



‘Eventful Cities’ and Cities of Events
– Medieval events in Portugal –
A Comprehensive Study

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Dedicatória

Dedico a minha dissertação à minha família, não só pelo incentivo constante, mas também, pelo apoio incondicional, sem o qual teria sido impossível levar este barco a bom porto.
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Resumo

Sendo o turismo uma fonte de receitas assente nas motivações e experiências que suscita, não será de todo invulgar afirmar que, resiste e persiste o destino que vinga pela sua autenticidade.

O turismo cultural tem vindo a crescer e a ganhar terreno como forma de desenvolvimento económico visando a sustentabilidade dos locais e cidades em que se desenvolve. Poucas serão as cidades que não apostam na criação de eventos atrativos, por vezes inovadores outras vezes similares a outros eventos, mas que garantam uma grande afluência turística e que permitam colocar a cidade num eventual roteiro do imaginário turístico de turistas culturais, que procuram as ditas experiências culturais genuínas e autênticas.

O conceito “cidade de eventos” ainda que novo, ou de pouco uso, em Portugal, há já algum tempo que está a ser aplicado noutras cidades do globo e há já algum tempo que tem vindo a ser estudado pelas mesmas, de modo a que cada cidade possa desenvolver um portfólio de eventos autênticos, verdadeiros chamarizes de turismo e atividade turística, bem como, impulsionadores de sustentabilidade económica e de desenvolvimento local e regional.

Esta dissertação visa, acima de tudo, a tentativa de compreender algumas “eventful cities” portuguesas, bem como a identificação de alguns impactos dos eventos, nomeadamente dos eventos medievais, de modo a estudá-los e, eventualmente, apresentar reformas para melhor servir as localidades e respetivas populações.

Palavras – Chave: ‘eventful city’; cidades de eventos; impactos de eventos; eventos medievais; turismo cultural;

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Abstract

As tourism is a revenue source that lies in both motivations and experiences that arouses and facilitates it will not be unusual to say that authenticity is the reason why a destination endures and resists.

Cultural tourism has been growing and developing as a resource for economic growth aiming the sustainability of the places and cities that host it. Few are the cities nowadays that do not bet in the creation of attractive events, sometimes similar to other events sometimes completely innovative, but that are capable to ensure a big touristic presence and that allow the city to be a part of an eventual imaginary tourist route, for those who seek the so called genuine and authentic cultural experiences.

The concept “eventful cities” yet new in Portugal is being used in other cities around the world and it has been studied by them, so that each city is capable of developing an authentic event portfolio as a touristic decoy, as well as a thrust activator of economic and social sustainability both local and regionally.

This thesis aims, above all, the attempt to understand some Portuguese eventful cities and the identification of a few event impacts, namely in medieval events, in order to study them and, eventually, propose changes so as to better fit the needs of the cities and their populations.

Key – words: eventful cities; cities with events; event impacts; medieval events; cultural tourism;

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Abbreviation Index

WTO – World Tourism Organization

POI – Point Of Interest

ATLAS – Association for Tourism and Leisure Education

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Chapter 1 – Introduction

1.1. Theme definition

Tourism has been one of the most dealt topics in recent years, appealing to researches of many different areas given its multidisciplinary profile.

Many definitions of tourism have aroused in literature throughout times, from the simple movement of masses (Stone, 2011), to more complex concepts that concern, not only the movement referred previously, but also, the activities that preceded it plus all the activities that allow the stay of people at that destination (Andrade, 2007) or even as Mak (2004) states tourism may outcome from several reasons: spending time with relatives and friends, recreation, finding new places, experience a different culture, good food, adventure or visit local and typical touristic places. Murphy (1985;165) argues that *'tourism is the industry that uses the community as a resource, sells it as a product, and in the process affects the lives of everyone'*.

Just like tourism, those who practice it have been encapsulated in a concept, but consensuses arouse only from the World Tourism Organization (WTO) and the United Nations Conference on International Travelling and Tourism (1963) held at Rome. Here, at the WTO/UN Conference was presented a universal definition for tourism and those who practice it. The people who practice tourism were then divided into tourists and excursionists, although both were a part of the broader concept 'visitor' - any person who visits a country or a different region from the one he lives for any reason other than the practice of a remunerated activity. The truth is that there seems to be a definition for each author on the subject and for that we can truly be aware of its complexity. On what concerns 'cultural tourism', according to the World Tourism Organization (WTO, 1985), it has been defined as every trip that according to its nature satisfies the diversity need and the knowledge expansion present in each human being.

For what this thesis is concerned, a definition of event is also essential, therefore *'as tourism may simply be defined as the movement of people, events may be simply defined by the gathering of people as a result of their movement'* (Sharpley and Stone, 2011; 17). Although quite simplistic this may well be an accurate definition of 'event'. Many authors have tried to

define 'event', Light (1996; 183), for example, describes events as '*temporary occurrences, usually with a particular theme, which aim to 'attract people (spectators, visitors, residents, guests) to a focal point of a short-lived, organized activity in which the visitor may participate, watch, view, learn from, and enjoy'*'. And 'cultural event' seems to be understood as an event related to an experience detached from the daily life and usually concerning a special category of event, such as art and music festivals, sports or traditional celebrations (Richards and Palmer, 2010). Allen, O'Toole and McDonnell (2005) describe these 'special events' as 'specific rituals' deliberately planned and created to celebrate a special occasion or to achieve certain objectives. Getz (1997 and also 2000) also states that 'special events' are defined by their context. According to Richards and Palmer (2010) there are some key features possible to identify in cultural events, namely: 1) the cultural content; 2) timing and location; 3) audience; and 4) stakeholders. But these latter three features seem to be, not just general, but more particularly, the common ground for every event, since every event needs to take place at a specific time and place, oriented to an audience that must be attracted or invited to attend and stakeholders that may be directly or indirectly involved in the event.

There is a wide body of literature devoted to events, especially literature that deals with the strategic and operational management of events, (e.g. Quinn, 2009; Tum, Norton, and Wright, 2006; Getz, 2007) however there seems to be a growing academic interest in the understanding of the motivations, the economic impacts and events in it selves (Crompton and McKay, 1994; 1997; Shipley, Jeffrey and Zack, 2008) so a multiplicity of perspectives is being brought to light. The most recent studies, are being inspired by social sciences (Carlsen and Taylor, 2003; Fredline, Jago and Deery, 2003; Delamere, 1997; Delamere, 2001; Delmere, Wenkel and Hinch, 2001zxs) and involve cultural and social change (Picard and Robinson, 2006), the reproduction of place and tradition and the role of communities as producers/consumers, for as Getz (2007; 406) argues '*there is no real justification for considering event tourism as a separate field of study*' although it is usually seen as a specialty within national tourism offices and destination marketing or management organizations, nevertheless, historical research shows that events have long acted as touristic attractions (Quinn, 2009).

Many recent studies (e.g. Stokes, 2005) have been studying events as a mean to obtain a certain and specific goal, namely economic sustainability or the implementation of an image

in order to increase tourism activity in a region or destinations, others are devoted to a special type of events (e.g. Morrow, 1997 on exhibitions; Rogers, 2003 on conventions; Supovitz and Goldblatt, 2004 on sports events) but they all convey an alliance to tourism potential.

Several cities are now developing an “event portfolio” in order to answer the actual economic and financial crisis in the country, through tourism and tourist activity, raised and boosted by those same portfolios in order to combat touristic seasonality.

Tourism is often seen as an enemy of traditional events (Richards and Palmer, 2010), and although many studies have been developed around attitudes and perceptions of both residents and of visitors (Fredline and Faulkner, 1998; Mason and Beaumont-Kerridge, 2004; Xiao and Smith, 2004) it seems almost as many have been dedicated to the analysis of consumption and socio-cultural effects of cultural festivals and events. As Richards and Palmer (2010; 6) argue *‘with the development of the industrial city, the festivals and fairs of the medieval city were located in more formalized spaces (...) the industrial revolution transformed the medieval festival into a break from work – a period of rest and relaxation*, hence festivals can be recognized as formal periods of pleasurable activities (Janiskee, 1980).

Hence, our purpose is to approach these events as a way to understand them and those who are attracted to them, but also to really have a grasp of what makes them proliferate so rapidly and how can they become attractive to other audiences or simply how can they provide input into turning a city of events into an eventful city.

Consequently, the theme chosen for this thesis was the result of a long term evaluation of hypothesis and it focuses mainly on the study and analysis of the socio-cultural, as well as economical, impacts of events on the cities hosting them while trying to comprehend if these were just cities with events or indeed eventful cities. We then chose to approach, specifically, medieval events due to the historical background in Portugal that makes these types of events so dear and, at the same time, events that seem to proliferate across this small country, maybe because they tend to link the past to the present (Campos, 2011). These events in particular appear to be one of the most flourishing events in Portugal and they seem to be an interesting type of event, but also, one that hasn’t been exhaustively researched, even though it has been growing both in importance as in numbers these past recent years.

1.2. Research objectives

Festival and event tourism has been the fastest growing leisure industry (Getz, 1991; Nicholson and Pearce, 2001) and for that it has received the attention of many researchers that apart from the usual topics of economical impacts, marketing strategies of events, and festival management (Getz, 1989; Gnoth and Anwar, 2000; Raltson and Hamilton, 1992; Ritchie, 1984) are now trying to understand the motivations underneath the attendance of tourists in events and festivals, because, in their opinion, understanding the motivations will most certainly provide or lead to a better planning and marketing of the events as well as a more profound segmentation of participants. Crompton and McKay (1997) articulated that the understanding of the motivations would be the key to design offerings for the event attendees, to monitor their satisfaction, as well as an accurate tool for understanding the attendees' decision-making process. But, from our point of view the real break-through was the materialization of the term 'events tourism' and most recently 'event tourism'. In 1989, Getz began discussing the planning for 'events tourism' and in 2008 he defines the parameters of 'event tourism' in his review article in *Tourism Management*. Stokes (2005) articulates that the primary goal of event tourism is driven by economical benefits, however, it seems to be more about an event than just benefits or outcomes and planning or portfolios. It appears evident that the cities, the communities and the visitors are the ones who, in fact, play a main role in an event. Thus, it seems crucial, not only to study the event in itself but also the attendees and their motivations to participate in such events, as well as the real benefits underneath the establishing of a specific event, in our case, the medieval events, in a specific city or community.

Thus, the objectives of this thesis are mainly three. The first is to identify the impacts of events, specifically medieval events, and due mainly to their proliferation across the country, in the cities and communities hosting them. Second, to categorize the perceptions and to profile those who visit such events, and, finally, to classify cities of events and eventful cities, establishing, if possible, terms of comparison between them and their main features.

1.3. Thesis structure

This thesis is structured into five parts being each one structured and divided in chapters within themselves.

The first chapter is the Introduction, here we sought to define both theme and purpose of the investigation and proceed with their explained in smaller chapters. The introduction is divided into: “Theme definition”; “Research objectives”; and “Thesis Structure” in an attempt to briefly explain and tackle some of the issues considered important and discussed throughout the text. Thus, the introduction addresses some general concepts and definitions taken into account, almost as a starting point, in the elaboration of the thesis, some that will in latter chapters be properly addressed.

In the second chapter, we undertake a comprehensive and systematic literature review that starts with an approach for the need of “eventful cities” and its concept, and then we establish an “Historical framework” of medieval fairs in Portugal, as an explanation for the events chosen as the core for the elaboration of the thesis forthcoming not only the concept of an eventful city in itself but also trying to understand the use of these historical recreations as marketing and touristic promotion tool. We then move toward the public and audiences of such events and try to portray their motivations, social and economical features, among other characteristics we consider fundamental.

Next we enter chapter three, Methodology, where we identify the objectives and hypothesis of the investigation, clarify the survey questionnaire used in the gathering of data, that we analyzed with a statistical software (SPSS), as well as the measures chosen and to end this chapter we shed some light on the sample and cities chosen to do so.

The forth chapter, Discussion, elucidates the correlation analysis undertaken and reflects about the impacts of medieval fairs, based on the analysis made from the previously gathered data. In this same chapter we embark on the analysis of the data followed by a brief discussion on the same.

Lastly, the fifth chapter, Conclusions, refers to the investigation’s contributions, both practical and theoretical, the research limitations and it also concerns suggestions for future researches that might wish to follow our line of thought.

We would like to advise that since we chose to structure this thesis around a vast literature research there might be repetition of ideas, however we believe them to be necessary and chose not to mutilate the original text. Such choice may appear debatable, but being a language and literature graduate, it seemed to contribute to the natural understanding of our exposition and to aspects that we consider fundamental to the global understanding of our thoughts.

Chapter 2 - Literature Revision

2.1. Introduction

This chapter aims to grasp the concept of ‘eventful cities’ and city of events, what sets them apart and distinguishes them, how they came to be and why do cities need to be eventful.

We also try to comprehend other theoretical concepts that, from our perspective, are important for the development of the thesis, such as, impacts of events, types of impacts – economical, social and cultural – cultural tourism, models of city, among others, as well as provide an historical framework of and for medieval events, in general, but then focusing our attention to the case of Portugal.

2.2. Why cities need to be eventful

As Zukin (2004; 3) states ‘*culture has taken on a more instrumental meaning in cities*’ and Richards and Palmer (2010; 2) claim that ‘*no city believes it is too small or too complex to enter the market of planning and producing events*’ therefore many cities are promoting themselves as eventful cities, as places skilled for fighting the globalization challenge and the urge for stagnation. Such cities promote their cultural assets in ways that makes them capable of distinguish them from other eventful cities, capable of enhancing their social, cultural and economic features, capable of facing both globalization and local tensions (Zukin, 2004).

Cultural tourism and events are a key factor in the urban development, or revitalization issue and the historical recreations that medieval events embody help to promote the culture of a city as a major event attraction for they tend to meet the needs of touristic consumption according to Campos (2011), and for Silvano and Hellman (2005;6) ‘*festivals influence the people’s idea of a city(...) provide many points of identification (...) consolidate subcultures and create togetherness among amateurs (...) creating a (...) powerful experience bringing together audience and festival performer and organizers*’.

Just like in the medieval times, nowadays cultural recreations and medieval fairs may also be the setting for intercultural exchanges, for they now rely on actors and performers that originate from many different countries. Now, as it was then, medieval fairs personify not only the spirit of social gathering but also relaxation, cultural and historical authenticity, a feature that seems to please a growing number of visitors (Campos, 2011).

Shuster (2001) argues that all previous studies of festivals lie on two perspectives '*arts and urban development*' and '*livable cities*'. According to the author the first are market oriented events, events that are being sold as commodities that help boosting the city's image, urban renewal and capture investments (De Bres and Davis, 2001). On the other hand the 'livable city' perspective emphasizes the community and how that same community may use the event as a source to identify itself since it is increasing the competitiveness between cities who are increasingly using events and festivals in order to promote themselves and as a result of such competitiveness it is necessary to find ways to distinguish one city/community from any other, creating competitive advantages that allows them to capture value and therefore retain or gain tourists. But social and cultural impacts must also be studied in the light of their context, meaning the place where they are held may have an impact on the perceived image by the tourist, or in other words '*the external context provides an essential multi-dimensional framework for exploring the socio-cultural impacts of events. Inevitably, different external realities will be of greater or less relevance to different kinds of events*' (Sharpley and Stone, 2011; 10).

Previous studies contributed to the establishing of a framework for event motivation studying and surveying (e.g. Crompton and McKay, 1997; Getz , 2004; Getz & Cheyne, 2002; Gibson, 2004) although nowadays the questions asked no longer prevail in the 'Who are they?' or 'Why do they come?', but are focusing on the social, economical, environmental and cultural impacts of these events in the communities and the hosting cities. This is due to the fact that events and festivals held in small destinations play an important role in tourism development and therefore have an economical impact on that same destination, as well as a somewhat strong impact on the community (e.g. Getz, 2007; Quinn, 2009; Richards and Wilson, 2004; Waitt, 2003). However, sometimes, the impacts may not have a positive outcome. Nevertheless, as Boyco (2008; 162) states '*impacts cannot be viewed in absolute terms of good and bad... nor... be regarded entirely in isolation from one another. The impacts on a*

host community are intertwined and depend on goals and values within that community'. Every event has a purpose and every event impacts on communities, participants and other stakeholders, (Getz; 2007). These impacts, as stated before, may be positive (expected benefits) or negative (costs and negative consequences that reduce the net benefit) and the key lies in identifying which are, and, if possible, predict which will be, the impacts of an event with the purpose of maximizing the benefits and minimizing the negative impacts. It is a fact that most events are hosted to generate economic growth, but there are other reasons to stage an event such as the enhancement of the image (Richards and Wilson, 2004), development of the sense of pride and community cohesion (Waitt, 2003) or to revitalize local culture and traditions. According to several authors, these events may not have a focus on the economical benefit, especially if they are government funded or sponsored, therefore studies must go beyond the economic impacts and approach in a broader perspective as to fully understand them, they must aim also the identification, measurement and analysis of the social and cultural impacts (Hiller, 1998; Ritchie, 2000; Faulkner *et al*, 2003, Getz, 2007).

Burdge and Vanclay (1996; 59) define social impacts as *'all social and cultural consequences to human population of any public or private actions that alter the ways in which people live, work, play, relate to one another, organize to meet their needs, and generally cope as members of society*. Cultural impacts, on another hand, are those which *"involve changes to the norms, values, and beliefs of individuals that guide and rationalize their cognition of themselves and their society"*. The social and cultural impacts may be defined generally and quite simply as all the changes that occur in people lives and customs or traditions and for that needs to be treated with a multi-dimension approach in order to cover not just the immediate social impacts, but also the complex relations underneath cultural changes. Richards (2007; 1) stated that tourism is often seen as having a negative impact on the cultural content and authenticity of cultural events, because, as he well describes it, *'tourism arguably increases commercialism, robbing the event of its meaning and devaluing it as a means of identification for local people'*, therefore he sets his aim into examining the difference between perspectives, comparing the views of locals to the views of visitors and addresses the extent of the impacts on the views of residents and visitors regarding the authenticity and cultural basis of a traditional event resulting from that commercialization process.

Many studies have focused on the transition from the cultural ritual to the spectacle, in order to make them more appealing for consumption. Sharpley and Stone (2011; 3) state that *'events are not always promoted or staged for the economic benefits that they might generate'* and that the *'impacts of events are neither discrete nor necessarily hierarchical'* and that this led authors to embrace research that goes beyond economical impacts.

Being "eventful", according to Richards and Palmer (2010), means that a city uses its cultural resources in making it look more appealing, attractive and livable although the authors also claim that *'eventfulness should not be an aim in itself'* but cities that *'successfully harness cultural events as an integral part of a broader development strategy will reap the benefits of generating wider cultural, social and economic benefits.'* (Richards and Palmer, 2010; 4). In other words social changes can be defined as life improvement, or as Sharpley and Stone (2011; 5) say *'changes in the quality of life of local communities, participants and other stakeholders that arise from the holding of an event of any kind'*. As for cultural impacts these can relate to the transformation of values, traditions and norms (Richards and Wilson, 2006).

According to Richards and Palmer (2010) today cities are facing two possibilities: 1) they both develop in order to meet the challenges of globalization or 2) fight the transformation need and stagnate. The authors argue that some cities are capable of promoting themselves as eventful due to the reputation of their events, as is the case of, for example, Melbourne and Seoul, but other cities, who are trying to enter such a market, need to build and to develop strategies capable of guaranteeing that the event will indeed contribute to the strengthening of the city's identity and culture (Richards and Wilson, 2004) and here lies the authenticity issue, is copying really a cultural strategy or as Carvão (2009) states there is a search for the authentic in cultural consumption and therefore there must be an attempt to be creative, for creative tourism is now a mean to develop distinction (Zukin, 2010) because as Cloke (2006) states the creativity in tourism can extend to many different areas.

Richards and Palmer (2010) describe what they classify as models of cities and argue that each model affects the way one may think and feel the city. They describe the *'managed city'* as the one that emerged in the nineteenth century where both city and inhabitants were managed by an informed administration and under this light cultural events were an extension of the other cultural facilities provided by the public sector, i.e. libraries and museums. Richards and Palmer (2010) also address the *'postmodern city'* or postindustrial city, cities

where culture, as well as tourism and leisure were seen as means for economic development, image improvement and social inclusion. Then Richards and Palmer (2010) approach the '*entrepreneurial city*' where the partnership model grew and city centers were developing into consumption centers and thus the cultural events aimed mainly to attract consumers, such cities are distinct in the way they develop their relations and renegotiation of the planning of its cultural events. Afterwards Richards and Palmer (2010;13) describe the model of '*creative city*' as the '*development of a concept that focused on the importance of design, cultural industries and cultural amenities as key resources for livable cities*', these are cities that intertwine culture, economy and pace with creativity industry. Finally they look into '*intercultural city*' cities, the ones that are blessed with the diversity advantage, where the cultural and creative resources are represented by mixed cultures of inhabitants thus opening the door for interculturality providing new challenges for the management of events that may potentiate intercultural exchange. All these models of city, according to the authors allow us to, not only study them, but also understand them and their goals. In fact they state that in the latter three models of cities cultural events are the best way to make the most of the creativity at large in order to reap a number of benefits:

- 1) *Improvements to the quality of life in the city;*
- 2) *Creativity activity;*
- 3) *The growth of audiences;*
- 4) *The creation of partnerships;*
- 5) *Recreational and educational opportunities;*
- 6) *Economic and social benefits;*
- 7) *National and international profile raising; and*
- 8) *Meeting civic objectives.*

(Richards and Palmer, 2010;19)

Events are mainly seen, in many cities, as mere spectacles that attract, or aim to attract, large numbers of people to consume, not just the material commodities, goods and services, but also ideas and values, or in other words, culture and leisure (Zukin, 1995; Pine and Gilmore 1999). Some events are almost seen as destinations in themselves, hence cities nowadays are

likely to see an event as a resource that can help develop and the creative industry, promote the city’s image and attractiveness and encourage social cohesion. Thus, a city with events differs from an eventful city, for the simple production of an event is insufficient to make it eventful. Eventful cities relate to their events, maximize their resources and benefits from the event program as a whole, with a holistic perspective and effective management, for eventful cities consider the coherence of their events, they bet on creativity.

Table 2. 1 Differences between “cities of events” and “eventful cities”, adapted and abridged from Richards and Palmer, 2010;43

A city with events is...	An eventful city is...
Sectoral Tactical Reactive Container of events Ad Hoc Competition Event policy Market led City marketing Spectacle	Holistic Strategic Proactive Generator of events Coordinated Cooperation Events as a policy tool Market leader City making Involvement

Nowadays eventful cities around the world are reaching a higher level of professionalization concerning the organization process of the event as well as in the use of events as a tool to achieve broader policies (Richards and Palmer, 2010). Consequently, it seems this might be a good feature to identify and differentiate the cities that host events from the ones that make events a part of the city’s policy, image improvement and enhancing community collaboration and involvement.

2.2.1. From tangible heritage to the intangible culture

In 1972 UNESCO defined tangible and natural heritage aiming a global safeguard of the heritage which is a result of the creative capacity of human beings as well as a legacy demanded by future generations and later it was incorporated the cultural and natural landscape into this concept, classified as heritage of humanity.

‘Creative resources are now regularly employed to generate more distinctive identities, offering regions and cities a symbolic edge in an increasingly crowded marketplace. The emphasis in such strategies has also shifted from tangible to intangible cultural resources because more places lacking a rich built heritage are now competing for tourism business (Richards, 2011; 1230) thus the competing skill of a tourism destination, or in our case a city, lies on ‘its ability to transform the basic inherited factors into created assets with a higher symbolic or sign value and that organizational capacities allow some regions to make better use of their inherited and created assets to make themselves attractive to tourists’ (Richards, 2011; 1230). In recent times, tourism has been the industry that conveys culture while developing a strong correlation with creativity in order to shift traditional cultural tourism from tangible heritage to a more intangible culture deeply involving the everyday life of the destination in the touristic experience.

According to Richards (2011; 1225) *‘the emergence of creative tourism reflects the growing integration between tourism and different placemaking strategies, including promotion of the creative industries, creative cities and the creative class. Creative tourism is also arguably an escape route from the serial reproduction of mass cultural tourism, offering more flexible and authentic experiences which can be co-created between host and tourist’* and creativity can also be an attractive strategy option for the stimulation of economic, social and cultural outcomes due to the fact that, when applied, it stimulates more creative activity. Richards (2011; 1231) argues that *‘public sector intervention in creative development has basically involved three approaches: 1) Creative Industries; 2) Creative Cities and 3) Creative Class. Creative industries strategies aim to stimulate the development of creative production through support for the “creative industries” sector’* and some definitions actually include tourism. *‘Creative city strategies are founded on the idea that creativity can be fostered or steered not just in the creative industries, but among citizens in general in order to be*

‘creative for the world’ and the ‘creative class’ approach is based on the idea that there is a growing number of people engaged in creative occupations who are attracted to places because of their creative atmosphere’. (Richards, 2011; 1231, 1232)

The perspective this thesis values the most, is in fact, the possibility of tourism conveying a tangible cultural experience, the idea that a cultural creative atmosphere can lead to the development of the city’s image and carry benefits for its communities.

2.2.2. The importance of creativity in tourism

Creativity has been defined in many different ways by many different authors who seem to agree on one thing, it is problematic and hard to define creativity. During the Renaissance the concept of creativity began to be applied to artists and poets in the Romantic movement of the late 18th and early 19th century but, in the past fifty years or so, some scholars have engaged in a rigorous study on the concept of creativity, from Freud, to the areas of sociology and economics.

However, and until recently, creativity has been a topic of relatively low interest. Taylor (1988) approached the large number of definitions of creativity in the literature available at the time and following the footsteps of Rhodes, and grouped into four main areas the general scientific approaches into the 4P’s of creativity:

- *The creative person;*
- *The creative process;*
- *The creative product; and*
- *The creative environment.*

Abridged from Richards, 2011; 1226

As stated earlier tourism has been affected by creativity and has been considered a creative industry as well, tourism has been developing products, skills and performances so that even something traditionally not seen as creative can be transformed into a creative experience, which seems to be the preponderant goal for those who go on vacation. Richards (2011; 1226)

argues that *'in essence we are seeing the development of tourism as an increasingly creative and ludic environment, within which new practices can be developed which challenge current representations of space'*.

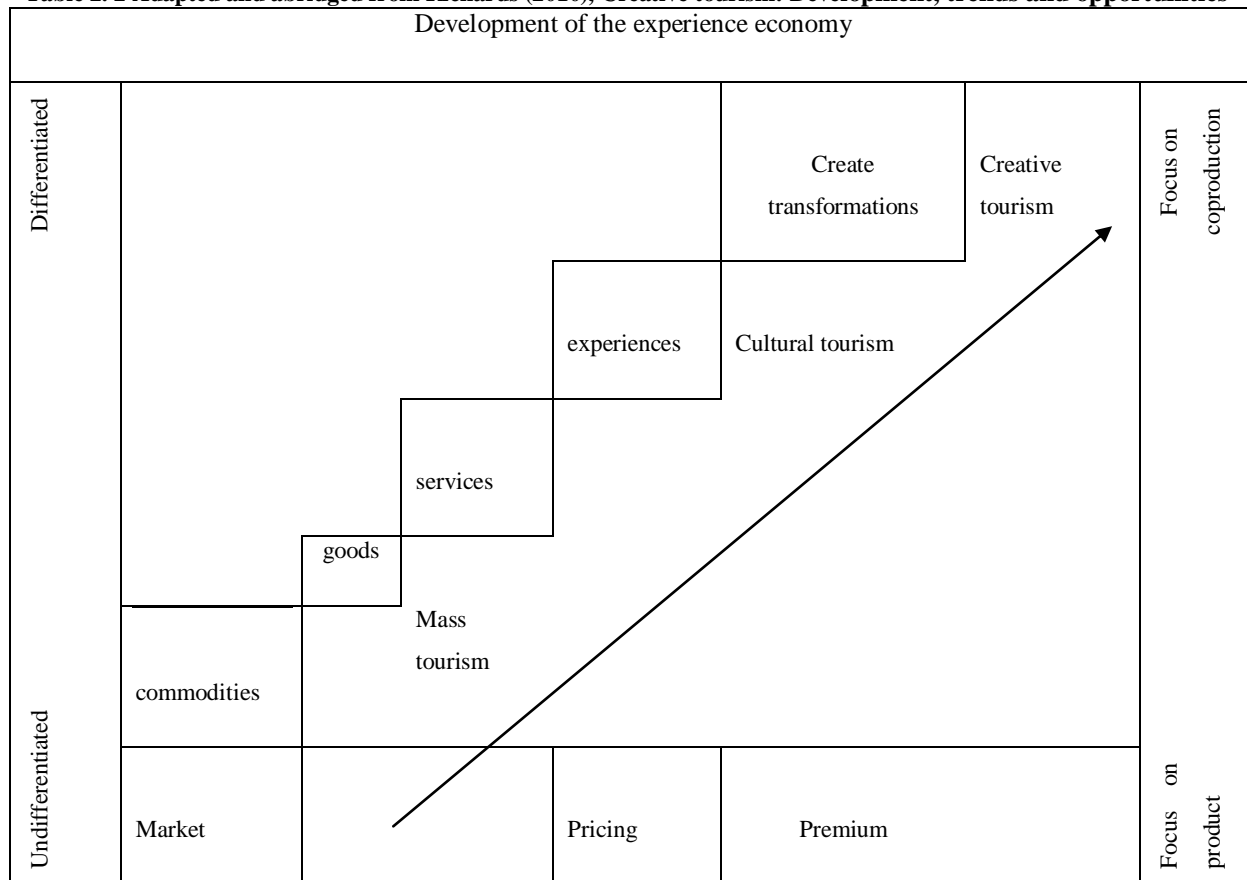
Tourism services have become, by excellence, the mean of providing and developing experiences capable of linking tourism, consumption and lifestyle in one cultural field, however the most important rule to keep in mind is to innovate and make more flexible experiences, harder to imitate and copy, maintaining the uniqueness factor guarded (Richards, 2011), so that the tourist may actively and creatively participate in those experiences, as to feel being part of the city and the community.

Hence, cities must be creative and show some creativity in managing and marketing themselves, for the 'creative turn', as Richards (2011) explains has affected tourism in several ways: there has been an increased of creative content integrated into tourism and tourism has become a creative field for the development of skills and performance. Furthermore the author states that *'the creative development of tourism production also stems from the nature of tourism itself'* and that this *'process has also been evident in cultural tourism, where the increasing supply of cultural products has in many cases outstripped demand (...) increasing competition and driving a search for alternative models.'* (Richards, 2011; 1228)

Richards and Wilson (2006) pointed out a number of key consumption trends, stemmed in the emergence of the postmodern 'postmaterialist' society, a consumption based society, linked to the rise of creativity in tourism, such as 1) the discontent with contemporary modes of consumption; 2) the blurring boundaries between work and leisure; 3) the increasing desire for self-development and skilled consumption; 4) the experience hunger of consumers; 5) the building narrative, biography and identity; and 5) the attractiveness of creativity as a form of expression. Therefore one of the main drivers of creative tourism are the creative skills employed as the basis of tourism businesses leading to skilled consumption that, in turn, allows not only the development of distinctive identities through a lifestyle enhancement, but it also is capable of leading to more creative uses of the tourism resources (Richards, 2011).

The development of the economy experience in tourism can be seen as summed up in the following scheme, adapted and abridged from Richards (2010).

Table 2. 2 Adapted and abridged from Richards (2010), Creative tourism: Development, trends and opportunities



As Richards (2011; 1232 - abridged) explains, creative city strategies, namely *'cultural-creative clusters, are designed to produce a range of outcomes, including*

- *Strengthening the Identity, Attraction Power and Market Position of Places;*
- *Stimulating a More 'Entrepreneurial' Approach to the Arts and Culture;*
- *Stimulating Innovation and Creativity;*
- *Finding a New Use for Old Buildings and Derelict Sites; and*
- *Stimulating Cultural Diversity and Cultural Democracy'*

Creative clusters therefore have an important role in building the local creative economy, as well as attracting tourists and adding to the attractiveness of places'.

2.2.3. Development of idiosyncratic places

Places, cities, regions are being presented as creative resources capable of generating distinctive identities, which is in fact what the tourism industry seeks – authentic identity. Such concept of identity is, for its importance, being applied to other tourism products and resources, for this is also a strategy being used in intangible cultural resources (Richards, 2011).

Landry (2000) asserts that a wider approach to creativity may be able to solve urban problems due to the involvement of all those who are indeed a part of the city – citizens, industries, governance. And this seems to be, according to our research a well accepted and searched strategy by the growing number of people who are devoting themselves to creative occupations, attracted to locations where their own creativity can take part of such an atmosphere, rather than the ‘passive gaze’ described by Richards that used to attract visitors and define the practice of tourism.

However, according to Richards (2011), this creative atmosphere is hard to define and is linked by the development of creative or cultural clusters, in turn divided into three different perspectives:

- 1) the stimulation of a specific industrial sector;
- 2) the development of the creative potential of a city; and
- 3) attract a specific group of either producers or consumers (or both, we dare add).

These creative and cultural clusters have an important role in the economical development, in the making of a cultural economy, adding together the authenticity needed to attract tourism into those places (Richards, 2011).

According to Richards (2011; 1234) *‘in their search for creative material, tourists increasingly seek out alternative public spaces or the heterogeneous spaces that (...) contrasts with enclavic, or highly controlled and scripted tourist spaces. In heterogeneous spaces transitional identities may be sought and performed alongside the everyday enactions of residents, bypassers, and workers’* and ‘creativity’ seen a practice that fuses both producers and consumers of creative performances and craft products, and in line with this thought

recent studies have emphasized *‘the role of “co-creation” or “presumption”, involving the creative collaboration in developing tourism practices by both consumers and producers’* and some studies concerning *‘the development of tourism in cities has also underlined how tourists effectively become ‘placemakers’, adding to the vitality and liveliness of cities as well inhabiting new areas of cross-cultural communication and creativity’* furthermore, the author clarifies that *‘the essence of creative tourism seems to lie in activities and experiences related to self-realization and self-expression whereby tourists become co-performers and co-creators as they develop their creative skills’* (Richards, 2011; 1236, 1237) but he takes it a step up and states that *‘the destination itself needs to become more creative in designing ‘characteristic’ experiences. This means that the destination needs to think carefully about the aspects of creativity that are linked to place, and which give creative tourists a specific motivation to visit. This also makes it important that creativity is also embedded or anchored in the destination. Every location has the potential to provide a unique combination of knowledge, skills, physical assets, social capital and ‘atmosphere’ which make certain places particularly suited to specific creative activities’* (Richards, 2011; 1238) and if *‘creativity provides activity, content and atmosphere for tourism, tourism in turn supports creative activities’*. (Richards, 2011; 1245).

Hence, the increase of the creative approaches to tourism seems to be connected to the a variety of strategies elaborated to create distinctive places.

2.3. Historical framework

Portugal’s history is rich and punctuated by the presence of many different people throughout the ages, from the Celts, the Muslims and the Romans, among many others. All of them left their mark and contributed to the culture of what we now know as Portugal.

In medieval Portugal, as well as across Europe, fairs were one of the most important medieval economical “institutions”, allowing merchants, producers, distributors and consumers to meet and trade goods, in specific dates and places, namely a certain season, overcoming any language and communication disabilities (e.g. Herculano, 2008; Marques, 1997; Mattoso, 1992). The economic importance of fairs was very high, since commerce and trade held at

those locations would translate into money, and proof of that were the privileges and protections granted by kings to those who decided to participate in them, at a time when land was a proof of wealth. The oldest fair known in Portugal dates back to 1125 in Ponte de Lima, but by the year 1325 the entire territory held fairs, i.e. the so called “free fairs” in which there was an absence of fee or toll to participate.

In Portugal it is possible to distinguish two different stages of fairs, the first, at their birth, a time when they were scarce, and a second stage, that corresponds to their expansion, a growth that lasted until the 15th century (Herculano, 2008; Marques, 1997; Mattoso, 1992; Serrão, 2007).

Today the re-enactment of medieval fairs is capable of mobilizing entire communities and from the initial idea to their actual implementation it can take several months, and contrarily to what happened when these first took place, there is an audience for such festivals that attend without playing a role, much like going to an art exhibition (Coelho, 2009). The actual crisis scenario does not seem to impact these events as expected, it is true that visitors do not spend as much as they once did, according information from to the organization of the events, but the fact is that visitors do attend and in one way or another they all do spend some amount of money, in some events more than others, which we believe to be related to the location of the medieval market.

Janiskee (1980, 97) described festivals and events as *‘formal periods or programs of pleasurable activities, entertainment or events having a festive character and publicly celebrating some concept, happening or fact’*. And such events, as stated previously, date back centuries, for people have always recognized the need to publically and collectively celebrate civic rituals (Turner, 1982). These public celebrations were usually, and at first, allied to religious festivities and emphasized the social and cultural way of life of the communities, their values and beliefs, reinforcing the image of tradition. Consequently, festivals seem to have flourished into the 21st century proliferating according to their tourism potential, the experience consumption (Van Elderen, 1997). The key factor to their actual growth, or reinvention, seems to be their economical outcome potential, for they are capable of revitalizing a community, reposition a destination and generate tourism revenue. Hence, throughout times, fairs were not only the scene of commerce and trade, they were also the place where people could exchange ideas, information and at the same time gather socially

(Herculano, 2008; Marques, 1997; Mattoso, 1992; Serrão, 2007). Therefore we believe these events had not only a great importance in the growth of the economy, but also an enormous social meaning, for they allowed intercultural exchanges that permitted the “growth of thinking” and for those reasons, as well as the actual proliferation of these events, we chose medieval events to be the core of our research, because as Light (1996) avows in spite of their growing popularity and profusion, events, in general, and historical reenactments, in particular, have been relatively less researched or studied.

2.4. Medieval fairs as a marketing and touristic promotion tool

There has been studies in city marketing and tourism that show the use of events as a tool to market the cities in particular, nevertheless because there has been a general increase in the competition between cities, that intend to attract not only consumers but also investors and policy-makers, and since a great number of places are entering such competitive environment, the infrastructure and amenities have a predisposition to look similar, although what seems to be ideal is their authenticity and identity capable of attracting both investors, producers as well as tourists and consumers.

It seems imperative, in order to maintain an authentic and unique event, the need for cities to create ways to distinguish themselves from their direct competitors (Richards and Wilson; 2004). And even though recent years have been quite rich in studies on cultural events, as Crespi-Vallbona and Richards (2007; 106) *the focus has often been on the replacement of local, traditional cultural by globalised, popular culture, and the transition from “ritual” to “spectacle”*. *This is part of a wider development of “festivalisation*.

‘Cities and their hinterlands have become stages for a continual stream of events, which lead eventually to the “festivalisation” of the city and festival marketplaces. With the growth of the symbolic economy and the experience economy, culture has become increasingly important as a means of consuming the city.’

(Richards and Wilson, 2004; 2)

The success of cultural tourism lies in the fact that the natural resources are susceptible to draw in tourism, but it is imperative to estimate the values and perceptions of locals about themselves and their culture, before planning such events, for history is one of the natural local resources available and, for that reason, reliving the past may possibly be a tourist attraction where nothing must be left to chance, from the reconstitution in itself to the parallel animation, in such ways that the past meets the present and conveys the wanted authentic experiences to those who visit the event. In addition, these cultural events provide a balance between the visitors' satisfaction and the internal economic benefits, as a result of encouraging the locals to participate in the event and protecting local patrimonial assets (Campos, 2011).

Successful events are, consequently, capable of improving the image of city, they brighten up the streets and locals develop a renewed pride in their home town, as quoted by Richards and Palmer (2010), culture is like a euphemism for the power of the city's event in the economy, their advantage, as the sum of all the aspects that facilitates the city to compete for jobs and investments. Even though the impact of an event can be estimated through figures, it is also as an image of a certain community and Haider, Kotler and Rein (1993) articulated the value of such events in the image making and image enhancing, in the attracting tourists, aiming for the development of the community. Getz (1991) insists that festivals and events are a new wave of alternative tourism that contributes to sustainable development and improves the relationship between host and guest. Shuster (2001), for example, stated that festivals and events staged as urban ephemera or spectacle yield economic benefits raising the profile of places, their products and attracting flows of tourists, capital and investment and according to Almeida (2010, 194) *'directors would be desirable to improve the creative environment among its teams to thereby further increase individual performance and by extension the organization's performance. So managers should have an increased attention on recruitment of individuals to identify cultural values revealed by the candidates'* a notion easily applied to an event organization team.

Medieval events, in particular, just as argued by Richards and Wilson (2006 and also 2007), are capable of bringing together the event and the cultural places, such historical events, or cultural events, are almost an appropriation of the past and the re-enactment usually indulges

in favouring the dramatization of popular events and people like Vikings, medieval knights, pirates and slaves (Guha, 2009) for these events derive from the “living history” technique, developed in England and the United States, during the late seventies of the twentieth century. Coelho (2009) addressed this exact subject in her master thesis and found the information concerning Portugal “living history” events scattered and hard to obtain. Nevertheless, the author argues that this method had, at its birth, a unique educational purpose, it was related to the history syllabus and promoted both meaningful and an active learning process by bringing closer the students to the real “subject of study”, through the most accurate historical recreation, in which students could participate. These events, promoted by schools, museums and other educational entities, implied on their own the community involvement, for they were the ones starring the event and according to Coelho (2009) many argued that such events were deprived of public since those who attended needed to dress a part and perform a character. So if, at first, the impact was seen regionally, gradually these events started attracting other visitors with different interests, other than learning, hence if in their origin they did not have specific touristic promotional objectives, today they are an attraction if not a destination by themselves (Campos, 2011) allowing visitors to take part in a, almost real, time travel to the past where, in most cases, they can interact and get emotionally attached to the event. Therefore these medieval events in Portugal are now, according to Coelho (2009; 20) *‘ways of translating past facts, making them accessible to all types of public, even those who claim not to appreciate history’* for when they started they were just a strategy to open the museums to the communities making them more dynamic but by principle these *‘living history events’* were not available to the general non-participant public, however twenty years past and some municipalities started developing projects based on historical facts to promote their patrimony opening reaching a wider range of population and cultural tourism, enabling the visit of these events to an audience that was not included in the animation as characters. Coelho (2009; 72) argues that nowadays medieval fairs *‘attract many visitors, both Portuguese and foreigners, and in this aspect it fulfils one of the objectives, which relates to cultural tourism, attracting a broader public to visit the historical sites where actions are carried out. However it seems to us absolutely essential, on one hand, to value and convey the local traditions and history that particularize each region, on the other hand, promote the difference and encourage innovation in each event held, by historical research, so that as*

years go by it does not fade the desire to continue living these days in past times and that the visit to the fair does not resemble the family outing to the shopping center'.

2.5. Audiences and public

Cultural tourism, according to the *'Dictionary of Travel, Tourism and Hospitality Terms'*, (Harris and Howard, 1996), is a general term referring to leisure travel motivated by one or more aspects of the culture of a particular area, a cultural tourist, is defined by the Australian Bureau of Statistics in *'Domestic Cultural Tourism in Australia, 1994-95'* (1997) as a person who stayed more than 40 kilometers away from home for at least one night and attended a cultural venue.

In Portugal, according to an article in *Diário Económico* by Peralta (2011) cultural tourism is likely to grow 20% in upcoming years. According to statistical data of the national tourism office (Turismo de Portugal) about 37,4% of Portuguese residents made at least one touristic trip where they stayed one night away from their residence location, they were mostly between 25-44 years old and their main reason to travel was 'leisure, recreation and vacation'.

Those who get involve and experience an event are designated as audience and public, being the audience the direct stakeholder group within the public of an eventful city, *'which includes any group with which the event programme needs to communicate, such as the media, government bodies, financial institutions, pressure groups, customers, suppliers and other stakeholders'* (Richards and Palmer, 2010; 293). In fact, audience and public differ, since 'audience' are those who actually participate in the event and 'public' stands for potential participants, an events try to widen their audiences by turning potential participants into members of the audience. This process, named audience development, implies collaboration between the different stakeholders of an event in order to fully understand the audience, their needs, opinions and characteristics (Richards and Palmer, 2010).

Ralston and Crompton (in Getz, 1991) decided to approach the events attendees motivations by using a five point Likert Scale and forty-eight motive statements, and as a conclusion they suggested that those motivation statements were generic across all groups. Other authors began then their own incursion into the study of motivations and, Backman *et al* (1995) for

example, attempted to examine demographic characteristics, motivations and activities of tourists using the 1985 U.S. Pleasure Travel Market data. For that aim they developed and analyzed twelve motive statements, identifying five different dimensions, some of these dimensions resulting or explained by the demographic factor, i.e. excitement is less likely to be the travel motivation of senior and married festival attendees or even that the lowest income group is more likely to be motivated by attending festivals to socialize while less likely to attend high-risk activities. This shown that event attendees were, in fact, a heterogeneous group and for that this group required segmentation, although Richards and Palmer (2010; 299) argue that *'classical or more traditional events attract an audience composed of a relatively homogeneous group of people with high incomes and education levels'* and that the *'growth in the cultural audience generally depends on two factors: the expansion of the middle class which increases the number of highly educated people with time and money to consume culture, or reaching groups who currently have low levels of cultural consumption.'* Getz (2008) argues that the "event experience" allows profiling the potential tourists by understanding the perceptions of the experiences and by influencing future consumption attitudes. In Portugal there are few studies concerning the audiences and public of medieval events (Campos, 2010 and also 2011) but we feel they need to be compared, updated and yet again repeated to provide a strong assessment and a valid analysis.

Some authors argue that the cultural tourist is very demanding, that he values and criticizes all that embodies his experience, during the visit, moving as if the space was his own. Others take it a step further by arguing that the cultural creative tourist is a part of the creative industry tissue seeking rich quality experiences in such way capable of identifying their personality as creative, but most of the times they do not stay at the destination for the night. What we need to understand is not just who in fact attend these fairs, but why, and most definitely if they do connect and bond to the space, to the atmosphere, to the people and ultimately to the event.

Chapter 3 – Methodology

3.1. Introduction

This chapter describes the methodology chosen for the study, the objectives and hypothesis developed for the investigation. Here we also describe the survey questionnaire applied as well as the measures used in its elaboration and finally the sample of the study.

The methodology for this particular study was adapted to the Portuguese reality, in other words, for this investigation we adapted the methodology of a Dutch investigation of ‘eventful cities’ to Portuguese cities hosting medieval events, which is why we also decided to include a new scale in the survey questionnaire.

3.2. Methodology

The data obtained from the questionnaires were processed through the IBM Software SPSS version 19.0 for Windows. Quantitative variables are summarized by mean \pm standard deviation, minimum and maximum quality using the absolute and relative frequencies. The analysis of hypotheses and aims of the study was done in a descriptive point of view using the relative frequencies and descriptive statistics.

To analyze de associations of variables we used the Qui-Square, when both variables were qualitative, the ANOVA when one of the variables was qualitative and the other quantitative or ordinal and the Pearson Correlation significance test when dealing with variables that were quantitative or ordinals. We have considered statistically significant differences to $p < .05$.

3.3. Objectives and hypothesis of the investigation

We chose a quantitative research method supported by survey questionnaires, using attitude scales and multiple answers.

Our investigation lies in the analysis of the profile of the visitor of medieval events and, most importantly, the identification of the perceptions built by the visitor as well as determine the social and economical impacts of the event so that we can be able to classify eventful cities. Consequently, our main objectives are:

- 1) To identify who attends medieval events and the reasons leading to the choice of attending that particular event; i.e. if the medieval event is seen as a destination in itself or just a Point Of Interest (POI) of the destination visited;
- 2) To profile medieval events attendees so that measures can be taken to attract other market niches and improve the supply features;
- 3) To understand the perceptions of tourists/visitors concerning the medieval event to better anticipate future choices, in order to try establishing some measures of improvement;
- 4) To determine the social and economical impacts of the medieval event in the local community as well as the destination in itself; and
- 6) To recognize the presence of the characteristics of an eventful city.

To answer these objectives we developed the following hypothesis:

H1: Medieval events attract a heterogeneous group of tourists/visitors;

H2: The geographic proximity of the medieval event is the basis to choose attending a certain medieval event;

H3: Visitors are attracted to medieval events because of the creativeness and historical rigor of such events;

H4: Visitors that repeat visits are the ones who develop an emotional bond to the event;

H5: Medieval events are destinations in themselves within the destination;

H6: Visitors see medieval events are image enhancers of the place/city that hosts the event;

H7: Medieval events have positive economical impacts in the communities that host them as well as in the destination;

H8: Medieval events have an environmental concern;

H10: Medieval events are well organized and a part of the image boosting policy;

H11: Medieval events establish an emotional bond to its visitors and communities by involving them in the event;

H12: Eventful cities generate medieval events as a policy tool;

H13: Eventful cities are market leaders in medieval events;

H14: Eventful cities are a well coordinated generator of event throughout the year;

H15: Eventful cities imply cooperation from local communities in the medieval events.

To gather the information that could confirm or deny the objectives and hypothesis presented we applied a survey questionnaire.

3.4. Survey questionnaire

The survey questionnaire itself is divided into two main stages, the first with the questions needed to analyze the impacts and, the second, with control questions as well as items relevant for other profiling statistic elements such as age, gross income, residence and education level. So the survey questionnaire is made of twenty three questions, the first two inquire how they came to know about the event and why they made the decision to attend the event. The third asks if the event had been previously visited and the fourth enquire the days visited the current edition of the event. This is followed by a question that intends to find out where they stayed during the visit. The goal of seventh question scale is to find out the intention of the visitor to repeat the visit and the eighth to observe if they will recommend visiting the event. The next question is a scale of six points – totally agree to don't know – with sentences the visitor needs to classify. The tenth question concerns the values (money) spent during the visit or stay at the destination and it is followed by a question whose goal is to assess the event's importance in the decision making process of choosing that particular destination. The thirteenth question intends to find out what would the tourist/visitor do if the event was not being held. The next seven questions (from question 14 to question 20) are for statistical purposes, they enquire about place of residence, number of people in the group, age,

educational level, professional occupation and gross income. Question number twenty one enquires about cultural habits over the past year, the twenty-second concerns social media and the last question relates to reading habits.

The survey questionnaire was anonymous, requiring no identification, and answered by the visitors at the event. We applied the survey questionnaire at five different medieval events, held by five different cities and then we placed the results in a specific statistical analysis software program, SPSS, in order to obtain categorized results.

Before applying the definite survey questionnaire a pre-test was done at the medieval event held at Almodôvar, with a sample of twenty eight visitors. Through this pre-test we were able to modify a question that revealed some ambiguity, question five “in which days have you visited the event”. The ambiguity could have been due to the previous question that asked if the event had been visited in years before. As a result we changed question five into “which days have you visited the event this year”, which proved to be no longer ambiguous. We also had a few struggles with questions ten and eleven for many visitors inquired did not answer them. The statistical question concerning their gross income also raised a few questions from those who answered the survey questionnaire, solved by brief explanations about the fact that the survey questionnaire was anonymous, meaning no personal identification was required, other than general information essential for statistical purposes, such as gender, age, educational qualification, gross income and occupational group.

Also after the pre-test, we decided to include a new scale, specifically orientated to the medieval events in Portugal, even though a future goal is to undertake the comparative study between what was done with this investigation and the one held in the Netherlands. Thus, bearing in mind the reality of this investigation, specifically the events chosen we decided to add a new scale with four items that we our considered important to understand and achieve our objectives. The first variable included was ‘the event made me travel to medieval times’, an idea we grasped from Turner (1989) that stated that most of those who participate in such re-enactment events do so because they feel travelling back in time and Campos (2011) that argued that visitors are attracted to such events because they can interact and get emotionally attached to the event and participate in it as if they could travel back in time, and so we assumed that the ‘time-travelling’ notion could be an important variable.

Other variables added, that we perceived to be of a relative importance were ‘the event portrays medieval times’ and ‘the event conveys medieval social reality’ which are all related to the historical authenticity, also mentioned by Campos (2010; 2011) as reasons capable of attracting visitors into the medieval events and Richards (2011) to whom it is of crucial importance in order to attract tourism.

Finally we added the variable ‘the event conveys medieval economical reality’ in order to establish if, in fact, the events were capable of conveying the feeling of how medieval trades and economy processed.

3.5. Measures

We have tried to collect and analyze data in ways which would enhance their reliability and validity using the previous mentioned survey questionnaire. The measures used in the gathering of data were nominal - in questions inquiring about gender, education, residential area, among others – ordinal, for some questions required from the respondents a classification and, lastly we also used a metrical measure in, for example, questions concerning the age of the respondent or his gross family income. Likert scales were also used in questions seven, eight and nine where the respondents used a six-point agreement rating scale (i.e., strongly disagree, disagree, neither disagree nor agree, agree, strongly agree and don’t know).

3.6. Sample

We applied a total of nine hundred and twenty one survey questionnaires, at five different medieval events, mainly in the center region of Portugal. The sample used for the data collection is, we believe, of an adequate size and representative of the population of interest although we have to qualify it as a random sample and also a sample of convenience. We applied the survey inside the events, in different locations of the events, namely at the entrance/exit, at the food and beverages stands, at the exhibition/sales stands, while the event

was taking place, to all those who showed receptiveness to it, sometimes having to blend in, sit down with the inquiries, eat and drink with them, while explaining the purpose of our presence and the goal of the survey.

Before applying the survey we contacted in each city the person responsible for the event organization and asked permission to go there and apply the survey. They were all favorable to our presence, the great majority allowing us with a small space to storage our material and belongings while we applied the questionnaire, providing us with some back up statistical information about the previous days of the event and the previous events done.

The cities, in question, were chosen mainly due to the dates of their events, mostly because of the compulsory deadline of the thesis and they were chosen through a website named “artesaosdobidos.pt”, a national database of the cities, alongside the dates, that host such medieval events. But we also wanted to select different types of cities, that could contribute to the notion of eventful city or city of events, so we tried to opt for cities that host many events throughout the year and cities that host sporadic events, mainly during the summer, in order to be able to establish a comparison between them and easily understand what sets them apart, what are the features of each one of them, what makes them eventful or not. The survey questionnaire was applied on the third day of each event, from 3 p.m. until 9 p.m.

As stated earlier, we first applied a pre-test of twenty eight survey questionnaires in Almodôvar, a city well known for their medieval event, between May 18th and 20th in 2012.

Then we applied the survey questionnaire in Penela, a small village that hosts this medieval event every year since 1994, first hosted by their local school council. But, in fact, Penela has a lot more than this isolated event, throughout the year Penela lives and undertakes medieval activities that not only gather the community closer, by involving the schools and local commerce, but also attract visitors. This event in particular, the Medieval Market, took place on May 26 and 27, 2012 (Saturday and Sunday) and it was open from 12a.m. At the historical recreation participated around 350 people (Alvarinhas, 2009) and the medieval event itself is a part of the strategic plan for development and patrimonial valorization (Innovation, Competitiveness and Entrepreneurism). On the first day, according to the organization about two thousand people attended and on the second day they expected around

one thousand and five hundred visitors. We applied the survey questionnaire on May 27th 2012 from 3p.m. until 9p.m. and gathered 291 survey questionnaires.

The second medieval event we attended was the one in Alhos Vedros, a small, “dormitory” city near Lisbon that is on their fifth edition. Just like the one in Penela, this one also undertakes a theme for the event in itself and the activities are built with the help of schools, local commerce and other craftsman that choose to participate. Set around the church and across the gardens, and with no physical reminder of medieval times other than decorations this is an event that attracts thousands of visitors per day according to the organization, a small and local historical association supported by many different stakeholders, both public and private. This event held between the 1st and 3rd of June 2012 (Friday to Sunday), attracts around ten thousand people per day, and their objective is only one, improve the city’s image, looking from the past into the future. We applied the survey questionnaire on June 3rd 2012, from 3p.m. until 9p.m. and gathered 300 survey questionnaires.

The third event was being held in Vila Franca de Xira, a city well known mostly because of the all year bull-fighting events. The medieval event was organized by a local school and sponsored by the city hall that also developed a number of activities throughout the year related to the medieval market, submitted to the celebration of the 800th celebration of the cities’ king charter. The medieval market itself was held in the garden of the urban park, with little or none actual physical reminder of medieval times other than the clothes of the people involved and the decorations of the stands. This medieval event took place between the 8th and 10th June 2012 and it was its third edition. The organization had no clue concerning the number of attendees and showed no will to share information about the event, and also, maybe because everything was so scattered people didn’t respond as well as in the previous events. We applied the survey questionnaire on June 10th 2012, from 3p.m. until 9p.m. and gathered 107 survey questionnaires.

The last event chosen was the well known Medieval Market in Óbidos, a village that has, in our opinion, every feature needed to be an eventful city, at least at first sight. In Óbidos there seems to be an actual concern throughout the year to generate events in what seems to be a proactive policy in the image strategic development. The events are carefully thought, coordinated and planned and they involve the inhabitants, boosting the village into a market leader position. At the medieval event in Óbidos, which lasted for more than a fortnight, we

applied 195 survey questionnaires on July 21st 2012 from 3p.m. until 7p.m. Even though we had full cooperation from the organization, visitors were not very interested in answering a two page survey and risk losing any emotion, commotion and experience.

Table 3.6.1 presents the results regarding social-demographic characterization of visitors. Visitors respondents were mostly female (54.5%), aged between 30 and 39 years (38.6%), 20 and 29 years (24.9%) and between 40 and 49 years (21.1%). The most frequent education levels were high school education (37.3%) and baccalaureate degree or (31.1%), while the most common occupations were technical occupations (34.7%), services / sales (15.5%) and liberal jobs (14.0%). Concerning the gross income, among the most frequent are incomes between € 1,001 € and 2,000 (34.2%), € 501 and € 1,000 (31.7%) and, lastly, less than 500 € (14.1%).

Table 3.6. 1– Social-demographic characterization of the visitors

		N	%
Gender	Male	414	45,5%
	Female	495	54,5%
Age	15 or less	5	0,5%
	16-19	33	3,6%
	20-29	227	24,9%
	30-39	352	38,6%
	40-49	192	21,1%
	50-59	66	7,2%
	60 or more	37	4,1%
Education	Middle school	52	5,7%
	High school	339	37,3%
	Technological	147	16,2%
	BA/Graduate	282	31,1%
	Post – Graduate	88	9,7%
Job	Diretor or manager	60	6,8%
	Liberal job	124	14,0%
	Technical job	306	34,7%
	Administrative	102	11,6%
	Services and sales	137	15,5%
	Artist/craftsman	30	3,4%
	Student	104	11,8%
	Domestic employee	20	2,3%
Gross monthly income	under 500€	120	14,1%
	501€ to 1.000€	270	31,7%
	1.001€ to 2.000€	291	34,2%
	2.001€ ato 3.000€	71	8,3%
	3.001€ to 4.000€	45	5,3%
	4.001€ to 5.000€	18	2,1%
	5.001€ to 6.000€	19	2,2%
	over 6.000€	18	2,1%

Chapter 4 – Discussion

4.1. Introduction

No quantitative research is detached from statistical handling, all the data gathered must be submitted to a rigorous and effective interpretation and analysis so that conclusions may be drawn and hypothesis confirmed or denied in order to validate the research and the study.

Social sciences are engaging on studies that require such data analysis and for that computer software solutions are of great aid. We chose to use SPSS as our aid in the calculations and analysis. SPSS (*Statistical Package for the Social Sciences*) is powerful computer statistical software that allows a faster and smoother data analysis, from complex calculations to the result views, in just a few seconds (Pestana and Gageiro, 2005). Thus, in this investigation, and because we are handling a great number of data we also chose SPSS as the software tool capable of aiding in the calculations so that they could then be analyzed and compared.

4.2. Results

The main reasons given by visitors to attend the event were ‘spending time with family and friends’ (44.3%), ‘entertainment’ (30.7%) and the fact that they ‘like it’ (52.3%) (Table 4.2.1).

Table 4.2. 1– Reasons to attend the event

	N	%
I like it	482	52,3%
Entertainment	283	30,7%
Spending time with family or friends	408	44,3%
Special occasion	22	2,4%
Music	30	3,3%
Visiting the area	52	5,6%
Learn something new	38	4,1%
Experience something new	76	8,3%
View artist / spectacles	9	1,0%
Other	84	9,1%

The main sources of knowledge of the fair were the “previous visits” (15.4%) and through “family or friends” (47.9%), while the main sources of information for the trip planning were also “previous visits” (19.2%) and family of friends (53.2%) (Table 4.2.2.).

Table 4.2. 2.– Sources of knowledge and information for planning the visit

		N	%
Knowledge	Previous visit	141	15,4%
	Family or friends	439	47,9%
	TV or radio	32	3,5%
	Tourism Post	3	0,3%
	Event Website	39	4,3%
	Another site	13	1,4%
	Event Brochure	43	4,7%
	Newspapers and magazines	25	2,7%
	Tourist brochure	4	0,4%
	Guide	2	0,2%
	Social networks	57	6,2%
	Other	119	13,0%
	Sources	Previous visit	176
Family or friends		488	53,2%
TV or radio		21	2,3%
Tourim Post		5	0,5%
Event site		115	12,5%
Another site		20	2,2%
Event brochure		63	6,9%
Newspapers and magazines		17	1,9%
Tourist brochure		5	0,5%
Guide		2	0,2%
Social networks		89	9,7%
Other		134	14,6%

Regarding previous visits, 46.9% have visited the event more than once and 17.4% have once before visited the event.

As for the day of visiting this year’s event, 72.7% visited the event on the third day, 57.1% on the second and third day and 33.1% on the first, as well as the third, because that was the day of data gathering.

The visitors were mostly housed at their homes (86.2%) and 8.6% were accommodated at relatives and friends houses (Table 4.2.3).

Table 4.2. 3– Previous visits; day visited and place of accommodation during the event

		N	%
Previous visits	More than once	425	46,9%
	Once	158	17,4%
	Never	323	35,7%
Day visited	1	304	33,1%
	2	525	57,1%
	3	668	72,7%
Accommodation	Home	776	86,2%
	Hotel	27	3,0%
	Guest house	6	0,7%
	B&B	5	0,6%
	Family and friends	77	8,6%
	Camping Park	6	0,7%
	Youth hostel	3	0,3%

The visitors showed high levels of satisfaction, since from 1 to 10, the probability average of repeating the visit was 8.8 ± 1.8 and the likelihood to recommend was 8.9 ± 1.7 (Table 4.2.4.).

Table 4.2. 4– Probability of repeating the visit and recommending the event

	Average	SD	Median	Minimum	Maximum
Probability of repeating	8,8	1,8	10	1	10
Probability of recommending	8,9	1,7	10	1	10

Table 4.2.5. displays the descriptive statistics on the levels of agreement with items/statements related to the involvement in the event, the organization, the environment, community and medieval fair.

In general, we observed higher average levels of agreement with all statements as for items regarding the involvement in the event and a lasting impression (4.2 ± 0.8), the senses stimulation (3.9 ± 0.9) and emotional involvement (3.8 ± 0.9).

Regarding the organization of the event the items with the highest average score were “well organized” (4.2 ± 0.9) and “friendliness of the staff” (4.1 ± 0.8).

As for the community and environmental statements the items with a higher level of agreement were “improving the city's image” (4.5 ± 0.7) and “importance of environmental issues” (4.4 ± 0.7). In statements related to the medieval event in itself the items with higher

agreement values were the “feeling time-travelling into medieval times” (4.2 ± 0.8) and the event “portrayed medieval times accurately” (4.2 ± 0.9).

Table 4.2. 5– Descriptive statistics of the agreement levels with the statements

	Average	SD	Median	Minimum	Maximum
Think	3,3	1,0	3	1	5
Physically active	3,6	1,1	4	1	5
Stimulated senses	3,9	0,9	4	1	5
Emotional involvement	3,8	0,9	4	1	5
Lasting impression	4,2	0,8	4	1	5
Ticket value	3,9	1,2	4	1	5
Well organized	4,2	0,9	4	1	5
Friendly staff	4,1	0,8	4	1	5
Value of food /drinks	3,7	1,1	4	1	5
Improves city’s image	4,5	0,7	5	1	5
Part of the community	4,0	0,9	4	1	5
Environmental care	4,4	0,7	4	1	5
Reducing environmental impact	4,0	1,0	4	1	5
I felt travelling into medieval time	4,2	0,8	4	1	5
Portrays medieval time	4,2	0,9	4	1	5
Conveys medieval social reality	3,9	1,0	4	1	5
Conveys medieval economic reality	3,7	1,1	4	1	5

Table 4.2.6.shows the results of the visitors’ expenditure during the event, noting that 89.1% are spent at the fair. The total average of expenditure per visitor was 42.12 € \pm € 71.60, with the highest proportion for food (17.80 € \pm € 12.20) and shopping (13.43 € \pm € 25.00) and lowest in the purchase of tickets (5.93 € \pm € 53.78), for only one of the events we visited charged ticket.

Table 4.2. 6– Expenses during the event

	Average	SD	Median	Minimum	Maximum
Ticket	5,93 €	53,78 €	0,00 €	0,00 €	1.040,00 €
Souvenirs	10,81 €	12,20 €	10,00 €	0,00 €	100,00 €
Food/drink	17,80 €	16,14 €	10,00 €	0,00 €	100,00 €
Accommodation	8,94 €	30,63 €	0,00 €	0,00 €	400,00 €
Shopping	13,43 €	25,00 €	5,00 €	0,00 €	200,00 €
Others	8,94 €	16,26 €	0,00 €	0,00 €	100,00 €
Total	42,12 €	71,60 €	26,00 €	0,00 €	1.615,00 €
% spent at the event	89,1%	23,5%	100,0%	0,0%	100,0%
% spent in the city	4,8%	13,3%	0,0%	0,0%	90,0%
% spent outsider event or city	4,1%	13,4%	0,0%	0,0%	100,0%

The results in Table 4.2.7. display the importance of the event in the choice of visiting the destination and what would the visitor be doing if the event did not occur. The event was the only reason to visit the destination for 48% of the visitors and was one of the main reasons or one of many reasons to visit the destination for 19.5% and 11.7% of visitors, respectively. If the event did not occur 56.3% of the visitors reported that they would have stayed at home, another 18.2% would have done something else in that destination, while 6.9% would have gone visiting another destination nearby and 7.1% would have gone to visit another part of the region, 11.4% would have gone to another destination outside the region.

Table 4.2. 7– Importance of the event in the choice of visiting that destination

		N	%
Importance of the event in the choice of visiting the destination	Only reason	428	48,0%
	One of the main reasons	174	19,5%
	One of many reasons	104	11,7%
	Not a reason at all	186	20,9%
Without event you...	Would heve stayed at home/gone to work	507	56,3%
	Would have done something else in this destination	164	18,2%
	Would have gone visiting another destination nearby	62	6,9%
	Would have gone visiting another part of the region	64	7,1%
	Would have gone somewhere outsider this region	103	11,4%

Regarding the size of the group that included the visitors who answered the survey, these were inserted (Table 4.2.8), on average in groups consisted between 4.2 ± 5.0 adults and 1.1 ± 3.5 children.

Table 4.2. 8 - Descriptive statistics of the number of people per group

	Average	SD	Median	Minimum	Maximum
Adults	4,2	5,0	3,0	0,0	51,0
Children	1,1	3,5	0,0	0,0	80,0

Table 4.2.9. shows the attractions visited in the last 12 months by the respondents. It is observed that 69.8% went to the movies, 34.2% and 33.5% visited museums and went to a sporting event.

Table 4.2. 9.– Visits to other attractions in the past 12 months

	N	%
Museum	292	34,2%
Opera	34	4,0%
Cinema	597	69,8%
Park	179	20,9%
Sport events	286	33,5%
Concerts	188	22,0%
Theatre	172	20,2%
Musicals	148	17,3%
Ballet	39	4,6%

As for social networks used (Table 4.2.10), it highlights Facebook (89.0%), followed by professional social network Linkdin (11.4%) and the most widely read newspapers (Table 4.2.11) are *Correio da Manhã* (66.4%) and *Público* (24.5%).

Table 4.2. 10.– Social networks used

	N	%
Facebook	719	89,0%
Myspace	46	5,7%
Twitter	34	4,2%
Linkdin	92	11,4%
Google Plus	77	9,5%
Other	31	3,8%

Table 4.2. 11.– Newspapers read

	N	%
Correio da Manhã	560	66,4%
Expresso	188	22,2%
Público	207	24,5%
Diário de Notícias	160	19,0%
Jornal de Notícias	93	11,0%
Outro	181	21,5%

4.3. Hypothesis verification

H1 intends to verify if medieval events attract a motley crew of tourists / visitors. Table 3.1. shows that the visitors surveyed were quite heterogeneous, with ages varying between “under

15 years” and “above 60 years”, education levels varying between middle school education and postgraduate, in professionals terms we watched equally unqualified and qualified professions and monthly gross incomes varying in values between below 500 € and above € 6,000.

H2 analyzes the geographical proximity of the event as the basis for choosing to attend that particular medieval event. As 86.2% of visitors were accommodated at home (Table 3.4.) we can conclude that visitors resided nearby the event and this indicates that the geographic proximity factor is important for the choice of visiting the event.

H3 aims to determine whether visitors are attracted to medieval events because of the creativity and historical accuracy of such events. Based on descriptive statistics (Table 3. 6.), we can observe that visitors do agree that they feel traveling in time into medieval ages and that the event does convey a faithful portrait of both the social and economical realities of those times, in their opinion.

In H4 we intended to verify if the visitors who attend the event are those who develop an emotional bond with it. Table 4.3.1. shows the descriptive statistics of the items related to involvement with the event, according to the number of previous visits. All items show that respondents with more than one visit have significantly higher average levels of agreement ($p < .01$) compared to those who never visited the event previously.

Table 4.3. 1 - Descriptive statistics of involvement according to previous visits

	Previous visits						p ¹
	More than once		Once		Never		
	Average	SD	Average	SD	Average	SD	
Made me think	3,5	1,0	3,3	0,9	3,1	1,0	0,000**
Physically active	3,7	1,1	3,6	1,0	3,4	1,1	0,001**
Stimulated senses	4,0	0,9	4,0	0,7	3,8	0,9	0,000**
Emotional involvement	4,0	0,9	3,8	0,8	3,7	1,0	0,000**
Lasting impression	4,3	0,7	4,3	0,7	4,0	0,8	0,000**

¹ ANOVA; * $p < .05$; ** $p < .01$

H5 aims to determine whether the events are medieval destinations within the destination itself. Table 4.2.7., reveals that 48% stated that the only reason to visit the destination was the event and 52% reported that there were other reasons to visit that destination. Thus it appears

that most respondents had the fair as a destination in itself, within the destination, since they would go to that destination even if the event was not taking place at that time.

In H6 visitors who visit medieval events are image enhancers of local / city hosting the event. This hypothesis is confirmed by Table 4.2.4. as 1-10 of the probability visitors to recommend the event is high indicating that the image is enhanced.

The H9 evaluates whether the events have a medieval environmental concern. From Table 4.3.1., we can observe that there is a high level of agreement with the item referring to the reduction of the environmental impact, which verifies this assumption.

H10 evaluates whether events are well organized and medieval part of the policy thrust of the image. Looking at table 4.3.1., it is shown that visitors have high levels of agreement with the item related to good organization and improve the image of the city.

H11 evaluated whether medieval events are capable of establishing an emotional bond with their visitors, involving them in the event and in communities. From Table 4.3.1. we see that there is in fact an agreement with the items taken regarding the emotional involvement and the lasting impression.

Some hypotheses were dropped after the data analysis. We believe that further studies are required to better perceive them, other approaches and methodologies, rather than a simple closed survey we needed to apply personal interviews to those involved in the elaboration and organization of the events, a study that can be done further ahead. Therefore H7 that aimed to assess whether the medieval events have positive social impacts on host communities, as well as the destination, H8 that referred to the fact that medieval events have positive economic impacts on cities and communities hosting them, H12 that intended to verify if cities generated memorable events like a medieval instrument of policy, H13 regarding those cities of memorable events as market leaders in medieval events, H14 that sought to comprehend whether the cities studied were generating memorable events well coordinated throughout the year and H15 that ascertained whether memorable cities entail the cooperation of local communities in medieval events were left as hypothesis for a following study, also because

our main focus for the future is to engage in a comparative study between Portugal and Netherlands and in order to do that we need to fully understand the impacts and the impacts perceived, the event agenda of the cities to better classify them as eventful or merely cities that host events.

4.3. Correlation analysis

4.3.1. Introduction

This section refers to the analysis of the correlation between some of the variables included in the survey in an attempt to identify and explore other information that we could not verify from the previous data analysis, such as comprehend the visitors profile, identify the main positive aspects of the event, the main differences between the events surveyed to try to come up with ideas and future measures that could be undertaken in order to improve the event, its attractiveness.

4.3.2. Discussion of results

Table 4.3.1 shows the correlation between the reasons of the visit and the location of the medieval fair. Here we can observe significant differences ($p < .05$) between the fairs concerning the 'like', 'entertainment', 'leisure' and 'other reasons'. Those who attended the Óbidos medieval event are the ones that stated more often that they do so (attend the event) because they enjoy it and like the event (64,7%), the ones that attended to the medieval event held at Vila Franca de Xira are the ones that argue in higher percentage that they do so because it is merely entertaining (43,5%), a leisure activity to pass time with friends and family (69,4%).

Table 4.3. 2. – Reasons of attending the event according to the location of the event

	Location										p
	Almodôvar		Penela		Alhos Vedros		Vila Franca de Xira		Óbidos		
	N	%	N	%	N	%	N	%	N	%	
I like it	13	46,4%	84	40,0%	217	56,4%	45	41,7%	123	64,7%	0,000
Entertainment	8	28,6%	61	29,0%	135	35,1%	47	43,5%	32	16,8%	0,000
Spending time with Family or friends	10	35,7%	103	49,0%	168	43,6%	75	69,4%	52	27,4%	0,000
Special occasion	2	7,1%	4	1,9%	8	2,1%	1	0,9%	7	3,7%	0,242
Music	1	3,6%	10	4,8%	9	2,3%	0	0,0%	10	5,3%	0,072
Visiting the area	1	3,6%	9	4,3%	21	5,5%	11	10,2%	10	5,3%	0,266
Learn something new	0	0,0%	9	4,3%	11	2,9%	8	7,4%	10	5,3%	0,175
Experience something new	2	7,1%	14	6,7%	24	6,2%	14	13,0%	22	11,6%	0,067
View artist / spectacles	0	0,0%	2	1,0%	2	0,5%	1	0,9%	4	2,1%	0,461
Other	0	0,0%	18	8,6%	29	7,5%	20	18,7%	17	8,9%	0,003

In this time of financial and economical crisis it is, in our perspective, of the utmost importance events where families and friends can spend time together, and it is important not just regarding the economical development but also the social and cultural development, for there seems to be less time available, in nowadays society, to spend quality time with relatives and friends. Therefore it is also socially correct to promote this type of events, events that will help social development, as we can conclude from table 4.3.1. from which it is obvious that spending time with family and friends is one of the main reasons for attending the event. Therefore it seems that in the future such events can be promoted as places for families to enjoy themselves and their company.

Regarding information sources according to fair (Table 4.3.2), there are statistically significant differences ($p < .05$) between the fairs, with regard to the knowledge through relatives, TV / radio, event website, brochure, social networks and other media. Visitors of fair Almodôvar event (67.9%) are those that relate in a greater percentage that they had heard about the event through family, while visitors in Óbidos (37.9%) refer to this source in the smaller percentage. Concerning the radio/TV as source of information the most frequently visitors to refer it were the ones in Almodôvar (10.7%) and Óbidos (7.4%). The event site was referred most frequently as their information source by visitors from Óbidos (21.1%). The brochure was reported by a higher proportion of visitors of Vila Franca de Xira (18.1%) and

social networks were reported in a higher percentage by the visitors of the fairs in Alhos Vedros (11.8%) and Vila Franca de Xira (10.2%).

Table 4.3. 3–Sources of information according to the location of the event

	Event location										p
	Almodôvar		Penela		Alhos Vedros		Vila Franca de Xira		Óbidos		
	N	%	N	%	N	%	N	%	N	%	
Previous visit	6	21,4%	35	16,7%	80	20,9%	19	17,6%	36	18,9%	0,679
Family	19	67,9%	121	57,9%	224	58,6%	52	48,1%	72	37,9%	0,000
TV / Rádio	3	10,7%	0	0,0%	4	1,0%	0	0,0%	14	7,4%	0,000
Tourism office	0	0,0%	2	1,0%	0	0,0%	0	0,0%	3	1,6%	0,124
Website of the event	1	3,6%	23	11,0%	50	13,1%	1	0,9%	40	21,1%	0,000
Other website	0	0,0%	5	2,4%	4	1,0%	4	3,7%	7	3,7%	0,188
Brochure of the event	1	3,6%	11	5,3%	23	6,0%	20	18,5%	8	4,2%	0,000
Newspapers and magazines	0	0,0%	6	2,9%	5	1,3%	3	2,8%	3	1,6%	0,188
Touristic brochure	1	3,6%	0	0,0%	2	0,5%	2	1,9%	0	0,0%	0,080
Touristic guide	0	0,0%	0	0,0%	2	0,5%	0	0,0%	0	0,0%	0,570
Social networks	0	0,0%	17	8,1%	45	11,8%	11	10,2%	16	8,4%	0,035
Other	2	7,1%	35	16,7%	38	9,9%	29	26,9%	30	15,9%	0,000

Looking at this table it is quite perceptible that after ‘family’, which the privileged source of information, the event website was the second most mentioned which leads us to the conclusion that in future editions these events must all be promoted using their own specific event website. The use of the event website allied to a friendly staff and a good organization (table 4.3.5.) will contribute for the visitors’ satisfaction as leaving the event which implies a high probability of both repeating as well as recommending the event to other family and friends.

Table 4.3.3 shows the results of the association of the fair with the importance of the event in the visit and other activities done if there were no event at the time. There are differences with statistical significance ($p < .05$) between the fairs regarding the importance of the event in the choice making to visit and what activities would be held in the absence of the fair. Visitors in Almodôvar (19.2%) were those who reported less frequently that the only reason for the visit was the occurrence of the event. Like the attendees from Almodôvar, visitors in Vila Franca de Xira were those who also stated in a higher proportion that they would stay at home if the event did not occur, with 70.4% and 65.1% respectively.

Table 4.3. 4– Importance of the event in the choice of visiting the area and activities held if the event did not take place

		Location of the event										p
		Almodôvar		Penela		Alhos Vedros		Vila Franca de Xira		Óbidos		
		N	%	N	%	N	%	N	%	N	%	
Importance of the event in the choice of visiting that destination	Only reason	5	19,2%	108	53,7%	168	44,4%	50	49,0%	97	52,4%	0,017
	One of the main reasons	6	23,1%	37	18,4%	76	20,1%	23	22,5%	32	17,3%	
	One of many reasons	9	34,6%	18	9,0%	47	12,4%	9	8,8%	21	11,4%	
	Not a reason at all	6	23,1%	38	18,9%	87	23,0%	20	19,6%	35	18,9%	
Without the event...	Stayed home	19	70,4%	116	56,6%	217	57,1%	69	65,1%	86	47,3%	0,003
	Did something else in that destination	4	14,8%	35	17,1%	70	18,4%	25	23,6%	30	16,5%	
	Would have visited other parts of that destination	2	7,4%	17	8,3%	27	7,1%	2	1,9%	14	7,7%	
	Would have visited other parts of that region	2	7,4%	10	4,9%	24	6,3%	8	7,5%	20	11,0%	
	Would have gone to another destination outside that region	0	,0%	27	13,2%	42	11,1%	2	1,9%	32	17,6%	

Looking at table 4.3.3. we can conclude that if the event was not taking place most of the inquiries would have stayed at home and the majority of the respondents literally scratched out the second half of the item that stated ‘go to work’. Therefore, if the event was not taking place people would have stayed home, consequently they would not spend money at the event and would not contribute to the regional economical development. As we can state after looking at the data analysis the medieval events held at Vila Franca de Xira and Óbidos are considered events of the utmost importance to attract ‘outsiders’ that in turn will spend money in food, beverages and accommodation contributing in that way to the regional economical development.

As for the correlation between the probability of repeating and recommending, the level of agreement with the items of medieval reality (Table 4.3.4) showed that both the probabilities were significantly correlated with the items ($p < .05$), in which the higher level of agreement with the items shows a higher probability to repeat and recommend the event.

Table 4.3. 5–Correlation of the probabilities of repeating and recommending the event and the level of agreement of the items concerning the medieval reality of the event

		Probability of repeating	Probability of recommending
The event made me travel to medieval times	r	0,321	0,353
	p	0,000	0,000
The event portrays medieval times	r	0,271	0,287
	p	0,000	0,000
The event conveys medieval social reality	r	0,223	0,249
	p	0,000	0,000
The event conveys medieval economical reality	r	0,142	0,172
	p	0,000	0,000

After analysing the results from this table it appears important to make visitors feel as if they were in fact travelling in time, because when that happens the probability of repeating their visit in following years as well as the probability of recommending the event (word-to-mouth) is quite relevant. This aspect strengthened our initial pretention of adding these four items into the survey questionnaire for the correlation analysis of the scale with other items of the survey questionnaire showed important outcomes to the understanding of the success of medieval events.

On the subject of the association of the fair with items related to the image, we can observe the existence of statistically significant differences ($p < .05$) between the fairs - in what regards the level of agreement with “value of ticket”, “good organization of the event”, “friendliness of staff”, the event as an “image enhancer”, “feeling part of the event” and the “importance of the environment” (Table 4.3.5). Regarding the price of ticket, visitors in Óbidos (3.3 ± 1.2) were those with significantly lower average levels of agreement. The visitors of the medieval event in Almodôvar (4.4 ± 0.5), Alhos Vedros (4.3 ± 0.8) and Penela (4.2 ± 0.8) had higher levels of agreement concerning the good organization of the event, as well as staff friendliness (Almodôvar: 4.2 ± 0.7 ; Alhos Vedros: 4.2 ± 0.8 , and Penela: 4.2 ± 0.8). The visitors of Almodôvar (4.7 ± 0.5) and Penela (4.6 ± 0.6) had higher levels of agreement with the improvement of the city’s image through the event and the importance attached to the environment (Almodôvar: 4.5 ± 0.7 and Penela: 4.5 ± 0.7). Visitors of the fair in Almodôvar (4.3 ± 0.8) were the ones with the highest average levels of agreement to the item “feeling part of the community”.

Table 4.3. 6 - Agreement levels to the items related to image according to the location of the event

	Location of the event										p
	Almodôvar		Penela		Alhos Vedros		Vila Franca de Xira		Óbidos		
	Average	SD	Average	SD	Average	SD	Average	SD	Average	SD	
Ticket value	4,76	0,54	4,14	1,00	4,10	1,16	4,19	0,85	3,31	1,22	0,000
Well organized	4,36	0,49	4,22	0,77	4,27	0,78	3,97	0,88	3,96	1,05	0,000
Friendly staff	4,20	0,71	4,19	0,76	4,17	0,80	3,98	0,87	3,94	0,92	0,008
Value of food/beverages	3,68	0,90	3,81	1,10	3,64	1,07	3,76	1,05	3,78	1,13	0,437
Improves city's image	4,68	0,48	4,63	0,57	4,51	0,72	4,50	0,68	4,40	0,83	0,017
Part of the community	4,31	0,84	4,08	0,94	3,96	0,91	3,71	0,96	3,99	0,92	0,006
Environmental concerns	4,52	0,70	4,51	0,67	4,35	0,74	4,24	0,81	4,36	0,67	0,019
Environmental impact reductions	4,39	0,78	4,08	0,93	3,92	0,98	3,84	1,10	3,98	0,84	0,064

The inquiries considered that the ticket value and the accomplished organization, as well as a friendly staff, will in fact make the event contribute to the improvement of the city's image. And it is noted that events that make visitors feel as a part of the community are also image boosters that will also help build high satisfaction levels and this in turn will lead to the repetition of the visit in following years as well as recommendation of the event to friends and family.

Table 4.3.6. shows the results of the average expenditures - spent by per person and by gender. Curiously, there were no statistically significant differences ($p \geq .05$) between females and males regarding the average amount spent.

Table 4.3. 7– Average expenditures per person according the gender

	Gender				p
	Male		Female		
	Average	SD	Average	SD	
Ticket	9,59	82,06	3,11	5,72	0,251
Souvenirs	10,60	12,63	10,84	11,81	0,823
Food and beverages	18,58	16,76	17,18	15,65	0,238
Accommodation	12,59	41,66	6,08	17,16	0,070
Shopping	12,66	18,84	14,12	29,13	0,552
Other expenses	10,33	18,17	7,86	14,48	0,168
Total	45,55	95,35	39,36	42,95	0,226

Concerning the average spending per person according to the place of accommodation during the event (Table 4.3.7.), there were statistically significant differences noted, especially between the types of accommodation and money spent on tickets, food and beverages, lodging, other expenses and total expenditures. Visitors who were staying at hotels were the ones who spent significantly more both on tickets (58,21 € ± € 231.11) and accommodation (78,88 € ± € 33.00). Visitors who stayed at campsites are the ones that, on average, spend more on food and drinks (50.75cm € ± € 40.43) and total (203,00 € ± € 220.99).

Table 4.3. 8– Average expenditures per person according to the place of accommodation during the event

	Accommodation														
	Home		Hotel		Guest house		Bed and Breakfast		Family and friends		Campsite		Youth hostel		p
	Average	SD	Average	SD	Average	SD	Average	SD	Average	SD	Average	SD	Average	SD	
Ticket	2,66	4,37	58,20	231,11	2,40	3,29	13,00	8,08	4,07	9,43	3,00	3,46	11,00	1,41	0,003
Souvenirs	10,59	11,88	10,00	12,35	16,00	15,57	12,50	3,54	11,36	10,76	30,00	38,30	2,50	3,54	0,061
Food and beverages	16,62	14,30	27,36	18,94	33,00	39,31	18,00	17,89	22,60	21,71	50,75	40,43	11,00	1,41	0,000
Accommodation	2,08	9,87	73,43	78,88	33,00	26,36	27,00	6,00	1,20	3,32	16,67	13,66	10,00	14,14	0,000
Shopping	13,39	26,76	18,44	16,50	9,00	8,94	10,00	0,00	12,08	12,13	0,00	0,00	40,00	56,57	0,721
Other expenses	7,14	13,73	24,33	19,72	4,00	8,94	15,00	7,07	20,87	28,84	2,00	1,73	5,00	7,07	0,000
Total	34,99	38,22	176,64	307,42	90,25	62,94	65,00	25,67	47,45	40,85	90,42	56,21	203,00	220,99	0,000

Looking at this table it seems obvious that food and beverages as well as accommodation are the items in which medieval events visitors do spend money. However, even if they only do spend a limited amount of money, they are actually contributing to the regional economical development. Without the event, most of them would stay at home but the event stirs up the regional economy, people actually leave their homes to attend an event and the majority of the inquiries stated that they always go there for that particular treat, that specific delicacy that they do not miss even in times of crisis.

About the correlation between level of agreement with the items on the medieval reality and the level of agreement with the items on the involvement (Table 4.3.8), there are statistically significant correlations between these items, i.e. the higher the level of agreement with items about medieval reality the greater level of agreement with the involvement.

Table 4.3. 9 – Correlation of the agreement level with the items on medieval reality and the items regarding the emotional involvement, senses and impression

		Stimulated senses	Emotional involvement	Lasting impression
The event made me travel to medieval times	r	0,458	0,468	0,546
	p	0,000	0,000	0,000
The event portrays medieval times	r	0,400	0,401	0,478
	p	0,000	0,000	0,000
The event conveys medieval social reality	r	0,315	0,358	0,357
	p	0,000	0,000	0,000
The event conveys medieval economical reality	r	0,262	0,355	0,294
	p	0,000	0,000	0,000

As stated previously there is a significant correlation here with the items ‘The event made me travel to medieval times’ and ‘lasting impression’, which is why the introduction of this variable made perfect sense and seems to be justified. It is also worth mentioning the fact that this item shows a high level of agreement to the ‘lasting impression’ item which is something every event aims for when providing experiences, in our perspective the goal of all medieval events. However it is curious to see that the ‘stimulated senses’ does not correlate to the ‘conveys economical reality’, but this may be because in most of the medieval events we studied there was not an attempt to relive or re-enact that reality, the visitors did not have the possibility to exchange their money for ‘medieval money’, or the use of trades as to acquire goods, and the craftsmen and sales stands areas were trading in real actual money. Exception made at the medieval event hosted at Óbidos that had a currency exchange booth at both the entrance and exit of the fair so that visitors could indeed experience a rough approach to what medieval markets and fairs were all about.

4.4. Impacts of medieval fairs

The most obvious impact of medieval events, in our opinion, and because these were the ones we chose to approach for this dissertation, relates to the city’s perceived image. For nearly all of the inquiries’ the event improved the image of the city hosting it, even though in some

cases the event was not even advertised in a national scale, such as the one held at Óbidos, however their perception about it was a positive one.

Another impact may possibly well be the economical revenue that such events embody. Most of the visitors spend their money at the event and in the city hosting the event; few are those who actually spend anything outside the destination and those cities that do host a well-planned event, that created it with a touristic goal and develop a whole structure of features that do attract people from various locations and nationalities – like Óbidos - and not just locals – like Vila Franca de Xira - , do in fact seem to profit a lot more not just in the event, with tickets, food, beverages and souvenirs, but also and with accommodation.

Another impact of medieval events may well be the social and cultural developments of the community and the region. These events are seen as good places to spend some quality time with family and friends, a different scenery to enjoy for a day or two, as an opportunity to tell stories about history to children, a not too expensive place to eat and drink, as a destination to which visitors are capable of bonding emotionally, where they are welcomed and feel part of the community granting them with a strong and good lasting impression of the event. For that reason, the next edition of the event will benefit from one of the most powerful marketing tools, the word-to-mouth, and those who attended the previous edition will take even more relatives, call even more friends to gather at the event and enjoy it. It seems almost as socially and culturally correct to promote and market these events as to grant families, and friends, the opportunity to develop both socially and culturally. The ‘travelling in time’ idea presents itself also in a manner that induces some historical curiosity, that can stimulate historical research that will help promote the culture, the history of that city as a major event attraction.

Medieval events that are well organized and convey a feeling of time-travelling appealing to all ages and both genders, to visitors with low and high incomes. And the higher percentage of the visitors who attend such events do so because they enjoy it, they find it to be a pleasurable and satisfying manner to spend time with family and friends, and they all do spend some money. In Portugal’s time of crisis this seems to be, in our opinion, a very important aspect, for these events do indeed attract both locals and outsiders – who either pay for accommodation or stay with friends or family, however they also spend money at the event and when satisfied they will repeat the visit and recommend it, generating more visitors

and therefore more money spent at these events which consequently will boost the regional economy, helping economical development.

Chapter 5 – Conclusions

5.1. Introduction

Looking at the economical and financial crisis of Portugal it seems, in our opinion, imperative to promote internal consumption which, in our point of view, will be even more difficult in the future. Even though touristic predictions for the current year appear to be quite positive, they, in fact, regard international tourists, once internal tourism is, in reality decreasing in every aspect.

According to the Portuguese Tourism Office, Portuguese people are travelling less and when they do decide to travel they try to spend less, saving in every possible way. Nevertheless, what appears to be gathering enthusiasts regarding Portugal's internal tourism is the notion of going somewhere for a short period of time, a day or two, staying, preferably, with relatives or friends, and this seems to apply to the events studied for many of the inquiries stated that they were accommodated with friends or family and they were attending the event for the first time on that specific day.

Bearing this fact in mind, we believe that more can be done to attract visitors to the events studied during this investigation, even if for just one day, because on that day they do spend money, they are stimulated to learn, they enjoy themselves, interact and take part in the event and after the experience, if satisfied, they do provide an excellent word-to-mouth recommendation and as shown by the analysis of the data collected, and they will probably repeat their visit the following year.

5.2 Theoretical and practical contribution of the investigation

As a master thesis, this investigation seems useful to understand, first, the concept of 'eventful city' and, second, what measures can be taken in order to change a city of events into an eventful one, so that it can attract visitors and tourists as well as generate economical and social benefits to their communities and regions, specially.

We believe that one of the greatest contributions lies on the possibility to comprehend and understand the importance of medieval events for Portuguese cities' image enhancing and improvement, as well as for social and economical benefits, since in this time of economical and financial crisis there still seems to be a growing interest in such events and communities embrace them openly, which seems to comprise social benefits as well, once the community unites and gets involved in the event, its organization and even execution, as we were to verify in all the medieval markets we attended throughout the past year.

With this study we are capable of understanding why people attend these events, what attracts them the most and, to some extent, what can be done to develop the economy of the region and enhance social and cultural aspects of both the community, in general, and families and friends, in particular. Like Coelho (2009) argues the actual medieval markets attract a wide public, both internal and international, and we believe that those events that are indeed capable of such accomplishment because they intertwine the local and regional traditions and history while encouraging historical research, engaging in appealing medieval themes that transport visitors to other times and dimensions, as argued by Guha (2004), the so called 'festivalization' mentioned by Crespi-Vallbona and Richards (2007) gets at its best at these events, for they do convey the idea that the past meets the present in a ritualistic spectacle.

Not every city studied in this thesis is, in our perspective, an 'eventful city'. They all seem to be on the right path towards 'eventfulness', but at the moment the great majority of cities studied during this investigation are cities that host a sporadic number of events throughout the year, that sometimes comply to a theme but that most of the times do not and are, apparently, scattered and 'themeless', cities that are still trying to awaken and arouse cultural awareness in their communities. Penela, for instance, involves the entire community throughout the year in different events all related to a theme – chosen specifically for each year, but a theme that is associated to the village's history – and it culminates with the medieval market event. In Alhos Vedros a single man is capable of bringing together simultaneously public and private stakeholders and assemble an event that not only involves the local community but also hires actors, groups of dancers and animators and attracts craftsman to participate, but here we are talking about a single disconnected event. At Vila Franca de Xira the event is a part of of city's event portfolio and this particular medieval event brings together the schools of the region attracting mainly family members of those

involved in the organization of the event, as well as craftsman that use these events to develop and promote their businesses. But Óbidos is unique, a village with the most high level of cultural awareness, a unique annual event portfolio with cultural programs aimed at diverse public targets. The medieval market is just one of the many cultural events promoted by the municipal tissue but each event is the outcome of a great creative effort, seen as a whole, in a holistic perspective. Óbidos relates to its events, maximizing their resources and that is why they are market leaders in the events they host. In regards to the medieval market event in itself, it is always submitted to a theme and it is not a success just because of the enormous castle's skyline, although it helps to convey the actual idea of time-travelling when linked to all the activities that take place inside the castle walls, but it is a triumph because Óbidos is a proactive 'creative industry', a true generator of events that aims to provide social and cultural changes in the community also aiming an economical development.

This thesis also aids to comprehend and identify the visitor of medieval events, not as a tourist in the traditional concept because most of them do not stay away from their place of residence, but as a visitor, as someone who attends the event and the event only, as a destination in itself, a visitor attracted by the re-enactment, by the historical accuracy and the connection established between the past and the present. Again the idea of time-travelling that comes as an important variable and that was not present in every event studied, for not all of them did convey that feeling. For instance, the medieval market held at Vila Franca de Xira that took place on the outskirts of the modern congress centre of the town had a few organization members dressed in medieval outfits, had an arena where knight on foot jousted and a few stands from artisans and craftsmen displayed their products, but aside from that there was not the idea of being transported into a different time, like it happened in Penela, Óbidos and also in Alhos Vedros, even though this last one did not benefit from the actual physical presence of a castle once visitors entered the venue location they were catapulted into a different period of time where everything felt medieval, aside from the money.

Most visitors attend these events because they are held close to home, and they are emotionally connected to the event therefore if the event was not taking place there they would do something else in that destination. It seems quite notorious the fact that events such as the ones explored in this study have a remarkable importance in Portuguese society and culture, they not only provide a location for craftsman to display their work but they also

attract visitors, locals or not, that see and perceive the event as a good place to enjoy themselves, to eat and drink and spend time with family and friends. Thus, we believe that cities that host these medieval events should in fact promote themselves as family bonders, as places where families and friends are capable of experiencing the feeling of time-travelling - an appealing argument to all of those who need an escape from the hard economical times experienced at the moment and just feel like a part of something pleasant and different, contributing to the social and cultural development not only of visitors but the communities involved and the region.

Aside from the suggestions mentioned we should also note, once more, the fact that these events do in fact contribute to the economical development of the region and we believe that these events would indeed profit from a promotion that would be able to portray them with a strong leisure component as argued by Hunt (2004).

To sum up, in our opinion, medieval events contribute to the social, cultural and economical developments, they are appealing to different publics, but they all share the same purpose – spend some time with family or friends, enjoy themselves in a different setting and feel as if transported back in time. Therefore, in our opinion, medieval events should be marketed and promoted emphasizing those exact features.

5.2. Limitations

Any scientific investigation is limited by the lack of fully ranging, or covering completely, all of the objectives proposed, meaning it is nearly impossible to confirm or deny all that one has aimed to achieve and this is due to several limitations, such as the methodology options undertaken, the fact that we chose to approach a sample also means that the study will be limited to that closed sample, naturally with a larger sample we would have obtained more differentiated results. On the other hand we can also be limited by the procedure chosen for collecting data as well as data treatment due to the possibility of bias treatment.

Other limitations were mostly of time, because being a master thesis it is bound to comply a number of time restrictions that, in this case, were prejudicial because it left little time for a

proper analysis and thoughtful conclusions. Another limitation was, obviously, the fact that we restricted ourselves to a specific type of events and therefore gathered information concerning only that one type of event, when other categories are definitely needed to fully understand the concept of eventful cities. It was also a limitation, in our opinion, the actual location of the events, for not all were ideally located in spaces or areas that had a clear liaison to medieval history and therefore the emotional connection between past and present and the historical accuracy could have been endangered, limited or non-existent. Also the fact that we carried out this investigation in an unique moment in time when ideally we should be able to compare the results gathered to other similar studies performed at different moments in time.

Because our first aim was initially to compare realities/events and eventful cities between Portugal and Netherlands we kept faithful to the survey questionnaire used by our Dutch peers in their investigation, but due to time restrictions we ended up re-adjusting our aims and objectives into a smaller degree of demand and in the near future we hope to be able to use the data gathered, the conclusions achieved and all the hard work done so far, to extend and expand our goals into a broader study and analysis.

Also this study lies in an international study integrated in ATLAS, a global network of universities with research and education interests in tourism and leisure,

To sum up, this thesis is the outcome of a scientific investigation effort that tries to collect and interpret data to find a comprehensive support for eventful cities in general and Portuguese cities hosting medieval events, in particular.

5.3. Suggestions for future research

We consider this thesis to be a starting point, rather than an accomplished objective or a 'finish line'. We believe it to be starting point because it opens the door for future studies in the area, namely what was stated in chapter 4 - Discussion, concerning a comparative study between the Portuguese outcomes and the Dutch investigation, in which this one was based upon, as well as a deeper understanding of all the hypothesis and objectives that this study

could not verify. And for that reason, a broader analysis would be welcome. An analysis that would encompass more specifically other aspects of what was dealt during this investigation, like the features of and for eventful cities, the actual economical, social and cultural impacts in the community and the destination, the event portfolio, the cooperation of the community in the event, the perceived image, among other aspects needed to truly and really establish an assertive comparison and distinguish 'eventful cities' from cities that simply host events.

It would also be interesting to research other types of events in other cities at other moments in time so that a comparison could be established easier. Thus it seems important to repeat the study in the years to come and even try to replicate it in other events, such as annual events of great importance in Portugal, such as some of the well known although sporadic festivals like the ones held in Tomar, Campo Maior, Santa Maria da Feira.

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Annexes

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Events Visitor Survey

Do you have 5 minutes to spare? Tell the organizers what you think of the festival. Tilburg and Wageningen University together with NHTV are investigating the social, cultural and economic impact of the festival. Thanks for your time!

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

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

2. How did you first hear about the event? (Please select one)

- Previous visit
- Family, friends
- TV/radio
- Tourist office
- Event website
- Other website
- Event brochure
- Newspaper/magazine
- Tour operator brochure
- Guide book
- Social media
- Other

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

- Previous visit
- Family, friends
- TV/radio
- Tourist office
- Event website
- Other website
- Event brochure
- Newspaper/magazine
- Tour operator brochure
- Guide book
- Social media
- Other

4. Have you visited this event before? (Please select one)

- Yes, more than once
- Yes, once
- No, never

5. On which days did you visit the event? (Please select any that apply)

- Day 1
- Day 2
- Day 3

6. Where did you stay during the event? (Please select one)

- At home
- Hotel
- Guest house
- Bed & breakfast
- With friends/family
- Camp site
- Youth hostel

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

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

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

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

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

	Disagree strongly	Disagree	Neither disagree / agree	Agree	Agree strongly	Don't know
This event made me think a lot	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was physically active during the event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event engaged my senses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt emotionally involved during the event.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall, this event left a lasting impression on me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* The event ticket is good value for money.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* I think the event is well produced/staged.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* The staff have been friendly and helpful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* The food and drink is good value for money.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event improved my image of XXX (hosting city).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This event made me feel part of a bigger community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I consider environmental issues to be important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think the event is doing a good job of limiting its environmental impact	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* Available for specific event questions

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

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

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

	Write in (%)
At this event	<input type="text"/>
Elsewhere in XXX (hosting city)	<input type="text"/>
Outside the event/XXX	<input type="text"/>

12. How important was this event in your decision to visit (destination) today?
 (Please select one)

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

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

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

14. Where do you live?

- NL; postcode _____
 Abroad; (country) _____
 (city/region) _____

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

Adults Children

16. Are you...

- Male Female

17. Please indicate your age group?

- 15 or younger 40 - 49
 18 - 19 50 - 59
 20 - 29 60 or over
 30 - 39

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

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

19. Indicate your current (or former) occupational group (please select one)

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

20. Which category best describes your annual household gross income? (please select one)

- < 5,000 euro 30,001 - 40,000 euro
 5,001 - 10,000 euro 40,001 - 50,000 euro
 10,001 - 20,000 euro 50,001 - 60,000 euro
 20,001 - 30,000 euro > 60,000 euro

21. Have you visited any of the following attractions in your leisure time in the past 12 months? (Please select any that apply)

- Museum Pop concert
 Opera Theatre
 Film Musical
 Theme park Ballet
 Sports match

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

- Facebook
 MySpace
 Twitter
 LinkedIn
 Other, please state _____

23. Which (national / regional) papers do you read? (Please select any that apply)

- Brabants Dagblad
 De Stem
 NRC
 Trouw
 XXXX
 Other, please state _____

Questionário aos visitantes do evento

Tem 5 minutos que possa dispensar? Diga aos organizadores do evento o que pensa do festival. As universidades de Tilburgh e Wageningen, em conjunto com o NHTV e o IPL-ESTM estão a investigar os impactos sociais, económicos e culturais do festival. Obrigado pelo seu tempo!

1. Quais as razões que o levaram a comparecer a este evento? (por favor seleccione qualquer uma das opções que se aplique)

- | | |
|---|--|
| <input type="checkbox"/> Gosto do festival | <input type="checkbox"/> O programa musical |
| <input type="checkbox"/> Entretenimento | <input type="checkbox"/> Visitar a área |
| <input type="checkbox"/> Passar tempo com Amigos/ família | <input type="checkbox"/> Aprender algo |
| <input type="checkbox"/> Ocasião especial | <input type="checkbox"/> Experimentar algo novo |
| <input type="checkbox"/> Outras, _____ | <input type="checkbox"/> Ver um artista específico |

2. Como tomou conhecimento do evento? (por favor seleccione uma opção)

- | | |
|---|--|
| <input type="radio"/> Visita prévia | <input type="radio"/> Brochura do evento |
| <input type="radio"/> Família, amigos | <input type="radio"/> Jornais/revistas |
| <input type="radio"/> TV/radio | <input type="radio"/> Brochura turística |
| <input type="radio"/> Posto de turismo | <input type="radio"/> Guia (livro) |
| <input type="radio"/> Website do evento | <input type="radio"/> Redes sociais |
| <input type="radio"/> Outro website | <input type="radio"/> Outro |

3. Que fontes de informação usou para planear a visita ao evento? (por favor seleccione qualquer uma das opções que se aplique)

- | | |
|--|---|
| <input type="checkbox"/> Visita prévia | <input type="checkbox"/> Brochura do evento |
| <input type="checkbox"/> Família, amigos | <input type="checkbox"/> Jornais/revistas |
| <input type="checkbox"/> TV/radio | <input type="checkbox"/> Brochura turística |
| <input type="checkbox"/> Posto de turismo | <input type="checkbox"/> Guia (livro) |
| <input type="checkbox"/> Website do evento | <input type="checkbox"/> Redes sociais |
| <input type="checkbox"/> Outro website | <input type="checkbox"/> Outro |

4. Já visitou este evento anteriormente? (por favor seleccione uma opção)

- Sim, mais de uma vez
 Sim, uma vez
 Não, nunca

5. Em que dias visitou o evento?

(por favor seleccione qualquer uma das opções que se aplique)

- Dia 1
 Dia 2
 Dia 3

6. Onde ficou alojado durante o evento? (por favor seleccione uma opção)

- | | |
|---------------------------------------|--|
| <input type="radio"/> Em casa | <input type="radio"/> Com família/ amigos |
| <input type="radio"/> Hotel | <input type="radio"/> Parque de campismo |
| <input type="radio"/> Hospedaria | <input type="radio"/> Pousada da juventude |
| <input type="radio"/> Bed & breakfast | |

7. Qual é a probabilidade de repetir a visita a este evento no futuro? (por favor coloque um círculo num número de 1 a 10)

Nada provável 1 2 3 4 5 6 7 8 9 10 muito provável

8. Qual é a probabilidade de recomendar este evento a familiares e amigos? (por favor coloque um círculo num número de 1 a 10)

Nada provável 1 2 3 4 5 6 7 8 9 10 muito provável

9. Por favor indique até que ponto concorda ou discorda com as frases que se seguem:

	Discord completamente	discordo	Nem discordo nem concordo	Concordo completamente	Não sei
Este evento fez-me pensar muito.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estive fisicamente ativo durante o evento.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento estimulou os meus sentidos.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Senti-me emocionalmente envolvido no evento.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Globalmente, este evento deixou-me uma impressão duradoura.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* O valor do bilhete do evento está adequado.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* Considero que o evento está bem organizado/ conseguido.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* O staff foi muito útil e amigável.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* O valor da comida e bebida está adequado.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento melhora a imagem da cidade	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento fez-me sentir como parte da comunidade	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considero importantes as questões ambientais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Penso que o evento fez um bom trabalho na redução dos impactos ambientais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*disponíveis apenas para eventos específicos

10. Pode indicar a média de gastos por pessoa durante o evento?

a) Admissão no evento euro
 b) Lembranças/Souvenirs euro
 c) Comida e bebida euro
 d) Alojamento euro
 e) Compras euro
 f) Outras despesas euro
 g) Total euro

11. Que percentagem desse valor foi/será gasto...

	Escreva em (%)
Neste evento	<input type="text"/>
Noutro local da cidade	<input type="text"/>
Fora do evento e da cidade	<input type="text"/>

12. Qual foi a importância deste evento na tomada de decisão de visitar (destino) hoje? (Por favor seleccione uma opção)

Foi o único motivo pelo qual vim a este destino
 Foi um dos motivos principais para visitar este destino
 Foi um dos vários motivos para visitar este destino
 Não foi um motivo de todo, porque visitaria este destino de qualquer maneira (p.ex. estou aqui de férias, estou de visita a familiares u amigos)

13. O que estaria a fazer hoje se o evento não estivesse a decorrer? (por favor seleccione uma opção)

Teria ficado em casa / teria ido trabalhar
 Teria feito outra coisa qualquer neste destino
 Teria ido visitar outros destinos na proximidade deste
 Teria visitado outra parte da região
 Teria ido a um outro destino for a da região

14. Onde reside?

PT; código postal _____
 Estrangeiro; (país) _____
 (cidade/região) _____

15. Quantas pessoas fazem parte do seu grupo, incluindo-o a si?
 Adultos Crianças

16. É do sexo...
 Masculino Feminino

17. Por favor indique a média de idades do seu grupo.

15 ou inferior 40 - 49
 16 - 19 50 - 59
 20 - 29 60 ou superior
 30 - 39

18. Qual o grau de escolaridade mais alto no grupo? (por favor seleccione uma opção)

Básico
 Secundário
 Tecnológico
 Bacharelato/ Licenciatura
 Pós - Graduação

19. Indique o seu atual (ou anterior) grupo ocupacional (por favor seleccione uma opção)

Diretor ou gerente
 Profissões académicas (médico, advogado, etc.)
 Profissões Técnicas
 Administrativo
 Serviços e vendas
 Artesão
 Estudante

20. Que categoria melhor descreve o rendimento anual bruto do seu lar? (por favor seleccione uma opção)

< 5,000 euro 30,001 - 40,000 euro
 5,001 - 10,000 euro 40,001 - 50,000 euro
 10,001 - 20,000 euro 50,001 - 60,000 euro
 20,001 - 30,000 euro > 60,000 euro

21. Visitou alguma das atrações que se seguem nos últimos 12 meses? (por favor seleccione qualquer uma das opções que se aplique)

Museu Concertos Pop
 Opera Teatro
 Cinema Musicais
 Parque temático Ballet
 Encontros desportivos

22. Que redes sociais usa? (por favor seleccione qualquer uma das opções que se aplique)

Facebook
 MySpace
 Twitter
 LinkedIn
 Outra, _____

23. Quais os jornais (nacionais/regionais) que lê? (por favor seleccione qualquer uma das opções que se aplique)

Correio da manhã
 Diário de Notícias
 Público
 Sol
 Outro, nomeadamente _____

Questionário aos visitantes do evento

Tem 5 minutos que possa dispensar? Diga aos organizadores do evento o que pensa do festival. As universidades de Tilburgh e Wageningen (Holanda), em conjunto com o NHTV e o Instituto Politécnico de Leiria – ESTM estão a investigar os impactos sociais, económicos e culturais do festival. Obrigado pelo seu tempo!

1. Quais as razões que o levaram a comparecer a este evento? (por favor seleccione qualquer uma das opções que se aplique)

- | | |
|---|--|
| <input type="checkbox"/> Gosto do festival | <input type="checkbox"/> O programa musical |
| <input type="checkbox"/> Entretenimento | <input type="checkbox"/> Visitar a área |
| <input type="checkbox"/> Passar tempo com Amigos/ família | <input type="checkbox"/> Aprender algo |
| <input type="checkbox"/> Ocasão especial | <input type="checkbox"/> Experimentar algo novo |
| <input type="checkbox"/> Outras, _____ | <input type="checkbox"/> Ver um artista específico |

2. Como tomou conhecimento do evento? (por favor seleccione apenas uma opção)

- | | |
|---|--|
| <input type="radio"/> Visita prévia | <input type="radio"/> Brochura do evento |
| <input type="radio"/> Família, amigos | <input type="radio"/> Jornais/revistas |
| <input type="radio"/> TV/radio | <input type="radio"/> Brochura turística |
| <input type="radio"/> Posto de turismo | <input type="radio"/> Guia (livro) |
| <input type="radio"/> Website do evento | <input type="radio"/> Redes sociais |
| <input type="radio"/> Outro website | <input type="radio"/> Outro |

3. Que fontes de informação usou para planear a visita ao evento? (por favor seleccione qualquer uma das opções que se aplique)

- | | |
|--|---|
| <input type="checkbox"/> Visita prévia | <input type="checkbox"/> Brochura do evento |
| <input type="checkbox"/> Família, amigos | <input type="checkbox"/> Jornais/revistas |
| <input type="checkbox"/> TV/radio | <input type="checkbox"/> Brochura turística |
| <input type="checkbox"/> Posto de turismo | <input type="checkbox"/> Guia (livro) |
| <input type="checkbox"/> Website do evento | <input type="checkbox"/> Redes sociais |
| <input type="checkbox"/> Outro website | <input type="checkbox"/> Outro |

4. Já visitou este evento anteriormente? (por favor seleccione apenas uma opção)

- Sim , mais de uma vez
 Sim, uma vez
 Não, nunca

5. Em que dias visitou o evento este ano? (por favor seleccione qualquer uma das opções que se aplique)

- Dia 1 - 6ª Feira
 Dia 2 - Sábado
 Dia 3 - Domingo
 Outro. Qual? _____

6. Onde ficou alojado durante o evento? (por favor seleccione apenas uma opção)

- | | |
|----------------------------------|--|
| <input type="radio"/> Em casa | <input type="radio"/> Com família/ amigos |
| <input type="radio"/> Hotel | <input type="radio"/> Parque de campismo |
| <input type="radio"/> Hospedaria | <input type="radio"/> Pousada da juventude |
| <input type="radio"/> Pensão | |

7. Qual é a probabilidade de repetir a visita a este evento no futuro? (por favor coloque um circulo num numero de 1 a 10)

Nada provável 1 2 3 4 5 6 7 8 9 10 Muito provável

8. Qual é a probabilidade de recomendar este evento a familiares e amigos? (por favor coloque um circulo num numero de 1 a 10)

Nada provável 1 2 3 4 5 6 7 8 9 10 Muito provável

9. Por favor indique até que ponto concorda ou discorda com as frases que se seguem

	Discord o completamente	Discord	Nem discordo nem concordo	Concord	Concordo completamente	Não sei
Este evento fez-me pensar muito.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estive fisicamente ativo durante o evento.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento estimulou os meus sentidos.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Senti-me emocionalmente envolvido no evento.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Globalmente, este evento deixou-me uma impressão duradoura.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O valor do bilhete do evento está adequado.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considero que o evento está bem organizado/ conseguido.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O staff foi muito útil e amigável.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O valor da comida e bebida está adequado.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento melhora a imagem da vila/cidade	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento fez-me sentir como parte da comunidade	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Considero importantes as questões ambientais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Penso que o evento fez um bom trabalho na redução dos impactos ambientais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento fez-me sentir a viajar no tempo até à época medieval	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento retrata bem a época medieval	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento transmite a realidade social medieval	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Este evento retrata a economia medieval	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Por favor, indique a média de gastos por pessoa?

a) Admissão no evento euros
 b) Lembranças/Souvenirs euros
 c) Comida e bebida euros
 d) Alojamento euros
 e) Compras euros
 f) Outras despesas euros
 g) Total euros

11. Que percentagem desse valor foi/será gasto...

	Escreva em (%)
Neste evento	<input type="text"/>
Noutro local da vila/cidade	<input type="text"/>
Fora do evento e da vila/cidade	<input type="text"/>
Total	<input type="text"/>

12. Qual foi a importância deste evento na tomada de decisão de visitar (destino) hoje? (Por favor selecione apenas uma opção)

Foi o único motivo pelo qual vim a este destino
 Foi um dos motivos principais para visitar este destino
 Foi um dos vários motivos para visitar este destino
 Não foi um motivo de todo, porque visitaria este destino de qualquer maneira (p.ex. estou aqui de férias, estou de visita a familiares ou amigos)

13. O que estaria a fazer hoje se o evento não estivesse a decorrer? (por favor selecione apenas uma opção)

Teria ficado em casa / teria ido trabalhar
 Teria feito outra coisa qualquer neste destino
 Teria ido visitar outros destinos na proximidade deste
 Teria visitado outra parte da região
 Teria ido a um outro destino for a da região

14. Onde reside?

PT; Código Postal: _____
 Estrangeiro; (país) _____
 (cidade/região) _____

15. Quantas pessoas fazem parte do seu grupo, incluindo-o a si?

Adultos: _____ Crianças: _____

16. É do sexo...

Masculino Feminino

17. Por favor indique a média de idades do seu grupo.

15 ou inferior 40 - 49
 16 - 19 50 - 59
 20 - 29 60 ou superior
 30 - 39

18. Qual o grau de escolaridade mais alto no grupo? (por favor selecione apenas uma opção)

Básico
 Secundário
 Tecnológico/Profissional
 Bacharelato/ Licenciatura
 Pós – Graduação/ Mestrado/ Doutoramento

19. Indique o seu atual (ou anterior) grupo ocupacional (por favor selecione apenas uma opção)

Diretor ou gerente
 Profissões Liberais (médico, advogado, etc.)
 Profissões Técnicas
 Administrativo
 Serviços e vendas
 Artesão/Artista
 Estudante
 Doméstica

20. Que categoria melhor descreve o rendimento mensal bruto do seu agregado familiar? (por favor selecione apenas uma opção)

< 500 euros 3,001 - 4,000 euros
 501 - 1,000 euros 4,001 - 5,000 euros
 1,001 - 2,000 euros 5,001 - 6,000 euros
 2,001 - 3,000 euros > 6,000 euros

21. Visitou alguma das atrações que se seguem nos últimos 12 meses? (por favor selecione qualquer uma das opções que se aplique)

Museu Concertos Pop
 Opera Teatro
 Cinema Musicais
 Parque temático Ballet
 Encontros desportivos

22. Que redes sociais usa? (por favor selecione qualquer uma das opções que se aplique)

Facebook Google Plus
 MySpace Twitter
 LinkedIn
 Outra, _____

23. Quais os jornais (nacionais/regionais) que lê? (por favor selecione qualquer uma das opções que se aplique)

Correio da manhã
 Público
 Diário de Notícias
 Jornal de notícias
 Expresso
 Outro, nomeadamente _____

Statistical data gathered from the tourism Office website

According to data gathered by the Portugal Tourism Office in 2010, there were 15,4 million touristic travels, which in comparison to 2009 it translated into less 14,8%. Of those the predominant reason to travel was ‘leisure, recreation and vacation with 48,6%. However, recent data, from 2012, show that the tourism revenues have reached 8.6 billion Euros, over 460 million Euros than the previous year 2011, translating into a 5.6% increase, and although there seems to be a retraction on internal tourism, probably due the difficult economical stage of the country, the fact is that since 2010 the touristic sector in Portugal is one of the few sectors that keeps growing. In 2011 about 3.9 million people went outside their usual environment, about 37% of the population, which represents a decrease of 2,5% when looking at data from 2010 but this fact was explained by unemployment. Of those 37% almost 91% chose to travel within the country and gave origin to a slight overnights increase of 0.3%, even though the preferred accommodation was ‘family and friends’.

Table .1. – Overnights by months 2011/2012(in thousands)

Source: Portugal Tourism Office 2012 Tourism Statistics

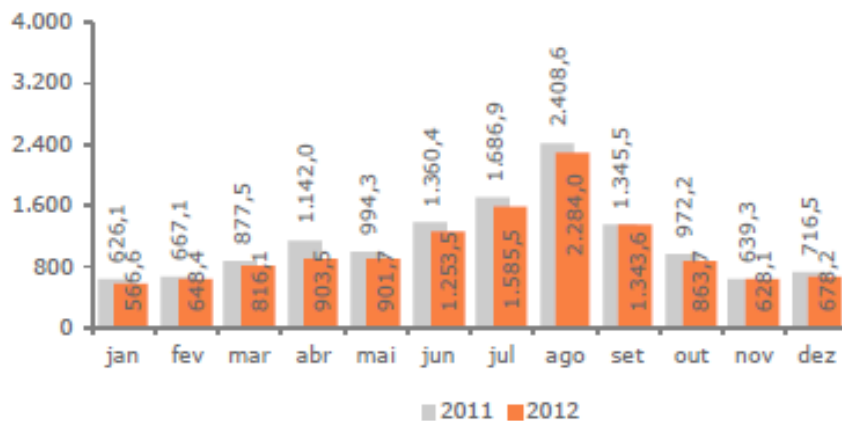


Table .2 – Destinations chosen by residents

Source: adapted from Portugal Tourism Office 2011 Tourism Statistics

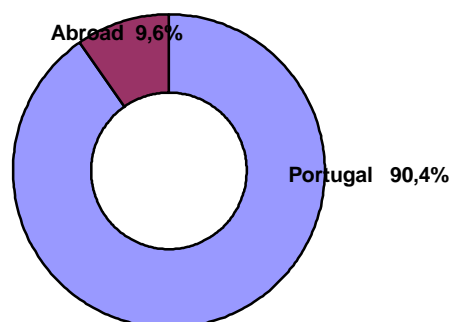


Table .3. – Resident’s travelling by NUTS II according to main reason

Source: Portugal Tourism Office 2011 Tourism Statistics

