Advances in Tourism, Technology and Systems
Selected Papers from ICOTTS 2021, Volume 1
Smart Innovation, Systems and Technologies

Volume 293

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Advances in Tourism, Technology and Systems

Selected Papers from ICOTTS 2021, Volume 1
Preface

This book—Advances in Tourism, Technology and Systems, Volume 1—from the SIST Series is composed of the best selected papers accepted for presentation and discussion at the 2021 International Conference on Tourism, Technology and Systems (ICOTTS 21). ICOTTS is a multidisciplinary conference with a special focus on new technologies and systems in the tourism sector and was held between November 4 and 6, 2021. ICOTTS 21 was supported by the University of Cartagena, in Cartagena de Indias, Colombia, and by International Association for Digital Transformation and Technological Innovation (IADITI).

The International Conference on Tourism, Technologies and Systems is an international forum for researchers and professionals in the tourism sector, which enables the discussion of the latest innovations, trends and concerns in several areas, in the tourism sector, associated with information technologies and systems. It is an event for professionals in the sector, in search of technology solutions, where academics, IT experts and business managers meet to discuss new ideas that help them maximize the potential of tourism business through technology.

ICOTTS 21 scientific committee is composed of a multidisciplinary group of 137 experts who assessed some 245 papers from 22 countries, received for each of the main topics proposed for the conference: (a) tourism research in providing innovative solutions to social problems; (b) information and communication technologies in hospitality and tourism industry; (c) sustainable tourism; (d) tourism trends; (e) health and wellness tourism; (f) tourism management; (g) marketing strategies in hospitality and tourism industry; (h) hospitality, tourism and foodservice environment; (i) tourism in the different scientific areas; (j) eTourism and Tourism 2.0.

The papers accepted for presentation and discussion at the conference are published by Springer and will be submitted for indexing by ISI, Scopus, Ei Compendex, Google Scholar and SpringerLink.
We thank all those who contributed to ICOTTS 21 (authors, committees, workshop organizers and sponsors). We deeply appreciate your involvement and support, which were crucial to the success of the conference.

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# Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Revenue Management Within COVID-19</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Teresa Dieguez, Conceição Castro, Luis Pinto Ferreira, and Francisco J. G. Silva</td>
<td></td>
</tr>
<tr>
<td>1.1</td>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>1.2</td>
<td>Literature Review</td>
<td>3</td>
</tr>
<tr>
<td>1.2.1</td>
<td>Revenue Management</td>
<td>3</td>
</tr>
<tr>
<td>1.2.2</td>
<td>Management Trends in the Hotel Industry</td>
<td>3</td>
</tr>
<tr>
<td>1.2.3</td>
<td>Computer Systems to Support Revenue Management</td>
<td>4</td>
</tr>
<tr>
<td>1.3</td>
<td>Methodology</td>
<td>4</td>
</tr>
<tr>
<td>1.3.1</td>
<td>Descriptive Analysis</td>
<td>5</td>
</tr>
<tr>
<td>1.3.2</td>
<td>Discussion of Results</td>
<td>7</td>
</tr>
<tr>
<td>1.4</td>
<td>Conclusion and Future Research</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>References</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>The Importance of the Maintenance Area in the Hotel Sector</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Tiago Camarinha Silva, Luís Pinto Ferreira, Elga Costa, Francisco J. G. Silva, and Paulo Ávila</td>
<td></td>
</tr>
<tr>
<td>2.1</td>
<td>Introduction</td>
<td>14</td>
</tr>
<tr>
<td>2.2</td>
<td>Literature Review—Maintenance in the Hotel Sector</td>
<td>15</td>
</tr>
<tr>
<td>2.3</td>
<td>Methods</td>
<td>16</td>
</tr>
<tr>
<td>2.4</td>
<td>Case Studies on the Improvement of Maintenance in the Hotel Sector</td>
<td>17</td>
</tr>
<tr>
<td>2.5</td>
<td>Conclusion</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>References</td>
<td>23</td>
</tr>
<tr>
<td>3</td>
<td>Price Elasticity of Overnight Stays: Testing Veblen’s Conjecture Across Portuguese Regions</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Eleonora Santos and Jacinta Moreira</td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td>Introduction</td>
<td>25</td>
</tr>
<tr>
<td>3.2</td>
<td>Literature Review</td>
<td>26</td>
</tr>
<tr>
<td>3.3</td>
<td>Data and Methodology</td>
<td>28</td>
</tr>
</tbody>
</table>
### Contents

3.4 Results and Discussion ........................................ 28  
3.5 Conclusion and Policy Recommendations .................. 32  
References .......................................................... 33

4 **Cooperation Strategies for the Strengthening of Tourism Inside of the Pacific Alliance Framework as an Alternative for Economic Reactivation in Colombia and Mexico** .......... 35  
Eduardo José Salazar-Araujo, Maricela Guadalupe Carrillo-Angulo, Maria Fernanda Mercado-Zapata, and Alejandra Muñoz-Felix

4.1 Theoretical References ....................................... 36  
4.1.1 Tourism in Latin America ................................. 36  
4.1.2 Global Economic Challenges for the Pacific Alliance .......................................................... 36  
4.2 Methodology .................................................... 38  
4.3 Results and Discussion ....................................... 39  
4.3.1 Migratory Flows from Pacific Alliance Countries to Colombia in 2017–2020 ................. 39  
4.3.2 Migration Flows of Colombian Citizens Bound for Pacific Alliance Countries During 2017–2020 .......................................................... 40  
4.3.3 Tourism in Figures: Mexico and Colombia .......... 41  
4.4 Conclusions ..................................................... 45  
References .......................................................... 46

5 **Pro-environmental Behaviors at Home and During a Tourism Trip: A Generational Perspective** ........................................ 49  
M. J. Carneiro, C. Eusébio, V. Rodrigues, R. Margarita, M. Mara, C. Gama, and A. Monteiro

5.1 Introduction .................................................... 49  
5.2 Literature Review ............................................ 51  
5.2.1 Extending Daily Pro-environmental Practices to a Vacation Context ......................... 51  
5.2.2 Environmentally Friendly Behaviors Across Different Generations .......................... 52  
5.3 Methods ......................................................... 53  
5.3.1 Data Collection ........................................... 53  
5.3.2 Data Analysis ............................................. 53  
5.4 Findings and Discussion .................................... 54  
5.4.1 Sample Profile ............................................ 54  
5.4.2 Differences Concerning Pro-environmental Behaviors at Home Among Generational Groups .... 54  
5.4.3 Differences Concerning Pro-environmental Behaviors During a Tourism Trip Among Generational Groups ........................................ 58
5.4.4 Gaps Between Pro-environmental Behaviors at Home and During a Tourism Trip by Generational Groups ........................................ 58
5.5 Conclusion ................................................................................. 62
References .......................................................................................... 63

6 Corporate Performance and Employment in High-Growth Hotels ......................................................... 65
Eleonora Santos and Jacinta Moreira
6.1 Introduction .................................................................................... 65
6.2 Literature Review ............................................................................. 66
6.3 Methodology and Data Sources .......................................................... 68
6.4 Results and Discussion ...................................................................... 69
   6.4.1 Results ...................................................................................... 69
   6.4.2 Discussion .................................................................................. 73
6.5 Conclusions and Policy Implications ................................................... 74
References .......................................................................................... 74

7 Tourist Behaviour in the COVID-19 Pandemic Context ................................................................. 77
Conceição Castro and Teresa Dieguez
7.1 Introduction .................................................................................... 77
7.2 Literature Review ............................................................................. 78
7.3 Methodology .................................................................................... 79
   7.3.1 Objectives, Data Collection, Statistical Approaches and Model ........................................ 79
7.4 Results and Discussion ...................................................................... 80
   7.4.1 Sample Characteristics .................................................................. 80
   7.4.2 Impact of the COVID-19 Pandemic .................................................. 80
7.5 Conclusions .................................................................................... 87
References .......................................................................................... 88

8 Digital Nomadism an Opportunity for Low-Density Territories: Trás-os-Montes Lands Case ......................................................... 91
Ana Garcez, Ricardo Correia, and Aida Carvalho
8.1 Introduction .................................................................................... 91
8.2 Literature Review ............................................................................. 92
8.3 Methodology .................................................................................... 95
8.4 Case Study Presentation and Discussion .................................................. 95
   8.4.1 Trás-os-Montes Lands ................................................................. 95
   8.4.2 Touristic Offer .............................................................................. 96
   8.4.3 Considerations and Reflections ...................................................... 98
8.5 Conclusion .................................................................................... 99
References .......................................................................................... 100
9 Sustainability in Rural Tourism: The Strategic Perspective of Owners .................................................... 103
Hugo Machado, Laurentina Vareiro, Raquel Mendes, and Bruno Sousa
9.1 Introduction .................................................... 104
9.2 Sustainability in RT .................................................... 104
9.3 Methodology .................................................... 107
9.4 Results and Discussion .................................................... 108
9.5 Final Considerations and Next Steps .................................................... 110
References .................................................... 111

10 Deconstructing the Emotional and Cognitive Response to Cultural Heritage: A Virtual Reality Experiment .............. 113
Alexis-Raúl Garzón-Paredes and Marcelo Royo - Vela,
10.1 Introduction .................................................... 113
10.1.1 Literature Review and Hypotheses Setting .................................................... 114
10.2 Materials and Methods .................................................... 116
10.2.1 Participants .................................................... 116
10.2.2 Materials and Procedure .................................................... 116
10.2.3 The Virtual Reality Multimedia Stimulus .................................................... 117
10.2.4 Use of Virtual Reality to Investigate Heritage .................................................... 119
10.2.5 Structural Equation Modeling, PLS Procedure, Confirmatory Path Analysis, and Data Adequacy .................................................... 120
10.3 Results .................................................... 121
10.4 Future Lines of Research .................................................... 124
References .................................................... 130

11 Collective Rural Brands and Consumption of Agroecological Products .................................................... 135
Nicolas Ortiz-Esaine and Diana Dominguez Gutierrez
11.1 Introduction .................................................... 135
11.2 Theoretical Framework .................................................... 136
11.2.1 Green Consumer .................................................... 136
11.2.2 Green Marketing .................................................... 137
11.3 Methodology .................................................... 138
11.4 Results .................................................... 138
11.4.1 Specialists .................................................... 139
11.4.2 Consumers .................................................... 139
11.5 Conclusions .................................................... 140
References .................................................... 142
12 The Importance of Public Communication Campaigns
for the Disclosure of World Heritage ........................................ 145
Artur Filipe dos Santos and Marta Loureiro dos Santos

12.1 Introduction ................................................................. 146
12.2 Antecedents of Public Campaigns in the Preservation
of Cultural Heritage in the Twentieth Century ...................... 146
12.3 The Importance of Communication and Public Campaigns
for the Protection and Dissemination of World Heritage .......... 147
12.4 Examples of Public Campaigns for the Dissemination
of World Heritage .......................................................... 149
12.5 Public Campaigns on Digital Media ............................... 150
12.6 Conclusion ................................................................. 152
References ................................................................. 152

13 Technological Attributes that Predict Tourists’ Intention
to Visit Destination, Recommend and Destination Image:
Empirical Evidence from the Malaga Chatbot ........................ 155
Orden-Mejía Miguel and Assumpció Huertas

13.1 Introduction ................................................................. 155
13.2 Literature Review ........................................................ 156
13.2.1 Chatbot ................................................................. 156
13.2.2 Relationships of Destination Image
and Behavior Intentions ................................................ 156
13.3 Methodology ............................................................... 159
13.4 Result ................................................................. 159
13.4.1 Relationship Between Attributes and Intentions
to Recommend the Destination .................................. 161
13.4.2 Relationship Between Attributes and Intention
to Visit the Destination .............................................. 161
13.4.3 Relationship Between the Attributes
and the Destination Image ........................................ 162
13.5 Conclusions ............................................................... 163
References ................................................................. 164

14 The Potential for ICT in New Museums—The Case
of the Douro Museum ........................................................ 167
Isabel Vieira, Didiana Fernandes, Bárbara Amaro,
and Aida Carvalho

14.1 Introduction ................................................................. 168
14.1.1 The Tourist-Museum Binomial ................................. 168
14.1.2 ICT and Museology ............................................... 168
14.2 Methodology ............................................................... 170
14.3 The Case of the Douro Museum ..................................... 170
14.3.1 ICT in the Douro Museum .................................. 171
14.4 Conclusion ................................................................. 176
References ................................................................. 176
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Language Tourism as a Catalyst After COVID-19. The Case of Malaga</td>
<td>Gema Pérez-Tapia, Juan Antonio Ternero Ivars,</td>
<td>179</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Estefanía Cestino González</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.1 Introduction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.2 Review of the Literature</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.3 Methodology</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.3.1 Qualitative Interviews</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.3.2 Quantitative Surveys</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.4 Conclusions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>References</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Should a Young Entrepreneur Do a Crowdfunding Campaign?</td>
<td>Susana Bernardino and J. Freitas Santos</td>
<td>191</td>
</tr>
<tr>
<td></td>
<td>A Study Among Portuguese Higher Education Business Students</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.1 Introduction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.2 What is Crowdfunding and How Does It Work</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.2.1 Definitions of CF</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.2.2 Business Models of CF</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.3 Methodology</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.4 Results</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.5 Conclusions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>References</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>The Confraternities—A Secular Heritage of Differentiation</td>
<td>Ana Branca da Silva Soeiro de Carvalho</td>
<td>205</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Ricardo Manuel Ferreira de Almeida</td>
<td></td>
</tr>
<tr>
<td></td>
<td>17.1 Introduction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17.2 The Mediterranean Diet and the Confraternities</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17.3 The Confraternities in Europe and the Mediterranean Diet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17.4 European Confraternities Congress—CEUCO Algarve 2019</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17.5 Conclusions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>References</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Fluvial Waters and Their Functions for Tourism and Recreation.</td>
<td>Gonçalo Fernandes and Adriano Costa</td>
<td>213</td>
</tr>
<tr>
<td></td>
<td>Recreational and Sport Uses for Rivers and Lakes at Serra da Estrela</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Portugal)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18.1 Introduction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18.2 Development of Water-Based Tourism in Inland Territories</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18.3 Methodology</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
18.4 Surface Water in the Territory of Estrela Geopark and Associated Products and Services .......................... 217
18.5 Conclusions ................................................................. 221
References ........................................................................ 221

19 Trends and Segmentation of Medical Tourism: An Approach to Reproductive Tourism ........................................ 223
Mary Sánchez, Bruno Sousa, Cláudia Veloso, and Adrian Lubowiecki-Vikuk
19.1 Introduction ................................................................. 224
19.2 Tourism Trends and Segmentation ................................. 225
19.3 Medical Tourism .......................................................... 225
19.3.1 Reproductive Tourism ............................................. 227
19.3.2 Main Motivations of Reproductive Tourism ............... 228
19.4 Conceptual Model Proposed ........................................ 228
19.5 Final Considerations and Next Steps ............................ 230
References ........................................................................ 231

20 Encouraging Wine Storytelling in the Tourist Experience: A Preliminary Study .................................................. 235
Vasco Ribeiro Santos, Bruno Barbosa Sousa, Paulo Ramos, Álvaro Dias, and Arlindo Madeira
20.1 Introduction ................................................................. 236
20.2 Special Interest Tourism (SIT) and Wine Storytelling ....... 236
20.3 The Portuguese Wine Industry and Covid-19 Implications .. 237
20.4 Conceptual Model Proposed ........................................ 238
20.5 Final Considerations and Next Steps ............................ 239
References ........................................................................ 241

21 Repurposing Sites of Death for Tourist Consumption: From Neglect to Memorialization ...................................... 243
Sara Pascoal, Laura Tallone, and Marco Furtado
21.1 Introduction ................................................................. 243
21.2 Auschwitz-Birkenau in Poland ....................................... 245
21.3 French Guiana’s Bagne .................................................. 247
21.4 Argentinean ESMA .......................................................... 249
21.5 Conclusions ................................................................. 252
References ........................................................................ 252

22 Bibliometric Analysis of TOP 100 Most Cited Articles on Tourism Development of the Last 10 years ...................... 255
Jéssica Ferreira, Ana Cristina Silvério, and Paula Odete Fernandes
22.1 Introduction ................................................................. 256
22.2 Literature Review ........................................................ 256
22.3 Methodology ............................................................... 259
22.4 Discussion ................................................................. 260
22.5 Final Considerations ........................................... 264
22.6 Limitations and Next Steps ..................................... 265
References .......................................................... 265

23 The Azorean Rural Tourism Entrepreneurs Perception of This Activity Development Potential: A Preliminary Research .......... 267
Rui Alexandre Castanho, Gualter Couto, Pedro Pimentel, Célia Barreto Carvalho, Ília Sousa, and Maria da Graça Batista
23.1 Introduction ....................................................... 268
23.2 Methodology ..................................................... 268
23.3 Preliminary Outcomes ........................................... 269
23.4 Discussion and Conclusions .................................... 271
References .......................................................... 273

24 Microservices Architecture for Efficient eHealth Service Generation in the Cloud .................................................. 275
Huriviades Calderon-Gomez, Luis Mendoza-Pitti, José Manuel Gómez Pulido, and Miguel Vargas-Lombardo
24.1 Introduction ....................................................... 275
24.2 Background ....................................................... 276
24.3 Experimentation: Architecture for Future Evolution SPIDEP .............................................................. 277
24.4 Requires to Assess Certain Considerations: Cloud DB ........ 279
24.5 Discussion Software: SPIDEP Software Architecture Cloud, SaaS ...................................................... 282
24.6 Conclusion ......................................................... 283
References .......................................................... 283

25.1 Introduction ....................................................... 287
25.2 Background ....................................................... 288
25.3 Methodology ..................................................... 288
25.3.1 Analysis ...................................................... 289
25.3.2 Implementation ............................................ 290
25.3.3 Participants .................................................. 290
25.3.4 Evaluation Method .......................................... 290
25.4 Proposed Model for the Immersive Scenario ..................... 291
25.4.1 Adaptation of the Scenario Based on Gamification .......... 291
25.5 Preliminary Results .............................................. 292
25.6 Preliminary Evaluation Results ............................................. 294
25.6.1 Quantitative Results .................................................... 294
25.7 Conclusions ............................................................... 295
References ................................................................. 296

26 Senior Travel Behavior Before and After Retirement .......... 299
Ana Pacheco, Ana Isabel Moniz, and Osvaldo Silva
26.1 Introduction ............................................................. 299
26.2 Literature Review ....................................................... 300
  26.2.1 Senior Tourism ...................................................... 300
  26.2.2 Motivation ............................................................ 301
  26.2.3 Push and Pull Factors .............................................. 301
  26.2.4 Activities ............................................................. 302
  26.2.5 Impact of the Covid-19 Pandemic ................................. 302
26.3 Methodology ............................................................ 303
26.4 Results and Discussion ................................................ 303
26.5 Conclusions and Implications ....................................... 307
References ................................................................. 307

27 Tourists’ Behaviour in a Post-pandemic Context: The Consumption Variables—A Meta-Analysis ............ 311
Pedro Vaz Serra and Cláudia Seabra
27.1 Introduction ............................................................. 312
27.2 Methodology ............................................................ 313
27.3 Results ................................................................. 314
27.4 Conclusions ............................................................. 323
References ................................................................. 323

28 The Influence of Web Design on Customer Engagement with an Online Travel Agency .................. 327
Sergio Dominique-Ferreira, Marta Viana, Catherine Prentice, and Nuno Martins
28.1 Introduction ............................................................. 327
28.2 Literature Review ........................................................ 328
  28.2.1 Web Design and e-customer Engagement Strategies ............. 328
28.3 Case Study ............................................................... 331
  28.3.1 The Case of Solawest .............................................. 331
28.4 Methodology ............................................................ 332
  28.4.1 Sample ............................................................... 332
  28.4.2 Instruments and Procedure .................................... 333
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>28.5</td>
<td>Results</td>
<td>333</td>
</tr>
<tr>
<td>28.5.1</td>
<td>Customers’ Online Behaviour</td>
<td>333</td>
</tr>
<tr>
<td>28.5.2</td>
<td>Comparison of the Web Design Evaluation (Version 1 vs. Version 2)</td>
<td>333</td>
</tr>
<tr>
<td>28.5.3</td>
<td>Web Design, Trust, and Customer Engagement</td>
<td>334</td>
</tr>
<tr>
<td>28.6</td>
<td>Discussion and Implications</td>
<td>334</td>
</tr>
<tr>
<td>References</td>
<td></td>
<td>335</td>
</tr>
<tr>
<td>29</td>
<td>Accessible Surf Destinations: The Case of Viana do Castelo, Portugal</td>
<td>337</td>
</tr>
<tr>
<td>29.1</td>
<td>Introduction</td>
<td>338</td>
</tr>
<tr>
<td>29.2</td>
<td>Literature Review</td>
<td>339</td>
</tr>
<tr>
<td>29.2.1</td>
<td>Accessible Tourism in the Context of Outdoor Events</td>
<td>339</td>
</tr>
<tr>
<td>29.3</td>
<td>Materials and Methods</td>
<td>340</td>
</tr>
<tr>
<td>29.3.1</td>
<td>Research Context</td>
<td>341</td>
</tr>
<tr>
<td>29.4</td>
<td>Results and Discussion</td>
<td>342</td>
</tr>
<tr>
<td>29.4.1</td>
<td>To Evaluate the Accessibility Conditions of the Supply Structures of the Event</td>
<td>342</td>
</tr>
<tr>
<td>29.4.2</td>
<td>To Assess the Degree of Satisfaction of Adaptive Surfers in Terms of the Accessibility in Main Destination Supply Structures</td>
<td>343</td>
</tr>
<tr>
<td>29.5</td>
<td>Conclusions, Limitations, and Future Research</td>
<td>346</td>
</tr>
<tr>
<td>References</td>
<td></td>
<td>347</td>
</tr>
<tr>
<td>30</td>
<td>Exploratory Data Analysis of the Tourist Profile: Case Study in Loja-Ecuador</td>
<td>351</td>
</tr>
<tr>
<td>30.1</td>
<td>Introduction</td>
<td>351</td>
</tr>
<tr>
<td>30.2</td>
<td>Literature Review</td>
<td>352</td>
</tr>
<tr>
<td>30.3</td>
<td>Methodology</td>
<td>353</td>
</tr>
<tr>
<td>30.4</td>
<td>Results</td>
<td>355</td>
</tr>
<tr>
<td>30.4.1</td>
<td>Descriptive Analysis</td>
<td>355</td>
</tr>
<tr>
<td>30.4.2</td>
<td>Data Envelopment Analysis</td>
<td>356</td>
</tr>
<tr>
<td>30.4.3</td>
<td>Principal Component Analysis</td>
<td>358</td>
</tr>
<tr>
<td>30.5</td>
<td>Conclusions</td>
<td>359</td>
</tr>
<tr>
<td>References</td>
<td></td>
<td>359</td>
</tr>
<tr>
<td>31</td>
<td>Religious Tourism Interfaces: Celebration of “Senhor dos Passos” in São Cristóvão, Sergipe</td>
<td>361</td>
</tr>
<tr>
<td>31.1</td>
<td>Introduction</td>
<td>361</td>
</tr>
<tr>
<td>31.2</td>
<td>Methodology</td>
<td>362</td>
</tr>
</tbody>
</table>
31.3 Religious Tourism ........................................... 363
31.4 Worship to the Senhor dos Passos in Sergipe: Origins and Context ........................................... 364
31.5 Tourist Perspective of the Pilgrimage and Feast of Senhor dos Passos ........................................... 366
31.6 Final Considerations ........................................... 368
References ........................................................... 369

32 Factors Affecting the Adventure Tourism Development Index: A Worldwide Analysis ........................................... 371
Gladys Mawarni, Nuno Moutinho, Paula Odete Fernandes, and Alcina Nunes
32.1 Introduction ................................................... 372
32.2 Theoretical Framework ........................................ 373
32.2.1 Adventure Tourism: Definition, Participants and Threats ......................................................... 373
32.2.2 The Adventure Tourism Development Index .......... 374
32.3 Methodology .................................................... 376
32.4 Results ........................................................... 378
32.5 Conclusion ....................................................... 381
References ........................................................... 382

33 Stakeholders’ Opinion Regarding the Role and the Importance of DMO in the Development of Tourist Destinations .................. 385
Diana Foris and Irina Bivolaru
33.1 Introduction ................................................... 385
33.2 Literature Review .............................................. 386
33.2.1 Destination Management Organizations (DMO) .......... 386
33.3 Methodology of Research .................................. 387
33.4 Results and Discussion ..................................... 389
33.5 Conclusions ..................................................... 393
References ........................................................... 394

34 Using Virtual Reality in Museums to Bridge the Gap Between Material Heritage and the Interpretation of Its Immaterial Context ......................................................... 397
Carlos R. Cunha, Vítor Mendonça, André Moreira, João Pedro Gomes, and Aida Carvalho
34.1 Introduction ................................................... 398
34.2 Material Heritage and Its Immaterial Context ............... 399
34.3 Virtual Reality and the Heritage Interpretation ............... 400
34.4 Proposed Conceptual Model ................................ 401
34.5 An Experimental Prototype Applied to the Museum of Miranda Do Douro City ......................... 404
34.6 Conclusion ..................................................... 406
References ........................................................... 407
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Hospitality Small Family Business: Some Consequences of Informal Managerial Control on Nonfamily Employees</td>
<td>409</td>
</tr>
<tr>
<td></td>
<td>Dendy Rosman and Keith Thomas</td>
<td></td>
</tr>
<tr>
<td>35.1</td>
<td>Introduction</td>
<td>409</td>
</tr>
<tr>
<td>35.2</td>
<td>Managerial Control and Affective Commitment in Small Businesses</td>
<td>410</td>
</tr>
<tr>
<td>35.3</td>
<td>Leader–Member Exchange</td>
<td>411</td>
</tr>
<tr>
<td>35.4</td>
<td>Methodology</td>
<td>412</td>
</tr>
<tr>
<td>35.4.1</td>
<td>Measurement</td>
<td>413</td>
</tr>
<tr>
<td>35.5</td>
<td>Result</td>
<td>413</td>
</tr>
<tr>
<td>35.5.1</td>
<td>Mediation Analysis</td>
<td>416</td>
</tr>
<tr>
<td>35.6</td>
<td>Discussion and Implications</td>
<td>417</td>
</tr>
<tr>
<td>35.6.1</td>
<td>Implication</td>
<td>418</td>
</tr>
<tr>
<td></td>
<td>References</td>
<td>418</td>
</tr>
<tr>
<td>36</td>
<td>German Residential Tourists and Residents in Southern Spain (Andalusia). Distribution and Recent Evolution</td>
<td>421</td>
</tr>
<tr>
<td></td>
<td>Francisco José Cantarero Prados, Cristina Nieto Figueras, and Jacqueline Sickert</td>
<td></td>
</tr>
<tr>
<td>36.1</td>
<td>Introduction</td>
<td>421</td>
</tr>
<tr>
<td>36.2</td>
<td>Methodology</td>
<td>422</td>
</tr>
<tr>
<td>36.2.1</td>
<td>Development of the Ethnic German Resident Population</td>
<td>423</td>
</tr>
<tr>
<td>36.2.2</td>
<td>Panoramic Mapping of German Inhabitants in Spain and Andalusia</td>
<td>423</td>
</tr>
<tr>
<td>36.3</td>
<td>Results</td>
<td>424</td>
</tr>
<tr>
<td>36.3.1</td>
<td>Developments</td>
<td>424</td>
</tr>
<tr>
<td>36.3.2</td>
<td>Current Spatial Distribution</td>
<td>425</td>
</tr>
<tr>
<td>36.4</td>
<td>Discussion and Conclusions</td>
<td>430</td>
</tr>
<tr>
<td></td>
<td>References</td>
<td>431</td>
</tr>
<tr>
<td>37</td>
<td>Understanding the Key Performance Indicators for Business Intelligence Maturity in the Healthcare Sector</td>
<td>435</td>
</tr>
<tr>
<td></td>
<td>João Silva, Célia Talma Gonçalves, and Catarina Félix</td>
<td></td>
</tr>
<tr>
<td>37.1</td>
<td>Introduction</td>
<td>435</td>
</tr>
<tr>
<td>37.2</td>
<td>Business Intelligence</td>
<td>436</td>
</tr>
<tr>
<td>37.2.1</td>
<td>Business Intelligence as Decision-Making Support</td>
<td>437</td>
</tr>
<tr>
<td>37.2.2</td>
<td>Business Intelligence in the Healthcare Sector</td>
<td>437</td>
</tr>
<tr>
<td>37.2.3</td>
<td>Advantages and Barriers to Using Business Intelligence in the Healthcare Sector</td>
<td>438</td>
</tr>
<tr>
<td>37.3</td>
<td>Business Intelligence Maturity Models in the Healthcare Sector</td>
<td>439</td>
</tr>
<tr>
<td>37.3.1</td>
<td>Systematic Review of Healthcare Business Intelligence Maturity Models</td>
<td>441</td>
</tr>
</tbody>
</table>
37.4 Business Intelligence Maturity Assessment of Portuguese Hospitals ........................................... 442
37.5 Conclusion ......................................................... 444
References ................................................................. 444

38 Freecycle Applied to Community Tourism: An Approach ............ 447
Bruno Figueiredo, Sandro Carvalho, João Carlos Silva, and João Vidal Carvalho
38.1 Introduction ....................................................... 448
38.2 Freecycle Concept to Combat Climate Changes ................. 448
38.2.1 Global Climate Changes ................................ 449
38.2.2 Reduce, Reuse, and Recycle ............................ 449
38.2.3 The Freecycle Concept .................................. 450
38.3 Freecycle Applied to Community Tourism ....................... 450
38.3.1 Technology as a New Way of Communication ....... 450
38.3.2 Community Tourism ..................................... 451
38.3.3 Mobile Application-Based Approach ...................... 451
38.4 Application Proposal ............................................ 452
38.5 Conclusion ......................................................... 453
References ................................................................. 454

39 The Application of a Generational Approach to the Marketing Management of Gerês-Xurés Cross-Border Park (Portugal and Spain) ................................................................. 457
Sónia Nogueira and Maria Emília Luís
39.1 Introduction ....................................................... 457
39.2 Literature Review ............................................. 459
39.3 Methodology ..................................................... 461
39.4 Discussion ......................................................... 461
39.5 Conclusion ......................................................... 465
References ................................................................. 465

40 The Changing Face of Events After COVID-19: Initial Reactions and Future Perspectives .............................................. 467
Carla Melo, Sandra Vasconcelos, António Melo, and Daniela Meneses
40.1 Introduction ....................................................... 468
40.2 Background ....................................................... 468
40.3 Methodology ..................................................... 470
40.3.1 Participants’ Profile ........................................ 470
40.3.2 Data Collection and Analysis ............................ 471
40.4 Findings ............................................................. 472
40.4.1 Crisis Management/Response ............................ 472
40.4.2 The Future of Events ....................................... 474
40.4.3 General Consideration .................................... 475
Contents

40.5 Conclusion ............................................. 476
40.6 Future Research Directions ............................... 476
References .................................................. 477

41 The Opinions of Decision-Makers Regarding the Rural Tourism Development Potential in the Azores Region ............ 479
Rui Alexandre Castanho, Gualter Couto, Pedro Pimentel, Célia Carvalho, Áurea Sousa, Maria da Graça Batista, and Sérgio Lousada
41.1 Introduction ........................................... 480
41.2 Methodological Framework ............................. 481
41.3 Findings .................................................. 482
41.4 Discussion and Conclusions ............................ 484
References .................................................. 486

42 Bankruptcy Prediction Model in Portuguese SMEs ............... 489
Carlos Mota, Adalmiro Pereira, Angela Vaz, and António Vieira
42.1 Introduction ........................................... 489
42.2 Literature Review ..................................... 491
42.3 Methodology ............................................ 491
  42.3.1 Variables .......................................... 492
  42.3.2 Sample .............................................. 492
42.4 Results .................................................. 493
42.5 Conclusion .............................................. 496
References .................................................. 496

43 Study of the Relationship Between Sensory Marketing and Consumer Satisfaction ............................................. 499
Sandrina Teixeira, Maria José Angélico Gonçalves, and Ana Reis
43.1 Introduction ........................................... 499
43.2 Theoretical Background ................................ 500
43.3 Research Problem and Methodology .................... 502
43.4 Research Methodology .................................. 504
43.5 Data Collection (Questionnaires) ......................... 504
43.6 Pre-test ................................................... 505
  43.6.1 Websites for Testing Visual Stimulation .......... 505
  43.6.2 Websites for Testing Auditory Stimulation ....... 505
  43.6.3 Websites for Testing Taste Stimulation .......... 506
  43.6.4 Websites for testing Olfaction Stimulation ....... 506
  43.6.5 Websites for Testing Touch Stimulation ......... 506
43.7 Sample ................................................... 507
43.8 Analysis of Satisfaction, Repurchase, and Word-of-Mouth Results .................................................. 507
<table>
<thead>
<tr>
<th>Contents</th>
<th>xxi</th>
</tr>
</thead>
<tbody>
<tr>
<td>43.9  Descriptive Analysis of Website Satisfaction</td>
<td>508</td>
</tr>
<tr>
<td>43.9.1 Sensory Stimuli Versus Number of Responses</td>
<td>509</td>
</tr>
<tr>
<td>43.10 Hypothesis Validation</td>
<td>511</td>
</tr>
<tr>
<td>43.11 Conclusions and Future Work</td>
<td>516</td>
</tr>
<tr>
<td>References</td>
<td>517</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>44  Sharing Tourist Experiences Via Streaming—Case Study of Live Electric Tours</th>
<th>519</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ana Paula Camarinha, António Abreu, and Bárbara Ribeiro</td>
<td></td>
</tr>
<tr>
<td>44.1 Introduction</td>
<td>520</td>
</tr>
<tr>
<td>44.2 Theoretical Background</td>
<td>521</td>
</tr>
<tr>
<td>44.2.1 Perspectives of Live Streaming Tourism Experiences</td>
<td>521</td>
</tr>
<tr>
<td>44.2.2 Live Streaming Tourism as a Promotional Tool</td>
<td>522</td>
</tr>
<tr>
<td>44.3 Methodology</td>
<td>523</td>
</tr>
<tr>
<td>44.3.1 Live Electric Tours</td>
<td>524</td>
</tr>
<tr>
<td>44.3.2 Description of the Methodology Process</td>
<td>525</td>
</tr>
<tr>
<td>44.4 Analysis and Discussion of Results</td>
<td>525</td>
</tr>
<tr>
<td>44.5 Conclusions and Future Work</td>
<td>527</td>
</tr>
<tr>
<td>References</td>
<td>527</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>45  Youth Generations, New Technologies, and a New Kind of Tourism—Trends and Challenges</th>
<th>529</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inês Braga, António Abreu, and Ana Paula Afonso</td>
<td></td>
</tr>
<tr>
<td>45.1 Introduction</td>
<td>530</td>
</tr>
<tr>
<td>45.2 Theoretical Framework</td>
<td>530</td>
</tr>
<tr>
<td>45.2.1 New Tourism and New Technologies</td>
<td>530</td>
</tr>
<tr>
<td>45.2.2 Millennials and Post-Millennials and Their Involvement in Social Media Within Tourism</td>
<td>532</td>
</tr>
<tr>
<td>45.2.3 The Importance of the UGC in the Context of Youth Tourism</td>
<td>535</td>
</tr>
<tr>
<td>45.3 Final Considerations</td>
<td>537</td>
</tr>
<tr>
<td>References</td>
<td>538</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>46  Sports and Cultural Tourism at Vila Real: WTCR Car Racing Case Study</th>
<th>541</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maria Inês Ribeiro Basílio de Pinho and Ana Catarina da Silva Rodrigues</td>
<td></td>
</tr>
<tr>
<td>46.1 Introduction</td>
<td>542</td>
</tr>
<tr>
<td>46.2 Literature Review</td>
<td>543</td>
</tr>
<tr>
<td>46.2.1 Cultural Tourism</td>
<td>543</td>
</tr>
<tr>
<td>46.2.2 Sport Tourism</td>
<td>543</td>
</tr>
<tr>
<td>46.2.3 Sports Events Impacts</td>
<td>544</td>
</tr>
<tr>
<td>46.3 Methodology</td>
<td>546</td>
</tr>
<tr>
<td>46.3.1 Data Collection and Analysis</td>
<td>546</td>
</tr>
<tr>
<td>46.3.2 Sample Profile</td>
<td>547</td>
</tr>
</tbody>
</table>
## Contents

46.4 Data Presentation and Analysis of Results .......................... 547
46.5 Conclusions ......................................................... 550
References .............................................................. 551

47 The Governance System of Portuguese Higher Education Institutions—the Challenges of the Future and the Relationship with Quality Questions ........................................... 553
Olímpio Castilho and Maria de Lourdes Machado
47.1 Introduction ......................................................... 554
47.2 The New Public Management and Its Contribution to the Governance of Higher Education Institutions ............................. 554
47.3 The Relationship Between Governance and Quality Questions ................................................................. 558
47.4 What Future for the Portuguese HEIs? .............................. 558
47.5 Conclusions .......................................................... 560
References .............................................................. 560

48 Poverty, Culture and Illiteracy: A Recipe for Poor Performance Among the Bakgalagadi and Basarwa Children in Phuduhudu .......................................................... 563
Veronica Margaret Makwinja
48.1 Introduction ......................................................... 563
48.1.1 Failure and Illiteracy ............................................. 563
48.2 Importance of Education .......................................... 564
48.3 Poverty and Education ............................................. 565
48.4 Income Inequalities in Botswana .................................... 565
48.5 Diamond for Development ......................................... 566
48.6 The Effect of Poverty on Education ............................... 566
48.7 Culture and Education ............................................. 567
48.8 School Environment ................................................ 568
48.9 Community Illiteracy .............................................. 568
48.10 Methodology ......................................................... 569
48.10.1 Theoretical Framework ........................................ 569
48.11 Findings ............................................................. 570
48.11.1 Socioeconomic Status/Poverty ............................... 570
48.11.2 Culture ........................................................... 571
48.11.3 Poor Parental Supervision ..................................... 571
48.11.4 Illiteracy .......................................................... 571
48.12 Recommendations ................................................ 572
References .............................................................. 573

49 Sustainable Tourism Planning and Development in a Cross-Border Destination: The Eurocity Chaves Verín ......... 575
Dália Liberato, Anabela Peixoto, Pedro Liberato, and Elisa Alén
49.1 Introduction ......................................................... 576
49.2 Literature Review ................................................... 577
50 The Intangible Cultural Heritage as a Creative Tourism Product. The Masks of Trás-os-Montes ........................................ 595
Cristina Rodrigues, Dália Liberato, and Elsa Esteves
50.1 Introduction ............................................................ 596
50.2 Literature Review ....................................................... 597
50.2.1 Cultural Heritage and Creative Tourism: 
A Beneficial Relationship ............................................ 597
50.3 Case Study and Methodology ........................................ 600
50.3.1 Main Objective ...................................................... 601
50.3.2 Qualitative Approach ............................................. 601
50.3.3 Participants .......................................................... 602
50.3.4 Data Collection Instrument ...................................... 602
50.3.5 Content Analysis .................................................... 603
50.4 Discussion of Results .................................................. 603
50.5 Conclusions .............................................................. 607
References ................................................................. 608

51 Perspectives of Social Sustainability in Urban Tourism. 
Comparative Study Between Porto and Barcelona ................. 611
Pedro Liberato, Rita Nogueira, and Dália Liberato
51.1 Introduction ............................................................ 612
51.2 Literature Review ....................................................... 612
51.2.1 Sustainability in Tourism .......................................... 612
51.2.2 Economic Sustainability .......................................... 613
51.2.3 Sociocultural Sustainability ...................................... 614
51.2.4 The Role of the Resident Community 
in the Sustainable Development 
of the Destination ............................................................... 615
51.2.5 Tourism Sustainability and Planning .......................... 615
51.2.6 Porto ................................................................. 616
51.2.7 Barcelona ............................................................ 616
51.3 Methodology ............................................................ 617
51.4 Results ................................................................. 619
51.5 Conclusions .............................................................. 621
References ................................................................. 622
52 Northern Portugal Tourism Experiences Management for the Post-Covid Period: Facing Demand Changes in Tourism Products and Services ................................................. 625
Dália Liberato, Beatriz Limbado, Bruno Sousa, and Pedro Liberato
52.1 Introduction ................................................................. 626
52.2 Literature Review ......................................................... 627
52.3 Methodology ............................................................... 631
52.4 Results ................................................................. 632
52.5 Conclusions ............................................................... 639
References ........................................................................ 641

53 Fashion Weeks as a Driver of Sustainable Development in Tourism Destinations: The Case of Portugal Fashion ........... 645
Pedro Liberato, Benedita Mendes, Dália Liberato, and Elisa Alén
53.1 Introduction ................................................................. 646
53.2 Literature Review ......................................................... 647
  53.2.1 Case Study .......................................................... 650
53.3 Methodology ............................................................... 651
53.4 Results ................................................................. 652
53.5 Conclusion ............................................................... 655
References ........................................................................ 656

54 Enhancing Historical Heritage and Religious Tourism in the North of Portugal: The Monasteries Route .............................. 659
Pedro Liberato, Mónica Gomes, and Dália Liberato
54.1 Introduction ................................................................. 660
54.2 Literature Review ......................................................... 662
  54.2.1 Case Study .......................................................... 665
54.3 Results ................................................................. 670
54.4 Conclusion ............................................................... 671
References ........................................................................ 675

Author Index ........................................................................ 679
Chapter 14
The Potential for ICT in New Museums—The Case of the Douro Museum

Isabel Vieira, Didiana Fernandes, Bárbara Amaro, and Aida Carvalho

Abstract  The relationship between the exponential growth of Cultural Tourism and the multiplication, requalification, and diversification of Museums is widely accepted. The swift evolution and proliferation of Information and Communication Technologies have opened up new possibilities, both in the management of heritage assets and in the way they should be shared with the public, by providing new entertaining and educational ways to do so. The Douro Demarcated Region, unique from a historical, economic, social, cultural, and environmental point of view, received in 2008 Portugal’s first Territory Museum, the Douro Museum, which has been exploring the resources made available by ICT to better fulfill its Mission of musealization of the territory. This process includes an online presence (to disseminate activities and share information about the Region), an exhibition space (which is equipped with tools and devices that convey a wide range of information), and digital access to the collections (focusing on a more specialized/academic public). These experiences have shown that the use of technologies broadens the museum ecosystem and multiplies the types of audience who take part in the various museological and cultural initiatives. This way, ICT is increasingly recognized as important tool used to broaden the museums’ scope of influence across a given territory.
14.1 Introduction

We live in the Information Age. However, to say that we live in the Age of Information and Communication Technologies would be more appropriate, given the omnipresence of devices through which that information reaches us. Their capacities and applications have developed in such a way that they became a major part of any sector of human life, including—or above all—those related to leisure and Tourism.

14.1.1 The Tourist-Museum Binomial

Tourism is an example of an economic activity with sustainability and accessibility concerns, in which the specialization of supply and the requalification of products are key elements to differentiation and success. 2019 was the sector’s tenth consecutive year of worldwide economic growth [1]. Prior to the Pandemic, Tourism accounted for 10.6% of all jobs and 10.4% of global GDP [2]. Cultural Tourism—in which museums exert a powerful attraction—has been the fastest-growing segment of the tourist industry. On the other hand, funding, sustainability, and relevance needs have led museological institutions to explore their touristic potential. Thus, the Tourist-Museum binomial became an interdependence relationship [3].

Contemporary Museology. Long gone are the days when the word “Museum” was synonymous with exhibition or collection. Modern Museology, triggered by the scientific and Enlightenment enthusiasm of the eighteenth century, gave way to the principles introduced by the New Museology movement of the 1960s [4]. This movement was responsible for the birth of the “integral museum” that broke down the traditional boundaries of museological action (conservation and exhibition) to address people’s needs and those of contemporary societies. From mere inert and hermetic institutions, Museums became a unique link between the social and cultural structures [5, 6].

The current ICOM (International Council of Museums) definition of “Museum” places them “at the service of society and its development” [7] since development cannot be conceived without upstream cultural action [8].

14.1.2 ICT and Museology

The possibilities that ICT opens up for Museology are vast and focus on two essential aspects: (1) the creation of products and experiences for the visiting/tourist public and (2) the construction of widely accessible documentary archives [9]. Their great potential is closely related to the digitization and the access to collections and data [9, 10, [11], but they are also closely related to the museums’ educational nature, shaping the way these use technology to deepen their educational practices [9, 12, 13].
That way, ICT infinitely broadens the number and types of museum users. They offer a wide range of solutions to enrich the physical visits by opening a window to a number of possibilities and specializations, enlarging the exhibition ecosystem [11, 12]. Simultaneously, they make cultural consumption available when and where users want to hear or view it, turning “digital culture” into a synonym of “accessible culture” [10, 14].

ICT are channels of dialog between the Museum and its public, however, it is true that technologies can become a mere trend and that the proliferation of apps, QR codes, and interactivity is often used as an end in itself and adds no real value to the experience [10, 12, 14]. Despite the warnings that technology would devalue the communication between people who are moving physically around the museum space, their attention being absorbed by the electronic device and away from the central museological object [13], experiences have shown that, when used correctly, it keeps visitors mindfully in contact with the objects and the time spent in the exhibition is longer than without any technological devices [10].

However, the application of ICT to the museological environment carries some problems, namely the costs associated with their design and installation, the need for specialized maintenance, and frequent content updating. Another complex issue is related to the way museum collections can be made available to the public, and the need to create normative, scientific, and methodological frameworks that regulate the use of information outside the museum environment [9, 10, 13].

Overall, we can say that the use of ICT is not a panacea for contemporary museums, but it can highlight the work done and provide the public with a visit that does not end when they leave the museum, as they can carry it (literally) in their pocket [15]. This is because, in addition to the use of technology in the exhibition space, social media have introduced a shift in the power balance and given visitors a greater control. The museum is responsible for choosing the way it will deal with this new paradigm: will it consider it a threat or an opportunity. Listening to the messages or comments left on social media lets the museum know what matters to the public. At the same time, sharing behind-the-scenes images of an exhibition set-up, rather than just showing the final result, gives the public a sense of being part of an exciting “secret”. Instead of waiting for the public to show at the end of such process, the museum is calling and building its audience through social media, which is a better marketing tool than other forms of promotion, since it requires little financial and human resources [10, 15].

To illustrate these concepts, we will look at the use the Douro Museum—a Territory Museum—makes of different types of media and technologies to carry out its mission of being a reference in the preservation of the memory and in the dissemination of the heritage of the Douro Demarcated Region. After exposing the methodology that conducted our research (Sect. 14.2), we will demonstrate the unique case that is this first Territory Museum in Portugal (Sect. 14.3) as we highlight the ways in which technology enriches the user’s experience, whether online, in the exhibition spaces or digitally accessing the collections (Sect. 14.3.1). The choice of this Museum stems from the need to understand how ICT can serve the mission of an institution that has its focus of action outside its four walls, spread across an area of 250,000 hectares.
14.2 Methodology

In order to investigate how ICT can be adjuvants in the processes developed by Cultural Tourism institutions, such as museums—more specifically those whose typology spawned from the New Museology Movement—we analyzed the case of the Douro Museum. We aim to learn which technologies are being used by that institution and how, and understand the potentialities and limitations of such use.

This article is a case study since it provides a unique example of a real entity in a real situation to illustrate themes and concepts that otherwise would be just abstract principles [16]. Taking into account the research objectives, a qualitative approach was followed—the most suitable for understanding social phenomena in the environment in which they occur [17]. The data collection methods of choice were direct observation and documentary analysis.

The sources selected were mostly official institutional documents (Activity and Accounts Reports of the Fundação Museu do Douro), information and communications available online through the institution’s own channels (website or social networks), internal documents (activity reports prepared by each Service), and quantitative data from the entities that were responsible for managing the programs or products available. In addition to the analysis of these sources, which provided a detailed account of the actions carried out by the various services of the Douro Museum, some informal conversations with collaborators were useful to clarify some details regarding the information collected.

For data collection, we resorted to the use of reading sheets (for analysis and synthesis of information) and content analysis, with the purpose of observing changes and innovations in ICT. The quantitative analysis focused on the frequency of the characterizing elements, while the qualitative focused on the value of novelties and interests. Strategically mutually exclusive analytical categories were defined—Online presence, Exhibition space, and Digital access to collections—so that, later, relationships and associations could be established and then combined to draw conclusions.

14.3 The Case of the Douro Museum

One of the most prominent New Museology experiences in Portugal is the Douro Museum (DM), the first Territory Museum in the country, dedicated to the Douro Demarcated Region, the wine-growing area for the Port and Douro Appellations of Origin. Its 250,000 hectares reveal a striking landscape contrast to the surrounding regions and an identity cohesion rooted in its wine-growing vocation [18].

As a Territory Museum, its mission revolves around two main spheres: (1) approaching the various manifestations of the region’s heritage and (2) maintaining a constant communion with the routines of the region, its people, and its institutions [19]. It is to be hoped that the pursuit of these objectives could be compatible with
the creation of exhibitions and cultural programming aimed at the visiting public, attracting flows of people and capital to the territory.

Created by a Decree-Law issued by the Portuguese Parliament, it is managed by the Fundação Museu do Douro, F.P., which guarantees the territorial representativeness and institutional diversity of its founders. Conceived as a polynuclear structure that spreads across the region, its headquarters was inaugurated in December 2008, in Peso da Régua, the historical and institutional capital of the Demarcated Region. In 2019, 56,767 visitors visited the DM headquarters. In 2020, given the pandemic context, that number dropped to 14,602 [20].

### 14.3.1 ICT in the Douro Museum

Nowadays, museums favor a close communication with their different audiences (institutions, partners, locals, and tourists). The recent context of the Covid-19 pandemic has naturally reinforced the power of digital communication, so there was a focus on sharing information online and a significant investment was made to provide their staff with the training to make the best possible use of these resources and allow a greater dissemination through social networks, newsletter, and mailing.

A large part of the DM publications and exhibitions has already been available in digital format thanks to the work carried out by the museum’s Educational Services. They have also been responsible for exploring audio-visual resources to create products like the IMATERIAL project, which was designed to create a vast database that includes a collection of video and audio recordings of places in the Douro landscape (Apeadeiros project), of unique stories told by the inhabitants of the region (First Person Stories project) and of experiences linked to the cultures of the region and the families that work its lands (Cultures and People project).

As for the contact with the public, ICT provides the DM with several possibilities that are explored according to three main spheres:

**Online presence.** The DM’s primary digital tool is undoubtedly the institution’s website—[www.museudodouro.pt](http://www.museudodouro.pt). Launched in 2008, it was awarded an Honorable Mention by APOM (Portuguese Museology Association) and was renewed in 2015. It was given a more attractive image and new features that include tabs related to the different services offered by the Museum (Educational Service, the Douro Museums Network, and collections databases). A detailed analysis of the website shows that it provides a wide range of contents (informational, emotional, interactive, and transaction-oriented), as shown in Table 14.1.

Since August 2019 the result of a partnership with the Regional Directorate of Culture of the North, carried out by DETALHAR, is available: the 360º virtual tour of the Museum. More recently, the result of the partnership with Google Arts & Culture platform was also presented, offering a virtual visit to two exhibitions and access to a catalog of 86 objects from the Museum’s collection. The use of these two different tools is shown in Table 14.2.
**Table 14.1** Content available on the website

<table>
<thead>
<tr>
<th>1—Informational content</th>
<th>4—Interactive elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1—Information about present collections ✓</td>
<td>4.1—Audio-guides</td>
</tr>
<tr>
<td>1.2—Information about old collections ✓</td>
<td>4.2—Catalogs</td>
</tr>
<tr>
<td>1.3—Information about future collections ✓</td>
<td>4.3—Virtual tour ✓</td>
</tr>
<tr>
<td>1.4—Exhibition calendar ✓</td>
<td>4.4—Educational Platform ✓</td>
</tr>
<tr>
<td>1.5—Timetable ✓</td>
<td>4.5—Podcasting ✓</td>
</tr>
<tr>
<td>1.6—Ticket price ✓</td>
<td>4.6—Videocasting ✓</td>
</tr>
<tr>
<td>1.7—Information about concerts</td>
<td>4.7—Blog</td>
</tr>
<tr>
<td>1.8—Information about cinemas</td>
<td>4.8—RSS subscription</td>
</tr>
<tr>
<td>1.9—Information about presentations ✓</td>
<td>4.9—Mailing list (bulletin news/e-news)</td>
</tr>
<tr>
<td>1.10—Workshops ✓</td>
<td>4.10—Word finder</td>
</tr>
<tr>
<td>1.11—Meet the artist</td>
<td>4.11—E-mail address ✓</td>
</tr>
<tr>
<td>1.12—Lectures (Conferences) ✓</td>
<td>5—Presence on Social Media</td>
</tr>
<tr>
<td>1.13—Group activities ✓</td>
<td>5.1—Facebook ✓</td>
</tr>
<tr>
<td>1.14—Hospital/cafeteria ✓</td>
<td>5.2—Twitter ✓</td>
</tr>
<tr>
<td>1.15—Training/Research/Restoration</td>
<td>5.3—Google +</td>
</tr>
<tr>
<td>2—Information about Institutional Content</td>
<td>5.4—Youtube</td>
</tr>
<tr>
<td>2.1—Information about the museum ✓</td>
<td>5.5—Pinterest</td>
</tr>
<tr>
<td>2.2—Activity plan</td>
<td>5.6—Flickr</td>
</tr>
<tr>
<td>2.3—Annual report/activities ✓</td>
<td>5.7—Foursquare</td>
</tr>
<tr>
<td>2.4—Museum’s publications ✓</td>
<td>5.8—Linkedin</td>
</tr>
<tr>
<td>2.5—Job offers</td>
<td>5.9—Museum Own Social Network</td>
</tr>
<tr>
<td>2.6—Sponsors/patrons ✓</td>
<td>5.10—Google Art Project ✓</td>
</tr>
<tr>
<td>2.7—Newsroom</td>
<td>5.11—Other Social Networks: Instagram</td>
</tr>
<tr>
<td>3—Emotional Content</td>
<td>6—Transaction orientation</td>
</tr>
<tr>
<td>3.1—Picture Slideshow ✓</td>
<td>6.1—Online ticket office</td>
</tr>
<tr>
<td>3.2—Video Slideshow ✓</td>
<td>6.2—Virtual shop ✓</td>
</tr>
<tr>
<td>3.3—Zoom</td>
<td>6.3—Online reservation ✓</td>
</tr>
<tr>
<td>3.4—Download games/Games</td>
<td>6.4—Friends of the Museum Membership</td>
</tr>
</tbody>
</table>

*Source* Adapted from Camarero et al. [21]
Table 14.2 Use of the DM virtual visits

<table>
<thead>
<tr>
<th>Dates</th>
<th>Users</th>
<th>Nr. of visits</th>
</tr>
</thead>
<tbody>
<tr>
<td>360° Virtual tour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2019 (From Aug. to Dec)</td>
<td>466</td>
<td>605</td>
</tr>
<tr>
<td>2020</td>
<td>1668</td>
<td>2068</td>
</tr>
<tr>
<td>2021 (Until June 11th)</td>
<td>588</td>
<td>679</td>
</tr>
<tr>
<td>Google arts and culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Feb 19th to May 31st</td>
<td>836</td>
<td>2193*</td>
</tr>
</tbody>
</table>

*365 to virtual exhibitions and 1828 to collections catalog

Social networks have proven to be a valuable tool for maintaining the museum’s communication with the outside world during the lockdown caused by the pandemic. Twitter, Instagram and, most of all, Facebook were vehicles used for sharing experiences, encouraging people’s participation, and sharing results. Live videos managed to draw people’s attention to the opening of Leni Van Lopik or Rui Pires’s exhibitions, among others, and to the International Photography Awards. In addition to these live events, Facebook was also used to disseminate the work carried out by the Educational Service and the Conservation and Restoration Service, to showcase projects in progress (such as the preparation of the Armanda Passos Room and the rehabilitation of the Panificadora building) and promote training activities, such as the History of Photography Course webinars hosted by José Pessoa. The quantitative data on the scope of these initiatives, which took place until May 20th, 2021, are presented in Table 14.3.

The number of followers for each Social Network, until May 20th, 2021, is shown in Table 14.4.

The Douro Museum is also on TripAdvisor with an overall rating of four out of five points (March 14th, 2021). As for the ratings, 172 (40%) of them were excellent, 185 (43%) were very good, 58 were reasonable and 12 were bad.

Exhibition space. The resources that the museum offers its visitors are designed to provide a representation of the heritage assets—both tangible and intangible—that
Table 14.4  Social networks followers

<table>
<thead>
<tr>
<th>Social network</th>
<th>Nr. of followers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook Douro Museum</td>
<td>15,485</td>
</tr>
<tr>
<td>Twitter Douro Museum</td>
<td>615</td>
</tr>
<tr>
<td>Instagram Douro Museum</td>
<td>2551</td>
</tr>
<tr>
<td>Facebook DM Educational Service</td>
<td>829</td>
</tr>
<tr>
<td>Facebook Douro Museums Network</td>
<td>1849</td>
</tr>
<tr>
<td>Twitter Douro Museums Network</td>
<td>19</td>
</tr>
<tr>
<td>Instagram Rede de Museus do Douro</td>
<td>331</td>
</tr>
<tr>
<td>Facebook Sounds of Douro</td>
<td>4310</td>
</tr>
</tbody>
</table>

are scattered across the territory. This is the case of the Video Wall that displays images of the Winescape—the central topic of the museographic survey conducted in a UNESCO Cultural Landscape. The size and definition offered by such equipment allow for a more immersive and detailed viewing of the traditional aspects that make up the Douro landscape mosaic.

The screens are a constant presence around the exhibition space, providing videos and photographs meant to illustrate the concepts described in the panels and the objects on display. As an example, let us consider the complex task of grafting: in addition to a text alluding to the process and the presence of the tools used to perform such task, a video shows what the process is all about. This simplifies and shows a number of complex tasks related to traditional know-how that would otherwise be difficult for the tourist to understand.

A collection of great visual and historical interest is that of the Port Wine Labels and Posters. This vast database is displayed on two screens placed next to some real labels, thus allowing the contact with a much larger number of specimens.

Two other databases are available thanks to the presence of two interactive screens: (1) one about the Quintas located in the Region allows visitors to deepen their knowledge about the properties and eventually helps them define a circuit that meets their personal preferences; (2) the other focuses on the genetic heritage of the vine, i.e., the grape varieties authorized in the Region. The information is available in Portuguese and English and includes illustrative photographs.

In the center of the exhibition, there is a 3D model that reproduces the topography of the region, while a vertical light projection provides data and figures on demography, heritage, and the agricultural crops that can be found in the different geographical locations. This way, a large amount of statistical data becomes available, and the visual component makes it easier for the visitor to understand the information conveyed.

Audio-visual resources are also used to share museological processes the public is not normally familiar with. The Conservation and Restoration Service makes extensive use of this resource and some of their interventions are displayed on two screens placed around the exhibition space. One of those screens shows the process of disinfesting objects in an anoxic atmosphere and is placed next to a display case
containing objects that are undergoing this specific intervention. The other screen shows the different restoration processes of several objects under the “Identify to Conserve” project. In addition to raising the visitors’ awareness about the importance of preserving these assets, these videos share the scientific knowledge and good practices that guide each intervention.

The Educational Service has its own screen, in the public area of the Museum to disseminate the cooperation projects developed with schools, associations, and the local population.

Audio-visual resources are also frequently used in temporary exhibitions. In Georges Dussaud photo exhibition, for instance, videos were used to reproduce the words of some of the people who were photographed 20 years before. Similarly, videos were also shown in different art exhibitions to share the creative process of artists such as Antoni Tàpies or Bartolomeu Cid dos Santos.

The DM also provides, in the public access areas, an interactive screen that provides information about the exhibitions currently on tour and the products that can be purchased in the shop. This device also includes the digital Visitors’ Book, where visitors can take a picture that documents their visit to the Museum and leave a message. This postcard is stored in the Guest Book and can also be sent to an e-mail address provided by the visitor. An interactive table provides information about the heritage and cultural programming that is being offered in the 21 municipalities of the Region. These two devices illustrate one of the ICT weaknesses previously mentioned: the need for a continuous update of the contents.

In 2018, the museum tour was enriched with audio guides. This resource was part of the Douro INclusive Program and made the contents accessible to different types of audiences. It received, in 2019, the APOM Award in the Management and Multimedia Application Category. Those devices can be rented at the Museum, but the application can be downloaded for free to mobile phones and provides text, audio, and video information. Information is available in Portuguese, English, French, Spanish, German, Portuguese Sign Language, International Sign Language, and in audio description. To make this experience even more stimulating, the visitor is given the opportunity to answer a questionnaire on the topics covered and can get a gift from the Museum Shop when he/she answers correctly to more than 50% of the questions.

**Digital access to collections.** One of the highest expectations for the first Territory Museum in Portugal was for it to organize itself as a center of resources and data that would be widely available. The museological collections, archives, bibliographical and photographic collections of the DM have been available online for quite some time now and a new portal is currently being prepared, thanks to the ProMuseus program developed by the Portuguese Museums Network/Ministry of Culture. This portal combines the museum’s collections and archive, has a simpler and more user-friendly layout than the old interfaces, and already has 20,503 entries.
14.4 Conclusion

This article lists the different applications of ICT by the Douro Museum that worked as vehicles information for and with its audiences. The online access to the collections is mainly aimed at an academic audience, whereas the exhibition space is designed to provide visitors with an interesting and enriching experience. The analysis of the messages left on the visitors’ book and online comments proves that the presence of technological devices is as important as the quality of the personal attention offered to the visitors, both being equally crucial to provide a positive experience.

Social networks proved to be, in the context of the pandemic, the most complete resource for communication, by allowing information to be conveyed and contact to be maintained with the different audience segments. They were able to reach, for the many initiatives developed and offered by the DM, a share of audience that exceeded the number of physical visits that would be expected under normal circumstances, so they established themselves as indispensable tools to maintaining the work and Mission of the Douro Museum. This descriptive analysis and the values obtained prove that these tools should continue to be explored and innovated once the current lockdown context is overcome.

During the course of our study, we understood that the technological assets we found cannot be considered comprehensive of all the options ICT supply. The fact that we observed these technologies and the use made of them in a very specific type of museum, means that other institutions may have different opportunities, potentialities, and results. We also understood that without a proper study of the museum publics it is very difficult to understand in what way the existence of those resources is appreciated by each public segment. Such surveys constitute a valuable tool for the process of designing and building new technological resources in the future.

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