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# Tourism Destination Development and Management. A Literature Review

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## ABSTRACT

The present paper highlights the importance of tourism destinations as an aggregating element within the scope of tourism development; despite the relevance of tourism and tourism destinations, there is no consensual definition of a tourism destination. The objectives of the present paper are to present a literature review and discussion of the concept of destination, the concept of models for destination development and models for destination management. Methodologically, the bibliographic databases used (Scopus and Web of Science) were consulted through B-on. The search queries were made using the keywords destination management concept, Destination Development Models, and Destination Management Models. The paper makes critical theoretical contributions to literature since it discusses the main concepts of tourism destination development and management. A new concept of a tourism destination is also presented.

Keywords: Destination Management, Destination Development Models, Destination Management Models, Tourism Destination, Sustainable Development.

## 1. INTRODUCTION

Tourism is a complex activity that mobilises and directly or indirectly affects many goods and services related to travel, accommodation and leisure. As a social phenomenon, tourism is one of the requirements of modern society. Having previously been considered a luxury product, tourism is increasingly a product of everyday consumption, a product of primary necessity, indispensable to the psychological balance of the individual, affected by the constraints surrounding him (Goeldner et al., 2000). For this reason, tourist flows to destinations have been increasing over the years (World Tourism Organization, 2020). Despite the importance of these destinations, a universally accepted definition of a "tourism destination" remains elusive. This paper aims to address this gap by providing a comprehensive literature review and discussion on the concept of tourism destinations, exploring various destination development and management models. Through this analysis, the paper seeks to contribute to the theoretical

understanding of tourism destination development and management, ultimately proposing a new, integrative tourism destination concept. Also, the paper makes critical theoretical contributions to literature since it establishes the leading tourism destination development and management concepts.

## 2. LITERATURE REVIEW

### 2.1. The concept of destination

The methods used for the literature review, which is this paper's central core, were based on the bibliographic databases Scopus and Web of Science consulted through B-on. The search queries were made using the keywords destination management concept, destination development models, and destination management models. The concept of destination, assumed by several authors as very complex (Candela & Figini, 2010; Cooper & Hall, 2008; Jamal & Jamrozy, 2006; Laesser & Beritelli, 2013; Saraniemi & Kylänen, 2011; Zemla, 2016), has been debated over time, and there are several approaches to this concept in the literature. From the planning perspective, Gunn (1994) defines a destination as a geographical area containing a critical mass for development that satisfies the visitor's objectives. Critical mass in terms of tourism development implies a sufficiently large and diverse number of services and attractions to meet the needs and desires of different market segments. Still, from the perspective of destination planning and management, Jamal and Jamrozy (2006) argue that destinations can be seen as complex planning systems. At the destination level, several actors have various levels of influence in decision-making, and no single actor can fully control development and planning. Key actors, such as airlines, are not always located in the destination, and residents and tourism agents must deal locally with impacts that come from actions and pressures exerted elsewhere in a global-local tourism system. For Capone (2006), the tourism destination can be seen from two perspectives: as a set of products and services that constitute attractions for tourists (demand perspective) or as a system of interrelated supply that concerns the specific area inherent to the destination (supply perspective).

Problematising the tourism destination concept, Saraniemi and Kylänen (2011) analyse the different possible theoretical approaches to the concept. These authors identify three approaches existing in the literature, specifically: (i) those oriented towards economics and geography, (ii) those oriented towards marketing and management, and (iii) consumer-oriented ones. The authors propose a fourth approach corresponding to an alternative, culturally oriented approach. Thus, in the first approach, the different contributions in the literature focus mainly on the perspective of the destination as a geographical area, on the analysis of the development of tourist flows and reasons that are at the basis of these flows (which usually originate in spending markets) and on the different elements present in the destination. In the marketing-

oriented approach, the destination is seen as a product consisting of separate elements forming a composite product. In the consumer-oriented approach, the destination is considered an environment of services that facilitate the experience and, at the heart of the destination, creates value for the consumer. The cultural approach proposed by the authors considers that a market is a physical or virtual area where transactions and activities associated with marketing take place (Venkatesh and Peñaloza cited by Saraniemi & Kylänen, 2011) and allows us to understand destinations as markets where there is a complex interaction of material, social and symbolic meanings and values. The above illustrates the complexity of the definition of destination.

The review of the literature on the concept of tourism destination allows, in the form of a summary, to infer that the various definitions proposed show (or at least underly) some common aspects around which the concept of destination is structured, such as the inherence of physical space, the intervention of the tourist and the existence of some fundamental elements in the destinations. Each of these aspects is now discussed. Concerning the existence of a physical space inherent to destinations, a destination can be considered a geographical region understood by visitors as a "single entity, with a political and legal structure for marketing and planning" (Buhalis, 2000, p. 98). The destination is a physical receiving space composed of public and/or private infrastructures, facilities and services in its social or natural environment (Pou & Pera, 2005). Although the World Tourism Organization (2007) argues that the destination corresponds to a physical space in which a visitor spends at least one night, this argument is controversial since the people who practice tourism – the visitors – are "people who are travelling to a main destination outside their usual environment, for less than a year, for any purpose (business, leisure or other personal purpose) other than to be a collaborator of an entity based in the country or place visited" (United Nations, 2010, p. 10) and may include people who do not stay even one night away from their usual environment – the excursionists. Also, in terms of physical space, in the definition of destination, both marketing managers and researchers refer to the existence of destinations of different scales, mentioning examples of types of destinations: a resort, a city, a region within a country, the country as a whole, specific places and even specific attractions visited by tourists, or an area more expansive than a country (for example, a package tour may include three distinct countries in South America) (Holloway, 2002).

Regarding the intervention of the tourist, in the definition of the concept of destination, Cooper and Hall (2008) argue that visitors outside the locality primarily define the destination. However, many localities seek to constitute themselves as destinations for visitors to obtain economic benefits from tourism. A more consensual and shared view, albeit indirectly, by several researchers (Bonetti et al., 2006; Capone, 2006; Cooper & Hall, 2008; Guia et al., 2006; Gunn, 1994; Leiper, 1990; Manente & Minghetti, 2006), is

that the tourist is a fundamental element of the tourist system that, through the dynamics it generates, including in the interaction with the various aspects of the destination, determines, in part, some characteristics of the destination.

Regarding the fundamental elements of destiny, Cooper et al. (2001:136) argue that the destination can be considered a set of "facilities and services designed to meet the needs of the tourist". Several authors say that, although varied, the destinations have, for the most part, some aspects in common. The analysis of Table 1 allows us to understand that, although there are different approaches in the identification of the elements of the destination, there are common elements identified by the various authors, such as tourist attractions, which constitute the primary motivating factor for visiting the destination (which include natural or built attractions, as well as tangible or intangible heritage), accessibility and other infrastructures (which include, for example, communication routes, hospitals and telecommunications services) and tourism support equipment and services, which allow tourists to stay and occupy their time (such as accommodation and entertainment equipment).

**Table 1: Fundamental elements that make up the destination**

Authors	Fundamental aspects of the destination
(Buhalis, 2000)	Most destinations comprise several elements in a six-As structure: <i>Attractions, Accessibility, Amenities, Available packages, Activities and Ancillary Services.</i>
(Cooper et al., 2001)	The critical elements in destinations are attractions, support facilities (accommodation, food and beverages, entertainment, etc.), access (local transport, transport terminals) and ancillary services in the form of local businesses and organisations.
(Cooper & Hall, 2008)	If a destination seeks to attract tourists, it must have four sets of resources available: physical or natural attractions that induce visits; facilities and services (including the human resources existing in these facilities and services, which allow tourists to stay in the destination); infrastructures and services that make the destination accessible; the existence of information for the consumer to know the destination and its resources.
(Mill & Morrison, 1992)	The fundamental elements of destinations are attractions, equipment, infrastructure, transport, and hospitality. The attractions bring visitors to the region; the equipment serves visitors' needs during their stay; infrastructure and transport are necessary to ensure accessibility to the destination. Hospitality refers to the way tourist services are provided to the tourist.
(World Tourism Organization, 2007)	The fundamental elements in destinations are attractions (natural, built or cultural), support facilities (public and private), accessibility (transport systems and entry requirements at the destination), image (uniqueness, safety, scenic beauty), price (at the destination and in access to the destination) and human resources (including hospitality).

The analysis of the various perspectives existing in the literature on the concept of destination and the elements common to some of these perspectives allows us to propose a new concept for tourism destination: a destination is a geographically delimited physical space where organisations and actors are present and where activities and transactions are carried out, which include exchanges of material goods but also of immaterial aspects such as meanings and symbolic values (as defended by Saraniemi and Kylänen, (2011)). This definition includes the set of products (supply) that constitute an attraction for tourists (demand), and the interaction between this demand and this supply is allowed by the existence of fundamental elements such as infrastructure, accessibility and equipment and services to support tourism.

## 2.2. Destination development models

Several attempts in the literature exist to create destination development models that characterise tourism destinations' development phases. Due to their relevance, two models most commonly referred to in the literature are presented (Johnston, 2001; Rodriguez et al., 2008; Weaver, 2000) as the ones that best explain the tourist development of a destination: the Miossec Model and the Butler Model. The Weaver Model is also discussed (Weaver, 2000) as a comprehensive model of tourism destination development scenarios.

The Miossec Model (Miossec, 1977) intends, schematically, to present the dynamism of the tourist space. The model foresees four phases that represent this same dynamism. In the pre-tourist phase (phase 0), it is only a territory crossed by travellers in transit to another location; it is an isolated territory without tourist resorts. Next, tourism begins to manifest timidly (phase 1); a pioneering resort develops, and the populations observe tourism with curiosity, but the tourist function is incipient. The resorts multiply when the first resort shows that the activity is viable (phase 2) and the number of tourists increases. In phase 3, the so-called organisation phase, competition in the tourist space between resorts and tourism causes a duality between the space of tourist function and the rest. The last phase (phase 4) tends towards saturation, with the original space giving way to the banal space and tourists no longer finding the territory they initially knew. Tourism invades the entire territory, and the problems of saturation and overtourism arise. Phase 5 may occur when those responsible try to stop this problematic evolution of tourism and implement policies to preserve resources and create new forms of tourism with new attraction values. The transition from one phase to the next occurs at a variable pace since this model's application scale is also variable: it can go from a micro-region to a macro-region (Miossec, 1977).

The Miossec model is considered by Pearce (1989) as a generalised model of how tourism development occurs in a destination. Considering a dynamic element (the region's development in time and space), Pearce (1989) highlights in the Miossec model the notion of spatial and

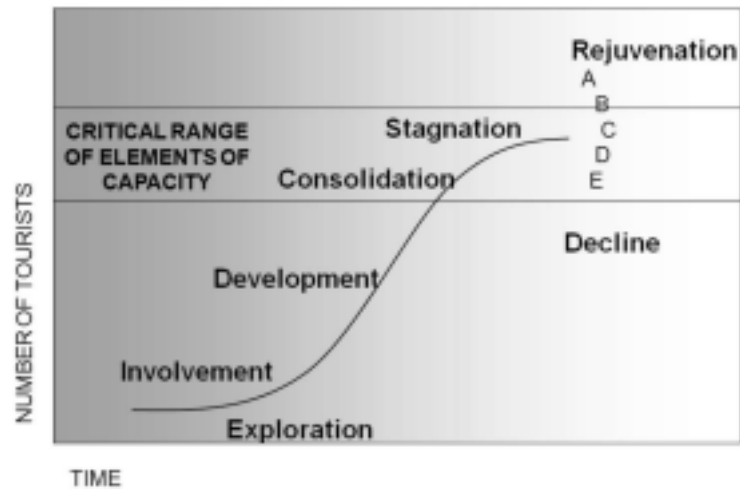
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<sup>7</sup> For the authors, a tourist resource is the component of the physical or social environment, which attracts the tourist and/or provides the necessary infrastructure for the tourist experience.

temporal evolution, which is essential for both analysing past processes and planning future development. He also adds that the most critical contribution of the Miossec model is to identify specific impacts at each stage of tourism development. The Myossec Model does not, however, explore the context in which development occurs, aspects related to the analysis of the participation of local and non local residents in the development process, and changes in the volume and composition of tourist traffic over time (Pearce, 1989).

The Butler Model is a more complex model of the hypothetical evolution of a tourist area. The product life cycle model underlies this model as it can also be applied in the analysis of the evolution of tourism destinations by studying the stages of development of destinations, which are, in turn, defined by the number of visitors and the creation of infrastructures. To explain how destinations and their markets evolve, Butler (1980) identified several stages of development of a destination: exploration, commitment, development, consolidation, stagnation, and post-stagnation (the latter materialised in decline or rejuvenation). In the first stage of exploration, the place still needs public facilities to attract tourists, and it attracts few tourists and adventurers due to its natural aspects. In the commitment phase, there is limited interaction between residents and the development of tourism activities, but a promotion process begins, and a defined market emerges. This is followed by the development of additional tourism facilities and the intensification of promotional campaigns, with several tourists in the high season exceeding the resident population. At the consolidation stage, tourism becomes an activity of great importance for the local economy, but growth rates begin to stagnate. Efforts are made to increase the tourist season; some equipment is renewed, and others are replaced. The stagnation phase arises when the maximum capacity levels are reached, and the destination has a well-established image but is no longer fashionable. Stagnation is followed by decline or rejuvenation: the first if the market continues to regress and the destination cannot compete through the creation of new attractions; the second if measures such as the reorientation of tourist attractions, environmental recovery or the repositioning of the destination are adopted. The Butler model, represented in Figure 1, allows the analysis of the evolution of tourism destinations and the adoption of timely measures. However, it is not a model for universal prediction of the behaviour of tourism destinations since there are infinite variations of social, political, geographical and economic factors that characterise the different destinations (Douglas, 1997). Agarwal (1997) corroborates this perspective by concluding that several studies about various destinations show that this model adapts. However, about others, there are some deviations from what is proposed in the model.

Figure 1: Hypothetical life cycle of a destination



Source: Butler (2011:6)

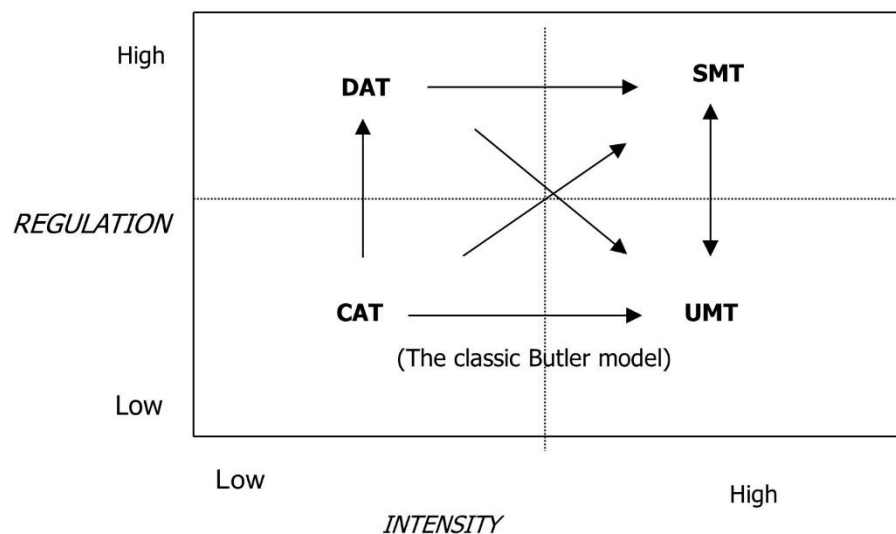
Recognised and widely referenced in the literature, the Butler Model has been receiving new contributions, giving rise, in turn, to new models that explain the different characteristics of the various phases in which destinations are found (Butler, 2011; Lozano et al., 2008; Rodriguez et al., 2008; Weaver, 2000). One of the most pertinent contributions is that of Weaver (2000), who proposes a model different from but complementary to Butler's life-cycle model paradigm. For Weaver, Butler's model's various phases of evolution are only one possible scenario within his proposed model. For Weaver (2000), it is consensual in the literature that the Butler Model represents an evolutionary scenario in a set of possibilities for the destination, and the concept of carrying capacity, on which the model is based, is much more malleable, subjective and complex than the evolutionary sequence that the model itself implies. Weaver's comprehensive context model of destination development scenarios uses the level of tourism intensity and regulation that exists in a destination's tourism sector to explain four stages of tourism development:

- Circumstantial Alternative Tourism (CAT) – destinations have a small-scale, unregulated tourism sector. CAT destinations (as an ideal scenario) have the perfect market characteristics, accommodation, attractions and economic status of an alternative tourism destination but do not have an appropriate regulatory environment, which will likely lead to the loss of these characteristics.
- Deliberate Alternative Tourism (DAT) – given the characteristics of the previous scenario, if the necessary regulations are present, we will have this DAT scenario.
- Unsustainable Mass Tourism (UMT) – as envisaged in Butler's model, this scenario is the logical result of continued tourism development, which, in the absence of restrictive regulation, exceeds acceptable environmental and socio cultural carrying capacity limits.

- Sustainable Mass Tourism (SMT) – these are destinations that, in theory, have large-scale and high-intensity tourism sectors, but tourism development is kept within those carrying capacity limits.

The Weaver Model (2000) also contains seven possible scenarios of transition between stages, according to Figure 2. Weaver (2000:219) states, "The main reason for considering a range of tourism development options is the expectation that destinations have the potential to move, spontaneously or induced, beyond their current state." As the author argues, the determinism of some models in which the appearance of resorts seems imminent is only sometimes the case, and several destinations continue to be CAT destinations.

Figure 2: Destination development scenarios



Source: Weaver (2000:219)

An analysis of the models presented above already highlights the importance of management to encourage the creation of certain elements in the destination – e.g. attractions, support equipment, to promote the destination itself, and, among other aspects, to define and implement appropriate planning and regulation. The models mentioned above suggest, to some extent, that the correct management of destinations, including adequate regulation and planning, can be particularly relevant to ensure the development of competitive destinations and avoid their decline. According to Jamal and Jamroz (2006), efficient destination management is possibly the most problematic issue facing tourism managers in the 21st century. The destination must promote an adequate interaction between all the essential components of the tourism system that represent demand and supply. The destinations and their image attract tourists and give dynamics to the tourist system (Cooper et al., 2001). Managing the different elements that make up the tourism system is a complex task. It is necessary to combine the demand subsystem

(which includes the visitor, the leading source markets and the tourist flows) and the supply subsystem, which consists of the tourism destinations, the means of travel that allow demand to reach the supply (transport), the entities that produce the goods and services that meet the needs of tourists, the entities that guarantee the mechanisms of operation and administration and the means that influence and direct demand (promotion) (Cunha, 2019). According to Holloway (2002), there are three essential aspects inherent to the success of destinations: successful destinations will offer unique benefits; the more varied these benefits are, the greater the destination's attractiveness. Destinations require constant investment. Consequently, fate, perceived as one of the elements of a subsystem, has to gather consensus and cooperation around the other elements.

The need to manage destinations to satisfy an increasingly demanding clientele, to ensure sustainable development and positive impacts, as well as to gain, maintain or regain a strong position in the global tourism market is also highlighted by several authors (Manente & Minghetti, 2006; Szabó, 2015). For Silva and Flores (2006), several aspects make evident the need for an integrated effort to lead the destination regions: the difficulties of articulation that public policies reveal, even between the various levels and departments of public administrations; the concentration of tourism in specific destinations; the fact that a large part of tourist resources are public and free goods; the existence of multiple very varied effects of tourism; the fact that the use of resources and exploitation of tourism products requires coordination and regulation; the fact that tourist demand requires an integrated product, placing the need to manage that product/destination in an articulated way; the fragmentation of supply into organisations of different sizes. If understanding the concept of a tourism destination is not an easy task (as discussed above), the planning, management and control of the development of the destination require a systematic and interdisciplinary approach. Consequently, destination management implies competencies at the governmental level in decision making and functional competencies (planning, organisation and control of economic activities), which should generally be carried out by the public sector (Manente & Minghetti, 2006). The main objective is to manage and support the integration of the different resources, activities and actors through the right policies and actions (Manente & Minghetti, 2006).

### 2.3. Destination management models

According to the World Tourism Organization (2007), destination management is a recent conceptualisation of a micro-level activity at a national, regional or local level, where tourism stakeholders carry out their individual or organisational responsibilities in a coordinated manner to achieve macro-level policies. Consequently, the benefits of destination management are the establishment of competitive advantage, the assurance of tourism sustainability, the spread of tourism benefits, the improvement of tourism revenues and the construction of an appealing identity brand (World Tourism Organization, 2007). According to Silva and Flores (2006), destination management is a solution to market inefficiencies and the need for more organised response from administrations. Like this, the management of destinations can enhance response

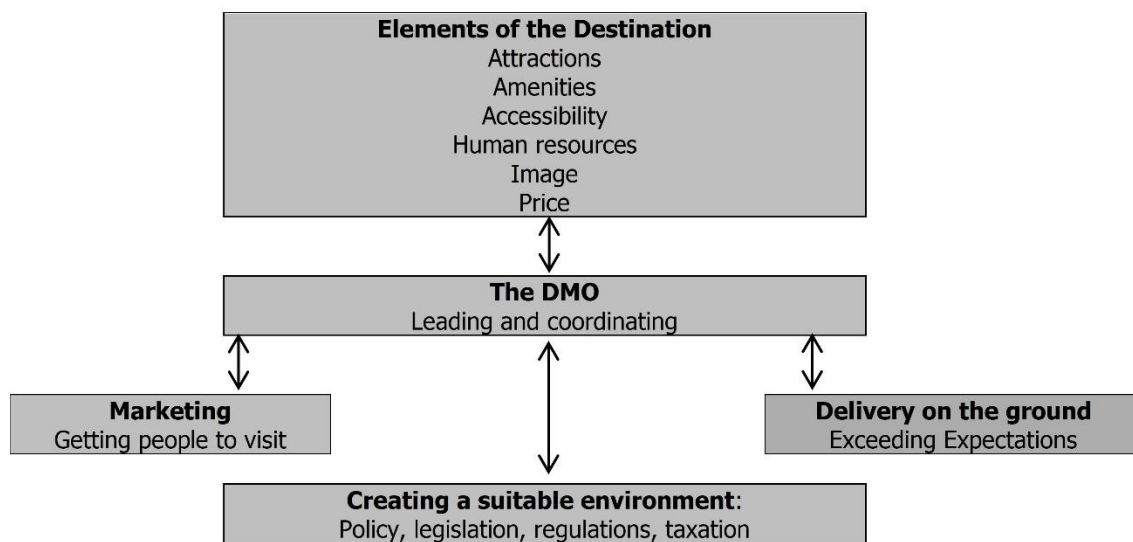
to the needs arising from the challenges of the external context, the need for decentralised governance and the involvement of partners in new forms of cooperation and organisation. For Silva and Flores (2006), destination management involves defining the tourism destination as a privileged geographical space for normative, political and business intervention. The axes of intervention that allow the challenges of sustainability, competitiveness, the recovery of authenticity and the creation of value must then be defined. It is also necessary to adjust both the needs of the production system established in the specific destination and the system of values, projects, and leadership in that particular destination. Buhalis (2000) also adds that, in establishing the conditions for success, destinations need to differentiate their products and develop partnerships between the public and private sectors locally to coordinate product distribution at the destination. Flores (2009) discusses a multiplicity of destination management models, from their emergence as instruments of political management and planning to the emergence of more specialised management models, which end up institutionalising the concept of destination management. The author's contribution allows us to identify different perspectives on the evolution, diversity, and complementarity of managing tourism destinations. In addition to those models, Flores (2009) also argues that models are created essentially from the business management perspective but can make an essential contribution if adapted to destination management.

The objective of this paper is not to exhaustively discuss the various models of destination management existing in the literature. However, to better understand the relevance and scope of destination management, the global model proposed by the World Tourism Organization will be analysed (World Tourism Organization, 2007), as this is a reference organisation. Also, the local articulation model of the Tourism Management Institute (UK Tourism) (Climpson, 2008), developed for local and subregional/regional destinations, will be discussed since management in these destinations needs to be more studied.

From the perspective of the World Tourism Organization (World Tourism Organization, 2007), which proposed a destination management model, destination management should be based on three essential elements: market conditions, the structure and administration of tourism, and the tourism destination itself. Market conditions relate to changing production and consumption patterns, greater competition and the emergence of new destinations, increasingly cheaper and faster means of transport, new information technologies, marketing strategies and tools, and a new approach to quality. As far as the structure and administration of tourism are concerned, they are becoming increasingly decentralised. Key actors are increasingly involved in policy-making and actively engaged in tourism development and destination management (World Tourism Organization, 2007). According to the World Tourism Organization (2007), the focus on competitiveness has also become the primary policy objective of national tourism administrations at the central government level and a strategic issue for DMO at regional and local levels. Still, about the tourism destination, it is its characteristics that make destination management pressing: the destination is the fundamental unit of analysis on which all the complex dimensions of tourism are based; it is the focus of the development and supply of

tourism products and the implementation of tourism policy; within the scope of the destination brand, a wide range of products, experiences and services emerge; configures itself as a cluster where activities, in the same area, linked diagonally, horizontally and vertically along the value chain, originating in the public and private sectors; destination is physical but also intangible, since it has an image, an identity and a personality. The model proposed by the World Tourism Organization (2007) (Figure 3) first presents the elements of the destination: the resources and experiences offered by the destination shaped based on attractions (attractions are the main reason for visiting and can be natural, built or cultural), public and private facilities and infrastructures (including basic infrastructure but also accommodation and entertainment facilities), accessibility (consisting of transport systems to access the destination but also within the destination), human resources (tourism is a labour-intensive industry), image (it must be unique, associated with the destination and includes, among others, elements such as safety and hospitality) and price (cost of access and stay at the destination).

Figure 3: Destination Management



Source: World Tourism Organization (2007:4)

The World Tourism Organization's destination management model also refers to the fundamental importance of DMO as strategic leaders in developing destinations. The role of these organisations is to lead and coordinate the activities of the different organisations in the destination, and, as such, they should develop skills concerning the management of partnerships and promote the coalition of different interests and organisations towards the same common goal. The concept of partnership is defended as essential in boosting the competitiveness of

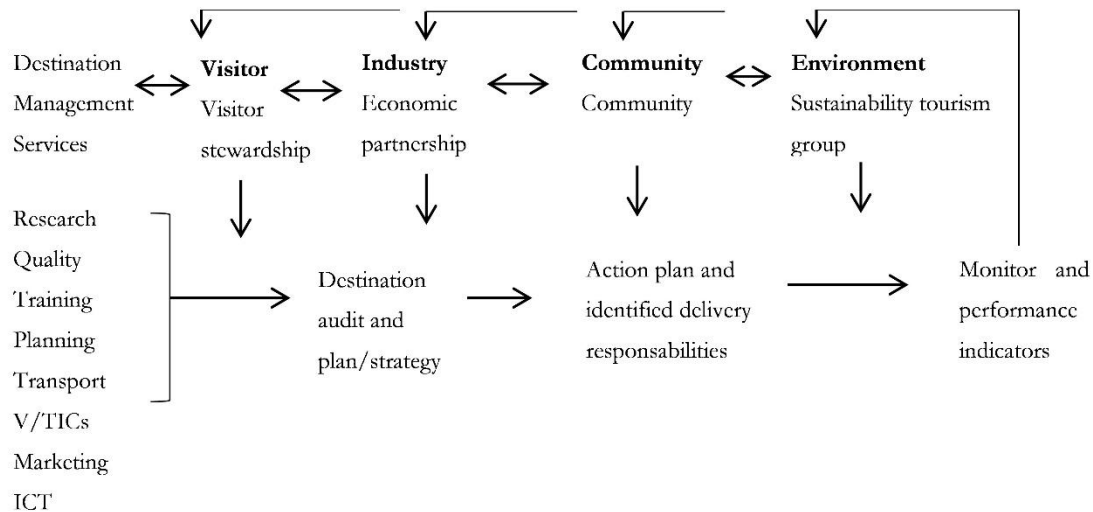
tourism destinations (World Tourism Organization, 1997). Although tourism is seen as a segmented activity, partnerships occur to achieve critical business and community objectives (World Tourism Organization, 2003). Selin and Chavez (1995) define partnership as a combination of organisations with a common goal. The concept of partnership adopted in this paper is based on the one recommended by the World Tourism Organization (2003), which is based on the existence of business relationships that can take various forms (strategic alliances, cooperative marketing, outsourcing, among others), between private sector organisations, between public sector organisations and between public and private sector organisations. The importance of partnerships and the reasons for their success or failure have been the subject of several contributions in the literature (Augustyn & Knowles, 2000; El-Gohary et al., 2006; March & Wilkinson, 2009; Selin & Chavez, 1995; World Tourism Organization, 2003). At the heart of a partnership is the conviction that different private or public partners will benefit from sharing common resources and objectives. Some of the reasons for partnership formation are to create new products or services, achieve higher efficiency or economies of scale, open up to markets that would otherwise be inaccessible, or pool resources, financial or human (World Tourism Organization, 2003).

Closely related to the concept of partnership is also the concept of network. Establishing networks and partnerships in the destination has been the subject of numerous contributions in the literature network. The network concept adopted in this study is based on the work of Rosenfeld (1997), which essentially translates into cooperation between companies. This concept is corroborated by Scott et al. (2008), for whom networks are part of the destination and result from a group of independent suppliers, even if loosely articulated, that connect to deliver the total product at the destination. For Bramwell (2006), networks result from recurring patterns of relationships that link actors to the destination with some consistency. Destinations can be considered collaboration networks of organisations that complement each other in producing a service (Scott et al., 2008). Networking is essential for small tourism businesses as cooperation between them, including through joint marketing strategies, enhances the contribution they can make to the development of the destination (Tinsley & Lynch, 2001). In the tourist activity of a destination and in the construction of the different products of that same destination, it is essential to involve all stakeholders, with several contributions in the literature on this aspect, specifically the theory of stakeholders and references to its importance for the strategic management of destinations (Clement, 2005; Mistilis et al., 2014; Sautter & Leisen, 1999; Sheehan & Ritchie, 2005; Sigala & Marinidis, 2010; Spyriadis et al., 2009; Strobl & Peters, 2013). In the case of an organisation, the stakeholders are defined as any entity that is influenced by or may influence the execution of the organisation's activities, i.e., has a legitimate interest in the organisation's activities and that has the power to affect the performance of the organisation (Spyriadis et al., 2009). Thus, the success of the destination depends on the permanent collaboration between the different stakeholders involved in the tourism value chain in providing unique and memorable experiences to the tourist (Beritelli, 2011; Zach & Racherla, 2011).

The DMO does not control the activities of partner organisations but can pool resources and knowledge and, with a degree of independence and objectivity, help guide development (World Tourism Organization, 2007). Traditionally responsible for the marketing of destinations, these organisations have come to have a broader function, that of being strategic leaders in developing the destination. In the field of marketing, the promotion must, first of all, attract people to visit the destination. Then, creating an adequate and quality environment in the provision of services will contribute to meeting visitors' expectations, recommending the destination to others, and, eventually, returning to the destination in the future. The creation of an adequate environment involves the definition of policies, including tax policy, legislation and standards that frame the development of tourism.

The local articulation model – VICE (Visitors, Industry, Community, Environment) model emerges from the Charter For Destination Management proposed by the Tourism Management Institute (UK) and aims to be a guideline for the different destinations in the United Kingdom that want to implement destination management. This model applies to local and sub-regional/regional destinations and is based on sustainable development. Despite focusing on the local level, the model requires a consistent approach, and it is necessary to establish a coherent set of local, regional and national policies related to a national tourism strategy with clear objectives. The model then focuses on what can be done at the local destination level once tourists arrive. Each DMO will define how it organises its tasks and involve the different actors in the destination. The model identifies the difficulties in coordinating all the necessary activities and suggests ways to work with existing work areas (e.g. event management, heritage and museums). The important thing is to find ways to integrate all areas of work (research, quality, training, planning, transport, marketing, and information technologies, with those responsible for each activity) and the four stakeholders - visitors, industry, community and environment (the latter in the form of a working group that ensures the sustainability of tourism) - who together will help to create a destination management plan (Figure 4). It should be noted that these actors can come together in two groups: (i) the public sector, organisations, owners and industry, which should lead and set an example through coordinated action and facilitate the participation of other actors; (ii) visitors and residents, who are not expected to take any action initially, but whose involvement and participation is essential to the success and sustainability of the plan.

Figure 4: Local Destination Management Model



Source: Climpson (2008:4)

The model (Figure 4) identifies a sustainable tourism destination as one that promotes balanced interaction between visitors, the industry that serves them, the community that hosts them, and the overall impacts of visitors on the destination environment. Consequently, the VICE Model aims to be a conceptual framework for these four stakeholders in the destination to work together to promote the sustainability of local tourism. The model presents different areas of responsibility for stakeholders (Climpson, 2008). Concerning the industry, the model suggests an association of companies and organisations from the various sectors, which may take a few years to implement but whose benefits are fundamental. If this is not possible, it will be necessary, at least, to establish an annual forum with these companies and organisations so that coordinated work can be done on creating a destination management plan. Once the industry is involved, it is necessary to establish the marketing and development program for the target product. In turn, this programme should integrate the inputs of the four actors. Concerning visitors, a visitor management program allows them to be involved in the destination management strategy. This program can range from a simple set of messages in a pamphlet to a more comprehensive package of actions that integrates the media, interpretation, information, gift offering and visitor reception, linked to each communication aspect of the destination's strategy. The important thing is that the approach adopted is carried out by all the stakeholders involved in contacting the visitor. Concerning the community, the model argues that, to achieve a sustainable destination, all the different communities should be engaged through the creation of community tourism groups or, if this is not possible, forums, and the representatives of the different communities (e.g. mayors, parish council, trade associations, residents' group) should define an action plan closely related to the principles and essential actions of the strategy for the future. A network of community action between the different communities must also be created. Finally,

concerning the environment, based on the destination's sustainability, the model highlights the environment as the most critical asset. For this reason, this component of the model advocates at least two essential measures: (i) the creation of a fundamental awareness programme concerning aspects related to sustainability and the subsequent presentation of this programme to the different stakeholders in the destination and (ii) the construction of a simple program that allows actors in industry, the community and the environment to start intervening within the scope of the identified aspects. The VICE model thus advocates an action plan concerning the management of destinations, ranging from the local to the regional level and then to the national level (Climpson, 2008). The model argues that it is at the local level that it is essential to act in terms of sustainability and that, in this way, each destination contributes to the sustainability intended for the national destination. Each of the contributions of the destinations intervened at the local level will allow the development of solutions whose implementation is outside the individual domain of each destination.

The two models presented highlight three dimensions of the management of tourism destinations. First is creating a physical, social, and economic environment; this will allow the reception of tourists and include, among others, planning and infrastructure, product development, and technological systems. Second is the destination's marketing, which includes, among other activities, promotion, tourist information services and customer relationship management. Finally, the service at the destination consists of developing events and attractions and offering a quality experience to the visitor.

## 5. CONCLUSIONS

The present paper highlighted the importance of tourism destinations as an aggregating element within the scope of tourism development. It also explores the multifaceted nature of tourism destination development and management, emphasising these concepts' critical role in the tourism industry. Through a comprehensive literature review, we examined various definitions and models that provide a framework for understanding how destinations evolve and how they can be effectively managed to sustain their appeal over time. The exploration of models such as the Miossec and Butler models, alongside the Weaver model's alternative scenarios, highlights the complexity and variability of destination development paths.

The first part discussed the concept of tourism destinations, concluding that several perspectives exist in the literature. From the discussion of concepts, a tourism destination can be considered a geographically delimited physical space where organisations and actors are present, and activities and transactions occur. These result from exchanging material and immaterial goods aggregated into tourist products that attract visitors. The existence of fundamental elements such as infrastructure, accessibility, and tourism facilities and services at the destination also permits this interaction between demand and supply. In the second part, some models that explain the tourist development of a destination were discussed. Finally, the importance of

management for the competitiveness of destinations was also discussed. In this context, it was concluded that destinations are the central focus of tourism development, and destination management translates into implementing attractions management, marketing, tourism development planning, human resources development and environmental management.

The findings underscore the importance of considering both the dynamic nature of tourism destinations and the various factors that influence their growth and sustainability. Effective destination management requires a strategic approach that balances development with preservation, ensuring that tourism benefits local communities while maintaining the destination's attractiveness. In conclusion, this paper contributes to the theoretical discourse on tourism destination development by offering a nuanced understanding of the concepts and models that shape this field. Future research should continue to refine these models, considering the evolving nature of tourism and the increasing importance of sustainable practices in destination management.

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The goal of the present study developed at Portuguese southern museums from the official national museums network (total of 21 museums from southern Portugal) was to know the main determinants of the tourist experience in museums. Experience can involve individuals in various ways and has a subjective nature. Currently, tourists collect experiences and memories. It is necessary to develop new approaches and ways to provide experiences that meet the following dimensions: education; entertainment; emotion; and experience. Museums and modern museology should be part of interdisciplinary dialogue, given that they can make an important contribution to preserve our heritage and the sustainable development of tourism. It was conducted a survey among museums visitors (1803 valid answers), one round table and interviews with museum directors. Results evidence that the type of experience was classified by visitors mainly as aesthetical and visual. For a more experience driven visit museums should be places that promote creativity, interaction, and new learning opportunities, through a more immersive and multisensorial proposal that engages local communities on their programming.

Due to the need to systematise the topic, this paper outlines the research methods employed and highlights key findings related to the tourist experience at Portuguese museum sites. The conceptual framework briefly discusses the theoretical foundations of the study, including the application of the concept of 'tourist experience' within the context of museums. Conclusions revealed that there is a long way to go for a more meaningful museum experience among all visitors, and tourists have a very contemplative type of experience.

## **2. CONCEPTUAL FRAMEWORK – TOURIST, MUSEUMS AND EXPERIENCE**

Tourism can make a valuable contribution to attracting new audiences, enhancing local identities, financing new museological projects and activities, as well as conservation and restoration activities, for the revitalization of traditional activities, to competitiveness and affirmation of tourist destinations, for the formation of communities close to their resources and territories. Future research opportunities should also include studying the reasons for 'non-visiting' of tourists to museums, so that proposals for developing audiences can include this subject. As Eillean Hooper-Greenhill stated: "The future of museums and galleries lies in the hands and hearts of its users; those social institutions that cannot demonstrate a true and perceived need for their continued viability will not last in the climate of radical change we are currently experiencing" (Hooper-Greenhill, 1994: 182). This sentence, from the penultimate paragraph of the 1994 book "Museums and Their Visitors," remains just as relevant today. To maximize the social impact of museums, we must implement thoughtful planning and integrated strategies that cultivate satisfied, engaged, and enriched visitors who resonate with the museum's messages.

The museum offers a great diversity of emotions and knowledge, but as a rule its visit takes place in leisure time, which is often forgotten when viewing the museum experience as pure educational instrument (Falk and Dierking, 1992). Museum studies integrated new trends and a revisitation

of the museum experience model developed by Falk and Dierking introduces new technologies and updates the discussion integrating society changes and new media, answering to contemporary museum practices (Falk & Dierking, 2013).

Today, experiences are collected, just as in the past objects were collected. Visitors ceased to question the quality of services and products, and their concern is increasingly focused on the collection of unique and memorable experiences. The concept of 'experience' is associated with a new way of looking at society and the economy. Joseph Pine and James Gilmore have dedicated themselves to the study of experience and are the authors of the proposal for the new stage of economic development - the "Economy of Experience." (Pine and Gilmore, 1999).

Experiences have always been at the centre of entertainment, where activities and products (tangible and intangible) are sought to generate sensations and pleasant memories, however, the authors point out, entertainment is not the only dimension of experience. Related to the notion of "mass individualization of experience", will be necessary to know the aspirations of individual consumers and different businesses to generate a positive experience. In this proposal they recognize that the "customer" becomes the "product". Walt Disney is pointed out as the pioneer to the approach to an economy based on experience and senses, by building the first amusement parks in 1950. By 1994, Tom Peters had referred to a new form of management based on the quest for surprise effect with the client (The Pursuit of Wow, 1994).

It will be fundamental to understand how the visitor places the visit to the museum and compare the results with the other visitors in relation to issues such as: voluntary participation in the visit, perceived benefits of the visit, feelings of pleasure and satisfaction associated with the visit its perceived quality, among other aspects that C. Ryan (1991, 1994, 2002) refers to the set of tourist experiences. In his work published in 2002, entitled "The Tourist Experience", he refers that the tourist decision-making is conditioned by a set of aspects and refers to different types of variables to consider: Marketing variables - for example, product design, price, distribution channels and advertising; Tourism variables - for example, experiences of previous destinations, life cycle, income, age, lifestyle, value system and motivations; Consciousness of destiny - goods unavailable or so considered, and whether these goods are evoked or unfit; Affective associations of destinations - positive or negative; Preferences of tourist destinations; Specific situational variables - for example, children's school vacations, partner vacation entitlement, felt need for vacation due to 'overwork' (Ryan, 2002: 64).

In turn, Pine and Gilmore also argue that people talk primarily about experiences rather than the products or services they have acquired, and therefore advocate a very innovative approach by proposing that companies should primarily seek to create experiences and secondly, care about the products and services that respond to those experiences. They also point to the trend towards "mass customization", that is, they look for an answer to each specific customer, but through "industrial processes". The types of experiences they propose focus on four major dimensions: Entertainment (passive / absorption); Education (active / absorption); Aesthetics

(passive / immersion); and Escape (active / immersion); but they have strengths in common, because proactivity, or individual participation, may be more or less intense.

Jeoung et al. (2007) seek to adapt the four axes of Pine and Gilmore to different types of tourist experiences, and the perfect experience can be found in the combination of the four dimensions, which are described as follows:

- Educational experience - Some places and destinations are promoted based on educational experience (e.g. Living History Farm, Iowa). Experience of this kind always presupposes an active involvement of the mind and / or body. It involves improving skills and gaining knowledge.
- Aesthetic experience - The tourist enjoys being at the destination without altering or interfering with the surrounding environment: "They passively appreciate, or are influenced by, the way fate appeals to their senses, regardless of the level of authenticity of the environment of the destination." (Jeoung et al, 2007: 121). Much of the sightseeing activity is of this type.
- Entertainment - is one of the oldest forms of tourist experience and more developed and generally is based on the observation, or at the passive assistance of activities of animation.
- Escapism - it presupposes a greater immersion and participation than in previous experiences, the evaluation of the place and the activities is more pondered. Escaping routine and everyday life is one of the most motivated factors associated with travel and tourism, but in this dimension, it presupposes an interaction between the tourist and the place visited, whether real or virtual (Jeoung et al., 2007).

One of the first authors to introduce the discussion of the memorable experience in relation to tourism and heritage was Moscardo, who in his analysis determines that the interaction and the feeling of control of the experience as important factors for the visitor. Moscardo introduces the distinction of experience in "Mindful" and "Mindless." Experiences of the first kind have a need for novelty, surprise effect, variety, and cognitive orientations, as well as situations involving effort on the part of the individual to create memorability. In the second case, they are characterized by offering family experiences, which are characterized by an exposure to stimuli that are not considered relevant (Moscardo, 1996).

It should be noted that Pine and Gilmore advocate for the design of a memorable experience the fulfillment of five fundamental principles: the theme has to be consistent and repeated throughout the whole experience; the theme should integrate positive elements and a symbology of easy perception; negative elements or other distractions - visual or auditory - should be eliminated; the producer or supplier of the experience must present or provide the visitor with the opportunity to buy something to take home, which may be a souvenir (something that gives tangibility to the intangible but memorable experience that has just been enjoyed); the

experience must be as multisensory as possible, because the more integrative the five senses the better the experience (Pine and Gilmore, 1999).

On the other hand, the visit to the museum is an experience characterized by distinctive qualities: Museums offer experiences, ideas and satisfactions that cannot be found elsewhere. These is a consequence from authentic objects of nature, history, science, and the arts that museums collect and exhibit; the sensory experiences with three-dimensional objects that museums present and interpret; and also, is a result from research, scholarship and interpretation that support museum collections and exhibitions (Kotler and Kotler, 1998:4).

According to Gomes da Silva, "a trip to the museum is always a global experience that depends both on the expectations and personal agendas of each individual, and on the activities developed in the space visited, functioning as an important link between the past (previous knowledge, expectations (the moment in which contact occurs) and the future (the projection of experience in the future life of individuals). "The author speaks of" museum experience "as the result of a set of "learning, emotions, sensations and experiences experienced as a result of the interaction with the objects, ideas, concepts, discourses and spaces of museums" (Gomes da Silva, 2006: 162-163) (our translation).

The literature review that was developed allowed to identify the main research trends associated to these issues, from which it was verified that there is a proliferation of texts and works on the experience of the visitor in the museum, on multi-sensorial museology, and on the work in partnership, as privileged ways to help the museum find strategies to respond to the needs and changes of society. Among the most emerging themes are:

- Rethinking the museum - new management models
- Visitor Studies: the visitor profile
- Development of new audiences
- Latent and non-public demands
- Experience in the Museum: learning vs entertainment; authenticity vs staging; interactivity vs passivity
- Visitor quality and satisfaction
- Other emerging themes: museum marketing; educational programs for adults; programs for families; visitor-centered management; experiential learning, multi-sensorial museology; and networking.

There is recognition of the need to introduce continuous improvements in the material aspects of the museum and its exhibition layouts, in an attempt to better respond to changes in the needs that society is introducing. Although it is claimed that there has been a diversification of museum audiences, a growing number of people who do not go to museums seems to continue to be

present, which poses serious challenges to museological performance, as museums compete today with other leisure offerings to keep its visitors, but also should compel the development of efforts with the community without visiting habits to the museum and which, as a rule, has a low level of income and motivation for learning. Hooper-Greenhill acknowledged in 1994 that despite the growing interest in the evaluation and some studies on the work done by museums, especially in their educational activities, was verified at that time that there was a lack of structuring and organization of their offerings.

It is broadly recognized that tourism can make a valuable contribution to attracting new audiences, enhancing local identities, financing new museological projects and activities, as well as conservation and restoration activities for the revitalization of traditional activities, and that is important to qualify and reinforce the competitiveness of tourist destinations. It is also a way to increase the pride of the community and strengthen its social cohesion and cultural identity based on their resources and territories. Future research opportunities should also include studying the reasons for 'non-visiting' of tourists to museums, so that proposals can be developed for the development of audiences.

These discussions around the experience of visiting the museum and about the tourist experience in museums, cannot be seen in an autonomous and detached way, since the museum has a multitude of functions that make difficult to go on in a compartmentalized analysis. Although we are fundamentally interested in the museum as a place of enjoyment and attraction of tourism and tourists, we cannot ignore the foundations of its origins and its mission.

### 3. METHODOLOGY

The collection of data in the present study was based on primary data obtained through three main methods, namely: questionnaire survey; round table discussions; and interviews with museum directors. In view of the predominantly qualitative nature of the research problem and the literature review performed, the study was defined as exploratory. In order to determine the different methodological options, we assessed the various mechanisms that have been used for the evaluation of museological projects and the relationship established with visitor studies<sup>9</sup>.

The questionnaires applied to visitors were prepared in five languages (Portuguese, English, French, Spanish, and German) and covered 21 museums of the Portuguese Museum Network in the south of the river Tagus. We collected 1 308 valid questionnaires. Of the 21 museums assessed, 14 were in the region of Lisbon and the Tagus Valley (67%), 19% in the Algarve region (4), and 14% in the Alentejo region (3). In terms of the regional contribution to the sample of respondents, they were distributed as follows: 76.9% questionnaires applied in the Lisbon and

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<sup>9</sup> Quantitative data was analysed using univariate and bivariate analysis (SPSS software). For the qualitative data, was used univariate and bivariate analysis, creating categories and sub-categories. The text content analysis was performed using the AntConc 3.2.1 Corpus Analysis Toolkit software.

Tagus Valley region; 14.6% in the Algarve region, and 8.5% in the Alentejo region. The museum that most contributed to the sample was the National Museum of Contemporary Art (Chiado Museum), with 392 responses (29.97% of the sample).

The ownership and management of the 21 museums assessed were also diverse, namely: 42.9% under municipal management; 38.1% managed by the central administration; 14.3% managed by foundations; and one managed by an association (4.8%)<sup>10</sup>.

With respect to the composition of the sample (1,308 valid questionnaires collected), there was a balanced participation between the two sexes: 50.3% of women (658 respondents) and 49.7% of men (650 respondents).

Regarding the respondents' places of residence, there were two gaps, with predominance of individuals residing abroad (59.7%, 781 respondents), followed by residents in the local area (21.4%; 280 respondents). The remaining 18.7% answered that they resided in other parts of the country (245 respondents). In addition to the Portuguese nationality, we found 46 nationalities among the respondents (68.1% foreigners and 32.9% Portuguese), distributed in 39 countries of habitual residence, in addition to Portugal (59.7% reported to be living abroad).

Visitors were also questioned about the categories in which they were included. We found that only 15% of the respondents reported that they were living in the region. The sum of respondents that reported being tourists, plus those who considered themselves day visitors (called hikers) and half day visitors amounted to 85% of the total sample.

#### 4. RESEARCH RESULTS

The experience of visiting a museum was evaluated based on variables that were essentially qualitative. It was fundamentally an evaluation of perceptions of the determinants of the museum visiting experience that could have different personal meanings (Rowley, 1999; Urieli, 2005; Tung & Ritchie, 2011).

However, it was considered that those perceptions and opinions could be converted into numerical scales and, theoretically, they might be quantified using statistical measurements of central tendency and dispersion. Our goal was to determine the assessments performed by visitors to Portuguese museums regarding quality of the tourist experience in various attributes under analysis, namely: the areas and facilities visited; quality and evaluation of the visits according to several elements; types of experience; sensorial and emotional dimensions of the visits; physical and interpretative dimensions of the visits; and the overall assessment of the

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<sup>10</sup> We only used partial answers of the research results due to the scope of the work performed. We decided to focus the analysis on the sensory and emotional experience, integrating a final synthesis of the tourists' evaluation of the visitors experience to the museum.

experience. The analyses presented were based on the variable related to the identification of the type of visitor in comparison to other variables of the questionnaire.

The subsequent analysis sought to specify the results obtained from the tourist visitors. We present the evaluation of the tourist experience in museums according to some of the dimensions assessed.

#### 4.1. Characterisation of the research sample

Among the tourists surveyed (854), the greatest concentration of responses occurred in the group aged 20 to 29 years (17.7% of the total responses), followed by the group aged 30 to 39 years, with 213 tourists (16.8% of the total responses). Of the total number of tourists surveyed, 8.3% were aged 60 or older (69 respondents).

As to the level of education, only 11 respondents answered that they had primary education (0.9%), 383 stated that they had a bachelor or licentiate degree (30.5%), and 20.1% reported that they had a master's or doctorate degree (253 respondents). In terms of the characterisation profile of the tourists surveyed, it was found that:

- 53.7% were employees; 16.2% students, 7.1% retired, and 2.4% unemployed.
- 53.3% of the tourists did not have a current or previous occupation related to culture.
- 40.4% stated that the gross monthly household income was between 1,001 and 2,500 Euros.

The following table summarises data related to the social context in which the visits to the museum were made, and the predominant average duration of the visits. As expected among tourists, there was a high number of first visits, most of which has been made to the museum for the first time with parents, and 35.4% reported that they had visited more than ten museums in the previous year, revealing high values of cultural consumption habits.

Among other factors mentioned in the following table, it is worth noting that tourists acknowledged culture as the main motivation to visit that area (45.4%), and that they felt very motivated by culture during their trips (69.3%).

**Table 1. Summary of the tourist's survey**

Analysis dimension	Summary of survey results (tourists) No. = 854
Social context	<ul style="list-style-type: none"> <li>• 66.1% (635) performed group visits; 47.4% with one companion, and 32.1% with the family.</li> <li>• The average duration of the visits was between 20 and 40 minutes (42.5%).</li> </ul>
Cultural habits	<ul style="list-style-type: none"> <li>• 94.2% of the tourists had visited the museum for the first time.</li> <li>• 44.7% had gone for the first time to one museum with their parents, and 20.1% in school visits.</li> <li>• 35.4% had made more than 10 visits to museums in the previous 12 months.</li> </ul>
Visits organisation	<ul style="list-style-type: none"> <li>• 80.2% (854) of the tourists had visited other monuments, and 78.3% other museums (average of attractions visited = 4.4 per tourist).</li> <li>• 23.7% used 'other means of transport' to reach the museum, of which 179 stated that they had walked to the museum (90.4%).</li> </ul>

	<ul style="list-style-type: none"> <li>• 39.6% had used information from tour guides, and 17% from the Internet.</li> <li>• 44.6% became aware of the museum through tourist guides, and 18.4% through brochures.</li> </ul>
Motivations	<ul style="list-style-type: none"> <li>• The main motivation of the tourists to visit the area had been 'culture' (45.4%), and the second motivation 'sun and beach' (18.7%).</li> <li>• 69.3% (572) stated that they had been 'very motivated' by the culture.</li> </ul>
Expectations	<ul style="list-style-type: none"> <li>• 28.4% had sought to satisfy their curiosity, and 24.9% had taken the opportunity to learn.</li> </ul>

It is also relevant that tourists value the use of tour guides and among the expectation they had with the museum visit, were mainly: satisfying curiosity and having the opportunity to learn.

#### 4.2. Type of experience

The experience of visiting the museum was considered more an aesthetic experience than one related to knowledge, entertainment, or escape. This question had a response scale of 1 to 6, where 1 meant 'completely disagree' and 6 'fully agree'. The average response in all types of experiences was above 4.

**Table 2. Type of experience**

		Knowledge experience	Involvement/aesthetic experience	Entertainment experience	Escape/relaxation experience
Tourist	No.	805	805	806	798
	Average	4.15	4.90	4.33	4.68
	Standard deviation	1.433	1.062	1.421	1.172

In general terms, it can be affirmed that the tourists considered the experience of visiting the museum as an escape and a relaxation experience, and characterised it as enriching, non-boring, non-frustrating, and very little superficial. Results are good but not enthusiasts see the evaluation of the sensorial and emotional dimensions of the museum tourist experience.

#### 4.4. Sensorial and emotional dimension of the visits

Regarding the sensorial dimension of the visits to the museum, the scale adopted was from 1 to 6, in which 1 corresponded to 'nothing' and 6 to 'much'. One of the main conclusions to be drawn was that the experience of visiting the museum was not multi-sensorial. In summary, it can be stated that the sensorial experience of visiting the museum was strongly visual rather than resulting from the use of the five senses together.

**Table 3. Sensorial experience**

<b>Sensorial experience</b>	<b>Frequency</b>	<b>Average</b>	<b>Standard deviation</b>
Visual experience	816	5.53	0.819
Auditory experience	742	3.05	1.725
Taste experience	676	1.48	1.101
Touch experience	692	1.78	1.313
Olfactory experience	689	1.89	1.430

The use of taste, touch, and olfaction was not significant, as can be seen by the large number of individuals who did not use these senses during the visits to the museum. The auditory experience had a greater dispersion of responses. The largest number of responses was concentrated at level 1, i.e., the absence of auditory experience in the museum visit. The option regarding the taste experience had an average of even lower answers.

In the characterisation of the emotional experience and the meaning that the visit had for the tourists, escape, and relaxation (4.41) and personal enrichment (4.16) stood out as the elements whose average evaluation score was greater than 4. The characteristics with more moderate levels of evaluation were: memorable (3.63), absorbent (3.50), and emotional (3.13). The analysis of the descriptive measures in the evaluation of the visit experience as annoying/frustrating indicated a higher coefficient of variation in the responses (72.3%), and the lowest average evaluation (1.88).

**Table 4. Evaluation of the tourist experience at the museum**

<b>Analysis dimension</b>	<b>Summary of results (854 tourists)</b>
Cognitive and emotional dimension (scale from 1 to 6)	<ul style="list-style-type: none"> <li>• <b>Type of experience</b> (average of observations): involvement/aesthetical experience = 4.90; escape and relaxation experience = 4.68; entertainment experience = 4.33; knowledge experience = 4.15.</li> <li>• <b>Multi-sensorially</b> (average of observations): visual experience = 5.53; auditory experience = 3.05; olfactory experience = 1.89; touch experience = 1.78; taste experience = 1.48.</li> <li>• <b>Characterisation of emotional experience and meaning</b>; escape and relaxation= 4.41; enrichment = 4.16; originality = 4.01; memorability = 3.63; absorption = 3.50; emotion = 3.13; superficiality = 2.16; annoyance - 1.88.</li> <li>• <b>Appreciation of emotional dimensions and personal meanings</b>: personal learning/enrichment = 5.14; authenticity = 5.08; originality = 4.98; cultural identity = 4.75; amusement/entertainment = 4.31.</li> </ul>
Overall evaluation of the visit experience	<ul style="list-style-type: none"> <li>• Average assigned by tourists = 4.55 (scale from 1 to 6) (33.5% rated the experience with 5).</li> <li>• Repetition of visit: 35.8% considered it unlikely.</li> <li>• Recommendation of visit: 87.9% recommended it.</li> </ul>

In the set of aspects considered for the subjective evaluation of the tourist experience, the negative aspects achieved greater consensus in the answers. It was also found that the

classification 'annoying' or 'frustrating', and 'superficial' were largely indicated in the option 'nothing'.

Emotions, on the other hand, did not seem to be present in the museum proposals, given that the average value of the responses relating to the evaluation of emotionality approached the neutral point (equivalent to 3 in the proposed evaluation scale).

Regarding the overall evaluation made by the tourists with respect to the visits to that museum, the average of the indications was 4.55 on a scale of 1 to 6. Only 23% of the tourists considered that they would repeat the visits, and 87.9% reported that they would recommend the visit to the museum.

Therefore, today, the presentation of a remarkably visual and little involving experience—which in general terms characterised the visit to the museums assessed in the present study—is a proposal that considers one type of visitor that will not be the one desired by those in charge of the museums, according to their strategies developed to attract visitors. This approach turns museums into cultural spaces that will compete with other more accessible and attractive leisure activities offered to the general public (Kotler & Kotler, 1998; Paris, 2006).

Above all, museums represent a space of contemplation, a space of reference of authenticity, with a very positive evaluation in terms of the quality perceived by the visitors, but which is not multi-sensorial and memorable (Hooper-Greenhill, 1994; Moscardo, 1996; Pine & Gilmore, 1999). Museums are regarded as a repository of privileged objects and mandatory visits included in tourism itineraries. In 2005, Graham Black's proposal of 'the engaging museum' included museums as tourist attractions among the 16 characteristics and expectations for the museums of the 21st century (Black, 2005).

Experience-based management can add value to the offers. In this sense, this perspective not only represents knowing the expectations and needs of those who visit museums, but also the attributes that provide answers to them. This poses new challenges for those in charge of museums. Generating experiences involves activities in which visitors can actively participate and use an intensive sensory perception.

Experiential tourism is a main topic in current tourism research. According to what has been pointed out by several researchers of these themes, the memories that are stronger for us result from less favourable moments. We should also recognise that positive memories have some complexity, given that they result from many factors, some of which are not under control of those who have the responsibility of managing the places, destinations, or events. There is also a strong subjective dimension that results from the value that each individual attributes to a particular experience. Their life path and other previous experiences intrinsically determine the experience. A more holistic and fulfilled experience at the museum requires more interaction and creativity, or the museum experience will continue to be aesthetic and more passive.

## 5. CONCLUSION

Museums are always places of strong local roots. The relationship between the museums and the territories is inherent in their mission, insofar as museums preserve, expose, and value the memories or narratives to be conveyed. As institutions of non-formal education associated with leisure, museums should undergo a permanent process of renewal. The great challenge is to make these narratives result on meaningful experiences to visitors who are not related to those territories. Museums are also spaces for creativity. It is necessary to reflect on how museums can be important for personal development, local development, and relationships with the communities and tourism.

Museums will increasingly compete with other spaces, attractions, and cultural offerings. Therefore, they will have to develop a more visitor-oriented attitude, which is not incompatible with the educational function, or the study and conservation of their collection. It should be noted that cultural and heritage resources are not renewable. This way, they should be subject to planning actions oriented to their sustainable development. The benefits created by tourism should include the transfer of financial resources for the maintenance and preservation of cultural heritage.

The options of a museum that intends to make a wider contribution, transcending the local community, are different and should be clearly considered in the planning and programming of the activities. Museums that are concerned about tourist visitors should identify their role in the local tourism context and explore ways to develop sustainable and responsible tourism.

As places for memories and learning, museums are the dimension most widely mentioned, with leisure and entertainment remaining secondary to their functioning, including the relationship with tourism that is associated with a quick and low involvement visit. This way, the programming proposals are inserted within the scope of cultural entertainment. The collections of museums contain an immense potential for exploring contents and approaches that can be used to attract tourists and educate, teach, and value individuals regardless of their nationality or origin. Museums management must become more “experience centred” bringing communities inside the museum to cocreate innovative and meaningful visits for all their publics that are multisensorial and interactive (Falk & Dierking, 2013).

The greater involvement of the community in museological projects and the integration of museums in the set of other offers of the territory can constitute ways of valuing the museums as cultural mediators with different publics. In 2017, an article entitled "Museums, Tourism and Society - a reflection" presented some conclusions about demands of postmodern society and how they have dictated a new individual 'way of being (Gonçalves, 2017). Therefore, new guidelines for leisure time are proposed in order to respond to a visiting experience that can correspond to four essential functions, namely: education; entertainment; emotion; and experience (four E's of the museological experience). Portuguese museums are too much centred on the educational function, forgetting that tourists want to enjoy their museum visit experience.

In turn, tourism can really make a very positive contribution in order to attract new publics, enhance local identities, finance new museological projects and activities, and promote conservation and restoration activities. The integration and participation of local communities will enhance these positive effects and help avoid all other negative effects. Among the main recommendations for the narrowing of this trinomial—museums, tourism, and society—can be mentioned:

1. The need for a better correspondence between what is claimed and the existing museum practices: reception services, for example, need structured attention in terms of staff, training, and behaviour. Accessibility, positioning, signage, fees, and working hours also need to be rethought together.
2. In the concrete case of a closer relationship with tourism, there should be a better knowledge of visitors and services offered in the prevailing languages. Communication with those responsible for tourism should be constant, giving information about new products, new schedules, and new prices. The museums should seek to assert themselves as multipurpose centres of experience.
3. Finally, there should be greater interaction between those in charge of the museums, education, and communication. The work should be more integrated between educational departments and the management of the museum. We should test and monitor new experiences and implement mechanisms to know the visitors' opinions. Future developments will need to consider that there are different realities and needs, and tourism may not have the same importance for all museums and territories.

As Theresa McNichol (2005) argues, each museum must determine its community (broad sense) and make decisions based on reciprocity, promoting a participatory involvement and, thus, building a 'memorable' museum.

One of the research limitations to be recognised is that the study focuses specifically on museums in southern Portugal, which may limit the generalization of the findings to other regions or types of museums. We will need to enlarge the scope and geographical incidence of these research so we can build a better-grounded theory on museums' tourist experience.

The tourist experience and the museum experience are strongly conditioned by post-modernity and new models of production, reproduction, and representation of culture and heritage that transcend the walls of buildings, or 'mere local meanings' as demonstrated in the revision of literature (Falk & Dierking, 2013). Museums should perform activities similar to those performed in other spaces of mass consumption, by including merchandising in shops and the creation of leisure spaces and coffee shops, and explore a five senses interaction with tourists, because that way they will create and perpetuate the memory of the visits (see the example developed with Mobile Five Senses Augmented Reality System for Museums - M5SAR project; Rodrigues et al., 2016) and also find new ways of financing the activities.

Museums managers will need to incorporate innovative strategies for a better interpretation of the objects and collections and to promote a more interactive participation of the visitor, being them tourists or not. Very recent research points out new ways and tools based on multimodal frameworks to better understand the integration between sociological determinants and cultural dimensions of the museum visit and exhibitions designs that can enhance a major visitor engagement (Pierroux, 2024).

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