rites, or social rules that constitute your identity. Already the historical monument is constituted a posteriori, from a set of pre-existing buildings, for its historical value and / or its aesthetic value. Therefore, "every object of the past can be converted into historical testimony without having originally a memorial destination" (Choay, 2001: 25-26).

Thus, it is taken from Ibarlucea (2015: 376) that heritage is "the set of meanings and interpretations that emerge from the media relationship between object and individuals". The author complements that, by turning a good into heritage, it acquires a new status and new ways of use and new meanings that, in turn, determine a change in the conduct imposed on the subject in relation to the good.

In this sense, patrimony "is less a content than a memory practice, obeying a project of affirmation of itself (…)" (Candau, 2011: 163-164). Yet, heritage functions as an "ideological apparatus of memory (…)" serving "(…) as a reservoir to feed the fictions of history that are built about the past" (Candau, 2011: 158-159).

As stated earlier, the Brazilian Constitution of 1988, in Article 216, expanded the concept of heritage by replacing the naming of historical and artistic heritage[5] by Brazilian Cultural Heritage, understood "as goods of a material and immaterial nature, taken individually or together, bearers of reference to the identity, action, memory of the different groups that form Brazilian society" (IPHAN, 2016). This definition includes forms of expression, ways of creating, living and doing, scientific, artistic and technological creations, works, objects, documents, buildings and other spaces intended for artistic and cultural manifestations, the urban complexes and sites of historical, landscape, artistic, archaeological, paleontological, ecological and scientific value (IPHAN, 2016).

Thus, it has been verified that in the last decades the debate about this theme, the patrimonialization and the mechanisms that lead to this process has been expanded. Santos (2015), presents it as the act of creating and institutionalizing cultural heritage, whether material or intangible heritage that begins with the institutionalization of this heritage. This practice has become the object of specific public policies. "Patrimonialization came to mean a process of choosing certain goods or artifacts capable of symbolizing or metaphorically representing the abstract idea of nation and its corollaries as the idea of humanity" (Abreu, 2015: 34).

However, Choay (2001: 11) clarifies that the expression historical heritage, from the 1960s, became "one of the keywords of the media tribe that refers to an institution and a mentality". The author also points out that the present cult of historical heritage requires a questioning, because it constitutes a revealing element of a society's condition and the issues that it contains. She develops an argument showing that there are controversies about the desire to preserve, as well as what should be preserved; about the right to diversity of styles and the free disposal of goods; questioning the fact that spaces should not be fixed in order to maintain "intransigent conservation, but rather to maintain their dynamic" (Choay, 2001: 16). Still, she concludes that the permanent threats to heritage do not preclude a broad consensus in favor of their conservation, which is officially defended in the name of the scientific, aesthetic, memorial, social, and urban values represented by this heritage to advanced industrial societies. (Choay, 2001: 17).

In Candau's argument (2011: 166), "this patrimonial fever reveals a certain inability to live in the present tense (…)", and, as such, responds to a demand from society that, in disagreement with the present tense, seeks to escape to the past by researching, creating and valuing the traits that establish the relationship with it. Therefore, according to Choay (2001), there is a risk that, in the desire to preserve, the ability to discriminate what is being conserved get lost, losing the differences and heterogeneity.

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[5] This nomination was adopted by Decree-Law No. 30, from November 1937.

According to Azevedo and Andrade (2014), the material cultural heritage, of stone and lime, was privileged for decades, preserving the constructions linked to the dominant social institutions such as the State and the Church or the families that stood out in politics or economics, especially during the colonial period or the empire. In this sense, they clarify that by privileging some goods over others, it is chosen to preserve culture, ideology of groups, according to power interests. "Therefore, the selection of a patrimonial property is a political action oriented towards specific ends, as is the forgetting of other cultural goods and practices" (Azevedo & Andrade, 2014: 194). Emphasizing this aspect, Prats (1997) states that no patrimonial definition is neutral or innocent.

What is suggested is that preserved historical artifacts fulfil the mission of telling and preserving memory from the interest of the groups that are in power in a certain period.

2.2 Historical Heritage and Cultural Tourism

Heritage, cities and tourism form a complex relationship, since most of the cultural heritage is in cities and is being used as a tourist resource, resulting in a fruitful combination. Similarly, in many cases, cultural tourism generates resources that are used for heritage maintenance (Viaña, 2006).

In approaching the term cultural tourism, it is not easy to synthesize its meaning in a single definition. However, the elements common to the theme must necessarily include: i) tourism; ii) use of cultural heritage goods; iii) consumption of experiences and products; and iv) the tourist (Mckercher & DuCros, 2002).

In this perspective, the historical heritages that are part of a city's cultural heritage can be used strategically to ensure the continuity of the culture of those who were ahead of their registration as patrimony. At the same time, they become assets with value-added and can be used as cultural and tourist resources and thus generate economic value for the city in question. For this, it will be necessary to situate the theme of the recovery of historical heritage so that it will become a tourist attraction. In Vinuesa's (2002) approach, the integration of economic and cultural dimensions is challenging and creates opportunities, while sustainability should be the central reference point for securing the future, integrating tourism and society with the economy and the cultural heritage. "During the last decades (…), the territory is being rediscovered as a tourist resource and also the culture for its decisive role in the formation of new identities" (Vinuesa, 2002: 10).

Thus, Vinuesa (2002) warns that the architectural and urban heritage must challenge tourism strategies, with future projects that develop tourism. This must be integrated with production processes, technological innovation and wealth generation, as well as the transformation into tourism resource must have a global strategy that considers the different dimensions: economic, urban, social and environmental. In the field of public policy, these initiatives are becoming more and more frequent as tourism becomes focused on the economic perspective as a source for income and employment generation, absorbing part of the labour force freed up by the traditional industry that loses space in value chains.

This understanding is shared by Henriques (2003), noting that in many cities industrial buildings have already been converted into new spaces for consumption, entertainment and commercial and cultural activities, as well as a new landscape presentation. She emphasizes the new functions that old industrial areas and obsolete buildings execute from the appropriation of these urban spaces for tourism. In this case, it is evident that tourism and requalification are two elements that establish close bonds.

By incorporating new elements into the historical heritage, recreating their functionality and giving them new uses, without, however, misrepresent the space and depriving it of the essential elements that marked its importance, taking advantage of the immaterial value

preserved in memory, it becomes a commodity with value-added. In this understanding, the appreciation of cultural heritage, in many situations, establishes a competitive advantage for the city over other places (Henriques, 2003). Thus, tourism serves the objectives of urban requalification and brings the tourist or the resident, as city users, to the historical heritage. According to Vaquero (2002), the fastest growing tourism modalities include urban tourism and cultural tourism.

In the interpretation of Carvalho and Simões (2012) the cultural tourism segment that used to address the icons or scenarios of the great historical events, starts to privilege the history of the place from the perspective of different memories and memories impregnated with traditional knowledge and practices. They add that the transformation of places of popular memory into its multiple variations as a product or commodity of cultural consumption presents a justification that goes beyond the economics; tourism planning of these places should consider their symbolic meaning as a reference element for the construction and affirmation of identities, in order to contribute to a greater intercultural understanding and to provide meaningful experiences for both the local community and visitors. Along the same lines, tourism generates several benefits, according to Henriques (2003), when cities can retain their inhabitants and still attract visitors, creating the basis for their transformation into tourist destinations.

3. METHODOLOGY

This article takes a descriptive methodological approach. Initially, a discussion rescues fundamental and contemporary values about the concept of heritage. In its formulation, through bibliographic references, it seeks to portray, mainly, its values related to the identity construction of a social group.

This theoretical construction contrasts with a practical concrete role: a recognized industrial building with preservation status. "Constantly reworked and appropriated by different social actors, [with] traditions [that] update the links between **identity and place**" (Leite, 2004: 37). Thus, its legal / institutional formulation is raised as a patrimonial object recognized by local authorities and specific groups. This situation even changes its domain of ownership to the scale of the municipality.

The article presents a strong essayistic appeal of free reflection. However, certain methodological references are adopted when confronting a theoretical formulation and its understanding on a specific object. In it, it is observed how specific groups determine a building as a symbolic representation that refers to their historical and cultural legacy.

In this formulation, it is pointed to the possibility of appropriation of this industrial patrimony. Its identification has in mind the interpretation of the researchers. After all "it is no longer acceptable to assume that position of omniscient and distanced qualitative narrator" (Creswell, 2014: 172). In this condition, Caxias do Sul is recognized as a tourist locality with possibilities for its appropriation as new values for this activity.

4. REFLECTION ON THE OBJECT OF STUDY FROM THE THEORETICAL APPROACH

4.1 Two Forces that Converge and Reflect Heritage Issues: Caxias do Sul and Maesa

A city trajectory brings in its core facts that, as such, are understood and interpreted according to the look of the narrator, the angle of the looker, among other possibilities. Therefore, as an embroidery, which consists of thousands of stitches, knots, threads and colors, needs

distancing to be understood. The city is also the result of macrames, built by multiple hands, each with different and inaccurate intentions, but which together create a unique shape. As presented by Argan (2005), the value of a city is a collective attribution and this value is not formed by a society treated abstractly, but recognized by each of its components.

In this context, Caxias do Sul had its origin as the nucleus of Italian colonization, resulting from the imperial government's immigration policy to the vacant lands (Herédia, 2002; Giron & Bergamaschi, 2004). It became an industrial city as a result of political, economic and social decisions, taken by a group of interests that articulated in defense of the city, through class associations, which established relations with the representative entities of the municipal and regional power, participating in the construction of the local and regional economic trajectory (Herédia & Machado, 2001; Machado, 2001).

At the same time, individual and collective initiatives in favor of technical improvement and qualification of the workforce, the search for new markets and the expansion of production, among other actions, paved the industrial path through which Caxias do Sul became an industrial centre.

Thus, in the context of industrial progress, the municipality of Caxias do Sul achieved the objectives proposed by the pioneers of local metallurgy. The city is the second highest GDP in the state (FEE, 2017) and is often heralded as the country's second metalworking hub (Caxias do Sul, 2014). It participates in the global economy through the internationalization of local companies and it is a reference in the state in terms of exporting high technological value products, among many other indicators (Brasil, 2017).

These characteristic aspects of the city's economic trajectory also mark the history of families - whether immigrants or those who have long since come and appropriated the city and its way of being. Therefore, the discourse, from both the public and private sectors, shows the city as a development model based on work and the entrepreneurial saga that characterizes this region.

In the city's history, Metallurgical Abramo Eberle was one of the pillars to make it a pole of the metalworking industry, nationally and internationally recognized, and was also pioneer in the formation of a craft (metallurgy) that later became a specialty of the region. Thus, it contributed to the industrial ADN of Caxias do Sul (Herédia & Machado, 2001; Machado, 2001; Bergamaschi, 2004), a fact that is highlighted in the work of Franco and Franco (1946): "(...) it is 50 years since young Abramo Eberle began to erect the monumental building of his metallurgist. These 50 years of fruitful work summarize the history and life of the city of Caxias do Sul".

According to Bergamaschi (2004: 87), in 1945, "Abramo Eberle dies and initiates the myth of the tinkerman that became entrepreneur (...). Abramo's success becomes the region's guarantee of success." The historian assures that "the history of this company is deeply related to the history of the city and the region, that blends with the very history of the economic development of Rio Grande do Sul and Brazil" (Bergamaschi, 2004: 133).

Thus, when analyzing the aspects related to the institutionalization of Maesa's industrial complex as a historical heritage, in light of memory and identity theme, it is necessary to understand the trajectory of this enterprise and its representativeness in the development of Caxias do Sul, once that the history of Maesa intertwines with the history of the city itself. Therefore, it is necessary to present the social framework that serves as a frame for the unfolding of events, being incorporated into individual memories in a unique way. (Halbwachs, 1990).

Bergamaschi (2004)[6] presents the saga of immigrant Abramo Eberle and his small metallurgist that evolved following the city's growth, becoming one of the main economic forces of Rio Grande do Sul. The identification of time and space and the characteristic elements of each social framework, according to Halbwachs (1990), although collective, punctuate the memories and mark the trajectory of each one in a particular way.

Although the metallurgical started modestly in a 100m² wooden house (Bergamaschi, 2004), it enjoyed a prime location early on - in the center of the city, a block from the main square where the metalwork sold the utensils it produced, on Sundays, when a fair was set up in front of the church to sell colonial products, utensils and animals. It was a place of great concentration of people that allowed to combine commercial and industrial activities (Machado, 2001: 83). Therefore, since the beginning, the Eberle Company has been closely linked to the city's labor and social activities.

The history of Maesa shows that the company has made uninterrupted progress for almost eight decades under the command of the Eberle family: five decades with Abramo leading the business, and another three decades under the direction of his two sons - Beppin and Julius.

Over this period, the company experienced significant expansion: it built four manufacturing complexes, each with a different specialization; invested in the diversification of its products; created brands that became a symbol of perfect finishing and quality of the material used; invested in the qualification of the workforce; it sought specialized knowledge and innovation in the field of metallurgy and steelmaking in international centers, such as the city of Leipzig, Germany, considered the benchmark for innovation in the field of industrial machinery (Franco & Franco, 1946). Initiatives like these exemplify some of the reasons for Abramo Eberle's success, which turned a metalwork into one of the largest companies of its time.

By the late 1920s, the company had a variety of over 15,000 items. In the commemoration of the 50th anniversary of Metallurgical (1946), the company's main building was built, with six floors and a built area of 21,261m². The following year, the company became a corporation - Metalúrgica Abramo Eberle S.A - Maesa.

In the late 1950s, Eberle further strengthened its relationship with the community by opening a large retail store that became an attraction for the beauty and creativity of its showcases (Caxias do Sul, 1996). In 1971, when the company celebrated its 75th anniversary, the construction of factory No. 4 began, with an estimated area of 14,000 m².

In 1975, Caxias do Sul had a defined industrial park, where the metal-mechanical industries predominated, with the manufacture of metallurgical products and auto parts. (Herédia, 2003). It can be considered that from 1960 to 1975 the period of expansion and consolidation of the caxiense industry was constituted.

Thus, Maesa came to the 1970s with changes in both its productive structure and its administration. Júlio João Eberle, son of the founder and third successor of the company, left the position of CEO, configuring the power struggle between shareholders who change the company's bylaws: "Júlio João Eberle finds himself removed from a position that 77 years ago belongs to Abramo Eberle and his direct descendants."(Bergamaschi, 1997: 33-34). The author also adds that the company as a family extension started with Abramo and ended with Julio Eberle.

In 1982, the name of the company was renamed Eberle S.A, and in 1985 it was sold to the ZIVI group. Thus, the company started in 1896 by Abramo Eberle, completed 100 years no longer belonging to the family core of its founder.

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[6] In the work "Abramo e seus filhos", by Bergamaschi (2004), there is the chapter called A COMPANY AND A REGION, in which the author analyzes the trajectory of Colony Caxias in a municipality and, concomitantly, presents the trajectory of the Abramo Eberle company, started in 1896, by Abramo, until the 1940s. On page 39, it is stated that Caxias should not have the title "Pearl of the Colonies", but "Little Manchester", referring to its industrial development.

4.2 Maesa: Historical Heritage, Memory and Identity

The Maesa Company, from the 1980s, became part of the group Zivi- Hercules. In 2003, it was acquired entirely by the company Mundial SA, which was the holder of the main set of buildings until 2010, when, by Award and Official Letter, transferred the ownership of such buildings to the State of Rio Grande do Sul (RS) (Rio Grande do Sul, 2016b). However, later, in 2014, due to the popular mobilization of different local interest groups, the State of RS decided to donate the property to the Municipality of Caxias do Sul, through Law No. 14.617 of December 2014 (Rio Grande do Sul, 2016b).

Parallel to the nations in favor of donating the property to the municipality, the local initiatives, represented by the Union of Neighborhood Associations (UAB, in Portuguese), together with representatives of the municipal legislative power, proposed, in the process filed in 2011, under No. 201116677, that buildings belonging to the former Maesa - Factory 2, were officially considered as municipal historical heritage. This process was forwarded to the Municipal Secretariat of Culture for analysis by the Municipal Council of Historical and Cultural Heritage, starting the mobilization of different groups of society in favor of the protection of Maesa, which occurred in 2015. Thus, at that time, the complex of the former Metallurgical Abramo Eberle SA - Maesa, was considered a historical patrimony of the Municipality of Caxias do Sul (Caxias do Sul, 2015).

Therefore, from this introduction, the reflection on the process of registration of Maesa as patrimony and the recognition of this space as a "place of memory" (Nora, 1993) implies the analysis of the reasons why the cultural identity of manpower is constituted in the region.

Places of memory are characterized by being simultaneously material, symbolic and functional; because they are spaces of interaction, loaded with feelings of territoriality, appropriated physically and spiritually by a particular social group. Places of memory make reference to the trajectory of the community, establish a roll between memory and history in which one determines the other, staying alive in the subjectivities and daily practices that permanently (re)build them (Nora, 1993). That is, the places of memory are dynamic and remain in the present tense.

Halbwachs (1990) draws attention to the fact that the urban group has no intention to change until its surroundings change, that is, as long as the streets and buildings remain identical. This permanent aspect of materiality creates a sense of stability and security. In the specific case of Maesa preservation, it is important to reflect from Halbwachs. "It is not so easy to change the relationships that are established between stones and men. When a human group lives a long time in a place adapted to their habits, not only their movements, but also their thoughts are regulated by the succession of images that represent their external objects" (Halbwachs, 1990: 137).

Regarding the spatial framework, the author adds that "the bonds that linked the group to the place became clearer at the moment they were breaking" (Halbwachs, 1990: 133), which justifies the force of social manifestations in favor of Maesa.

Therefore, Halbwachs (1990) explains that when buildings, factories or other material goods of the city are demolished, some material traces of them survive, such as: the name, the facade, part of the wall or the door, in order to maintain tradition by safeguarding part of the material good, which is often the support of some specific groups, as well as safeguarding their memory.

The heritage protection therefore creates a kind of stability, when the material environment keeps the individual and collective marks and reminds the groups that participate in a certain social framework. (Halbwachs, 1990).

Maesa personifies a time, a legacy, a history that is common to the different social groups represented in the city, although each group has a different experience, memory and relationship with it and its representativeness.

Beyond the formation of social groups by the spatial proximity relationship, this formation can occur from other perspectives and natures, in which the qualities or attributes are related to the individual and not to locality, like economic, religious or legal groups, which in turn overlap local societies. In this case, Halbwachs (1990: 139) warns that "it is not enough to consider that men are together in one place, and to keep in memory the image of that place to discover and remember to which society they attach themselves". On the other hand, the author emphasizes that even if the place is not decisive for the group to which the individual belongs, it is still difficult to describe it by distancing the whole spatial image.

In this case, the conservation of Maesa, rather than guaranteeing a space for public use from which the community can benefit, guarantees the perpetuity and maintenance of the collective memory of the different groups - whether from workers, especially the metallurgist who, despite not having worked at Maesa, may have the understanding and the feeling of belonging to the social group of metallurgists and be recognized in the history of metallurgy in Caxias do Sul, whose genesis is due to the metallurgical Abramo Eberle. Similarly, entrepreneurs, represented by the Chamber of Industry, Commerce and Services, also recognize themselves in the entrepreneurial Abramo saga.

Maesa has been able to mobilize different groups of different natures that overlap in the context of local society: workers, businessmen, academics, professionals, class associations, public and private entities. In another way, Maesa portrays labor and capital. Although these productive factors have symbolized the main representation of two historically and ideologically antagonistic classes, in this particular space it is possible that both classes recognize each other. However, at this moment, it is not possible to affirm that the interests defended by such groups, regarding the patrimonial preservation, are the same.

In order to understand the relationship between heritage, memory and identity, it is important to broaden the understanding of the social game of memory (Candau, 2011) and to resort to the textual narrative contained in the Maesa Protection Certificate. It refers initially to the fact that such a set of buildings marked the expansion of the main metallurgical plant of Caxias do Sul, which emerged in 1896 under the command of Abramo Eberle and emphasizes that the architectural conception adopted for the construction of Maesa innovated the industrial architecture of Caxias do Sul (Caxias do Sul, 2015). The certificate also describes its main features such as the modular structure in reinforced concrete, the exposed brick walls, the tilting and symmetrical panes, the high ceilings, the open spaces inside with gardens and pavement access roads and draws attention to the fact that the construction establishes reference with the avant-garde English industrial architecture of the early 20th century.

Following, it explains the uses of the buildings and the diversity of the products manufactured in each section, as well as their destination, and also the artistic and sculptural works like the casting of the bronze doors of the Basílica de Nossa Senhora de Nazaré, in Belém do Pará (Caxias do Sul, 2015). Thus, the analysis of this document presents the aspects of collective memory that are being considered relevant: what social transmission wishes to conserve, how to conserve, as well as to transmit, and what are the motivations for transmitting, in the social game of memory, as elucidates Candau (2011: 106).

In addition to the material aspects of buildings and their uses as material heritage, it draws attention to the immaterial aspects that involve this analysis, related to the Eberle legacy. The name 'Eberle' invokes industry, work and entrepreneurial spirit and has a strong symbolism in the city's labor history. Metallurgical Abramo Eberle was responsible for training the skilled workforce - generations of metallurgists who had, in addition to the

opportunity to learn a trade, also to obtain a lasting job and, in many cases the opportunity to undertake their own business, "multiplying small and medium-sized companies in the metalworking industry, which consolidated Caxias do Sul as the main hub of Rio Grande do Sul in this segment" (Caxias do Sul, 2015: s.p.).

"The labour constituted one of the axes on which the life of the immigrant gravitated, either under the mild form of occupying a leisure time, or as the hard effort of daily work." (Ribeiro, 2005: 15). Therefore, the term labour is evidenced, rescuing the epic of Italian immigration, as a differentiating element in the formation of the virtuous man, who builds his own history, creating a characteristic that is shared by the group - in this case, the immigrant settlers. Thus, an identity is created, as Halbwachs (1990: 28) explains, "when we are part of a particular group and think in some ways in common, we remain in contact with that group and are still able to identify with it and confuse our past with its".

Thus, it is clear that the labour, considered as a local characteristic that began with the immigrant settlers, was consolidated as an identity phenomenon through the reproduction of the immigrant culture, or the memory built and perpetuated from fragmented and idealized memories.

The content of the Maesa Protection Certificate shows, as Candau (2011) explains, the strength of memory that underlies Caxias do Sul's identity of faith and work; builds the narrative plot of a memory ordered and structured by tradition and institutions, giving direction, order and continuity to the "corpus memorial" (Candau 2011: 182), while justifying the results obtained by the collectivity (individual and collective progress), providing elements for the group to remain cohesive and valued.

On the other hand, the protection of this heritage precipitated the need for its requalification, aiming to destine its facilities for different uses, which should consider the prerogatives of Law 14.617 (Rio Grande do Sul, 2014).

In this sense, the protection regulation generated expectations in the local community regarding the destination of the heritage complex. According to Pozenato[7], it is a dream of the city, transforming the space of Maesa into a public place of coexistence, recovering the history of the worker, while creating an environment to receive people who come to visit the city. "It is a dream to make Maesa a collective heritage" (TV Caxias, 2016).

Pozenato adds that to be a place of coexistence there must be attractions that motivate the displacement of people. He emphasizes that there should be discussions about the uses of space and suggests that Maesa, for example, could have a public market and value local produce, cuisine and wines; also could be a space for cultural activities and to live together. He also suggests that the space could host a collective auditorium for events of all kinds and concludes by stating that it is not yet possible to imagine everything that the Maesa space could hold (TV Caxias, 2016).

For Fernandes, president of the Union of Neighborhood Association (UAB) of Caxias do Sul, the protection of Maesa heritage is an aggregating factor for the possibility of its transformation into cultural and community area and to rescue the history of Caxias do Sul. (TV Caxias, 2016).

Also in the understanding of Troian, cultural producer, the heritage regulation seeks to give the public authorities an understanding of the real value of Maesa equipment for the community, both socially and culturally. He also adds that traditional cultural facilities are addicted to the same people attending them, leaving out so many other groups of people. In Troian's words, "Maesa is absolutely neutral and allows the community to get closer." (TV Caxias, 2016).

In the view of architect Romanini, a member of the group "Make Part of Maesa" (Faça Parte da Maesa, in Portuguese), Brazil has an example that serves as a parameter. It is the

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[7] Writer and resident of Caxias do Sul.

case of SESC Pompeia, located in the city of São Paulo, consisting of buildings in the same style[8] as Maesa, being used for several cultural, sporting and leisure activities, in which the community appropriates the space. According to him, this is what is expected of Maesa (TV Câmara Caxias, 2014).

From these reports and the meanings and interpretations that each social actor manifests, it can perceive multiple intentionalities, but with common elements such as the desire to break the capital / work paradigm, transforming the Maesa space from a place of production into a place of leisure and culture.

From this point of view, it may wonder: could requalification of Maesa break with the dominant memory and give rise to a living, dynamic memory with multiple interpretations by incorporating new and original significant elements? Is it possible to open way for "multiple guardians of memory and multiple identities"? (Candau, 2011: 192-193).

Therefore, thinking about Caxias do Sul and the requalification of Maesa means understanding the steps that marked its trajectory and the causality in the threads that brought it here; understand the urban context, which incorporates the contradictions of the contemporary world in the space that performs the multiplicity of functions: work and leisure space; space to produce and also to consume; space that houses and stimulates the new, the technological, the future, but also preserves and values the historical heritage, memory and identity of its people.

5. CONCLUSION

5.1 Moving towards Cultural Tourism

Caxias do Sul emerges as one of the inducing destinations of national tourism (Brasil, 2019). This statement, however, which can be observed in numbers, does not match the expectations of its social and economic activities. Some vectors that qualify the municipality and its productive complexity reinforce this scenario: as an economic characterization, the metalworking sector highlights the locality and region (César, 2018). In addition, other sectors such as textiles and fashion, wine and several services are added. The first is justified by housing a Serra Gaucha Metal-Mechanical and Automotive Local Productive Arrangement (APL, in Portuguese), as well as a fashionable APL. It also adds to its status as one of the largest grape producers in the country, as well as its role as a regional centrality, which emerges in the public administration, education and health sectors (Ganzer, 2013). All sectors with driving potential for visitors to come to the locality.

Thus, this panorama determines and qualifies the movement of people to the municipality. Although, without a strong initial appeal to leisure, hundreds of thousands of people appropriate tourism facilities, such as hosting and the gastronomic networks (Brasil, 2019). On the other hand, punctually, changes are observed in this panorama. It is highlighted the structures and possibilities of entertainment in Carnival week, in increasing attractiveness, when the city gathers more than 100.000 people who participate in specific street blocks. In addition to the many contemporary and traditional cultural events related to the migratory legacy, such as the Grape Festival (Festa da Uva), with national prominence, and the Mississippi Delta Blues Festival, an international event (Corá, Tronca & César, 2018). However, all events that reinforce visitation, leisure and cultural tourism are punctual and seasonal.

In this study, a reflection is made by confronting the factory equipment with the proposal presented by Chistaller (Azzoni, 1982), and contemporaneously in Sassen (2008).

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[8] In the interview, Romanini uses the term "Manchester style", referring to the apparent brick buildings adopted by industries in the city of Manchester in the late 19th century and which in this study is adopted as English industrial style.

In this understanding, it can be defined that the current industrial sector presents numerous opportunities of national and international interest. This condition confronts leisure facilities with a hierarchical position between the place and its immediate surroundings.

Thus, it is emphasized the centrality provided to the local industry over specific actions directed at leisure, fundamentally cultural. At the same time, the industrial sector in the world, and Caxias do Sul does not differ, needs new aggregate arrangements, such as the incorporation of brand values, new technologies, new market expectations and other issues. This condition can be achieved by incorporating new positions into its cultural heritage. Therefore, in the contemporary city, it is possible to identify some spatially specific forms of consumption with regard to tourism and leisure as activities that coexist in juxtaposition with other productive activities (Ashworth & Page, 2011). To the entertainment industry, it is expected to give new perspectives by adding leisure to both resident and visitor. "The tourist is only the holiday resident; the resident is only the tourist between trips" (Ashworth & Page, 2011: 7).

In this way, the question of tourism in Caxias do Sul and its surroundings is reinforced. Among the tourist regions of Uva e Vinho and Hortênsias, leisure tourism and recreational events have a prominent occupation in its territorial composition, which results in economic consolidation for the sector. This scenario even provides strong support as a productive sector in the municipalities of Gramado, Canela and Bento Gonçalves (Brasil, 2019), all located near the municipality.

In this context, it is hoped to recognize the municipality's Industrial Heritage, to contribute to the strengthening of its cultural tourism offer. Caxias do Sul has a cultural and artistic heritage that deserves to be rescued and combined with its industrial heritage, aiming at the construction of new bases to enable urban cultural tourism (Corá, César & Schvastzhaupt, 2017). The political and economic sectors of the municipality seek new business opportunities, as well as adding new leisure activities. The cultural legacy confronts with new contemporary trends, which can create an environment of diverse artistic production, as well as harboring traveling collections from other places with the appreciation of the Maesa complex.

Therefore, the possibility of using the spaces and infrastructures of Maesa is envisaged, in order to allocate them to tourist, leisure and cultural activities that meet the demands of both residents and visitors who arrive in Caxias do Sul. In this context, public and private initiatives are highlighted and justified, given the need to complement local economic activities, now focused on the industrial sector and thus improve the quality of life and the attractiveness of the city.

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CULTURAL AND CREATIVE TOURISM: THE CASE OF 'CELEBRATIONS' IN THE ALGARVE REGION

Maria Manuela Guerreiro[1]
Cláudia Henriques[2]
Júlio Mendes[3]

ABSTRACT

This study sought to investigate the importance of cultural and creative tourism associated with 'celebrations' (i.e., *festivais, festas, feiras* and *eventos* [festivals, feasts, fairs and events]) in the Algarve region of Portugal. The resulting paper first discusses the significance of cultural and creative tourism and its interconnections with sustainable development in a region traditionally linked with 'sun and sea' tourism products. The methodological framework was a case study that focused on links between cultural and creative tourism and the dynamics of celebrations in 16 Algarve municipalities (*concelhos municipais*). The study was based on content analysis of data gathered with a questionnaire distributed to *camara municipal* (city council) culture and/or tourism responsibles from the 16 Algarve municipalities, namely, those (technicians) whose jobs are related to enhancing the attractiveness of the cultural resources associated with celebrations. The results reveal an increasing recognition of the importance of cultural patterns to municipals' tourism offers based on popular and everyday culture, which contribute to the Algarve's authentic identity and heterogeneous features.

Keywords: Cultural Tourism, Creative Tourism, Sustainable Development, Celebrations.

JEL Classification: Z32

1. INTRODUCTION

Culture and creativity have become increasingly important in promoting sustainable tourism development. In recent years, traditional 'sun and sea' tourism destinations have increasingly recognised that they need to tap into their cultural and creative potential in order to diversify and enhance their tourism products through sustainable development.

This study's main purpose was to examine and carry out an inventory of the most attractive tourism 'celebrations' in the Algarve region of Portugal. The objective was to identify their main cultural themes in order to understand their links to popular and everyday culture, thereby providing a basis upon which to structure sustainable cultural tourism products in the future.

This paper first discusses the interconnections between three analytical domains: culture, tourism and sustainable development. The article goes on to present a theoretical framework associated with a growing recognition of culture's importance to the sustainable development of tourist destinations. The main official documents of cultural and sustainable development policy are discussed. Next, this paper discusses methodological aspects of the case study

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[1] University of Algarve, Research Centre for Spatial and Organisational Dynamics (CIEO), Faro, Portugal (mmguerre@ualg.pt)
[2] University of Algarve, Research Centre for Spatial and Organisational Dynamics (CIEO), Faro, Portugal (chenri@ualg.pt)
[3] University of Algarve, Research Centre for Spatial and Organisational Dynamics (CIEO), Faro, Portugal (jmendes@ualg.pt)

approach and qualitative content analysis (Bardin, 2015). The final sections present and discuss the main results, as well as offering concluding remarks.

2. CULTURAL AND CREATIVE TOURISM: INTERCONNECTIONS WITH SUSTAINABILITY

2.1 Culture within a sustainable development framework

Culture is an extremely complex concept, so the literature offers many definitions of this notion. Researchers have noted that culture is a dynamic concept since originally, culture was mainly associated with tangible heritage, but more recently culture has been associated with cultural landscapes and intangible heritage. The latter perspective is in accordance with the evidence that culture comprises three main types: 'high culture', 'popular culture' and 'everyday culture' (European Commission, 2010).

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) (2009) defines culture as 'the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs'. The European Commission (EC) (2010: 44) divides culture into 'art', 'values' and 'tools'. Culture can also be seen as a 'set of attitudes, beliefs, customs, values and practices which are commonly shared by a group' and as a tool 'to qualify the cultural sector' (EU, 2010).

Related with the Cultural and Creative Sector (CCS), culture is considered as a set of 'activities undertaken by a group of people, and the product of these activities, drawing upon enlightenment and education of the mind' (Throsby, 2001: 10). According to the cited author, these cultural activities have three characteristics. First, the activities involve some form of creativity in their production. Second, they are concerned with the generation and communication of symbolic meaning. Last, their output potentially embodies at least some form of intellectual property.

Key cultural domains are commonly defined as sets of culturally productive industries, activities and practices directly associated with the creation, production, distribution and enjoyment of essential cultural content. UNESCO (2009) reports that these cultural domains include cultural and natural heritage; performance and celebration (i.e. performing arts, music, festivals, fairs and feasts); visual arts and crafts; books, newspapers and magazines; audiovisual and interactive media; and design and creative services. Additional domains are 'intangible cultural heritage' (i.e. oral traditions and expressions, rituals, languages and social practices) and 'related domains'.

Dru (1996) highlights that 'all cultural' patterns have been changing from a 'giant factory' to 'grand theatre'. The literature thus shows a growing awareness of the emergence of a 'creative economy', 'dealing with the interface between creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols' (Rifkin, 2000). Experts consider 'local strengths', 'technological enablers', 'inspiring entrepreneurs', 'the role of government and 'the power of place' to be the main factors enabling the growth of the creative economy (World Economic Forum, 2016). These 'enablers' draw upon regional dimensions of culture and creativity through dynamic 'glocal' interconnections (Ababneh, 2017; Florida, 2003).

The concept of cultural and creative industries (CCIs) involves knowledge-based creative activities that link producers, consumers and places by utilising technology, talents or skills to generate meaningful intangible cultural products and creative content and experiences (Organisation for Economic Co-operation and Development [OECD], 2014). CCIs comprise many different sectors, including cultural heritage, publishing, advertising, events

coordination, architecture, design, fashion, film, gaming, gastronomy, music, performing and visual arts, software and interactive games, television and radio and new forms of media (OECD, 2014).

According to the United Nations Conference on Trade and Development (UNCTAD) (2017), three important variables need to be considered when assessing the economic impact of the creative economy. The first is the percentage contributed by private and formal cultural activities to total gross domestic product (GDP). The second is the percentage of people engaged in cultural occupations within the total employed population. The last variable is the percentage of households' final consumption expenditure on cultural activities, goods and services versus total household consumption expenditures (UNESCO, 2017).

In a 'multipolar creative world', television, visual arts, newspapers and magazines are the main CCI sectors found worldwide (WorldCreative, 2015). Regarding European cultural heritage, 51% of Europeans are personally involved in cultural heritage, with the most likely participation being regular visits to sites, monuments and museums or attendance of events such as festivals and concerts (31%). Another form of involvement is living in a historic environment, area, city or building that is considered of cultural heritage value (17%) (EU, 2017). In addition, previous surveys have shown that 'more than two-thirds (68%) agree the presence of cultural heritage can have an influence on their holiday destination, and the majority of respondents in each EU member state agree' this heritage is important (EU, 2017).

Culture has value, including, among others, intrinsic, institutional and instrumental value (the triangle of value) (Holden, 2009: 452); use and non-use value (Menon Economics, 2017); and cognitive, symbolic, educational, semiologic, artistic and economic significance (Navrud & Read, 2002; O'Brien, 2010). Consequently, cultural concerns are transversal and cross-cutting, and culture constitutes an essential resource for development (UNESCO, 2009). The economic potential of culture, creativity and the cultural and creative sectors is widely acknowledged (e.g. Landry, 2000; Tepper, 2002; Florida, 2002; UNCTAD, 2008; European Commission, 2010; Romana, 2014) in the context of the growing creative economy (UNCTAD, 2008) and the *2030 Agenda for Sustainable Development* (UNESCO, 2015).

Cultural sustainability is related to 10 key themes: 1) culture of sustainability; 2) globalisation; 3) heritage conservation; 4) sense of place; 5) indigenous knowledge and traditional practices; 6) community cultural development; 7) arts, education and youth; 8) sustainable design; 9) planning and 10) cultural policy and local government (Blankenship, 2005). Sustainable development models tend to give more importance to culture and its role in promoting 'interconnectivity' (Throsby, 2008: 228) between the different dimensions of sustainability. Stylianou-Lambert et al. (2015) highlight three major models in which culture can play different roles: culture in sustainable development, culture for sustainable development and culture as sustainable development.

In this overall context, the relationship between culture and development has been narrowed down to more specific links since the 1960s (UNESCO, 2015: 24) based on a set of policy instruments. In this regard, in 2005, the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* and, in 2018, the second *Global Report* on the 2005 convention, should be pointed out.

In the second report on the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2017), culture is seen as a 'driver' and 'enabler' of development. Four goals are defined. Goal 1 is to support sustainable systems of governance of culture. Goal 2 is to achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals. Goal 3 is to integrate culture into sustainable development frameworks. Goal 4 is to promote human rights and fundamental freedoms

(UNESCO 2017b). Culture's power to promote development is, therefore, associated with improved sustainability at the local level.

Simultaneously, the move towards adding culture as the fourth dimension of sustainability – initiated in 2001 – led to the previously mentioned 2030 Agenda. Its action plan 'for people, planet and prosperity' is based on 17 sustainable development goals (SDGs) with a total of 169 targets (UNESCO, 2015). The relationship between the 2030 Agenda and the second report on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2017) is reflected both in 'Culture in the implementation of the 2030 Agenda: A report by the culture 2030 goal campaign' and in several public debates known as 'Create 2030'.

T*he Muscat Declaration on Tourism and Culture: Fostering Sustainable Development* (UNWTO & UNESCO, 2017) discusses ways to build and strengthen the partnerships between tourism and culture sectors within the framework of the *2030 Agenda for Sustainable Development*. This declaration discusses the synergies and strategies for sustainable development of cultural tourism that generates resources for the conservation of cultural heritage while creating socio-economic benefits for local communities. The declaration reaffirms the signatories' commitment to:

- Strengthening the synergies between tourism and culture and advancing cultural tourism's contribution to the *2030 Agenda on Sustainable Development* and its 17 SDGs
- Enhancing the role of tourism and culture in peace building and heritage protection, especially in areas affected by conflict
- Promoting responsible and sustainable tourism management of cultural heritage
- Encouraging a creative and innovative approach for sustainable urban development through cultural tourism
- Exploring the inter-linkages between culture and nature in sustainable tourism through development

The 4th UNWTO/UNESCO (2019) 'World Conference on Tourism and Culture: Investing in future generations' (Kyoto, Japan) follows the other International Conferences and associated Declarations. In the context of the Conference, according to Zurab Pololikashvili, Secretary-General, UNWTO (2018) "Cultural tourism cannot only provide this generation, and the generations that follow them, with decent jobs. It should ensure they live in a world filled with cultural wonders and different traditions, and to explore and enjoy them as both tourists and locals. Furthermore, cultural tourism can help promote diversity and intercultural dialogue, the foundations of peace and mutual understanding".

2.2 Cultural and creative tourism: development of cultural and creative experiences and their role in sustainable development

Tourism is a growing economic activity forecasted to continue expanding (UNWTO, 2019; World Travel and Tourism Council [WTTC], 2019). Cultural tourism emerged in the 1970s (OECD, 2009), and, as UNWTO's Secretary-General Taleb Rifai (UNWTO, 2017) points out, it is still growing in popularity, importance and diversity and embracing innovation and change. As Tibor Navracsics (in UNWTO, 2018: 11) underlines "Today, cultural tourism is one of the largest and fastest-developing global tourism markets: an estimated four out of ten tourists choose their destination based on its cultural offering".

In 1976, the first *International Council on Monuments and Sites* (ICOMOS) *Charter* on cultural tourism defined cultural tourism as 'that form of tourism whose object is, among other aims, the discovery of monuments and sites' (ICOMOS, 2016). As Conti (2015) notes, this definition is closely related to a rather limited and monument-centred conceptualisation of heritage. Other wider definitions such as UNWTO's (1985) include

the movement of people for essentially cultural motivations. These can be, for example, study tours, pilgrimages, performing arts and cultural excursions, trips to festivals and other cultural events, visits to sites and monuments and travels involving studying nature, folklore or art. The latter definition refers to all such movements of people because they satisfy the human need for diversity, tend to raise individuals' cultural sophistication and give rise to new knowledge, experiences and encounters (UNWTO, 1985: 18).

The above-cited UNWTO definition was taken up by the European Association for Tourism and Leisure Education in 1992 when it proposed a more technical definition of cultural tourism. This was 'movements of persons to specific cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence'. This association also developed a conceptual definition: 'movements of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experience to satisfy their cultural needs'.

In 1999, ICOMOS adopted a new version of the *International Cultural Tourism Charter*, which states that natural and cultural heritage, cultural diversity and living cultures are major tourism attractions (ICOMOS, 1999). More recently, for the first time, the Council of the EU concluded that cultural heritage is a strategic resource for a sustainable Europe (European Association of Historical Towns Regions, 2018).

The literature includes several cultural tourism typologies. For instance, Csapó (2012) distinguishes between eight main types of cultural tourism: heritage tourism, cultural thematic routes, cultural urban tourism and/or cultural tours, ethnic tourism, traditions tourism, festival and event tourism, religious tourism and/or pilgrimage routes and creative tourism.

Tourists' experiences regularly involve contact with a variety of local cultural attributes that are fundamental to destination communities' authenticity and identity conservation. This is also true for coastal tourist destinations (Dahles, 1998; Valle et al., 2011). Regarding cultural tourism trends (Richards & Wilson, 2006; Richards & Palmer, 2010; Richards, 2011), this sector is widely considered of increasing interest to those seeking to have unique, creative experiences (Figini & Vici, 2012). This is the case independent of cultural tourists' profiles, which can range from 'lighter' to 'deeper' cultural tourists, from 'general' to 'specific' cultural tourists (Irish Tourist Board, 1988) and from greatly motivated to accidental cultural tourists (Silberberg, 1995). Other profiles mentioned by researchers are 'core', 'moderate' and 'low' cultural tourists (Shifflet et al., 1999); purposeful cultural tourists; sightseeing cultural tourists; serendipitous cultural tourists; casual cultural tourists; and incidental cultural tourists (Paschinger, 2007; McKercher & Du Cross, 2012).

According to Richards and Wilson (2006), cultural tourism is changing into 'creative tourism'. This distinction was first made by Pearce and Butler (1993), although the cited authors did not define the term 'creative tourism'. However, Richards and Raymond (2000) were the first to define creative tourism as tourism offers that give visitors the opportunity to develop their creative potential through active participation in courses and learning experiences that are characteristic of the holiday destinations in which they are found. Creative tourism offers visitors opportunities to develop their creative potential through active participation in authentic learning experiences with active learning about the arts, heritage or special characteristics of places, thereby creating connections to the residents and their culture.

Creative tourism is thus a new generation of tourism products (UNESCO, 2006) that highlight the interconnections between places and people (i.e. residents and visitors). According to Volić (2010), creative tourism is a framework for different forms of tourism that include existential authenticity, creativity and individualised creation of experiences. Rudan (2014) suggests that, instead of a static cultural offer, creative tourism develops

new dimensions that meet contemporary travellers' need for creativity and participation in various workshops, educational programmes and creative activities (i.e. arts, heritage, nature and destinations' specificities).

Consequently, creative tourism has helped (Richards & Raymond, 2000) cultural tourism re-invent itself, satisfying tourist destinations' need to offer something different in saturated markets. Creative tourism involves tourists deeply in destinations' culturescape as these visitors take part in different activities such as crafts, arts, culinary and other creative endeavours (Richards & Wilson, 2007). This sector satisfies tourists' desire for more fulfilling and meaningful experiences, so creative tourism is similar to 'experiential tourism' (Smith, 2004; Valle et al., 2011)

Creative tourism can be seen in numerous situations in which visitors, service providers and local communities interconnect in symbiotic ways, enhancing tourists' participation in the destinations' creative life. This process evokes creative means of using existing resources, ways to strengthen identity and distinctiveness, forms of self-expression and/or discovery, resources for creating an atmosphere for places and ways to recreate and revive localities (Richards, 2011). Consumers participate actively in the construction of their own tourist experiences in a co-production process that results in value-added products (Prahalad & Ramaswamy, 2003) that strengthen tourists' sense of – or meaning given to – places (Grupta & Vajic, 2000; Richards, 2011). This process has led to a significant level of integration between cultural tourism and creativity (Frey & Pamini, 2009; Richards, 2011).

Because creativity is a process, creative tourism can potentially add value to destinations' offers more easily because of its scarcity. This sector allows destinations to develop innovative products relatively rapidly, giving these locations competitive advantages over other destinations. Creativity is generally more mobile than tangible cultural products. While cultural consumption is dependent on concentrations of cultural resources, performances and artwork can currently be produced virtually anywhere without requiring much infrastructure. Furthermore, creativity involves not only value creation (i.e. economic wealth) but also the creation of cultural values (Richards & Wilson, 2006).

Shore (2010) suggests that the search for 'local cultural experiences' is gaining credence among international travellers who desire more authentic experiences when travelling abroad. These experiences are no longer just about seeing key cultural heritage icons but rather about visitors immersing themselves in local culture as a whole. A creative tourism typology of experiences would include, among others, creative shows and events, places fostering creativity, cultural neighbourhoods and/or industries, creative clusters, creative economy and cultural clusters. In this context, cultural and creativity-based products directly facilitate the upgrading of tourist destinations' value, so their inclusion in regional and site planning and management is extremely important for sustainable development (Smith, 2004; Valle et al., 2011).

Some flagship operational initiatives and programmes are UNESCO's Culture and Sustainable Urban Development Initiative, the World Heritage Education Programme, UNESCO's Heritage Routes projects and the World Heritage Centre's Sustainable Tourism and Marine Programmes. These all provide frameworks and key recommendations to help member states integrate culture into strategies and policies for implementing the previously discussed 17 SDGs. Among global reports, the *Global Report on Diversity of Cultural Expressions* is particularly notable. These reports provide key information and data on the impact of member states' strategies and evidence of cultural resources' contribution to achieving SDGs through investment in creativity and innovation and stronger engagement of civil society. Development planning, including initiatives involving World Heritage Cities and UNESCO's Creative Cities Network, provides a comprehensive platform from which to advance the implementation of SDGs – especially SDG 11(UNESCO, 2016).

Following UNWTO (2018: 13) it is to be noted that during the twenty-second session of the UNWTO General Assembly in Chengdu, China (in 2017), the following definition for "cultural tourism" was adopted: "Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/ products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions."

In order to make effective cultural tourism policies, UNWTO (2018: 13) point out the need to: – Create a vision for cultural tourism to link and energise stakeholders; – Generate better information; – Develop more specific cultural tourism policy; – Create more targeted cultural tourism marketing activity; – Ensure cultural protection; – Make effective use of new technologies; and – Foster stakeholder collaboration.

3. METHODOLOGY

The present study's main objective was to investigate cultural and creative tourism's importance in the Algarve region of Portugal, associated with celebrations (i.e. festivals, feasts, fairs and events). Thus, this research sought to identify and inventory the most significant tourism celebrations in the Algarve and to isolate their main cultural themes in order to understand their links to popular and everyday culture, thereby providing the basis for developing sustainable cultural tourism products.

This study began with a literature review of related topics, which contributed to delineating a conceptual framework. The review focused on the interconnections between three domains of analysis: culture, tourism and sustainable development. The result was a theoretical framework centred around the growing recognition of culture's importance to the sustainable development of tourist destinations. The main documents on cultural and sustainable development policies were analysed. This framework contributed to the selection of a case study method (Sekaran & Bougie, 2010) to allow a closer examination of the Algarve, beginning with research on its cultural resources and their respective touristic value and allowing flexibility in the use of multiple techniques.

In order to characterise the region's cultural tourism potential using UNESCO's (2013) terminology based on celebrations in the Algarve region and its 16 municipalities, the main objectives were:

- To carry out an inventory of the region's cultural resources;
- To determine the potential for tourist attractions based on the region's cultural resources;
- To suggest possible culture-based themes to develop cultural and creative products for tourism.

The inventory of the region's cultural resources was based on a questionnaire that was developed in a previous study, 'Turismo Cultural no Algarve' (Henriques, Guerreiro & Mendes, 2014). An inventory of cultural resources that could contribute to the development of culture-based tourism products presupposes the identification of the kinds of cultural tourism that appeal the most to tourists.

A typology was selected, namely, the categories proposed by UNESCO (2009) based on a hierarchical model comprising cultural domains and related domains. The former domains include activities, goods and cultural services present in all phases of destinations' life cycle.

The latter domains include social and recreational activities. The six domains (i.e. A to F) plus intangible cultural heritage – a transversal domain – are considered the core of the cultural tourism sector. This model also encompasses three interrelated transversal domains applicable to all cultural domains: education and training, archival services and preservation, and equipment and supporting materials.

Figure 1. Cultural Domains
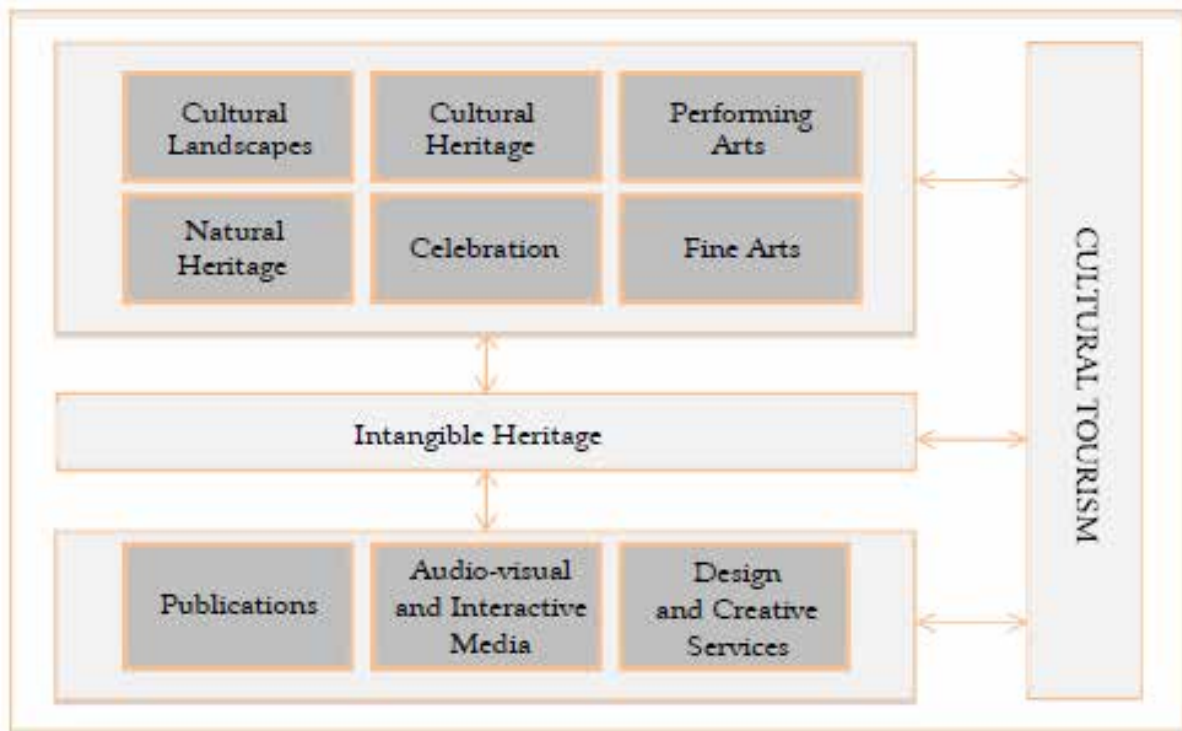
Source: Adapted from UNESCO (2009)

The first three core domains are:
A. Cultural and natural heritage including museums, archaeological and historical sites and buildings, cultural landscapes and natural heritage
B. Performances and celebrations including all forms of live cultural events, such as professional and amateur performing arts (i.e. theatre, dance, opera and puppetry), and cultural celebrations (e.g. festivals, feasts and fairs), as well as music (e.g. live and recorded music performances) regardless of the format (i.e. downloads and uploads) and musical instruments
C. Visual arts and crafts

After the domains were defined, a systematic inventory of cultural resources was begun. The data collection grid (i.e. resource inventory matrix) was applied by means of a questionnaire to the 16 municipalities of the Algarve.

The data was collected with the questionnaire, which was distributed to the municipal officials (technicians and service desk managers) of the 16 following city councils in the Algarve region: Albufeira, Alcoutim, Aljezur, Castro Marim, Faro, Loulé, Lagos, Lagoa, Monchique, Olhão, Portimão, São Brás de Alportel (SBA), Silves, Tavira, Vila do Bispo and Vila Real de Santo António (VRSA). Notably, these municipalities have important differences regarding population and resources available for the touristification process (Pordata, 2018). The population data for 2016 lists, in descending order of population size, Loulé (69,344),

Faro (61,073), Portimão (55,453), Olhão (45,143), Albufeira (40,469), Silves (36,476), Lagos (30,714), Tavira (25,263), Lagoa (22,799), VRSA (19,043), SBA (10,536), Castro Marim (6,402), Aljezur (5,609), Monchique (5,386), Vila do Bispo (5,192) and Alcoutim (2,402).

For each UNESCO (2009) domain (i.e. A to F), the inventory considered the following topics: identification, classification, location, state of conservation, availability to the public, timetable, supervisor and/or contact information and potential as a tourist attraction. This paper focuses only on the domain of performances and celebrations and, more specifically, cultural events such as festivals, feasts and fairs. The research conducted was mainly concerned with evaluating these events' potential as tourist attractions, including their most important themes and links to different types of cultural features.

The following section describes celebration segments based on qualitative exploratory research using categorical content analysis (Bardin, 2015) of the inventory matrix developed based on the aforementioned questionnaire data. Subcategories were defined for each type of celebration, after which comparative analysis was conducted in order to understand more fully the regional tourism products currently offered and to suggest others for the future.

4. CELEBRATIONS AND THEIR VALORISATION IN THE ALGARVE'S TOURISM

4.1 The Algarve: Importance of cultural and creative tourism

The Algarve is the southernmost region of continental Portugal, which can be subdivided in three clearly identifiable subregions: *serra* (mountain), *barrocal* (foothills) and *litoral* (coast). These subdivisions correspond to differences in the celebrations of their inhabitants.

In 2018, the Algarve was the Portuguese tourism region with the largest number of overnight stays in lodgings (17,613,944 million; 32% of Portugal's total), and this region had the second-highest number of guests (4,211,330; 20% of Portugal's total) (Indicadores de Monitorização e Previsão de Actividade Turística [IMPACTUR], 2019). The region's statistics showed a clear upward trend between 2015 and 2017, growing 14.80% and 11.9%, respectively, in terms of overnight stays and guests (IMPACTUR, 2018), and the variation (guests) between 2018/2017 is 1,6% (Table 1). Additionally, it is important to point out that there's a high heterogeneity and asymmetry between the different Algarve municipalities. Albufeira leads the number of overnight stays. Albufeira, Loulé and Lagoa represent more than 50% of the Algarvian overnight stays (Table 2). The outlook for the travel and tourism industry includes that its contribution to Portugal's gross domestic product and employment levels is expected to expand, and this industry's growth rate will continue to be higher than that of the country's overall economy (WTTC, 2003, 2019). The travel and tourism industry thus has the potential to contribute significantly to socio-economic regional development.

Table 1. Annual Report 2018 (IMPACTUR)

2018	Overnight stays	%	Guests	%	Seasonality index	Homologous variation rate 2018/2017 (%)
Portugal	55 591 380		21 048 573		2,23	2,1
Algarve	17 613 944	31,7%	4 211 330	20,0%	4,34	1,6

Source: IMPACTUR (2019)

Table 2. Overnight stays – Algarve (2013*)

Algarve Municipalities	Overnight stays	Overnight stays Weight (%)
Algarve	15112725	
Albufeira	6457468	42,7%
Alcoutim		…
Aljezur	29707	0,19%
Castro Marim		…
Faro	290446	1,9%
Lagoa	1189049	7,9%
Lagos	809996	5,4%
Loulé	2131087	1,4%
Monchique	29759	0,19%
Olhão	96585	0,64%
Portimão	1887782	1,25%
São Brás de Alportel	2445	0,016%
Silves	262382	1,74%
Tavira	569450	3,8%
Vila do Bispo	241406	1,6%
Vila Real de Santo António	997199	6,6%

Source: INE (2019) (data obtained in November 2019)

(*) Last data available

A recent survey (TP-Algarve, 2016) of Algarve tourists' profiles showed that visitors' main motivations are 'holidays and leisure', 'health and wellbeing' or 'visiting friends or relatives' (TP-Algarve, 2016: 25). The 'holidays and leisure' motivation is traditionally associated with 'sun and sea' tourism products (TP, 2013). However, more researchers (Valle et al., 2011) recognise that cultural and creative tourism products are also important in the Algarve, especially given the current diversification process. This shift is clear in strategic, planning and management documents including, among others, *Plano Estratégico Nacional de Turismo* [PENT - National Strategic Tourism Plan] (TP, 2013), Turismo 2020 [Tourism 2020] (TP, 2016), Estratégia Turismo 2027 (TP, 2017), the "Turismo Cultural do Algarve" (Henriques, Guerreiro & Mendes, 2014) study and the Marketing Plan of the Algarve (TP-Algarve, 2014).

Cultural offers have been found to be a significant determinant in tourists' choice of the Algarve as their destination since 64% of tourists consider that the region's cultural attractions are important in their decision to holiday there (Silva et al., 2007). However, 48% of tourists consider that Algarvian cultural tourism experiences make only a medium-level contribution to their personal enrichment, which indicates that the region needs to develop its cultural products more fully. This restructuring of the tourism supply (Agarwal, 2002; Sedmak & Mihalič, 2008) in which cultural attractions and events are promoted as tourism products could reduce the impacts of seasonality and improve the Algarve's competitiveness.

Regarding 'cultural preferences' of residents and visitors (i.e. tourists), research results include statements such as 'I think a good cultural programme is indispensable' (50% residents; 46% visitors), 'I prefer musical events' (10%; 13%), 'I like to taste local gastronomy' (6%; 8%) and 'I like to enjoy local heritage' (5%; 6%) (TP-Algarve, 2016).

4.2 Cultural tourism products: prospective analysis

The successful development of cultural and creative tourism in the Algarve requires an inventory of the region's resources. Henriques, Guerreiro and Mendes (2014) conducted a survey of the 16 city councils' Tourism and Culture Department. The results identified 1,500 resources, with 400 classified as of 'high' significance as tourist attractions – out of the possible classifications: 'low', 'medium' and 'high'. Among these resources, those mentioned the most often were gastronomy, followed by monuments, historic sites, museums and artefacts, archaeological sites and interesting buildings (see Table 3).

Table 3. Cultural Resources with potential to become tourist products in the Algarve in the perspective of city councils

Ranking	Cultural Heritage
1º	Gastronomy (65.8%)
2º	Monuments (56.6%)
3º	Historical sites (53.9%)
4º	Museums and artefacts (50.0%)
5º	Archaeological sites (48.7%)
6º	Significant buildings (39.5%)

Source: Henriques, Guerreiro and Mendes, 2014

These resources encompass 10 themes: 6 core and 4 complementary. Together, the resources form the basis for creating cultural and creative tourism products (Henriques, Guerreiro & Mendes, 2014), keeping heritage as a common element that allows the development of easily translatable products. The core themes are as follows: 1) Sagres: myth and history; 2) Christian-Islamic heritage; 3) historic centres: cities and villages; 4) creative expression and traditions; 5) maritime cultural traditions and 6) the Mediterranean diet (Figure 2). The complementary themes identified are as follows: 1) archaeological heritage, 2) industrial heritage, 3) indigenous built heritage and 4) landscape heritage.

Figure 2. Themes in the Algarve's cultural resources
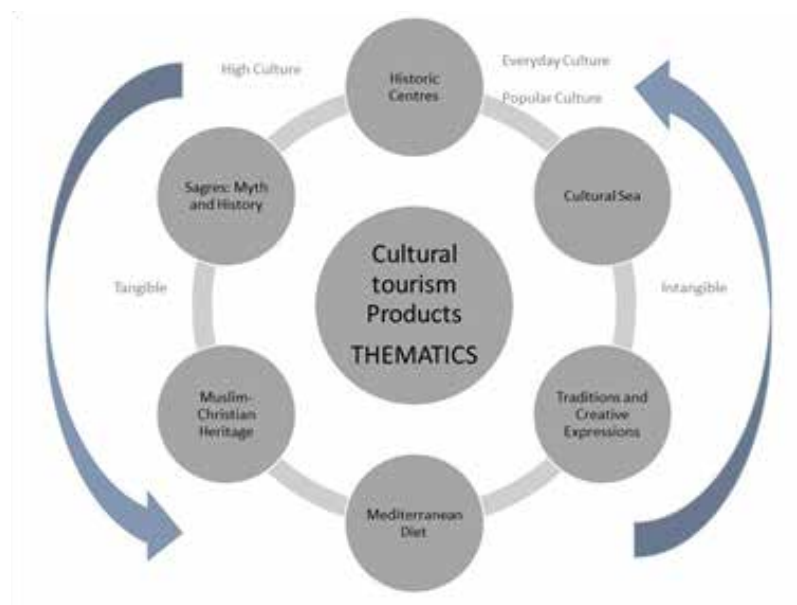
Source: Adapted from Mendes, Henriques and Guerreiro (2015)

The core themes were divided into subthemes in order to organise better the inventory of cultural tourism products. The theme of traditions and creative expression includes the following subthemes: crafts; fine arts; uses, customs and products; feasts, festivals and events; and folklore: oral traditions (i.e. legends), writings (i.e. novels), music (i.e. *charolas* [round songs] and nursery rhymes) and dance (*corridinho* [pair dance] and *baile de roda* [circle dance]) (see Figure 3). These different subthemes have great potential particularly because of their interconnections.

4.3 Local traditions with potential as creative tourism products

This article focuses on the resources that are pointed out by municipalities as potential creative tourist products in the Algarve region. In this case were considered the celebrations connected with local traditions, which are divided into three main categories: fairs, festivals and feasts (accordingly with Valle et al. (2011) these are the most relevant determinants of the cultural consumption of tourists in the Algarve.

According to Henriques, Guerreiro and Mendes (2014), cultural resources, namely events related to feasts, festivals, fairs include 116 resources considered by municipalities as having high potential as tourist products. The present research went further by analysing the different types of celebrations and their respective levels of potential as tourist products.

The most relevant events that, in the perspective of the 16 municipalities of the Algarve, that have more potential to become attractive touristic products include around 50 festivals, traditional feasts and 30 fairs spread in the region.

The most relevant events that, in the perspective of the 16 municipalities of the Algarve, that have more potential to become attractive touristic products include around 50 festivals, traditional feasts and 30 fairs spread in the region.

As mentioned previously, content analysis (Bardin, 2015) revealed the following subthemes: feasts (traditional festivals), festivals (music and dance, religious, historic and gastronomy) and historic festivals.

A content analysis (Bardin, 2015) developed within the list of the most relevant resources presented above highlighted the main subcategories, or themes, that can be explored in order to develop cultural products to creative touristic experiences in the region. This research shows that the Algarve region, especially in close connection with the traditional and cultural celebrations, has potential to develop attractive products that can contribute to reducing the seasonality, especially during the low season. Figure 3 shows how the main results of the content analysis.

Figure 3. Festivals, Feasts and Fairs main themes
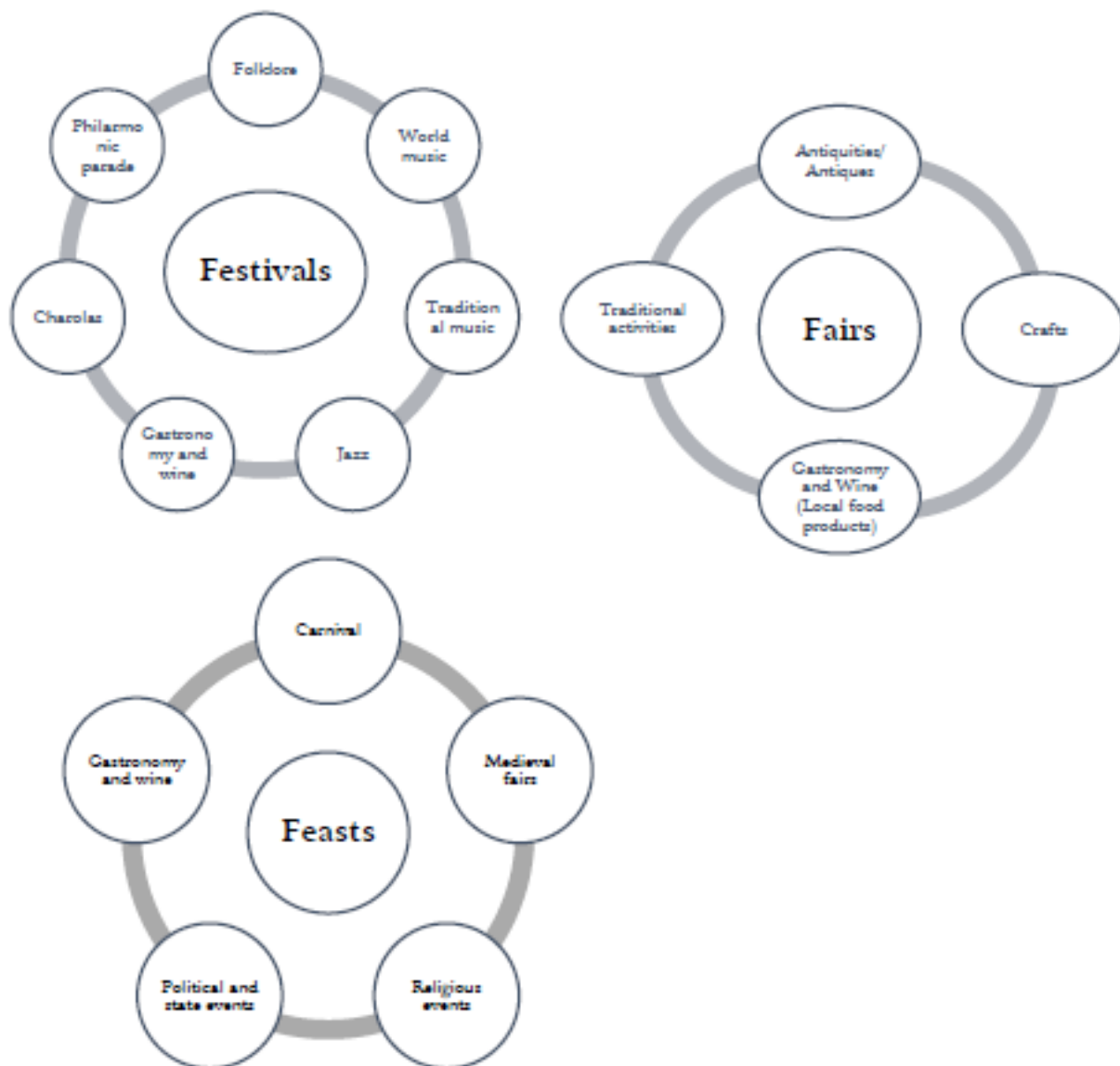
Festivals are mainly associated with intangible heritage. Regarding dance, *corridinho* performances are regularly held. In terms of popular music, the 'accordion' and *'charolas'* performances are important resources. In terms of traditional gastronomy products, they are associated with sea and land, emphasising the differences between the 'litoral' versus 'barrocal and serra' subregions. Gastronomy and wine products include sweet potatoes, 'mountain delicacies', medronho liquor, shellfish, sardines, cockles, fish stew, seafood gastronomy and mountain gastronomy (see Figure 3).

Many festivals, feasts and fairs can be listed for each municipality. However, Loulé, Albufeira, Alcoutim, Faro and Portimão are the districts considered by their tourism department responsibles (in the city council) as having the highest number of highly significant festivals, feasts and fairs. These municipalities also tend to have the region's highest levels of tourism demand and supply – with the exceptions of Alcoutim.

Gastronomy is the most important theme based on regional traditional products including, among others, *folar* pastries, dried fruit, partridges, sausage, sweet potato, seafood, sardines,

cockles, stews, broccoli, lamb, maggots, octopus and chicken. In accordance, a survey conducted by Henriques, Guerreiro and Mendes (2014) to a set of Algarvian companies of the SCC (cultural and Creative Sector) confirmed that gastronomy is considered important or extremely important for cultural tourism in the Algarve (69.7%). Among the events examined in the present study, the SCC's survey covered the following resources: festivals and feasts, religious celebrations, fairs and specific folklore events. The cultural agents surveyed reported that the most important resources to cultural tourism are folklore events (71.1%), followed by festivals and feasts (69.7%), fairs (65.8%) and, last, religious celebrations (59.2%).

Music (*acordeão* performances, charolas, …), Special Dates, Festivals, Bank Holidays, Summer Feasts and crafts are relevant themes of Algarvian celebrations.

Regarding the main thematics associated with celebrations, there is a high incidence in intangible heritage where popular culture, gastronomy and wine, crafts, traditional activities and trade are the key words (Figure 3).

Figure 3. Themes and thematics for cultural products for creative experiences in the Algarve
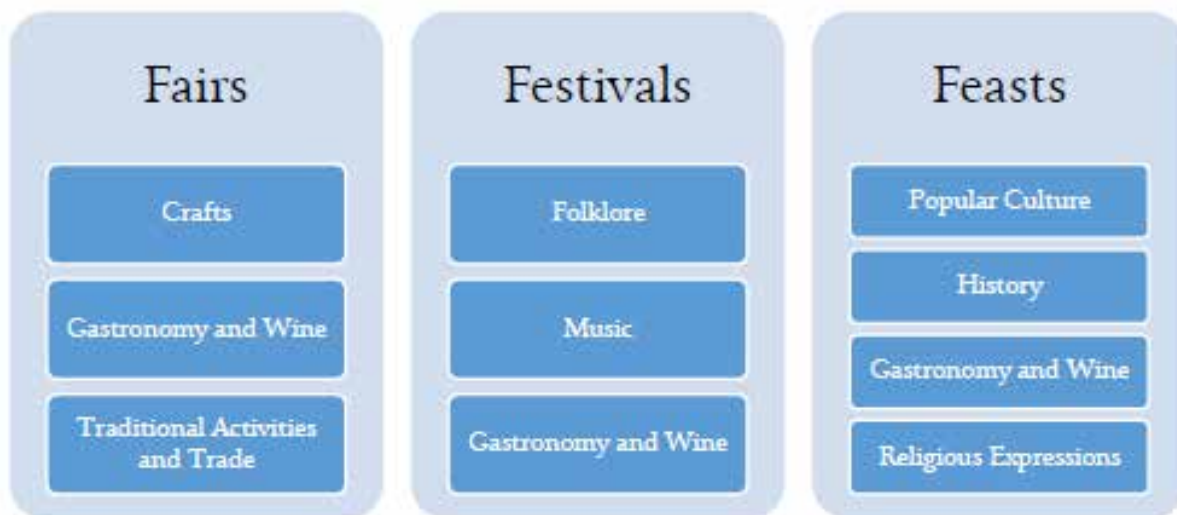
Source: Own Elaboration

5. CONCLUSION

Culture as part of regional identity tends to stand out as a regional competitiveness factor since its resources are key drivers of attractiveness. Culture is reflected as much in heritage and traditions as it is in contemporary arts, languages, cuisines, music, handicrafts, museums and literature. Culture is thus of immeasurable value to host communities, shaping community identities and fostering respect and tolerance among individuals. Culture has become a key tourism asset as it creates distinctive differences between destinations.

Creativity allows destinations to develop innovative products relatively rapidly, giving these destinations competitive advantages over other similar locations. Sustainable tourism also depends on maintaining a high level of tourist satisfaction and ensuring meaningful experiences for tourists, as well as raising these visitors' awareness of sustainability issues and promoting sustainable practices among tourists.

This study thus sought to identify and conduct an inventory of the celebrations (festivals, feats and fairs) in the Algarve region with the most potential as tourist attractions. In addition, the research included finding out what these celebrations' main cultural themes

are in order to investigate their links to popular and everyday culture. This thus provides the basis for the development of sustainable cultural tourism products in the future.

In the Algarve, cultural and creative tourism could play an important role in tourism product diversification and enhance the region's sustainable development. From public entities' point of view, the cultural and creative tourism associated with celebrations, namely, festivals, feasts and fairs, can enhance authentic and unique tourist experiences. By definition, these can best be enjoyed in the context of fully developed themes, aestheticisation and educational elements that promote greater proximity to the Algarve's *genius loci* and unique identity.

After completing the inventory of cultural resources and especially those associated with celebrations, categorical data analysis revealed that a key asset is the Algarve's celebrations. This study thus focused on identifying their main cultural themes in order to discuss more fully their links to popular and everyday culture, which can serve as the basis for developing new sustainable cultural tourism products.

The different types of celebrations include an important number of events classified by city council responsibles as having high potential as tourist attractions and cultural resources. The content analysis of Algarve celebrations' (i.e. festivals, feasts and fairs) most relevant themes revealed key similarities, namely: - Festivals: folklore, music and gastronomy and wine; Feasts: popular culture, gastronomy, history, traditional activities and trade, and religion expressions; and Fairs: antiques, crafts, and gastronomy and wine, and traditional activities and trade.

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MADEIRA WINE CONTRIBUTIONS FOR MADEIRA ISLAND SUSTAINABLE TOURISM

Cristina Abreu[1]
Ana Gonçalves[2]
Ana Jesus[3]
Beatriz Rodrigues[4]
Jessica Santos[5]
Marcelo Teives[6]
João Garcias[7]

ABSTRACT

Madeira Island is an Atlantic island that was colonized by Portuguese in the year 1420. The first vineyards introduced in the island were Malmsey, imported from Greece, in the XV century leading to the production of liquorish wine, Madeira Wine. Recently, table wine is also produced.

The present study aims to understand the contribution of Madeira Wine production on touristic experiences as well its role on landscape maintenance, local identity, natural resources conservation, job creation and economy.

A questionnaire survey was delivered to tourists, and two semi-structured interviews: to a local wine producer- Quinta do Barbusano and a Chef- Dúlio Freitas respectively, on December 2018. In Quinta do Barbusano two red wines, two white wines and one Rosé are produced. Since 2018, Quinta do Barbusano promotes a new product "Wine tourism", offering wine tastings, farm's visits and a lunch providing regional gastronomy, using local products.

Secondary data was also consulted, such as governmental and national Official statistical data, concerning Madeira Wine production and Madeira Wine commercialization.

The results presented in this study reflect that Madeira Wine production can play a key role in sustainable tourism.

The authors also featured as research limitations the need to improve survey sample size, as well the number of interviews in order to reach particularly relevant actors in this field.

Keywords: Wine Tourism, Destination Identity, Sustainable Tourism, Landscape Conservation, Heritage Conservation.

JEL Classification: Z320

1. INTRODUCTION

The Madeira Archipelago is located in the Atlantic Ocean, between the parallels 30 ° 01' and 33 ° 08' and the meridians 15 ° 51' and 17 ° 16'. The archipelago is configured by

[1] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (abreucri@gmail.com)
[2] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (carolrgoncalves00@gmail.com)
[3] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (anapatricia8@outlook.pt)
[4] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (marquesbeatriz0@gmail.com)
[5] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (jessicasantos4@hotmail.com)
[6] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (marceloteives@gmail.com)
[7] ISAL-Instituto Superior de Administração e Línguas, Funchal-Madeira, Portugal (joaoegarcias@gmail.com)

several small volcanic islands, with a total of 796,77 Km2 (Prada, 2000). Madeira Island, is the biggest island of the archipelago, with an area of 737 Km2 (Prada, 2000). Early, after the colonization in 1420, vineyards were introduced in Madeira Island (Câmara, Alves & Marques, 2007). Since then, wine production started in Madeira Island. Wine production in Madeira island, particularly fortified wine, achieved a relevant role on regional economy, as presented in Table 1.

Considering the empirical perception about the importance of Madeira Wine, the authors set out a research in order to understand the contribution of Madeira wine production to sustainable tourism in Madeira Island.

Madeira Island colonization started in 1420, and the first vineyards were introduced early in the XV century. Malmsey was the first introduction, originally from Greece (Câmara, Alves & Marques, 2007). Since then, wine production started as a fortified wine, produced in the demarcated region of Madeira Island, with Madeira Designation Origin (DO), as "Madeira Wine (DO) (http://www.vinhomadeira.pt/ivbam-150.aspx). Nowadays, other varieties of wine grapes are being used to produce Madeira Wine namely, Verdelho, Bual, Sercial and Terrantez.

Other wine grapes were also brought by the first colonizers, from the North of Portugal-Minho, according to Instituto do Vinho do Bordado e do Artesanato da Madeira, I.P (http://www.vinhomadeira.pt/ivbam-150.aspx). Since the 90's, table wine stared also to be produced, such as red wine, white wine and Rosé. In the present research, we will discuss the role of Madeira Wine production, namely Madeira Wine and table wine, as one of the strategies to promote sustainable tourism in Madeira Island.

Madeira Island started to be visited before the XVII century, (Silva, 1994), and in this period Madeira Island represented a strategical point in the oceanic trips to Africa, Asia and America. Since then, Madeiran landscapes, the climate, its natural richness, peacefulness and the hospitality of Madeiran people were mentioned by visitors. During the first half of the XIX century, Madeira Island played a very important role on therapeutic treatments due to its climate (Gama, 2011). The insecurity in Europe at that time (Gama, 2011) contributed significantly to improve Madeira Island popularity and tourism started to establish. Currently, tourism is the most important economic activity in the island.

The year 2017, was one of the best years for tourism business in Madeira Island. Madeira showed an increase of 12,9%, on the total of the number of nights, when compared with 2016 (https://www.ine.pt/ngt_server/attachfileu.jsp?look_parentBoui=337818965).

According with the official data, it was registered a total of tourist arrivals of 1.4 million, in 2017. According with the Portuguese National Statistical Institute (INE) 89,3% of tourists visiting Madeira were originally from foreign countries and 10,7 %, are Portuguese (https://estatistica.madeira.gov.pt/download-now/economica/turismo-pt/turismo-emfoco-pt/emfoco-turismo-pt.html).

The United Kingdom was the first market in 2017, with 28,6% of the total of tourists visiting Madeira Island, followed by Germany with 27,6%. France had a contribution of 9,4% of the arrivals, Netherlands with 4,5%, Poland with 4,1% and other countries (Spain, Belgium, Norway, Denmark, Sweden, Finland, Russia) had a 25,8% contribution. The Revenue Per Available Room Average (Average RevPAR) in 2017, in Madeira Island was 51,18 euros, according with the available INE data.

Nevertheless, during 2018, Madeira revealed a decrease of -1,9% in tourist arrivals, which reflects a decrease of 25 % in the UK market and 15% less in the German market (https://www.ine.pt/ngt_server/attachfileu.jsp?look_parentBoui=337818965). These results can be linked with several factors such as the frequent landing difficulties in Madeira airport, with many delays and flight cancelations, the increase of tourist confidence in less safe

destinations (Tunisia, Egypt, Turkey, Morocco) and the prices of flights to Madeira Island, which are very expensive, when compared to other destinations.

Considering, the fact that tourism represents 25% of Madeira GDP (https://www.ine.pt/ngt_server/attachfileu.jsp?look_parentBoui=337818965...), it is important to implement strategies to reduce tourism losses. Accordingly, and as proposed in this paper, sustainable tourism presents itself as an alternative, to combat the losses that have been verified, since last year.

Madeira Island offers tourists the possibility to experience exclusivity and authenticity. Madeira Wine production is a relevant asset in tourism experience, oriented to tourists seeking for activities, products and services based on the specific local production, history, cultural and natural features which, in turn helps to shape a specific identify of the destination.

Thus, in the present research we discuss briefly wine production, as a key contributor for sustainable tourism, in Madeira Island. Consequently, we contacted a wine producer-Quinta do Barbusano (S. Vicente), a Madeiran Chef and a survey was delivered to tourists, in order to understand the contribution of Madeira wine production for sustainable tourism, in Madeira Island.

The implementation of a sustainable tourism model in Madeira Island, linked to Madeira Wine production, leads to the definition of what we mean by sustainable tourism.

According to Bramwell & Lane (1993) in the first edition of the Journal of Sustainable Tourism, the authors claim that the term sustainable tourism is a consequence of the environmental and social impacts caused by tourism.

After the RIO conference (1992), the term "sustainable" and the concept of sustainable tourism were introduced in tourism and Agenda 21.

Yet, several definitions of sustainable tourism have been presented until the present moment and Butler (2007) defined sustainable tourism as "tourism developed and maintained in an area and on a scale that ensures its viability over a long period of time without damaging the environment (human and physical) and without compromising the development and well-being of other activities and processes. "

According to Bramwell, Higham, Lane, & Miller (2017) sustainable tourism is understood as "a normative orientation aimed at redirecting social systems and behaviour towards sustainable development.

In this paper we consider the concept of sustainable tourism and sustainable development, as determinants of the competitive advantage of tourism destinations, particularly Madeira Island.

In September 2015, the United Nations General Assembly approved the document "Transforming our World: The 2030 Sustainable Development Agenda".

The seventeen Sustainable Development Goals (SDG's) and the 169 points of the action plan aim to eradicate poverty, in its different forms, the mitigation of the effects caused by climate change, the reduction of conflicts, the promotion of sustainable consumption and innovation and the integration of the dimensions of sustainability, economically, socially and environmentally, throughout the world.

In the SDG's, tourism is explicitly mentioned in three of the seventeen goals: -Goal (8.9) "To promote inclusive and sustainable economic growth, fair and productive employment for all, promoting local culture and products"; Goal (12b) "Develop and implement tools for monitoring sustainable tourism" and Goal (14.7) "To increase the economic benefit of small islands and least developed countries through the sustainable use of marine resources, including sustainable management of fisheries resources, aquaculture and tourism."

Considering the relevance of wine production and sustainable tourism, Montella (2017) discussed the relation between culture and the particularities of each community and place, considering the importance of implementing strategies based on collaborative networks where

stakeholders, partners and locals are key elements for sustainable tourism. Previously, Poitras and Getz (2006) stated that in sustainable tourism, it is essential the identification and management of the resources, such as the land and water, labour, capital and infrastructures inputs necessary for grape growing and wine making. The authors also highlighted the need to consider the specific impacts of wine tourism, namely the increase in traffic in rural areas, development of services and facilities related with wine tourism and wine production, among others. Accordingly, Poitras and Getz (2006) pointed the development of tourism facilities, such as visitor facilities at wineries and events, information centres, wine museums, as consequences derived from wine tourism offers. Following the same line of thought, Hede (2008) considered food and wine festivals as key elements to enhance sustainability, which is linked to the established business goals and business competitiveness (as cited in Montella, 2017, pp.113). By the other hand, Getz (2000) gave a broader vision of wine tourism sustainability, considering not only business management but also considerable skills in natural resources knowledge and management.

Therefore, Madeira Island as a mature wine region, has the opportunity to shape its touristic offer, implementing specific actions in order to promote resources conservation, such as landscape and vineyards, water and soil exploitation.

According to the above, this paper presents a reflection on the contribution of Madeira wine production for sustainable tourism and in its direct implications on the historical-cultural heritage conservation, on Madeira's economy, contributing to local population settlement, improving their living conditions and improving environmental performance, according with the principles set out in the Sustainable Development Goals' (SDG's) of the United Nations.

2. RESEARCH OBJECTIVE

The information consulted corroborated the possibility to implement a sustainable tourism model in Madeira Island, linked with wine production. At the same time, research opportunities were identified, namely at the level of the relationship between sustainable development and wine tourism in Madeira Island. Thus, the main objective of this work is to understand the contribution of Madeira wine to sustainable tourism, in Madeira Island.

3. RESEARCH QUESTION

To what extent does Madeira wine production enhance sustainable tourism in Madeira Island?

4. METHODOLOGY

Considering the main objective of this research- Understanding the contribution of Madeira wine to sustainable tourism in Madeira Island, the authors adopted as research strategy, a mixed-method approach.

Accordingly, a thorough collection of information, including reports and statistical data, available for this region, was performed.

Therefore, a quantitative and qualitative approach, with the application of a questionnaire survey (quantitative survey) and semi-structured interviews were carried out. Statistical information about Madeira wine production, was collected in governmental official publications, analysed and processed.

The methodology used in the present research, reflected the need to answer the research question, using an inductive approach (Bryman, 2012).

Two semi- structured interviews were delivered, to a local wine producer and to a Chef, respectively in December 2018.The interviews were performed in order to obtain individual professional perceptions about Madeira wine production and its role on sustainable tourism in Madeira Island.

The visit performed to Quinta do Barbusano, was of particular interest at the level of non-participatory observation and allowed to have a perception in loco, of one of the areas, of wine production in Madeira Island.

A survey was delivered to 68 tourists visiting Madeira Island, in 2018, during the month of December, in order to obtain tourists perception, about wine production in Madeira Island. The sample was defined using a simple random sampling and tourists answered the questionnaire survey, in Funchal city, individually.

In addition, a relevant literature review was carried out, and publications and studies were analysed to obtain relevant information.

The key players are a Madeiran wine producer, a Madeiran Chef and tourists that were visiting Madeira Island, during the month of December, in 2018.

5. ANALYSIS AND DISCUSSION

In 2017-2018, Madeira Island produced 3,95 million liters of wine with Denomination of Origin (DO) «Madeira» or «Madeira Wine» (http://www.vinhomadeira.pt/Estatística-30. aspx). There were also produced 1.522 hectoliters of wine with DO «Madeirense» and 136 hectolitres of wine with Geografic Indication (GI) «Terras Madeirenses» (http://www. vinhomadeira.pt/estat%C3%ADstica-30.aspx).

According with the Instituto do Vinho do Bordado e do Artesanato da Madeira, I.P., Madeira Wine production is commercialized mostly in Europe (77,5%) where France is the first consumer, corresponding to 32% of total commercialization. Portugal contributes with 18%, followed by Germany with 6,9%, Belgium with 5,3% and Madeira Island 15,6%. Japan contributes with 7,9% of the total commercialization, USA with 6,4%, Switzerland 2,7% and China and Canada with 1,2% (http://www.vinhomadeira.pt/Files/Filer/Microsite/PDFs/ Comercialização%20Vinho%20da%20Madeira%201976%20a%202018%20INGLÊS.pd)

Table 1. Commercialization of Madeira Wine (DO) in Euro, between 1976 and 2018

	Commercialization of Madeira Wine (DO) 1976-2018	
YEAR	QUATITY (LITERS)	VALUE (EURO)
1976*	4177270	637903,53
1977*	4566990	969811,61
1978	4673253	1402181,83
1979	5060575	2111257,98
1980	3521442	2021670,88
1981	3796811	2279643,16
1982	3228379	2363449,81
1983	3551154	3191412,34
1984	3538226	4306693,69

1985	3347929	4775064,08
1986	3869501	6642232,3
1987	3516251	7548560,53
1988	4048311	9593198,88
1989	3836996	9234542,77
1990	3682074	9466831,96
1991	3795033	10624081,49
1992	3570476	10101281,63
1993	3543749	10143312,23
1994	3472284	11557654,27
1995	3752875	13499251,19
1996	3647644	13997532,6
1997	3709957	14874268,25
1998	3875241	15716464,55
1999	3627257	15706979,81
2000	4017646	17066881,94
2001	4707425	18650967,79
2002	2818298	12038641,51
2003	3355238	13598723,78
2004	3591524	14193670,99
2005	3398364	14342803,56
2006	3356775	14598977,72
2007	3777142	16623209,96
2008	3415054	15621158,3
2009	3273407	14535223,92
2010	3277615	14975315,3
2011	3012266	15274343
2012	3407343	16487228
2013	3187681	16815757,01
2014	3372160	17904794,09
2015	3329995	17999319,5
2016	3169834	17688588,45
2017	3218243	19117400,68
2018	3365721	19217806,61

Source: http://www.vinhomadeira.pt/Files/Filer/Microsite/PDFs/Comercialização%20Vinho%20da%20Madeira%201976%20 a%202018%20INGLÊS.pd

*In 1976 and 1977 data do not include commercialization to Portugal Mainland

Table 1 shows the economic relevance of Madeira Wine production, and the evolution on income, since 1976 until 2018.

Considering the economic relevance of Madeira Wine production, as mentioned above, local government developed a set of annual events in order to attract tourists and to improve regional economy. Some of the events are Madeira Wine Rally in August, Madeira Wine

Festival in September, recently the Stars Route-Gourmet Festival with Michelin Stars Chefs, in March and the Madeira Food and Wine, in the month of September.

According to Turismo da Madeira (http://www.visitmadeira.pt/pt-pt/info-uteis/informacao-turistica-regional), hotel occupancy in 2017 reached a value of 88% during Madeira Wine Festival and Madeira Food and Wine (September) and in 2018, it was of 86,7% during the same period.

Visits to wine cellars is also available in Madeira Island. Since the year 2000 wine tourism experiences emerged as a new tourism product, in Madeira Island (http://www.vinhomadeira.pt/Estatística-30.aspx).

The research carried out in this paper contributes significantly to the understanding of the importance of Madeira wine for sustainable tourism. The results obtained from the interviews and questionnaires will be presented and discussed in this chapter.

5.1 Survey Results

The survey results showed that tourists don't visit Madeira due to Madeira Wine. Tourists also mentioned that they knew already Madeira Wine, before traveling to Madeira. Nevertheless, respondents mentioned interest on visiting wine producers, and that they don't consider Madeira as a wine destination. The respondents also mentioned their intention on buying some bottles of Madeira Wine and bottles of other wines produced in Madeira. Tourists who don't know Madeira Wine Festival, mentioned their intention to visit Madeira for that purpose. According to the survey, tourists considered vineyard landscape very attractive and mentioned the particular beauty of the slopes of Madeira Island, covered by the vineyards.

5.2 Semi-structured Interviews Results

Quinta do Barbusano was our local partner. Data collection, in the semi-structured interview delivered to the manager of Quinta do Barbusano, provided the perception of a local producer and complemented official data consulted. Quinta do Barbusano produces 2 red wines, 2 white wines and 1 Rosé. Quinta do Barbusano achieved a total of 75 000 bottles of wine, in the year 2018. The farm has an extension of 17 hectares and the commercialization is made directly to tourists, local visitors and local supermarkets.

From the total production, 1500 bottles were selected to be kept in S. Vicente Caves (basaltic lava tubes). The wine is tested each 2 months and the main objective of the experiment, is to test the influence of temperature in the wine quality.

In 2018, Quinta do Barbusano implemented a new touristic product, "Wine tourism". Visits take place during a period of 4h each day. Tourists visit the farm, taste the wines and they can also have a typical Madeiran lunch, prepared with local products. During grape harvest season, tourists can also participate. Quinta do Barbusano is located in the North Coast of Madeira Island, where there is the most important area of the indigenous forest "Laurisilva". In Quinta do Barbusano tourists are invited to a slow tourism experience. There, tourists have the opportunity to experience the calmness, quietness and engage with the beauty of the surrounding landscapes.

Quinta do Barbusano implemented also a marketing program and for that, they are delivering similar experiences to Portuguese journalists, Belgium wine specialist, among others.

Through their commitment with regional development, Quinta do Barbusano hires local workers and preferably establishes partnerships with local producers (S. Vicente).

The second semi-structured interview was delivered to a local Chef. The Chef is responsible to define each year the "Food and wine Festival" menu. The menu integrates regional cuisine

and Madeiran wines, joining the appropriate wine, for each food. All the dishes are prepared with local products, delivered by local producers and local suppliers.

Based on the information obtained, in this chapter we intend to start a discussion about the contribution of Madeira wine to sustainable tourism in Madeira Island, considering the various dimensions of sustainability: social, historical-cultural, environmental and economic. In the paragraphs 5.1 to 5.4, the authors present their views and suggestions for implementing effective measures to improve life quality of local populations, the preservation of cultural heritage and regional identity, the preservation of the environment and natural resources, and local economic growth, according with the principles mentioned in the United Nations SDG's.

5.3 Social Impacts

In recent decades there has been a significant desertification of the countryside in Portugal. Madeira Island is an example of this phenomenon. In the last 10 years there was a reduction of 14 000 residents and almost 10 000 were due to emigration fighting against unemployment and looking for better salaries and a stable life (https://estatistica.madeira.gov.pt). The analysis of the factors that have determined this phenomenon will not be addressed here, but it should be noted that the exodus of the populations to areas closer to the coast, to the main capital Funchal, as well as emigration, contributed for the country-side abandon. Therefore, we observe consequently, population aging, the reduction of manpower, leading to the decrease of employment offers, the closure of schools, closure of companies and productivity decrease.

Thus, sustainable tourism in Madeira Island, can be determinant for social dimension of sustainability, through:

- Creating better conditions for the population, in particular mechanisms to attract youngsters, establishing new businesses and job opportunities and investment incentives to avoid exodus and, in turn, attract skilled people to the region;
- Development of strategies to fix youngster population through the creation of tax benefits;
- Improving working conditions through measures to promote good labour practices and fair wages;
- Hiring locals, allowing preferential access to people living in the municipalities of Madeira Island;
- Considering local people in the activities to be carried out in the region;
- Preferential purchasing of products produced in the region, particularly agricultural production;
- Participation of local populations in decision-making, both at the level of tourist activity and at the political-administrative level, contributing to minimize social conflicts;
- Promoting quality and diversified education in order to ensure training of youngsters, but also to enable active adults to improve their skills and thus to provide a high-quality service. This action is not only an added value for the business sector, but it is also of great importance in improving self-esteem of local population, contributing directly to preserve their cultural heritage.

5.4 Impacts on Historical and Cultural Heritage

The impacts of tourism on local populations and on historical and cultural heritage are a subject of study that has been addressed by several researchers. We understand that sustainable tourism through Madeira Wine production, can contribute significantly to the preservation of the historical-cultural heritage, through:

- Reduction of local and regional identity;
- The creation of tourism products that respect local cultural values;
- Dynamization of region's cultural and historical heritage;
- Regulation of the existing touristic activities and creation of new tourism products, namely Nature Tourism, Wine Tourism and Slow Tourism;
- The compatibility of the economic activity with the touristic activity, in order to guarantee the preservation of the cultural and historical patrimony of the region.

5.5 Environmental Impacts

Nature, the landscape, the populations, the cultural and historical heritage, are some of the main attraction elements of tourism destinations. It is therefore essential to take into account the impacts of this sector at different levels. In this point, we will analyse the main environmental impacts of tourism and will present some suggestions, with a view to their minimization and mitigation.

Within the environmental impacts, we can highlight that tourism contributes to:
- Solid waste increase;
- Water and energy consumption increase;
- Atmospheric emissions increase;
- Noise increase;
- Impacts on local fauna and flora;
- Impacts on the geological heritage;
- People increase, both visitors and manpower, in the region.

Through sustainable tourism, Madeira Island, can minimize environmental impacts and improve the conservation of biodiversity and the environment in general. Madeira Wine production plays a decisive role in avoiding the abandonment of the soils and on the preservation of the humanized landscape.

Taking into account the environmental impacts identified, some environmental measures are suggested in order to mitigate the negative impacts.

5.6 Environmental Mitigation Measures

- Implementation of a tourism management plan in Madeira Island, considering natural areas, land management plans and the general tourism management strategy, at the level of the urban and rural management;
- Definition of the carrying capacity in natural areas, taking into account what is defined in Madeira's tourism management strategy;
- Implementation of measures to reduce solid waste production by visitors, residents and local businesses, in particular through the implementation of awareness-raising campaigns and the implementation of effective measures, such as providing reliable information about local water quality and encouraging their consumption through the use of recyclable bottles; sensitizing local companies to purchase products in recyclable packaging; giving preference to the acquisition of regional products and consequently reducing transport costs and reduce atmospheric impacts;
- Raising the awareness of local entrepreneurs for the implementation of good environmental practices, in particular through training actions and the implementation of environmental management systems, with the possibility of environmental certification;
- Encourage the use of public transport by creating an easy, comfortable and modern transport network;

- Improve the network of selective collection and consequent treatment of waste collected;
- Implementation of a monitoring and assessment program of environmental impacts and the definition of corrective measures adjusted in time and space.

5.7 Economic Impacts

Tourism is an attractive economic activity at the global level, responsible for the dynamization of world economies, and it is responsible for a large number of jobs. According to UNWTO 2018, tourism accounts for one in each ten jobs, contributing to 10% of global GDP and to 30% of exports of services. The tourism sector in Portugal is one of the sectors that had most contributed to the national economy in recent years. Tourism revenues in Portugal amounted to a value of 15 153 360 euros in 2017, to 21.2 million tourists and to 65 385 210 overnight stays in 2017 (https://www.turismodeportugal.pt/pt/Paginas/homepage.aspx). Based on the data presented and the principles defined in the United Nations SDG's, a sustainable tourism strategy in Madeira Island, can contribute significantly to the development of local economy through:

- Establishing new businesses and job opportunities, through innovation;
- Diversifying economic income sources;
- Increasing local production. (agricultural, artisanal, cultural, technological, etc.);
- Promoting the flow of local production.

6. CONCLUSION

In this research the authors aimed to start a discussion on the contribution of wine and Madeira Wine production for sustainable tourism in Madeira Island, what was corroborated by the results obtained.

Based on the information collected during our research, we can state that, wine and Madeira Wine production, can contribute positively to sustainable tourism in Madeira Island, as it can also contribute significantly to the recognition of this region as Madeira Wine (DO) production and improve economic, social, environmental and cultural, performance.

In general, the available governmental information shows that touristic animation actions, namely the festivals organized by Madeiran Island Regional Government, contribute significantly to attract tourists.

According with the results obtained in the semi- structured interviews and questionnaires, we can mention that wine production has a relevant role on landscape maintenance, preventing soil abandon and degradation, being extremely relevant in the maintenance of local culture and can also be responsible to promote a "Unique" touristic experience. The research also approached the importance of wine production at social level, namely improving local employment, local products consumption and enhancing local's self-esteem. At the economic level, our research showed that wine production gives an important contribution for local and national economy and contributes to improve destination competitiveness.

Considering the impacts of tourism on all sustainability dimensions, such as the environmental, social, historical-cultural and economic levels, a brief analysis was presented on the main impacts caused by tourism production. The authors also pointed out the importance of wine production for sustainable tourism, and suggested some mitigation measures, according with the principles defined in the United Nations SDG's.

7. RESEARCH LIMITATIONS/FURTHER RESEARCH

The results revealed the need to improve efforts in the research subject, by increasing our sample, namely the number of interviewees, as well the number of surveys delivered, expanding out of Funchal, to other villages, in order to have a broader perspective of the real contribution of Madeira Wine and wine production for sustainable tourism, in Madeira Island. Therefore, we consider adding to our research local participation, such as small wine producers, local workers in wine production, agricultural producers, local tour operators, hotel managers and tour guides.

As further research we aim to expand our study, with the inclusion of other components besides wine production, such as nature, gastronomy and cultural heritage, in order to obtain a broader knowledge about sustainable tourism in Madeira Island.

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RURAL TOURISM, HOSPITALITY AND CULTURAL TOURISM EXPERIENCES –RURAL TOURISM BUSINESS CASE STUDIES IN BAIXO ALENTEJO (PORTUGAL)

Marta Amaral[1]

ABSTRACT

Rural tourism meets the needs of a growing group of urban consumers who seek to break away from everyday life and gain a reinvigorating, rural and authentic experience that integrates traditions, customs and local identity. Through its peculiar characteristics such as hospitality and its symbolic materials, rural tourism company owners have an opportunity to diversify their activities here.

The offer of interactive and dynamic experiences refers to the singularity of places and the personalization of experiences, which are decisive factors in the affirmation of destinations with rural characteristics and for the differentiation of rural tourism establishments.

The present research presents the first phases of an investigation using a set of semi-structured interviews with the owners of rural settlements (rural tourism), with selection based on their location in the county, their size and the experiential activities they promote and that are disseminated through communication channels. The aspects considered in the collection of data are related to the need to deduce the symbols of hospitality, characterized by history, local culture, gastronomy and tradition, along with other aspects that influence good service.

From the analysis of the results, it was possible to conclude that rural tourism establishments, know well what tourists are looking for in rural space and develop several activities (individual or in partnership) to attend their needs. The managers also reveal distinguished behaviour to give a personalized and high-quality customer service.

Keywords: Culture Tourism, Tourist Experience, Hospitality, Rural Tourism, Small and Medium Enterprises.

JEL Classification: Z32

1. INTRODUCTION

The culture and identity of the place appear as anchors that promote the tourist destination and contribute to achieving quality and authenticity in the innovative tradition. In the context of rural areas, the question of authenticity, hospitality, familiarity and a sense of nostalgia are motivational factors for tourists who come from urban centres (Carvalho, Lima & Kastenholz, 2014). Rural tourists increasingly value the endogenous resources that characterize rural territories, both in nature and in culture, including traditions, customs and cultural identity (Kastenholz, 2010).

Added to that, the tourism experience of visitors has been receiving increasing attention in tourism research, due, among other reasons, to the high influence it has, directly or indirectly, on the satisfaction and loyalty of visitors to destinations (Carneiro, Kastenholz

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[1] Instituto Politécnico de Beja, Departamento de Ciências Empresariais, Beja, Portugal (marta.amaral@ipbeja.pt)

& Marques, 2014). In fact, offering a desirable tourist experience is clearly significant for destination's success (Cetin, Kizilirmak & Balik, 2017).

The recent debate is focused on the relevance of integrating and involving all stakeholders in the co-creation of tourism experiences and in the promotion of sustainable local development, using local resources, both material and symbolic (Kastenholz & Figueiredo, 2014). The success of creative tourism is closely linked to the tangible and intangible resources of rural destinations, to the degree of involvement of the visitor with the local community and to activities offer that allow the realization of personalized experiences and the construction of unique moments (Carvalho et al., 2014). In a new model of tourism based on an "economy of experience", the tourist plays a central role, in which his motivations and needs are the drivers for experiencing a set of emotions (Cupeto, Figueiredo, Silva, Santos, Figueiredo, Carvalho & Preguiça, 2014).

In addition to the opportunity for tourists of co-creating, Carvalho & Chavez (2018) suggest that one of the greatest attractions of rural tourism is also hospitality, characterized by simplicity and the revitalization of cultural roots of each region, highlighting gastronomy, traditions and way of life. Nowadays, hospitality can be seen as a commercialized product in the rural tourism business, based on quality and service criteria. Many of the studies related to rural tourism accommodation (e.g. Carvalho, 2015) highlight that the attraction of hospitality is based on the rural environment, history and gastronomy, all with characteristic architecture.

So, considering those facts, it is important for rural tourism managers (e.g. agritourism, farming tourism) to try to cater customers' needs with activities that (1) highlight the value contained in legends, myths and even stories of the people of a locality that can be incorporated into the products offered by the enterprise; (2) create rewarding experiences in the region where they are located that make it possible to feel the culture and the peculiarities of the place; (3) add elements that increase the use of the senses, providing sensations that add value and create real and meaningful emotional connection, and can reach an audience willing to pay even more for the product; and (4) implement actions that reduce energy consumption, water and solid waste generation which can attract customers, who these days are more connected to the care of the environment and the planet (SEBRAE, 2015).

But for this type of establishments which are small and medium sized enterprises (SME) and particularly in an interior region like Baixo Alentejo (Alentejo, Portugal) with the typical problems (e.g. desertification, lack of infrastructures), the challenges for business development and innovation are further accentuated by the typical characteristics of rural tourism destinations such as seasonality and low occupancy rates. Many companies are family owned, and do not have enough knowledge and management skills to implement strategic plans in order to reduce the negative effects of seasonality (North & Smallbone, 1996 and Irvine & Anderson, 2004, cited by Oliveira, Correia & Fernandes, 2017).

Some of the questions proposed for this paper are: (1) How can these small-scale rural tourism projects be differentiated? (2) How can they compete with more consolidated groups? (3) How important is the offer of experiences and activities in attracting rural tourism customers to enterprises and for the region as a whole? (4) What kind of tourism experience do these enterprises offer? (5) What impact do these activities have at the micro level and for the region, in terms of business and time of stay?

This article intends to share the conclusions of a study based on cases of rural tourism enterprises in the Baixo Alentejo region which researched commercialization strategies for tourism activities and experiences based on rural and cultural resources with a strong regional identity; innovation and hospitality strategies of the enterprises as factors of differentiation and competitiveness in the tourist offer of the region; and the importance of hospitality

as a means of excellence in relationships among stakeholders and a competitive factor of differentiation in the tourism experience.

2. LITERATURE REVIEW

2.1 Rural Tourism and Urban Consumers

In this era of globalization and of living in non-places, there are people (tourists) who idealize a place where they can spend their holidays or the weekend, giving this place an identity, with unique attributes of local experience. In a context in which characteristics such as cultural identity and uniqueness are increasingly valued by certain groups of tourists, rural tourism stands out, with its symbols and aspects of hospitality, as an alternative tourist activity which is capable of attracting consumers with a more reflective profile and who are interested in the culture, tradition and way of life of local communities (Brasil & Carvalho, 2016).

Rural tourism is a tourist type that has developed in recent times. This form of tourism develops in rural areas (as opposed to the urban environment); supposes a reduced tourist offer; uses its own resources in the rural territory (natural, heritage and cultural) with a vision of sustainability; contributes to the development of local economies; and, no less importantly, is sought by tourists whose main motivation is contact with the rural environment and escaping mass tourism places (Mediano & Vicente, 2002 cited by Cerro, Mogollón & Alves, 2010).

Rural tourism meets the needs of a growing group of urban consumers who seek to break away from everyday life and gain a reinvigorating, rural and authentic experience (Fernandes, 2016) which integrates traditions, customs and local identity (Carvalho, Ferreira & Figueira, 2016). What are urban consumers looking for in rural tourism? Over the last few years we have witnessed a progressive increase in the demand and frequency of rural areas for the consumption and performance of tourism and leisure activities, mainly by urban populations. This increase is in keeping with the structural changes that have taken place in contemporary societies in general and which result in the understanding of rural areas as consumer (and local) goods and common heritage (Figueiredo 2003: 65, cited by Silva, 2013).

According to a study carried out in Alto Alentejo with the objective of gaining better knowledge of the profile of tourists who search for rural tourism accommodation (Milheiro, Kastenholz & Carneiro, 2017), it can be seen these tourists have an urban background, with an average age of around 44 years and are highly qualified. The main motivations are the search for relaxation in a calm and relaxing environment (rest, harmony, tranquillity, peace), holidays and leisure. Regarding the attributes valued in the choice of destination, the most important are tranquillity and a relaxing environment, landscape and nature, hospitality, and cultural and historical resources.

Rural tourism in a narrow sense must be linked to the characteristics of the rural environment, the rural landscape, lifestyle and rural culture (Tulik, 2003: 43, cited by Filippim, Hoffmann & Feger, 2005). This type of tourism should be associated with cultural values, lifestyle, imaginary and fieldwork practices (Filippim et al., 2005).

It allows interest to be raised in looking for tourist experiences in spaces with typical and unique characteristics and is now considered as a strategic tool in the conservation of the environment and in the preservation of local cultures (Talavera, 2001, cited by Filippim et al., 2005).

2.2 Tourist Experiences in Rural Areas - Cultural Tourism Experiences

The concept of the tourism experience has become the centre of attention for current tourism research and management. While academic studies are progressively examining tourism as a function of memorable experiences (ME), more research must be done to expose the essence of what exactly makes certain experiences special and particularly memorable (Tung & Ritchie, 2011).

Tourist experience should be understood as the central aspect of tourism activity, as it determines the search for a destination and tourism product and, consequently, the competitiveness of tourism itself (Mossberg, 2007; Stamboulis & Skayannis, 2003, cited by Kastenholz, Carneiro, Marques, Loureiro, Figueiredo & Pereiro, 2014). It is based on the intensity of the experiences gained by an increasingly demanding public, no longer content with the offer of traditional, merely contemplative products. It is through this different modality of tourist offer that tourists, when returning to their place of origin, have much more to speak about and to remember; they take with them practices and experiences of activities shared with the local community (Souza & Cuogo, 2015).

According to Mill and Morrison (1985), cited by Cetin et al. (2017: 33), the definition of tourism experience is based in a list of attractions, facilities, infrastructures, transportation and hospitality as basic pull components of a destination. But this definition is not complete. "According to Huang and Hsu (2009) the nature of participation, emotions and personality also affect the way the experience is lived and remembered in destinations" (Cetin et al., 2017: 33).

To achieve success in a highly competitive tourism marketplace, visitors must be provided with memorable tourism experiences (Kim, 2014). Kim (2010), cited by Cetin et al. (2017: 33), "identified involvement, hedonism, happiness, pleasure, relaxation, stimulation, refreshment, social interaction, adventure, personal relevance, novelty, escaping pressure and intellectual cultivation as basic experiential push factors for tourists".

Furthermore, cultural tourism has gone from a nearly exclusive approach of valuing the tangible elements of destiny (such as architectural heritage, museums or monuments) to extolling intangible elements (such as identity, lifestyle, traditions) (Richards & Wilson, 2007b, cited by Carvalho et al., 2014). Tourists seek destinations that are characterized as smaller and less visited places that offer the experience of authentic and local culture (Richards, 2009, cited by Carvalho et al., 2014).

Creative tourism has been also identified as an extension of cultural tourism, in which consumers seek interactive and dynamic experiences, reflecting a new cultural tourist profile (Tan et al., 2013, cited by Carvalho et al., 2014). Thus, creativity plays a vital role as a distinctive element of the tourism experience (Carvalho et al., 2014). Common aspects of the concept of creative tourism include: (1) "creative potential" of the visitor in the community visited, developed according to the local offer and the dynamic attitude of the visitor; (2) "active involvement" with the host community; (3) evolution of unique "experiences" that empower memories, integrating sensations; (4) "co-creation", an active participation of the visitor in the destination, in which he seeks to be a co-producer of his experience, adapting it to his own needs and requirements (Richards, 2011, cited by Carvalho et al., 2014).

Creative tourism boosts the development of unique experiences in which the personal nature of each visitor provides: (1) enjoyment of unique moments, tailored to each and (2) a greater understanding of the meaning of local values, experiences and culture, thus allowing new skills to be acquired (Carvalho et al., 2014).

Through its peculiar characteristics, such as hospitality, and its symbolic materials, rural tourism enterprise owners have the opportunity to diversify their activities (Brasil & Carvalho, 2016). The offer of interactive and dynamic experiences refers to the singularity of

places and personalization of experiences, decisive factors in the affirmation of destinations with rural characteristics (Carvalho, 2013) and for the differentiation of establishments.

Tourism experience, particularly in rural contexts, is complex and not restricted to functional aspects; it includes social, emotional, hedonic, and symbolic dimensions and is mediated by the senses (Kastenholz, et al., 2012, cited by Carvalho et al., 2014). In fact, traditions, culture and local identity are endogenous resources that are part of the rural experience and are sought by increasingly demanding tourists (Carvalho, Ferreira & Figueira, 2016).

Smell and taste are strongly associated, for example, with gastronomy, a very important local identity value for the co-creation of rural cultural experiences, for example in wine tourism activities. The dimensions of sight, touch and hearing allow tourists to be part of the local community in a day-to-day context (Richards, 2011, cited by Carvalho et al., 2014). In rural areas, this is possible by observing residents working on their land, feeling the textures of handicrafts, or by listening to the sounds of nature or other experiences related to traditional activities (e.g. watching/following work with animals in farms) (Kastenholz et al., 2012, cited by Carvalho et al., 2014).

The experience of learning, savouring and observing can be realized through workshops, itineraries and activities related to dance, theatre, painting, photography, literature, music, restoration, history, heritage, architecture, gastronomy or handicrafts (Binkhorst, 2007; Cloke, 2007, cited by Carvalho et al., 2014).

Tourists who value the tourism of experiences look for hospitality, the aesthetic dimension, some entertainment and a differentiated experience. In the search for this, the tourist wants to have more and more experiences in which he is not only a passive spectator in his trip, but also an actor who participates and lives unique moments and can recount what he has experienced. Indeed, the countryside and rural tourism can allow the sustainable tourism experience with activities that go with an idyllic rural image.

Some examples of activities that allow tourists to enjoy the space by having new experiences are: kneading bread, putting it in the oven and tasting it still hot at the end, together with the products of the region, such as sausages, ham, cheese, honey and olives; visits to wine houses and distilleries; and participation in activities like picking arbutus fruit, olives or carob.

These are experiences that provide contact with ancestral ways of life and that value the ancient Mediterranean culture. The fruition of this knowledge and these flavours, as part of intangible heritage, enriches the tourist experience.

So, in order to enrich the experience and to enhance the offer, as well as to stimulate the local economy in rural areas, it is important to bear in mind an "extended offer", which combines accommodation and complementary and specialized services, guaranteeing a unique and high-value offer for certain segments of customers. For this, it will be necessary to know what tourists' motivations and expectations are, as well as establishing partnerships with other service providers. These can be as diverse as the restoration of excellence (in terms of typicality, regional gastronomy, display of local culture), the craftsmen who show their work to tourists and allow them to experience it, tourist entertainment companies that provide activities which enable contact with nature, to a more or less radical extent, and so on (Vareiro, 2015).

It is important to add that all these experiences promote tourism sustainability, since there is a rediscovery and interpretation of the rural territory, with alternatives for its development. Thus, resources are valued and can allow the few existing populations to remain in their places of origin and obtain some profitability in preserving their traditions, and it also allows them to maintain balance in their relationship with the past, present and future.

2.3 Rural Tourism Hospitality

Hospitality is a dynamic process far beyond simply hosting, and which involves relations between hosts and guests (Carvalho & Chávez, 2018). The act of hosting and being hospitable has complexity that goes beyond simply receiving the visitor; it is the sharing of experiences that occurs through the approximation of cultures and customs between tourists and the local community (Pimentel, 2012).

We can say that tourist hospitality consists of receiving the tourist in the best possible way, with the provision of structures and services intended as tourist services (Santos, Alves & Cândido, 2016). A "good welcome" is linked directly with the preparation of the tourist destination for receiving the tourist and this preparation of a tourist destination involves the whole sector. The "welcome" is closely related to the quality of goods and services offered and this is equivalent to saying that the quality offered in the tourist destination will directly influence whether the tourist service is good or bad (Dalpiaz, Dagostini, Giacomini & Giustina, 2012).

Considering rural hospitality, particular characteristics can be identified such as: (1) a greater emphasis on personalized rather than commercial hospitality; (2) closer and almost family-like relationships; (3) receiving of people in the residential space for both food and accommodation; less distrust in comparison with urban centres (Carvalho, 2015). So, it is important for managers and heads of marketing of rural tourism business to be interested in knowing the characteristics of their customers, as well as what they look for and expect from their establishments. Realizing this information can help managers plan their business development by offering meaningful and memorable experiences to tourists, as well as developing more sustainable tourism with a positive impact on the environment and quality of life for the local population. By providing them with a better stay, clients are expected to return and recommend visits to family and friends (Vareiro, 2015).

Martins (2016) suggests several differentiated topics in which what the consumer aims for is authenticity; friendliness (the Portuguese are known as welcoming people); inclusion and participation in local activities (e.g. participating in daily tasks such as feeding the animals, collaborating in gardening and/or assisting in the preparation of a meal with the ingredients previously collected in the countryside); and objectives (activity focused mostly on quality). In fact, Martins (2016) claims that rural tourism businesses include tourists in activities surrounding the hotel establishment. The happiness that clients feel in participating in daily tasks, like feeding the animals or helping water the garden is unbelievable. That said, no one expects to get rich just because they offer accommodation in rural tourism. Prices should be appropriate to the quality of the offer and never forget that the secret lies in customer loyalty.

3. METHODOLOGY

To achieve the objectives of the study, a qualitative and exploratory case study approach was chosen as it is a way of obtaining rich and detailed data that can help to understand the cultural experience of all the stakeholders/actors involved.

The methodology used in this study focused on the bibliographic review of the study variables (e.g. rural tourism, tourism experience, hospitality), content analysis of the commercialized experience products on the websites of three recognized rural tourism enterprises or groups (a "golden triangle") and 29 semi-structured interviews conducted in May 2019 using a *Google Form*, with managers of rural tourism enterprises in the region. The selection of the SME was based on the national registration of accommodation in Portugal (*vide* Turismo de Portugal), selected by rural tourism enterprises in Baixo Alentejo. The script

of the interview was designed based on a review of the literature and considering dimensions of the survey such as: differentiated factors for competition, namely local tourism resources; expected tourist experiences; cultural and natural experiences offered; hospitality concept. The interviews conducted with the owners or managers of the businesses were subject to a content analysis according to Bardin theory. The categorical content analysis comprises the three steps: (1) Pre analysis, which consists of material selection (corpus) to be analyzed and its meticulous Reading; (2) Encoding, step of transforming of the raw data from corpus, making use of records to be grouped in the future; (3) Categorization, organization phase and classification of the corpus on a set of significant number of units of record (the codes) and (4) Interpretation, which consists of the inferential process (Bardin, 1977, cited by Gondim & Bendassolli, 2014: 193).

Some difficulties in conducting this research can be identified. One of the difficulties was the lack of updated data of the enterprises (some no longer existed; others were closed; others had recently opened). The other difficulty was directly reported by the owners of the enterprises: most of these businesses are family-owned and are also SME in which the owner carries out several roles. It is thus difficult to motivate these owners to participate in this kind of research. But the study has not ended, and there will be other opportunities to explore more results of a large number of respondents.

4. DISCUSSION OF RESULTS

One of the questions of this study was related to how these small-scale rural tourism projects can be differentiated and how they can compete with bigger and more consolidated groups. In the Baixo Alentejo region, there is the so called "golden triangle", which consists of three well distinguished and luxurious rural tourism enterprises with a consolidated position in the national and international tourism market. They are located next to each other, forming a triangle.

One of the rural tourism enterprises is "Herdade dos Grous" which is located in Albernoa (Beja). It has 12 double rooms, 7 junior suites and 5 suites. By analysing the website, we can conclude that its experiences are termed "alternative" and it presents a digital book or catalogue of all the activities it promotes on its website: horse riding; activities specially for children; teambuilding or individual activities; nautical sports; birdwatching; health and fitness; balloon trips (Herdade dos Grous *website*).

The second rural tourism enterprise analysed is "Herdade da Malhadinha – Country House & Spa" also located in Albernoa (Beja). The company has a set of experiences displayed on its website that include themed packages; activities; experiences (programmes); corporate facilities (conference room; organization of events); wine tourism visits. Themed packages can include cooking with a respected chef, learning the art of photography or painting, or intimately discovering the world of wines. Activities include: (1) gastronomy (workshops of traditional cuisine and traditional Alentejo pastry, themed meals, gourmet picnic); (2) romantic (carriage rides, massage, wine therapy); (3) beginner and advanced wine tasting courses and tasting of regional liquors; (4) "winemaker for a day", gin workshop; (5) adventure and sport (off-roading, paintball, parachute jumping, canoeing in Guadiana river, night orientation); (6) relaxation and contact with nature (guided walking tours, birdwatching, yoga, tea, fishing, etc.); (7) painting, sculpture and photography; (8) creative activities with children; (9) team building activities and horse riding.

The third enterprise is "Vila Galé – Clube de Campo", located in Santa Vitória (Beja). When we analyse the group's website, several packages of experiences are marketed and complement the accommodation. Vila Galé Clube de Campo (81 rooms and suites) offers:

(1) "Spa Experience"; "Great experience"; (2) "Wine tourism experiences" – Alentejo wine route (visit the winery Sta Vitória, 5 wines accompanied by typical Alentejo snacks); (3) "Ecotourism experiences" and adventure in the countryside (quad biking, canoeing in the dam of the estate, mountain biking and archery); (4) "Nature explorers" (jeep: homestead tour, birdwatching, cart ride); (5) "Aeronauts (includes balloon flight, canoeing in the company's dam, mountain biking with GPS, archery).

It is important to say that these activities are usually developed in partnership with entertainment tourism enterprises.

And how can small rural tourism business in Baixo Alentejo compete or differentiate in this sector? According to the 29 respondent's opinions, the main differentiating and competitive aspects of their enterprises are: (1) customer service and quality; (2) landscape, tranquillity and nature; (3) design, decoration and comfort of the houses; (4) biodiversity and contact with nature; (5) familiarity and simplicity of the relationship between customer and owner. Of lesser importance but also reported, the owners also mentioned: (6) contact with animals; (7) good infrastructures; (8) complementary activities; and (9) experiences with gastronomy and wine.

When we asked about the kind of image they aim to present for their enterprises, distinct from the competition and appealing to customers, the managers mainly emphasized improvement or maintenance of a higher quality customer service and an excellent and family-like relationship with customers. Other factors are reported such as: (1) giving customers more experiences and promoting local products; (2) being known as a biodiversity, nature and sustainable project; (3) providing tranquillity and relaxing peace; (4) developing the concept of memories related to rural tourism houses. For the owners, this can create a "brand" that will motivate costumers to repeat the rural experience.

As was said before in the literature review, this region (as region in the interior) suffers from some difficulties and this can have also constraints on SME business. In the opinion of the interviewees, the main constraints for their enterprises are: (1) accessibility (bad road conditions and location); (2) size of accommodation (need for more rooms); (3) climate and seasonality; (4) difficulties in finding human resources, mainly in the high season; (5) quality Wi-Fi signal.

The managers were also asked about what regional or local resources can be recovered and introduced in the tourism experience, in the region's enterprises and in their own. According to the answers collected, we can state briefly that they mainly mention aspects such as: (1) nature resources (e.g. water resources – rivers, lagoons and dams; landscape; wild resources – mushrooms and asparagus picking; hunting; birdwatching; bike riding); (2) archaeology and heritage revitalization and exploitation (e.g. Roman ruins; traditional gastronomy and handicrafts – clay); (3) walking routes. The managers also gave suggestions such as: (1) guided visits to old shops; (2) a greater number of restaurants open in the summer season; (3) a weekly market to sell local products. In general, they think that it is important to promote entertainment activities (e.g. related to sports) and preserve and explore tangible and intangible heritage.

Summing up the main activities that, in the manager's opinion, tourists want to do in the region and in rural tourism houses, the results reveal that they want: (1) to experience local and traditional gastronomy; (2) to rest, to have peace and tranquillity and to spend leisure time; (3) to visit local heritage; (4) to be in contact with nature resources and landscape (e.g. birdwatching); and (5) to try local wines.

But what kind of tourism experiences do these SME offer and how can these activities increase tourists' length of stay? According to the interviewees, some enterprises offer complementary activities and we can highlight some, such as: (1) birdwatching; (2) local gastronomy in the restaurant facilities or alternative gastronomy (e.g. vegan and vegetarian);

(3) sports activities (e.g. equestrian sport; sport fishing; canoeing); (4) countryside tranquillity and contact with animals; (5) playing traditional games. As was said before about the three golden triangle companies, these SME also have partnerships with entertainment activities enterprises. Other companies provide only information about local activities, and we can highlight: (1) guided visits and walking routes; (2) boat rides; (3) a local cultural agenda (e.g. traditional fairs; cultural visits).

Considering the business impacts of these experiences and activities, the general respondent's opinion is that this is positive because "*it brings value*"; "*it improves occupancy rate in low season*" and "*it improves tourists' perception of the experience*".

Looking at what should be done to improve the quality of the tourism experience in the enterprise and region, the opinions of the interviewees is that it is important: (1) to work on marketing local heritage and natural resources; (2) to promote more authentic and credible experiences; (3) to improve public-private cooperation; (4) to improve partnerships between private enterprises; (5) to reclassify cultural resources and improve management of monuments. The offer can be structured and managed to improve tourism experience, investing in direct and indirect tourism infrastructures; timetables (e.g. extending museum hours); public sector investment in financing agents that commercialize experience activities; investment in accessibility.

Considering the hospitality concept, the managers suggests that this concept needs creativity and it is fundamental for business. It is important for tourists to be relaxed and feel like they are at home; and that the customer service is friendly. As one of the managers said: "*the client is the king*".

The last question the rural tourism companies' managers were asked was what makes a unique and memorable experience. We opted to quote here some of the answers that summarize the respondents' perception about experience and hospitality concepts. The answers are: (1) "*provide what they want as customers*"; (2) "*make them feel very welcome*"; (3) "*good accommodation conditions, good reception by the staff, and if possible, to have complementary activities*"; (4) "*authenticity and personalized service to the customer*"; (5) "*experiences that they have never had and that they will not find (or would find less) in other places*"; (6) "*feel at home*"; (7) "*appeal to the senses and exceed expectations*"; (8) "*recreate past environments*; (9) "*to give a lot of us*"; (10) "*remember the experience they have had*".

It's understandable that the main goal is to get tourist satisfaction and that customers should return.

5. CONCLUSION

The objective of this ongoing research was to understand how tourists experience rural areas and the importance which rural tourism accommodation managers of Baixo Alentejo give to this subject. This understanding is fundamental to improve the adaptation of businesses to the expectations of its market, thus allowing greater satisfaction, and perhaps higher occupancy rates of this type of accommodation, contributing to a more sustainable tourism development in the rural areas of the region.

Considering the results, we can say that, at a lower scale, these rural tourism companies know well what tourists are looking for in rural spaces and they provide several activities (individual or in partnership) to attend to their needs. The managers also reveal differentiated behaviour to give personalized and high-quality customer service.

We also can say that the potentially enriching features of the tourism experience of the Baixo Alentejo region are related to natural resources; archaeology and heritage; local and traditional gastronomy; tranquillity and harmony of the countryside; wine tourism.

It is important to take action to improve the touristic experience related to the existence of tourism agents who are exclusively dedicated to organizing and structuring tourist experiences. But other actions must be taken such as: (1) preserving, restoring and enhancing tourist exploitation of cultural heritage; (2) involving the local community; (3) communicating the offer as a whole (with accommodation, activities and catering together, in integrated packages); (4) providing quality tourism; (5) promoting authenticity and identity that represents local traditions; (6) investing in infrastructures (directly related to tourism, such as museums, but also road and transport structures); (7) extending timetables for monuments; (8) avoiding public bodies themselves developing activities that compete with the private ones.

For the managers, hospitality in their business means making the welcome a differentiating factor; the client should feel at home and have friendly service.

Hospitality can contribute to customer loyalty and return visits, and it is important to create a good and familiar relationship with the customer and give him attention; to provide moments of well-being and to repeat a good, quality experience.

Creativity and innovation in these rural tourism establishments is based on bringing something different; providing memories and seeking to develop a more structured offer of planned activities and programmes in the region to enable tourists to stay longer.

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Authors

Ana Gonçalves
Ana Jesus
Ariadne B. Pignaton
Beatriz Rodrigues
Cláudia Henriques
Cristina Abreu
Jacqueline Maria Corá
Jessica Santos
João Garcias
Jordi Arcos-Pumarola
José António C. Santos
Júlio Mendes
Marcelo Teives
Maria Manuela Guerreiro
Marta Amaral
Mirian Tavares
Pedro Alcântara Bittencourt César
Vânia Beatriz Merlotti Herédia

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