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Advances in Tourism, Technology and Systems

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Volume 1



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Editors

Advances in Tourism, Technology and Systems

Selected Papers from ICOTTS 2021,
Volume 1

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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.

Porto, Portugal
November 2021

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Chapter 50

The Intangible Cultural Heritage as a Creative Tourism Product. The Masks of Trás-os-Montes



Cristina Rodrigues , Dália Liberato , and Elsa Esteves 

Abstract Many regions of the world and in particular Portugal, are associated with products, symbols, crafts, and traditions. These associations help to build the identity image of places and the perception we have of them as tourism destinations. This article aims to present theoretical reflections on the potential of intangible cultural heritage for the construction of creative tourism products, in an inland region of Portugal, with a particularly rich and dynamic tradition in socio-cultural terms. The study applies to Terras de Trás-os-Montes, where it is believed that several tourism products, of creative basis, may emerge from the Tradition of Masked: an ancestral intangible cultural heritage, common to several municipalities of the region. Using the qualitative methodology, the interview method was applied, to understand the perspective of individuals with relevant knowledge about the issue. The results presented, link Tradition to the enhancement of cultural identity, the development of tourism activity, the focus on creative tourism, and the dynamics of cross-border cooperation. These themes highlighted the importance and the positive contribution of this cultural heritage, internally, to the resident community and externally, to the tourism market.

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50.1 Introduction

Given the geographical scale of the area under study, it is important to reflect first on the importance of synergies and municipality cooperation. When talking about a regional tourism destination, it is extremely important to consider and listen to all stakeholders in tourism development, which goes beyond the administrative division of a given municipality. “The exploitation of synergies is carried out through cooperation between public and private entities involved in tourism activity, where it becomes relevant an active business class with strong partnership mechanisms that allow the development of collaborative projects which benefit the regional destination and that defends the development of investments aimed at the tourism destination, instead of several municipalities” separately [1].

This cooperation principle is related to the process of integrated tourism development that occurs when there is articulation and cooperation between tourism businesses, local community, visitors, technicians, politicians, and other stakeholders in the sector [2]. The realization of an integrated tourism offer provides combined tourism products, with a good relationship between their promoters, according to a tourism governance that involves all the agents [2]. Transporting this idea to inland territories, tending to be rural, as is the case of the region under study, the development of integrated tourism requires a strong involvement of stakeholders and local communities in the planning, implementation, and evaluation phases, rather than uniform solutions, provided by centralized policies and out of touch with the particularities of the territories [3].

The Intermunicipal Community of Terras de Trás-os-Montes, in its official website, includes tourism in its strategy, which is the main thematic area of the Collective Efficiency Strategy (EEC) of PROVERE Terras de Trás-os-Montes in 2016. This is justified by the “capacity of the sector to induce innovation factors in the local economy and take advantage of the intangible value of a set of endogenous resources related to biodiversity, natural resources, protected areas, traditional crafts, culture and tradition, the uniqueness of places and their communities...” [4]. In the light of the above, it is concluded that the region identifies its tourism potential through several own resources and attractions, appealing to the contemporary tourism market.

As this article shows, culture and tradition are particularly relevant to the typology of creative tourism. It is very important to allocate tourism to these territories, as it generates wealth and diversifies their economy, enhancing and boosting all the resources that can be used for tourism. For these regions, creative tourism is especially suitable, given its sustainability concept. In this context, the research question arises: “How can a creative-based tourism offer be developed and implemented, considering the identity, the interests of the region, and its tourism competitiveness?”.

From this analysis, the study aims to understand the potentialities of the Masked Tradition and its viability for the development of creative tourism in the Terras de Trás-os-Montes region. There are two important aspects that guided the study: (i)

the interests of local communities, that have this Tradition; (ii) the tourism competitiveness of the region, stimulating the creation of strategic and value-added tourism supply. Regarding the structure of the article, the first part analyzes literature that relates the cultural heritage and the typology of creative tourism. The case study is presented, with a brief explanation of its context and its suitability to the purpose of the research. It is followed by the methodological background, presenting the research objectives, as well as the methodological options followed to achieve them, and finally the results and conclusions.

50.2 Literature Review

50.2.1 *Cultural Heritage and Creative Tourism: A Beneficial Relationship*

One of the OECD reports on tourism, specifically Tourism and the Creative Economy, which addresses the creative economy in tourism, indicates that creative industries have the capacity to stimulate the development of tourism activity, offer creative content to tourism experiences, support innovative approaches and strategies, as well as influence the image and perception of destinations. “Linking tourism with creative industries offers interesting opportunities to develop and diversify tourism products; revitalize existing tourism products; use creative technology to develop and enhance the tourism experience; add atmosphere and novelty to places; overcome the limitations of traditional cultural models” [5]. In the same line, a report on the cultural and creative sector in Portugal portrays culture as a competitiveness factor, an ally of regional, local, and urban development strategies. Specifically, the heritage, either in its material or immaterial form, has assumed a prominent place in these strategies. The globalized world we live in requires an increasing exploration of competitiveness and, in this perspective, culture can be used as an argument for dynamism and attractiveness [6].

This portrait of creativity and culture concerns the typology of creative tourism, whose first definition appeared in 2000: tourists and visitors who can develop their creative potential through active participation in workshops and experiences that provide varied learning and are characteristic and identifiable of the destination where they are [7]. Thus, creative tourism is understood as an emerging typology that responds to the latest motivations and interests of tourism demand. These experiences provide knowledge and contact with ancestral ways of life, valuing the local culture and heritage, which greatly enriches the tourist experience [8]. “Creative tourism is an innovative approach to tourism, whose main inputs include intangible cultural heritage and the culture of the host communities of tourism destinations” [9].

From these reflections, we can conclude that the practice and consumption of tourism have evolved in the last two decades, moving from a predominantly passive

look and attitude to a more active and interested attitude in the daily life of destinations and their communities. With the perception of globalization, the tourism market has felt a growing need for different proposals than the traditional, requiring new approaches “the extraordinary has become harder to find in traditional forms of tourism consumption” [10]. Creative resources are now used to generate distinctive identities, offering regions and cities symbolic advantages in a market that is increasingly competitive and thirsty for novelty. Creative tourism approaches, enhance the development of new narratives, meanings, and identities in tourism destinations [10].

One of the common reflections about creative tourism products relates to not adapting or misrepresenting everyday life for the tourism market, highlighting that it should be perceived through the real local routine and spontaneously, not through planned or altered activities for tourists [11]. “Do not cook special food for them; they should eat what you eat. Do not do activities for them; just take them to your activities. If you are a farmer, they should work in agriculture; if they stay with a fisherman, they should go fishing” [11]. This shows that in creative tourism the tourists should be involved, in a real and authentic way in the lifestyle of the residents, only in this way they can understand and appreciate the true identity of the destination and experience it. Another reflection has to do with the relationship between residents and tourists. Tourists look at residents as “teachers” and “friends” from whom they learn about the culture of the place in a daily context [11]. This contrasts with more conventional typologies of tourism, where the resident does not play a relevant role or feels more submissive to tourism demand. This situation of proximity makes the residents themselves feel involved and important in the tourism process, making them more comfortable and receptive to the interaction with the visitor. However, for this to happen, high levels of participation and interaction are required, tourists need to be culturally interested and attentive. As the learning and experience of tourism depend on the actions of the resident and the tourist, this is a form of tourism that allows an equal and balanced position between hosts and visitors [11].

In the literature, creative tourism appears several times linked to cultural tourism, but the differences between them are significant. Regarding the type of resources, the difference between the two typologies is essentially in the nature of them, in cultural tourism the physical/tangible resources are very relevant, unlike what happens in creative tourism, where the most central to the tourist experience is the intangible culture. The difference between the types of activities has mainly to do with the form and degree of involvement of the tourist, and the activities of creative tourism appeal much more to the immersive participation of the tourist. According to the consumption model, it can be said that in cultural tourism the acquisition of the service and its analysis can be somewhat distant, less personal, and less effective, contrasting with the creative tourism where there is greater involvement and reflection of individuality and personal interests. Considering the target market, the difference lies in the scale of consumption, with cultural tourism tending to be more massified than creative tourism, which in turn is limited to a small number of people. As far as the benefits for cultural heritage are concerned, cultural tourism has proven in several moments and again in various contexts that it can be harmful to heritage interests due to unbridled consumption. This is not evident in creative tourism, either on the

part of operators or on the part of “creative tourists”. Finally, there are also some differences in sustainability, such as the ability of products to regenerate. In the case of cultural tourism, as the base are the buildings, there is no such capacity, unlike what happens in creative tourism, where the base is the experiences, in other words, the experience of activities [12].

Since people are a decisive element in the flowering and manifestation of creativity, the type of socio-cultural and economic environment where they live influences, however, to a great extent, the type of creativity, either in its content or its form” [13]. Applying this to tourism and in particular to creative tourism, it can be concluded that the spatial context of individuals influences and impacts their perception and attitude toward the development and creative enhancement of places. This leads us to reflect and question whether there are regions or territories more suited to creative tourism. In the literature, it is possible to understand that there are mainly two currents. The one that creative tourism makes more sense in urban contexts or, by opposition, in rural contexts. However, there is also evidence that it can flourish successfully in both contexts. Creative tourism initiatives have emerged in a wide variety of places, including large cities and rural areas [11]. Creative tourism can be a particularly useful strategy for small places, as it is based on personal interaction, between tourists and residents, and the immersive experience of place [11]. Smaller places should not try to imitate creative development models of big cities but should find their own creative model based on their endogenous resources, local empowerment, and creativity” [14].

Although this typology has gained prominence on urban stages, specifically cities, this has been gradually changing [15]. The growing recognition of artists, creators, and creative entrepreneurial companies as potential residents and entrepreneurs who energize rural areas, is an opportunity to rethink the contribution of creative activities to the economic development of such areas [15]. These activities, where creative tourism practices fit in, are considered as the future of small communities. There are two strands of development: community cultural development (emphasizing social roles) and economic development (from economic impacts to attracting and promoting creative businesses) [15]. Although there may be less potential for expansion and significant economic growth in the business fabric, due to issues such as remoteness from decision-making centers and low population density, there is definitely potential for the number of “CCI” (Cultural and Creative Industries) enterprises to grow in these peripheral regions [16].

On another scale, the cross-border, it is also possible to verify the importance of tourism for cooperation and territorial development. When the subject is tourism development in inland regions, it is impossible not to mention border tourism, which is fundamentally characterized by networking and cooperation between two territories/destinations of neighboring countries, which through a strategic and sustained vision, offer complimentary tourism products and experiences. The cities of Chaves, in northern Portugal, and Verín, in Galicia, Spain, which form a Eurocity, are a recurrent example of border tourism. “For such cooperation to be advantageous, it is essential that, in terms of tourism, it involves the diversity that complements the



Fig. 50.1 Examples of masks from Terras de Trás-os-Montes region. *Source* Adapted from “Diário de Trás-os-Montes” “Caretos from Trás-os-Montes” in International Festival of Iberian Mask

two regions. If the cooperation process aims at a broader perspective of development and economic growth, tourism will naturally emerge as an important activity to be developed in common cooperation projects and is sometimes considered as the activity that initiates institutional cooperation agreements between territories in multisectoral terms” [17].

Border tourism and the issue of cross-border cooperation is relevant for this study, since, the Masked Tradition is also lived, in different ways, by some provinces of Spain, such as Ourense and Zamora. The Iberian Mask and Costume¹ Museum and the Iberian Mask Academy,² located in the city of Bragança, show this cultural heritage, common to neighboring countries. This cultural legacy carries over from one generation to the next, forming a common, cross-border identity today [18]. “There are many festive Masked celebrations that remain alive, without any temporal interruption, in both regions; the adaptations to current times are inevitable and do not interfere in their essence nor in their symbolism” [18].

50.3 Case Study and Methodology

In the Iberian Mask and Costume Museum 29 localities are represented through masks and costumes, 11 from the Province of Zamora and 18 from Trás-os-Montes and Alto Douro. Concerning the region under study, Terras de Trás-os-Montes, are represented the municipalities of Bragança, Vinhais, Macedo de Cavaleiros, Miranda, Miranda do Douro and Mogadouro. Some municipalities have several festivities, different rituals, and consequently different masks and costumes, as can be seen in Fig. 50.1, which proves its richness at the socio-cultural level. One of the most visible rituals is the festivity of Podence”, in Macedo de Cavaleiros, where the masked men embody the character of “Caretos”. In 2017, the “Festa de Carnaval dos

¹ <https://museudamascara.cm-braganca.pt/>.

² <https://www.academiaibericamascara.org/>.

Caretos de Podence” was registered in the National Inventory of Intangible Cultural Heritage (INPCI_2017_001), and in 2019 it was integrated with the Representative List of the Cultural Heritage of Humanity (UNESCO), confirming its uniqueness at an international level.

Through all this evidence it is considered important to understand how this intangible cultural heritage, which goes beyond the festivities that take place at different times of the year, has the potential to develop creative-based tourism activities, with the capacity to develop the territory in a sustainable way and emancipate the community.

50.3.1 Main Objective

The case study was used as a research strategy, which has been applied several times in scientific research [19, 20]. The case study is considered useful to answer “how and why” questions. Most of the time, this method selects a small geographical area or a very limited number of individuals as subjects of the study [22]. For this research, the Masked Tradition of the Terras de Trás-os-Montes region was considered. The whole empirical component of the study was built with the aim of studying the potential of the cultural heritage of the Masked for the development of creative tourism in the region. The main objective was to understand the opinion of a group of people with strong connection to the theme.

50.3.2 Qualitative Approach

In the qualitative methodology, defined by the theoretical and in-depth study of a given phenomenon, it is through the perspective of a small number of participants, considered the best informants, that the researcher understands the reality that he/she intends to study [22]. To this end, “It is necessary to be open-minded, curious, empathetic, flexible and available to listen to people’s stories” [22]. Among the possible data collection instruments, the interview was selected. Through interviews, it is expected to know and understand the interviewee’s point of view, their understanding, and their experience within a certain context. In this case, the literature understands that the researcher as interviewer should not be seen as someone who contaminates or biases the data, but rather as a co-creator of data, in that their prior knowledge can play an important role in understanding the participant’s accounts [23]. Within the interview technique, the semi-structured interview was used, which establishes an order of questions with all the themes appropriate to the research, but which admits flexibility in the interviewee’s response, allowing them to extend their reflection. For this reason, the individual modality was also considered. Individual interviews are suitable for gathering detailed information about each person’s perspective and

Table 50.1 Interviews

Code	Training area	Entity	Date and length
E1	Sociology, specialization in the field of intangible cultural heritage; researcher	Application to UNESCO of the carnival festival of the caretos of podence; collaborative research laboratory mountains—tourism, heritage and well-being area	29/07/2021 30 min
E2	Sociology, specialization in cultural branch; researcher	ADGTCP (Association for the development and management of portuguese cultural tourism)—PROGESTUR FIMI project (international festival of the iberian mask)	29/07/2021 60 min
E3	Social sciences researcher; Writer	Iberian mask academy	11/08/2021 45 min

Source Authors

provide an environment of privacy that helps to answer questions in a genuine way [24].

50.3.3 Participants

The research included the participation of three interviewees, who were identified for their training and knowledge relevant to the topic and willing to reflect on it. Regarding their characteristics, it was not considered relevant to draw their socio-demographic profile, since the inclusion of each interviewee was only based on their connection to the topic, in line with the research assumptions. They were previously given the Informed Consent Form to participate in the study through the interviews, which were conducted between July and August 2021. The interviews were conducted online, using the ZOOM platform (a video conferencing software), always ensuring adequate privacy conditions. They lasted approximately 30–60 min and were all recorded for later analysis and interpretation. Using audio and video recordings allows seeing and hearing the interviewees' accounts as many times as necessary, as well as transcribing their speeches in detail and having a firmer support for the analysis [24]. Table 50.1 presents more detailed information about the application of the interviews.

50.3.4 Data Collection Instrument

To implement this instrument, three interviews were planned. The respective scripts served to respond to four objectives: (i) To understand their perceptions about the

Table 50.2 —Themes and key terms from the interviews

Themes	Key terms
I. Valuing cultural identity	Mask as cultural icon
II. Development of the tourism activity	Sustainable tourism development; Organized tourism product
III. Commitment to creative tourism	Tourism competitiveness; Preservation of culture; Activities and experiences
IV. Dynamics of cross-border cooperation	Iberian socio-cultural heritage; Cross-border dynamics

Source Authors

valorization of the cultural identity of Terras-de-Trás-os-Montes, taking into account the cultural heritage of the region’s masks; (ii) To understand their perceptions about the development of tourism activity, in the region of Terras-de-Trás-os-Montes, driven by the heritage of the masks; (iii) Understand their perceptions about the commitment to creative tourism, as a typology capable of providing a sustainable response to the tourism development of the Terras de Trás-os-Montes region; (iv) Understand their perceptions about the dynamics of cross-border cooperation around this culture, common to the Iberian Peninsula. The questions included in the scripts are duly grounded in the literature presented and were all relevant to the defined objectives.

50.3.5 Content Analysis

The literature on content analysis, states that interviews are often analyzed on the basis of theme. Thematic analysis is a general process of induction whereby the researcher reads and codes the content to more easily understand what participants have to say about the topic [24]. Performing a thematic analysis consists of discovering the nuclei of meaning that make up the communication and whose presence, or frequency of appearance, may mean something to the analytic objective" [25]. The theme is generally used as a unit of record to study motivations of opinions [25]. Thus, the interviews in this study were subjected to content analysis, involving the categorization and systematization of the speeches to identify the main ideas of each interviewee, as well as identify and compare response patterns. Table 50.2 presents more detailed information on this point.

50.4 Discussion of Results

For a better understanding of the contents of interviews applied, some transcripts are presented, through which it was possible to draw several conclusions.

In terms of valuing cultural identity, there is a clear consensus among the interviewees, regarding the appreciation, importance, and visibility of this intangible cultural heritage. From the interviews it was possible to understand that the many festivities that compose the Tradition of Masked are a symbol of identity for the overall region, contributing in a positive way to the affirmation of the territory in the national and international context.

“The mask is clearly recognized, both by the entities that represent the territory, the local and regional administrations, as an icon, and it has been transversally used, also by the public and private sector, in a series of moments... Even in the presentation of products and services, we have seen the use of the image of the masks of the several types of masked men that we have throughout the region, appearing for example on liquor bottles, smokehouse products, in all kinds of products and services associated with tourism... The added value that it can bring is the association with other heritages, which then translate into products and services that are related to tourism and with the commercialization of what is the cultural identity of the region...”. (E1).

“Evidently, the mask is one of the icons that can have more visibility and that can bring a good promotion and publicity to the territory... they all have unique characteristics and the fact that each festivity is differentiated evidently that this is highly attractive, nowadays... What we see in the territory regarding the mask are mainly individual groups working and the most outstanding ones have people that really dedicate themselves to the cause, with a love out of the ordinary, as in the case of Podence village... The mask is something very rich history, the word mask even in terms of sound is pleasant, it stays in the ear, it has a beautiful shape, something magical, mystical, that people appreciate a lot. So, the mask is obviously one of the greatest cultural treasures of the territory and has to be considered as such. This is a work that could be more structured and from which the territory has absolutely everything to win...”. (E2).

“I think it can be considered the icon of cultural identity. Practically all municipalities have this cultural element, although in many ways... Therefore, globally, the district of Bragança is identified with this culture... Of course, there are important added values, namely the visibility that this gives to the region, it gives a very high public visibility and this is already being explored, which resulted in the declaration of UNESCO, of the Carnival Festival of Podence... The communities that have these festivities feel this as their own and do not neglect this cultural element. Apart from those festivities that have already been lost, there are others that are being revitalized, because of the importance they assign to them...”. (E3).

Regarding the development of tourism activity, the association of this cultural heritage with tourism shows divergent opinions, within the region and the various municipalities. However, among the interviewees there is a consensus about the tourism potential of this tradition, which requires the definition of strategies and rules that establish a sustainable and beneficial relationship for all, having as priority the interests of the communities and the respective rituals.

“The festivities can contribute to the development of tourism, and this is visible. Nowadays you can also see other types of activities such as artisans’ workshops...

These types of activities are the ones that give substance to what we then define as sustainable tourism... Which is to create a cycle of visitation here throughout the year that is much healthier than having ten thousand people at once and then the rest of the year being empty. It is these healthy visitation cycles that can allow some economic dynamic so that people stay here. It is necessary that these tourism attractions are recognized by the population itself. It is necessary that the tourism product and service that is going to be offered is in accordance with the space and the population... ”. (E1).

“If we want to attract tourists to the region, we cannot think only at the time when the festivities happen, at the time of the winter solstice and Carnival. To attract people all year round, the masked do not necessarily have to be on the streets all year round... When people come to the region, most of the time they do not find them..., but they can find shops, interpretive centers, museums, activities developed by the groups themselves. There is a whole panoply of actions around the masks that the territory can make available to travelers... in a way that does not interfere with the festive ritual... There would have to be a sustainable strategy, for everyone. It was not possible to do it with all the groups, but it is really possible, in terms of tourism, that some groups be more present in the territory...” (E2).

“Perhaps the agents or, in the first place, the Regional Entity of Tourism of Porto and North, should study this theme and develop it... I agree with the tourism exploitation, but not in any way. If people want to visit and get to know a certain festivity, it is good that they come and visit, however, in no way should they interfere with the development of the rituals... There are already several places with spaces dedicated to the exhibition of the masks, of the costumes, and of everything that is part of the festivity... This is also important because it allows visitors to have access to the tradition at any time and not on the specific day when the rituals take place, and also for the artisans themselves who receive an incentive to continue producing the pieces and earn some income with them...” (E3).

Regarding the focus on creative tourism, this type of tourism is identified, by the interviewees, as appropriate to the Masked Performers Tradition. In their view, there are several activities that can be developed, without interfering with the festive ritual of the community. Activities that allow visitors to get to know the tradition throughout the year, with deep respect for cultural identity and with gains for the community.

“Creative tourism is fundamental to managing this balance between preservation of culture and tourism competitiveness... which is to try to appeal to those people who come to the territory, with some connection to local experiences and already have this search for interaction as a principle, with respect for the community and local traditions... We also must do our part in this education for cultural heritage, to tell people where they are going, we cannot just have a client relationship with visitors and give in to everything that is not in line with our identity. So creative tourism is a good alternative and promotes this type of sustainability...” (E1).

“I think that in Trás-os-Montes, Podence has been an example of attracting tourism and not only that, of creating other added value. We can like it, or not like it, but who decides this is the community... The village almost every weekend is being

visited by groups of tourists and the economic component is very important, and, the community has all the right to have these benefits... There are many things that can be done in deep respect with the ritual... It does not necessarily have to be the presence of the group, it can be the artisans making the masks, the costumes, it can be a workshop, it can be the musical component... It does not have to be only in a specific village or city, what should exist is a network in the region, of exhibitions, of activities...". (E2).

"This cultural element, properly divulged nationally and internationally, can boost the tourism competitiveness of the territory. Perhaps it could be better explored, the competent entities will have to do it together with the local communities, together with the associations linked to this tradition... An example of this is the case of Vinhais where the tradition of the ritual is kept only with the community and days later there is an event aimed specifically at attracting tourists... Therefore, there should not be interference between a tourism promotional event and the development of the traditional ritual... The village of Podence is the most emblematic case of tourism exploitation and here I have doubts that the preservation of the festivity as it was, will be maintained, I think they should be careful in this matter... " (E3).

Regarding the dynamics of cross-border cooperation, the interviewees, who are directly involved in cross-border cooperation around the Tradition of Masked, report various experiences of such cooperation. The collaboration between the two regions that share this Iberian socio-cultural heritage is visible. It is desirable to strengthen partnerships and common projects, for a greater projection and to multiply benefits.

"In fact, there has been a lot of interaction and partnerships, there has been a lot of collaboration at the cross-border level when we talk about the Terras de Trás-os-Montes with Castilla y Leon and with Zamora and a little bit with Galicia. In the FIMI (International Festival of the Iberian Mask) we have practically the whole of Portugal and a large part of Spain represented... many events that take place in the Iberian Peninsula start from meetings in the FIMI, they get to know each other there and then establish a relationship... by establishing this cultural relationship, they will end up bringing politicians, businessmen, academics, and all of this enhances the creation of added value for both communities. These cultural relations open doors and then there is a whole world that can take advantage of these closer relations so that there is a bridge between one side and the other. In Portugal and Spain, there are many situations in which we have created connections between groups, researchers, photographers... With the cross-border territories this should be taken advantage of, I know it is being taken advantage of, but it could be much more enhanced...." (E2).

"We are working with the European Grouping of Territorial Cooperation (Zasnet) to elevate the mask festivities to UNESCO Intangible Heritage of Humanity. It will be a cross-border application, which brings together 50 rituals with masks from Trás-os-Montes, Salamanca, and Zamora... This cooperation has also been happening from Mascararte, from the Mask Biennial in Bragança, because in all the Biennials, there has been the participation of some masked people from Zamora and lately also from other parts, from Castilla y Leon, from Galicia. On the other hand, our groups have also participated in the activities that Spain has developed, every year they participate in the parade in the city of Zamora... The Iberian Mask Academy has been

working toward cross-border cooperation. I think that if we could make these initiatives even more dynamic and worthwhile it would already be good, namely meetings, congresses, audiovisual production, research production in anthropological and ethnographic terms, photography... ” (E3).

50.5 Conclusions

This study showed that it is possible, based on intangible cultural heritage, to promote tourism activity and build tourism products on a creative basis, in a sustainable way. As well as it enabled to answer the research question "How can a creative-based tourism offer be developed and implemented, taking into account the identity, the interests of the region, and its tourism competitiveness?" Identity should be the starting point for any creative-based tourism proposal, regardless of the geographical scale. The interests of the region and specifically the community should be considered the main objective of any project aimed at tourism development. Tourism competitiveness should be the result of policies and strategies oriented to the preservation, enhancement, and promotion of resources, which enable a sustainable and creative tourism activity.

The case study allowed us to conclude that cultural identity, of great expression, has several strengths over a region. The social and the economic forces stand out. Culture must serve the community, emotionally, educationally, recreationally, and historically. On the other hand, the community should also be served by culture, on an institutional, financial, and labor level. It is in the relationship of these forces that tourism activity takes on importance as an engine of territorial development, more specifically of inland regions, of low density.

The analysis of the interviews allowed us to conclude that the intangible cultural heritage should be recognized and experienced by the community, long before it is given any tourist potential. Only in this way will it make sense to promote, in a tourism perspective, this same heritage. With the certainty that it emerges in an authentic and genuine way from the community dynamics and does not submit itself to touristification processes, modeling its form and content to the tourism market interests. This relationship can become complex and even opinion-dividing within the region.

On the other hand, it is also notorious the potential of the Masked Tradition for tourism activity and especially for creative tourism. Typology that respects the characteristics and identity of the territory, through experiences, learning, and an interesting participation in varied activities, always harmonious with the local community and its rituals. Creative tourism can thus be a solution to two issues. On the one hand, it can be an incentive to the preservation and revitalization of rituals and festivities since they are attractive to contemporary tourism demand. On the other hand, it can be an incentive for the regeneration of communities, particularly artisans, who can earn income from the various activities and tourism products developed, ensuring their permanence and well-being in the territory.

This evidence shows that the responsible entities, at the local and regional level, in close collaboration with the communities, the diverse agents, and stakeholders, must guarantee that this tourism plan is adapted to the characteristics of the Tradition and to the specificities of each festivity. A plan that must be achievable and sustainable in the medium and long term, creating added value for all.

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