THE UNIVERSITY OF HULL

# Examining the Creative Tourism Potential of Intangible Archaeological Heritage in Alentejo (Portugal) – a study on the Role of Tourism Providers in Developing Creative Archaeological Tourism Experiences

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by

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## Abstract

This study conceptualises the role of tourism providers in facilitating creative tourism experiences by focusing on their ingenious enterprise. The emphasis is on how they make use of intangible archaeological heritage as tourism resource. Intangible archaeological heritage can be understood as knowledge emanating from actors' own interpretation of archaeological sites that have either become physically inaccessible or been destroyed since initial exploration. Archaeological heritage is often equated with tangibility, which results in an omission of experiences that intangible archaeological heritage can offer. In arguing for a rethinking of the archaeological tourism framework, the emphasis is on theorising creativity in tourism and examining constructivist approaches to cultural heritage interpretation.

This study focuses on the Alentejo region, in southern Portugal, a cultural tourism destination where archaeological heritage assumes a key role. Based on a qualitative approach, 25 tourism stakeholders were interviewed to understand their perceptions concerning the role of tourism providers in delivering archaeological tourism experiences, as well as towards the potential of intangible archaeological heritage to inform the development of tourism initiatives. In addition, secondary data such as tourism promotional materials and TripAdvisor reviews were also analysed.

Findings suggest that, in order to operationalise intangible archaeological heritage in tourism, providers should employ constructivist heritage interpretation strategies as a way of highlighting the value of tourists' interpretation of a historical monument over experience of engaging with its material fabric. Furthermore, co-creative archaeological tourism experiences are enhanced when providers' creative skills are applied, a point which calls for the development of activities that are able to improve providers' creative capacity. However, in the case of Alentejo, lack of communication between public, non-profit, and private sector actors involved in tourism provision is a key obstruction for development of tourism initiatives that are able to operationalise intangible archaeological heritage.

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# CHAPTER 1. INTRODUCTION

> "At the moment, our comportment toward heritage objects tends to cleave to a relatively narrow register of possible responses – appreciation, contemplation, concern. A postpreservation model of heritage would open up many more, and many of them in an active rather than a passive mode of engagement – creation, cultivation, improvisation, renewal." (DeSilvey, 2017, p. 187)

This study underlines how the commodification of archaeological sites and the use of particular cultural imageries can be attributed to the dynamism inherent in local enterprise. Further, since current frameworks of archaeological tourism are focused largely on tangible dimensions of archaeological heritage, they tend to bypass monuments and sites which have lost their materiality. Yet, these sites continue to attract tourist interest due to compelling story-telling and creative ingenuity of tourism providers. In this sense, an investigation that can account for different dimensions of archaeological heritage and how they are made saleable is called for. Thus on one hand, the discussion presented here accentuates the tourism potential of intangible aspects of archaeological heritage, and provides insights into how they play a significant role in delivering memorable tourism experiences. On the other hand, it is argued that engaging with tourism providers' creative skills and a constructivist approach to cultural heritage interpretation can facilitate a better understanding of their efforts at (re)creating site-specific meanings.

## 1.1 Archaeological tourism and intangible archaeological heritage

Generally, archaeological tourism is defined by tourist visits and activities taking place at celebrated places (e.g. historic landmarks, monuments and excavation sites) and partaking in the experience their physicality engenders (McManamon, 1993; Pacifico & Vogel, 2012; Ramsey & Everitt, 2008; Willems & Dunning, 2015). This definition underlines the archaeological site as a central piece in archaeological tourism and is sustained on the conventional classification of archaeological heritage as tangible (see

UNESCO, 1972, 2003). However, this approach fails to capture fully both tourism potential and historical significance of archaeological sites that have lost their materiality. For instance, salvage interventions undertaken during an environmental impact assessment not only result in an appraisal of the physical loss of the original archaeological site, but also reveal the socio-cultural and historical value inherent therein (Holtorf & Kristensen, 2015; Willems, 2008). These interventions generate significant knowledge about sites that have been rendered physically inaccessible, therefore intangible. For example, construction of large dams enables both the identification and an examination of the significance of ancient sites located along river basins before their submersion on completion of the dam (Adams, 2007; Brandt & Hassan, 2000; WCD, 2000). The planned development on such sites inevitably results in the physical loss and/or inaccessibility of numerous archaeological sites, but associated record-keeping helps in retaining their essence and developing a historical narrative of place. In this study the term *intangible archaeological heritage* is used to denote both inaccessible and immaterial forms of archaeological heritage that has lost its tangibility. It is noted that this should not be confounded with 'intangible cultural heritage' which relates to traditions and *living* expressions (e.g. knowledge, skills and social practices) transmitted from one generation to the next (UNESCO, 2003).

The loss of archaeological heritage is often portrayed in a negative light and affecting its touristic value adversely (e.g. Banks, Snortland, & Czaplicki, 2011; Garrett, 2010; Niknami, 2005; WCD, 2000). Although preservation of archaeological remains should be a priority, their physical destruction or inaccessibility as consequence of development construction is not necessarily an entirely negative phenomenon. In fact, it can be argued that a sole focus on preserving material objects and monuments draws more attention to the physical properties of heritage in detriment of its social and historical significance and subtle meanings it embodies (Holtorf, 2015). Moreover, emphasising the conservation of cultural heritage overlooks the fact that it is not static, but undergoes a continuous course of transformation and (re)creation in the meaning-making process (DeSilvey, 2017; Poulios, 2010).

Hence, this study contends that once material ruins are lost, actors' creative imagination and ingenuity become key in developing intangible archaeological heritage (IAH), now captured in historical knowledge and stories about the place. Thus the 'essence of place' is still retained and the historical meaning of archaeological heritage is not lost entirely even after its material fabric has expired. These meanings are rearranged and animated

with new connotations in accordance with “the values, uses or interpretations of the past that each group of stakeholders associates with the site” (Woynar, 2007, p. 38). Yet, conceptualisations of archaeological tourism developed around the conventional definition of tangible archaeological heritage tend to sideline tourism experiences associated with archaeological heritage in its intangible form. Thus, this study suggests that an experience-centred approach to archaeological tourism which draws upon creative tourism research underlining the co-creative interface between tourists and providers may help resolve the dilemma posed by the lack of tangible archaeological remains.

Creative tourism is a growing subject of research that foregrounds tourists’ creative expression in producing memorable experiences (Richards, 2011, 2014; Richards & Raymond, 2000). From the supply perspective, the role of tourism providers in a creative tourism framework highlights their action as facilitators of memorable experiences rather than suppliers of services or goods (Binkhorst & Den Dekker, 2009; Prentice & Andersen, 2007). Increased interest in interactive and bespoke tourism experiences can be associated to a shift in marketing towards a service-dominant logic in which interaction between firms and consumers assumes prominent place (Pine & Gilmore, 1999; Vargo & Lusch, 2004). From this perspective, consumers’ prior knowledge, expectations and experience, together with providers’ skills, play an essential part in determining the value of the product (Prahalad & Ramaswamy, 2004).

In archaeological tourism, a co-creation perspective entails the active participation of tourists, providers and archaeologists in the process of interpretation and making sense of the past (Minkiewicz, Evans, & Bridson, 2014; Moscardo, 1996). Each group of actors plays a vital role in materialising the co-creative archaeological tourism experience. The principle is that through co-creation, actors’ values, their unique interface with each other and with the essence of archaeological heritage, can help add value to the site and deliver cherished experiences irrespective of the presence or absence of archaeological remains. That is, the main resource for facilitating memorable experiences is the cultural and historical values associated with heritage’s essence, not a monument’s material fabric. Moreover, by highlighting actors’ personal experience instead of material fabric, a co-creative approach may help overcome the inevitable negative impact of infrastructure development on archaeological heritage.

In this sense, van der Linde and van der Dries (2015, p. 51) highlight the social value of archaeology in what they call ‘creative archaeology’, defined as “an archaeology that is

not primarily concerned with providing compliance and academic publications, but rather with creating narratives and public benefits." According to same authors, such public benefits comprise activities related to "tourism development, identity building, educational practice, and intercultural understanding" (p. 53). Still, there is significant lack of research concerning the role of tourism providers in devising creative tourism opportunities, especially regarding the skills applied when engaging with unconventional cultural resources such as IAH. Archaeological tourism providers can be described as those actors who use archaeological heritage (including relics, historic remains and prevalent myths) as the main resource to develop tourism experiences. Thus these include tour guides who interweave anecdotal evidence with the scripted and rehearsed narratives about the site to bring it alive, tour operators offering cultural tourism holidays, and managers and marketers who oversee the interpretation and marketing of heritage. To date, the majority of studies focusing on the role of these providers has been developed assuming that archaeological heritage is a tangible resource (Mortensen, 2014; Pacifico & Vogel, 2012; Willems & Dunning, 2015). But this conventional approach is limited in that it does not examine providers' role in developing creative tourism experiences when tangibility of archaeological remains is lacking. Given this scenario, key questions to consider are: how can IAH be operationalised as a cultural and creative tourism resource? Moreover, what is the role of tourism providers in utilising tangible and intangible archaeological heritage, and what skills do they require to approach this resource in order to deliver memorable tourism experiences?

The aim of this study is to address these questions by arguing in favour of reconsidering the creative tourism context so that it can accommodate different forms of archaeological heritage. This study highlights the roles, relationships and processes between providers and archaeological heritage and explains how these vary when the focus is on either tangible or intangible forms of archaeological heritage. In arguing for a rethinking of archaeological tourism, the emphasis is on theorising creativity in tourism and examining constructivist vs positivist approaches to cultural heritage interpretation.

### 1.2 Research aim and objectives

The aim of this study is to theorise the potential of IAH as a tourism resource. More specifically, the study examines the role of tourism providers in setting the stage for the

development of archaeological tourism experiences, using both tangible and intangible aspects of archaeological heritage in Alentejo region of Southern Portugal. Linked to this overarching aim are the following research objectives:

- RO 1: Theorise the potential of IAH as a cultural tourism resource;
- RO 2: Evaluate the role of Alentejo's tourism providers in utilising tangible and intangible archaeological heritage for the development of memorable tourism experiences;
- RO 3: Establish the significance of theorising providers' creative ingenuity in sustaining the appeal of tangible and intangible archaeological heritage as a cultural and creative tourism resource.

Thus, the study is driven by the following research questions:

- **RQ1:** How can IAH be operationalised as a cultural and creative tourism resource?
- **RQ2:** What is the role of Alentejo's tourism providers in utilising tangible and intangible archaeological heritage to develop memorable tourism experiences?

### 1.3 Conceptual framework

The conceptual framework that informs this study draws from the fields of creative and cultural tourism. In particular, investigation of providers' role in developing co-creative archaeological tourism experiences is developed through a conceptual lens that builds on research produced on cultural heritage interpretation strategies, on the one hand, and the study of creativity on the other hand (see Chapter 2).

A constructivist approach to heritage interpretation places greater emphasis on each individual's experience of making sense of an archaeological site, suggesting that major value of archaeological tourism experience lies in tourists' inner process of interpretation. In this sense, such approach proves to be resourceful when researching tourism uses of IAH and the impossibility to engage directly with the material dimension of a monument.

On the other hand, this study examines the tourism potential of an unconventional resource, namely the case of IAH. As such, an understanding of how creativity develops and is applied can be useful to discuss aspects concerning the way that tourism providers are required to approach intangible aspects of archaeological heritage. Specifically, the study draws from the investment theory of creativity (Sternberg & Lubart, 1991) to examine processes of acknowledging value in IAH. In addition, the Four-c model of creativity (Kaufman & Beghetto, 2009) is also useful in that it offers a typology of creativity that helps in understanding the creative skills of individuals in a professional setting, as is the case of tourism providers.

Using these theories as theoretical foundation, a cultural tourism destination in Portugal (Alentejo region) is examined as case study, drawing data from interviews with local tourism stakeholders and from promotional materials of the region.

### 1.4 Research methods

The work applied a case study design focused on the Central Alentejo region, in Southern Portugal. Tourism stakeholders of the public, non-governmental, and private sectors of the region were identified and interviewed. The qualitative approach consisted of semi-structured interviews with participants representing public bodies of tourism and/or cultural heritage sectors, non-governmental organisations concerned with cultural heritage, and cultural tourism businesses of Alentejo. In addition to interviews, secondary data were also collected and analysed, including materials such as tourism promotional flyers, organisation brochures, webpages. Finally, reviews left on TripAdvisor.com by tourists who took part in archaeological tours in Alentejo were also examined in order to triangulate data from multiple sources.

Following a thematic approach to analyse data collected, three main themes were found. Theme 1 includes information about Alentejo's tourism sector and its actors, focusing on how archaeological heritage is marketed in the region, and how actors cooperate with each other to enhance local archaeological heritage. Theme 2 includes information about the role of tourism providers in co-creating archaeological tourism experience with a particular focus on the interpretation strategies and creative skills employed. Theme 3 includes data that covers providers' perception of tourism potential of archaeological heritage, with special attention being made to the use of archaeological heritage in its intangible form.

## 1.5 Contributions of this study

At a theoretical level, the study adds to the literature on the role of tourism providers as mediators of creative tourism experience. Tourism providers play a fundamental part in the co-creation of creative tourism experiences, acting as facilitators of the experience, however current research does not address the effect that unconventional types of cultural heritage (e.g. IAH) have on such a role. The study thus increases knowledge about how tourism providers may act upon and optimise their role as experience mediators in cases where the experience is based on IAH. In addition, the study also presents an incremental theoretical contribution by borrowing creativity theories from the field of psychology to investigate providers' skills and approach to archaeological heritage. In particular, a study framed with the investment theory of creativity and the four-c model of creativity constitute a novel examination that uncovers aspects of providers' role as of yet fully understood.

At a practical level, the research findings benefit the tourism industry by highlighting the tourism potential of intangible aspects of archaeological heritage and by providing tourism actors with a deeper understanding on how to best approach IAH as a tourism resource. In particular, the study points out how IAH can be operationalised by tourism companies in order to develop new experiences or enhance existing ones. In this sense, a greater understanding of the advantages of applying a constructivist approach to heritage interpretation, as well as a conscious effort to undertake activities that could improve providers' creative skills, are recommended. Furthermore, the study's findings are useful not only to cultural tourism businesses, but also for companies responsible for large scale urban and industrial developments. Project developers may find that a better understanding on how to materialise tourism potential of IAH can improve their approach to areas affected by new developments and add solutions for impact minimisation.

The theoretical and practical contributions of this study are reviewed in greater detail in Chapter 8.

## 1.6 Research dissemination

The research presented in this thesis includes a plan for the dissemination of the findings. In particular, three main journal articles are planned:

- A first article, based on the literature reviewed in Chapter 2, focuses on conceptual issues concerning IAH and suggests a co-creative archaeological tourism framework. This paper has been published in the journal *Annals of Tourism Research* (see Ross et al., 2017).
- A second article, based on the findings discussed in Chapter 6, focuses on the implications of employing constructivist heritage interpretation strategies, in particular issues of managing tourists' individual interpretation and balancing between individual and official interpretation of archaeological sites.
- A third article, based on the findings discussed in Chapter 7, concerns issues of establishing IAH as a tourism resource with potential to inform the development of memorable tourism experiences, framing tourism providers' role from an invested creativity perspective.

### 1.7 Structure of the thesis

The present thesis is organised into 8 main chapters:

**Chapter 1** has set out the research context and aims of the study, underlining briefly the contribution of this work and the gap it seeks to fill at methodological, empirical and theoretical levels. Apart from this chapter, this work contains the following chapters:

**Chapter 2** critically reviews the literature on creative tourism and its role in generating memorable tourism experiences, focusing in particular on the aspect of co-creation in cultural creative tourism from the providers' perspective. The chapter then outlines the conceptual framework that supports the development of the study, namely resorting to theories of creativity and strategies for cultural heritage interpretation.

**Chapter 3** presents the research setting – Alentejo, in Southern Portugal. Alentejo region is rich in archaeological heritage, an element which is widely marketed in promotion of this cultural tourism destination. As a result of construction of the Alqueva dam, concluded in 2002, many archaeological sites were discovered and studied as part of environmental impact assessment. Alas, most sites were submerged under the waters of the reservoir created, making a strong case for studying tourism uses of IAH.

**Chapter 4** outlines the research design and methods, which are based on a constructivist approach informing a qualitative methodology. Semi-structured

interviews were conducted with public, non-governmental, and private tourism stakeholders of Alentejo region as the main source for data collection, complemented with analysis of secondary data. Data were then analysed by employing a thematic analysis approach that organises data collected into three main themes for discussion in the chapters that follow. These themes are i) portrait of Alentejo as a cultural tourism destination; ii) delivering the co-creative archaeological tourism experience; and iii) perceptions of tourism potential of tangible and intangible archaeological heritage.

**Chapter 5** presents an in-depth discussion on Alentejo's tourism sector, focusing on the role of public, non-governmental and private tourism actors. The chapter examines how actors in each sector engage with archaeological heritage as a tourism resource and employ it to promote the region as a tourism destination, creating awareness for its significance as a local cultural element, or developing cultural tourism experiences at archaeological sites. In addition, the relationships among actors of each sector is analysed and discussed in terms of how each influence the actions of the other.

**Chapter 6** considers the actual archaeological tourism experience and the role of private sector actors, e.g. tour guides, in interpreting archaeological heritage and engaging tourists with heritage. In particular, discussion focuses on the strategies for cultural heritage interpretation employed by the participants interviewed, as well as their creative skills, taking special notice of how these are being applied to archaeological heritage in Alentejo. The chapter offers a discussion about tour guides' struggle in balancing tourists' own interpretation of a site against the official heritage discourse.

**Chapter 7** discusses tourism providers' perception concerning the tourism potential of IAH. A close examination is undertaken as to how providers think IAH could be used to inform new experiences or enhance existing ones in Alentejo's cultural tourism industry. Furthermore, discussion also considers theoretical elements related to constructivist heritage interpretation and theories of creativity in order to theorise the role of tourism providers in approaching IAH to develop tourism experiences.

**Chapter 8** concludes the thesis, summarising research findings and arguing for a rethinking of archaeological tourism in a way that is able to accommodate both tangible and intangible dimensions of archaeological heritage. The final chapter presents the study's theoretical and practical contributions and highlights its limitations. Finally, areas for further research are identified, such as tourists' role in co-creation of tourism

experiences that use IAH, as well as further investigation of tourism providers' creative ability.

### 1.8 Summary

This chapter has introduced the aims and objectives that this study intends to address. The research context and problem have been presented, and the conceptual framework and research methods applied outlined in a brief manner. Having provided an overarching view of the study, the following chapter proceeds to review the literature on cultural and creative tourism, co-creation and creativity, and to present the conceptual framework that underpins the study.

# CHAPTER 2. LITERATURE REVIEW

This chapter presents an overview of the literature produced on the topics of cultural and creative tourism, creativity and cultural heritage interpretation. The aim of the chapter is to demonstrate current conceptual debates in the fields of cultural and creative tourism. By fleshing out the theoretical basis of these fields, key gaps in the conceptual structure are exposed.

The chapter begins by reviewing the concept of cultural and archaeological tourism, demonstrating how conventional archaeological tourism experiences highlight the material dimension of archaeological heritage, thus promoting the passive consumption of heritage attractions. Next, the chapter turns to critically reviewing research on creative tourism and its role in generating memorable tourism experiences, focusing in particular on the aspect of co-creation from the providers' perspective as an avenue to enhance intangible aspects of archaeological heritage. Despite a growing body of literature in creative tourism, it is pointed out that creative abilities of providers remain under-researched, and furthermore, intangible forms of archaeological heritage have been overlooked in the provision of creative tourism experiences.

Thus, in arguing for a rethinking of the archaeological tourism framework, the emphasis is on theorising creativity in tourism and examining constructivist vs positivist approaches to cultural heritage interpretation. The conceptual framework is underpinned by the concept of co-creation in tourism, in particular drawing from literature on cultural heritage interpretation and creativity of tourism providers. It is suggested that such conceptual framework underlines the value of co-creation perspective in utilising archaeological heritage in its intangible form to create memorable creative tourism experiences.

Some of the theoretical concepts discussed in this chapter have been previously published in the journal *Annals of Tourism Research* (see Ross, Saxena, Correia, & Deutz, 2017). The paper published renders an exploratory theoretical enquiry into the implications of IAH in archaeological tourism. The present chapter therefore is an

updated review of the literature that expands the discussion in order to provide an in-depth picture of the theoretical background and foundations of the present study.

### 2.1 Cultural and archaeological tourism

Although research in the fields of tourism and cultural heritage has been developed for several decades, a universally agreed standard definition for cultural tourism does not exist, mainly due to the difficulty in defining the concepts of 'culture' and 'tourism' (McKercher & Du Cros, 2002; Richards, 1996b, 2013). Nonetheless, it is commonly acknowledged that cultural tourism involves travelling to a different place with the goal of consuming elements and features of local cultural heritage (Hughes, 1996; McKercher & Du Cros, 2002; Prentice, 1993; Richards, 1996a, 1996b, 2003; Silberberg, 1995). Examples of these elements are historical sites, heritage attractions, cultural events, traditions, among others. Richards (1996b) provides two definitions for cultural tourism: technical and conceptual. According to him, the technical definition pertains to cultural tourism products and elements that make up the attraction of cultural tourism destinations: "specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama" (Richards, 1996b, p. 23). The emphasis is on the heritage attraction over actual tourists' experience. In contrast, the conceptual definition focuses on the nature of the tourism experience and motivations of cultural tourists "with the intention to gather new information and experiences to satisfy their cultural needs" (Richards, 1996b, p. 23). The emphasis is on tourists' experience over local heritage.

The distinction which Richards (1996b) points out highlights a major division in cultural tourism studies between a supply-driven approach and a demand-driven approach (Apostolakis, 2003; Moscardo, 2001; Richards, 1996a; Timothy & Boyd, 2006). The supply-driven approach is product-centred. This means that the practice of cultural tourism is defined by the products it supplies, such as cultural tours, theme parks, and visits to museums or historical sites, among others. Such products offer an opportunity to consume cultural and heritage elements perceived as representative of local history and culture, e.g. historical landmarks, buildings and sites, and other places which act as repositories of culture, such as museum and art galleries (Prentice, 1993; Richards, 1996b).

Thus supply-driven models centralise cultural heritage, implying that a destination is defined by its attractions and is set up for the enjoyment of visitors who have travelled to admire them. In such cases, cultural capital is transmitted in a unidirectional way, embodying a model that encourages tourists to assume a passive approach to the consumption of cultural heritage (Prentice & Andersen, 2007; Richards, 1996a; Richards & Raymond, 2000; Urry, 1990). Therefore, it can be argued that tourism experiences require little or no creative input or participative interaction from the consumer. Furthermore, the social function and value of heritage ascribed by the individual – that is, the intangible dimension of the heritage – play a secondary role in the experience. Products are developed to enable the cultural tourist to learn and experience other cultures and gain cultural capital (McKercher & Du Cros, 2002; Silberberg, 1995; Smith, 1989).

In the demand-driven, or experience-centred, approach to cultural tourism the focus is on individuals and their sense-making experience. Individual interpretation of cultural heritage assumes primary role in this approach (Richards, 1996a). Given that the focus is placed on the way that the tourist makes sense of the heritage, it can be argued that from an experience-centred approach, tourism experience is a process of individual self-discovery instead of a passive admiration of heritage implied in product-centred approaches (Richards, 1996a).

In order to better understand the growth of marketing experiences in tourism it is helpful to look at the development of the cultural tourism industry, particularly in the period starting from the 1980's to the present. The following section reviews this development.

### 2.2 From cultural to creative tourism

The 1980's witnessed an increased growth in cultural tourism, with Wiener (1980) calling for the greater use of cultural resources for tourism, and Tighe (1985) suggesting that greater collaboration between the arts and tourism sectors could realise the potential of arts sector to generate wealth by attracting tourists and outside visitors. Indeed, such rapid growth led Hewison (1987) to coin the "heritage industry", justified by the exponential rise in the number of new museums and heritage actors in the United Kingdom. According to Hewinson, the heritage industry began a process of mass commodification that delivered through tourism a sanitised and false version of the past.

Such growth continued into the 1990s (Ashworth & Larkham, 1994; Prentice, 1993; Richards, 1994). Silberberg (1995) acknowledged that specific marketing strategies were necessary to attend to diverse market segmentation in cultural tourism. Richards (1996a) argued that growing needs of members of the middle class to increase cultural capital significantly increased cultural consumption (including cultural and heritage tourism) in the final quarter of the 20th century. This growing emphasis on the use of local culture in different destinations more or less led to the saturation of the cultural tourism market (Richards, 2014). Such "serial reproduction of culture" (Richards & Wilson, 2006, p. 1210) triggered an increase in consumer demand for novel tourism products that enhance the destination experience. Thus as a way of differentiating the destination and gaining competitive advantage, experience-centred approaches to cultural tourism provision began to gain currency (Richards & Raymond, 2000). As a result, cultural tourism providers began to develop opportunities that allow consumers greater freedom to participate and design their own experiences (Pine & Gilmore, 1999; Richards & Wilson, 2006; Stamboulis & Skayannis, 2003). As Saidi (2016, pp. 19-20) argues, "the visit is no longer motivated by the haughty, cold and dominant gaze, so well-studied by John Urry (1990), but by the tourist tendency to do rather than view, that is, to prefer activities that are participative, interactive and co-creative, activities more likely to put them into direct contact with the host populations".

This trend where consumers assume the centre stage and providers become facilitators of the tourist experience is termed "creative tourism". Richards and Raymond (2000, p. 18) first defined creative tourism as "tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken." This definition was subsequently updated to refer to creative tourism as "travel directed toward an engaged and authentic experience with participative learning in the arts, heritage, or special character of a place" which provides a connection with residents whose role is central in imparting shape and form to a place's living culture (UNESCO, 2006). Authors consider these "do-it-yourself" experiments as a key indicator of wider changes sought by tourists who question and challenge their position within the tourism industry (Fuller, Jonas, & Lee, 2010; Lovelock, 2004).

The development of creativity in tourism stems from a deeper shift led by cultural and creative industries (Aubry, Blein, & Vivant, 2014; Kong, 2014; Moore, 2014) supported by economic theories that highlighted creativity as a key driver in economic

development and urban regeneration (Florida, 2002; Howkins, 2001; Landry, 2000; Landry & Bianchini, 1995; Richards, 2014). The underlying assumption is that new ideas and experiences have greater economic value in a de-industrialised society than manufacturing production (Harvey, 1989; Jensen, 1999). In this sense Pine and Gilmore (1999) argue that merely supplying goods and services to cater to consumer needs is an obsolete approach in a highly competitive market where businesses are increasingly forced to differentiate their offer and stand out from the competition. According to authors, business should offer experiences that engage the individual to the point of participating in product design and developing an emotional bond with the brand/product (Gentile, Spiller, & Noci, 2007; Schmitt, 1999).

In tourism specifically, Stamboulis and Skayannis (2003) characterise the exhaustion of conventional widespread cultural tourism and the emergence of specialised "experience tourism", arguing for the role of new communication technology in emancipating tourists' involvement. Building on this, Richards and Wilson (2006) point out the rise in popularity of creativity which creates new opportunities for more engaging experiences, providing an explanation of how the creative economy has influenced the tourism industry (Table 2.1).

| | **Cultural tourism** | **Creative tourism** |
|---|---|---|
| Timescale | Past and present | Past, present and future |
| Cultural context | High culture, popular culture | Creative process |
| Mode of consumption | Product focus | Experience, co-makership |
| Learning orientation | Passive | Active skill development |
| Reproducibility | Serial | Custom, bespoke, co-production |
| Intervention | Economic development | Realising creative potential |
| Competitive environment | Competition | Collaboration, co-operation |

**Table 2.1** Cultural and creative tourism (adapted from Richards and Wilson, 2007).

This "creative turn" is seen by policy-makers as an "instrumentalisation of culture and creativity" that offers opportunities for urban regeneration and wealth generation (Richards, 2011, p. 1227). For instance, Charles Landry developed the creative city approach on the proposition that creativity is a key driver for urban regeneration, a view particularly popular in cities with a great industrial past (Landry, 2000; Landry &

Bianchini, 1995). In this perspective, urban development strategies should stimulate the city's cultural players whilst enabling citizens' creative expression. Furthermore, Florida (2002) argued that a growing number of jobs require creative skills, and that cities with higher concentration of members of the 'creative class' were in a better position to generate wealth. Contrary to an approach that defines creative economy in terms of the sectors that produce creative content, Florida's approach focuses on people employed in the creative sector. In this sense, urban development policies should aim to attract the creative class.

What is evident is that creative revival of cities not only attracts creative class to work in the creative sector, but also tourists who are attracted by emerging and newly established creative hotspots (Morgan, Elbe, & Curiel, 2009; Richards & Wilson, 2007). Cities that invest in creative and cultural industries therefore inspire dynamics that, in addition to shaping local cultural scene, also influence the city's image as a tourism destination (Durmaz, Platt, & Yigitcanlar, 2010). Tourists are attracted by the new image and look towards getting involved in the creative and cultural scene of the city (Pappalepore, Maitland, & Smith, 2014; Thimm, 2014). In the process, tourists themselves participate in shaping the destination image (Munar, 2011; Richards, 2014).

The drive to partake in authentic experiences which stimulate their imagination and creative potential enables tourists to experience a sense of fulfilment and self-expression which is not possible in conventional cultural tourism experiences (Hung, Lee, & Huang, 2016; Richards & Raymond, 2000; Richards & Wilson, 2006; Tan, Kung, & Luh, 2013). Creative tourism experiences most commonly take the form of experiences that involve participation in manual activities, such as learning to cook local dishes or master handcrafts. Tan et al. (2013) describe the creative tourism experience as comprised by four themes: consciousness/awareness, needs, creativity, and learning and interacting:

a) Consciousness/awareness: Creative tourists actively seek to self-develop and to fulfil their creative potential, therefore tourists who are 'conscious/aware' are more likely to engage in 'creative experience' rather than more general activities;
b) Needs and motivations: Creative tourism experiences should cater to tourists' social and intellectual needs and expectations. This is not limited to creative tourism and relates to tourism in general;

c) Creativity of the experience: The experience should offer something new and useful to the tourist, such as new knowledge and skills or a chance to experience new feelings;
d) Learning and interacting: A creative tourism experience entails interaction with external elements such as the environment or the mediator of the experience (e.g. the provider).

These themes are also reiterated by de Bruin and Jelinčić (2016) who argue that creative tourism experiences include active participation by tourists in an experience that is able to inspire their artistic and creative potential. Whilst acknowledging that greater tourist participation enhances visitor experience, Rahman and Narendra (2017) argue that a co-creative approach can significantly impact and change local culture. According to authors, creative tourism expands interface between hosts and guests and creates new channels for the continuous transformation of culture, therefore special care is required in managing heritage preservation in the context of creative tourism.

The studies reviewed underline tourists' and providers' collaboration in developing the tourism experience. That is, creative tourism experiences are co-created and co-performed by tourists and providers through a range of participatory activities that encourage the development of skills and self-expression with the ultimate aim of promoting visitors' interest and engagement with local cultural elements (Richards, 2011). Within this context, the providers' role becomes that of a facilitator empowering tourists' productive development rather than supplying services that target their "mindless enjoyment" (Binkhorst & Den Dekker, 2009; Morgan, Watson, & Hemmington, 2008; Prentice & Andersen, 2007, p. 90). Creative tourism providers are therefore expected not only to guide tourists but also participate in crafting imaginative travel experiences, a principle which underlines the process of co-creation between tourists and providers as an essential component of creative tourism. As such, the following section delves further into the concept of co-creation with an emphasis on the role of tourism providers in co-creating tourism experiences.

### 2.3 Providers' role in co-creating tourism experiences

Research on the concept of co-creation increased significantly with the emergence of service-dominant logic in the marketing and management fields (Vargo & Lusch, 2004, 2006, 2008). From this perspective, it can be argued that value is not embedded in the

product itself but derives from consumers' perception of what makes the experience memorable and personally satisfying. The definition of value adopted here is "the results or benefits customers perceive in relation to the total cost they have expended" (Prebensen, Vittersø, & Dahl, 2013, p. 243).

According to Vargo and Lusch (2004), the service-dominant logic represents a shift to the extent that providers are exchanging services rather than goods as a basis for creating value. Moreover, providers are limited to offering a value proposition which costumers act on and co-create according to their needs and wants (Baron, Warnaby, & Hunter-Jones, 2014). The service-dominant logic comprises a series of fundamental premises and is underpinned by the dynamic relationship between *operant* and *operand* resources.

*Operand resources* refer to physical goods, for example raw materials, land or animal life. These primary resources can be exchanged on their own, the trading of which makes up the basis of a goods-dominant economy. In this scenario, costumers are recipients that have little effect over the goods they purchase; all that is required is to cover the price of the transaction (Vargo & Lusch, 2004). This is different in a service-dominant logic, which states that the value of operand resources is improved through intangible elements such as technology. The means through which the value of operand resources is increased is connected to the employment of operant resources.

*Operant resources* refer to intangible elements such as competences and skills that act upon goods (operand resources) and hence change their perceived value. Operant resources influence the consumption experience and value by acting upon operand resources and increasing their value to the beneficiary, who becomes an active co-creator of value (Baron et al., 2014). Thus consumers become key players in the process of value-making and enhancing product appeal by applying their skills and evaluating the product based on their expectations and prior knowledge of past experiences with similar products (Vargo & Lusch, 2004).

Operant resources become key elements when a co-creation approach to value making is employed. This approach underlines that value derives from a process of interaction between providers and consumers rather than being exclusively product based (Prahalad & Ramaswamy, 2004). In this sense, providers gain competitive advantage once they understand and tap into consumers' operant resources (i.e. prior knowledge and skills,

expectations about the product, previous experience of similar products) as a way of enhancing the overall experience (Melis, McCabe, & Del Chiappa, 2015).

Based on existing literature, the concept of co-creation in cultural tourism highlights both active participation of tourist and tourist-provider interaction as key dimensions (Binkhorst & Den Dekker, 2009; Campos, Mendes, Valle, & Scott, 2015; Prebensen & Foss, 2011). Co-creation in tourism experiences is defined as "the sum of the psychological events a tourist goes through when contributing actively through physical and/or mental participation in activities and interacting with other subjects in the experience environment" (Campos et al., 2015, p. 23). In this sense, cultural tourism experience is enhanced when tourists' operant resources are applied in the interpretation process, making the encounter more meaningful (Moscardo, 1996). Thus tourists can be involved in co-creating a tourism experience by actively participating in the co-production process, by engaging with heritage at a psychological and emotional level, and by choosing to explore certain aspects of heritage according to their interests (Minkiewicz et al., 2014). The tourist experience is founded on tourist satisfaction, motivation and previous knowledge, all of which influence how the tourist determines the value of the experience (Prebensen, Chen, & Uysal, 2014; Ryan, 1997). Moreover, evidence suggests that tourists' satisfaction is increased when heritage tourism experience enables them to relate to the archaeological site at personal and emotional levels (Calver & Page, 2013; Chronis, 2012; Poria, Butler, & Airey, 2003).

Indeed, whilst tourists' operant resources influence the way they negotiate, manage, even imagine and value their interface with the locality, cultural tourism providers' key role in mobilising such allocation is undeniable (Prebensen et al., 2014). Increasingly, as authors point out, providers are taking note of these elements and tailoring their service to deliver bespoke experiences for visitors (Binkhorst & Den Dekker, 2009; Mathisen, 2012; Prentice & Andersen, 2007).

However, whilst studies on creative tourism span over a decade, creative enterprise and ingenuity of providers that can assume different forms remains under-theorised. For instance, co-creativity is observable in experiences that involve manual activities, such as learning to cook local dishes or master handcrafts, which provide an outlet for tourists to develop their creative skills. The providers in these cases are creative entrepreneurs who, with their craft, are able to stimulate meaningful experiences (Raymond, 2007; Richards & Wilson, 2006; Tan et al., 2013).

Examining creative tourism and archaeological heritage, Pfanner (2011) studied tourists and managers' perceptions concerning creativity involved in activities such as sieving for artefacts at Shakespeare's House, in the United Kingdom. Findings suggest that most interviewees perceived sieving to be educational and entertaining as it increased their knowledge and skills and stimulated a sense of imagination and discovery about Shakespearean history. In this case, providers promote creativity embedded in a process during which tourists can learn something new and feel that they contribute to the site's artefact collection. Nonetheless, as with most studies in archaeological tourism, this study focused on interaction with tangible resources.

On the other hand, cultural events such as music festivals (Edwards, 2012; Jaeger & Mykletun, 2009; Prentice & Andersen, 2003) or designation as a European Capital of Culture (Liu, 2014) can help shape and brand a region and attract large numbers of creative people whose creative content output can improve the destination image and inform new tourism initiatives and experiences. In such cases, creativity required of providers focuses less on their own skills and expertise and more on the way they choose to develop experiences based on the available cultural and creative resources (Mathisen, 2012; Prentice & Andersen, 2007).

In sum, research on creative tourism indicates actors' operant resources and co-creation as central components that set creative tourism apart from other kinds of tourism experiences. However, such components have been researched in relation to tourism experiences based on elements of living culture, such as gastronomy and handcrafts. Preservation of tangible archaeological monuments provides the tourism industry with cultural resources that can inform the development of tourism products, services and experiences (McKercher, Ho, & du Cros, 2005). But in cases where archaeological heritage is rendered physically inaccessible, an unconventional approach to tourism development that appeals to creativity is required. In other words, there is significant lack of theorising that examines the potential of creative tourism to enhance unconventional cultural elements such as IAH. Thus, it is necessary to reflect on ways creative tourism can help develop IAH and deliver creative tourism opportunities and experiences.

Likewise, theories of creativity have received limited attention in the theorising of co-creative tourism, as well as the creative role of providers and their strategies of heritage interpretation. The next section will therefore explore how developments in these fields can expand understanding of providers' role in tourism co-creation and propose a

conceptual framework that can inform the present research on co-creative archaeological tourism that accommodates both tangible and intangible forms of archaeological heritage.

### 2.4 Theorising creativity in tourism

As underlined in the previous section, creative tourism research has overlooked novel forms of heritage including IAH. In addition, it has failed to account for diverse forms of creativity. Thus, a pivotal dimension around which a rethinking of the creative tourism framework is argued lies in emphasising the dynamism inherent in the concept of creativity and assessing critically its use in packaging and promoting elements of archaeological heritage. This section draws upon research on creativity and heritage interpretation in order to propose a conceptual framework that can support co-creative archaeological tourism and integrate both tangible and intangible forms of archaeological heritage.

Despite much research, the definition of creativity itself remains somewhat ambiguous. The concept of creativity has many applications and has been approached from several disciplines, making it difficult to settle on a universal definition (Klausen, 2010). Nonetheless it is generally agreed that creativity involves the capacity to produce something: 1) new, such as original ideas and 2) and meaningful or useful to its creator (Runco & Jaeger, 2012; Sternberg & Lubart, 1999).

Broadly, research on the typology of creativity has identified two main types: little-c creativity and Big-C creativity (Kaufman & Beghetto, 2009). The first refers to creativity applied in daily activities, such as learning to play a musical instrument (Richards, 2010). The latter is used to describe a ground-breaking idea which has created a long lasting mark in a domain, and is usually applied to describe the work of individuals such as Einstein or Beethoven (Gardner, 1993).

In addition to these, Kaufman and Beghetto (2009) suggest two additional types of creativity: mini-c and Pro-c (Table 2.2). On the one hand, mini-c creativity is applied in the process of initial learning, e.g. a student learning a well-known drawing technique in the art domain (Beghetto & Kaufman, 2007). This helps to distinguish between the creative acumen of a learner from someone who applies little-c creativity to draw as a hobby. That is to say, while little-c creativity emphasises creative expression, mini-c is about the personal processes of creative interpretation (Kaufman & Beghetto, 2009). On

the other hand, Pro-c creativity is employed in professional activities that require creative skills, however do not produce a remarkable Big-C contribution in their domain. For example, a professional chef likely employs greater creative skills compared to someone who enjoys experimenting with dishes at home, even the chef may not significantly contribute to the culinary domain (Lin & Baum, 2016).

| Type of creativity | Definition | Domain-specific or general | Motivation | Found in |
|---|---|---|---|---|
| Mini-c | Creative interpretation associated with the intrapersonal process of learning | Likely both | Mostly intrinsic | Anyone |
| Little-c | Everyday creativity applied in daily problem-solving or hobbies | Likely both | Mostly intrinsic | Anyone |
| Pro-c | Creative contributions that do not effectively or significantly change the domain | Mostly domain-specific | Both intrinsic and extrinsic | Anyone or Experts |
| Big-C | Creative breakthroughs that have changed the course of the domain in which they have been made | Domain-specific | Both intrinsic and extrinsic | Experts |

**Table 2.2** Four types of creativity (adapted from Kaufman & Beghetto, 2009).

Examining cultural tourism using the Four-C model, it can be argued that mini-c creativity is expressed when, for example, in the process of learning to sieve for artefacts at Shakespeare's House, tourists connect with the site's history and the sense of place in a subjective manner. Little-c creativity can be required to set up a small-scale tourism attraction, for example a family-owned museum that only opens for weekend visits. On the other hand, Pro-c creativity is applied by tourism providers who identify successful services in other destinations and are inspired to create something similar in their own destination, such as a local exhibition on archaeological heritage. Finally, Big-C creativity is required in order to develop products and events that shape the way the whole cultural tourism industry is perceived, i.e. worldwide attractions such as Disneyland or widespread services like the open top red sightseeing coach tours. These examples demonstrate how different types of creativity underlie and influence the creation of place image and tourism experiences.

A review of theoretical frameworks reveals different approaches to the study of human attributes that promote creative thinking and the creative process (Amabile, 1983;

Csikszentmihalyi, 1988; Sternberg & Lubart, 1991, 1999). Given the broad application of the concept of creativity, the variety of uses for the concept can be categorised in four components: the creative person, the creative process, the creative environment, and the creative product (Rhodes, 1961). Some foremost theories have built on the assumption that creativity results from the confluence of multiple elements, such as personal motivation, domain skills, creative ability, prior experience or social interaction. For example, Amabile (1983, 1996) argues that creative ideas result from the interplay between intrinsic motivation, domain skills and knowledge, and creative ability. Gruber and Davis (1988) in turn suggest that creativity is developed over time and improved after gaining sufficient knowledge and experience about the domain, backed by strong individual motivation (Sternberg & Lubart, 1999). Csikszentmihalyi (1988, 1996) takes a systems approach and breaks down creativity to three different levels. In his model there is emphasis on *the creative individual* (who proposes a new idea or product, e.g. a tourism entrepreneur), *the field* (composed by the established actors of the domain that assess whether the new idea is valid, e.g. other tourism entrepreneurs) and *the domain* (the subject to which the idea is related, e.g. cultural tourism). New ideas are developed through interaction at these three levels and truly creative ideas produce a change in the domain.

One theory relevant for the purposes of argument that is central to this work is the investment theory of creativity (Sternberg & Lubart, 1991, 1996). Proponents of this theory argue that creative individuals are those who are able to identify unfavourable but potentially worthy ideas and are willing improve them, ultimately increasing the value and popularity of the original idea. For example, a business actor who adapts or emulates an established product does not denote extraordinary creative skills, even though (s)he may be doing great business. But if (s)he decides to invest in a little known resource or creates a product that is not in high demand, what might seem at first an out-of-touch business move may come to be regarded as creative if the product becomes popular (Sternberg & Lubart, 1991). Thus a critical attribute of creative people is their ability to stand against the crowd whilst developing an idea to give it widespread appeal (Sternberg, 2012).

According to the investment theory of creativity, the process of value-making is determined by the confluence of six resources (Table 2.3). By balancing these resources, creative individuals increase chances of raising a less popular idea to greater popularity and value (Zhang & Sternberg, 2011).

| Resource | Description |
|---|---|
| Intellectual skills | Creative people apply intellectual skills often to redefine the problem, e.g. by analysing it from a different perspective or through the lens of a different field. Creative people may redefine a problem by applying selective encoding (being able to identify the most valuable info from a greater scheme), selective comparison (being able to compare two apparently unrelated ideas and realising how they can be associated); and selective combination (being able to work on something meaningful with the available materials). |
| Knowledge | Knowledge in a domain is essential to developing ideas that can expand or influence the domain. However, knowledge plays a two-sided role in creative enterprise. On the one hand, experts that already possess basic knowledge are not required to spend time learning how the domain is configured and thus can focus on the element of novelty. On the other hand, experts are also more likely to apply standard solutions to problems that require a novel approach. |
| Intellectual styles | An intellectual style is defined as the way an individual uses his/her abilities in face of a problem or task. There are three main intellectual styles: legislative (formulate laws), executive (implement laws) and judicial (evaluate law obedience). Creative people prefer a legislative style in that it enables them to create their own rules, procedures or ideas. |
| Personality | Creativity can be related to five personality traits: tolerance of ambiguity (i.e. patience to wait for a creative idea to work); perseverance (continue to work despite failure); openness to new experiences (after improving an idea start searching for new ideas); willingness to take risks; and individuality and pride in own convictions (ability to stand against mainstream ideas and not budge to criticism). |
| Motivation | Motivation can be intrinsic (e.g. personal satisfaction) or extrinsic (e.g. money or recognition). However, creativity is most enhanced when motivation is task-focused, i.e. doing something for the love of it rather than focusing on the goals or expecting a reward. |
| Environment | Environment refers to the context rather than to specific traits of the individual. Environment can influence creativity in three ways: environmental elements can inspire and spark creative ideas; environment can suppress or nourish creative enterprise (e.g. encouraging new ideas or forcing the status quo); environment can evaluate new ideas in a positive or negative way. |

**Table 2.3** Resources that influence creative enterprise (adapted from Sternberg & Lubart, 1991).

It can be argued that the role of tourism providers in co-creative archaeological tourism is parallel to the workings of the investment theory of creativity. It implies that when providers develop products or experiences based on conventional archaeological

heritage (i.e. tangible), they are prepared to pay a high price because there is a minor risk of failure. However, investing in an unfavourable, undervalued or intangible archaeological resource does not appear at first sight to be the best option to attracting tourists. Nevertheless, the risk of underwhelming visitors is offset by a possibility of economic gains if the endeavour turns out to be successful.

In other words, an investment in the form of personal involvement and operant resources activation is necessary to make the most of IAH potential for tourism. For example, a co-creation approach developed along with constructivist approaches to cultural heritage interpretation could offer ways to materialise the tourism potential of IAH. The following section turns to review constructivist interpretation strategies and how these may help realise such potential.

### 2.5 Positivist and constructivist approaches to cultural heritage interpretation

Research in the fields of interpretation and learning has revealed a general division between the way that information is communicated and assimilated in positivist and constructivist approaches to heritage interpretation (Copeland, 2006; Hein, 1998). Heritage interpretation is defined as "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information" (Tilden, 1977, p. 8). More recently, ICOMOS has produced a Charter for the Interpretation and Presentation of Cultural Heritage Sites, in which interpretation is defined as "the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself." (ICOMOS, 2008, p. 4).

The positivist approach focuses on experts' perspective (i.e. archaeologists' interpretation of the historical site) which visitors are encouraged to accept as representative of the truth (Hein, 1998). Positivist interpretation of heritage assumes an objective view of the past and foregrounds the role of experts whilst simultaneously muting the voices of non-specialists, i.e. visitors (Figure 2.1) (Carman, 2002; Copeland, 2006). This approach can constitute a less attractive way of disseminating and preserving archaeological heritage since the elements of what comprises (or should

comprise) the ‘heritage of a place’ is determined by archaeologists and experts, downplaying the role of local communities and visitors (Smith, 2006). That is, tourists are expected to visit an archaeological site to consume the narrative produced by experts, and thus have fewer opportunities to interact and engage the narrative in ways that can adapt to their personal interests and values.

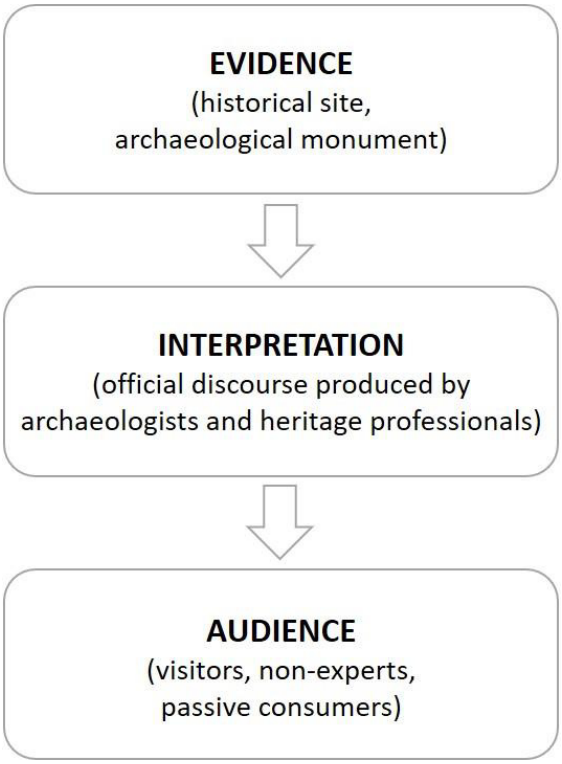



**Figure 2.1** Information flow in a positivist model (source: adapted from Copeland, 2009).

In contrast, the constructivist approach to cultural heritage interpretation accentuates the process of making sense of the past (or multiple pasts) through a participatory process avoiding a single absolute angle on the past (Copeland, 1998). This approach adopts a relativist perspective implying that meanings of the past are subjectively constructed as individuals engage with historical elements (Shanks & Hodder, 1995). Heritage interpretation becomes an iterative and creative process of assimilating new information and interpreting the past in a participative and imaginative fashion (Figure 2.2). A constructivist approach thus is more encouraging of dialogue and interaction between actors involved in interpreting the past, enabling visitors to contact directly with the evidence in order to inform their sense making of the past. As Tilley (1993a, p. 10) writes,

> "Interpretation in archaeology is the business of making sense of material culture, and if something appears to make no sense, to defy understanding, it is the business of the archaeologist to make sense out of it through different forms of interpretative operations. Interpreting material culture is an active and creative act rather than a passive process amenable to formalization in terms of guidelines for research. To inquire about the meaning of the artefact requires the involvement of the sensibilities of the inquirer and the effect it has on him or her."

Thus, a constructivist approach to heritage interpretation stimulates visitors' creative ability and acknowledges their prior knowledge as key in the meaning-making process.

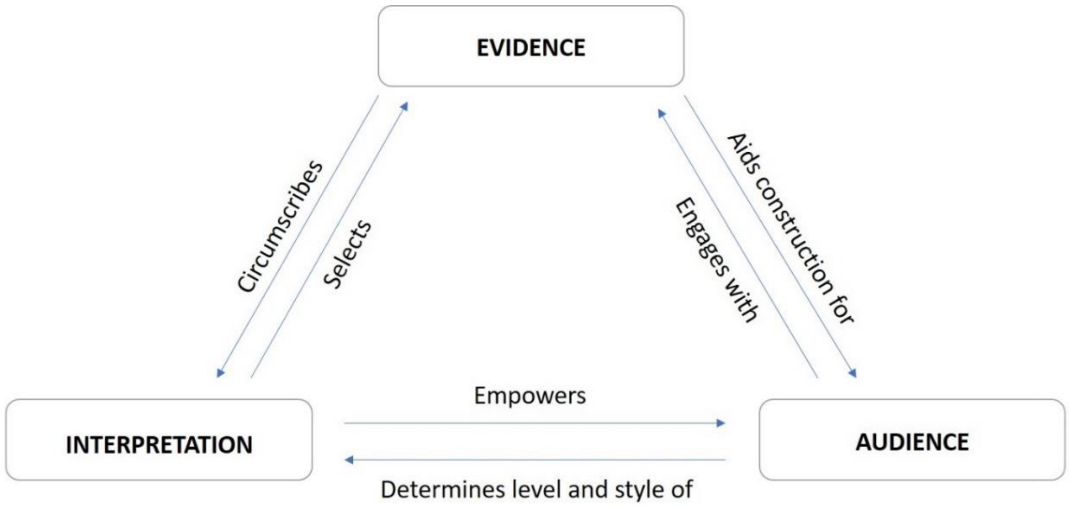



**Figure 2.2** Information flow in a constructivist model (source: Copeland, 2009).

Many authors have proposed strategies that can inform heritage interpretation from a constructivist perspective (see Hein, 1998; Moscardo, 1996; Tilden, 1977; Tilley, 1993b; Uzzell, 1989). The key emphasis is on promoting a holistic engagement with the archaeological site, encouraging interaction with primary evidence and importantly, tapping into visitors' prior knowledge with a view to stimulating critical thinking and reflective discourse. Table 2.4 sums up the main strategies to put this approach into practice and how it can be related to interpretation of archaeological heritage.

| Strategy | Description |
|---|---|
| Holistic presentation of the archaeological site | Providers should present the site as a whole and highlight "big" concepts over details, which can then be viewed by visitors not as unique or special but rather "as part of a wider historic environment" (Copeland, 2006, p. 89). Arguably the understanding of a greater chronology or the broader historical context plays a larger role in making sense of the world than details about a specific archaeological monument. Being aware of the bigger picture enables the visitor to be more selective in regards to the details, selecting or paying attention mostly to those that seem relevant to his/her construct of the site. |
| Encourage interaction with primary evidence | Providers should present visitors with primary evidence (tangible or intangible) in order to enable first-hand interpretation and encourage them to come up with their own questions. Thus the focus is not on presenting information to visitors but rather on finding the most appropriate pieces of evidence to maximise interpretation. |
| Tap into visitors' knowledge of the past | The experience should act as an enhancer of visitors' prior knowledge, a point which underlines the importance of consumer assessment (Prahalad & Ramaswamy, 2004). Understanding visitors' own conceptions of the past allows to better tailor the experience to their expectations, thus enabling a more fruitful interpretation experience. Nevertheless, new ideas should also be introduced as these represent an added challenge with the power to encourage critical and creative thinking. |
| Emphasise provocation over instruction | Tourism providers must acknowledge that visitors are capable of critical thinking and make the most of their prior knowledge. Instead of offering ready-made facts, providers should aim to develop problem-solving situations that require critical thinking and should be sufficiently complex to allow several approaches and interpretations. This increases the level of visitor participation and places the spotlight on visitors' own experience. Care is required not to oversimplify the archaeological site and present visitors with challenging but solvable situations. |
| Encourage discourse | Discussion can facilitate the meaning-making process and the assimilation of new concepts and ideas about the past. Visitors should be given voice and encouraged to present their own ideas and share their interpretation with fellow visitors and guides. This interaction will provide new perspectives to inform each others construction of the past. Despite the difficulty of putting this idea into practice, "if the ethos of the site is constructivist and these principles become overt and a 'selling' point, not 'see the past' but 'make the past', this habit can be engendered" (Copeland, 2006, p. 93). |

**Table 2.4** Constructivist strategies for cultural heritage interpretation (adapted from Copeland, 2006).

When examined in the light of archaeological tourism activities, a conceptual overlap is evident between the principles of co-creation and constructivist heritage interpretation, as both require creative thinking and hands-on participation by the parties involved (Minkiewicz et al., 2014; Moscardo, 1996). From the strategies summarised in Table 2.4 it can be seen that a co-creative archaeological tourism experience may be enhanced by adopting constructivist interpretation strategies.

Constructivist strategies can offer valuable insights for interpreting IAH by informing the creation of situations that allow tourists to construct their own meaning of the past. A constructivist archaeological tourism experience can be delivered by conceding greater freedom for the visitor to explore an archaeological site, making sense of it resorting to interactive techniques such as problem-solving and presenting holistic ideas and concepts in detriment of ready-made facts and a one-dimensional view of the past (Copeland, 2006; Hein, 1998). Conveyed information should match and enhance visitors' prior knowledge whilst providing evidence that challenges their assumptions, as a way of informing new conceptions of the past (Moscardo, 1996). This type of interactive interpretation taps into visitors' creativity, provided that they are given some basic skills and notions about archaeological comprehension, or what Carman (2002, p. 129) calls "giving eye to see with". Furthermore, they may alleviate the sense of angst following the loss of sites or monuments inasmuch as the lack of tangible archaeological remains does not necessarily inhibit the interpretation process.

Taking these ideas on constructivist heritage interpretation and the conceptual constructs of creativity and co-creation reviewed earlier, the following chapters of this thesis examine the case of cultural tourism industry in Alentejo (Portugal) in order to discuss the role of tourism providers in developing co-creative archaeological heritage experiences that encapsulate intangible aspects of archaeological heritage.

## 2.6 Summary

This chapter has reviewed existing literature on cultural and creative tourism, paying particular attention to components such as providers' creative ability and strategies to enhance cultural heritage interpretation in the context of tourism experiences.

From the discussion presented, it is clear that cultural tourism, including archaeological tourism, has grown massively since the 1980s. This was a product-centred approach established based on the idea that tourists visit a destination to appreciate elements of

local culture, such as historical sites. This approach places the heritage attraction at the centre of the experience, and visitors as passive consumers. The rapid growth of conventional models of cultural and heritage tourism eventually began to overcrowd the market, igniting a search for alternative experiences that could provide a greater 'authentic' connection to local culture. Creative tourism thus embodies participative, collaborative experiences that join both tourist and provider in designing and experiencing place-making initiatives. Tourism providers assume a role of mediating a tourism experience, engaging the tourist in a co-creating process that requires greater personalisation and a tailored approach.

Despite emergent, the body of literature on creative tourism is well-developed. Nevertheless, the review of literature has highlighted two aspects that require further examination. First, research developed on creative tourism has mostly focused on the creativity of tourists, an approach which overlooks providers' creative skills and role in developing tourism experiences.

Second, the role of providers in co-creating tourism experiences has been studied in relation to conventional heritage resources, e.g. archaeological monuments, historical places, and immaterial elements of living culture. In this sense, a gap can be found concerning the tourism use of unconventional heritage resources, such as IAH.

This study aims to address these gaps by researching into the ways that tourism providers perceive intangible aspects of archaeological heritage, and their role, skills and resources applied in approaching this unconventional resource in order to develop tourism experiences. To do so, the study's conceptual framework draws from two main sources, namely the investment theory of creativity and strategies from constructivist heritage interpretation.

The investment theory highlights the role of creativity in recognising potential in little known or marginal ideas, proposing several components to analyse the process of enhancing the value of an idea to its full potential. This theory can prove useful in this study to the extent that it provides a theoretical framework to support the examination of tourism provider's perception of tourism potential of an unconventional resource as is the case of IAH, as well as providers' skills and processes set in motion to enhance potential of this resource for tourism purposes.

In addition, constructivist heritage interpretation underlines the process of making sense of the past by each individual. This approach disregards an absolute version of the past,

and in turn an ‘official’ discourse concerning archaeological sites. Rather what is proposed is that an archaeological site serves as a pretext to highlight visitor’s meaning making and sense of discovery. In this sense, a constructivist approach to IAH may help draw attention away from the lack of tangibility and focus each person’s experience in reflecting about the past in a creative way.

Before moving onto the research design and methodology applied to answer the research questions, the research setting is presented in order to provide a frame of reference about the geographic context in which this study is developed. Thus the following chapter describes the Central Alentejo region in its national Portuguese context, and refers to the Alqueva dam as one of the largest public construction endeavours to take place in the region.

# CHAPTER 3. RESEARCH SETTING: ALENTEJO

The chapter begins by presenting a national overview of Portugal and its economic and tourism context in particular. The chapter then turns to focus specifically on the Alentejo region in Southern Portugal, describing its geographic, economic and tourism characteristics. The Alqueva dam is presented in greater detail, focusing on the timeline of the project and the impacts it has produced for Alentejo, namely in terms of tourism development.

## 3.1 An overview of Portugal

Located in the South-West end of Europe, in the Iberian Peninsula, Portugal comprises a total area of 92 225 km². For administrative purposes, the country is divided into statistical units at three different levels. From larger to smaller there are three Nomenclature of Units for Territorial Statistics (NUTS[1]) at level I, seven NUTS II, and 30 NUTS III. Figure 3.1 illustrates the NUTS II division in Portugal.

Portuguese population in 2013 was estimated to be 10 427 301 inhabitants, 9 918 548 of whom residing on the mainland (INE, 2014b). Population is clearly imbalanced when comparing littoral and inland, with the vast majority of the population concentrated in the coastal strip that goes from the city of Viana do Castelo, in the North, to Setúbal, in the South. This is even more extreme in Lisbon and Oporto metropolitan areas. For example, of the 21 municipalities with a population density higher than 1000 inhabitants/km2, 11 are in Lisbon and 8 in Porto metropolitan areas. In stark contrast, Alentejo is by far the region with lowest population density registering 23 inhabitants/km2 (ibid.).

[1] Nomenclature of Units for Territorial Statistics. (Eurostat, 2007)


**Figure 3.1** Map of Portugal showing NUTS II division (Source: adapted from Eurostat, 2004).

Tourism plays an important role in Portuguese national economy, contributing directly with 5.8% of the country's GDP in 2013 and representing 7.2% of total employment (WTTC, 2014). In 2013, 50 million overnight stays were registered in Portugal, 71.7% of which were of foreign visitors (INE, 2014b). The regions that recorded highest number of overnight stays were Algarve, Lisbon, and Madeira Islands (Table 3.1). The country's main destination marketing features are the warm and sunny climate; culture, history, tradition and sea; hospitality of the population; landscape diversity; safety; and landscape and natural heritage (Turismo de Portugal, 2013).

| | | Guests | | Nights | |
|---|---|---|---|---|---|
| | | Nº | % | Nº | % |
| NUTS I | Mainland Portugal | 13 741 217 | 90.35 | 36 214 676 | 83.19 |
| | Azores Islands | 345 211 | 2.27 | 1 103 526 | 2.53 |
| | Madeira Islands | 1 123 177 | 7.38 | 6 214 949 | 14.27 |
| NUTS II | North | 2 996 737 | 19.70 | 5 276 137 | 12.12 |
| | Centro | 2 241 208 | 14.74 | 4 022 416 | 9.24 |
| | Lisbon | 4 469 396 | 29.39 | 10 386 705 | 23.86 |
| | Alentejo | 792 525 | 5.21 | 1 416 693 | 3.25 |
| | Algarve | 3 241 351 | 21.31 | 15 112 725 | 34.71 |
| | Total Portugal | 15 209 605 | 100.00 | 43 533 151 | 100.00 |

**Table 3.1** Number of guests and overnight stays from 1st January to 31st September 2014 (INE, 2014b).

The governance of the tourism sector at the national level is directed by *Turismo de Portugal*, the national tourism organisation. In 2007 a regional tourism organisation was created for each of the NUTS II regions. In addition to these, six other smaller bodies were created in 2008 to manage specific regions due to their particular resources and potential for tourism development. Of these, two were located in the Alentejo region: Alentejo Litoral (due to its specific nautical and beach tourism) and Alqueva, due to the potential of lake created by Alqueva dam (Turismo de Portugal, 2007). Nonetheless, following the financial crisis, in 2011 these six local bodies were terminated and integrated within the respective regional tourism organisations for the sake of reducing overall expenditure. In the present day the sector is governed by *Turismo de Portugal* at the national level, and by five regional tourism agencies at the regional level, one of which representing Alentejo.

### 3.2 Alentejo and the Alqueva dam

The Alentejo region is located in the South of Portugal. It covers approximately a third of the Portuguese mainland territory (31,605 km²) and is divided into five NUTS III regions, namely: Alentejo Litoral; Alto Alentejo; Alentejo Central; Baixo Alentejo; and Lezíria do Tejo (INE, 2014b) (Figure 3.2). The main cities are Évora, Beja, Portalegre and Santarém, with population numbers ranging from 23.915 inhabitants (Portalegre) to 60.257 (Santarém) (INE, 2014a).


**Figure 3.2** Map of Portugal showing NUTS III division (Source: adapted from Eurostat, 2004).

Concerning demography, Alentejo is thinly populated, representing only 7% of total population of the country (Table 3.2). The average population density in the region is 23,5 inhabitants/km², compared to 931,1 in the NUTS II Lisbon and 171,2 in the North (Figure 3.3). Furthermore, Alentejo's population has the highest ageing ratio in Portugal (180,7 elder per 100 young) (INE, 2014a) and recorded the greatest population decrease (-2.48%) during the period between 2001-11 (INE, 2012).

| | | Resident population | | Population density |
|---|---|---|---|---|
| | | Nº | % | Nº/ km² |
| NUTS I | Mainland Portugal | 9 918 548 | 95.12 | 111,3 |
| NUTS II | Alentejo | 743 306 | 7.12 | 23,5 |
| NUTS III | Alentejo Litoral | 97 030 | 0.93 | 18,3 |
| | Alto Alentejo | 113 947 | 1.09 | 18,2 |
| | Alentejo Central | 162 512 | 1.56 | 22,5 |
| | Baixo Alentejo | 123 598 | 1.18 | 14,5 |
| | Lezíria do Tejo | 246 219 | 2.36 | 57,6 |
| | Total Portugal | 10 427 301 | 100.00 | 113,1 |

**Table 3.2** Population of Alentejo in 2013 (INE, 2014a).

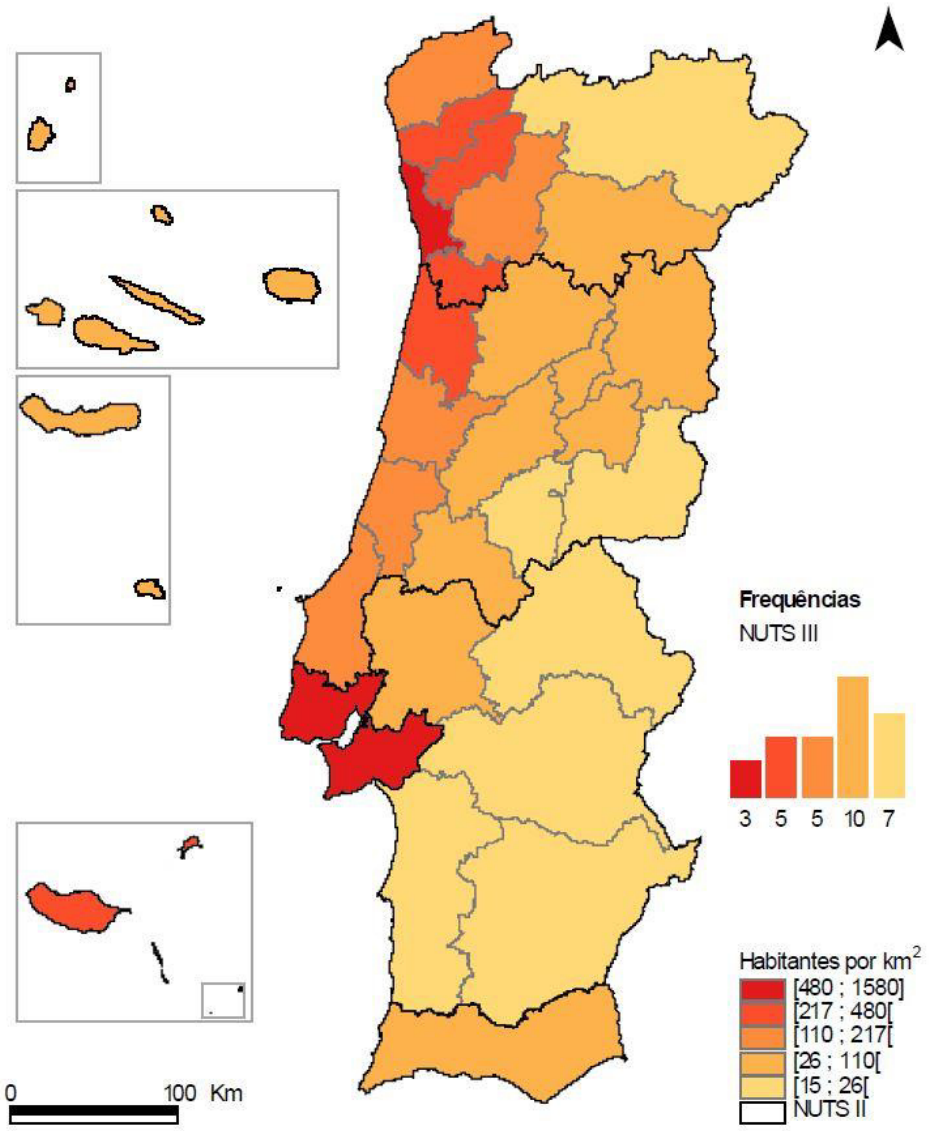



**Figure 3.3** Population density in Portugal in 2011 (source: INE, 2012).

The regional GDP recorded about eleven million euros in 2013 (6.6% of total national), the lowest per capita in the country (INE, 2014b). Agriculture and forestry play an important role in the regional economy, mainly with the production of goods such as cereals, cork, wine, olive oil and animal products (INE, 1998). This dependency on the primary sector production reflects on the landscape, which is in characterised by extensive patches of *montado*, an ecosystem with a "savanna-like physiognomy" common in Southern Europe's Mediterranean countries (Pinto-Correia, Ribeiro, & Sá-Sousa, 2011, p. 100).

The rural nature of Alentejo and its dependency on agriculture and farming, combined with the harsh and extremely dry climate, led to plans for the construction of the Alqueva dam, a project which soon became one of the major infrastructure projects at the foundation of the economic development strategy for Alentejo. Located on the border between the Central and Baixo Alentejo regions, the Alqueva Multi-Purpose Dam is one of the largest and most notorious contemporary public works in Portugal. The original plan to build the dam dates back to 1957, however many drawbacks postponed its construction for several decades. The dam's main structure was finally completed in 2002 and the irrigation system was fully operational by the end of 2015 (EDIA, 2015).

The main purpose of the dam is to provide water for irrigation and improve conditions for agricultural exploration in the dry and flat Alentejo region. The irrigation system spans over 120,000 hectares, mainly in the Baixo Alentejo and Central Alentejo NUTS III regions (Figure 3.4). A secondary purpose is to harness hydro-electric power. Furthermore, the lake created by the dam generated great expectations for the development of tourism activities. In this sense the Alqueva dam is the central element of a territory which represents the multi-functionality of rural regions in Europe at the present day (Mitchell, 2013).

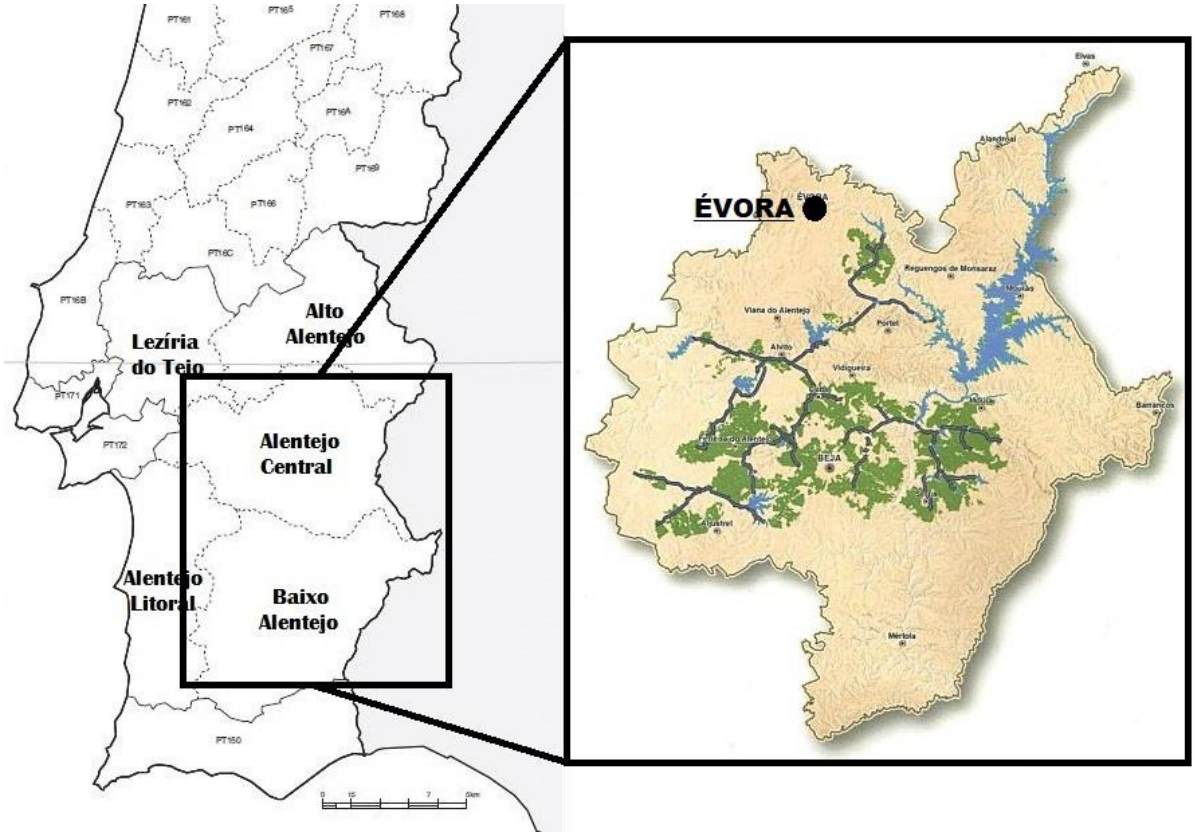



**Figure 3.4** Map of Alqueva reservoir (blue) and global irrigation system (green) (source: adapted from EDIA).

Construction of the Alqueva dam created the largest artificial lake in Western Europe, covering an area of 250 km$^2$, providing new opportunities upon which tourism development could be anchored (Figure 3.5) (Rodrigues, Correia, & Kozak, 2013). Alentejo is the least developed region in mainland Portugal in terms of tourism, registering a mere 2.7% of total national overnight stays in 2013 (INE, 2014b). In the same year the majority of visitors to the region were national (72%) against 28% international, most of whom coming from Spain (ibid.). The tourism potential of the Great Lake of Alqueva (the dam's reservoir) was officially materialised in plans for residential tourism amenities developed by private investment groups and backed by the government. The majority of these projects consisted of large luxury accommodation units providing several thousands of beds and seven golf courses to be created on the lake's surroundings. However, these projects were suspended due to credit restrictions following the 2008 financial crisis, creating a feeling of frustration among local population and tourism actors (Dias-Sardinha & Ross, 2015).

**Figure 3.5** A view of Alqueva lake and Alentejo landscape (source: author).

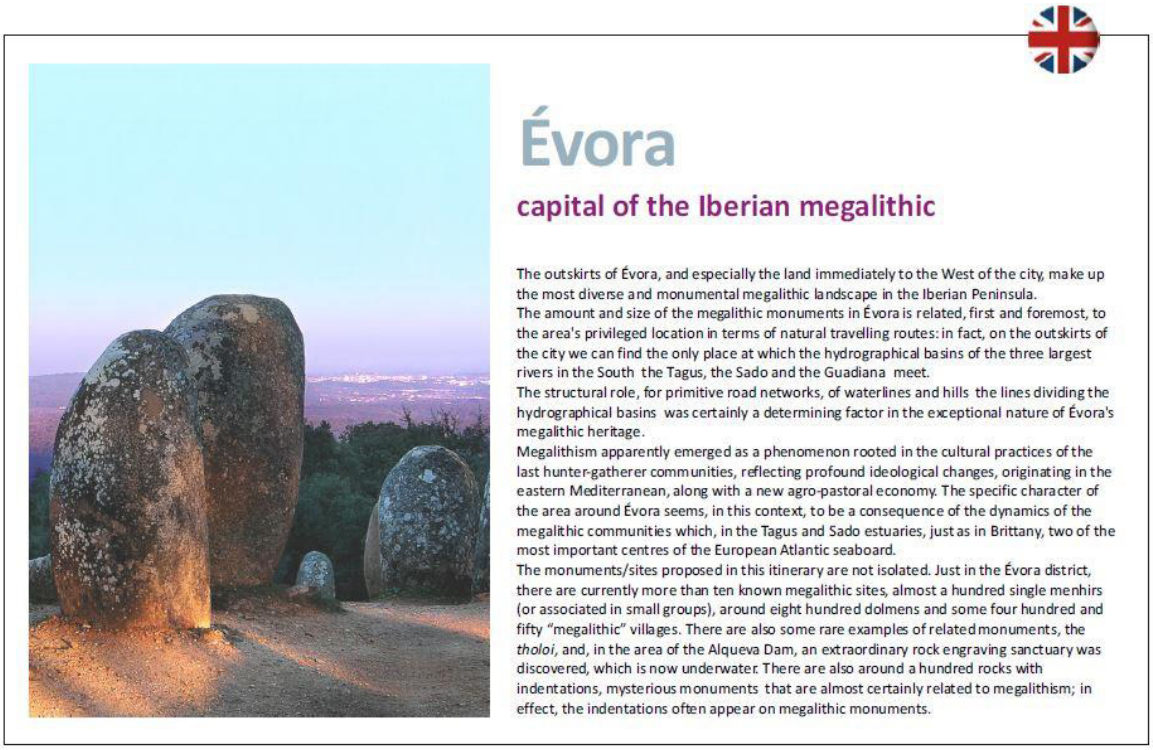
Nonetheless, the region has seen the development of some tourism activities since the dam was constructed. Alquevaline, a local boat rental operator, has become a structuring player on which tourism of the lake is developed. Besides providing boat excursions for large and small groups, the company also offers boathouses which can be privately rented and driven around the reservoir.

Another emerging initiative is the Dark Sky Alqueva, which explores the night sky as a tourism resource. This project comprises a network of several private and public actors from the region surrounding the lake, and develops activities that creatively use the sky as a thematic umbrella, such as night time kayak tours or night photography workshops, among others (Rodrigues, Rodrigues, & Peroff, 2014). The Dark Sky Alqueva project was started by the European Network of Village Tourism, a network that explores the sense of place of each member-region according to different themes: i.e. in Lapland it is shamanism, in Alentejo it is Megalithism (European Network of Village Tourism, 2008).

Compared to the luxury resorts planned for the banks of the lake, these two projects constitute examples that are more in line with the reality of tourism in Alentejo. The Portuguese national tourism organisation underlines cultural tourism as the key product in Alentejo, with principal features being archaeological and historical heritage (e.g. medieval castles, Megalithic monuments) and the rural village life, followed by the

quality of food and wine (Turismo de Portugal, 2007). As evidence of the region's cultural richness, Alentejo has earned two awards in the UNESCO World Heritage List: Évora's historical city centre and the 17th century Elvas border fortified town. In addition, local cultural expressions such as the *Cante* (a traditional singing genre) (in 2014), Falconry (in 2016), and Craftmanship of Estremoz clay figures (in 2017) have been inscribed in the UNESCO representative list of Intangible Cultural Heritage of Humanity. Such distinctions contribute to promote the image of Alentejo as a cultural tourism destination. Specifically, the listing of Évora as World Heritage in 1986 brought greater attention to the city as a champion for cultural tourism in Alentejo, and played a significant role in the increase of tourists visiting as well as in the number of local tourism businesses (Simplício & Camelo, 2015). Moreover, the city is understood as a central hub for tourism in Alentejo, serving as platform to explore the rest of Central Alentejo due to its central position in Alentejo geography and significance as a cultural and urban heart of Alentejo.

Archaeological heritage plays an important part in Alentejo tourism. The region is rich in prehistoric archaeological heritage, particularly in the region between the cities of Évora and Montemor-o-Novo, where thousands of megalithic monuments have been identified, such as cromlechs, dolmens, menhirs and barrows. Alentejo's Megalithic monuments in particular are considered exceptional and unique in the context of the Iberian Peninsula (Figure 3.6). The region is also well known for its Roman heritage. The city centre of Évora, with its Roman temple, baths and aqueduct, is considered one of the ex-libris of the region. The São Cucufate villa in Vidigueira, and ruins of the town of Miróbriga near Santiago do Cacém are also renowned Roman sites that draw many visitors. Appendix 1 provides a brief description of major archaeological sites and monuments in Alentejo. The list does not pretend to be exhaustive, rather point out some archaeological monuments of greater significance for the regional tourism industry, and others which were affected by construction of the Alqueva dam. Description of these monuments also illustrates about places and tourism experiences that help understand the discussion in Chapters 5, 6 and 7.



Évora

capital of the Iberian megalithic

The outskirts of Évora, and especially the land immediately to the West of the city, make up the most diverse and monumental megalithic landscape in the Iberian Peninsula.
The amount and size of the megalithic monuments in Évora is related, first and foremost, to the area's privileged location in terms of natural travelling routes: in fact, on the outskirts of the city we can find the only place at which the hydrographical basins of the three largest rivers in the South the Tagus, the Sado and the Guadiana meet.
The structural role, for primitive road networks, of waterlines and hills the lines dividing the hydrographical basins was certainly a determining factor in the exceptional nature of Évora's megalithic heritage.
Megalithism apparently emerged as a phenomenon rooted in the cultural practices of the last hunter-gatherer communities, reflecting profound ideological changes, originating in the eastern Mediterranean, along with a new agro-pastoral economy. The specific character of the area around Évora seems, in this context, to be a consequence of the dynamics of the megalithic communities which, in the Tagus and Sado estuaries, just as in Brittany, two of the most important centres of the European Atlantic seaboard.
The monuments/sites proposed in this itinerary are not isolated. Just in the Évora district, there are currently more than ten known megalithic sites, almost a hundred single menhirs (or associated in small groups), around eight hundred dolmens and some four hundred and fifty "megalithic" villages. There are also some rare examples of related monuments, the *tholoi*, and, in the area of the Alqueva Dam, an extraordinary rock engraving sanctuary was discovered, which is now underwater. There are also around a hundred rocks with indentations, mysterious monuments that are almost certainly related to megalithism; in effect, the indentations often appear on megalithic monuments.

**Figure 3.6** Flyer highlighting archaeological heritage (source: Évora Tourism Office).

Given the richness of archaeological sites and heritage in Alentejo, plans to build Alqueva dam required special attention to surveying, studying and safeguarding archaeological heritage located in the area to be flooded. As such, the building works of Alqueva dam across such a great extension of land were accompanied by archaeologists, revealing an exceptionally plentiful collection of archaeological finds and asserting the region as the most comprehensively excavated territory in Portugal (Valera, 2013). In addition, Alqueva dam and its environmental impact assessment marked the transition of Portuguese archaeology into the new paradigm of contract archaeology, employing hundreds of archaeologists and students and originating the archaeological private sector in its present form (Bugalhão, 2011). The unparalleled scale of archaeological survey cost approximately 14 million euros for activities conducted between 1996 and 2010 (Lusa, 2010). It is acknowledged that the remarkable archaeological endeavour was only possible due to construction of Alqueva dam and the money allocated towards the mitigation of the project's impact (Silva, in Brandt & Hassan, 2000, p. 49).

The archaeological knowledge obtained from the study of these new finds presents opportunities to enhance the already rich cultural and heritage tourism industry of the Alentejo region. However, plans to build a regional archaeological museum to exhibit finds retrieved from Alqueva dam archaeological surveys were thwarted due to limited funding. Instead, as a mitigation measure of the impact of the dam, the company responsible for developing Alqueva dam projected a museum in the New Luz Village, a small community that was relocated due to rising waters of the reservoir (Saraiva, 2007). The museum is dedicated to celebrating the memory of the relocated community, but nonetheless also includes material concerning other impacts of the dam at a wider scale.

Yet few other references are found to tourism initiatives related to the archaeological heritage affected by the dam. The strategic plan for the development of cultural tourism in Alentejo, developed by Alentejo's Tourism Organisation, makes no mention of the heritage submerged, merely pointing out nautical activities in the reservoir and the Luz Museum as a point of interest (Turismo do Alentejo, 2015). Furthermore, the association of municipalities that surround the Alqueva lake recently presented a 2014-2020 action plan for development of the area. Of the 96 million euros that comprise the plan's total budget, more than a third (34,6 million euros) is dedicated towards tourism development around the lake. A relevant activity stated in this plan consists of creating an archaeological theme park that can enhance local heritage and promote the region as a special interest destination for archaeology (Turisver, 2015). However, the plan refers mostly to the most well-known archaeological sites in the area and is not clear about the use of archaeological heritage affected by construction of the dam.

### 3.3 Summary

This chapter has presented the research setting. An overview of Portugal has been presented, focusing on the Alentejo region as a cultural tourism destination of the country. Furthermore, the implications brought by construction of the Alqueva dam were reviewed, namely how the large-scale development enabled extensive archaeological survey of the area affected. Even though most finds were lost due to flooding, there are possibilities to add to the already rich archaeological landscape of Alentejo, making the region a strong case for studying the tourism potential of IAH.

In order to enable a sound understanding of the ways that archaeological heritage is used as resource for tourism development in Alentejo, data were collected from private, public and non-profit actors of Alentejo's cultural tourism industry. An analysis of Alentejo's tourism promotion materials, as well as TripAdvisor reviews left by tourists who took archaeological tours in the region, was also made in order to triangulate data. The following chapter presents the study's research methods and explains sampling and data collection procedures.

# CHAPTER 4. RESEARCH METHODOLOGY

This chapter describes the research design and methods applied in the present study. It begins by explaining the philosophical underpinnings of the research, which are framed within a constructivist framework. The chapter then moves on to explain the methods and rationale for data collection. Taking a case-study approach focused on the Central Alentejo region, in Portugal, a qualitative examination was undertaken by interviewing tourism actors of the public, non-governmental, and private sector of the regional tourism industry. In addition, secondary data was also examined, such as promotional materials, flyers, webpages, and TripAdvisor reviews of archaeological tours in Alentejo. Data collected were analysed using a thematic analysis approach, from which three major themes were produced.

## 4.1 Research philosophy

This research is guided by a constructivist philosophical perspective. Scientific research can be approached from several different angles depending on the philosophical paradigm on which the research is inclined towards. The paradigm that supports a piece of research is informed by the ontological, epistemological and methodological positions adopted by the researcher. Ontology refers to the nature of reality, while epistemology is related to how knowledge about reality is constructed, methodology being the set of tools and techniques that are applied to assess reality and build knowledge (Cunliffe, 2011; Guba & Lincoln, 1994). The production of new knowledge can result from the application of different methods. In this sense, a research methodology is adopted according to the research question and the researcher's ontological and epistemological outlook on reality.

The philosophical paradigms of scientific research are traditionally described in a spectrum laid out between positivist and constructivist approaches to reality. Fundamentally, these are the same paradigms that support positivist and constructivist approaches to cultural heritage interpretation reviewed in Chapter 2. That is, the

positivist paradigms argue for an objective reality, in which researcher and reality are two separate entities, unaltered by each other's activity (Guba & Lincoln, 1994). Thus, the purpose of scientific endeavour informed by a positivist paradigm is that of formulating theories of universal application.

On the other extremity of the philosophical spectrum, constructivist paradigms (also called interpretivist) maintain the role of individual and social perception in forming human understanding of reality. Constructivist ontology "implies that social properties are outcomes of the interactions between individuals, rather than phenomena 'out there' and separate from those involved in its construction" and as a result "the stress is on the understanding of the social world through an examination of the interpretation of that world by its participants" (Bryman, 2008, p. 366). In this sense, individuals and reality are intrinsically connected and influence one another. Thus the researcher is required to become part of the group that is being studied. What is more, according to Guba and Lincoln (1994, p. 111), in the constructivist philosophical paradigm "the investigator and the object of investigation are assumed to be interactively linked so that the 'findings' are literally created as the investigation proceeds", adding that "the conventional distinction between ontology and epistemology disappears". From this perspective, then, scientific research should aim to build understanding about complex human issues by "grasping the actor's definition of a situation" (Schwandt, 1994, p. 118).

In essence, the aim of this study is to understand the role of tourism providers in setting the stage for the development of tourism experiences that draw upon archaeological heritage, in particular IAH. The concept of heritage is a social construct built upon the ideas, notions and perceptions inherently subjective to every individual members of a cultural group, all of which can be equally valid (Cohen, 1988; Smith, 2006). In this sense, it is relevant to underline the distinction between heritage and history. While history is a scientific endeavour subject to rules and methods of research in recounting events and people that took place and lived in the past, heritage concerns present uses of the past (Ashworth & Larkham, 1994; Timothy & Boyd, 2003). That is, heritage consists of a look to the past charged with values and meanings ascribed onto historical events and material remains (e.g. monuments and artefacts) by those living in the present. Rather than a factual account of the past, heritage celebrates the past, a phenomenon which relates to each individual in a different way (Hewison, 1987). In this sense, a heritage tourism experience is value-laden. Such an idea of subjective or

symbolic value of heritage implies a constructivist ontology in which the individual's perceptions influence and determine his or her worldview (Cohen, 1988; Pernecky & Jamal, 2010).

Given the focus on subjective views of the study's participants, a positivist approach that addresses the research questions in objective terms is not suitable. On the contrary, the study requires an approach that is able to acknowledge the existence of multiple perceptions of archaeological heritage and incorporate them in the process of analysis and theory making. Indeed, the field of tourism research has seen a growing number of studies adopt an interpretivist perspective (Ateljevic, Harris, Wilson, & Collins, 2005; Hollinshead, 2006; Pernecky, 2012). According to Jennings (2001, p. 40), an interpretivist paradigm is more adequate for studying tourism phenomena such as "travel experiences, hospitality experiences, host-guest interactions, tourism and hospitality workers' experiences, and host/residents' experiences". Rihova, Buhalis, Moital, and Gouthro (2015, p. 361) argue that qualitative enquiry based on interpretivist paradigm can help in studying processes of co-creation, stating that "by observing naturally occurring actions and behaviours that constitute a specific practice and by asking questions about the personal and contextual aspects of that practice, researchers can link the action and meaning of the action into a credible account of tourists' co-creation". Moreover, in the field of archaeology, the development of interpretive archaeology has been supported on a philosophical approach which argues for subjective interpretation in archaeological research and thinking (Shanks & Hodder, 1995). In other words, the study of heritage tourism requires methods that are able to incorporate and cope with a variety of different perspectives on reality (Jamal & Kim, 2005; Timothy & Boyd, 2006). Therefore, the philosophical paradigm most adequate to answer this study's research questions is of a constructivist nature, employing qualitative methods.

Qualitative methods allow an exploration of "a wide array of dimensions of the social world, including the texture and weave of everyday life, the understandings, experiences and imaginings of our research participants, the ways that social processes, institutions, discourses or relationships work, and the significance of the meanings they generate" (Mason, 2002, p. 1). In tourism, qualitative methods provide an adequate approach to understand human experiences by stressing the examination of the individual's perception of his/her experience, be it a tourism provider, tourists or other actor (Prebensen & Foss, 2011; Tribe, Dann, & Jamal, 2015; Walle, 1997). Drawing from the

ontological and epistemological assumptions underlying the constructivist approach adopted, the present study applies a qualitative methodology able to accommodate the complexity of people's perceptions and interpretation of reality. More specifically, this study employs qualitative methods in order to investigate how actors perceive archaeological heritage and engage with it for purposes of tourism development. This approach joins the growing number of tourism studies that apply qualitative methodologies (Pernecky & Jamal, 2010; Riley & Love, 2000).

The following section begins to outline the research design of the study, and explains the links between this study's research questions, conceptual framework and data collection methods.

### 4.2 Research design: case study

In order to elucidate "how things work in particular contexts" (Mason, 2002, p. 1), this work has adopted a case study approach. Broadly, case research focuses on in-depth analysis of a specific case or situation (Baxter & Jack, 2008). A review of the literature has demonstrated that case study design is widespread in tourism research, providing a conceptually robust research design to be applied in the field of tourism studies (Xiao & Smith, 2006). The main aspect that differentiates case study approach from other research strategies is that it focuses on the investigation of a "bounded system" (Creswell, 1998). Therefore, one of the most significant issues in case-study approaches is defining the boundary of the case, as this will determine what is (and therefore what is not) to be studied (Merriam, 1998; Stake, 2000; Yin, 2014). Indeed, "change the bounds of the case and you are likely to be changing the research findings" (Knight, 2002, p. 42). In this sense, particular attention must be taken into consideration when determining the criteria that defines the borders of the case study.

Alentejo region was chosen because it is popular as a cultural tourism destination where untapped tourism potential of IAH can be found. In this case the boundary is determined by geographical borders of Central Alentejo region and tourism landscape. The city of Évora is the region's district capital and main tourism centre. Évora is Alentejo's largest and most relevant cultural tourism centre, operating as a platform that generates great tourism activity to the rest of Alentejo region. With its historic centre listed as UNESCO World Heritage since 1986, and its richness in Roman and Prehistoric

monuments, Évora is specifically marketed as a cultural tourism destination and the highlight and hub for cultural tourism in Alentejo. Most regional public organisations are based in Évora, and the city is home to the great majority of cultural tourism businesses operating in the Alentejo region.

In addition to Évora, the municipalities that surround the Alqueva dam lake are also relevant for this study, given the relevance of Alqueva lake in relation to Alentejo's regional tourism identity and promotional image (Turismo de Portugal, 2007). Furthermore, the numerous archaeological sites submerged by Alqueva reservoir means the area is rich in IAH. There are six municipalities that surround the lake, namely: Moura, Mourão, Alandroal, Reguengos de Monsaraz, Vidigueira, and Portel. In this sense, actors based in these municipalities will also be approached to participate in this study.

A key issue underlying case study research is capacity of the selected case to be representative of a broader issue. That is, the aim is to not produce findings that are limited to the case but rather to use the case as an "instructive example of a more general problem" (Flick, 2014, p. 122). This is what Stake (2000) describes as instrumental case study, that is, when the findings of a case study may provide insights into a more general problem. It can be argued that the Alentejo region can provide a representative example to study the tourism potential of tangible and intangible archaeological heritage due to:

- The region being widely perceived as a cultural tourism destination, in which archaeological heritage, especially from Megalithic and Roman periods, are ever-present and marketed;
- The region is home to the Alqueva dam, a massive enterprise that created the largest reservoir in Europe, which ultimately submerged a great number of archaeological sites.

Given these circumstances, the study of the Alentejo region offers insights that can improve understanding of tourism potential of IAH. Furthermore, findings may benefit other areas impacted by similar large scale developments. However, it is important to underline that generalisation and replication are not primary goals of this study given the constructivist position adopted (Stake, 2005). Instead, the goal is to produce references that can guide future studies of similar situations and contexts where archaeological heritage has been physically lost.

In order to obtain data to support the examination of the study's research objectives (see Chapter 1), a qualitative methodological approach was developed based on the conceptual framework outlined in Chapter 2, and applied to the Alentejo case region. In addition to examining tourism promotional materials and TripAdvisor reviews, the study also conducted semi-structured interviews with tourism stakeholders of the private, public and non-profit sectors of Alentejo during the months of June and October 2016. The questions included in the interview protocol aimed at assessing a) the manner in which tourism providers in Alentejo employ heritage interpretation strategies during archaeological tourism experiences; and b) processes of creativity in providers' approach to IAH as a resource with potential to inform tourism activities. The use of open-ended questions and show-cards enabled an in-depth perspective on the views and perceptions of tourism providers.

The following sections explain the sampling criteria and data collection methods.

### 4.3 Profile of participants and sampling criteria

Interview data were collected with stakeholders of the cultural tourism industry in the Alentejo region (Portugal). An initial pool of participants was selected through a process of purposive sampling. In this non-probability approach the goal is "to sample cases/participants in a strategic way, so that those sampled are relevant to the research questions that are being posed" (Bryman, 2008, p. 415). In this sense, the sample included tourism companies who provide cultural tourism experiences related to Alentejo's archaeological heritage, e.g. businesses who offer tours to local archaeological sites. The goal in interviewing these participants was to obtain data that reflects the views of the private sector actors concerning the potential of archaeological heritage and how they perceive their role in developing memorable tourism experiences based on intangible aspects of archaeological heritage.

Still, business participants provide only one side of the issue, that of the development of archaeological tourism products and experiences. As a result, perceptions about the tourism use of archaeological heritage at policy and planning levels are left out. Therefore, interviews were also held with public actors that have a stake in the planning and governance of the cultural tourism industry and heritage of Alentejo. These include government organisations at a regional level such as the Alentejo tourism authorities, cultural heritage authorities, as well as local public institutions such as town halls and

local museums. In addition to public actors, non-governmental organisations were also included in order to provide a third-sector perspective. By controlling how archaeological heritage is marketed and pictured in promotional materials of Alentejo, preserved and disseminated in local communities, and promoted as a local attraction, all these actors ultimately inform the expectations of prospective tourists and thus play an indirect role in the co-creation of the archaeological tourism experience in Alentejo.

In sum, the inclusion criteria for selecting participants were:

- Public organisations that have a stake in governance of tourism and/or cultural heritage in Alentejo;
- Non-governmental organisations based in Central Alentejo that play a role in the planning and promotion of tourism and/or archaeological heritage;
- Cultural tourism companies based in Central Alentejo.

In order to find *private sector participants*, an online search for cultural heritage tours in the Central Alentejo region was undertaken on the official Alentejo tourism website (www.visitalentejo.pt) and on Tripadvisor (www.tripadvisor.com). Other participants were found and contacted after collecting their leaflets in Évora's tourism office. Seventeen cultural tourism businesses based in the study region were identified and contacted by email and telephone. Two did not reply to both email and telephone contact, whereas three declined to take part in the study. During the course of June 2016, twelve tourism businesses were interviewed, eleven of which were based in the city of Évora and one in the town of Portel. Eleven participants were tour guides and had direct contact with tourists, playing an essential role in creation and development of the tourist experience. One participant did not have direct contact with tourists (manager a boat tour company in the Alqueva lake).

Concerning *public stakeholders*, thirteen public organisations were identified, including the Alentejo Tourism Promotion Office, the Alentejo Cultural Heritage Agency, EDIA (the Alqueva dam developers), town halls and local museums. All were contacted via email and telephone. Three organisations did not reply to the initial email and follow-up phone calls, whereas two declined to take part in the study. As a result, eight representatives of public organisations were interviewed during October 2016, of which: three participants were representatives of Évora, Alandroal and Serpa town halls (one of which also representing a local archaeological museum); two were museum directors; one representative of Alentejo tourism promotion office; one representative of

Alentejo's cultural heritage agency; and finally one interview was conducted with representatives of the public company responsible for developing the Alqueva dam.

Finally, concerning *third sector*, nine non-governmental organisations were identified and contacted via email and telephone. Two did not reply, whereas two declined to participate in the study. As such, five representatives of non-profit organisations were interviewed during October/November 2016. Three of these organisations focus their action on issues of cultural heritage awareness and conservation, whereas two are non-governmental business associations.

Table 4.1 summarises details of the participants and interviews conducted.

In summary, a total of 39 public actors, non-governmental organisations, and cultural tourism businesses were identified. All of these were contacted via email, followed by telephone contact. Eight actors did not respond, whereas six others declined or were unavailable to participate within the time frame. A final number of 25 participants were interviewed, each interviewed once. This number constitutes a valid sample according to Creswell (1998), who recommends a number between 20 to 30 participants as the optimal sample size in qualitative research in order to reach theoretical saturation, that is, "until the new information obtained does not further provide insight" (Creswell, 1998, p. 151). This is backed by Emmel (2013, p. 146) who, after reviewing the methodological design in a number of qualitative studies, reasons that a sample that includes between 5 and 36 participants is capable of providing sufficient empirical support for theorising about social processes and representations of reality. In this sense, the number of participants interviewed in this study is deemed to be fitting to answer the research question, given the total sample/interviewed participant ratio. Nevertheless, sample size is arguably not the most appropriate criteria for determining suitability in qualitative research. The width of participant sample, including actors from more than on sector, also provides data that allows for greater understanding of the case study (Flick, 2014). In this case, it is argued that by interviewing not only tourism businesses but actors of the public and non-profit sectors as well, the data collected is representative of a wide range of perspectives that can triangulate with private actors' views and illustrate an in-depth and contextualised portrait of tourism uses and relationship with archaeological heritage in the case study region.

| | Participant | Position (business/organisation) | Based in | Interview date |
|---|---|---|---|---|
| Tourism businesses | P01 | Part-time tour guide (sole proprietor business) | Évora | 7 June 2016 |
| | P02 | Part-time tour guide (family business) | Évora | 7 June 2016 (part 1)<br>15 June 2016 (part 2) |
| | P03 | Full-time tour guide (freelance) | Évora | 15 June 2016 |
| | P04 | Part-time tour guide (freelance) | Évora | 17 June 2016 |
| | P05 | Full-time tour guide (freelance) | Évora | 17 June 2016 |
| | P06 | Full-time tour guide (sole proprietor business) | Évora | 20 June 2016 |
| | P07 | Full-time tour guide (two-person business partnership) | Évora | 20 June 2016 |
| | P08 | Part-time tour guide (two-person business partnership) | Évora | 20 June 2016 |
| | P09 | Full-time tour guide (sole proprietor business) | Évora | 20 June 2016 |
| | P10 | Full-time manager/owner (boat tour company) | Portel | 24 June 2016 |
| | P11 | Full-time manager and tour guide (family business) | Évora | 28 June 2016 |
| | P12 | Full-time tour guide (family business) | Évora | 28 June 2016 |
| Public actors | P13 | Council Archaeologist (City Council) | Évora | 20 October 2016 |
| | P15 | General secretary (Regional Tourism Promotion Agency) | Grândola | 24 October 2016 |
| | P16 | EDIA Heritage Department (Alqueva dam developers) | Beja | 25 October 2016 |
| | P17 | Executive manager (Local Museum) | Luz | 25 October 2016 |
| | P19 | Council Archaeologist (City Council) | Alandroal | 26 October 2016 |
| | P20 | Director (Regional Museum) | Évora | 26 October 2016 |
| | P21 | Town Mayor (City Council) | Serpa | 27 October 2016 |
| | P24 | Archaeologist (Regional Culture Heritage Agency) | Évora | 28 October 2016 |
| Third sector actors | P14 | General secretary (Regional Business association - non-profit) | Évora | 20 October 2016 |
| | P18 | Manager (Regional Development association - non-profit) | Serpa | 25 October 2016 |
| | P22 | General secretary (Regional Development association - non-profit) | Évora | 27 October 2016 |
| | P23 | General secretary (Cultural Heritage Foundation - non-profit) | Évora | 27 October 2016 |
| | P25 | Manager (Tourism Business Network - non-profit) | Évora | 11 November 2016 |

**Table 4.1** Sample of participants interviewed.

The following section details the methods and procedures employed as means to collect data from the participant sample.

### 4.4 Data collection methods

Interview data were collected by applying a semi-structured interview approach. An interview protocol that relied on open-ended questions and show-cards was developed for interviewing tourism businesses. A slightly different protocol based solely on open-ended questions was developed to interview public and non-governmental organisations. In addition, secondary data such as tourism promotional materials, local archaeological heritage books, and TripAdvisor reviews were also assessed. Both interview protocols and secondary data research procedures are described in greater detail below.

#### 4.4.1 Interview protocol for tourism businesses

The protocol for interviewing tourism businesses consisted of two parts. First a set of open-ended questions were asked focusing on participants' view of tangible and intangible aspects of archaeological heritage as a resource for tourism. The second half of the interview introduced show-cards used as prompts to gather further insights from participants concerning their engagement with tourists in the context of the archaeological tourism experience.

Prior to undertaking fieldwork in Portugal, the interview protocol was tested in the United Kingdom. Two tour guides from the city of Hull were interviewed. The main goal in conducting these pilot interviews was to test and tweak the interview guide. Comments received allowed to rethink some of the open-ended questions, as well as improve the clarity of the sentences in the show-cards.

For example, initially each show card had a sentence A (which referred to positivist interpretation strategy) and sentence B (constructivist), e.g. Card #1 contained the following sentences: "*a) The tourism provider should highlight specific details and facts about the archaeological site*" (positivist approach); and "*b) The tourism provider should highlight the wider historical context of the archaeological site*" (constructivist approach). Initially all cards were organised in this same manner (sentence A: positivist, sentence B: constructivist). The gap between positivist and constructivist approaches

thus became obvious. The pilot interviews showed that after two or three cards participants could establish an association between sentence letter and interpretation approach. This could potentially lead participants to develop a predetermined opinion and not really read and reflect on the sentences of the final cards. In this sense, after testing the show cards in the pilot interviews, it was decided to shuffle the sentences on each card. As a result, sentence A on each card could either refer to either a positivist or constructivist strategy. This ensured that the series of cards was made unexpected and therefore required the participant to approach each card in a new way and read the sentences with greater attention.

#### *4.4.1.1 Open-ended questions*

The interviews were semi-structured and conducted in conversational style. Semi-structured interviews are based on a pool of open-ended questions that cover topics relevant to the research aim, while simultaneously allowing the flexibility for the interviewees to introduce and talk about other topics which they might think are relevant (Bryman, 2008; Flick, 2014). Furthermore, a conversational style implies greater interaction between participant and researcher and is especially useful in interviews covering ambiguous elements (such as heritage) (Currivan, 2008). For this study, questions were aimed at exploring participants' perception of the tourism value of both tangible and intangible archaeological heritage.

The interview guide comprised several open-ended questions that asked participants about their thoughts on the tourism value of tangible and intangible archaeological heritage, as well on how they could include or make use of IAH in their business activity. Questions were loosely inspired by the audit tool developed by McKercher and Ho (2006) to determine the value of heritage sites. This tool includes questions related to different dimensions of heritage, such as cultural, physical, product and experiential. The latter dimension – that which relates to the experiential value that can be derived from heritage attractions – is particularly useful for this study, as it interrogates about the potential of heritage assets to deliver memorable tourism experiences. Although McKercher and Ho's tool has been developed to assess tangible heritage sites, the questions can still be transferred to IAH. In this sense, while the main aim of this study is not to assess the value of IAH, these questions are nonetheless useful to investigate tourism providers' perception of that resource. The interview script also included questions about participants' role in co-creating the archaeological experience, that is,

questions concerning how the provider perceives his/her role in facilitating the tour experience.

Table 4.2 provides the questions covered in the interviews held with tourism business participants.

| Rationale | Questions |
|---|---|
| Business profile | • When was the business started?<br>• Is this tourism business your full-time activity?<br>• How many people does the business employ?<br>• What products does the business offer?<br>• What is the profile of the business's costumers? |
| To understand the participant's view of tangible and intangible aspects of archaeological heritage as a resource for tourism | • What significance does archaeological heritage in general have in your business?<br>• What does each of these sites mean to you? What do you know about each site?<br>• What do you think is the value of these sites for the region's heritage and tourism?<br>• In their present state, what is the value of these sites for your business?<br>• Do you use any of these particular sites in your business? If so, why? If not, why not?<br>• How do you deal with the lack of access to Castle of Lousa?<br>• What kind of tourism product or experience could you develop using these sites? Give examples.<br>• Do you know of other businesses that use these archaeological sites?<br>• Is anything being done to keep alive the intangible archaeological heritage of the area?<br>• Do you know any ongoing regional/local initiatives or something that you would like to happen? If so, who is involved? If no, would you still try to pursue your own?<br>• Do you belong to cultural organisations or initiatives that promote regional archaeological heritage? |
| To understand how the participant engages with tourists in the context of the archaeological tourism experience | • Are your clients very interested in archaeological heritage?<br>• To what extent do you try to involve tourists in the making of the experiences you provide?<br>• Are the experiences you provide usually the same regardless of the tourists? Or is the same experience different in function of the tourists' interests?<br>• Would you use the same interpretation strategies whether you are visiting Almendres Cromlech or Castle of Lousa? |

**Table 4.2** Open-ended questions for tourism businesses.

In order to make discussion easier to articulate, two real monuments representative of tangible and intangible forms of archaeological heritage were used to inform the interview. The two sites are:

- The Almendres Cromlech, a well-known Megalithic monument and point of interest located in the outskirts of the city of Évora;
- The Castle of Lousa, a Roman fortification near the town of Mourão which was submerged by the reservoir of the Alqueva dam.

Both the Almendres Cromlech and the Castle of Lousa are representative of tangible and intangible archaeological heritage, respectively. Almendres Cromlech is intact and receives many visitors and tourists; and Castle of Lousa, a former classified monument, has become physically inaccessible due to submersion (see Appendix 1). During the interview, participants were handed a sheet that included a brief description of two archaeological sites located in the Alentejo region (see Appendix 2).

Interview questions were discussed in the light of both archaeological sites. The interview employed a conversational style to the extent that many participants were unaware that archaeological sites had been submerged under the Alqueva reservoir. As such, several participants asked questions about submerged sites and, based on the conversation, reflected on the tourism potential of IAH (see section 4.5 below for further implications).

#### *4.4.1.2 Show cards*

After the open-ended questions in the interview guide had been covered, the researcher then introduced a set of show cards. Show cards are physical paper cards that are given to each participant during interviews and can include multiple items on which participant can offer comments (Bryman, 2008; Flizik, 2008). Show cards can also be employed to provide cues for discussion and enable to contrast the participants' answers with the literature on the topic (Lynn, 2004; Morgan et al., 2009).

Show cards proved to be a valuable tool in this study because they allowed the opportunity to present the participant with ideas and concepts developed in the literature on archaeological tourism and cultural heritage interpretation, creating a direct bridge between participant and theory. The goal was to obtain data about how participants view themselves as agents responsible for promoting archaeological heritage and making sense of the past. In addition, by encountering ideas found in the scientific literature, the

participant is able to join the researcher in the process of producing meaning, following an "active interview" approach (Holstein & Gubrium, 1997). Such a method was applied in hopes that it would assist the researcher to achieve a greater understanding of the participant's position in relation to the way he/she perceives archaeological heritage as a tourism resource, and how he/she fundamentally approaches it in order to develop tourism experiences.

Five show-cards were made, each of which containing two sentences representative of positivist and constructivist strategies of cultural heritage interpretation. The cards were handed out to participants one at a time. For the present study the cards were used as prompts, that is, the intention was not to make the participant choose between one or another interpretation strategy. Rather it was intended to encourage the participant to reflect about the provider's role in the interpretation of tangible and intangible archaeological heritage and comment about ideas present in the literature about cultural heritage interpretation. This technique was inspired by Morgan, Elbe & Curiel's (2009) use of show cards as a direct channel between participants and academic literature.

Table 4.3 provides the sentences that were included in the show cards.

| Card number | Positivist approach | Constructivist approach |
|---|---|---|
| **1** | *The tourism provider should highlight specific details and facts about the archaeological site* | *The tourism provider should highlight the wider historical context of the archaeological site* |
| **2** | *The tourism provider should convey the archaeologists' interpretation of the archaeological site* | *The tourism provider should promote the tourist's contact with the archaeological site and let him interpret on his own* |
| **3** | *The tourism provider should offer an objective and universal portrait of the archaeological site* | *The tourism provider should adapt his speech according to the tourist's prior knowledge about the archaeological site and the past* |
| **4** | *The aim of archaeological tourism is to instruct tourists about the history and archaeological heritage of the region* | *The aim of archaeological tourism is to use archaeological heritage to provoke creative thinking and discussion about the past* |
| **5** | *The tourist experience should be linear and observe a set of predetermined steps* | *The tourist experience should allow and encourage free exploration of the archaeological site* |

**Table 4.3** Show-cards.

Participants were asked to reflect and comment on the approach which they thought is more in line with their experience as tour guides and their views on the nature of tour guiding activity. Furthermore, this method also enabled participants to go over some of the topics discussed earlier in the interview and summarise their thoughts, as well as providing a chance to explore other topics that may have not been covered during the previous questions.

### 4.4.2 Interview protocol for public and non-profit actors

Interviews with public and non-profit actors followed a similar semi-structured approach based on conversational style. However, questions aimed at public and non-governmental actors differed slightly compared to those asked to tourism businesses, due to the different nature of these sectors' engagement with archaeological heritage and with tourism. While public actors are in a position of strategic planning and tourism governance, non-profit actors act as civil society groups that work on collective efforts aiming mainly at conservation of local cultural and natural heritage. Both public and non-profit organisations do not develop activities directed specifically at tourists, and thus do not engage directly with tourists. In this sense, questions about archaeological heritage interpretation and tourist's experience were not adequate. On the contrary, what is most significant is each organisation's perception of archaeological heritage as a resource within Alentejo's cultural universe, and how each organisation plans and develops their actions in consideration of archaeological heritage.

In addition to perception of archaeological heritage, it was also significant to explore each organisation's network and relationship with other public, non-governmental organisations, and private actors in the region. This enables an understanding of the inter-organisational dynamics in the region, and how such dynamics influence the way that archaeological heritage is approached in terms of its conservation, enhancement, marketing, and promotion.

Table 4.4 summarises the topics covered in interviews held with public and non-profit actors.

| Rationale | Questions |
|---|---|
| To understand the nature of participant's relationship with archaeological heritage, and with other regional actors, namely tourism businesses | • What is the significance of archaeological heritage for the activity developed by your organisation?<br>• What initiatives does the organisation do to promote archaeological heritage?<br>• Does the organisation promote intangible archaeological heritage? If yes, how? If no, why?<br>• Does the organisation target the public and/or tourism businesses?<br>• Does the organisation offer training concerning archaeological heritage to tourism businesses?<br>• Does the organisation offer training concerning service and innovation to tourism businesses? |

**Table 4.4** Open-ended questions for public and non-profit actors.

### 4.4.3 Interview procedures

Prior to the interview, participants were contacted via email with information regarding the aims of the study, what their participation entailed and asking whether or not they agreed to take part in the study. Those who replied and agreed to participate in the study were asked to suggest a date and place of their convenience to meet with the researcher and conduct the interviews. Most tourism businesses participants suggested a public place, such as a café or a public garden. All other interviews with public and non-profit organisations took place in the organisation's office.

On the day of the interview, participants were given a sheet containing further information about the study, aims and methods, as well as researchers contacts (Appendix 3). A consent form was also provided (Appendix 4). After signing the consent, the questions were asked and conversation ensued.

Following the interviews, all participants were emailed a transcript of the interview. This was done to allow the participant to read the information provided and add any additional statement or delete any information given.

### 4.4.4 Secondary data

In addition to interviews, data were also collected from secondary sources. This approach was done to ensure trustworthiness of the research by triangulating different sources of data. As Decrop (1999, p. 158) writes, triangulation implies that a single point is considered from three different and independent sources", which in practice is

done by "looking at the same phenomenon, or research question, from more than one source of data". By triangulating between different types of actors (i.e. public, non-governmental and private) and different types of data (i.e. interview data and desk research data), reliability and validity of the data collected and findings discussed are maintained (Golafshani, 2003).

In this sense, secondary sources such as tourism promotional materials in Alentejo were examined. These materials include cultural tourism business flyers, official marketing brochures, actors' webpages, and newspaper articles. Analysis of these documents searched online or gathered during fieldtrips allowed the researcher to verify information provided by the participant during the interview with the participant's organisation/business. Analysis of these materials thus provides a triangulation element to corroborate the strength of a finding, and offers a richer portrait of participant's activity.

Furthermore, reviews left on TripAdvisor by tourists who took archaeological tours in Alentejo with companies that were interviewed were also gathered and examined. This proved particularly useful to triangulate information provided by participants about their role in interpreting archaeological heritage and delivering archaeological tours. In this sense, besides having collected the tour guide's personal perception of his/her own role in delivering the experience, data that conveys the interpretation experience from the tourist's point of view was also analysed. This provides a greater understanding of the archaeological tourism experience, as well as increasing credibility and confirmability of findings by examining the same phenomena from several angles and using different and independent sources. For this study reviews considered were those that were written in the time frame that includes the date of each company's registration on TripAdvisor up until the 25th October 2017.

### 4.5 Data processing and analysis

Interviews were audio recorded with the given consent of the interviewee. One participant (museum director) did not authorise the interview to be recorded, and so notes were taken during that interview. The interviews lasted on average approximately 50 minutes, the shortest being 25 minutes long and the longest being 2h30m (divided in two sessions). All the audio recordings were transcribed to paper, amounting to a total of approximately 200 pages of data.

Data were transcribed and analysed with the assistance of specialised software, more specifically the Nvivo 10 software. The audio files were imported into NVivo and transcribed. Interviews were conducted in Portuguese language, with the exception of one tour guide originally from the Netherlands who preferred to converse in English. After all interviews were fully transcribed, the Portuguese transcripts were then translated into English. The transcripts were exported and translated into English by the researcher, being a native in both Portuguese and English languages. Given the large amount of data obtained, the process of translation was extremely time consuming, taking approximately 2 months to translate all interviews. Finally, in order to ensure maximum accuracy and prevent alteration or loss of meaning, the translated files were read by two English speaking natives in order to double check and ensure that meaning was not lost in translation. The translated documents were then re-uploaded to Nvivo and analysed.

Analysis of the data collected in the interviews was conducted using a thematic analysis approach. Thematic analysis of qualitative data consists of organising the empirical data into themes that are relevant to the research focus (Gibbs, 2007). In practice, this is done by coding sections of interview transcript accordingly with the theme to which each section represents. Coding refers to a process of critical analysis of the data that allows to identify a framework of categories or theme found in the data (Bryman, 2008). That is, sections of each interview are indexed to a specific code. In most cases, attention is directed toward the main themes identified in the data that are relevant to the research objectives, for instance through the frequency that each topic or idea is mentioned by the participants. In fact, as Bryman (2012, p. 580) states “an emphasis on repetition is probably one of the most common criteria for establishing that a pattern within the data warrants being considered a theme”, noting however that the theme “must be relevant to the investigation’s research questions or research focus”. Codes are then grouped into themes and sub-themes, finally forming a thematic tree that illustrates the topics and concepts present in the data (Saldaña, 2013).

In this study, a thematic code tree was developed around three main themes, organised in light of the study’s research objectives and around which the interviews were structured. That is, data analysis was directed and informed by the research objectives and conceptual framework developed prior to data collection, following a concept-driven approach to coding (Gibbs, 2007). Nonetheless, care was taken to ensure that any emerging ideas found in the data would also be included in the thematic tree and taken

into account when theorising. As a result, interview data were categorised into three main themes:

*Theme 1: Cultural tourism in Alentejo: stakeholders and destination profile*

- Theme 1 includes data about cultural tourism in Alentejo, stakeholders' profile, their role within Alentejo's tourism industry and their use of local archaeological heritage as a tourism resource. In addition, the theme also includes information about the way that both public and non-governmental actors influence and affect tourism businesses' action by providing training activities. Data collected in Theme 1 is directly related to Research Objective #2 and is discussed in Chapter 5 of this thesis.

*Theme 2: The role of tourism providers in co-creating archaeological tourism experience*

- Theme 2 comprises data about the role of tourism providers, especially tour guides, in approaching archaeological heritage in their tours with a particular focus on the interpretation strategies employed. That is, this theme includes data that refers to the providers' operant resources put in motion by resorting to constructivist interpretation strategies and applying creative skills. Data collected in Theme 2 is related to Research Objective #3 and is presented and discussed in Chapter 6.

*Theme 3: Providers' perception of tourism potential of tangible and intangible archaeological heritage*

Theme 3 includes data that reflects participants' perceptions about archaeological heritage in the context of Alentejo tourism, and especially their insights about the potential and uses of IAH for tourism purposes. Data collected in Theme 3 is related to Research Objective #1 and is presented and discussed in Chapter 7.

Each theme contains several sub-themes, categories and sub-categories that refer to different items of data within each theme, detailed in Tables 4.5, 4.6, and 4.7. The *References* column refers to times each item was coded, i.e. each time such item was mentioned in interviews.

| THEME 1. CULTURAL TOURISM IN ALENTEJO: STAKEHOLDERS AND DESTINATION PROFILE | |
|---|---|
| ( Sub-theme / Category / Sub-category ) | References |
| **1.1 DESTINATION PROFILE** | |
| destination profile | 2 |
| tourism promotion | 6 |
| Seasonality | 7 |
| changes in tourism brought by Alqueva dam | 7 |
| benefits of tourism for local communities | 5 |
| negative effects of tourism on local heritage | 1 |
| Évora - UNESCO world heritage | 3 |
| Évora European City of Culture | 1 |
| **1.2 PUBLIC ACTORS** | |
| public bodies support to tourism development | 19 |
| local museums and heritage centres | 6 |
| visitor numbers to local museums | 5 |
| local museums support archaeological tourism | 3 |
| events about heritage | 9 |
| other heritage awareness activities | 9 |
| state owned heritage sites | 1 |
| partnerships and networks | 6 |
| actions limited by political cycles | 4 |
| difficulties in obtaining funding | 6 |
| **1.3 NON-PROFIT ORGANISATIONS** | |
| NGO's main concerns and aims | 7 |
| NGO's type of support and intervention | 7 |
| NGO's providing training | 6 |
| quality and service training | 7 |
| NGO's - members lack of interest | 3 |
| lack of funding | 3 |
| Partnerships | 3 |
| NGOs support to tourism | 0 |
| NGO's support for tourism | 14 |
| training to stimulate new tourism businesses | 3 |
| Dark Sky Alqueva | 0 |
| organisation main aim | 3 |
| Members | 2 |
| certified territory | 2 |
| products offered | 1 |
| dark sky party | 1 |
| Park of the Sky and Mystical Places | 2 |
| training activities | 2 |
| archaeology training to members | 2 |
| **1.4 PRIVATE ACTORS** | |
| tourism companies profile | 0 |
| company profile | 20 |
| tours and products offered | 14 |
| company publicity and sources of clients | 18 |
| partnerships and outsourcing | 5 |
| groups size | 11 |
| tour guide nationality | 9 |
| tourist's profile | 0 |
| tourists general profile | 17 |
| Origin | 14 |
| tour guide's skills and training | 0 |
| guide's skills | 0 |
| guide's expert knowledge | 4 |
| guide's knowledge of archaeology | 21 |

| | |
|---|---|
| guide's motivation to work | 2 |
| tour guide as a native | 7 |
| guide's training | 0 |
| formal training as a tour guide | 14 |
| heritage training for tour guides | 15 |
| tour guides as heritage promoters | 11 |
| tour guides' connection to heritage initiatives | 8 |

**Table 4.5** Theme 1: Cultural tourism in Alentejo: stakeholders and destination profile.

| THEME 2. DELIVERING CO-CREATIVE ARCHAEOLOGICAL TOURISM EXPERIENCE | |
|---|---|
| ( Sub-theme / Category / Sub-category ) | References |
| **2.1 INTERPRETATION STRATEGIES APPLIED IN ARCHAEOLOGICAL TOURS** | |
| adapting to tourists' interests | 25 |
| tailoring the tourism experience | 13 |
| assessing tourists' interests prior to the tour | 6 |
| different kinds of guides | 1 |
| exploring affective connection to heritage | 5 |
| tourist's interests in archaeology | 18 |
| tourist's prior knowledge | 3 |
| using archaeology representation in the media | 4 |
| emphasis on greater historical context vs site details | 19 |
| simplifying archaeological knowledge | 5 |
| tying archaeological knowledge with other local heritage | 13 |
| encouraging free exploration of archaeological sites | 13 |
| official vs tourist interpretation | 0 |
| teaching the official archaeological interpretation | 16 |
| uncertainty about prehistoric heritage | 11 |
| tourists' own interpretation | 11 |
| dealing with scientific inaccuracy | 10 |
| dealing with tourists' beliefs and knowledge | 10 |
| esoteric approaches to archaeology | 8 |
| encouraging discourse | 0 |
| tourists questions and input | 12 |
| guide-tourist interaction | 5 |
| improvisation by the guide | 9 |
| staging spontaneous events in tours | 2 |
| ways to achieve tourist satisfaction | 5 |
| achieving a transformative tourism experience | 3 |
| stimulating creative discussion with tourists | 16 |
| presenting problem-situations | 6 |
| **2.2 PROVIDER'S CREATIVITY** | |
| creativity as enhancer of archaeological heritage | 2 |
| going against mainstream archaeological tourism | 7 |
| lack of creativity from providers | 2 |
| **2.3 OTHER ISSUES** | |
| practical issues of doing tours | 12 |
| providing guidance | 9 |

**Table 4.6** Theme 2: The role of tourism providers in co-creating archaeological tourism experience.

| THEME 3. PERCEPTION OF TOURISM POTENTIAL OF TANGIBLE AND INTANGIBLE ARCHAEOLOGICAL HERITAGE | |
|---|---|
| ( Sub-theme / Category / Sub-category ) | References |
| **3.1 ARCHAEOLOGICAL TOURISM IN ALENTEJO** | |
| archaeological heritage in tourism | 16 |
| only exceptional heritage has tourism value | 15 |
| lack of investment in archaeological heritage promotion | 18 |
| activities for archaeological heritage conservation | 7 |
| archaeology linked with astronomy | 2 |
| authenticity of archaeological heritage | 2 |
| local perceptions of archaeological heritage | 10 |
| relocated archaeological heritage | 24 |
| **3.2 INTANGIBLE ARCHAEOLOGICAL HERITAGE** | |
| perceptions of IAH | 0 |
| perceptions of IAH value | 24 |
| increased interest in heritage due to its loss | 6 |
| need to engage with tangibility | 9 |
| publishing archaeological reports | 5 |
| waste of knowledge | 17 |
| tourism uses of IAH | 0 |
| using IAH in tours | 37 |
| using IAH in museums | 17 |
| artistic activities | 8 |
| new technologies | 3 |
| Reenactments | 4 |
| themed festival – Endovélico | 4 |
| underwater tourism | 11 |

**Table 4.7** Theme 3: Providers' perception of tourism potential of tangible and intangible archaeological heritage.

One issue that emerged during interviews concerns participants' knowledge of the archaeological heritage impacted by construction of Alqueva dam. In general, most private and non-governmental tourism actors are unaware of the archaeological discoveries made during the environmental impact assessment of the Alqueva dam construction works. In fact, several participants were unaware of the existence of Castle of Lousa (see Appendix 1), even before it had been submerged. Therefore participants from tourism businesses were required to reflect for the most part on different ways they *could* make use of IAH to enhance their tours and regional tourism development in general. That is, in the interviews they were not able to speak about their own experience of using IAH in tourism activities. Such unawareness by tourism businesses has deep implications for this research. That is, whereas a standard methodological approach would assess the research questions based on participants' knowledge and experience, in this case most data collected comprises participants' views concerning hypothetical uses of IAH. This issue makes the study of the topic empirically challenging as it addresses the potential rather than the actuality of a tourism

development. Nevertheless, data collected provides an extensive amount of information about participants' views and perceptions regarding tourism uses of archaeological heritage providing sufficient data that are able to support theorising. The implications of this issue are explored in greater depth in Chapter 8 where the research limitations are considered.

The discussion chapters that follow explore the views of a wide range of public, non-governmental, and private tourism providers concerning the value and uses of archaeological heritage, paying special attention to how participants perceive archaeological heritage as a resource for developing and enhancing their business and the tourism destination. The research approach based on semi-structured interviews comprising open-ended questions provided a substantial amount of data about the research topic. Therefore the discussion chapters include a generous amount of participants' quotes and passages obtained from the interviews. This is justified by two motives: a) to inform the generation of new ideas for discussion as they are developed throughout the chapters, and b) as evidence that the ideas discussed in these chapters are reliable and have veritable basis on the empirical data collected. Given that the interviews were semi-structured and conducted in a conversational style, as well as fully transcribed *in verbatim*, several passages have been slightly edited for the sake of clarity. Every effort was made to ensure that the content of the responses was not altered in any way during this process.

### 4.6 Ethical considerations

The methodological approach of this study does not entail significant ethical implications. Nonetheless some issues are addressed, namely regarding the protection of participants' anonymity and confidentiality of the information provided in the interviews. Please refer to Appendix 5 and 6 for a copy of the Research Ethics proforma submitted to Hull University Business School Ethics Committee and consequent approval letter.

Following guidelines by the Hull University Business School Ethics Committee, the researcher informed all participants about the research project and aims and provided contact details for any future contact. A detailed email was sent to every participant informing about the aims of the study, together with a summary of the interview protocol, as well as contact details (email, telephone and address) of the researcher, the

main supervisor, and the HUBS Ethics Committee. Care was also taken to ensure that copies of the interviews provided to those who proofread the translated transcriptions were anonymised, in order to protect participants' identity.

### 4.7 Summary

This chapter has outlined the research design employed in this study. Based on a constructivist paradigm that is able to acknowledge the complexity of subjective views concerning archaeological heritage, a set of methods was developed as means of answering the research questions.

The sample of participants interviewed comprises public, non-profit, and private actors of Alentejo's cultural tourism sector. Public actors include organisations responsible for marketing and strategic management of tourism and cultural heritage in the region. Non-profit include local organisations responsible for disseminating and creating awareness about the value of cultural and archaeological heritage of the region. Finally, private actors include cultural tourism business which centre their offer on cultural features of the Alentejo, namely archaeological monuments.

Data were collected through desk research and semi-directed interviews with open questions and show cards. These methods allow to explore participants' views about archaeological heritage in Alentejo's tourism, as well as their perceptions of the role that IAH may play in this development. Data collected was then analysed using a thematic analysis approach, resulting in data being organised into three main themes. These are: Theme 1: *Cultural tourism in Alentejo: stakeholders and destination profile*; Theme 2: *The role of tourism providers in co-creating archaeological tourism experience*; and Theme 3: *Providers' perception of tourism potential of tangible and intangible archaeological heritage.*

In the three chapters that follow, data collected from interviews and desk research is presented and discussed. Chapter 5 presents Theme 1 (which refers to Research Objective 2), which examines Alentejo as a cultural tourism destination and how local actors use archaeological heritage as a tourism resource. In addition to assessing RO 2, Chapter 5 also provides an in-depth portrait of the Alentejo destination and its stakeholders, which helps in understanding the discussion that follows in Chapter 6 and Chapter 7.

# CHAPTER 5. ALENTEJO'S TOURISM PROVIDERS AND REGION'S (INTANGIBLE) ARCHAEOLOGICAL HERITAGE

This chapter examines the Alentejo as a cultural tourism destination and discusses the tourism uses of local archaeological heritage from the perspective of tourism providers. The emphasis is on examining how different types of providers perceive archaeological heritage as a resource for the provision of cultural and creative tourism experiences.

The discussion focuses on activities of public, non-profit and private actors in Alentejo, and the nature of their relation and approach to tourism and archaeological heritage. Whereas public actors can provide insights on official promotion of archaeological heritage at regional and local levels, non-governmental organisations offer a third-sector perspective on the uses of archaeological heritage in the context of regional socio-economic development. Private actors can offer a hands-on perspective of the way archaeological heritage is being commodified and marketed.

The chapter is divided into three sections according to the participant sample interviewed for this study. These are i) members of public bodies, e.g. regional tourism organisation, regional cultural heritage organisation, dam developers, town halls, local museums; ii) members of non-governmental organisations focusing on regional development based on tourism and/or cultural heritage; and iii) actors of the private sector, such as owners/managers of cultural tourism businesses.

Discussion starts by focusing on public actors' perception of archaeological heritage in the tourism landscape of Alentejo, and the initiatives they develop to promote heritage to residents and to visitors. Next, projects led by non-governmental organisations are analysed, with the goal of understanding the role that archaeological heritage assumes in the operation of third-sector actors concerned with sustainable development of the Alentejo region. Finally, the chapter turns to discuss the role of private actors in archaeological tourism, focusing analysis on how cultural tourism companies set up their business and prepare their offer of archaeological tours. Discussion is focused on

participants' views concerning relevant skills for developing tour guiding activity and their knowledge about archaeological heritage.

### 5.1 Public actors in Alentejo

Examining the role of public actors in disseminating archaeological heritage is relevant to the extent that it provides an understanding of how archaeological heritage is perceived and approached at strategic and policy levels. An analysis of public actors' activity reveals how archaeological heritage is approached at the level of tourism planning and development. While some actors are primarily focused on preservation and study of archaeological heritage, others work on disseminating local heritage to the general public or to tourists (Dredge, 2006). This section examines how public actors in Alentejo promote and market local archaeological heritage, as well as the links they develop with cultural tourism businesses and the ways in which they influence tourism businesses' activity.

Public actors interviewed in this study are stakeholders of the cultural heritage and tourism sectors of Alentejo. Eight regional and local public organisations were interviewed:

The **Alentejo Tourism Promotion Office** (Participant 15) is responsible for marketing and promoting Alentejo in the international market. It is a sister organisation of the Alentejo Tourism Organisation, the organisation responsible for regional governance of the tourism sector and regional subsidiary of *Turismo de Portugal* (the Portuguese tourism organisation). Both organisations share the same headquarters, with the Tourism Promotion Office playing a lead role in the development of tourism promotional strategies for Alentejo. Among the organisation's activities is the development of tourism promotional campaigns for Alentejo, organising roadshows and famtrips with prospecting tour operators, identification and promotion of new business opportunities and monitoring the region's tourism activity.

The **Alentejo Cultural Heritage Agency** (Participant 24) is responsible for overseeing the development of projects concerning cultural heritage, and ensuring its preservation and conservation. Headquartered in Évora, the organisation is a peripheral service of State administration endowed with administrative autonomy. The Agency's mission comprises: the creation of conditions of access to cultural assets; the monitoring of activities and the supervision of structures of artistic production financed by cultural

services and bodies; the monitoring of actions related to the safeguarding, enhancing and dissemination of immovable, movable and intangible cultural heritage; and support for museums.

**EDIA - Empresa de Desenvolvimento e Infra-estruturas do Alqueva** (Participant 16) is the public company created in 1995 for the purposes of developing the construction of Alqueva Multi-Purpose Dam. The company includes a department dedicated to heritage, which is responsible for overseeing the archaeological interventions and minimisation in the environmental impact assessment. The department is responsible for leading dissemination activities, having promoted conferences, publications and exhibitions of archaeological remains discovered and/or affected by construction works. Some of EDIA's foremost assets are the Museum of Luz and the Nature Park of Noudar.

The **Museum of Luz** (Participant 17) was developed by EDIA and is dedicated to the memory of Luz Village, the only village to be submerged by Alqueva lake. As a result, EDIA built a new village 2 kilometres away from the old village to relocate the villagers. In the new village, the Museum of Luz was built to foster a permanent exhibition dedicated to the memory of Old Luz Village, but it also includes other aspects concerning cultural heritage affected by construction of the dam. For instance, in 2016 the museum curated a temporary exhibition focusing on the Castle of Lousa (a Roman monument which was located nearby the Old Luz Village and was also submerged).

The **Museum of Évora** (Participant 20) is the main Museum of the south of Portugal, and is under direct jurisdiction of Alentejo Culture Heritage Agency. The museum was created in 1915 and curates several collections of Archaeology, Architecture, Scupture, Epigraphy, Heraldry, Decorative Arts and Painting. It includes a small exhibition with artefacts found during archaeological excavations conducted at Castle of Lousa.

The **Interpretation Centre of Megalithism of Évora** (Participant 13) is a local museum owned and managed by Évora's City Hall, and was recently refurbished in 2016. The permanent exhibition is focused on megalithic heritage in the region surrounding the city of Évora, with special emphasis on the most famous monuments: Almendres Cromlech and Great Dolmen of Zambujeiro.

Finally, the **Town Council of Alandroal** (Participant 19) and **Town Council of Serpa** (Participant 21) are two municipalities located on the banks of the Alqueva lake. Both

municipalities are characterised by rural countryside, low population density, and both have registered loss of archaeological sites and monuments within their local borders due to construction of Alqueva dam.

### 5.1.1 Public actors' support to tourism businesses

In general, public actors in Alentejo assume an indirect role in ensuring tourism development by providing strategic support to other non-governmental and private actors of the tourism sector. In practice, this is done by safeguarding archaeological heritage sites and ensuring tourism businesses have access to them or providing forums where different actors may network and voice their issues. As Timothy and Boyd (2003, p. 135) have explained, "for the most part, the goals of public and non-profit ownership are conservation and education, while for private ownership, profit and recreation are usually the primary motivations".

This role is visible in the Alentejo Tourism Promotion Office's mission, which states the organisations role in "a) promoting Alentejo as a tourism destination, and b) providing information and support to tourists" (Turismo do Alentejo, n.d.). Furthermore, the organisation provides support by acting as a facilitator between actors and local tourism resources, as the representative explained in the interview:

> "We are facilitators of the whole process of product development, we intervene always as facilitators. (…) Whenever a particular entrepreneur wants to change his portfolio or create a new product, we suggest what is best for each market. If this economic agent wants to conquer the Netherlands market, we tell them what the Dutch enjoy the most. Or if he wants to conquer the German market, we will tell him what kind of approach that market demands. So we always have this attitude of accompaniment, of facilitators." Participant 15 – General secretary of regional tourism promotion office

A representative of a town council sees the council's role also as one of a facilitator, especially focused on safeguarding heritage. In this participant's perspective, the town hall is responsible for ensuring the safeguarding of local heritage, in turn enabling the necessary conditions for private actors such as tourism businesses to use heritage to develop products.

> "The Town Council's main task concerns safeguarding heritage. But also contribute to its profitability, leaving this value-adding opportunity to private organisations, non-profits, or anyone else. We feel this need currently because we know how much work has been put into safeguarding, and local agents are

> not making the most of it. We're working on this. We have been pressuring, in a positive way, local restaurants and lodging entrepreneurs so that they can meet and create programs that take advantage of the work that we have been doing. (…) If a tour operator shows availability and willingness to articulate all these activities, we are 100% ready to collaborate. But the Council isn't going to create programs that say 'come this weekend to Serpa, sleep in the site A, have lunch in site B, and see our castle'. That is beyond our scope." Participant 21 – town mayor

This attitude of facilitators is also assumed by EDIA, the public company responsible for developing Alqueva dam, which also influences regional tourism development. However, representatives of the dam developers clarified that the company does not include tourism development as a main aim within its mission. Instead, the company is aimed at developing the territory as a whole, in its various dimensions, e.g. from agriculture to heritage, "thereby contributing to the economic and social development of its area of intervention" (EDIA, n.d.). In this sense, tourism development is a desired side-effect, but not a main aim and therefore not an active pursuit of the company, as illustrated in the response below:

> "There's no department within the company exclusively concerned with tourism. What we have are some branches that, due to their activity or due to the partners with whom they are related, that end up being more active in tourism. (…) But the company does not have a plan exclusively dedicated to tourism or to the touristic development of Alqueva dam region, nothing of that sort. (…) I think that EDIA has always been committed to the development of the territory at social and regional levels. We're not so much trying to develop a tourist package or activity, but rather helping the local actors to develop the territory." Participant 16-1 – dam developers' representative

The response above indicates that EDIA supports tourism development in an indirect way by providing support for tourism businesses to make use of the company's assets, e.g. Museum of Luz or Alqueva dam interpretation centre. However, participants then stated that despite creating those attractions, there is no official partnership developed between the company and tourism businesses. Participants explained:

> "Some companies occasionally include our attractions in their programs, namely the Museum of Luz or even the Alqueva dam information centre. And when they do, they inform us that a group will visit the museum. Sometimes they ask us to guide the visit, other times not. Others, mostly local businesses, include these attractions in their regular tours. For example, some like to stop to visit during boat trips. Now, to say that there is a permanent link between our attractions and local tour operators, not so much. (…) When both the Museum of Luz and the Noudar Nature Park were created, our main concern was not

> tourism development, the main concern was 'let's record the whole process'." Participant 16-2 – dam developers' representative

The response above underlines EDIA's non-interventionist approach to tourism development. Although the company has created projects that can be seen as tourist attractions (e.g. Museum of Luz), participants explained that the reason behind developing these projects was to keep a record of local cultural and natural heritage elements impacted by construction of Alqueva dam. That is, tourism activity is seen as a supplementary benefit.

Other participants stated that Alentejo's public organisations' main mission is to raise public awareness towards local heritage. In this sense, most heritage based activities are developed in order to improve local communities' self-esteem using topics such as local history and heritage and infuse local residents with a sense of identity and belonging to the region. Therefore most activities organised by public actors are directed at local communities, as the following participants explained:

> "We do activities at sites for schools that include dance, theatre, storytelling, conducted by professionals who have adapted their tours to the school children. We have done that regularly, every year, throughout Alentejo. (…) We have some activities in the sense of creating audiences for monuments and raising heritage awareness." Participant 24 – cultural heritage public officer

> "I always try to reach the smaller kids and explain what archaeology is, what archaeologists do. (…) We try to create self-esteem. This year, as well as last year, we took people from the local community to the National Archaeological Museum in Lisbon. We filled up two buses and went so that the people realise that a good part of the National Museum's collection is originally from Alandroal." Participant 19 – council archaeologist

From the responses above it is clear that the majority of activities organised by public actors is not directed at those visiting the region. Rather these are organised for the benefit of local communities, with the aim of improving residents' level of understanding about their heritage and identity and creating interest in topics related to local history, identity and heritage.

Nonetheless, in addition to providing strategic support and raising awareness about cultural heritage in local communities, some of the public organisations interviewed also develop some activities aimed at visitor and tourist enjoyment. For example, the Alentejo Tourism Promotion Office tries to reach out directly to tourists by including activities and information in Alentejo's official tourism site (Figure 5.1).

"The site *visitalentejo.com* is thought out like that, it's organised by 'Where to Eat', 'Where to Sleep', 'What to Do'. And I can be in contact with the people who will provide me the services that I need. And I, the tourist, make my own program." Participant 15 – General secretary of regional tourism promotion office

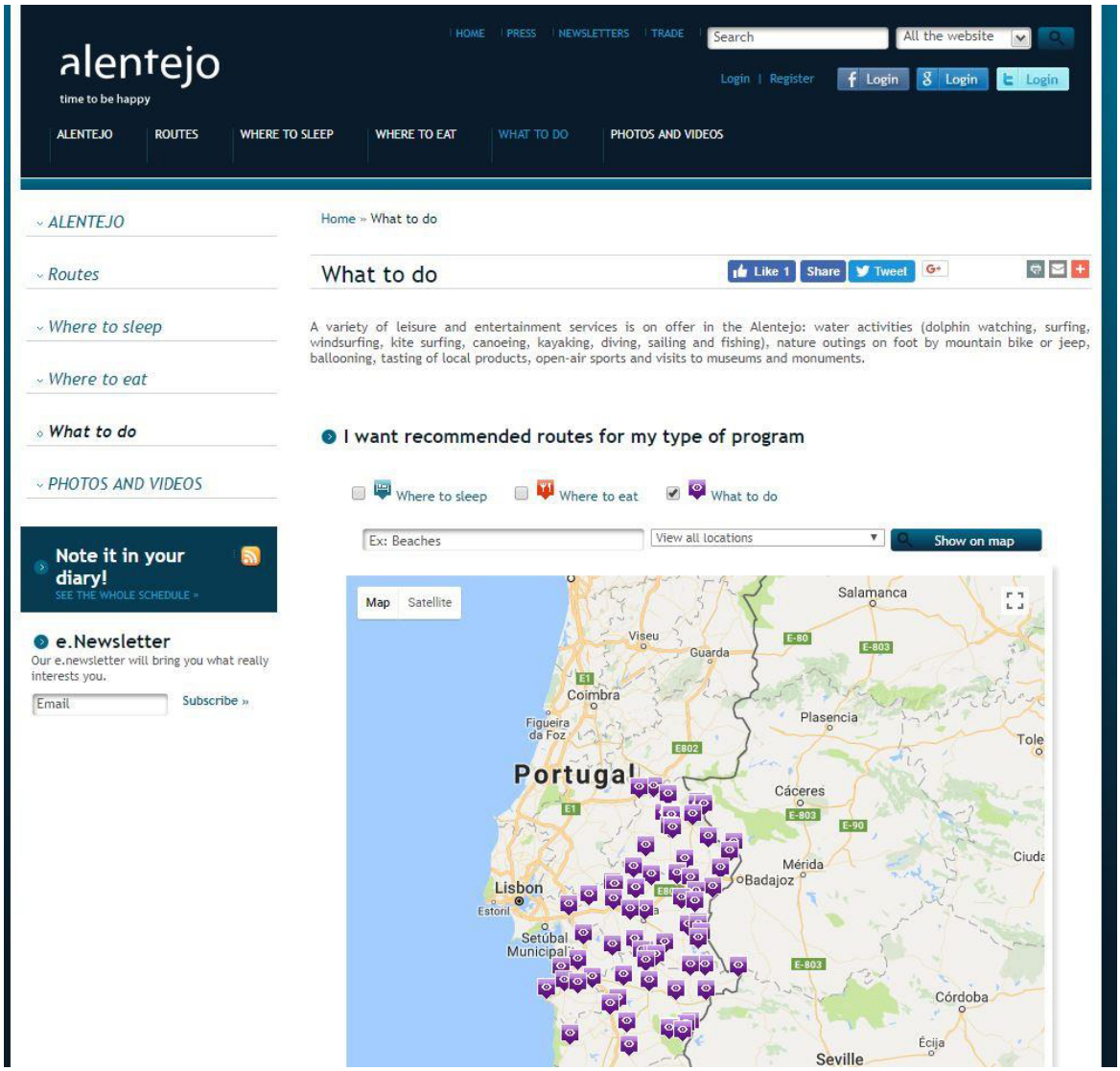



**Figure 5.1** Official *Visit Alentejo* site suggestions of "what to do" (museums).

Furthermore, at a local level, a representative of Serpa town hall also mentioned the development of tourism activities related to *Cante* (local singing style, listed as Intangible World Heritage), namely creating an official tourism route in partnership with the Alentejo Tourism Organisation:

"We have been working with the regional tourism organisation on heritage projects with the goal of increasing the volume of tourists and develop economically. We have been working hard on the *cante*, we are developing a

> Route for the Cante. In Serpa we are doing an experiment with all the *grupos corais* (singing groups) of the municipality. We have been doing this for the past 2 or 3 months, and this experiment will continue until the end of the year, after which we will see if it needs to be improved." Participant 21 – town mayor

In the example above, the local council is indirectly promoting heritage for tourism purposes by organising local singing groups in a way that can be commodified into a tourism experience. Other organisations such as the Regional Cultural Heritage Agency or the Interpretation Centre of Megalithism in Évora have also developed itineraries and promoted activities such as thematic tours taking place at archaeological sites:

> "There is a network of local sites that the agency created in a project that was the Alentejo and Algarve Archaeological Itineraries. (…) This is not limited to the Alqueva dam area, where we have very few sites, it is in the whole Alentejo territory." Participant 24 – representative of regional cultural heritage agency

> "We organise a guided tour that has had great success 'The full moon of August'. We always organise a tour at the time of the equinox, at the solstice in June. 'The Feast of Solstice at the Almendres Cromlech - Commented Tours'" participant 13 – council archaeologist, local museum director

For example, the Interpretation Centre of Megalithism organises the Solstice Feast, an event that takes places at Almendres Cromlech and includes cultural activities directed at members of the local community (Figures 5.2).


**Figure 5.2** Program of Solstice Feast at Almendres Cromlech (below) and activities (above) (source: pedrastalhas.blogspot.com).

In sum, public organisations of Alentejo interviewed in this study organise many different activities for the promotion of archaeological heritage among local communities, particularly aimed at promoting and educating residents about local heritage, as well as offering some services directly to visitors. A significant action conducted by public actors in Alentejo relates to organising training programs directed at members of local communities as a way of stimulating local entrepreneurial activity. The following section examines the training programs that public actors, e.g. regional public agencies, city councils, local museums, offer in Alentejo.

### 5.1.2 Training programs developed by public actors

The previous section showed that Alentejo's public actors' approach to archaeological heritage indirectly supports and influences the work developed by local tourism businesses, namely by ensuring safeguarding of local heritage and creating audiences by raising awareness about heritage. In addition to this indirect support, public bodies also support tourism development directly by organising training programs on topics related to tourism. This section aims to understand what kind of training activities related to archaeological heritage and/or tourism are available.

The Regional Cultural Heritage Agency provides training for awareness of tourism potential of archaeological heritage. These programs target local communities and are developed as a tool for educational purposes, as following participant explained:

> "We are going to train Employment Institute trainees in order to raise awareness for the importance of heritage as a resource, i.e. the importance that heritage has for people, what it represents, why it is heritage, why it is important for every citizen, so to speak, what it represents. And also what it represents as a potential for development and exploitation. I also learned yesterday that we will train members of the National Republican Guard, which is a rural police, in the sense of alerting and raising awareness for the importance of heritage, and also to monitor and control certain sites and situations, in particular the use of metal detectors. Because most of them don't know the legislation, right, there is a lot of training we can do." Participant 24 – representative of regional cultural heritage agency

The passage above shows that there are training programs available on the subject of archaeology. However, these programs are aimed at stimulating heritage awareness and entrepreneurship in Alentejo, and not directed at established tourism businesses. The

same participant explained that the agency does not provide training about archaeological heritage to tourism businesses:

> "When someone contacts us and asks to participate in training activities we participate, e.g. if municipalities or other organisations request it then we participate. But I don't think we have ever had the initiative to do trainings for certain actors, in this case for tourism recreation companies. But it's something that we can also explore eventually." Participant 24 – representative of regional cultural heritage agency

Some of the activities directed at stimulating new businesses could also be offered to established tourism businesses. This is something that could be benefit cultural tourism businesses' activity, e.g. improving their knowledge about local heritage and suggesting new business opportunities, as some private actors have demonstrated interest. For example, the director of the Interpretation Centre of Megalithism in Évora stated that local tour guides and cultural tourism businesses frequently visit the museum's exhibition to collect information and to bring tourists. Participant relates these visits to the idea that tourism businesses today are looking for new and more informed ways of providing memorable experiences, in opposition to the traditional city tours common in the past.

> "One time I gave a one-day training course at Évora's Tourist Office. The tourist office provided the space. Training was open to the public but who showed up the most were those official guides who work in the historical city centre, those who belong to the regional association of tour guides. The recreation companies nowadays that have younger staff do another kind of... I mean, they discover the territory, for example riding a bicycle. The guides we had before were guides very much restricted to the historical city centre, it was the classic bla-bla tour, at 10:00 a.m. you go here, you visit the Cathedral, you visit the University, 2 hours and a half and that's it." Participant 13 – council archaeologist – director of local museum

The training course exemplified in the passage above suggests that actors of the private tourism sector are interested in increasing their knowledge and resources to improve their business activity. However, access to these resources seems difficult given the apparent lack of articulation between public and private actors in Alentejo's tourism sector.

Likewise, the Museum of Luz, a local museum developed by Alqueva dam developers for preservation of memory of the only village submerged by the rising waters of the Alqueva reservoir, also lacks partnerships with local tour guides. The museum's director explains how they interact with local tourism companies:

> "Basically we are the ones who do the guided tours when we receive groups. We do tours in both the museum and in the area around it. Sometimes we get groups that already have their own guide, so they do this work. But we are not articulated systematically with other actors, no, we do not usually do that." Participant 17 – director of local museum

As can be seen, public and private actors seem to develop their activity fairly indifferent of each other. A further example can be found in the Strategic Plan for Alentejo Tourism 2020 which includes several main priorities, including one titled "Destination Management with Enhanced Competitiveness". This strategy is described as aimed towards increasing competitiveness of the destination by granting greater responsibilities to the regional tourism organisation in matters such as licencing and monitoring regional tourism development, among other activities. However, there is no indication about training toward increasing qualifications of SMEs or overall increasing the quality of established tourism businesses. This is despite the National Strategic Tourism Plan outlining specifically that "SMEs lack the skills and resources capable of developing innovative experiences and incorporating them into their offer, so it becomes vital to have a service network that develops innovative concepts of activities and experiences and places them in the market independently" (Turismo de Portugal, 2013, p. 52). Therefore, the issue of lack of training has been identified but not properly addressed in practical terms.

Interviews conducted revealed another example that illustrates the current distance between actors. A council archaeologist in Alandroal had proposed to develop a training program about local archaeological heritage to tourism workers of the town hall, but the idea did not follow through:

> "I had proposed to the mayor at the time, 6 or 7 years ago, that I could train the tourism officials and the library staff about archaeology. But he didn't approve the idea." Participant 19 – council archaeologist

This apparent lack of cooperation between public actors and tourism businesses can result in situations that are not mutually beneficial. Training programs about specific topics are able to increase resources available and quality of local businesses and equip them with a better understanding of how to improve their business. On the one hand, without access to archaeological heritage, cultural tourism businesses are unable to develop memorable experiences that may increase tourist activity in Alentejo. On the other hand, low tourist activity related to archaeological heritage reduces the apparent cultural and historical significance that public actors are trying to emphasise with their

activities. The implications of the lack of collaboration between public and private actors concerning the tourism use of IAH is further discussed in greater depth in chapter 7, section 7.7.

The chapter now turns to present and discuss data collected about non-profit organisations in Alentejo.

### 5.2 Non-profit organisations in Alentejo

Non-profit organisations fall into the third sector, that is, those organisations which are not part of the government and are not private organisations aiming for profit from their activity. Non-profit organisations include civil society actors such as charities, community groups, cooperatives, and cultural and recreational collectives, amongst others, and often fill the gaps in between the action of public and private actors (Brito, Ferreira, & Costa, 2011).

In Alentejo, third sector comprises organisations such as agricultural cooperatives and community groups focused on cultural and natural heritage conservation. For this study, five participants representing non-profit organisations were interviewed. All operate at a regional scale in Central Alentejo, with four being based in Évora and one in Serpa.

The **Commercial Association of Évora** (Participant 14) is a business association that aims to provide support (training, legal, fiscal, etc) to its members. The association has approximately one thousand members, mostly small businesses in Évora and surrounding municipalities very few of which, however, are tourism companies. The interviewee explained that this is because tourism companies are more recent and do not find much utility in the services that the association has to offer.

The **Dark Sky Alqueva** project (Participant 25) is a network that comprises tourism businesses and actors focusing on developing astro-tourism, that is, activities based around night sky observation. The network includes members from several municipalities in Alentejo and in Spain that are connected to the Alqueva lake, and has managed to receive international certification for the region in terms of quality of night sky gazing. The Dark Sky Alqueva project has gained significant attention in the media and won some international tourism awards. Currently the network comprises 17 tourism businesses, most of which are accommodation, restaurants and tourism

recreation businesses. The network also includes actors such as town councils, EDIA, and regional public and non-profit organisations operating in the region.

**Rota do Guadiana** (Participant 18) is a non-profit organisation based in Serpa. Created in 1992, this organisation is focused on regional development and develops activities aiming at increasing employment, safeguarding cultural and natural heritage, among others. In terms of tourism, this organisation develops promotional brochures for the region, and has also created a rural tourism lodging that offers activities aimed at increasing awareness about cultural and natural heritage preservation.

**Trilho** (Participant 22) is a non-profit organisation based in Évora. Created in 1994, its mission includes the preservation and development of rural life in Central Alentejo. The organisation develops several activities and training programs focused on living culture, aiming to preserve ancient cultural expressions and traditions that are in danger of being lost.

**Fundação Eugénio de Almeida** (Participant 23) is a cultural Foundation and an important player in the cultural scene of Évora. The Foundation owns several properties and estates in the city and surrounding region. In the Foundation's main building, located in the heart of the historical centre, there are museum exhibitions, concerts, art exhibitions, and several other cultural activities. There are archaeological sites located on rural estates owned by the Foundation. These have been studied by archaeologists and some promotional materials have been created, such as postcards and brochures explaining the sites.

### 5.2.1 Non-profit actors support to tourism businesses

Much as in the same way as public actors' seen in the previous section of this chapter, non-profit organisations in Alentejo are mainly focused on contributing to development of the region as a whole. These are not tourism oriented organisations but given that Alentejo region is rich in resources with potential for tourism, especially cultural and natural resources, non-governmental organisations pay special attention to the tourism sector as means of regional development. The following response illustrates non-governmental organisations' broad aim in the words of one organisation based in Serpa.

> "What steers the work of our organisation is the notion that we have a territory that suffers from a set of problems, but that also has a set of resources. So, how are we going to make it all work, creating more wealth, more jobs and more

> well-being? Because in the meantime people are all leaving. So that's what it's all about: combating desertification. (…) The more protagonists there are in development, the more a territory is sustainable. So it is this human dimension that moves all the other dimensions, in which heritage is included, of course. Heritage is a very important component of this territory, perhaps the most important." Participant 18 – director of regional non-governmental organisation

This idea of non-governmental organisations' role as developers of the region is reiterated by other participants as well, who explained how third-sector organisations are focused on ensuring a holistic approach to regional development rather than focusing on a single sector. In this sense, a main activity of non-profits concerning tourism development is to provide support for emerging tourism businesses by finding available grants of European Community funds that can provide financial aid to setup the business and helping to write the applications.

> "We were founded by the Tourism Board of Évora alongside several other agents, including tourism recreation companies, with the aim of developing projects in the area of tourism, to support tourism projects. (…) Since the beginning we have worked a lot with projects that funded rural tourism accommodations in the region, which was the great boom at that time, all the traditional accommodation, the so-called tourism in rural space in Alentejo." Participant 22 – representative of non-profit regional association

In the responses above it can be seen that non-governmental actors in Alentejo provide essential support for the creation of new businesses in the tourism sector by offering the means for acquiring the necessary funding to jumpstart new businesses. Hence, non-profit organisations recognise in private tourism actors the capacity to develop local resources and enhance local economy. The following participant explained how the organisation he represents views cultural tourism businesses as being in the best position to stimulate local economy by creating platforms that connect different elements in the region:

> "From an integrated perspective, who is most able to interconnect resources? Tourism recreation companies. Because it is they who take the people who are staying in hotels to explore and learn about local heritage. Therefore, in order for heritage to become a resource, and consequently preserved and valued, there must be a linking element. So we have privileged both accommodation and recreation companies. Even more, we suggest to those companies who submit funding applications to us to develop protocols with Town Halls to be able to visit certain heritage sites, or protocols with the best known local restaurants." Participant 18 – director of non-profit regional organisation

Besides supporting the creation of new tourism businesses, non-governmental organisations actively try to organise activities which may influence the experience of both tourists and general public. One participant, representing an association of commercial businesses, stated that the organisation organises recreation activities in Évora city centre as a way of attracting people to buy at local shops and to enliven the city centre, as explained in the following quote:

> "We had musical activities last year at Christmas to get people to come to town, basically to come shopping, for tourists and for the general public. We put groups of Alentejo singers singing in the street; activities with inflatables for children; music and dance shows; basically those are the kind of activities we have done." Participant 14 – representative of non-governmental business association

Although not specifically directed at a tourist audience, this kind of activities adds to the cultural landscape and makes the city centre more attractive to visitors. Thus the tourism sector indirectly benefits from such activities.

Other non-profit organisations benefit the tourism sector directly by editing promotional materials of the region. What is more, the following participant explained how the organisation has created a rural tourism accommodation specially focused on raising environmental awareness (Figure 5.3).

> "We published a booklet which highlights a set of local heritage elements in each municipality. It is a bit outdated but you get a good idea of the heritage existing in the different municipalities. (…) We have also recuperated the former Fiscal Guard outpost in São Marcos, which we will turn into a very particular rural tourism unit. We decided to install an astronomical observatory there. Two of the houses will be for young people, because we organise holiday camps, and we want it to be a family learning project. That is, not merely a rural tourism project, but open to families that can go there and learn about astronomy, they can learn about local fauna and flora. It's more about environmental issues." Participant 18 – director of non-profit regional organisation

As the participant above explained, the accommodation unit created by the non-profit organisation is an example of an operation that joins two disparate goals: it benefits the tourism sector by offering a hospitality element, and it acts as an agent for preservation of local heritage by offering educational and leisure activities related to heritage awareness. Figure 5.3 illustrates both hospitality and heritage awareness aspects of this project.


**Figure 5.3** Activities at the Posto de São Marcos accommodation (source: rotaguadiana.org).

In particular connection to archaeological heritage, data collected indicate that the majority of non-governmental organisations in Alentejo have no relevant connection to archaeological heritage, but rather view tourism as a whole sector which can provide

opportunities for entrepreneurship and job creation. Yet one non-profit organisation interviewed works directly with archaeological heritage. This organisation has developed archaeological interventions in historical sites located within their properties, and have created promotional materials about these sites (Figure 5.4). As the representative of the organisation explained:

> "There are megalithic sites located on our properties, which is Herdade das Murteiras, where there is a dolmen and a settlement. (…) We put up some signs and added some equipment that could support a touristic route, in hopes of greater touristy exploration, in an attempt to realise public enjoyment – not just for tourist exploitation but for public enjoyment. (…) We intended to develop a route. We own contemporary heritage in addition to this megalithic heritage and the idea was to create a route, including wine tourism as well. A route which is multi-faceted, multi-disciplinary and enriching for those who visit. We still haven't been able to do that. (…) It's advertised, but we have not done a very dynamic job because we have some limitations and we do not want to disappoint or defraud potential visitors. But some companies sometimes ask permission to go there." Participant 23 – Secretary general of cultural heritage foundation


**Figure 5.4** Booklet produced about Herdade das Murteiras archaeological sites (source: Fundação Eugénio de Almeida).

The examples discussed in this section show that non-governmental organisations' main purpose is directed at job creation and environmental and heritage awareness, and that tourism development is seen as a significant sector that can drive these goals. In this sense, third sector actors perceive archaeological heritage as an important resource not so much for its historical value but as an element which is able to support job creation in Alentejo. Furthermore, some of the activities developed by non-profit organisations also fall within reach of the enjoyment of tourists visiting the Alentejo region.

Likewise public actors, one the principal type of initiatives done by non-profit actors to support tourism development is to provide training about tourism and heritage to the general public as a way of stimulating entrepreneurship. And, likewise public actors, not much of this support is directed towards established tourism businesses. The following section looks at the training activities organised by non-profit actors and explores the reasons why they fail to organise such activities to tourism businesses.

### 5.2.2 Training programs developed by non-profit organisations

Following the same line of action as public actors seen in section 5.1 of this chapter, non-governmental organisations also develop training programs, many of which in topics relevant to tourism development. Such programs aim to stimulate entrepreneurship and job creation, rather than improve or enhance the expertise and quality of existing businesses. This is because one of the main goals of non-profit organisations is to address unemployment issues in the region, as the following both participants explained:

> "We offer training for restaurant and table service for the rural tourism units, training for hotel receptionist, for tour guiding. These are for local people, some employed and other unemployed, of course. We have created many things for unemployed people. (…) We are always looking for areas that could somehow constitute areas of employment. And it is not very easy because local cultural tourism companies are tiny, isn't it? We've funded three, two of which are still in business." Participant 18 – director of non-profit regional organisation

> "The first training courses we did were with the National Employment Institute. We had a group of 20 students in each of these courses, if I'm not mistaken. And they choose the topic they want to work on, of course. That is, they are presented with the resources of the community, they visit the city and the organisation's own spaces. We invite entrepreneurs and organisations to share their experiences, their projects and what they are doing, to inspire them as well. Then we let participants define their own paths: some choose to do something in

> the field of tourism recreation, others choose to do something in the social area. (…) We were worried about the group of young people who were unemployed, qualified young people, many of them with a master's degree. So we understood that we could give an opportunity, we could provide some context." Participant 23 – Secretary general of Cultural heritage foundation

As both responses above show, training programs offered by non-profit organisations are mostly directed at unemployed. There may be several different reasons for this apparent disregard for established cultural tourism companies. For example, two participants argued that it is difficult to organise training activities to tourism businesses due to the micro-scale and fragmentation of businesses in the tourism sector. Rules of funding programs may also play a significant role determining target audiences. Another motive is that the scope of action of non-profits is fundamentally tied to the development of the region, particularly at an economic level, which in practice aims for creation of jobs in the region. This is stated in the mission of every local non-governmental organisation examined. As one participant said:

> "The target audience of a *associação de desenvolvimento local* (local development non-governmental organisation) is never the entrepreneur or the young graduate. I mean, in practice our target audience is the unemployed, it's the local people, right?" Participant 22 – representative of non-profit organisation

Following the logic explained in the response above, it may be difficult to justify the need for established tourism businesses to receive training to improve their quality and resourcefulness. Moreover, it is apparent that non-profits are not prepared to conduct specific training. For example, one participant argued that the non-profit organisation she represents has never considered providing training about heritage due to the lack of staff specialised in archaeology within their organisation, and because the organisation is more concerned with elements of living culture, such as pottery.

> "I think archaeology training has tremendous potential. But we have never worked on it because we do not have an archaeology specialist and we always think that archaeology has to be done by someone who is sensitive to it. We work more on tradition and culture, it's more of a popular thing. (…) For example we did training in traditional pottery in Redondo, because there is a great niche of traditional pottery, we did masonry training in Estremoz, in marble, because there was indeed a loss of tradition. We did pottery courses too. We usually look for elements of popular culture. We have also done many courses about jams, liqueurs, sweets. It is that living culture that connects with the populations, because in the end they are the ones that are able to eventually

> create economic activities." Participant 22 – Secretary general of regional non-governmental organisation

The response above reveals some ideas that could be valuable for archaeological tourism development. Training in pottery making is something that could arguably be transferred to archaeology training programs with tourism businesses. In this case of pottery training, for instance, third sector actors could take the ideas of a pottery training course and work together with tourism businesses to develop creative experiences such as a recreational pottery workshop based on archaeological artefacts.

One example of training programs directed at established businesses comes from a non-profit organisation in Évora that has organised training and coaching activities with creative professionals in order to improve service quality and increase creativity of local businesses. This organisation has focused on improving service quality, and participant illustrates with examples of coaching to innovate restaurant service and delivering creative shop-windows:

> "We are going to do non-traditional coaching to improve and innovate restaurant service. I'm not talking about recipes, gastronomy and so forth; that is not our goal. What we want is to bring well-known chefs and people who work in this field to talk about their experience in terms of space management, customer service, the way of helping, new technologies that are already in use in these spaces, the organisation of the space. (…) Another of our activities concerns creative shop windows, trying to renovate storefronts in terms of image, marketing, merchandising of these spaces. We want to bring marketing specialists, who have experience elsewhere, to come and influence our shopkeepers so that they can learn to do different things, present the shop windows in a different way. Things like live shop windows, moving shop windows, shop windows that stand out. (…) These specialists are people coming from universities, from the Lisbon School of Commerce, the Fashion School, people who give training in these areas; who work in these areas with businessmen and with people who work in traditional commerce." Participant 14 – Secretary general of non-governmental business association

The response above shows that there are activities taking place in Alentejo directed at creative approaches to business. Indeed, a recent project called *Alentejo Criativo* (in English, 'Creative Alentejo') has been developed by non-profit organisations and the University of Beja, in Southern Alentejo. The project aims to organise activities directed at SMEs of cultural and creative industries in Alentejo in order to increase their competitiveness (LabACM, 2017). The type of activities described in the response above could be transferable to the cultural tourism sector as a way of exploring new

approaches to archaeological tourism, as has occurred in other situations (Perivoliotis-Chryssovergis, 2007; Weiler & Walker, 2014). Nonetheless, it is curious to note that the non-governmental business association mentioned above has approximately one thousand members distributed throughout Central Alentejo (but most based in Évora). Despite such large membership, very few members are tourism recreation companies. That would help explain to a certain degree why such activities related to creativity stimulation do not effectively reach the tourism recreation sector.

Another specific example of encouraging creativity in Alentejo's tourism businesses is found in the Dark Sky Alqueva network, a project which develops creative tourism experiences related to night sky observation in the area surrounding the Alqueva lake (Rodrigues et al., 2014). The Dark Sky Alqueva network is a singular case compared to other non-profit organisations in Alentejo in the way that they have approached tourism development of the region. Contrary to other non-profit organisations who see human exodus in Alentejo as a problem that needs addressing, Dark Sky Alqueva approaches issues of desertification as a positive issue in that it reduces the amount of light pollution in the region. According to the project manager, low population density contributes to create optimal conditions for the development of tourism experiences under the theme of star gazing and night-time, given that less inhabitants means less light pollution is produced (Figure 5.5). The project has achieved to make the region around Alqueva lake the first Starlight Tourism Destination certified by UNESCO. Night sky gazing provides a thematic umbrella which in turn supports the development of many other tourism experiences in the region, as the project manager explained:

> "We're not limited to star gazing only. Of course star gazing is still our main calling card because it is the quality of the sky that distinguishes us, that will always be the mother-service. But then a range of other related activities can be born from that, for example, the connection of archaeo-astronomy, archaeology along with the sky. We can also develop a huge amount of other activities that relate to the richness of the territory and which can be seen at night in a completely different way." Participant 25 – director of non-profit business association

# Top Stargazing Destinations

June 06, 2013

These far-flung locations show off the sky like no other places on earth.

## Alqueva, Portugal

A genuine rarity on the densely populated European mainland, the region of Alqueva in the unspoiled Alentejo province of southern Portugal offers atmospheric conditions—minimal light pollution, clear skies—perfectly conducive to exploring the secrets of the night sky. The Alqueva Dark Sky Route offers a host of nocturnal activities: observing wildlife, horseback riding, wine tasting or dining on the lakeshore. Find telescopes placed at key locations along the route and expert guides who are available for advice and information. Experienced observers will be able to spot deep-sky objects like galaxies, nebulae and star clusters. Relax in one of eight spacious rooms at the Monte Alerta *(from $115; 351-966-768-307; montealerta.pt)*, a family-run accommodation overlooking the medieval town of Monsaraz.

**Figure 5.5** News clip of Dark Sky Alqueva (source: departures.com).

As a business association, the Dark Sky Alqueva network serves its members (actors of the private sector) by acting as a think tank responsible for coming up with product ideas, which are then passed on to the members to develop further and deliver to their customers, as the project manager explained:

> "Our role is to market the destination so that the services offered by Dark Sky members are in greater demand, so they are able to sell their services. Our role is to create ideas, create proposals, create projects. We come up with ideas and think of ways to make them viable, so that later our members start picking them up and develop them in order to have more consistent and diversified offers throughout the year. (…) But essentially who provides the services and who receives the economic benefits are the local businesses, lodgings, the food services, the handcraft shops." Participant 25 – director of non-profit business association

Given the success that the Dark Sky project has had and the awards the project has won, it is assumed that such an approach to stimulating creative entrepreneurship is effective. Members are reliant on the network's management to hand them ideas for new

experiences. The modus operandi of Dark Sky project manager resonates with the type of management that Simon (2006, p. 121) has labelled *game-master*, an approach to creative project management in which "the PM sets the goal, negotiates the rules and provides the materials/resources for the game". Examining the Dark Sky project under this light, it is possible to identify a shared goal (e.g. the star gazing umbrella theme); the rules are written down in membership (activities developed by the network are for members only). Finally, the material and resources offered by the project manager come in the form of creative product ideas and training activities to the network members.

Similar to other public and non-profit actors in Alentejo, Dark Sky Alqueva network also provides training programs related to tourism and/or subjects related to heritage. However, these programs are directed to its members, rather than aimed at the unemployed segment of local communities. That is, the main goal is to increase the quality of established businesses (members) instead of trying to encourage the creation of new businesses. According to the project manager, most training done at the moment is particularly focused on subjects related to astronomy:

> "We will continue to provide training on subjects such as astronomy, astro-photography, astro-tourism, etc.. We will start to do training sessions about archaeology because it is important that members know the heritage and how to take care of it. That way we can stir their interest in developing additional services, e.g. tours, whatever, things that they can develop themselves. (…) We will try to widen the scope, because our members need to work on the new technologies, improve the quality of service, the ways they can do that, and with creativity." Participant 25 – director of non-profit business association

The network's interest in developing archaeology-related training sessions is justified by plans to create a theme park related to local archaeological and historical heritage. The idea of an archaeological theme park in Alentejo is not new and has been suggested before, but never attracted sufficient attention to proceed in practice (Calado & Rocha, 2008). Regardless of past endeavours, the Dark Sky Alqueva is currently working on developing the idea and making it happen. This Park of the Sky and Mystic Places comprises the Dark Sky certified region and foresees that Dark Sky members will be able to develop a number of activities related to local archaeological heritage. The project manager explained that the theme park is still in the process of planning, and that its final form will depend on the amount of funding obtained. In this sense, there are currently two versions of the park planned out: a "heavy version", which includes physical intervention at several archaeological monuments to enhance their

attractiveness for tourism; and a "light version", which relies more on tourists' own experience instead of actual intervention on the monuments. The project manager explained these versions in detail:

> "We have two versions of the park: one is a simpler park, based more on the development of activities by the people themselves, that is, putting the burden of the activity of the experience on the tourist himself. That will be the *light* version of the project. That means that we will have less funding, we will need to have more imagination in developing the activities per se. Basically, people will visit the territory to see the monuments but the kind of interaction they have will come from themselves, with our support or at our proposal, but we will have no direct intervention at the monuments. That is, with a few exceptions, there won't be any marking of routes, physical things. (…) In the larger version of the project our idea was that at a dolmen or a cromlech we could be more involved, for example in a joint intervention with the Town Halls. For instance, we could install a leisure area where people could appreciate the monument and relax in that space. The monument could have some form of interpretation to explain a little of what it is; or we could open a trail… to make the monument more accessible, to keep people away from the more sensitive areas, circumventing the monument instead of climbing it, walking around it to get a sense of the monument's surroundings. In other words, things that imply a greater investment rather than just thinking about creating activities linked to the monuments in their current state, which is our simpler version." Participant 25 – director of non-profit business association

In particular, the light version of the theme park is relevant when analysed in light of IAH, in that it highlights tourists' experience of discovery and interpretation of archaeological sites, meaning "work occurs primarily through an overlay of interpretation rather than through physical modification" (DeSilvey, 2017, p. 134).

This example of the Park of the Sky and Mystic Places shows that the Dark Sky network not only thinks of specific products, but also looks into developing overarching projects that aim to improve marketing of the destination in order to support local tourism actors. Members are thus given product ideas, as well as supporting framework in which they can thrive and safely develop their activity. Such approach increases chances of success based on collaboration and shared goals. In this sense, Dark Sky Alqueva project managers assume the role of creative instructors "by providing learners with resource material and opportunities to test their learning, by giving feedback on their progress, and by helping them to make sense of what they have learned" (Perivoliotis-Chryssovergis, 2007, p. 317).

In the future, depending on the outcome of the funding bid for the Sky and Mystic Places theme park, the Dark Sky network expects to develop training activities to its members focusing on archaeological heritage. The training programs offered would eventually include information regarding IAH as well. The collaboration established between members of the Dark Sky Alqueva network could facilitate the use of non-conventional resources such as IAH by drawing from different perceptions and skills of members of the network (Iordache, Ciochina, & Asandei, 2010). This is an approach which seems to be missing in other instances of tourism development in Alentejo, and is further discussed in section 5.4 of this chapter.

The chapter now turns to present and discuss data collected on private tourism actors in Alentejo.

### 5.3 Private actors in Alentejo

Alentejo's private tourism sector is characterised by micro and small and medium enterprises. The sector mostly comprises agro-tourism companies (mainly related to wine, cheese and olives), rural tourism and small hospitality accommodation units, and cultural tourism businesses.

Private actors interviewed for this study are employees or owners of cultural tourism businesses in Alentejo. Representatives of twelve businesses were interviewed. All but one are micro-enterprises, comprising between 1 and 4 employees. Nine are fully dedicated to tourism activity, whilst three are part-time freelance tour guides. All businesses interviewed are based in Évora, except for the boat cruise company, which is based near the town of Portel.

All companies offer experiences in Central Alentejo, the majority of which in Évora and to the surrounding region. The experiences offered differ, but are all related to cultural heritage. The most common products are half-day tours to the historical city centre of Évora, half-day tours to Almendres Cromlech, full day tours to the village of Monsaraz, tours to the rural landscape of Central Alentejo, including visits to vineyards and wineries, explorations of cork trees and olive oil production, artisanal cheese factories.

Some tour guides work exclusively with large groups, other exclusively with small groups, while others work with both large and small groups. For example, one of the tour guides only does tours with small groups of people who know each other (relatives,

couples, or friends). According to this participant, this is to ensure a more personal experience of the tour. Despite the fact that the majority of tourists who visit Alentejo are Portuguese, the businesses interviewed work mainly with international costumers. This is sometimes explained by the price of their tours, which they admit are higher than what national tourists are willing to pay.

Ten participants are fully dedicated to taking tourists on guided tours to Évora and to attractions in Central Alentejo. One of the businesses is a bike tour business, which offers mainly self-guided bike tours, for which the company develops roadbooks that clients use to guide themselves through a pre-determined route highlighting points of interest.

Another participant is the owner of a company that offers boat cruises in Alqueva lake. It is a small sized company with less than 50 employees, and is located in Portel, on the shores of the lake. The company offers boat cruises in large and small boats, as well as boat-houses which can be privately rented for a number of days to explore the lake and surrounding villages. This company only develops boat-related experiences, but has assured partnerships with several local agents in order to widen their offer to include tours to Monsaraz and other lake villages, as well as water sports and leisure (wakeboard, water-ski, etc.).

For a detailed profile of the participants interviewed and their business activity see Table 5.1, and companies' promotional materials in Appendix 7.

| Participant | Position | Products offered | Year started business | Costumers targeted | Number of employees |
|---|---|---|---|---|---|
| P01 Female<br>Late 30s<br>Portuguese | Free lance, part-time tour guide<br>Also works as archaeologist and cultural producer | Cultural tours in Évora and around Évora | 2014 | Tourists who are looking for more detailed information of archaeological and historical heritage. Groups of two or three people maximum, that are family relatives or that know each other. | 1 |
| P02<br>Male<br>Late 30s<br>Portuguese | Co-founder and part-time tour guide<br>Also full time high-school teacher (biology) | Cultural tours in Évora and around Évora | 2015 | "those people who value culture, who come to Évora for its culture, who come to Alentejo due to their cultural taste." Small groups. Most are of Spanish nationality, followed by the domestic market and the American market. | 2 founders, 4 guides |
| P03 Female<br>Early 40s<br>Portuguese | Freelance, full time tour guide | Cultural, archaeological, natural heritage tours in Alentejo | 1998 | From couples to larger groups. Mostly international tourists from the United States, but also English, Spanish, Swiss, German, Japanese, Canadians. | 1 |
| P04 Female<br>Age 50s<br>Dutch | Freelance full time tour guide<br>Also owns a farm b&b | Cultural tours in Évora and around Évora | 1995 | Large groups between 20 and 50 (tour buses). Mostly international. | 1 |
| P05 Female<br>Mid 40s<br>Portuguese (from Lisbon but local for 20 years) | Freelance full time tour guide<br>Also does cooking workshops | Cultural tours in Évora and around Évora | 2001 | Private groups: two, four, six, but sometimes large groups. Mostly international. | 1 |
| P06<br>Male<br>Mid 30s<br>German | Freelance full time tour guide | Tours in Évora and all over Alentejo.<br>Mostly hiking tours, specialised in nature tourism. | 2010 | "People looking for the authentic, people that do not want mass tourism". Smaller groups, between 10 and 20. Majority are from German market, Swiss, Austrian. | 1 |

| | | | | | |
|---|---|---|---|---|---|
| P07<br>Male<br>Mid 30s<br>Portuguese | Co-founder and full-time tour guide<br>Trained archaeologist | Half day tours exclusively to Megalithic monuments, always the same circuit: Cromlech and Menhir of Almendres and Zambujeiro dolmen. | 2011 | Maximum 7 people. “The pattern is this: Anglo-Saxon or northern European, over 65 years old, middle class with higher education”. | 3 |
| P08<br>Male<br>Mid 30s<br>Portuguese | Co-founder and part-time tour guide<br>Also salesman of dentist equipment | Halfday tours to Évora and the region around it. Call them “road-trips” as they are very informal. Focus on cultural heritage, wine-tourism | 2014 | Small groups of two or three people, mostly international. | 2 |
| P09<br>Male<br>60s<br>Portuguese | Full-time freelance tour guide<br>Retired history teacher | Cultural tours in Évora and around Évora | 1990 | Small and large groups, mostly international. | 1 |
| P010<br>Male<br>50s<br>Portuguese | Owner of boat-rental company | Boat-tours (small and large) in Alqueva lake. Also rents self-guided boat-houses for private groups. | 2006 | Small boats and large boats. 95% of cruise clients are Portuguese, perhaps 4% are Spanish, and then there are residual 1% from other countries. The houseboats are 50-50 national/international clients. | Less than 50 |
| P011 Female<br>50s<br>Portuguese-Dutch | Full time family business<br>Bike tours company | Mostly self-guided bike tours in Alentejo, but also rest of Portugal. | 2004 | Small and medium groups (up to 20). Mostly Dutch. Individual visitor (cyclist). | 2 |
| P012<br>Male<br>50s Portuguese (from Lisbon but local for 40 years) | Full time family business<br>Tour guide | Cultural, archaeological, historical, natural heritage tours in Évora and around Évora. Also rents bikes, kayaks, a boat on the Alqueva lake. | 2008 | Small groups. Mostly international clients, primarily from North America and Brazil. | 3 (daughter and wife) |

**Table 5.1** Profile of private actors – participant and business.

As can be seen in the products offered and costumers targeted (Table 5.1), and in promotional flyers (see Appendix 7), private actor's business in Alentejo is inescapably tied to archaeological heritage, given the richness in both quality and quantity of archaeological monuments in the region. Often participants pointed out the centrality of archaeological heritage for regional tourism and for their business activity. In particular, Megalithic monuments are considered by many to be the most unique heritage in the region, and that which has the strongest capacity of attracting visitors to the region. As the following participant explained:

> "Archaeology – or rather the megaliths – is undoubtedly the most unique part of this territory. There is nothing in the Iberian Peninsula like what we have around here. We have the oldest and largest cromlech of the Iberian Peninsula, which is 2000 years older than Stonehenge. (…) Megalithic heritage as a whole is undoubtedly what is most unique in the regional heritage around Évora, due to the individual significance of the monuments, and having the highest concentration in the Iberian Peninsula within such a small area between Évora and Montemor." Participant 9 – tour guide / historian.

As seen in Chapter 3, archaeological and cultural heritage is one of the fundamental elements of attractiveness of the region. This notion of Alentejo's richness of archaeological monuments was reiterated by another participant who reflected upon the uniqueness of Megalithic heritage in light of the similarity of Évora's medieval heritage compared to other European cities:

> "If there is exceptional heritage in the region around Évora, it's the megalithic heritage. No one, or few people come to Évora to visit the Cathedral and the Roman temple. If you want to visit cathedrals and Roman temples, you have much more exceptional sites all across Europe." Participant 7 – tour guide and archaeologist.

Thus cultural tourism businesses in Alentejo have a variety of resources available, such as historical monuments, cultural festivals, elements of rurality, amongst others, on which they can work on to develop their products. Archaeological heritage is a key resource, and all companies interviewed offer guided tours to local archaeological sites such as Almendres Cromlech and Anta Grande do Zambujeiro (Figure 5.6).


**Figure 5.6** Poster promoting tours to Almendres Cromlech (source: author).

Providers make use of their operant skills in order to activate the heritage resource for tourism. Knowledge about history, heritage, and archaeology, as well as interpersonal skills, come into play to enhance an experience at an archaeological site. In addition, tour guides' own sense of identity and memories of growing up in the city and close vicinity of archaeological monuments also influence the experience they can offer. Elements such as sense of belonging can play an important role in tour guides' perception of their role as heritage promoters. The following section explores Alentejo's tour guides' traits, skills and qualifications, related to training in tourism recreation or formal training in archaeology or history.

### 5.3.1 Tour guides as locals

Half of the tour guides interviewed in this study were born in Alentejo. Those who were born in other places had moved to Alentejo more than a decade ago, and revealed that throughout the years they have developed a sense a belonging to the region and its heritage.

The fact that tour guides are natives or have gained a sense of belonging to Alentejo can enhance their knowledge of local cultural heritage, e.g. including personal memories in tours, which add to their tour experience as well. One tour guide explained how the information that he gives during a tour is informed and intimately connected to his own experience of growing up in Évora:

> "Both me and my business partner are from Évora, so we like genuine things, things that we remember. So much of what we do is related to what we did in our youth. We give a personal vision to everything we do and this also gives us something to talk about with tourists. 'We used to come here on a picnic with our family, to the Zambujeiro Dolmen or to the Cromlechs'. So, in this sense we do custom tours, which we call road trips. (…) We try to make things more personal so that tourists realise that they are with native guides. We have always lived here, we know all the stories, the legends, over which we try to add a bit of what we experienced while growing up. And what happens is that tourists, besides feeling more comfortable with us, also start to enjoy the city a bit more. And that is the purpose of our tour, that they enjoy the city in the same way as we do. So we talk about historical aspects, which are important, but we also go further. For example, at the Almendres Cromlech: in the car on our way there we can talk about the military dictatorship in Portugal, or about the War of Succession." Participant 8 – tour guide

> "You can't imagine how nicely people react when I walk down the stairways of the Cathedral and say 'look, you see the Museum of the Cathedral? That was my kindergarten.' It may seem insignificant, it's just chitchat, but it is information that has something very emotional and existential and experiential for me but that is shared with them. They also feel transported to their childhoods. (…) And it also shows that Évora is a living city, not only an ancient city of people who are no longer here, who built all these things. For example, when I go to Cáceres, by the evening it's dead, no one lives there. It's like going to the morgue and looking at a corpse, isn't it? (…) But in Évora we say 'it's next to the temple', or 'it's in the square', or 'it's right next to the Chapel of Bones'. Or the University which is still a university, not just a place for tourists to visit, etc. etc. It is this dimension of a living city, where the past is part of the present, that I also try to convey." Participant 9 – tour guide/historian

The second passage refers to Évora as a city where present and past are interwoven, giving it an added interest for tourism. Furthermore, participant points out how different

kinds of people have different interests in archaeological monuments, and how these perspectives are also useful to inform tours. That is, in addition to the archaeological knowledge, the everyday uses of the monument provide a more realistic and relatable picture of local heritage. These everyday uses are connected to tour guide's personal experience of living in the city, as the first passage argued (Maitland, 2010).

The notion of local communities' connections with archaeological heritage is ever present in Alentejo. For centuries, local communities have traditionally developed a relationship around ancient monuments. Realising the significance of this connection, the Interpretation Centre of Megalithism, in Évora, is conducting an ongoing project with the aim of preserving the memories of local people about their local Megalithic heritage, explained by the museum's director:

> "We are recording audio tapes of people who worked in Almendres Cromlech and other monuments who also have their own information that, given their age, can be lost. We want to register that. (…) Archaeologists always say that they discover everything but those things have been there for 7000 thousand years, there were people living in that village nearby. Although the locals do not understand the monument – understand is not the best word – they have their memories and we have to register that. This oral information can also be important for the archaeologists' reports. It's like a bibliography, let's say, it's another source of information. (…) In the end public archaeology or museology can't be done only by urbanites, by people in the office, isn't it? We have to go to the grassroots because people have their own memories. For example, local farmers never destroyed a dolmen because they knew it was sacred. They would plough the land around a dolmen, they would never touch it. And today a so-called civilised person, when they made the highway they passed right over it, they ruined a lot because they don't know better. Then they go to court, they don't care. There is no respect for it, only the local people." Participant 13 – council archaeologist

The previous passages refer to the memory and knowledge of local communities about archaeological monuments, reiterating Hawke (2012) ideas that such knowledge could represent a valuable enhancement to enrich narratives around archaeological monuments. Indeed, an approach that includes the knowledge and sense-making of different actors' groups could be particularly valuable for incorporating intangible aspects of archaeological heritage. For example, some participants referred to their personal memories of the Castle of Lousa (the Roman monument which was submerged by the reservoir waters). However, these memories have not found their way into the tours they provide.

> "I know about the Castle of Lousa because it was very close to Luz village. When I was in school we made a Styrofoam model of Luz village with the old and the new location. One side of the model was open so that during the presentation we filled it up with water, also simulating how the Castle of Lousa would be submerged. But I never actually saw the castle. I saw pictures and also saw photographs of it covered with protecting sandbags. (…) But I don't think we've ever mentioned the Castle of Lousa, I don't think so." Participant 11 – tour guide

> "I knew about it before it was flooded because near the Castle of Lousa there were the mills. You do not know about this, it is not from your time, but in the mills there was a tavern that only served roast chicken and chips, but it was the best roast chicken in the world. It was near to the Castle of Lousa. We used to take girls for dinner there often. So I know the castle of Lousa well." Participant 12 – tour guide

Tourism actors' and local communities' collective memories about archaeological monuments which have been destroyed form an important part of Alentejo's identity, especially in the case of the territory and heritage affected by the Alqueva dam. Making use of these elements of 'organic place-making' (Sofield, Guia, & Specht, 2017) could represent a significant step forward in making the most of tourism potential of such monuments.

All of these ideas that refer to tour guides' sense of belonging and being a part of Alentejo identity translate into several of the tour guides interviewed indeed viewing themselves – and the tourism sector as a whole – as heritage promoters, arguing for the responsibility and stewardship that private businesses hold in relation to Alentejo's archaeological heritage.

Some participants argued that their knowledge and own sense of belonging endows them with the faculty of being gatekeepers of the region with capacity to facilitate the establishment of emotional ties between visitors and local heritage, as following participant argued:

> "I try to give value to my country. I'll try to make tourists understand that three hours is hardly enough to see everything, and that they'll have to return, but nevertheless in those three hours I want them to feel that 'This is awesome, I'm glad we came here.' My concern is that they should want to return. Not for me, not for my business. It is also because I love my city and I want them to speak well of my city. I have this interest. I'm from Alentejo, man, and I really love being Alentejano, and that's what we try to transmit to people. (…) Above all to give value to the region and show them what we are capable of. I want them to see that we also respect and value the past. It's all beautiful, we have UNESCO

> which gives us a lot of money, and that money is used to restore palaces, to recover Roman temples, cromlechs. I want them to understand this and to enjoy coming here." Participant 8 – tour guide

Furthermore, some tour guides view themselves as educators that have a responsibility to contribute towards the safeguarding of local heritage and raising awareness for its significance:

> "To educate a little bit, yes, I think so. I have been told many unpleasant things at the Almendres Cromlech for calling out people who are doing things that I don't think are right, such as starting fires in the middle of the monument, that kind of thing." Participant 3 – tour guide

In this sense, despite the apparent significance of archaeological heritage in the regional tourism panorama, many private actors believe that there is a substantial lack of attention by public actors towards the conservation and dissemination of archaeological sites, as well as to the marketing of monuments to appeal to visitors. This is contrary to data collected about public actors (see this chapter, section 5.1). Several private actors exemplified with the current state of degradation of Zambujeiro Dolmen, protected under a fragile zinc structure (see Appendix 1). As the following participants explain, this has an impact on private actors' and tourists' perception of local heritage:

> "The Zambujeiro Dolmen is in fact beautiful but I feel embarrassed. Often I get embarrassed to see that zinc roof, that barrow totally destroyed, the impressiveness of the supporting stones, and that damn zinc with no explanation whatsoever. I mean, in other countries they make a big deal out of something way smaller, with great quality. At the same time, I also interpret this with shame, to see the pitiful state of a monument of that significance. You don't have to be an archaeologist or anything just to see how badly that structure is kept." Participant 2 – tour guide

> "Zambujeiro is collapsing. It's a shame every day for me to take people there. I only take them because I encourage them to leave comments on the City Hall website, because otherwise I would already have changed my tour to use another site. I mainly get northern Europeans and Americans clients and they are absolutely shocked." Participant 7 – tour guide / archaeologist

In some cases public authorities are unable to intervene, e.g. cases of monuments located in private property (as is the case of Zambujeiro Dolmen). The representative of the Alentejo Cultural Heritage Agency explained that the agency's intervention is limited because it can only directly intervene in sites that it owns, i.e. monuments located on public property and under the agency's jurisdiction. Since the Zambujeiro Dolmen is located on private property, the agency is unable to intervene directly:

> "We have a supervisory role, if you wish, to control the archaeological activity and the conservation of monuments, especially classified monuments. (…) We could maybe enter into a technical partnership with the owner. For example, if the owner wants to do something, he can ask us for technical support. We have the availability to provide technical support. But we do not have the possibility ourselves to make investments, to actually work on the monument." Participant 24 – representative of regional agency for cultural heritage

This inability of public actors to intervene in this case of one of the most famous attractions may fuel private actors' sense of stewardship of local heritage. This is evident in the case of one tour guide who explained his plans to take action for the conservation of Zambujeiro Dolmen by trying to raise funds to purchase the property where the monument is located:

> "I'm trying to find a way to create a non-profit cultural organisation to be able to raise money to buy Zambujeiro dolmen. The owner of Zambujeiro dolmen is interested in selling. The Almendres Cromlech is very complicated, that would have to be addressed by the central government, it would take millions and millions of euros to purchase it. So our expectation is that eventually we can do something regarding the Zambujeiro dolmen. (…) Not only to raise money from outside of Portugal, but also to take advantage of the contributions that tourists offer on a daily basis. Because with such an organisation we could also develop small projects: e.g. finding ways to improve the signage, things like that." Participant 7 – tour guide / archaeologist

The passage above suggests that public actors' powerlessness to act towards the conservation of archaeological sites leads private actors and tourists to engage more directly with issues of conservation, a point which demonstrates private actors' motivation and sense of responsibility towards local heritage (Chancellor, 2012).

Other participants referred to the way tourism businesses act upon archaeological heritage in order to increase its value and attractiveness for tourism. In this case, tourism businesses are taking the knowledge produced by experts and finding ways to convey it to wider audiences:

> "It's us, cultural tourism businesses, who seek to promote archaeological heritage, because there isn't much dissemination of our heritage." Participant 12 – tour guide

> "I think private tourism operators are way ahead. They identify sites, interconnect them, create tours and show them to tourists. But what is missing is how they should be explained. (…) Now, the responsibility to pass on the information and knowledge still belongs to the same people: it's still the scientists, educators, museum directors, the people who govern. Later, to make it

> even more attractive for tourists, we (tourism businesses) have to adorn that knowledge, we have to know what we want to convey in the necessary means, either by means of a peddy-paper, or by means of recreation in which the guide creates a bit of illusion by wearing a little more adventurous outfit, whatever. Or dressing up like a Roman or whatever. I mean, there is an audience for everything." Participant 1 – tour guide/archaeologist

The passages above indicate different perspectives about the definition of heritage and local identity. However, all passages share the idea that tour guides play a significant role in mediating cultural heritage and visitors, and enhancing tourists' experience of Alentejo, as most tour guides interviewed claim responsibility for promoting local heritage. In this sense, being local or having a strong connection to Alentejo's local heritage and sense of identity are elements that assume a significant influence in their perception of what makes a competent tour guide.

Thus, according to these participants, personal memories of growing up in Alentejo provide greater legitimacy to represent the region as a tour guide. For example, a tour guide native from Évora reflected about his decision to start doing tours, stating that this occurred when he came to realise that tourists were experiencing Alentejo's heritage guided by tour guides who were non-native, therefore lacking sufficient local knowledge:

> "One of the reasons why I got myself into this job was precisely because why should guides from Lisbon be the ones showing our heritage? Sometimes they don't even drink a bottle of water, they'll run around and show this in a hurry, in an hour. What kind of bullshit is that? For starters, they are uneducated. Those guides know – knew at that time, now it's different – knew everything superficially. It was called the fifth year of high school, now it's the ninth, there were four semesters, they were taught the 'very typical', and with the 'very typical' they did... well, the older guides anyway, most are from that generation. After that I know of people who graduated in History and Art History, not many, but there are a few and they are excellent guides. And today it's almost a university degree. But it's always hard to be good over the whole country. That's why I advocate regional development with local actors." Participant 9 – tour guide/historian

The response above suggests that tour guides in Alentejo perceive a link between being native, possessing knowledge of local history and archaeological heritage, and having qualifications in either archaeology or tourism. Being associated to local cultural initiatives and organisations is also seen as evidence of a sense of belonging to Alentejo's cultural values. Moreover, by gaining membership of such type of organisations, tour guides can increase their knowledge about local cultural heritage and

participate with others in activities that aim towards the preservation and enhancement of cultural heritage, strengthening their sense of connection to the region.

> "I am part of the Pro-Évora Group, which is the oldest heritage conservation group in activity in Portugal. I was part of the Portuguese Society Heritage Conservation, but I haven't paid the membership fees for a long time. And I have always been associated to initiatives related to heritage. Right now I am correcting a text about the Cathedral, a translation of a text into French. I write, I've written a lot of things. I am part of Évora's City Hall committee for Economy and Tourism. I am part of a group within the Alentejo and Ribatejo Tourism Region for Cultural and Landscape Touring, a small group focused on marketing objectives. I've represented the tourism recreation non-governmental organisation, which is the APECATE." Participant 9 – tour guide /historian

From the responses gathered in this section, it is clear that tour guides' perception of their role in promoting local heritage is based on their sense of belonging to Alentejo. Being native or having lived in the region for a long time means that personal and collective memories can be included in tour guiding activity. Such memories enhance the tourist experience by providing more authentic and local flavour to the tour and greater feeling of involvement and connection with local heritage.

In addition to personal memories, participants also referred to the significance of being knowledgeable about local archaeological heritage and their responsibility to convey such knowledge to visitors. In this sense, the following section examines tour guides' qualifications and specific training in subjects such as archaeology and heritage.

### 5.3.2 Tour guides' knowledge about archaeology and Alentejo's heritage

As key actors in the dissemination of local archaeological heritage, tour guides are required to possess thorough knowledge about Alentejo and its heritage. While some tour guides interviewed in Alentejo have formal training in archaeological and cultural heritage and history, others are trained in tourism recreation, while others have no formal qualification related to tourism activities.

Two of the tour guides interviewed are trained archaeologists who later decided to start their own cultural tourism business. A third guide is trained in History, having abandoned a high-school teaching career to start a cultural tourism company:

> "I worked as an archaeologist for several years but nowadays I just... I mean, I still work as an archaeologist but as a guide. I don't work in excavations, in surveys. Not so long ago I worked on the Archaeological Chart of Évora county.

> Actually that job gave me a lot of preparation for the tours I do today: knowledge of the landscape and the different periods of occupation of the territory." Participant 7 – tour guide/archaeologist

> "I worked on two archaeological projects. I worked on megaliths, in the excavation of dolmens, as a volunteer while doing my Archaeology degree. Later I joined a working team that surveyed and studied rock art in Alqueva, which is another part that is under water." Participant 1 – tour guide/archaeologist

> "Archaeology is very specific and one can't be expert in everything, that doesn't exist. So I think I'm a good generalist, above average. There are a few specific historical periods and some things I've mastered better because of having a particular interest in them and when people ask it shows through. But when I do not know, I do not know, and say it clearly. I am not prepared for experts." Participant 9 – tour guide /historian

Formal training in archaeology is seen as something which can significantly change the way archaeological tourism experiences are conducted. Having specific qualifications bestows the guide with intellectual authority to explain archaeological sites to non-specialists, an idea reiterated by another participant who explained that he encourages the guides who work for him to specifically state their qualifications at the beginning of a tour.

> "One thing I ask tour guides is to always tell the clients their training at the beginning of a tour. 'Look, I'm an archaeologist, I worked at such and such places, I am from here', so tourists also realise that they are not taking a guided tour with just anyone, right? Because he could be Joe, who is a tuk-tuk driver and has done the 9th grade. Okay, you shouldn't brag, but likewise there's no need to be humble. People like it, 'wow, we're taking a private tour with a guy who is going to spend an entire afternoon in Évora with us, a specialist in Évora and heritage and all that shit.' This obviously contributes to add value to the product, which is what we want." Participant 2 – tour guide

In this sense, the tour guide's formal training in archaeology, heritage or history can have a positive impact on archaeological and cultural tourism experiences. On the other hand, lack of specific qualifications can negatively affect the tour guide's role. For example, two participants reflected about how their lack of qualifications affects their confidence to talk about subjects related to archaeological heritage during some tours:

> "I've read some things. One time I went to an archaeologists' conference in Monsaraz because I felt that I needed to know more about this topic. It was an entire weekend essentially just listening about monument burial sites rather than the cromlechs. It's interesting that we can study what was found next to the

> stones, the elements, tools, decorative elements. But I have no scientific authority to say 'this was this way or was that way'." Participant 5 – tour guide
>
> "We don't try to be archaeologists and provide a thorough explanation. (…) If I realise that the person does not want me to talk, or that the person knows a lot more than I do, then it's not even worth me saying anything, I might say something stupid." Participant 12 – tour guide

The issue of qualifications in specific subjects related to history and archaeology was further highlighted when participants discussed it in light of general tourism qualifications. General tourism qualifications can be understood as higher education degrees on Tour Guiding or Hospitality. Graduates from such degrees may obtain further certification by joining societies such as the Portuguese Association of Tour Guides and Tour Managers or the National Trade Union of Tourism, Translators and Interpreters in order to become a Qualified Tour Guide.

One of the participants interviewed (archaeologist tour guide) argued that technical knowledge about archaeology is more valuable for tourism than a general tourism qualification, to the extent that an expert in archaeology is better prepared to provide a memorable experience of an archaeological site compared to a Qualified Tour Guide, that is, someone with general training who lacks in-depth knowledge in archaeology.

> "These qualified guides don't learn anything in the Tourism course at Évora University. They learn a little bit about this, a little bit about that, but don't really know anything. Nowadays people don't want to take a tour to see birds, or to see cork, or to see archaeology with someone who took a tourism course and that will tell you a bunch of stuff that they have memorised. It's not the same level of quality as if it's done by a biologist or an architect, or an anthropologist, it's not the same. (…) Every year the educational level of society is greater, so what you're looking for is increasingly qualified. This is the way, especially in this kind of small business that we do. We don't get large groups of Chinese or Brazilians or whatever. Our clients are people who really want to learn. I have people who take a notepad and spend the whole tour writing down what I say, they ask questions and write down the answers." Participant 7 – tour guide/archaeologist

The response above justifies the need for expert training in archaeology for providing high-quality cultural tourism experiences due to the needs of clients and increased thirst for experiences that offer specific in-depth knowledge about the archaeological site visited.

On the other hand, a qualified tour guide interviewed who has obtained tourism qualifications argued that the variety of subjects (such as Portuguese history,

gastronomy, wine culture, etc.) covered during general tourism training equips qualified tour guides with general knowledge about Portugal and Alentejo, an approach which according to the participant is of greater value for tour guiding:

> "We had to study for three years at the university after which we had to do exams. This was not just an exam for the course, we had to study everything from gastronomy to agriculture, everything. Then of course it depends. Someone may require a guide more focused on the interpretation of heritage, e.g. archaeological, historical or whatever, which in fact is what I do most. But I do a bit of everything, whatever is needed. We are prepared for anything that might come up and to give true information that is interesting, informative, well prepared, that represents the culture and the history of Portugal to those who want to listen. I think any one of us does a little bit of everything. Nowadays since there are no more regulations for guides, anyone can be called a guide, but these guides obviously do not do a quarter of what we do because they have no training and no experience." Participant 3 – tour guide

Thus both perspectives – archaeology vs tourism training – equip tourism providers with different knowledge to perceive archaeological heritage and consequently inform their role in delivering archaeological tourism experiences.

On the one hand, those who are trained archaeologists or historians market their business to special interest tourists and focus more on historical or archaeological attributes in their narratives. For example, one of the archaeologists' cultural tourism companies only offers tours to megalithic monuments. On the company's website the description of their tours states: "Our tour is guided by a local archaeologist, specialized in pre-history. We want to contribute to the understanding, promotion and preservation of these ancient sites by using public archaeology – the translation of scientific data into information that is interesting and educative for the broader public" (source: company's website). Such an approach indicates that the company's mission includes the use of archaeological heritage in terms of making a profit, providing recreation and leisure activities, ensuring conservation and safeguarding of heritage, and increasing awareness and education about local heritage.

On the other hand, those tour guides with tourism qualifications promote their business as catering to anyone visiting Alentejo, being able to accommodate many different types of interests. These can be tours focused on historical, natural, or ethnographic elements, among others. Despite lacking qualifications in archaeology, many participants interviewed stated that try to learn and obtain information about local history and

heritage by alternative means, such as reading books and using smartphone apps. As the following passages indicate:

> "We have learned many things and we like to know more, we are always reading. At the moment, I am reading three different books on Évora, doctoral thesis by people who have studied Évora. I'm reading them because I'm discovering things that I myself did not know, so I like to know these little things, especially legends." Participant 8 – tour guide

> "We don't know much about the relation between archaeological monuments and celestial phenomena, the stars, the planets. Some alignments have been studied but not much. And it's something I have tried to do now by resorting to new technologies, with phone apps that show us what the sky looked like 7000 years ago, to visit the cromlech and see what stars, what things in the bright sky that ancient people appreciated back then, and if there is any connection between these and the stones. So since there are no studies about this, I've tried to learn on my own, just so I have more information to give to people." Participant 3 – tour guide

> "I belong to both the National and the Regional (Alentejo) Association of Tour Guides. What often happens is that the organisations, especially at the national level, are constantly in contact with other organisations that promote seminars for us to keep always learning. (…) I'm always learning every day, always trying to learn more, I go to conferences and try to learn from those who know more than me. Also because there are constantly new discoveries and research being made in this field, isn't it?" Participant 5 – tour guide

It is apparent from these participants' accounts that they place greater emphasis on personal learning rather than undertaking specific training in archaeology, which could indicate that some private actors are not interested in training activities offered by agency-led initiatives.

Regardless of possessing specific archaeology training or general tourism qualifications, many participants shared opinion that communication skills and the ability to convey scientific information in a simple and recreational way is essential in conducting archaeological tours:

> "It's not enough to just have in-depth knowledge: it's knowing how to transmit it, to animate archaeological heritage using the guide's knowledge, his ease of communication, right, and getting the customer to feel special, that this tour is unrepeatable. (…) If you show culture, show the local people, you win a kind of power, a kind of authority to discuss that heritage. And whatever you say, man, if you are a good communicator, if you have good vocabulary, if you are passionate, if you love that which you're talking about, that is halfway so that

> customers value the heritage, value the territory, value the culture, value the people, then it goes up the whole ladder." Participant 2 – tour guide
>
> "There is no mathematical formula for this, it comes a bit from your sensitivity, I think. As a matter of fact, a while ago I saw a good Public Archaeology master's degree program at the Faculty of Fine Arts exactly about that. It was much more about videography, computer illustration and communication techniques than about archaeology itself. I think this connection between archaeology and tourism is important. Because the universities continue to train archaeologists supposedly for the job market, but they don't train them for salvage archaeology, they train for academia, when 99% will end up working in salvage archaeology. And indeed a good part of them will not turn to tourism because they are not aware of this reality. That's where a good part of archaeologists should turn to, to the relationship between archaeology and tourism." Participant 7 – tour guide/archaeologist

Communication skills are therefore a key aspect in providing memorable experiences. In this sense, one participant explained the attributes that he looks for in potential candidates when hiring a new tour guide for his company, stating that although expert knowledge is essential, so are also other soft skills such as experience, language and capacity to create rapport with tourists:

> "To begin with, a tour guide cannot be a kid; I want someone who is experienced, someone who has travelled, who has experience of talking to people. (…) Academic qualifications has never been a requirement to me. Regardless of having a bachelor, a master's, a PhD, or high school, he has to have knowledge. And there are people with an extraordinary culture who have only completed the 12th or the 9th grade. (…) Then I value language skills, of course. People do not have to speak perfect English or perfect French, but they have to be able to make themselves understood and to understand and can't feel like they're in trouble. They have to have very good vocabulary." Participant 2 – tour guide

According to the passage above, in addition to possessing knowledge (general and specific), other attributes such as experience and language skills are essential traits of a heritage tour guide.

To conclude, the ways in which tour guides perceive and act upon archaeological heritage as tourism resource is dependent on their skills, knowledge, expertise and experience. The way these operant resources are drawn upon and mixed has an influence on the type of tour guide, type of tourist catered, and type of experience offered.

The following section finalises the present discussion, taking the ideas and actor relationships examined thus far and discussing their implications for the tourism enhancement of IAH in Alentejo.

### 5.4 Inter-sector cooperation and implications for IAH

As seen in this chapter, for the most part both public and non-governmental actors in Alentejo do not directly interact with established tourism businesses. Instead, these organisations concentrate efforts in disseminating archaeological heritage to the public and stimulating entrepreneurship that can make use of local cultural resources at a tourism level. The majority of activities organised are directed at the general public or vulnerable people, e.g. unemployed in order to create jobs. While this proves a valuable strategy to raise awareness about archaeological heritage in local communities, more could be done in terms of improving tourism development by directing efforts that specifically target established tourism businesses. For example, initiatives such as training programs directed at actors of the tourism industry, e.g. established tourism companies, could have a positive effect in the overall promotion of the region's archaeological heritage.

This lack of cooperation between public actors and tourism businesses indicates two points for discussion. First, it shows how issues concerning Alentejo's desertification lead the decisions and actions of both public and non-governmental actors. That is, in the eyes of public actors who operate on governance level, and third sector who have long-term aims for sustainable development of Alentejo, the main priority is creation of employment in the region, which represents more urgency than improving the quality of the existing businesses.

Second, it also suggests that public and non-profit organisations have more pressing priorities and do not prioritise the role of tourism businesses as cultural heritage stewards with significant capability of promoting the region's archaeological heritage. In this aspect, however, interviews with private tourism actors show that tour guides indeed view themselves as holding a position of responsibility towards local archaeological heritage. This is in part due to archaeological heritage being a central element of Alentejo's tourism identity, but also due to tour guides being native to Alentejo or, in the case of those who are not originally born in Alentejo, having developed a deep sense of belonging to the region.

Training activities focusing on providing local tourism recreation companies with information on topics such as archaeology and history could improve private actors' action and role as promoters of local heritage. Furthermore, a greater articulation between public and private actors could increase knowledge of the archaeological monuments which were impacted as a result of Alqueva dam construction, raising awareness for the immense IAH in the region (see Chapter 7, section 7.7). Taking this information, businesses could develop products and experiences that relate the tourist with archaeological heritage and notions of the past. Similar developments in other countries have been successful and can offer insights that could be useful to Alentejo. For example, Alberti and Giusti (2012) explained how public and private actors used cultural heritage related to the automotive industry in Italy to jointly develop an image and tourism brand for the Modena region. Plummer, Telfer, Hashimoto, and Summers (2005) described how collaboration between private tourism actors in Canada enabled the development of individual tourism experiences under a common theme, in that case beer and ale brewing. Examples of successful creative networks can be found in the Alentejo region as well, such as the Alentejo Criativo and the Dark Sky Alqueva projects. As seen above, the latter focuses on developing experiences that require creative discussion among the network members, even if the network managers assume prominence in the creative process. This project is a prime example of marketing strategies that focus on the sense of place, given the diminished materiality and spatial diffuseness of their central element, the night sky and stargazing (Warnaby, Medway, & Bennison, 2010).

In this sense, a greater collaboration between public, private and third-sector actors could open new opportunities for tourism development in Alentejo, especially given the intangibility of archaeological heritage which means that no one "owns" the resource. This characteristic makes it easier for each actor to develop their own products, in the same way as is already being done in the Dark Sky Alqueva project, with creative experiences being developed under the theme of star gazing. This follows Melis et al. (2015, pp. 86-87) observations of co-creation at a destination level comprising multiple stakeholders, with authors concluding that "more investment needs to be placed on developing awareness of and encouraging cooperation, collaboration and dialogue among the various systemic actors", adding that "more attention needs to be given to the reorganization of processes to encourage better and more effective and transparent flow of relevant information, or even on adequate information campaigns aimed to change

the perception of risk on the part of individuals to induce them to be more cooperative in the construction and implementation of the strategies defined by the DMO". Stakeholders of the cultural tourism sector in Alentejo could learn from such insights in order to better appreciate IAH.

### 5.5 Summary

This chapter has provided a picture of the actors interviewed in this study and their relationship to archaeological heritage as a resource that can inform tourism development in Alentejo, as proposed in Research Objective 2.

In sum, public actors interviewed comprise organisations related to tourism and/or cultural heritage governance at a regional and local levels. According to the participants interviewed, Alentejo's public organisations are mainly focused on addressing problems of the local communities. Many initiatives directed at local communities are organised with the aim of increasing awareness towards the value of local archaeological heritage and its significance for the region's touristic image.

Non-governmental organisations focused on rural development were also interviewed. An important contribution of non-profit actors' role in tourism development of Alentejo region is through delivering training activities, many of which are of relevance to the tourism sector. However, given that the primary aim of these organisations is the sustainable development of the region, especially the need to create employment, training programs are mostly directed at unemployed people, aiming to stimulate the creation of new businesses.

Finally, representatives of the private sector were interviewed. The business profile of Alentejo's cultural tourism businesses was presented, demonstrating that archaeological heritage plays a central role in the products offered. In addition to the richness of archaeological heritage in the region, resources and traits of tour guides also contribute to developing archaeological tourism in Alentejo. In this sense, participants' affinity with Alentejo culture influence how providers perceive their role in the industry. Furthermore, the knowledge and skills gained through formal training in archaeology or higher education in tourism studies also affects perceptions of the role of tour guides in developing and delivering archaeological tourism experiences.

This chapter has discussed how archaeological heritage is perceived and approached by tourism providers in Alentejo. Actors of the public, private and third-sector were examined. As shown, public and third sector actors influence archaeological tourism development by ensuring safeguarding of local heritage and raising awareness for its value. On the other hand, private actors contact directly with tourists and use their operant resources such as qualifications, knowledge and sense of belonging to deliver the archaeological tourism experience. The following chapter continues this discussion by focusing on archaeological tourism experience and private actors' (e.g. tour guides) role in providing a memorable experience. Thus emphasis is on private actors and the interpretation strategies applied by Alentejo's tour guides when approaching archaeological sites and monuments. The focus on private actors is justified because these actors come into direct contact with tourists while delivering the co-creative archaeological tourism experience, as opposed to public and non-profits who do not normally engage directly with tourists. In this sense the next chapter focuses mostly on data collected from private actors, and less on public and non-profit actors.

# CHAPTER 6. ALENTEJO'S PROVIDERS USE OF CULTURAL HERITAGE INTERPRETATION STRATEGIES IN APPROACHING ARCHAEOLOGICAL HERITAGE

This chapter discusses the particular ways that private tourism providers in Alentejo approach archaeological heritage and use it to develop and deliver tourism experiences. The focus is on the actual archaeological tourism experiences and cultural heritage interpretation strategies applied by tour guides interviewed. With this it is intended to elaborate upon tour guides' operant resources (see Chapter 5, section 5.3) that are employed during heritage interpretation and mediation of the tourist experience in activities conducted at archaeological sites. This chapter is based on data collected in Theme 2, and relates to Research Objective 3: *Establish the significance of theorising providers' creative ingenuity in sustaining the appeal of tangible and intangible archaeological heritage as a cultural and creative tourism resource.*

Discussion of tour guides' role in delivering archaeological tourism experiences in Alentejo is organised in function of cultural heritage interpretation strategies. In Chapter 2 it was reviewed that cultural heritage interpretation falls into two broad categories at each end of the learning spectrum: positivist and constructivist. A positivist approach places greater focus on the information transmitted during the tourist experience, assuming an objective view of the past that is produced by those heritage professionals who study archaeological monuments and heritage. On the other hand, constructivist approaches place greater focus on the individual interpretation of place, looking at the tourist's experience and prior knowledge as fundamental blocks on which each person constructs their reality and ascribes meaning to archaeological monuments and places. By applying positivist or constructivist approaches in their tours, tour guides act as key players in influencing the way archaeological heritage is experienced.

Discussion in this chapter covers aspects of conveying archaeological knowledge, the ways that guides reflect their knowledge about the subject of archaeology and history, how they adapt to the tourists' knowledge and interest in archaeological heritage, and how they encourage tourists' own interpretation and discourse. In this sense, the chapter

is structured into six sections, each related to a specific strategy of heritage interpretation: i) enhancing tourists' operant resources; ii) focus on historical context vs monument details; iii) linear vs free exploration of archaeological sites; iv) official vs individual interpretation of the archaeological site; v) encouraging tourists' interaction; and vi) tour guiding as instruction vs creative discussion. The chapter finalises with a section that discusses issues related to accepting alternative interpretations of archaeological heritage and the implications that these can have on the way archaeological heritage is approached during tours.

### 6.1 Enhancing tourists' operant resources

Given the possibility of archaeological heritage informing multiple interpretations, tour guides must take into account tourists' operant resources (e.g. expectations, interests, knowledge and values) as fundamental pieces which inform how each person will make sense of the past through engaging with an archaeological monument (Hammitt, 1981; Poria, Biran, & Reichel, 2009). Thus, most tour guides adapt their speech accordingly to incorporate tourists' knowledge and beliefs in an attempt to personalise the tour and provide a more memorable experience. As Mathisen (2012, p. 36) writes, "without knowledge of the tourists' expectations and values, the guides' ability to influence the tourists' experience positively is diminished". Furthermore, the author adds that "getting to know the tourists' values means that the guides can give experience the right direction and the right purpose". This is a principle advocated in constructivist approaches to heritage interpretation.

This section discusses the ways in which tourism providers assess and make the most of tourists' operant resources in order to enhance the archaeological tourism experience. By acknowledging the significance of these elements, providers maximise personalisation of the experience and increase tourist satisfaction. Participants in this study spoke about how the services and tours they provide are influenced by their tourists' operant resources. Most providers interviewed adopt an approach that allows greater tourist participation. The following response sums up this attitude:

> "The tour always changes. It's impossible not to. I'm not a robot and besides I am influenced a lot by the person I have in front of me, which changes the tour. I'm not able to do the same thing twice because people are different and they want and need different things, or they have different levels of knowledge and need more information." Participant 3 – tour guide

Indeed, this willingness to adjust to tourists' operant resources is explicitly stated in the promotional materials of many tourism companies, as the following description of a cultural tourism suggests:

> "The Alentejo owns treasures discretely and harmoniously set in the landscape, ready to be found by the persons who enjoy the deep pleasure of discovery. Conceived by half-day excursions and departure from Évora, our thematic and personalized tours give you the possibility to appreciate the valuable heritage of Alentejo guided by our experts, always considering your particular interests." Company description on TripAdvisor

From the responses above it is clear that cultural tourism companies in Alentejo tailor their offer and are open to change their experiences in function of tourists' interests and motivations (i.e. tourists' operant resources). To do so requires a deep understanding of tourists' interests, expectations, knowledge and beliefs, which may involve many different assessment techniques. The following section examines how tour guides assess tourists' operant resources.

### 6.1.1 Assessing tourists' operant resources

In order to adapt their speech and tailor the experience to the interests of their clients, some participants explained that they assess tourists' interests before the tour starts, or during the initial stage of the tour. In some cases there is a notable degree of preparation to adapt to tourist's operant resources. For example, the following participants explain how they assess tourists' interests days before the tour by asking potential clients to fill out pre-tour surveys:

> "We take a long time to prepare tours, we do pre-surveys when the client contacts us. Fortunately most customers contact us months in advance. We always prepare the tours to Évora in order for maximum customisation according to the customer's interest. We ask if the guy likes wine, if the guy likes more Romans or Arabs, if the guy knows anything about, I don't know, the Renaissance, or if he really likes the Inquisition, or is a fan of the French Invasions." Participant 2 – tour guide

> "Over time they send us emails, 'Oh, I like this and this', and we say 'look, maybe it would be better do this at this time and that on another day'. What we suggest is, 'if you want to drink wine, rather than visiting the cromlechs and doing the wine tour, it is better to go to Monsaraz one afternoon because you will find all you want there, otherwise we will lose a whole day and you will pay a lot more'. That's how we do it." Participant 8 – tour guide

The responses above show that some businesses begin to assess tourists' interests prior to the tour, by exchanging emails or providing forms to be filled out by tourists, allowing the tour guide to prepare in advance to deliver a tour adapted to the tourist's interests.

Others do not exchange information with tourists before the tour begins, and thus assess tourists' interests on the spot when they meet to conduct the tour. In this sense, the initial moments of the tour take on added importance for both tourist and provider to understand each other and align in order to produce a more meaningful encounter, as participants explained:

> "It starts as soon as you pick them up. The first few seconds are the most important, the first questions that you ask them, to understand things such as their origin or their political affiliation. If I have Americans one of the first things I try to understand is if they are Democrats or Republicans, so I know what I can avoid, what should I not… it helps with how I conduct the conversation. The first few minutes are critical for you to perceive who you're with." Participant 7 – tour guide/archaeologist

> "I often ask at the start of the tours if people have knowledge of history or history of art, because then I can use technical vocabulary and they will know what I am talking about. If they do not have any knowledge then I have to be careful with the vocabulary I use." Participant 9 – tour guide/historian

As seen, the initial minutes of the tour set the stage for the experience, introducing each person to each other's interests and personality. It is a stage during which themes emerge that will define the tour. This means that the initial contact plays a significant role in how the experience will develop, and even those tour guides who assess beforehand still use the first minutes of the tour to better understand the tourist.

> "One of the main stages of the tour is the initial stage, it's those first 10 or 15 minutes, which serve to show off, to embody a character that we will be selling to tourists during the rest of the tour. And it's also during those initial 15 minutes that we try our best to study the customer's profile, what we think will surprise him based upon the resources we have available, based upon our partners, and based upon the resources that the city has to offer. That is, during that initial screening we look for something that we might have missed in the emails or in the pre-tour survey, obviously when they have accepted to do it because it's a lot of work. But try to quickly understand the person's style: is he more serious, is he more stern, is he more relaxed and is more into walking the streets and talking about how we live in Alentejo, or is he someone who wants to devour all, or a person who's more concerned about taking selfies along the way. That initial stage will shape the tour." Participant 2 – tour guide

This process of adapting to tourists' interests not only influences the tour script but also the performance of the guide. One participant explained how, by assessing tourists' interests before the tour, the company assigns a guide whose personality and skills are more adequate for that tourist profile. Not only is it important for tour guides to understand tourists, it is also important for tourists to understand the tour guide. In this sense, participant goes on to explain that there are different types of guides, and not only are guides required to learn about the tourists they are guiding, also it is important that tourists understand the kind of guide that is guiding them:

> "That initial stage is also for tourists to realise the kind of guide that's in front of them. Is he more of a family kind of guy? Right, every guide has a unique profile, and a client is always assigned according to our guides' profile. We have four guides and these four guides are all very different." Participant 2 – tour guide

In this sense, the tour guide's own profile and interests also influence the way a tour is developed. For example, one participant stated that his tours may include more information about politics, whereas his colleague in the same company will speak more about the Évora's architectural features. Another participant explained that his awareness to deliver a personalised tour is due to his own perception of what makes a holiday experience memorable:

> "What I like the most when I go to another country is to see something that reminds me of Portugal. (…) In Dublin I remember finding a Portuguese recipe book of the sixteenth century. It's that kind of bridge." Participant 2 – tour guide

The last quote suggests that tour guides' motivation to tailor the experience to costumer's characteristics arises from the tour guide's own personal interests when on holidays in other countries. Therefore, both tour guide and tourist share a motivation that supports the personalisation and development of the archaeological tour. This approach to personalisation is reiterated by tourists, as one reviewer on TripAdvisor wrote:

> "Awesome, personalized Tour – The very first thing he did, was to ask us about our interests and what we'd expect from the tour, so that he could show us exactly the things we wanted to see. If you're into it, you can easily get lost in conversations about anything and everything with him." – Reviewed 27 May 2016

There are different approaches to tailoring experiences. One tour guide explained that she does not explicitly assess tourists' interests, rather tries to understand their

knowledge and personality in a subtler way by studying their body language during the tour.

> "I do not waste time for the person to tell me about himself. For example, I start talking about the domestication of animals or something else. If I see that you wrinkle your forehead, it's because you do not understand what I am saying. We have to perceive if the person is upset, if the person is tired of listening, if the person is satisfied, if he wants to know more. All this is seen by his expression, he doesn't have to say anything, right? And works the same way for us to perceive a bit if the person has some basic knowledge or not in order to understand certain things." Participant 3 – tour guide

As the passages above and discussed in this section show, tour guides in Alentejo apply a range of strategies to assess tourists' prior knowledge and interests. Whether prior to the start of the tour, or during its initial moments, tour guides try to understand what moves tourists and their level of knowledge of archaeology and the past. Assessing these elements is relevant as it enables the tour guide to cater the experience to tourists' operant resources, and focus on certain aspects and themes in order to enhance tourists' prior knowledge and make the experience more meaningful.

As argued in constructivist interpretation literature, visitors possess knowledge from previous experience that influences their experience when visiting an archaeological site. Tour guides need to understand tourists' level of understanding, interests and their degree of knowledge about archaeological heritage, history, and the past in order to adapt or enhance tourists' prior knowledge. The next section discusses participants' perceptions of tourists in Alentejo knowledge about history and local archaeological heritage.

### 6.1.2 Providers' perception of tourists' interest in archaeology

An approach to tailoring archaeological tourism experiences means that tourism providers are required to understand tourists' knowledge about the past, in addition to their interests and motivation to engage with archaeological heritage.

Some participants argued that the majority of tourists visiting the Alentejo region and taking cultural tours are well read and know what kind of experience they are looking for:

> "Especially in this kind of small business that we do, we don't have large groups of Chinese or Brazilians or whatever. These people really want to go and learn. I

> have people who take a notepad, you see, spend their whole tour writing down what I tell them, ask questions and write down the answers." Participant 7 – tour guide/archaeologist

Another guide follows this thought, explaining that his role as a guide is to add value to the information that tourists find at the tourist office or in books, that is, enhancing their operant resources:

> "My guides know all the historical details from front to back and have no problems to resort to this when the customer asks questions about details. But that is taken for granted, I mean, we are always up for it because we assume that they have read all the brochures at the tourist office and have been on Wikipedia and have bought those travel booklets from American Express, etc.. All that is taken for granted." Participant 2 – tour guide

Thus these participants try to provide a memorable experience that can offer tourists a significant portion of knowledge that they might otherwise not be able to find on their own. That is, in participants' view, tour guides are supposed to add to the information available in mainstream outlets such as Wikipedia and travel guides.

However, most of participants interviewed stated that many tourists visiting Alentejo seem to lack knowledge about the archaeological heritage of the region, usually unaware of archaeological heritage besides the most famous sites. In this sense, visitors usually are mostly interested in visiting the highlights rather than taking a comprehensive archaeological experience that includes lesser known monuments and sites.

> "Once or twice I have picked up people who came only for archaeological tourism, but very few. Just for archaeology, very few. What happens usually is something integrated, those who come to visit the area also include the archaeological part from Évora, sometimes a morning or an afternoon." Participant 5 – tour guide

> "Let's say from ten groups that come, I think two would go to and only the Almendres Cromlech. Yeah, that's the only thing." Participant 4 – tour guide

> "It's more for leisure, it's for nature. Our clients come more for the nature. But after that they are looking for all that there is to do." Participant 10 – boat rental company manager

Tourists' lack of interest in archaeology means some tour guides occasionally have difficulties in keeping tourists' attention at archaeological sites, as explained by the following participant:

> "Most of the tourists I take to Almendres Cromlech, the Americans, do part of the tour and then, if an ant or a lizard suddenly passes by, they look at the lizard and find the lizard extremely beautiful and the stone has lost some importance. (…) They haven't forgotten but it has lost importance. I speak of my own experience. I also run the risk of finding that it is I who is unable to give them, let's say, the necessary emphasis for them to be more interested. But I don't think that is the case. Because sometimes we take people to Vila Viçosa or even to Monsaraz and people are more interested. Okay, that's my kind of tourist, that's my kind of client. They want to go feel the energy of the stones." Participant 12 – tour guide

Therefore most tourists who partake in tours with the participants interviewed do not have deep knowledge about the archaeological heritage of Alentejo. This restricts tour guides' action to connect to tourists' operant resources and enhance prior knowledge. As a result, many tour guides turn to other means of making the experience more personal, such as connecting Alentejo's heritage with elements of shared history between Alentejo and the tourists' cultural background. The next section looks at this strategy in more detail.

### 6.1.3 Using references of shared history and cultural background

A key element used by tour guides in Alentejo to understand the interests and values of tourists is the nationality of the tourist. This is because one the most common strategies used by providers to personalise the tour and make the experience more relevant is to try to create bridges between the history of Alentejo and the history of the country of origin of the people they are guiding.

The next participants spoke about how customising the experience is easier when tourists' cultural background shares elements with Alentejo. That is, it is easier to make the experience more memorable when the tour guide is able to find shared references with which tourists can relate.

> "First I have to find out where that person is coming from. There are some things you should know before you meet the person, like their nationality and their age more or less. Then the person will naturally always say 'oh, I've been here, I've been there', and the guide with experience can quickly adapt. You don't need to spend a lot of time talking to a person in order to get to know him, five minutes is enough for us to perceive what this person might need in order to understand the site. Imagine a Japanese, for example. Something may have a completely different meaning to them than it has to us, okay? So we need to give an introduction using something that they can identify with – something

> connected to their own history, such as what was happening in Asia at the same time that we were making megalithic monuments, and what was being done in their part of the world so they can understand the era we are talking about." Participant 3 – tour guide

For tourists' themselves it is easier to enjoy an experience if the guide can provide references to which the tourist can relate. This is line with studies that have shown that tourists' greater interest in heritage tourism can be connected to their own heritage and cultural background (Marciszewska, 2005; Poria et al., 2003). Without familiar references, there is an increased risk of the tourist finding the experience difficult to follow or becoming uninterested in the subject of the tour. As one participant explained:

> "After five or ten minutes and without any references, it becomes hard to follow the story. Whereas, for example, if we're talking about a Medieval Era in Spain or France, we Portuguese have connections, isn't it? There are names, there are places where things happened at about the same time and it's easy for them to follow and keep up. And everyone likes to hear about one of their own kings or cities because it fills their ego, isn't it? Everyone likes to hear familiar names and listen to their stuff, and it goes well with the Spanish, with the French, people from nearby. Also with the English – we have many connections with England. From there things start to get farther and farther away. The further away, the more difficult." Participant 5 – tour guide

As the responses above show, tour guides in Alentejo understand that creating emotional bridges between tourists and local heritage is a significant step towards delivering a memorable experience. The usefulness of nationality as a basis for tailoring the tourism experience is illustrated by one tour guide who explained how his company has compiled a folder with files for the different nationalities, so that the company's tour guides can easily access information to provide to each client depending on their country of origin or cultural background:

> "Sometimes we spend days thinking about how to take a certain nationality and bridge the history of the tourist's country with Évora's history. (…) We ask their country of origin, in order to adapt. We always try to give Évora's history and create bridges with their original nationalities. It's possible, and we already have around 10 different programs for nationalities." Participant 2 – tour guide

The responses discussed above show that providers are aware that people with different cultural backgrounds (e.g. nationalities) engage differently with archaeological heritage, which in turn can influence the kind of connection established with heritage. Moreover, providers assess these resources in order to make the experience more memorable.

On the other hand, many people visit foreign countries precisely to learn about the different/exotic culture, and not because it is familiar or have deep links with it. A couple of participants stated that, for example, the groups that show most interest in Megalithic monuments of Alentejo are from North-America because this kind of monuments is inexistent in the American continent.

> "We do a lot of tours mainly with the American market, because they have a special interest in this type of monuments. (…) They're people who want the mysticism of 7000 year old stones. Their interest is only the age. Usually it's the Americans and the Canadians, right, who only have 200 years of history. (…) The European tourist has history, I mean, he can find that our Cathedral is very beautiful but in Paris there is also a cathedral, in Zurich there is also one, in Berlin there is another one. I mean, it is beautiful and they should be in awe when seeing our beauties, but back home they also have beautiful things and are used to that. But when I tell an American that our city walls are modern, from the 16th century, they go crazy." Participant 12 – tour guide
>
> "I think the American market really ask for it. Several articles about Évora's megaliths have been published in America and that really makes a difference. It's mentioned in most of the guide books." Participant 4 – tour guide

In the case above, the participant explains that what causes most attraction to the archaeological heritage is the cultural difference and the inexistence of such monuments in the country of origin, instead of a deep emotional link between tourist and heritage.

This dissonance can be attributed to tourists' different motivations to visit a particular region or particular cultural attractions in a destination. For example, tourists can be categorised as sightseeing tourists, who are interested in local heritage fuelled by an entertainment motivation, or purposeful tourists who are interested in experiencing local heritage at a deeper level (McKercher, 2002). Other studies such as Tan, Tan, Luh, and Kung (2015) and Chang, Backman, and Huang (2014) have developed similar typologies in relation to tourist motivations in creative tourism. Accordingly, tourists with particular motivations towards archaeological heritage would require adequate approaches for interpreting, for instance related to Uzzell and Ballantyne (1998) description of hot and cold interpretation. According to these authors, hot interpretation is applied in cases where visitors have an affective connection to heritage, due to shared history or family ties to a traumatic event, for example, or from neighbouring countries such as Spain or France. Cold interpretation is more useful when addressing visitors who lack a particular affective link to heritage and who engage with heritage mostly in a cognitive way, as is the case of North American clients described in the response above.

Despite the usefulness of resources such as tourist nationality, in some cases providers find it difficult to relate Alentejo's heritage to some tourists' cultural background. Participants then spoke about searching for references from popular media as a way of connecting visitors to heritage, as discussed in the following section.

### 6.1.4 Using references from popular culture

In some cases, tourists may come from a country which has no relevant historical or cultural links with Portugal or Alentejo, in which case it is difficult to create bridges between the tourists' cultural background and local heritage. In such cases, participants explained that an alternative way of tapping into visitors' knowledge is to resort to references of archaeology and the past as portrayed in popular media, such as cinema and literature. For instance, the following participant mentioned how the comics of Asterix can provide elements to enhance the discussion about remaining elements of Celtic culture in modern Alentejo:

> "Everybody knows the Romans, even if you don't, because Romans are already pop in the cultural tourism scene, let's say. On the contrary, to talk about something like the Celts, man, that gives us an expert look. And then tourists ask, 'Celts? Celtic Gauls? Asterix?', 'Yes!'. (…) This pop background of the Asterix books, the druid Panoramix, the cauldron, the juniper, the bard, all this serves to take pop elements that are part of our popular culture and our childhood and youth imagination, etc., and use those elements to make heritage more attractive to these customers. And more attractive means enabling customers to identify with this heritage, to understand that this stone is not just a stone, a menhir is not just a menhir. Some children associate a menhir to Obelix as soon as they see it, because they still have that imagination and have very little prejudice in relation to things." Participant 2 – tour guide

From the responses above it is clear that, in the absence of specific references and shared history, pop characters from literature or cinema can inform tourism experiences and help mediate between tourist and local heritage. Enhancing tourists' prior knowledge in archaeological tourism thus can both relate to academic knowledge or fictional interests based on popular culture (Holtorf, 2010; Jones & Smith, 2005).

Reference to popular culture can take many forms. In acknowledging the value of pop references, some participants explained that they try to meet popular expectations by using apparel that is stereotypical of archaeologists, for example. The following participants spoke about wearing specific clothing during tours and the effect of the guide's attire on tourists' perception:

> "Tourists enjoy the fact that I am an expert in a particular subject. I realised that and started to change my wardrobe by wearing boots, for example. It's something I don't like to wear. I've worn my field boots a lot, because of my work as an archaeologist, right, and I retired them a long time ago. But then I realised that tourists appreciated the boots because they saw an adventurous spirit in me, someone who has an extraordinary job which is archaeology, it's funny." Participant 1 – tour guide/archaeologist

> "People come on our tour because they want to do it with an archaeologist. One of the first questions they ask – because they usually are not expecting a young looking guy, they're expecting an old man with a white beard and all – is like 'But are you an archaeologist?' So this is a major point for people." Participant 7 – tour guide/archaeologist

> "It's mandatory for our guides to tell people their education qualifications when they introduce themselves. That adds value. And when the tour guide is an archaeologist people get extremely curious because I don't think there is anyone who as a child did not want to be or astronaut or archaeologist, at least the people I know. And it's cool to meet someone who has turned that dream into reality, and of course they also want to learn a bit of archaeology. (…) But it's funny that the archaeologists' interpretation can value a tourist's experience if the client is interested, and they usually are. People like to know how other professions work, I think it's very important. They pay us to take them to a cheese factory to see how cheese is made, or pay us to take them to a potter also to have the experience and learn how to make something in clay. They will obviously value having an archaeologist explain them how archaeology work is done in the field, with concrete examples, right?" Participant 2 – tour guide

The responses above indicate that popular perceptions and stereotypes of archaeology also influence the way tourists view an archaeological tour. This does not come as a surprise, as multiple authors have pointed out the immense brand value that topics related to archaeology and the past hold in popular culture (Hewison, 1987; Holtorf, 2007). For instance, recent online polls held by Empire in 2015 and by Total Film magazines in 2017 appointed archaeologist Indiana Jones as "The Greatest Movie Character of All Time" (Team Empire, 2015; Total Film, 2017), with the editor of the latter commenting that the famous archaeologist's name has become "a moniker that's now synonymous with adventure" (Maytum, 2017) (Figure 6.1).


**Figure 6.1** Total Film magazine cover with Greatest Movie Character of All Time (source: Total Film Magazine December 2017 Issue 265).

As a result, tour guides in Alentejo equate their apparent expertise not only in terms of knowledge (as seen in Chapter 5, section 5.3.2), but also to explore that idea of expertise in terms of appearance, for example by choosing to wear apparel and accessories that are associated to the stereotypes of archaeology.

Nonetheless, not all participants agree with an approach that relies on elements from popular culture. A council archaeologist pointed out an example of a local archaeologist who resorts to popular references in his tours arguing that such an approach is not beneficial for archaeology as a discipline, despite admitting that his tours are popular. This suggests a difference of opinion between archaeologists and private tourism actors on the use of popular imagery and stereotypes about archaeology. While tour guides use popular references as a way to enhance tourism experience, archaeologists are reluctant with using such symbols which may not seem in line with research and presentation at a

scientific level. Nonetheless, the same archaeologist also admitted the role that archaeology plays in popular culture and its value for tourism promotion.

In sum, following a constructivist approach, tourism providers in Alentejo try to enhance tourists' prior knowledge by creating and making visible bridges between local heritage and the cultural background of tourists as a means of making the experience more meaningful and increase attractiveness of archaeological heritage. This is done by assessing tourists' operant resources before or during the tour and adapting the tour script to the tourists' interests, values, knowledge and beliefs.

Providers enhance an affective connection between tourist and heritage by highlighting aspects of local heritage that are related to history and culture of the tourists' country of origin. Participants also suggested resorting to elements found in popular media as a way of creating bridges with tourists. That is, in the absence of a shared cultural background and country of origin, providers can resort to elements such as movie characters to make the experience more relatable.

This section has discussed how tourism providers in Alentejo enhance tourists' prior knowledge about the past during archaeological tourism experiences. In addition, providers also try to simplify their speech and make it more digestible for non-experts, for example by presenting a general historical narrative that does not include details about the site they are visiting. This strategy is discussed in the following section.

### 6.2 Greater context vs details (*holistic presentation*)

One strategy applied as means of increasing attractiveness of archaeological heritage in the context of tourism is to place the monument within the greater historical context rather than focus on specific details of a particular archaeological site. This is one of the principles of constructivist interpretation of cultural heritage. The rationale is that by understanding the big picture, visitors are in a better position to identify details that are relevant to them and situate details within a broader context, making it easier to make sense of the greater purpose and significance of an archaeological site (Hein, 1998). Furthermore, in cases where tourists lack in-depth knowledge about archaeology, as is frequently the case in Alentejo (see previous section), focusing on greater context is a

way of conveying the significance of archaeological sites without taking the risk of overwhelming the visitor.

Participants spoke about how they tend to focus on talking about Alentejo's archaeological monuments in light of the larger historical picture, but still view details as an important part of the archaeological tourism experience. However, whereas a narrative that highlights the broader historical context is seen by most as essential, providing site details is dependent on the interest that tourists' show and the questions they ask during the tour.

One participant, a tour guide/archaeologist, explained how he uses archaeological sites as a setting to talk about the greater historical context.

> "We use those particular megalithic monuments to talk about that category of monuments. I don't go there and talk only about Almendres Cromlech. I'll tell them about non-funerary megaliths, about funerary megaliths, about the 5th millennium, about the 4th millennium, about the 3rd millennium. That is, the monuments are only a figure that you use, a stage that you use to talk about greater realities, isn't it? You're not going to spend four hours just talking about Almendres and Zambujeiro dolmen, because the main subject ends up being the Neolithic Period, isn't it? Therefore, we use the sites that we visit as an excuse to talk about those societies." Participant 7 – tour guide/archaeologist

The quote above points out the use of monuments as a pretext to narrate a bigger story, i.e. the broader historical context and how the archaeological site is situated within that context, as well as how people nowadays can relate with the people who lived in the region in ancient times. In this case, the archaeological monument and its details are not the most poignant information, rather what the tour guide seeks to convey is the evolution of human occupation of territory and their social, cultural and economic organisation. This follows what Grima (2017, p. 83) argues that "an interpretation of a site that is based solely on chronology, phasing and artefact typology is unlikely to make for a riveting and memorable encounter. An engagement with themes of enduring concern is much more likely to do so. Survival, solidarity and conflict, taste, wealth and power, intimacy, discovery and disease are but a few examples that may provoke empathy in a wide range of audiences, a spark of recognition of some fragment of their own preoccupations".

Another participant added that historical context is more conducive to storytelling, and thus may be romanticised as a way of making the experience more fun and enjoyable. According to the following participant, highlighting the broader historical context

provides a story that leads to greater memorability compared to an experience that is focused on providing particular details of a site.

> "To me a major criticism of tourist recreation activities is the presentation of archaeological resources completely decontextualized from any kind of history or any kind of natural environment or cultural and immaterial aspect, the way of life. And often that is the biggest problem. That's what you can find on Wikipedia and in tourist brochures, it's giving dates, 'this was built for this function'. 'this was built in the year such and such, by King such and such, and served this purpose'. And I think that is too limited and does not take full potential of this resource. People have to know that if a milestone exists in certain road it is because that road led to an important place, for instance to the capital of the Empire. (…) I think it makes it a lot more fun as well. It's getting the tourist to look at a stone, look at a ruin of a house or an ancient cobblestone street, and tell a true story, okay, with a romanticised background, so to speak, in order to motivate and to really transport tourists to that historical context." Participant 2 – tour guide

In the response above, participant argues that it is acceptable to romanticise some parts of the tour in order to make the experience more appealing. This calls for the guide's ability for storytelling, and suggests an understanding of archaeological tourism experiences as means of inspiring creative discussions and interpretations about the past (see section 6.6 of this chapter).

Furthermore, some participants argued that both context and detail are equally important, but context is necessary to introduce non-specialists to the theme. That is, it is not possible to speak about details before the context, as context provides references to understand details.

> "I always start by explaining the main types of megalithic monuments we have in Portugal, the epochs when they are built, connecting this with things that people know today. Because many people have not the slightest idea of what the Neolithic period is or when it occurred, what the word Megalithic means. We talk about a circle of Neolithic stones, a megalithic monument, and people have no clue what you are saying. So you need to make an introduction of what this is all about, where the words come from and what they mean. (…) I find it very important to give a broad historical context and then the specific details." Participant 3 – tour guide

The response above suggests that tour guides may resort to historical context or specific details about a site in order for tourists to be able to make sense of the past. Nonetheless, it is easier to go from the context to the particular. Connecting to the strategy of enhancing tourists' prior knowledge by using references from popular

culture (see section 6.1.4 of this chapter), highlighting context rather that details is justified given tourists' general lack of knowledge about history and archaeology, as well as about Alentejo's archaeological past.

This idea is reiterated by another participant who explained that he does not provide specific details about an archaeological site except when asked, stating that details become relevant when tourists are particularly knowledgeable or interested in learning about the site:

> "It depends on the customer. When a customer is more interested, he himself will ask questions, and we will try to talk about everything. Now, the part about the broader historical context, that yes, we always do that. We always try to make a connection to a broader aspect of history, even connecting it to the peoples of the North, at Stonehenge, we always try to do that. (…) These facts and specific details, man, it has to be someone who asks specifically about it. Because I'm not going to be able to give a whole archaeology course in one day to a person. I can't, right?" Participant 8 – tour guide

Curiously, another tour guide argued that the interest of visiting an archaeological site is due to the details that the site has to offer. That is, what makes the visit to an archaeological site appealing is learning about the details and characteristics of specific events and ways of life of the people who inhabited the site. In this sense, the following participant, a retired archaeologist who now does tour guiding, argued that the point of archaeological tourism should be to discover the particular site in question, assuming that tourists are informed and have a general knowledge to understand the historical context.

> "Visiting a specific site deserves that you talk about specific things that are there, and one can even assume that the tourist that is listening has general knowledge to understand the context. But being an archaeological site, which is a specific site… there are always specific things. I think that is also what enriches the way the story is told. (…) An archaeological site is a site that was uncovered, it was unsealed and speaks only about that moment in time and only about what happened in that place. You can include it in general history but the most interesting part is what happened there. It's almost like a CSI case, of criminal investigation. Because we find a building that was built in a given period by a particular community, it is possible to know what they ate the last time they had a meal, if it's still there, what kind of dishes they used, and many other things. It's almost like opening a window into a moment in history and seeing how it really was. More than knowing that it belongs to the 2nd century after Christ or something else." Participant 1 – tour guide/archaeologist

According to the response above, thus, an archaeological site is worth visiting for learning details, a position which disagrees with previous participants who argue that historical context should be the main focus of the experience.

The opposing views present in the two responses above indicate that the tour guide's choice to focus on broader historical context of particular details about an archaeological site is influenced by the tourist's operant resources, namely degree of knowledge and interest about the past. For example, if a tour group lack general knowledge, then the experience should focus on narrating a broad historical context; whereas if the group has general historical knowledge, the discourse can go deeper and include a larger number of specific details about the site visited. Such an argument suggests that context is primary and is a first step in the understanding, making details a secondary element in an archaeological tourism experience. Following the constructivist principle, context provides a general understanding, so if people have a general understanding then they can look for details that fit within their general understanding and build their own version of the past (Hein, 1998).

This notion of the interplay between historical context and specific details is evident in the next example found below. Participant reflected about how both context and detail are connected in the process of making sense of the past. Exemplifying with the network of medieval castles found throughout the south of Portugal, participant explained how she provides the context so that tourists can then look for details while doing their own explorations. That is, the tour guide explains the interconnection of medieval castles in the southern territories so that tourists may then, on their own, read the landscape and develop their understanding of the territory. This approach is in line with the principles of constructivist heritage interpretation, in which the tourist is given a broader picture so that he/she may find the details on their own, the details that interest and make sense to them (Uzzell, 1989). In the words of participant:

> "From Évora we can see two other castles, which is Évoramonte Castle to the bottom right, and Arraiolos Castle straight ahead in the background. All this was actually a network of castles that were interconnected throughout the age of the Reconquering, in which one castle had at least two others within sight. And the whole of southern Portugal, from Lisbon to the Algarve, was conquered back from the Arabs in this way, building this network of castles so that from one at least two others could be seen. These could then communicate with signs of coloured smoke, that is, they added colours – plants, flowers – to the smoke, and between castles there were watchtowers where signals with coloured banners were used as well. (…) So if we can explain that all this happened this way and

> that is how we managed to dominate the Arabs, and from there it developed into something else, the convents and monasteries, then people get to understand the territory. When they pass by another castle somewhere else in the South, they'll realise 'look, this is another of the castles', isn't it? And it makes sense. I think the important thing is to pick one thing and not present it on its own, it has to be in context. And our role is to educate the eyes of the people, because in the end that is what people need, is to understand the space that's around them now. (…) If I don't understand the wider historical context of that place, I'm not able to see the detail, isn't it? So I think that one thing needs the other." Participant 5 – tour guide

The response above shows the interconnection between context and details, and how one supports the other. The tour guide refers to the greater context – the Portuguese reconquering of the territory from the Arabs – but resorts to specific details to explain the process, e.g. the communication methods, coloured smoke, etc. Thus, both context and details play an essential part in shaping the interpretation and process of making sense of Alentejo and its history. Others explained that they follow a similar approach which leaves the details for tourists to find on their own, e.g. in the interpretation panels onsite or in books:

> "Our usual approach is to tell the broader part and then often there's specific information at the site itself. There are those panels that generally remain in good condition and readable, we usually take this approach. (…) Also because we know that tourists usually have a guide book under the arm or in the bicycle bag. Some read when they are interested, they have the book, others just get the basics. We do not want to overload the route with many details." Participant 11 – tour guide

> "Without a broader context it will be very difficult to answer questions from tourists, that is, he does not have an overview of the site. You must give the overview of the site, but then he will ask 'and then they did it this way and that way?'. He will almost never ask how the Neolithic man used this particular stone here. He will ask more general things." Participant 6 – tour guide

Many responses presented in this section evidence an approach that sees the tour guide as someone who can provide a general framework of understanding, leaving the exploration of the site and its details to the tourist to explore on their own and find details that can inform questions and sense making, as argued in constructivist literature. This is further discussed in section 6.3 of the present chapter.

What is evident from the data is that participants often referred to broader historical context as being more digestible to non-experts, suggesting that they view context as a simplified story of the past in which technical details are less relevant. Such perspective

is made clearer in the following section about the need to simplify the archaeological knowledge transmitted in tours.

### 6.2.1 Conveying a simplified version of heritage

Some participants stressed that one of the reasons they focus on broader context rather than details is that the purpose of archaeological tourism is not to provide a thorough lesson in history or archaeology. In their view, tour guides should instead focus on offering an enjoyable experience. In this sense, the tourist's experience and satisfaction assume greater importance than the guide's expert knowledge and the official interpretation about the site.

This perspective is clear in the responses below. Participants argued for the need to simplify archaeological knowledge by not going into great detail about particularities of archaeological sites, explaining that most tourists seem to lack sufficient interest and knowledge and thus are not prepared to take in large amounts of knowledge and details:

> "One of the issues of archaeological tourism is that you need to know how to translate scientific knowledge into things that are intelligible, interesting, alluring to the people who are listening. And sometimes we talk too archaeologically to the public, and it doesn't work. You have to reduce the amount of archaeology in the speech, you see?" Participant 7 – tour guide/archaeologist

Similarly, other participants stated:

> "One of our colleagues tells everybody all the dates of Évora. I never do that. I mean, no one is interested in all those dates. Who's going to remember? No one! It's no use. You can say centuries, you can say 'well, that was in this century, that was that, like it went on like that', you know, but you're not going to give dates. I mean, if someone wants to study the dates he can buy a book for that. And people they don't want that." Participant 4 – tour guide

> "We explain things in the simplest way possible, without going into details. I think in relation to tourism it is the same. People come here to learn, to see. Above all they want to see, they want to say they were here. The very specific detail does not interest them very much. Unless it is interesting to put in the big picture, I won't include the perspective of the archaeologist because it would go into very great detail." Participant 8 – tour guide

As the responses above show, tour guides in Alentejo intentionally leave out some historical aspects instead using their narrative skills to engage tourists' interest. This is a clear example of how tourists' operant resources influence the tour guide's discourse

and modify the shape and contents of the experience (Prebensen et al., 2014). Relating to discussion in the previous section 6.2, tour guides transmit a simplified story of archaeological knowledge during tours by choosing to focus on the greater historical context and leaving out specific details about the site they are visiting.

The use of this strategy is confirmed by tourists' reviews. Many reviews on TripAdvisor highlight the guide's ability to convey the meaning and nature of archaeological sites in a simple and understandable fashion. As one review titled "Anthropology 101" stated:

> "Anthropology 101 – The tour encompassed the major Paleolithic sites in the area around Evora. Our guide, Nuno, was extremely knowledgeable and did great job explaining the significance of the sites without getting too bogged down in detailed jargon." Reviewed 10 July 2016

Tourist praises the tour guide for not "getting too booged down in detailed jargon", while still conveying the "significance of the sites". That is, by choosing to focus on the bigger picture ("significance of the sites"), the tour guide still provides a memorable experience despite not including many specific details about the site ("detailed jargon"). This relates back to the idea that archaeological tourism is not meant to instruct or provide thorough information that gives the impression of taking a "lesson in history".

Furthermore, as one participant explained, keeping it simple enables better ground for tourists to drive their imagination about the site:

> "In my view, if we are too technical, the person gets lost. If we keep it simple, and we give nuances about what it is, without letting them wander, then people can imagine. They can imagine the period, what it was like, what it was not." Participant 8 – tour guide

Therefore, keeping the discourse simple is better to excite the tourist's imagination, an element which takes a fundamental role in constructivist heritage interpretation. In this case, participant suggests that working with 'general ideas' – a simplified story of the past – allows more space for tourist involvement and participation, as the discourse is less crowded with details (Pera, 2014). The value of this strategy is discussed further in section 6.4 of this chapter.

By focusing on broader historical context, tour guides are mainly presenting a narrative that position the tourist and the archaeological site within a bigger picture. This bigger picture refers to the Alentejo region as a whole and thus includes other local elements which although not related to archaeological heritage, still contribute to the making of the image of the Alentejo region as a culturally rich place. The following section

examines the ways which tourism providers' associate archaeology with other heritage elements of the region during tours.

### 6.2.2 Tying archaeology with other heritage

It can be argued that tour guides in Alentejo favour an approach that offers a simple narrative that provides a holistic image of the region. One of the themes that emerged during the interviews concerns the association that tour guides make between archaeological heritage and other cultural elements of Alentejo. This is in line with the constructivist principle of transmitting the broader picture rather than focusing on details. Instead of focusing on singular elements in Alentejo, care is taken to ensure that the tourist leaves with an understanding of the region as a multi-faceted place.

In this sense, some participants argued that archaeological heritage should be explored simultaneously with other local cultural elements, and explained how they proceed to do that in their tours. These other elements can be landscape, gastronomy, traditions, among others, as following participants explain:

> "What really is archaeology? Personally what attracted me to Alentejo is the landscape, and to me the landscape has a lot to do with archaeology, since 3500 years or more. The *montado* (local savannah-like landscape) is basically something preserved from the Bronze Age. In this aspect it is. And then there is the cultural aspect as well. And I always try to refer, or to see the whole history as a chain. There are not eras – the Roman Era, Celtic Era, this and that era, but they are tributaries that influence each other, it's all one. (…) I try to give a complete, holistic picture; and in essence, to understand our environment and our present in a historical way that expands our horizons. How do I do this? By referring to things that have survived from the Neolithic, for example, certain menus, certain dishes. For example stone soup is something that has been much transformed over the centuries and millennia, but the name still indicates an incredible past. In a way, the aim is to awaken curiosity and understanding and perhaps passion for the country, the culture, and the place we are." Participant 6 – tour guide

> "Tourism has to be done with little things, and with the articulation of all things. For example I am a rural person so I always talk about edible herbs – which has nothing to do with archaeology from the strict point of view, but from the broad view it does, right? And I mention the tectonic fault that passes through the municipality, the birds, the vultures, the black stork." Participant 19 – council archaeologist

It is clear that not only does this approach weave several cultural elements of the region together, including archaeology, it also demonstrates a concern with providing the tourist with a greater picture. That is, the emphasis is on conveying an image of Alentejo as a whole cohesive region, instead of a region with a blend of different separate niche elements.

The range of different elements discussed in tours is reiterated by tourists who reviewed tours on TripAdvisor. Many wrote about how tour guides gave them information about many other aspects of Alentejo and Portugal besides the historical and archaeological elements, such as cork production, cheese and agro-food industry of Alentejo, politics of Portugal and elsewhere (e.g. Brexit), elements of local biology and geology, among others:

> "so much more than archaeology – Mario was an amazing guide. In addition to a vast amount of information on the megaliths, we discussed politics, governments, economics, ecology...and, and, and!! So very happy we took this tour." Reviewed 29 January 2015
>
> "Outstanding tour! – Mario is a fantastic, enthusiastic guide whose passion for Evora and Portugal extends far beyond the neolithic. We never tire of megaliths, but with this tour we learned so much more about the region than we had anticipated, from the cork industry to history of Portuguese Jews to the current state of politics and economics in Portugal, all delivered in a balanced, respectful, and fascinating way. This tour is highly recommended!" Reviewed 8 October 2014

The TripAdvisor reviews above indicate that archaeological tours in Alentejo are not limited to archaeological discourse but touch a wide range of topics including politics, ecology or cork production. Tourism providers thus offer a comprehensive view of the Alentejo region, by highlighting the interconnectedness of local cultural elements, rather than a detailed view of the particular sites they are visiting during the tour. As seen in the data examined in this section, this approach is generally justified by tourists' superficial knowledge of history and archaeology which steer tour guide's away from spending much time explaining technical details about the archaeological sites visited.

In sum, tour guides in Alentejo acknowledge the importance of highlighting both context and details in an archaeological tourism experience in Alentejo. However, whereas historical context is essential to the tour, details are mostly viewed as a complementary resource which can be useful depending on tourists' interest and prior knowledge about the past.

As seen throughout this section, one of the main reasons tour guides favour a narrative that highlights greater historical context rather than details is due to tourists' lack of knowledge about archaeology and the past. In this sense, many participants admitted to leaving details to be explored by tourists' own initiative, namely through posing questions and engaging in discussion. This can also be done by encouraging tourists to explore archaeological sites on their own. The following section looks at the free exploration of sites by tourists as a strategy to stimulate tourists' own interpretation.

### 6.3 Interaction with primary evidence

Another principle outlined in constructivist approaches to cultural heritage interpretation is that of promoting visitors' interaction with primary evidence, as it encourages visitor initiative. One way tourism providers employ this strategy at archaeological sites is by encouraging tourists to explore the site on their own, allowing them to search for and examine first-hand elements that interest them the most. Tourists then have an opportunity to gather sufficient material to frame their questions and search for answers that can help them make sense of the past (Copeland, 2009; Simon, 2010).

In Alentejo, most tour guides interviewed stated that they encourage tourists to walk freely around the sites and explore on their own. According to the participants interviewed, this is usually done towards the end of the tour. This means that tourists are exploring and making sense of the site informed by a framework of knowledge and concepts initially provided by the guide. This articulates with the previous section, in which providers explained about how they often provide tourists with a greater historical picture, leaving the observation of details of archaeological sites to the tourist and questions asked.

The responses below show that some participants believe that visitors need some sort of guidance to inform their process of meaning-making. In this sense, participants agree that free exploration of the site is not the best approach to inform a construction of the past. Rather, some sort of guidance is necessary to help them engage with site meanings:

> "It's difficult. Because for the uninformed tourist, having predetermined steps is good. For those tourists who like to read beforehand it is good for them to discover things. I see that in my own experience, I like to read before I go

somewhere, and if I'm going to visit a site following a predetermined route, maybe I'm missing some things that I would see in another way. But still, maybe the predetermined is better. Also for preservation, I think a predetermined route is more important, no doubt." Participant 8 – tour guide

"People, by nature, will want to explore and examine things. That's the natural tendency. Now, I think there should be a reading frame for visiting a sites, for those who don't have this basic information. For example, I think Évora's city wall should be captioned, should have a grid with information on the wall itself, both the inside and the outside. It doesn't. Okay, it's fun, it's a wall; a wall is a wall here and in China. But our wall is different than the walls in China, and why is that? (…) I think it's our duty to tell the story, explain what happened at a site because if we don't, they're just stones, they can't be understood. And I think the more information a person learns during a tour, the richer the tour, so to just let the archaeological site be interpreted in any way it runs the risk of being very poor, isn't it, and the person may look and not see." Participant 5 – tour guide

Providers thus believe it is their 'duty' to provide an interpretive framework for the site. Again, despite the widespread use of this strategy, the efficiency of this approach is reliant upon tourists' prior knowledge. Providing tourists with a framework helps them organise the space and the information available, ensuring that an understanding of the site is achieved in a logical way. On the other hand, it may also increase the risk of leaving out elements that could potentially assume a significant part in the tourist's sense making of the past. This strategy can be best assessed in the form of tourist trails, for example, an increasingly common product in tourism (Timothy & Boyd, 2015). Trails are organised structures aimed to display narratives specially constructed for tourist consumption (MacLeod, 2016). This idea of constructed consumption reminisces with Urry's influential concept of tourist gaze, whereby tourists are seen as consumers of a tourist space. In this particular discussion, leading tourists to interpret archaeological sites in a certain linear way resonates more closely with a fixed-trail perspective rather than a constructivist perspective of encouraging the tourist to interrogate, come up with questions and construct a version of the past based on evidence available at the site.

As seen in the previous section, many tour guides provide information about the broader historical context as a way of scaffolding tourists' exploration and making sense of a site. Participants justified this by arguing that tourists are unable to identify certain features of a site without being made aware of them.

> "We must educate the eye, then the rest can be learned. And that's essentially what I try to stimulate in the tour – is that people look for things to try to see and then, with the elements that I give them, to try to understand. Often they look and do not see. (…) Because it is a lot of information. And especially for those who have no prior knowledge, the tendency is to start to close their eyes and let it all go by." Participant 9 – tour guide/historian

That is, tour guides point out features that otherwise could easily go unnoticed, such as inscriptions on the megaliths, which enable tourists to get a deeper understanding of the site and appreciate its significance. This idea can also be found in TripAdvisor reviews written by tourists who took cultural tours in Alentejo. For instance, two reviews of tours to the Almendres Cromlech read:

> "Fascinating Tour – Mario is an archeologist with a passion for the Neolithic sites near Evora. He explained so much about the stones and how they were aligned. He is truly passionate about these sites and this area of Portugal. Had we gone without a guide we would have missed so much. The carvings on the rocks are fascinating but very difficult to see without some assistance." Reviewed 3 May 2017

> "Understanding the Iberian Peninsula's Human History ... One Megalith @ a Time – Loved Mario's tour of the megalith's outside Evora and, to be honest, had we only used a guide book and existing signage, we would not have understood nor appreciated the megaliths anywhere near as much as we did thanks to him. For example, we would not have been able to recognize nor read the carvings on the stones without our guide. Once he pointed them out, they became evident, but we still couldn't have interpreted them without him." Reviewed 29 March 2017

As the reviews above confirm, tour guides point out certain details which are essential for the tourist to get a full understanding of the site, and acquire sufficient evidence to make sense of the site. This supporting framework does not need to assume the form of a guide's on-site discourse. It can also comprise materials such as guide-books and road maps. For example, one of the participants interviewed owns a company that develops bike tours. Most of the company's programs are self-guided, and the company offers a road-book to steer tourists to sites within the region. Such an approach enables tourists to explore sites at their own pace and according to their interests, as is explained in the following passage:

> "We develop routes and usually the customer goes with the roadbook at his own pace. If he wants to stop to take pictures he stops, if he wants to stop to drink a coffee he stops. We write 'here on the right is the Museum of Wine', some read that and dismiss the suggestion, while others think 'oh that's cool, I'll go inside'. That is, we point out and indicate the cultural parts and heritage and all that stuff

> and then it's up to the customer to decide what he wants to do." Participant 11 – tour guide

The passage above indicates that even routes that are taken with no guide can be developed in a constructivist way. Providers give information and indications about what can be seen and learnt during the route, but offer a free exploration approach to the tourists, who can decide what to do and what to explore based on their interests. In these cases, providing a supporting framework leaves enough space for tourists to juggle with concepts and elements in order to construct their personal view of the past. This is line with studies such as Rossetto (2012) and Nardi (2014) who suggest that using maps for place-exploration is a powerful tool that can enhance the process of interpretation of a place. This enables visitors to "negotiate new pathways and novel interpretations… in a creative interchange with the place, its history, urban form and everyday life" (Maitland, 2010, p. 183).

Despite the advantages of tourists' free exploration, many participants also stated that allowing visitors to wander in sites of historical interest can have its drawbacks, namely in terms of safeguarding heritage and protecting sites from vandalism. The following participants explained:

> "I have little faith in humans. I like the freedom and exploration, but I think most people do not have enough education to have it, and this could lead a bit to destruction. Free exploration of the site, yes, but only to a certain point where the person cannot cause more deterioration of the heritage." Participant 3 – tour guide

> "Desirably it should be free exploration. But that can only happen in places where there is a good control, with a very small number of visitors. In Almendres, for example, there are so many visitors and they can walk freely all over the site so vegetation has disappeared homogeneously. Several centimetres of soil disappear every year because people are allowed to walk freely. So I think that a system of crosswalks should be created to restrict people from trampling certain areas, like at Stonehenge, for example. In Almendres some stones have engravings, so you should create a walkway that guides people to see but not touch the engravings. When you reach a certain number of visitors and you want to preserve the monuments for future generations, you have to start a predetermined route. Even more in places such as prehistoric monuments that are difficult for the general public to interpret. So it makes sense that you have a series of predetermined steps that help a person understand that place." Participant 7 – tour guide/archaeologist

The responses above show that some participants interviewed view free exploration of a site in terms of ensuring safeguarding and sustainability of heritage. That is, their

perception concerning tourist's free exploration of an archaeological site is not so much focused on the benefits that such exploration may have in terms of tourists' interpretation and meaning making, rather they are concerned with the impact that visitors can have on conservation of the site. This is a preoccupation that has been expressed in the past, for example, in terms that free visitor exploration may produce potential harm to historical sites that adopt such an approach (Bramwell & Lane, 1993).

Curiously, one of the interpretation panels at the Almendres Cromlech site suggests a walking route to explore the monument (Figure 6.2). The sign reads: "When visiting the monument, follow preferably the path indicated (A-B) in the plan and avoid getting near to the menhires. Circulation inside the megalithic enclosure causes damage to the ground soil, endangering the integrity of the Monument". Again, it is clear that a linear route is encouraged and justified by the need to protect the material integrity of the archaeological site. This does not appear to be related to a desire to influence the interpretation process or the visitor experience in any way.


**Figure 6.2** Interpretation panel at Almendres Cromlech with suggestion of walking route (source: author).

Nonetheless, Alentejo's tourism providers' concern for safeguarding the integrity of archaeological sites can also be related to participants' view that free exploration of a site serves mainly a leisure purpose rather than interpretation and sense making. Some participants argued that free exploration at the end of the tour as something more related to personal enjoyment of the space:

> "After I've given the explanation and showed them the stones, and have told them everything, I always give them some free time, not least for taking pictures, or to hug a rock, or go see the cork oak trees, whatever the person wants to do." Participant 3 – tour guide

> "I always tell them, particularly in Almendres, after we have had a conversation, to perceive the site, how it was and how it wasn't, the engravings, 'Now enjoy the space.' Indeed, I do the same when I tour the city, 'Now that I showed you the highlights, the structure and urban evolution, now go and lose yourselves in the city, find the detail of window, porch, portal, eaves; look at the people.'" Participant 9 – tour guide/historian

In the responses above it is suggested that tour guides allow some free time for tourists to explore the site at the end of the tour for reasons related to their enjoyment, e.g. taking pictures or touching the megaliths. Implicit in these responses is an assumption that the interpretative process is over as soon as the tour guide terminates his/her speech. In this sense, according to the two responses above, a tourist's own exploration of the archaeological site is not viewed as a moment which may play a relevant role in the tourist's understanding of the site and its place in the broader historical context.

In sum, what is clear from the responses in this section is that tour guides in Alentejo view tourist interaction with primary evidence as a complement to the experience. Exploration of a site is seen as an opportunity to assimilate the information provided by the tour guide, and to juxtapose it with details that the tourist can find during their exploration, according to their interests.

The interpretation strategies discussed thus far concern a) assessing tourists' prior knowledge in order to enhance the experience; b) providing an interpretive framework that highlights the archaeological site within the greater historical context; and c) allowing tourists to explore the site on their own and gather elements which may inform their interpretation of the site. These three strategies set a stage that encourages tourists to think critically about the site they are visiting and actively proceed to make sense of the past. Providing a chance to explore a site on their own, equipped with their own prior knowledge and with the contextual framework provided by the tour guide, are elements that encourage tourists to formulate questions and come up with their own interpretation of the site and its significance for the individual's construction of the past. The following section discusses how tour guides in Alentejo balance between providing the official heritage discourse about visited sites and encouraging tourists to come up with their own interpretation.

### 6.4 Official interpretation vs individual interpretation

A key aim of constructivist heritage interpretation is to highlight the visitors' individual interpretation of the past. This can be done by drawing the focus of the experience to the process of discovery and meaning making by the tourist, thus enabling a greater participatory approach to the experience (Moscardo, 1996). As a result the official interpretation produced by archaeologists and heritage professionals, to which tourists are strangers and therefore arguably more likely to consume passively through site visitation, assumes secondary status.

Furthermore, encouraging tourists' own interpretation is also a fundamental principle of creative tourism, as by doing so providers offer a channel for tourists to express their creativity. At archaeological sites, this strategy enables tourists to practice their ability to think imaginatively and actively construct an image of the past (Copeland, 2006). As a result of adopting a constructivist approach that places the focus on visitors' personal interpretation of the past, "we can therefore expect a plurality of archaeological interpretations suited to different purposes, needs, desires" (Shanks & Hodder, 1995, p. 5).

The archaeological tourism experience comprises several aspects which can include experiencing the physical site or monument, cultural values and beliefs associated to the site, and the knowledge produced by experts (the official interpretation of archaeological sites) or non-experts (visitors' interpretation of the site). In Alentejo, tour guides explained different strategies they apply that encourage tourists to come up with their own interpretation of an archaeological site. Nonetheless, most participants also referred to an almost mandatory feeling that it is their responsibility to deliver the official interpretation. This section discusses how tourism providers in Alentejo employ this interpretation strategy in the course of their tour guiding activity.

By encouraging tourists to interpret an archaeological site, providers offer a voice to tourists and highlight their involvement in the experience by giving them a greater role in the process of making sense of the site and the past. More and more, this interpretation strategy has increased significance and become widely accepted. For example, in Article 7 of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society it is stated that presentation of cultural heritage sites should "encourage reflection on the ethics and methods of presentation of the cultural

heritage, as well as respect for diversity of interpretations" (Council of Europe, 2005, p. 3). Participants in Alentejo explained that they find it important to let tourists reach their own conclusions, arguing that it enhances the experience and makes it more memorable and exciting. One way of promoting tourists' interpretation is to present them with questions about the site, as the following participant explained:

> "I always try to build their thoughts instead of having them as passive receivers of what I tell them. (…) I always try to lead them by reasoning and try not to restrict them. 'Listen to what I'm saying because I know', no. I try questions like 'do you see this? We still have many doubts'. At the Almendres cromlech I ask 'why are there more stones on that side? Why are there less here? Why are there higher stones on one side and lower ones on the other side? Why are some stones engraved and the others not?'" Participant 9 – tour guide/historian

These techniques are employed with the aim of stimulating tourists' critical thinking about the site and help their process of sense making.

However, as seen in the previous sections of this chapter, tourists' lack of knowledge about archaeology and history drives tour guides to guide tourists' thought by providing an initial framework of information that can support interpretation. In this sense, whilst participation is encouraged, guides feel that they are responsible for leading the process of interpretation so that tourists do not arrive to conclusions that are not scientifically valid (i.e. different than the official heritage discourse). As the following two participants explained:

> "It is important that the person also learn to think and draw his own conclusions, but if the person interprets everything by himself, it will be quite complicated because the person does not have a lot of facts. Although we (tour guides) give them a lot of data, we cannot repeat everything that we have read ourselves. It can be a bit dangerous if a person interprets for himself. I know this because many journalists do exactly that and then their interpretations are completely preposterous." Participant 3 – tour guide

> "To let tourists interpret by themselves is difficult. Sometimes they are able to reach one or two conclusions but the first reaction in an archaeological context is that it's a set of stones, it's almost nonsense. It is very difficult for them to interpret on their own unless they have some cultural baggage. The anonymous citizen with no knowledge in the field cannot get there at all. They can't; it's not worth it. Those who can, manage it because they have travelled, have read some things. (…) If there is nobody to say anything, the first thing people think when they go to Almendres Cromlech is 'these are just some stones, why did we come here?' It is necessary to draw attention to the form, to the geographical orientation, to the meaning. It was a sanctuary, it had implications for

> astronomical perception, so on and so on. Then it's no longer just a bunch of stones." Participant 9 – tour guide/historian

This idea that tourists are unable to make sense of prehistoric monuments without the assistance of the tour guide is confirmed by many TripAdvisor reviews written about cultural tours in Alentejo, with tourists stating that they would not have achieved a reasonable understanding of the Almendres Cromlech had it not been for the explanation provided by the tour guide:

> "Mario is a great guide – Megaliths do not tell their own story. Piles of rocks are hard to decipher. But Mario makes for a fun , informative and learning experience in his 3 hour tour." Reviewed 12 November 2016
>
> "Megaliths of Evora – Spend the afternoon w/Mario to get the full appreciation of the megaliths. He is passionate and well-informed about their history. As mentioned by a previous reviewer, without the tour, they might just be big rocks. With the tour, they become magical and powerful reminders of what came before us." Reviewed 17 October 2016
>
> "A fantastic visit! – Mario was incredibly knowledgeable and without his comments, we would of never have enjoyed the monuments as much." Reviewed 22 January 2017

The reviews above raise questions about the role of providers in guiding interpretation. Tour guides encourage tourists to come up with their own interpretations, and see it as their duty to provide guidance that can help tourists in the process of meaning making. However, still they argue that the conclusions must be in line with the official heritage discourse. In this sense, a seemingly contradiction appears to rise concerning the end result of the archaeological tourism experience, between an individual and a universal interpretation of the visited site. This issue is discussed further in section 6.7 of this chapter.

Regardless of accepting or not alternative interpretations of archaeological monuments, the skills and techniques employed by tourism providers in Alentejo lean towards a constructivist approach in which the tourist is given a voice and opportunity to participate in developing the experience. The skills required to enable such participation are not exclusive to tour guiding. For example, one participant mentioned the skills acquired during his experience as a high-school teacher and how these are useful to tour guiding activity:

> "The fact that I have basic teaching training and teaching experience helps me a lot to develop this participatory design. In my opinion tours are classes, they are classes with a highly motivated teacher." Participant 2 – tour guide

What is more, the same participant argued that giving voice to tourists also depends on the tour guide's personality. That is, concerning the role of tour guides as mediators between tourists and heritage, providers should try to downplay their position in favour of the tourist's participation and sense making:

> "It's about appealing to local interaction, heritage, imagination, tourist creativity. I think that in this case one of the great secrets is to make the customer feel important. Because guides usually like to be the centre of attention. (…) The experience is for the customer. We want the customer to interact with heritage, we are only mediators of that interaction. We help, we take the guys to the site, we enhance their imagination, we encourage them, we give positive reinforcement, 'great, that's right!', we make the person appreciate himself. We are a bit like the suction cups that attach the customer to the heritage. (…) And the experimental method, learning by discovery is the most effective method, by stimulating creativity, by stimulating organisation, by stimulating abstract thinking, logical thinking, and deduction. I mean, that's what learning is." Participant 2 – tour guide

According to the response above, providers should be open to assume a secondary role that is focused on aspects such as mediation and facilitation in order to shift the spotlight away from the tour guide and decentre the experience to enable greater tourist participation and immersion (Hansen & Mossberg, 2017; Weiler & Walker, 2014).

As seen in the responses discussed in this section, despite many participants referring to the need to convey the official interpretation of each site, tour guides in Alentejo commonly encourage their customers to come up with their own interpretation of archaeological sites. One reason that can explain this is the lack of certainty and unanswered questions about the nature of prehistoric monuments in the official interpretation. It is argued that archaeological sites, particularly prehistoric sites, are more inviting to digression due to the lack of written records or hard evidence to support official theory. The following section explores the implications that such doubts have on the process of interpreting prehistoric monuments.

### 6.4.1 Uncertainty about prehistoric heritage

Some participants argued that it is difficult to provide and discuss an official interpretation when visiting megalithic sites precisely because there are many unanswered questions and lack of certainty about prehistoric heritage. In the words of Timothy and Boyd (2003, p. 225), "the fact of being a ruin is an important limitation on what can be said about the site and therefore different interpretative strategies will need

to be employed". The following responses of Alentejo tour guides reiterate authors' words:

> "For example, what do we have written by the people who built the Almendres Cromlech? Nothing, right? What can we do? We can study other similar cases, read all the characteristics of the communities who lived there, we can compare them with others around the area and with other parts of the world. But we can only interpret. (…) I mean, it is interesting that we can study what was found next to the stones, the elements, tools, decorative elements, but I have no scientific authority to say 'this was this way or was that way.' We can interpret, perceive similarities between sites, understand why dolmens are all facing east, why the alignment is this and not that, examine the distances from here to there. (…) Now, there was nothing written at the time. We don't have that advantage that only began with the Romans, basically." Participant 5 – tour guide

> "I sometimes give more than one interpretation, and when it is my own, I specifically say 'that's how I see it.' And in some cases, as you know, archaeology is often more about what we do not know absolutely, than what we do know for sure. And I like to refer to that, it's intellectually honest. But this is really to say that it is extremely difficult to interpret archaeology. That is, the prehistoric context is the most difficult because it is one that has less clear evidence. For the Roman Period, Medieval Period or others, we have sources in addition to the architectural and the archaeological record, we have objects, have clothing, have descriptions, we have texts, we have paintings. We have so many elements so it's very easy to interpret." Participant 9 – tour guide/historian

As participants point out, in the case of archaeological tours based around prehistoric heritage, it is mainly the lack of written record that leads to uncertainty. Given the ancientness of megalithic monuments and consequent lack of written record explaining the monument's purpose and uses, individuals are more open to accept alternative interpretations as there is no way to prove otherwise. In fact, the nebulous understanding of prehistoric heritage may present an opportunity to constructivist interpretation by constituting a challenge that requires closer examination as well as offering sufficient gaps that promote creative thinking. The interpretation process, likewise the creative process, requires a situation that challenges an individual's current understanding of a phenomenon, given that "we only have to interpret if we are puzzled or ignorant about something" (Tilley, 1993a, p. 2).

Such vagueness about prehistoric sites may explain why some tour guides are tolerant with tourists' own interpretation, as they are not able to counter-argument with scientific certainty:

> "You always get people who believe that the cromlech was meant to be seen from above. I don't contradict that, I mean, who knows? Perhaps it was built to attract other beings to come there, who knows? I mean, we have no proof, so if you believe that, okay, go ahead, I mean, it's up to you." Participant 4 – tour guide

> "I always say 'who knows?'. There are people who go to Almendres Cromlech because of the magic, there are people who go there to watch the sunrise, and they'll watch it and then do certain rituals. Sure, why not? (…) People can say what they want. Some say that each stone represents a different tribe, a community, a village; others argue that no, it was a joint matter and everyone built the same thing; that it represented the belief in many gods. I've heard the most foolish things about that place." Participant 5 – tour guide

> "We do not intend to be archaeologists and provide a thorough explanation. Also because these things are 7000 year old, to me all explanations are a bit subjective. I mean, you throw some hunches, we thought it was like this, but certainties, certainties, man, 7000 years ago..." Participant 12 – tour guide

The last of the three responses points out that tour guides are not archaeologists, thus are not required to provide a discourse that includes all scientific knowledge about the site. In this sense, the issue of uncertainty could prove less relevant due to archaeological tourism being seen as a leisure activity that is oblivious to the debates taking place in academia. This idea of archaeological tourism as a type of 'edutainment' was also commented on by a local archaeologist who works at a local museum. Participant highlighted that there is usually an expectation that archaeological tours should centre on the official heritage discourse:

> "There is a certain tolerance, more of a type of training, you know, at least to listen to the archaeologists' interpretation. Sometimes I have discussions with tour guides because, as you know, in prehistory many things are still open to discussion, right? Often the official guides want me to give a big speech to tourists, 'this was so and so'. And sometimes I leave it open, you know? I have had some guides even criticise me, they say 'no, no, you have to say everything'. But I don't make a living of this. But I understand their perspective. I mean, someone is paying to go there, and if the tour guide delivers an abstract speech, tourists think, 'hey, so you are not competent', do you see? (…) But what am I getting at? It's that there can be 'n' interpretations, right?" Participant 13 – council archaeologist

The response above points out the commercial side of heritage interpretation in archaeological tourism. That is, people are paying for a guided tour therefore they expect to learn the official heritage interpretation of the site/past. It is suggested that tour guides do not have as much freedom as archaeologists to talk about current gaps in

knowledge of the sites visited. Participant spoke about this issue in the context of tour guides who visit Évora's archaeological museum and request a guided tour through the exhibition. This interpretation strategy, thus, may be less attractive in the context of archaeological tourism, despite its usefulness in a museum or non-commercial context. This perspective is supported by another archaeologist, a tour guide, who stated that people are paying to learn the official interpretation, therefore it is his duty to deliver that knowledge.

> "There's a set of information that I provide regardless of what tourists ask. And then there is a space for questions and debates where they ask what they want, including questions that have nothing to do with archaeology, or that have nothing to do with that period or that place. They ask every kind of question that you can imagine. (…) Of course that doesn't hurt, there's no harm in encouraging individual interpretation. But remember they are paying you to learn the archaeologists' interpretation, right? So after you give them that, you can let them interpret the site on their own. But you have an obligation to provide first the interpretation that scholars give on the matter, and then you let the person think what he or she wants." Participant 7 – tour guide/archaeologist

The response above suggests limitations in constructivist approaches, namely of leaving the tourist to come up with his/her own interpretation. For example, participant argues that giving tourists a voice goes against what they expect from a cultural tour. In his view, people partake in archaeological tourism experiences exactly for the opportunity to have an expert explain to them the official interpretation of the site. Thus individual interpretation is not as important.

Nonetheless, reviews found on TripAdvisor suggest that uncertainty is appreciated by tourists:

> "Excellent tour guide – Mario is obviously in love with his subject and is an enthusiastic narrator of the history of these sites. He is full of interesting insights and information about these places and the people who built them. One thing we liked was his common sense about knowing the limitations about what you can say about the people and the society that built these structures." Reviewed 30 May 2015
>
> "Intelligent, passionate and communicative... – Curious about everything and everyone, with scientific training, the archaeologist is careful not to skid. His interpretations remain speculative as long as they are not validated by a recognized and verified thesis. But his assumptions ignite the imagination. The

migration of peoples, the great transhumance, the extinction of a race and the genetic studies that explains it..."[2] Reviewed 12 December 2014

It is clear that within the context of archaeological tourism experience, many guides pay particular attention to ensuring that tourists' construction of the past takes places within the boundaries of what is accepted as scientific interpretations of the site. However, some participants referred to the difficulty in maintaining an official interpretation of the site, given that there are many gaps in current knowledge about the nature of prehistoric monuments such as the Almendres Cromlech.

Present doubts about prehistoric monuments also provide a valuable opportunity to entice tourists to think about the past and come up with their own answers. Furthermore, such uncertainty can encourage discourse, as many questions can be posed in the context of the archaeological tour. The following section discusses techniques applied by Alentejo's providers with the aim of supporting and stimulating tourists' own interpretation, to come up with their answers and share them with tour guide and other tourists.

### 6.5 Encouraging discourse

Providers' perception of the past can be altered as a result of interacting with tourists and learning about different perspectives and interpretations that emerge during the course of tours. Encouraging tourists to present their ideas and discuss with the guide and fellow tourists helps in the process of making sense of the past. This constructivist interpretation strategy applies a similar approach to that of interaction with primary evidence. However, underlying is the process of interpretation based on discussion between tourist and provider, rather than between tourist and heritage. As Copeland (2009, p. 19) explains, "having the opportunity to present one's own ideas to the «expert», as well as being permitted to hear and reflect on the ideas of others, is an enabling experience that reinforces self-determination and ownership. Meaning making is enhanced through social discourse as ideas are tried out with peers."

[2] The original in French language: "Intelligent, passionné...et communicatif – Curieux de tout et de tous, de formation scientifique, l'archéologue veille à ne pas déraper. Ses interprétations restent des suppositions tant qu'elles ne sont pas validées par une thèse reconnue et vérifiée. Mais ses suppositions enflamment l'imagination. Les migrations des peuples, les grandes transhumances, l'extinction d'une race et la génétique qui l'explique…"

Constructivist heritage interpretation assumes a participatory process of meaning-making that is engaged by two parties. Encouraging discourse and allowing a greater input from tourists makes up an important part of the cultural tourism experience in Alentejo, as the following participant explained:

> "What's funny is that, since this is a very demanding kind of audience, we often enter into discussions and end up having an authentic field trip to an archaeological site. I think that's really what a tourism company in Alentejo should be doing with the heritage we have here." Participant 2 – tour guide

In addition to adapting tours to fit tourists' operant resources (see section 6.1 of this chapter), participants spoke about the ways in which tourists' input and participation can influence and shape the tour, mainly by asking questions. Not only do these questions shape the actual tour they are taking, sometimes tour guides change their tour script to include some information they have learned from previous clients. Indeed, some participants explained that they use tourist input to directly guide the conversation. For example, one participant argued that often he is able to develop a narrative based on the questions asked by people in the group:

> "I can make a historic tour at Almendres Cromlech that gives a picture of how it was rebuilt. That is, the stones were scattered, right, and they found the foundation stones, the bottom of the stones were measured and compared to the moulds, then they were able to then rebuild the monument. And this reconstruction also explains how it was initially built. It was also built by making holes, filling them with debris and stuff to give stability to the stones. And then there are the alignments with the horizon, with Évora, similar to other cromlechs in the region and other sites within the horizon, etc. And then there are the engravings. So it's a very rich place in terms of narrative. I can create a narrative almost by improvising by taking questions from the tourists." Participant 6 – tour guide

In other words, more than just encouraging discussion, this participant develops his tours around the themes that emerge from discussion between guide and tourists. This allows a personalised experience in which both tourist and provider are exploring concepts of the past together, relying on each other's input to guide the process of meaning-making (Larsen & Meged, 2013).

Such openness may lead in some cases to tour guides' enhancing their own knowledge about certain themes, which ultimately influence the way they interpret and present sites to tourists. In fact, some participants explained that they often learn new information from tourists which changes their own understanding of the site and adds new

perspectives that they can then include in future tours. Some participants gave some examples:

> "Many people, especially those who travel to archaeological sites, are often people who have seen other monuments, they know many other sites in the world and have some connection to it. So they are people who already have their opinions well formed. I learn a lot from people who visit as well and of course I won't insist on some things they say because they probably know better than I do." Participant 3 – tour guide

> "At the beginning, a year ago, when I was interpreting the facade of St. Francis Church I wanted to talk about *mudeja* art and the elements that characterise that style. (…) I was having a hard time expressing the horseshoe shaped arcs and I remember perfectly a Canadian, one of my first clients. He noticed that I was struggling while trying to explain the horseshoe shaped arc as one of the features that define the *mudeja*. And the guy told me: 'look, next time you can say half-horse shoe', you see, and it stayed with me! I tell this story to my clients and what's funny is that I use this example to lure the customer because, by knowing that I am using a phrase from a previous client, that's half way for him to know that I remember all customers, that all customers here are special, that they are treated as people. And more, that the customers themselves are also explorers." Participant 2 – tour guide

The passages above show that tour guides in Alentejo are open to new information and new perspectives on the sites visited, often taking this information and including it in future tours. This indicates a degree of interaction between both tourists and provider, and suggests that providers learn and acquire new information during the tour that is used to shape their script applied in future tours to the same site with different clients. This is confirmed in TripAdvisor reviews:

> "An archeology tour and more! – Mario is a warm and intelligent man who delights in sharing archeology and information about Portugal. But he also listens and learns from his travelers. One can ask him anything and he engages. He is just delightful person." Reviewed 17 July 2016

As discussed, interaction between guide-tourist is evident and consciously encouraged. In other instances, spontaneity and serendipitous interactions may influence the course of the experience. The following section discusses the role that improvisation plays in the tours in Alentejo.

### 6.5.1 Improvisation during tours

One way that tourists' input affects the experience is by leading tour guides to change the original script by means of improvisation. Often tours are quite spontaneous and can change depending on how guide-tourist interaction and relationship develops during the tour. Some tour guides referred to this as "controlled improvisation", meaning improvisation that takes places within established boundaries:

> "My improvisation is controlled because the basis of the tour is always there. It's like buying something that has a certain value, and that value includes going from one place to another and providing an explanation of a particular site. But then other things can happen or we can reverse the tour. Of course there is improvisation." Participant 1 – tour guide/archaeologist

> "You have your knowledge and you do it according to the group. But I'm sure I never use the same kind of things. When I do my tour in Évora, sometimes I do this, sometimes I do that. Well, you have to do some things, of course, you have to do Chapel of the Bones, you have to do the St. Francis Church. But then I walk around the market, or otherwise I go that way around, you know, you change a little bit every now and again according to your group and what you like yourself." Participant 4 – tour guide

These responses show that participants acknowledge the necessity and value of spontaneity during tours. Such view allows for limited spontaneity which can provide a sense of exploration to tourists, even though perhaps illusive, because the guide is still in full control of the tour.

On the other hand, other participants explained that the tour plan can change significantly, and that sometimes tours are purposely not planned at all. According to the following participants, not only is improvisation common, but it is also valued as a strategy that adds value to the tour:

> "The tours are always different, the streets are different. I ask my guides not to repeat streets, I like circular routes. (…) The client can do the same tour tomorrow and it will be different. And we may even pass by the same places, but the conversation will be different." Participant 2 – tour guide

> "We do not have a written script. We change things depending on the time that we pick them up, according to the winery that made the reservation: if the winery made it for 10 a.m. we do it one way; if the winery can only do it at noon, we do otherwise. We are always changing and adapting because we like to do something more… what we like is give spectacular scenery views, and in these sights we talk about history, and that's where sometimes things change. Sometimes we cannot make it in the morning, and that changes it a lot. (…) We

> have nothing, we do not have a script, nothing certain. We decide everything the day before or on the tour day." Participant 8 – tour guide

This last participant goes even further to explain that their tours are open to any topic that the tourist requests. Participant explains that what his company offers is not a conventional tour, because what tourists book is a time slot, during which the company's tour guides are available to do anything:

> "People book time, for example, they book us for one morning and on that morning we do everything. We suggest a few things but the customer is the one who decides what he wants to do." Participant 8 – tour guide

This more radical approach shows full improvisation, which also concedes full personalisation of the tour, by opening the tour experience to anything the tourist may be interested in seeing. Thus tour guides in Alentejo acknowledge that improvisation can enhance the tours they deliver. Indeed, Mathisen (2012) has showed that serendipity is valuable in that it can lead to the creation of storytelling moments, which in turn increase the memorability of the experience. However, the success of making the most of serendipity depends on the guide's resources, such as storytelling abilities. An example of such abilities is illustrated in the following quote, in which participant stated that it is common to stage improvised moments such as singing during his tours as a way of appealing to his costumers:

> "For example, groups enjoy that our guide can suddenly pick up a guitar during a tour and sing *fado* at the gates of the Cathedral. Of course, the customers in groups think that's all spontaneous and that the guide felt like singing and someone with a guitar just happened to pass by. No, this is all planned. But what I want them to take is the spontaneity and to think about it. (…) We totally do theatre, we try to be actors, we embody characters. When we are working we are the highest knights, we are the most educated, and are the most caring people at that moment. We embody plays and various characters throughout the day, right? Right now I'm also playing a part, that's what we do, and so are you." Participant 2 – tour guide

In the response above, the tour guide creates a staged event that allows for a storytelling moment, such as singing *fado*, reiterating Mathisen's argument. Nonetheless, the author adds that staged authenticity can affect co-creation nature of the experience. In her words "making room for serendipity implies that although staging can have a positive influence in the creation of an experience, staging does not give room for serendipity that seems to facilitate cocreation through storytelling" (Mathisen, 2012, p. 36). Applied to the case mentioned above of the singing tour guide, Mathisen's argument seems to

suggest that what drives the tour guide to search for improvisation and tourists' input is not a genuine interest in interaction and encouraging discourse, because he is not interested in learning what the tourists has to contribute, rather it is a technique aimed at increasing client satisfaction.

### 6.5.2 Favourable conditions for interaction

For meaningful discussion and interaction to take place between tour guide and between tourists an adequate environment and circumstances is required. For example, the size of the group taking the tour influences the ability to engage in meaningful conversations. In this sense, some participants explained that large groups make it is difficult to interact and encourage discourse.

> "Sometimes we do group tours – 50 people who come from Spain on a bus. But even with groups we try to be different, of course, because groups don't want a history lesson, they won't be engaging in debate. Obviously the creation of points of discussion and interaction will always be much more complicated than with a couple who is behind you, or a single individual." Participant 2 – tour guide

> "If I have a group of 50 people, then I won't ask anything. I'll tell them 'look this is like this, and this and this'. Because I know that if there are 50, 10 won't listen and will ask again and I'll have to repeat it because they were talking to each other and didn't listen." Participant 5 – tour guide

The participants above explained how it is easier to encourage discourse with small size groups, a point which is repeated by tourists, one of which wrote on TripAdvisor review of a tour to Almendres Cromlech:

> "If you are interested In archeology, do this tour – What a great value for time and money spent! Mario's van was full for this tour, but he allowed us to follow along in our rental car. I felt sorry for others who were at the sites we visited at the same time we were but without Mario. Those from a large tour bus got virtually no information they couldn't read from the signs. Another couple who had driven on their own to the site recognized we were receiving much interesting history and tried to listen in!" Reviewed 4 September 2017

Not only is interaction between tour guide and tourists important in promoting a constructivist approach to heritage interpretation, so is discussion between tourists themselves. These are also influenced by aspects such as group size or duration of the tour, with a small group offering better conditions to encourage discourse and sharing of ideas and interpretations.

> "Some programs I do take between 7-8 days and 12-15 days. That is, it also gives time to get to know each other, to know and understand the mindset of each person in the group, to create a family atmosphere." Participant 6 – tour guide

> "That's the advantage of having small groups of six or seven people. At the end of the tour they exchange emails, sometimes go to lunch together, sometimes meet again in other places." Participant 7 – tour guide/archaeologist

> "I want to position myself a little like a local friend and therefore I do tours for groups who know each other or for a single tourist. (…) A more personal experience. With more availability as well, because you can change the route at any time." Participant 1 – tour guide/archaeologist

The quotes above indicate that tour guides in Alentejo understand the value of interaction between members of a party taking a tour. Indeed, Rihova et al. (2015) argue that interaction between tourists creates value in addition to that co-created between tourist and tour guide, to the extent that social moments can produce positive memories of the tourist experience. Furthermore, authors argue that tourists who are particularly more outgoing and participate more actively than others in interaction become operant resources which tour guides can resort to in order to create discussions and increase the memorability of the experience for others.

Moreover, stimulating interaction between members of the tour party increases the sense of friendliness within the group. As one tourist reviewed on TripAdvisor:

> "An unforgettable experience – These two gentlemen were born and raised in Alentejo and they can really offer you an incredible experience. They will pick you up at your hotel, and are completely flexible on what you want to do and visit. I would suggest a call in advance and just tell them what you have in mind. It is not your boring tourist trap kinda tour, quite the contrary. They are more like friends that will make sure you will have a fun, informative, and exciting tour." Reviewed 2 June 2016

The review above describes a small group tour in a friendly and familiar environment which positively influences tailoring of experiences. This intimate experience can increase interaction amongst tourists and between tourists and guide. In this sense, tourism providers actively try to come across as friends, for example by choosing not to wear apparel traditionally associated to large group tour guides, such as a flag. Instead some wear casual clothes to appear less formal, as the following participants explained:

> "We are what the tourist wants us to be. Usually we try to be it using our knowledge and cheerfulness and this casual style. We don't show up wearing suit and tie or anything, we wear shorts. Okay, I think flip-flops looks kind of

> bad, but we wear trainers, shorts, t-shirts, man, that's how we do it. We go as we are and I think that this is also done on purpose. Because if you go with a guide in a uniform it creates a distance right there, you disturb that feeling for interaction that you're trying to achieve. So the choice of wearing casual clothes is a conscious choice, it's on purpose, rather than wearing a cap or a flag." Participant 2 – tour guide

As expected, creating a friendly environment decentres the tour guide in the group dynamic, and allows other members of the group to take part in leading a discussion. This naturally results in the discussion moving towards other topics that go beyond the initial theme of the tour. As a result, what initially might have been a tour about the megalithic heritage of Alentejo or the Roman aspects of the city of Évora may turn into an experience where other dimensions of lifestyle in Alentejo come into play. As following participants explained:

> "We have big discussions about Trump or Hillary with Americans, (laughs). They're very interested in knowing how we live, want to know about it. Tourists get super excited, for example, when I ask a Spanish, 'so, dude, you have been without a government for seven months?'; or 'man, things are bad in Brazil, the impeachment'; with Americans 'so, dude, how is it going, will you vote for Trump?'. Of course, they are cultured people and all that, 'man, don't even say that, I never imagined I would vote for Hillary but I think this year I'll have to'. Or France, the European Football Cup. Those kinds of small talk jokes to show that we care." Participant 2 – tour guide

> "We always go having fun, we always talk, we want to know about them (clients), their country, their city, we talk about politics with them, we talk about everything. We have learned many things and we like to know more, we are always reading. (…) That's what we like. Because if we do not talk with them, it becomes a boring trip. Because our tour is not two little hours saying 'left, right'. No. Sometimes we are with them for five hours. We have to talk for five hours." Participant 8 – tour guide

The variety of topics discussed during tours is evidenced in the interviews to tour guides as well as in reviews found on TripAdvisor:

> "Awesome, informative tour of the megalithic sites around Evora! – Mario was a great tourguide! Very knowledgeable about archeology and the megalithic sites in the area. The level of historic detail and lenght of the tour was exactly right. Mario was also genuinely interested in the backstories of the tour participants and the countries we are from. This resulted in a very lively and friendly atmosphere and good conversations." Reviewed 13 August 2017

> "Best Way to See the Evora area – Miguel and Diogo are charming, smart, well-informed, entertaining and speak excellent English. They took us for a full day tour of the megaliths, the cork factory, lunch, a winery, and Monsaraz. They

> organized the day and showed us the best of things, all the while giving us the history, the politics, the science, the news, sports scores, everything you might want to know about Portugal and the area. They never rushed us, the van was comfortable, and they made sure that even though the day went longer than they expected, we got to see everything promised. Next time we would just let them plan the day, they have many good ideas for your visit. It was like spending the day with your favourite nephews." Reviewed 20 October 2016

To summarise, tour guides interviewed aim to encourage tourists to interact and engage in discussion throughout the tour experience. Moreover, such discourse and questions invariably shape the tour and increase the likeliness of tourists feeling that they have had a personal experience. As a result of such interaction, discussion is not limited to archaeological discourse and often flows into other topics as well according to tourists' interests.

The following section discusses the sixth and final cultural heritage interpretation strategy, concerning the instructive or creative purpose of archaeological tourism.

### 6.6 Instruction vs creative discussion (*emphasise provocation*)

The discussion about heritage interpretation in this chapter leads to a final reflection about tour guides' perception concerning the nature and purpose of archaeological tour guiding from an interpretation angle. As such, this section is more or less of an amalgam of the interpretation strategies discussed so far, focusing on tourism providers' philosophical outlook on the purpose of archaeological tourism and their activity as tour guides. Guides provide a basic framework to support tourists' critical thinking, in addition to encouraging interaction with primary evidence, in order to promote individual interpretation and encourage discussion and sharing of interpretive ideas. All these interpretation strategies can be related to a notion of archaeological tourism as means of:

> a) promoting a creative discussion using the archaeological site as an element that can stimulate the tourist to make sense of the past and his/her position within it; or
>
> b) educating the audience and spreading knowledge produced by experts who have engaged in the scientific study of the archaeological sites visited.

Some providers view archaeological monuments as a resource which main purpose is to stimulate tourists to discuss and make sense of the past rather than an element mainly

used to disseminate the official heritage discourse. This follows a principle of constructivist heritage interpretation that aims to get the visitor to critically examine historical elements such as archaeological sites as a way of creatively constructing a meaning of the past, in line with interpretive approaches to archaeology (Shanks & Hodder, 1995). That is, from this perspective archaeological heritage is a tool that can promote creativity of actors who engage with it (Barrère, 2013; Brown, Snelgrove, & Veale, 2011; Tilley, 1993b).

To achieve this outcome, some tour guides in Alentejo argued that they encourage tourists to reflect about the past. Such approaches are an attempt not only to start a discussion during the tour, but ultimately to emphasise tourists' own participation in construction of the past. Participants explained how they encourage such an approach by staging moments during the experience that aim to stimulate the imagination of both provider and tourist by presenting them with problem-situations:

> "We create problem situations, we like to make tourists think, we like to create some mystery. Every one of us have a bit of Dan Brown in us. (…) Maybe because I'm 38 years old and my childhood hero was Indiana Jones, I always try to create an aura of mystery because that's also good for the product. It's good for sales, and it also allows us to differentiate. And of course, like it or not, for good or bad, Indiana Jones is the archaeologist who everyone would like to be. I have no training in archaeology, just interest and some knowledge but I've always viewed the archaeologist as a discoverer of mysteries. And I try to use the archaeological resources of Alentejo precisely to put the customer in contact with these mysteries and for him to find them out on his own, obviously with our help. (…) The customers themselves are also explorers. We have a mystery-moment in our tour which, without them realising it, they're wearing Indiana Jones' shoes. (…) They go into a fantastic brainstorming and start to question. That's it really, it's to start to question, it's those transforming tours and travels. I think that this tour is a kind of initiatory ritual, guided by experienced people using heritage. Incidentally, one of the motivations to travel is to change a person, right? You've certainly gone on trips in which you felt transformed, enriched, you get to meet people and other ways of being." Participant 2 – tour guide

The passage above is rich for discussion as it highlights several aspects in the archaeological tourism experience and interpretation of archaeological heritage. The participant reflects about the attractiveness inherent to archaeology related to solving mysteries about the past, drawing on some particular features of archaeological heritage, such as the uncertainty about the real purpose of megalithic monuments (see section 6.4.1 of this chapter). The mystery associated to the lack of knowledge about prehistory

serves as a springboard that can support creative endeavours in tourists' process of interpreting megalithic monuments.

Furthermore, participant associates this mystery-solving approach to popular perceptions of archaeology widely present in popular media, e.g. Indiana Jones (see section 6.1.3 of this chapter), which include the mystery regarding ancient monuments and stereotypes associated to the archaeological profession that highlight elements such as "problem-solving" and "sense of adventure" (Holtorf, 2007). Indeed, for example, a recent poll conducted in Great Britain by a media channel focused on adventure entertainment suggested that most participants of a total of 2000 would choose *Archaeologist* as preferred adventurous job (SWNS Digital, 2017).

Finally, participant evokes the transformative nature of the travel experience. It is argued that an archaeological experience that is approached from a constructivist perspective, focusing the process of discovery of the past in a holistic way, is able to transform the tourist by means of informing new understandings of the past and of the world. This suggests tour guide's understanding of "creativity a means of absorbing the environment visited" (Saidi, 2016, p. 22).

Such a perspective on the power of jointly exploring perceptions of the past through archaeological tourism experiences is shared by other participants, who also refer that they aim that their tours produce a change in people's understandings of the past and of their place in the world:

> "Above all I want that the people who visit the Almendres Cromlech, who at first just see a bunch of stones, leave the site understanding the deep meaning of it to the people of pre-history." Participant 9 – tour guide/historian

> "It does not always happen, but of course sometimes it does. In a way, I understand this to be my job, to achieve this moment. When I realise that there was a 'wow' or 'ahhh' moment like that, that means they have understood something new, and that is the moment that the door opened, extending their horizon, 'Wow, I learned something new.' (…) It happens spontaneously. I don't have formulas; what I have are certain ideas and methods which may or may not work. Being a guide also has much to do with entertainment, it is the way of telling the narrative and guiding people to understand. Not only guiding them from site to site, it is also guiding how they look, for example, and guiding their thinking, to help them understand a holistic picture of the past." Participant 6 – tour guide

Both passages quoted above demonstrate that in the end tour guides aim that tourists leave the site and complete the tourism experience with a new understanding of the

archaeological site, of the region, of the past, and of their place in history. What is more, another participant added that providers should aim to use archaeological heritage not only to engage with the past, but also make tourists use the new knowledge learnt to think about the future.

> "To me History is what I do with tourists: it's about questioning them about the past, about the present and imagine the future. To create imagination in the future. (…) In my interpretation, History is made of cycles that repeat themselves, and we can identify our place in the cycle, so we can recreate the good things that have happened, or in this case, to avoid terrifying events in human history, right? (…) Obviously when we have this knowledge we can discuss and better understand the present, and be more creative in the future, to solve problems, or in this case to create or imagine different and creative business prospects." Participant 2 – tour guide

The passages show that some tour guides openly resort to archaeological heritage as means to encourage the tourist to think about the past in a creative way. Indeed, some reviews on TripAdvisor confirm this idea:

> "Mario was an outstanding communicator and so spontaneous – Mario has a way of making what could have been a dry subject totally fascinating. Far from talking down to us, he spoke as if he was simply sharing his knowledge and helping us to appreciate the importance of the three sites we visited on our half-day tour in his company. His enthusiasm was infectious and left us with a great desire to read up on the subject. There was never any impression that Mario was repeating what he had said many times before - all he said seemed totally spontaneous and he was extremely patient in answering questions he must have heard so many times before." Reviewed 6 October 2016

The responses so far have showed examples of tour guides who believe in the archaeological tourism as a way of promoting creative discussion. Despite these insights, most participants interviewed argued that tourists do not have enough knowledge to engage in a significant creative discussion about the past, stating that such discussion is something that should be left to archaeologists and heritage professionals. This highlights the official discourse as the most valid interpretation, and archaeological tourism a medium to channel that discourse. Such perspective indicates an inclination towards a positivist thinking as it impels tourists to become passive consumers of knowledge produced through scientific enquiry, and diminishes tourists' participation in the process of making sense of the past.

This idea became evident in the case of one participant who explained that creative discussion is encouraged during tours, but argued that the reason to engage in such

discussion is to clarify any misunderstandings that tourists might have about the official interpretation of archaeological sites.

> "Creative discussion about the past, yes, creative in the sense of generating interesting questions, and to verify or dismiss certain theories and ideas. Because the guide is a kind of teacher in a kindergarten. Tourists do not have knowledge of heritage, normally they don't. They are very interested, but they do not know how to play with those 'toys'. So I am there to give an overview, to give knowledge, and to say 'look, this works like this or that, if you use it like that, you will destroy everything, if you use it like this, you can play, enjoy, and create other things.'" Participant 6 – tour guide

In this response, creative discussion is not an aim of archaeological tourism, but instead is used as a tool to instruct tourists about the official heritage discourse. As such, the response assumes a positivist tone that highlights the instructive nature of archaeological tourism, to the extent that tourists' interpretation is not valid, hence need "verifying" or "dismissal" against the official heritage discourse.

In addition, tour guides' scepticism in tourists' ability to engage in creative discussions is justified by their lack of knowledge about local archaeological heritage:

> "Creative discussion is more academic. I think in that case we need people who are more educated in order to keep a discussion. I myself have a fascination with the dolmens but I'm not going to impose it on tourists." Participant 11 – tour guide

> "I think creative discussion is more the responsibility of who produces studies on the subject rather than the person who receives the information. (…) Archaeologists, historians, museum curators. Because in fact they have to, based on scientific knowledge, they must imagine a certain environment, a context, right?" Participant 1 – tour guide/archaeologist

These passages suggest that tourism providers do not believe in tourists' ability to engage in meaningful discussions, mainly due to their lack of knowledge about archaeology, but also due to their lack of interest and motivation to do so. Still, as seen at the beginning of this chapter (see section 6.1), it is important to understand tourists' motivations and interests in taking an archaeological tour. While some may be more motivated to engage with the guide and fellow tourists and take an active role in the tour, others may prefer to take a contemplative role and enjoy listening to the tour guide's speech (Chang et al., 2014; McKercher, 2002). As the following participants explained:

> "There is an audience for everything, there is a market for everything. There are people who just like to sit in the van and appreciate the streets with minimal effort, and there are people who love to walk in the sun and discuss." Participant 2 – tour guide

> "You can only achieve a creative discussion with a certain kind of person, not all people. There are some people, ok, you're there and you give them the story, but they have no interest in having this kind of debate or discussion about the past. But this should be your goal." Participant 7 – tour guide

In addition to perceptions concerning tourists' lack of knowledge about archaeology, participants also referred to the nature of creativity and lack thereof in developing creative archaeological tourism experiences. One provider argued that lack of knowledge about archaeology prevents tourists to be creative at an absolute level. However, he reflected about the different types of creativity, stating that tourism experiences may be creative at a personal level, that is, in the case when the tourist is informed with a new understanding of the past.

> "Creative discussion is for experts. Discussion, eventually, but creative? I do not know how they have the knowledge that enables them to be creative. (…) I understand creative thinking as how to look at things and be able to establish new interpretations. You think they can? They have just learned a few things, it's their first time visiting the site, they're still at the stage of stupefaction, do you think they can have new ideas, different ideas? When experts spend their whole lives hitting their heads... (…) It's innovative for the person and may give him a new vision and a new understanding of the past, if you like, but I would not call that a creative discussion about the past. It will be innovative for him in this moment when he realises the human journey. Then he begins to look mainly to the constructions of the distant past in a different way." Participant 9 – tour guide/historian

This response is in line with the types of creativity suggested by Kaufman and Beghetto (2009), namely little-c creativity. By engaging in a discussion related to archaeological sites, tourists are able to devise new understandings of the past at a personal level. Although these discussions may not produce new meanings at an absolute level, which imply a need for Big-C creativity, participant argues that the experience enables the transformation of actors' perception towards the past. Nonetheless, such perspective also indicates that providers share the belief that creativity is restricted to few people, that is, recognise Big-C creativity as the only type of creativity that can produce relevant interpretations.

The following participant argued that few tourists have creative abilities that enable them to engage in creative discussions about the past, but nonetheless the lack of written records by the communities who built prehistoric sites and consequent uncertainty may make creative discussion somewhat easier, as there is no way to disproof any interpretative claim, following the discussion in section 6.4.1.

> "There are very few people with whom we have the opportunity to get into such a creative discussion. Not to say that this is not possible because, for example, what do we have written by the people who built the Almendres Cromlech? Nothing, right? What can we do? (…) I try to explain two or three interpretations that are not coincidental in order to realise that the important thing is that we think about it, look and perceive, with the respect it deserves, because it is the expression of a community that lived there. Now, who am I to say 'no, this is like this, cut and dried', as I know there are guides who do. I don't think one should do that, I don't feel good assuming that role. It's always a great pleasure to visit the site and have a new opportunity to learn more and there are always new perspectives, it seems that I hadn't noticed so well that detail, that stone, that colour. There is always an opportunity to learn more. If we don't have this openness in our head, too, nothing else will enter, isn't it?" Participant 5 – tour guide

The above response highlights a recurring theme when analysing the data collected from tourism providers in Alentejo, which is related to the range of different interpretations about prehistoric monuments. While there is an official interpretative discourse produced by archaeologists and heritage professionals through scientific research, the lack of absolute certainty about such theories provides some space for creative approaches and alternative interpretations to thrive. Constructivist heritage interpretation claims that no interpretation is universally correct, instead highlighting that each individual may interpret a site differently. Thus the ambiguity concerning prehistoric monuments raises significant issues for archaeological tourism actors, who eventually must manage interpretations that are not compatible with the official heritage discourse. The following section discusses such issues and implications in the context of archaeological tour guiding.

### 6.7 Managing alternative heritage interpretations

As discussed thus far, it is common for tour guides in Alentejo to develop their tour script and change it according to the tourists' interests, taking attention to personalise the experience and the information provided to the listener. Adapting the experience to

fit and enhance tourists' operant resources is a central tenet of constructivist interpretation strategy. It is also a fundamental principle of creative tourism, which acknowledges that each tourist is unique and has different interests and ways to express his/her creativity (de Bruin & Jelinčić, 2016; Tan, Luh, & Kung, 2014). This adaptation occurs in a proactive way, as participants explained that they usually ask questions to assess tourists' interests or their level of knowledge about certain topics and then deliver a narrative that highlights certain themes (see this chapter, section 6.1). For instance, the following participant summarises clearly this approach:

> "What varies is the line of the narrative: where to pick up, where to start the story and how to develop the narrative. (…) This mostly depends on the tourist. That is, I try to arouse curiosity and then I understand what interests them and what doesn't. I start telling stories about the site, you know, say some facts, give an overview, to give perspective on where we are and what we see. Sometimes they are more interested, sometimes less, so I adapt my conversation and narrative to the tourists. That is, I always talk about the basics, but sometimes I develop a certain theme or aspect, sometimes other." Participant 6 – tour guide

As seen throughout this chapter, tour guides in Alentejo adapt their script according to tourists' knowledge, interests, religious beliefs, or level of education. In practice, tour guides do this by enhancing or diminishing certain aspects in order to make the discourse more attractive to tourists, and invite them to take an active role in making sense of the archaeological site visited. Broadly, adaptation of the tour can happen due to tourists' prior knowledge, where tour guides change the vocabulary used in their speech, using less technical terms; it can happen due to historical interests, where tour guides spend more time talking about certain historical periods instead of others, and explore a theme in greater depth (e.g. Roman period); it can also happen due to personal beliefs, where the tour guide changes the narrative by giving greater attention to alternative views of a site.

When adapting the discourse to tourists' prior knowledge one issue emerges when said prior knowledge is not aligned with the official discourse or goes against the guide's own interpretation of the archaeological site. Furthermore, with the encouragement of tourists' own interpretation, it is possible that conflicts emerge between individual and official interpretations of a site. That is, if tourists are encouraged to come up with their own interpretation, tour guides must eventually deal with inaccuracies and views that are inconsistent with the official interpretation that archaeologists and heritage professionals have made of the same site. This issue touches on aspects of how

providers perceive their role and their position as stewards of archaeological heritage, discussed in this section.

Despite acknowledging their openness to adapt the discourse to meet tourists' knowledge and beliefs, many tour guides in Alentejo explained that they will not do so if that means providing information that is contrary to the official interpretation of archaeological heritage. Such attitude stands in contradiction to the values of constructivist interpretation, which argues for the subjective nature of heritage interpretation and role of personal beliefs in making sense of the past. The following quotes show participants are invested in using the archaeological tour as a chance to disseminate the official heritage discourse:

> "There is a message to be transmitted when doing a tour and that has to be the basis, even if the tourists already know the information. And then I add more information but without allowing inaccuracies, right? Because indeed I have tourists who think that the Almendres Cromlech was built by aliens. I respect that but still say 'it was built 6000 years ago by a Neolithic community' and I don't budge, right? I don't contradict them but I deliver my message." Participant 1 – tour guide/archaeologist

> "There is a backbone of information that I always give to everyone equally, you see, and I don't change to include this kind of... not least because I have to leave at the outset that I respect but I do not share this kind of perspective or belief. No problem. You can't be a Muslim and a Christian at the same time, and I'm archaeologist and remain an archaeologist." Participant 7 – tour guide/archaeologist

> "Adapt the speech, but without changing it completely, because history does not change that much, but rather adapts. (…) There are guides who make up stories just to get the attention of customers. I don't do that, but of course I try to say things so the person is able to connect to things he knows and he likes. But I will not make up stories to please people. If someone comes here, it's to learn things, not to listen to stories. If you want to listen to stories, you can turn on the television and you have stories 24 hours a day." Participant 3 – tour guide

> "Some of our clients have been to Évora before and have some knowledge, much of it incorrect. (…) And then there are stories about Évora with wrong dates, or wrong place – so I say exactly what I learned. I give my story and do not let the tourist do his version. I don't make my story fit to what he knows, no way. I won't lie, I never do that." Participant 8 – tour guide

The passages above indicate that, while tour guides are open to adapt their experience according to tourists' operant resources, in particular prior knowledge and personal beliefs, many are uncomfortable to do so if that implies steering away from the official

interpretation. That is, participants adapt their discourse as long as discussion remains within the limits of what is accepted by archaeological and historical science.

This issue becomes more urgent when placing the focus of the experience on tourists' own interpretation of an archaeological site. Similar to what happens when adapting the speech to tourists' operant resources, encouraging tourists' own interpretation of an archaeological monument may lead to constructions of the past that deviate from the official interpretation. Guides thus feel that it is their responsibility to guide the tourist's thought and correct them when they come up with interpretations that are not in line with official interpretation, as the following quotes suggest:

> "To promote tourist's own interpretation is important to arouse curiosity. That is, it gives a certain freedom. But leaving him to interpret for himself has very strict limits. (…) I cannot allow the person to say 'look, the Almendres Cromlech clearly is a place for landing UFOs. I have read the entire work of Erich von Daniken, and this fits in 100%, so that's the truth.' Of course I cannot leave it at that. It's not. I have to give the information from the archaeologists, of course. If not I'm not doing my job, nor am I worth my salary." Participant 6 – tour guide

> "If the tourist says something completely preposterous I will say 'no, you have to understand that that would not be possible because of this and that'. I'll argue with facts. Helping the person to think also is necessary." Participant 3 – tour guide

> "The tourist has to leave the site knowing what it was (the official interpretation of the site). That is, I have to have said, I must have heard from my mouth what the site is. But I also think it's important to let people relate to things, in a way that the person gets involved with the monument, to interact with it, to see what it's telling us. 'What do you think of this? What do you think that is?', and the person begins to look at details and maybe notices things that I don't. But then I say 'look, that could even be, but it's not.' It's either this or that. But of course I have to convey the reality." Participant 5 – tour guide

As can be seen, participants broadly perceive a sense of duty towards the official heritage discourse as being a fundamental responsibility of the tour guide activity. Indeed, the Archaeological Institute of America point out in their Guiding Principles for Responsible Archaeological Tourism that one of the duties of tour guides is to "Provide proper interpretation: Visitors traveling to a site are expecting an authentic experience. Their experience is enhanced by proper site interpretation and by providing extra experiences that allow them to get a better understanding of the cultures that built the site. Proper interpretation is a critical component of an authentic experience and site managers and tour operators should ensure that interpretations are accurate and current.

Often, dramatic or fantastic interpretations are offered in an effort to make sites more exciting or mysterious, but such interpretations are usually not supported by scientific research and may give visitors an incorrect impression of the site." (American Institute of Archaeology, n.d., pp. 10-11). It is clear from the last quote that the standard principles that guide the work of tour guides are positivist in nature, and thus naturally hold predominance in Alentejo's tour guides.

By not accepting tourist interpretations that differ from the official heritage discourse, the constructivist position of tour guides in Alentejo is questioned. A key aspect of constructivist interpretation is the belief that there is no universal interpretation. Rather than aim for a correct answer, "a constructivist activity should pose a question or challenge and must encourage thought processes in order to reach a solution" (Dhanjal, 2005, p. 39). Therefore, in this case it may seem that tour guides in Alentejo are not employing an entirely constructivist approach, despite applying many other constructivist strategies in their activity.

But this can be somewhat expected, as Hein (1998, p. 155) argued that a truly constructivist museum is a utopia in the sense that "no museum in the world today may fit the criteria completely, nor is it likely that some ever will do so". According to the author, what is essential to constructivist learning is that the interpretation process includes interaction and that the validity of the conclusions is not dependent on an objective truth. In this sense, while the present discussion has shown evidence that providers in Alentejo sometimes enforce an objective truth, in other instances they show openness to accept marginal interpretations that lie outside the sphere of mainstream scientific understanding.

For instance, tourism providers may be able to overlook this issue depending on the circumstances and the type of tourists that make up a particular group. One tour guide explained how she sometimes omits information that she feels can spoil tourists' "joy" in contacting with an ancient monument. Speaking about the Xerez Cromlech, a monument which was relocated to higher grounds in order to avoid being submerged by the waters of Alqueva reservoir (see Appendix 1), participant stated that she does not explain to foreign tourists that the monument has been moved from its original site. She only mentions the relocation when guiding Portuguese tourists, who presumably followed the Alqueva dam construction on national news. Furthermore, participant used a specific example of a tourist who mistook a cobblestone road with an ancient Roman road, explaining that such a mistake may add to the experience:

> "Look, when tourists are Portuguese, I tell the story, tell the truth, that the Xerez Cromlech was moved from the original site. If they are not Portuguese I say nothing. I won't take away the pleasure they have from feeling like they are looking at thousands of years old stones and were moved, I don't say anything. Maybe I'm wrong, it's my choice. There are things that I think we have to have some awareness of whom we are dealing with. If I'm talking to an American, an Australian, with someone from another corner of the world, it only has value to them if it's original. If not, what am I there to sell them? Dolls? When it's a Portuguese, of course. 'Look, this happened but if the monument was kept down there in the original location it would be under water.' But the Portuguese followed the Alqueva dam story, the whole process, at least they heard about it in the news, isn't it? The Spaniards also, possibly, because the dam is a project of the two countries and includes some Spanish territory. (…) I'll never forget one time I was explaining that the region is very rich in archaeological remains of the Roman period and that eventually some of the roads we have today were built on top of Roman roads. I don't know if you've noticed but some roads here have a border of granite stone on each side of the road. And an American lady says, with very wide-open eyes, 'Yes, I can still see the stones here on the side.' I thought 'I'm not going to take away her joy that she thinks she is finding Roman stones, ok, let it go, I'm not going to say anything'. Why would I take away that pleasure? I know it's wrong. But never in her life will she know what those stones are. She just got in her little head that she had been in such an ancient place, so old that even had... Okay, I think there are things that we have to have the sensitivity at the time to decide and understand what we do. Of course, we are there to explain things as they are, right, essentially to educate the eye and say 'look, this is like this, but has also been this and it was that', but there has to be a different approach for each type of public." Participant 5 – tour guide

The story in the response above suggests that some participants believe it is their responsibility to correct tourists' incorrect prior knowledge. However, in certain circumstances tour guides acknowledge that correcting misconceptions can influence negatively the experience, thus showing some tolerance to accept inaccurate interpretations into the tourism experience.

One tour guide argued that providing a memorable experience is more important than arguing about the veracity of a given interpretation. That is, in the end the most important is that the tourist leaves with a positive experience and feeling satisfied, which in some cases may mean not correcting tourists' misconceptions:

> "Then there is the old adage of any business, 'the customer is always right'. We have had discussions in which the customer insisted that it was one way, and we were sure that it was another way, but we won't insist. What we want is to ensure the best possible experience and there's nothing better for someone who

> is used to speaking his mind and does not admit any kind of dialogue, to see someone nodding, especially if that someone is an expert. So what really matters is the end product." Participant 2 – tour guide

This last passage suggests a conflict in terms of operant resources: while providers have their beliefs and values, in some cases they may be willing to ignore them in favour of tourists' operant resources, because these are key in determining tourists' satisfaction. This perspective places the tourist's involvement at the centre of the experience, reinforcing the idea that "the focus of tourism experience creation is the individual, and the fulfilment of their aspirations, wishes and expectations relating to their personal growth" (Horvath, 2013, p. 375). Likewise, another participant used the relocated Xerez Cromlech to illustrate how tourists' expectations influence their degree of satisfaction:

> "The Xerez Cromlech lost a certain aura because there is always a mythical dimension around these places, and if it is relocated it loses that dimension. But this also has a lot to do with the customer's expectation, the tourist's expectation, what motivates the tourist." Participant 15 – General secretary of Regional Tourism Promotion Office

These responses indicate a costumer-centred approach in which the tourist's experience is the highlight and most important feature of the archaeological tour, not the archaeological site itself. Furthermore, one tour guide suggested that the official interpretation is not enough to provide a satisfying experience, arguing that tourists' need to have their own space as well in order to be able to fill the gaps with their interpretive creativity:

> "I show them the stones that have drawings, engravings, some kind of marks, and talk about the different opinions. I explain different perspectives, that's something I like to do but I know that not all people like that. I don't only explain what archaeologists have studied because I think that something is missing. (…) Of course, I think we must convey archaeologists' interpretation because it is the official version. But I also think that just the opinion of the archaeologists is not enough." Participant 3 – tour guide

In the case above, participant shows openness to alternative interpretations of archaeological sites due to the ineffectiveness of the official archaeological discourse to provide a memorable experience.

A clear example of adapting to alternative narratives at a site in Alentejo can be found in tourists who value interpretations of ancient sites informed by spiritual beliefs rather than scientific knowledge. For instance, Megalithic heritage in Europe in particular is widely associated to neo-pagan movements such as Wiccas (White, 2014). This is also

the case in Alentejo. Many people visit archaeological sites of Alentejo due to their belief in esoteric properties of ancient sites, an approach that does not fall within conventional scientific discourse. Some tour guides explained that they acknowledge these interests and thus adapt their tours and experiences in order to cater to these special interest tourists, as the following participant explained:

> "A lot of people associate the Almendres Cromlech, the large stones, with a holy site and therefore go with this expectation of visiting a truly unique site for its sacred dimension rather than for its age. And in those cases I change a bit the story I tell. I emphasise more those aspects and relationship with astrophysics and astronomy and that kind of stuff. (…) I've actually thought about, in the same way that I have started wearing archaeologists' boots, maybe I could make a thematic tour about the spiritual and the sacred, I do not have a script for that. I respect tourist's that go there for that purpose. I also give them a say so that they can explain why that place is special to them. Often I learn new things and include them in other tours but at the moment I do not have a tour of the sacred." Participant 1 – tour guide/archaeologist

The participant above stated that while she is open to alternative interpretations, she does not specifically have a themed tour prepared for that segment. Other tour guides stated that they try to include alternative interpretations of ancient sites by their own initiative, as a way of providing a more holistic or richer narrative of the site. Thus rather than catering to tourists' interests or beliefs, providers choose to refer alternative interpretations in their tours:

> "I think there is still not much openness towards this part: one is the connection with the stars, with astronomy, and the other is the connection with some things we now consider esoteric but that used to be more related to humans, that today seem esoteric to us but that were part of our life and our connection to the environment. Such as: what kind of stone is granite? What does it attract? What is the radioactivity of granite? What is the connection with the sun? I like to talk about these details as well, and the interpretation of some of those engravings in the opinion of people who are not experts in archaeology but just curious about the matter. The connection of the sites with hypothetical ley lines – which the Chinese refer to and that in Europe we think is just esoteric theory – or with underground water courses and other things. I like to show and talk about that part." Participant 3 – tour guide

> "There are New Age groups that go to Almendres Cromlech. I have been there and have seen people hugging the stones to receive energy, I have seen wheat people have left on some stones, I have seen guys drumming and whatever, I've seen people meditating, I have seen people do white magic-type things and I do not know what else. I mean, this is also interesting, to talk about these stories, isn't it?" Participant 9 – tour guide/historian

The responses above show that, observing people's interest in the site (and not only the official archaeological interpretation), tourism providers can and do develop tours that include alternative perspectives which can enrichen the experience with new interpretative data as well as broaden the offer so as to attract a wider scope of tourists and interests. This is an approach which falls outside conventional archaeological tourism, but which still is able to be relevant. In fact, Holtorf (2005) has argued that the dismissal of alternative interpretations (such as cult and pseudo-archaeologies) denotes a weakness from the archaeological establishment. Rather than dismissing, the author suggests that alternative archaeologies should be embraced as something which can increase the value of the subject because "the main significance of archaeology does not lie in the specific insights gained about the past but in the very process of engaging with the material remains of the past in the present" (Holtorf, 2005, p. 546).

In Alentejo it is not only tour guides who are becoming aware of the value of alternative interpretations. Other tourism actors in Alentejo have been developing services that take these beliefs into consideration. For example, a hotel in Évora has recently offered a program of yoga classes at Almendres Cromlech (Figure 6.3). Although the text is careful not to specifically mention marginal movements such as Wicca, it does resort to ideas such as the "spiritual qualities" of the site which make it an "ideal spot for meditation" that can "inspire a spiritual journey". Cases such as these yoga classes are indicative that alternative interpretations of archaeological heritage which are not in line with the official heritage discourse are gaining space in Alentejo's tourism industry and image, reinforcing Robb (1998) argument that alternative theories of archaeological heritage are common especially within and due to the heritage tourism industry.

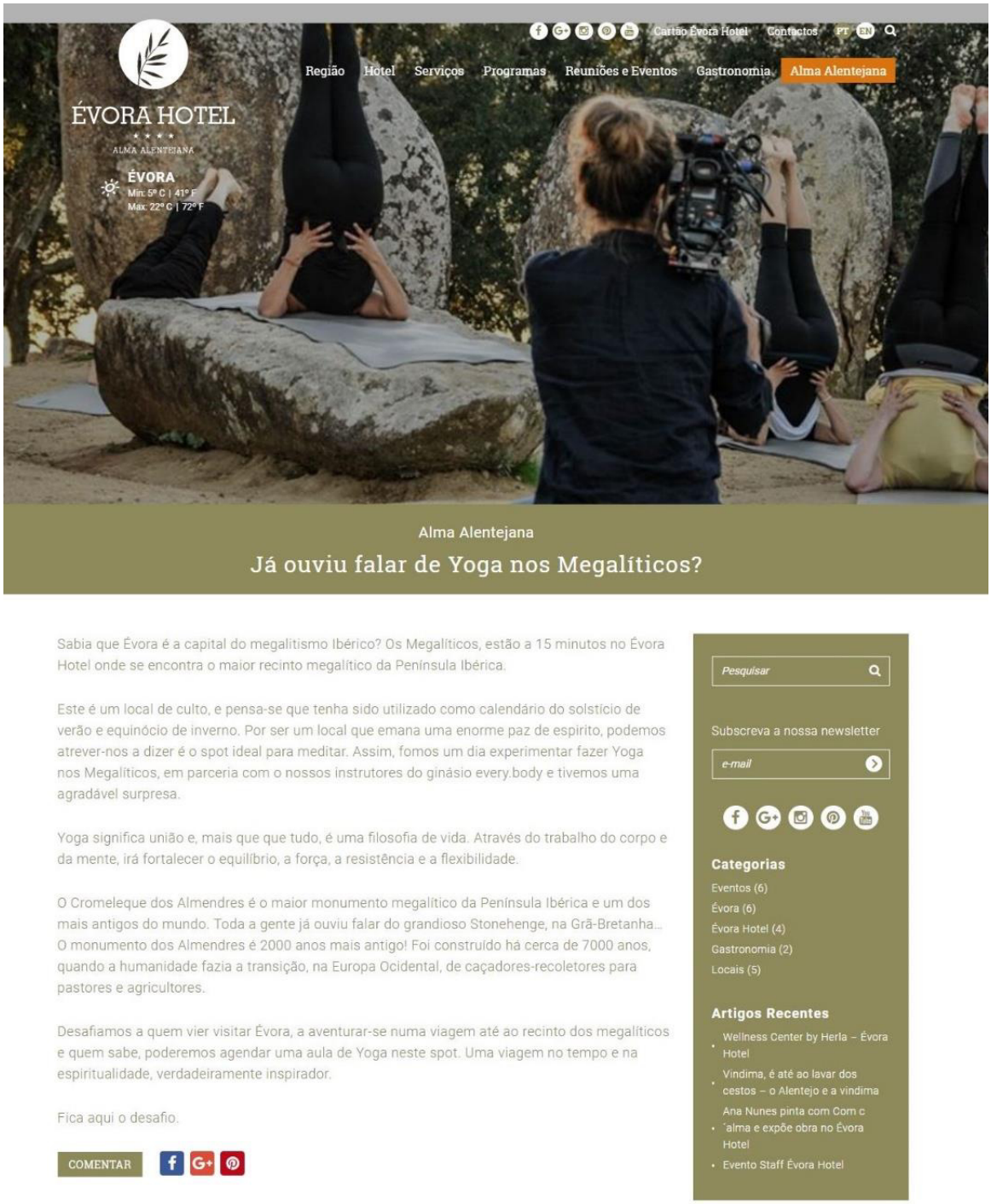



**Figure 6.3** Yoga classes at a Megalithic site (source: http://evorahotel.pt/ja-ouviu-falar-yoga-nos-megaliticos).

What is more, even archaeologists in Alentejo seem to also recognise some validity in these esoteric approaches to archaeological heritage. A council archaeologist explained one example of Rocha da Mina, a local monument that drew attention from neo-pagan groups after archaeologists suggested that it may have been a pagan sanctuary in the

past. This suggestion alone was sufficient to spark interest from marginal groups, such as the Wicca or the National Pagan Cultural Federation, who then began to use the site for their own activity. These activities in turn have contributed to increase the visibility of the monument as a local attraction for tourism.

> "Ever since archaeologists suggested that the site could be pagan, you go there and there are apples, bread, flowers, candles, wheat, ribbons. In other words, we are not sure if in the past it used to be a sanctuary or not. But nowadays it has become a sanctuary, and it's impressive. There are groups who go there to do the initiatory rituals, baptisms, and offerings. (…) There is a whole neo-pagan current that is coming to Rocha da Mina and this type of promotion and publicity was not done by the Town Hall. It was not Town Hall, nor any tourist organisation, nor any political or administrative organisation. It was, in part, archaeology in a more scientific, more objective way, let's say." Participant 19 – council archaeologist

The response above demonstrates an example where the official heritage discourse and alternative/fringe perspectives are connected and feed on each other. Archaeologists suggested a pagan origin of the monument, which marked the monument as a new attraction for tourists who are interested in alternative interpretations related to modern neo-pagan movements. In this sense, archaeological tourism could offer a fruitful space in which both these perspectives can come together.

In sum, the discussion in this chapter has shown that despite generally encouraging individual interpretation, most tour guides in Alentejo do this within the boundaries established by the official interpretation of sites. Providers are thus not adopting a truly constructivist approach, as tourists are not being given full freedom to make sense of the past according to their values, motivations and knowledge. However, some insights may be able to push towards a greater acceptance of alternative interpretations.

For instance, greater acknowledgement of the significance of individual interpretation in the archaeological tourism experience. Even if individual interpretation strays from the official interpretation, providers should go to greater lengths to highlight the experience of interacting with archaeological evidence and discussing each individual's views amongst the party members. This approach could help in shifting attention from the official interpretation and the archaeological site to the tourist and each individual's experience in a tour. Moreover, such an approach would require tourism providers to give more attention to tourists' prior knowledge, developing improved techniques of adapting to tourists' operant resources at a deeper level (e.g. allowing alternative

interpretations), rather than limiting personalisation to casual adjustments (e.g. tour schedules and structure).

Furthermore, a greater openness to alternative interpretations as an opportunity to engage with the past could enhance archaeological tourism experiences and enrich a palette of interpretations possible during a tour. This would require work that is capable of lobbying for such movements not only in cultural tourism circles but in archaeology as well. In this sense, maybe the inclusion of elements distinctive of fringe interpretations could be included in tourism marketing of regions such as Alentejo as a way of normalising these alternative views. This may be easier to do in the case of prehistoric heritage, given the unanswered questions and lack of certainty of the official heritage discourse.

Such insights could lead tourism providers to work on developing processes that enable a better management of conflicting interpretations, proceeding to be more inclusive about differing views of the past and shifting the emphasis towards the process of engaging the past rather than the final result of that experience.

### 6.8 Summary

This chapter has examined the role of tour guides in Alentejo in delivering archaeological tourism experiences, with particular attention being paid to the cultural heritage interpretation strategies employed by providers when developing and delivering archaeological tourism experiences.

The role of providers is key in tailoring the experience. When a tour guide adapts the script to tourists' interests, the tourist is able to feel a greater connection to the visited monument. Not only is this done by highlighting elements that are of greater interest to the tourist, but also in adjusting tourists' knowledge of a monument to the accepted interpretation. In Alentejo, many tour guides spoke about creating bridges to connect tourists to heritage, in order to adapt to tourists' knowledge and beliefs and make the experience more personal, for example, highlighting historical references of local heritage that resonate with tourists' cultural background or nationality. In this way, providers are able to highlight the affective links between Alentejo and tourist, which in turn increases the chances of providing a memorable experience.

Furthermore, tour guides in Alentejo underlined the significance of both context and details in an archaeological tourism experience in Alentejo. Many tour guides explained that focusing on greater historical context rather than details provides an enjoyable experience in spite of tourists' lack of knowledge about archaeology and the past. In practice, tour guides do this by offering a simplified narrative of historical content and weaving archaeological elements with other cultural features of Alentejo. In this sense, many participants admitted to leaving details to be explored by tourists on their own, for example by also encouraging tourists to freely explore and examine archaeological sites on their own terms. Such exploration is seen by tourists as an opportunity to interact with primary evidence which can help assimilate the information provided by the tour guide while finding details that best relate to the meaning tourists ascribe to the site visited.

Participants interviewed also mentioned the value of encouraging tourists' discourse and own interpretation in shaping the course of the experience and making it more memorable. For example, tour guides often resort to storytelling and problem-solving situations using landmarks in the surrounding landscape to depict episodes of human occupation from past millennia. However, despite trying to stimulate tourists to creatively discuss and engage with the past, many participants argued that tourists' general ignorance about history and archaeology fundamentally hampers such initiatives. Still, the lack of absolute certainty about the nature and purpose of prehistoric monuments such as cromlechs or dolmens, even by archaeologists and heritage professionals, is taken as something that can leverage some degree of liberty and creativity when discussing interpretations between provider and tourist.

Despite mostly employing constructivist principles in their tour guiding activity, many participants admitted to being uncomfortable when faced with tourists' interpretations that are not aligned with the official heritage discourse. Participants evidenced some difficulties to balance their duty to convey the official interpretation of an archaeological site in cases where tourists come up with individual interpretations that sit outside the official heritage discourse. Still, some recent cases such as the growth of neo-pagan movements have started to raise awareness of some tourism actors in Alentejo, and some new experiences are beginning to be developed that target adherents of alternative archaeologies.

This chapter has discussed tourism providers' approach to archaeological heritage in tourism in Alentejo. It has been showed that providers in general lean towards a

constructivist approach to heritage interpretation in their archaeological tours, an approach which could be beneficial to IAH and to include intangible aspects of archaeological heritage in innovative tourism experiences. Furthermore, the ability to stimulate creative discussion about the past is based on tour guides' employment of strategies that reveal openness for tourists to pose questions and develop individual interpretation of an archaeological site. As such, such creative discussion is focused on the creativity of tourists. However, tour guides' creativity also comes to fore as a significant element in developing an archaeological tourism experience. Taking these approaches discussed in both this chapter and Chapter 5, the following chapter discusses tourism providers' perceptions concerning potential tourism uses of IAH in the Alentejo region and the creativity of providers as an operant resource that can enhance this type of resource.

# CHAPTER 7. ALENTEJO'S TOURISM PROVIDERS PERCEPTION OF INTANGIBLE ARCHAEOLOGICAL HERITAGE

This chapter focuses on the perceived role of Alentejo's tourism providers in developing tourism experiences based on intangible aspects of archaeological heritage. Chapters 5 and 6 discussed how providers engage with archaeological heritage, mostly its material dimension. In this sense, the present chapter focuses the discussion on uses of IAH in tourism, concerning data collected in Theme 3 in order to meet Research Objective 1: *Theorise the potential of IAH as a cultural tourism resource*.

Discussion takes inspiration from the idea of 'creative archaeology', in which "the raison d'être of archaeology here was to be found in the social value it would create – supported and fuelled by the narratives, stories and scientific interpretations" (van der Linde & van der Dries, 2015, p. 53). In particular, this chapter discusses how Alentejo's tourism providers can make use of such narratives, stories and scientific interpretation to develop archaeological tourism experiences that do not include an element of interaction with the physical fabric of an archaeological monument. In analysing tourism uses of IAH, discussion borrows concepts from constructivist heritage interpretation and from resources that influence creativity according to the theory of investment laid out in Chapter 2 (sections 2.4 and 2.5).

The chapter begins by analysing participants' views on the tourism value of IAH, namely potential ways that intangibility may be used as an advantage to enhance current tourism experiences and businesses. Discussion examines the place that IAH holds within the universe of resources available for tourism providers in Alentejo, as well as participants' perception about the multitude of ways in which IAH can be used to enhance their business activity and regional tourism development. The chapter then moves on to show how many tourism providers still feel the need to engage with tangible aspects of archaeological heritage, and how the lack of tangibility can be dealt with. Finally, discussion ends by exploring the individual and environmental resources that influence creativity in light of the tourism uses of IAH discussed throughout the chapter.

### 7.1 Intangibility as an extra element

Archaeological tourism is commonly perceived as tourism activities taking place at historical sites and with interaction with archaeological artefacts. In this sense, it can be argued that a part of archaeological heritage's value for tourism is lost when its materiality is lost since the loss of physical remains impedes standard archaeological tourism activities to take place. However, data collected in Alentejo suggests that loss of materiality may also enhance the attractiveness of an archaeological monument by adding a sense of mystique and mystery to it.

Some participants interviewed suggested that, compared to tangible archaeological heritage, the capability of IAH to create attractiveness derives precisely from the monument having been destroyed. That is, an intangible monument gains an additional storytelling element, which is the story of its destruction. Compared to tangible monuments, IAH loses its tangible component and capacity to be physically experienced, yet it gains an extra element (e.g. story of its destruction). The story of intangible monuments' destruction makes it special and can come to life through tour guides' skills at delivering the experience, for example through creative storytelling.

Participants spoke about creativity as an enhancer of archaeological heritage. That is, by applying creativity in the means of storytelling and highlighting context vs details (see Chapter 6, section 6.2), for instance, providers are able to increase the attractiveness of archaeological heritage, as explained in the following response:

> "Archaeological heritage is valued when we go to a megalithic monument and explain it by means of our stories and studies, complemented with some imagination and creativity. We try to be rigorous and well-founded, we always try to backup what we say. We refer authors, cite authors, but also give our opinion. (…) No customer will ever buy one of my tours if it's not going to add value to the information they already have, right? They are not going to pay a guide to repeat what is in the tour itinerary, or to tell the trivial history, or pay attention only to detail. My guide is not descriptive, my guide is imaginative. Even more so, he's a catalyst of people's imagination, and tells stories, and is flexible." Participant 2 – tour guide

The passage above indicates that participant identifies creativity in several aspects of the archaeological tour:

- to the guide's knowledge about the region and heritage;

- to the tourist's prior knowledge about the region and its heritage;
- to the tourist's motivations and demand for a rich archaeological experience.

The ideas argued by the participant above show that, by approaching archaeological heritage in a creative way, participants are essentially aiming to improve customer satisfaction and provide a memorable experience (see Chapter 6, section 6.6). The same ideas can be found applied to IAH, evident in the case of the Museum of Luz. The Museum of Luz is a local museum built as a part of the Alqueva dam compensation procedures and is located nearby the submerged Castle of Lousa (see Appendix 1) and the also submerged old Luz village (see Chapter 3) (Saraiva, 2007). At the time when fieldwork took place, the Museum of Luz village had a temporary exhibition about Castle of Lousa (Figure 7.1).

**Figure 7.1** Exhibition about Castle of Lousa at Museum of Luz (source: author).

The exhibition is developed on the idea of loss of tangibility. For instance, it can be seen in Figure 7.1 that pictures on the wall of the museum depict the sandbags that were laid over the monument to protect it from floodwater erosion, and topographical models exhibit what the monument looked like before submersion. Furthermore, the exhibition's booklet highlights submersion of the castle as key to the monument's interpretation. In the opening text, the booklet reads:

> "The submersion of Lousa Castle, making it no longer possible to access it directly, draws a gaze that focuses, more than anything else, on the documentation recorded through the ages and on an urgency to cement the memories of those who still grasped the character of this place and the trajectories emanating from it" (Pacheco, 2015).

The museum tour touches upon several elements of local history and ethnographic aspects, as well as the submerged Luz village and Castle of Lousa. Loss of tangibility is central of the narrative presented. The following quote illustrates how the museum guides use the submerged Castle of Lousa to involve visitors in the museum experience:

> "During the tours, with the images we show, with the actual telling of the story (of Castle of Lousa), people find it quite captivating because it is a different story. (…) And nowadays, being submerged creates a certain mystique that people also find attractive and which we can also exploit in some way" Participant 17 – museum director

In a follow-up email, the museum director explained that visitors who participate in the museum tour usually show greater interest in the story of the flooding of the Castle of Lousa than on the actual history of the monument. As she wrote:

> "The castle is referred to in the context of heritage safeguarding measures - in this case archaeological / architectural - that were carried out by EDIA during the preparation and implementation of the dam. A brief description about its history (dating, purpose, building materials and techniques, parallelism with other structures of the same period in this territory). However, the safeguarding process is emphasised. Visitors show great interest in this subject, particularly when they realise that the castle is submerged but intact and protected". Participant 17 – museum director via email

What the participant suggests is that there is a greater interest in the submerged monument due to its loss rather than its actual historical properties. This supports the argument that IAH possesses an added element of attraction, to tell its story, when compared with tangible monuments. That is, in addition to conveying its historical value, tourism providers may use the story of a monument's destruction to enhance a

tourism experience, even though contact with the actual monument is lacking (Weaver & Lawton, 2007).

A similar example can be found in Évora. One tour guide explained that she offers a tour of Évora city centre which includes non-visible elements of historical buildings:

> "I do a tour of Évora that focuses on the Roman city that is not visible. The Roman period is visible in the Roman Temple, the Roman Baths, a house and a portion of the city wall. But there are other sites which are buried or concealed in the organisation of the city that identify parts of what once was the Roman city but are no longer visible. So I end up including a part of history that is no longer visible in some tours I do in the historic centre." Participant 1 – tour guide and archaeologist

This example embodies the notion of the destruction of heritage having value in itself. By combining intangible elements within her tour of the historical city centre, participant believes her tour gains depth and provides the visitor with a deeper understanding of the Roman occupation of the city, despite the lack of physical evidence to support her discourse. What is more, in 2017 a cultural tour operator offered a special tour called "Évora Desaparecida" (Lost Évora), comprising a route in Évora's historical centre that highlights buildings that are no longer standing or whose architectural features have been significantly transformed during the course of the centuries (Figure 7.2). According to a press release, the tour focuses on the process of demolition, destruction or reconstruction of the buildings visited (Ramos, 2017).

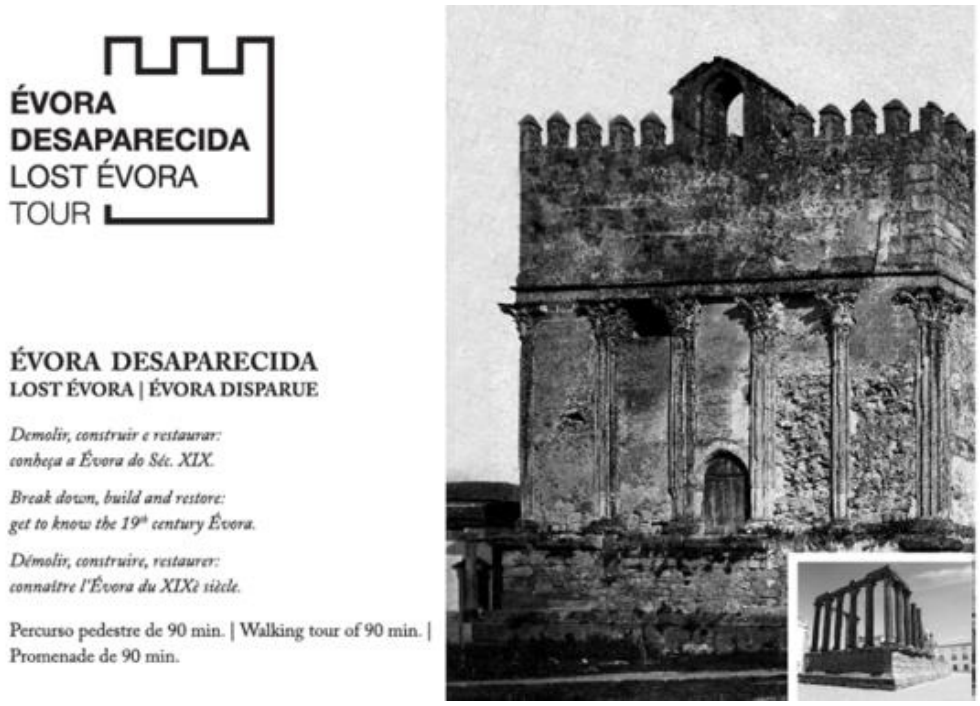



**Figure 7.2** Promotional flyer of Lost Évora Tour (source: www.rotascompadres.pt).

The examples above demonstrate how memorable experiences can be created without need for contact with tangible dimension of archaeological heritage. Providers' approach in the examples above can be examined in the light of co-creation. If one considers operant resources as the fundamental source of competitive advantage (Vargo & Lusch, 2008, p. 7), then a co-creative approach to archaeological tourism may provide a helpful step in breaking away from the dominance of tangible archaeological heritage in current models of archaeological tourism. While archaeological heritage is primarily an operand resource (i.e. tangible and inert, consumed through site visitation), tourists' and providers' experience can transform it into an operant resource, i.e. mobile and co-created. It is the interaction between operant resources from providers, tourists and heritage itself that (re)defines a place's essence and bestows upon it unique meanings embodying the site's intangibility (Carman, 2009; Mire, 2007). In other words, by drawing attention to the process of archaeological discovery, creative tourism providers may work around the lack of tangible sites and facilitate bespoke experiences that offer a sense of uniqueness since the focus is on the individual subjective experience instead of objective material remains. Thus a co-creative archaeological tourism approach is able to shift the value away from tangible heritage to the manner in which knowledge about the past is experienced and co-created by providers and consumers.

The idea of IAH having increased attractiveness due to its loss is shared by other participants as well, as the following tour guide/archaeologist explained:

> "The fact that it's a mystery or something that is preserved for the future causes some interest and something special in the tourist experience. The fact that you are being taken to a place where you will see the scenic backdrop where a castle of the Roman Period is submerged, for example. (…) Moreover it touches upon this question, that human transformation put it, in this case, put it under water. For preservation, right?" Participant 1 – tour guide/archaeologist

As seen in the quote above, an intangible monument gains special interest for tourism due to the transformation it has undergone as a result of human intervention. This argument becomes stronger when a participant who works for EDIA, the public company who developed the Alqueva dam, argued that Castle of Lousa draws more attention in the present than it did prior to being submerged. According to the participant, the monument was originally located in a place with difficult road access, and was not well promoted for tourism because it was located on private property. However, ever since its submersion, and especially given the media attention it attracted

due to its unusual method of preservation, the monument has gained significant recognition in the region.

> "Castle of Lousa was 'reborn' with Alqueva dam and its method of conservation. The sealing of the castle, it was an innovative method, it had never been done before. Usually things are destroyed or allowed to stay the way they are. And what we did was to seal it. We made a project and sealed it in a different and innovative way, and this sparked interest in the castle." Participant 16-1 – Alqueva dam developer

The representative of non-profit Dark Sky Alqueva network followed up on the idea of "mystique" created by the fact that Castle of Lousa is hidden from sight and inaccessible, reflecting on implications for tourism image and marketing of Alentejo:

> "A heritage hidden from sight creates a certain attractiveness. Certain people are attracted by that, who may be interested in visiting the region because this lake is not just a lake, it's a lake with great heritage richness associated, i.e. submerged. (…) It is a greater risk to the tourist himself, but that feeling of maybe one day being able to see it, of overcoming fear of water to be able to see it, all this ends up being an element of attractiveness that allows to mentally deliver a certain experience and create a desire to make people want to visit." Participant 25 – non-governmental project manager

Participant argued about the attractiveness of IAH in relation to Alqueva lake, stating that 'the lake is not just a lake', which underlines how the value of IAH is partially transferred to the lake. The fact that the heritage exists, even though has been submerged, adds to the richness of the Alentejo region and to its capacity to allure visitors.

Furthermore, this sense of mystery could be enhanced by emphasising provocation. As seen in Chapter 6 (section 6.4), providers in Alentejo often try to put tourists in a situation that requires critical thought about archaeological sites they are visiting. Following a co-creative approach, stimulating tourists' creativity as a tool for discussing the past can be valuable in the sense that it opens new venues for approaching this sense of mystery infused in IAH. The following participant reflects on this idea:

> "In the case of submerged heritage, it's funny. Just by knowing that there's a submerged monument in the dam, in this case a Roman fortress, that immediately calls to the tourist's imagination, because he has never seen a Roman fort. Or maybe he has. Maybe he remembers Lugo, maybe he remembers the Carcassone tower, or Toulouse, or whatever, maybe he remembers Rome, maybe he remembers the Roman walls of Évora, or of Idanha-a-Velha. Okay,

> maybe he has seen Roman walls before and imagines something similar under water." Participant 2 – tour guide

That is, by tapping into imagination and creativity, providers may be able to create bridges in the tourist's mind that can provide an understanding of the intangible monument, for example by using references from other similar monuments. Nonetheless, as seen in the previous chapter (Chapter 6, section 6.6), many tourism providers in Alentejo do not seem confident that tourists are able of engaging in creative discussions, given their lack of knowledge about Alentejo's archaeological heritage and history. In Alentejo, thus, the possibility to develop experiences based on IAH may be affected.

Nonetheless, provider's creative abilities may compensate. Building on the opening quote of this chapter, the following participants pointed out that the quality of the tourist experience depends on the guide's ability to be imaginative when interpreting heritage. This kind of experience calls for the guide's imagination and creativity in order to depict and describe heritage with the aim of transporting tourists to a particular moment in the past, as means of making the experience is more meaningful and satisfying. In participants' words:

> "I have Australian tourists who ask to see cork trees and ask to see black pigs in the countryside. Of course, I know where the farms are, where they roam freely, it is easy to create that experience. But I take that opportunity to drop hints and bridges. Tourists are not just going to see the black pig. They're going to associate the pig to *berrões*, which were those Lusitanian symbols, related to the Celtic currents from northern Portugal, in Trás-os-Montes region, you see? (…) Tourists think they are just going to see pigs and eat a pork sausage, but when I - then the interpretation is mine - when I associate the pig to something more than just an animal appreciated for food consumption but almost as a religious animal with a Celtic background, which in turn comes from a megalithic background, then tourists think 'maybe he's right because there is no shortage of megalithic monuments here'." Participant 2 – tour guide

In the response above it is clear that participant creates a story that is not confined to the object of the tour. The participant takes the case of Alentejo's black pigs and develops a story that includes many elements, such as artefacts from north of Portugal. Even though those artefacts are not physically present in the experience, tourists are able to engage with them through discussion during the tour.

The increase in interest due to a feeling of threat or imminent loss is evidenced in the response below, where a tour guide recalled taking a tour before the construction of

Alqueva dam to visit sites that would be submerged. It was the threat of imminent loss that fuelled the initiative to take the tour. Moreover, the participant in question admits that she did not know about the existence of the Castle until taking the tour to visit soon-to-be-submerged places.

> "I remember that I went on an off-road tour with a recreation company at the time, we visited the whole area that was going to be flooded, all locations. During two days we went in jeeps to sites we knew we would never be able to see again, and I remember perfectly going to the Castle of Lousa, perfectly. (…) Although I confess that I only heard of the castle at the time of the Alqueva dam, I had never heard of it before." Participant 5 – tour guide

Another prehistoric monument found in Alentejo is helpful to illustrate this idea of physical loss as an extra element. In 2004 the Xerez Cromlech was relocated to higher grounds in order to avoid being submerged and thus can still be visited (see Appendix 1) (Silva, 2004b). However, many participants argued that relocation of the Xerez Cromlech affected both its historical and tourism value, reasoning that relocation from its original site meant that the monument has lost its context and astronomical alignment, as explained in the following responses:

> "A cromlech removed from the site where it was built originally loses all its interest because there are no more alignments with the stars by which it was built. So the present monument retains the memory of the original site, but the present monument has no alignments, it is no longer original, it's a reconstruction. The location has changed, so it lost its importance. Whilst interesting, it is not important. I usually show it to tourists, from the road, I show it to them but not like the Almendres Cromlech. We look at the stones and not much else. That is, the interest has much decreased." Participant 3 – tour guide

> "It's not the original place, so people feel a little bit, well, it's not real, you know? So it's very hard to sell, very hard to... it's the idea that you're selling, not the real thing." Participant 4 – tour guide

> "For us it is not interesting because it feels like just a copy, and we like genuine things. (…) It changes the tourist value immensely. The fact of moving such a thing that has value not only because it is a monument, not only because we say it is a monument, but it is the history connected to the monument. And the history of that monument definitely connects it to the stars and to the site where it was originally built. They chose to build the monument on that location for some special reason. And when the stones were moved, they lose…they are just stones, just stones to me. I can do that. They are stones, I can put up stones, I can use a crane and raise up a number of high stones. Man, I can do that. But the reason why those people did it, and why it was in that place – that's what's interesting. In my opinion. We are very connected to this land, so if our tours

include things like that, they cease to have meaning for us." Participant 8 – tour guide

As seen in the responses above, participants believe that the Xerez Cromlech's has lost its appeal and authenticity due to having been relocated outside its original context. This follows what Timothy and Boyd (2003, p. 247) explained as "moving buildings and other artefacts to non-original places diminishes their heritage value, for historical resources acquire a higher value for the public when developed in their original sites and in their original settings". Despite this, the Xerez Cromlech is still promoted and included in many tours. According to participants, this is not so much for its historical value but mainly because it was the only archaeological monument to be relocated during construction of the Alqueva dam, as explained by the following participants:

> "When I go to the Alqueva dam region or when I do megalithic circuits, I always speak about the Xerez Cromlech, always. Because it is one of the few examples of something that was removed from its site and has completely lost its interest. It is one of those things, right, to leave or not to leave under water? Move it? Why, if then it isn't on the original site where it was built? It has lost interest. However, I find it interesting perhaps to refer to this, all of these questions and doubts – to move or not to move." Participant 3 – tour guide

> "In the case of Xerez Cromlech usually what I talk about more is the difference compared to the one at Almendres. It is so different that the story begins almost with the transfer of the site, because before that there was no access, it was not a public place, etc., it was part of a private estate." Participant 6 – tour guide

> "It is interesting also because it is the only monument, the only heritage element that was relocated because of the dam. Whereas the Castle of Lousa was covered with sandbags, there no, they physically moved the monument to another site." Participant 9 – tour guide / historian

According to the participants interviewed, the Xerez Cromlech has lost its historical value, which was associated to the site where it was built originally. Nonetheless, its relocation has also gifted the monument with a special focus of attraction, related to the fact that it was the only monument of large proportions to be relocated during the Alqueva dam construction. Thus the monument continues to have value for tourism, explicit in the way tourism providers still use the monument to offer a narrative that focuses on the story of its relocation instead of its inherent historical value.

In the responses discussed above, it is implicit that the knowledge of the past obtained from submerged or relocated monuments could complement current tourism products

and experiences in the Alentejo region. This idea is explored further in the following section.

### 7.2 IAH as a complement to conventional experiences

The value of IAH may be reassigned to other local resources or products and experiences available in the region. That is, one may assume that loss of tangibility produces a shift rather than a decrease in value. Rather than decreasing its value overall, the attractiveness that is lost along with the destruction of the physical ruins is transferred to other resources, i.e. the lake. In this sense, as a whole, the region remains a destination rich in archaeological heritage, although in an altered way. For example, one way to deal with the information obtained from monuments which have been destroyed or become physically inaccessible could be to combine tangible and intangible monuments in a single thematic tour. One participant argued that information about Castle of Lousa could be included in a tour of regional castles, as long as it is introduced after visiting a few standing castles so that tourists are given enough references on which they can elaborate using their imagination.

> "Castle of Lousa can complement what exists because people need to see something, right? Thus, just me saying 'such and such existed here', 'Yeah, but give me a reference', right? (…) I notice that it's easier for people to visualise something, imagine something after seeing another. Whereas if I keep to the realm of imagination I don't know what references people have in their life to know if they are following my idea. I have to have something tangible, isn't it?" Participant 5 – tour guide

An experience could thus include both tangible and intangible monuments, using references drawn from tangible monuments to help tourists make sense of intangible monuments. Furthermore, references may also be drawn from other sources, such as affective connection to heritage.

This emotional connection, visible in shared history and cultural background (see Chapter 6, section 6.1), is particularly useful in the case of IAH. Concerning Castle of Lousa, some participants argued the monument could be of greater interest to people who have links with history of the Roman period. A Portuguese tour guide stated that the Castle of Lousa is an important part of Portuguese and Iberian Roman history, so it should mean more to Portuguese, Spanish and European tourists, resonating with literature about affective connection between tourist and heritage in cultural tourism

(Poria et al., 2003; Prebensen et al., 2013). It is suggested that IAH may be more meaningful for tourists with a shared cultural background, with whom it is possible to develop clear bridges between the intangible monument and the tourist's cultural background, as following participant explained:

> "Castle of Lousa could be interesting not only for archaeologists, but specifically to the Portuguese and Spanish market, who are people very attached to this. (…) Because this touches us (Portuguese) directly, it's a part of our territory, right? The Spanish are sensitive as well, because they also have many references on their side of the border. The territory is very similar across the border, in relation to the Roman period – they have the same history of occupations and basically we (Portugal and Spain) were Romans, Muslims, etc., at the same time. So when we're telling a story, it's very easy for Spaniards to understand, you don't need to give many references because they know our history. Whereas, if it's an American the conversation is different, isn't it, or with an Englishman I have to use quite different references." Participant 5 – tour guide

> "I think a monument like Castle of Lousa will never really have much tourist interest compared to a monument that can be seen, except for a more specific audience, such as archaeologists, specialists of the Roman Period, or Romans still walking around out there who like to reminisce about their past (laughs)." Participant 3 – tour guide

These last points suggest that, if tourists' own interpretation is key to making a memorable experience, then an experience developed around IAH will likely be more successful if it is able to touch the tourist in a personal way. In this sense, in order to include an intangible monument it is fundamental to follow a co-creative approach and understand people's interests to match their expectations. This is connected to Chapter 6 (section 6.1), where discussion explained how Alentejo's providers tailor the information conveyed to tourist's prior knowledge and cultural background.

Furthermore, as seen in the previous chapter (Chapter 6, section 6.1.4), references may also be drawn from popular culture. A participant reflected about the portrayal of the past and archaeology in mass media, and reflected about the implications that could have in relation to IAH:

> "If people eagerly consume History Channel shows, which is one of the most viewed channels on cable TV, that shows that people have a tremendous liking for history. (…) Not long ago I came across a show about pirates and the Templars. In the show, archaeologists were examining a few coins that were found off Madagascar which they thought belonged to the Templars. (…) But everything happened under water, you could barely see anything at all, it was all

> murky. Every now and then they found a pottery shard, 'wow, great discovery!'. And I suppose that the show has tremendous audiences within the History Channel. How many viewers imagined themselves being there underwater, imagined themselves making such discoveries? Or in the case of Castle of Lousa diving around the fortress, swimming in mud, man, and discover something or take some underwater pictures, which it is possible nowadays. Imagine taking a selfie – for those who love selfies – under water in a Roman ruin in Alqueva. That would be awesome!" Participant 2 – tour guide

In the response above, participant draws a parallel between promotion of archaeological themes in television and opportunities to tap into the potential of IAH. It is argued that IAH would benefit from exploring further cultural and emotional bridges in order to increase its attractiveness and make it viable as a tourism resource. In the absence of a relatable cultural background and country of origin, providers can resort to elements found in popular media channels such as cinema or television shows to create such bridges (Holtorf, 2007).

Given Alentejo's richness of archaeological sites it is also possible to use knowledge of intangible monuments to enhance tourism experiences taking places at tangible monuments of the same period. For example, some participants how they do not limit their discourse to information about the site they are visiting, but also include their own interpretation and other aspects of the region.

> "I give my interpretive speech based on what I learned from the work of archaeologists, and also bring in my perception and understanding of the religious and magical-religious phenomenon that took place at the monument." Participant 9 – tour guide/historian

> "Through imagination and creativity, I try to bring to life the streets, the heritage and the people who lived there. My goal is that my type of client will travel to the past, will contextualise, will feel like he's in the sixteenth century, you understand? And that obviously greatly calls for a person's imagination, calls for the guide's creativity, in order to depict, to describe, obviously knowingly. But I also say, hey, there is no harm in making up stories provided that with a grain of truth, right? For example, the Document Centre of Évora Town Hall has court files of the Inquisition. (…) Obviously when I tell those stories, a lot of it is made up, right? They're based on real cases and files, but I always try to give a personal interpretation based on a piece of truth." Participant 2 – tour guide

The responses above reveal providers' creativity and ingenuity as means to enhance the experience. Tangible heritage and factual information is being complemented by resorting to creative skills to provide a more memorable experience. These ideas can be

associated to a Pro-c type of creativity (see Chapter 2, section 2.4), to the extent that tour guides are not aiming to create absolute breakthroughs in archaeological tourism. That is, providers are required to approach IAH in a creative way in order to develop fulfilling tourism experiences. In this sense, while a standard guided tour to an archaeological monument is a widespread product model, telling the story of a destroyed or flooded monument calls for greater creative input from providers.

For instance, consider the examples of Almendres Cromlech and submerged Castle of Lousa. As suggested by participants, in order to expand upon a monument that has been physically lost (e.g. Castle of Lousa), a tour guide may ask tourists of their knowledge about similar monuments. Tour guide can then elaborate on tourists' answers to supply references that can help tourists construct an image of the lost monument and inform new meanings of the region's past. Although the product of such creative endeavours may not represent a significant contribution to the tourism industry in absolute terms, tourism providers may nevertheless achieve a level of creative expression and ability that surpasses common product development in conventional forms of archaeological tourism.

Other ways to apply intangible archaeological tourism in order to complement existing tourism products in Alentejo were also suggested. For example, a tour guide referred to the use of historical knowledge to develop geocaching routes of submerged archaeological sites, while another reflected on her experience of taking tourists for boat tours:

> "You can take someone to the spot in a small boat, or give them a GPS coordinate and they know they're on top of the ruins of a Roman castle. That's quite unusual, right? (…) I have taken clients to the boat-house rental and they've told me about their experiences. They say that the boat is very cute, it's spectacular, but it's lacking animation. The first day is really cool, you are driving a boat around the lake. On the second day you get drunk and you're there with your girlfriend in the river, okay, great. What about the fourth day? Why not a challenge like this? Or a company dedicated to the exploration of this kind of intangible resources in the Alqueva river? Man, a geocaching map of submerged villages and places to be activated using mobile phones or tablets that shows re-enactments. 'look, I'm above it' and a story of the place under you would come up right there on your phone or tablet, explaining the submerged Luz village or whatever. That would be super challenging and certainly very original. What other recreation activities are there like that? Imagine geocaching in Alqueva reservoir using sunken places, I mean, that would be so popular." Participant 2 – tour guide

The quote above suggests an example of how IAH could be used not to develop a product *per se*, but to complement an existing product. By offering a geocaching adventure to tourists who rent boat-houses, the boat rental could enhance the overall boating experience. Even though not exclusively focusing on archaeological heritage, such an approach could add to supplement activities that are available to tourists who rent a boat, enhancing the total boat-rental experience. This is followed by another participant:

> "I usually do tours in those boats that you can drive around freely, and we always pass by one of the dolmens that is above water. And I think that seeing the dolmen completely changes the boat trip for the person. Even without going there, just to be there next to the dolmen and looking at it, already makes a much richer trip, much more interesting. And to tell tourists that there is a mill underwater, there is a castle, yes, that is interesting. This changes the tour a bit, I think, and gives it more meaning." Participant 3 – tour guide

Indeed, the boat-rental company in Alqueva reservoir has developed a map and guidebook offered to clients who rent a boat house which mention local archaeological heritage submerged by the lake. The first document, a guidebook of the lake and surrounding village, opens with a small text that gives great emphasis to the rescue archaeology interventions done as a result of construction of the dam (Figure 7.3). Yet, the rest of the book provides no other reference about submerged monuments.

The second document produced by the boat rental company is a detailed navigation map which points out and describes several submerged monuments, such as Castle of Lousa and other sites (see Appendix 8). In addition to these materials, the cruise boats also show a movie that points out these monuments, as the company manager explained:

> "We provide a map to customers and make reference to archaeological heritage. But people have to find it on their own. When sailing, they can look for monuments. (…) In the cruise tours the pilots always point out 'now we're passing on the right are two dolmens'. They state that the monuments are missing the capstone, that they that used to be 50 meters above the river, on a hill, and are now almost at water level. When they go to Monsaraz they mention the Xerez Cromlech, which was relocated from its original site to avoid being submerged, mention that it maintains the same layout and so on, but they don't develop it much. The movie that is shown on the boat yes, the movie shows these things." Participant 10 – boat tours manager

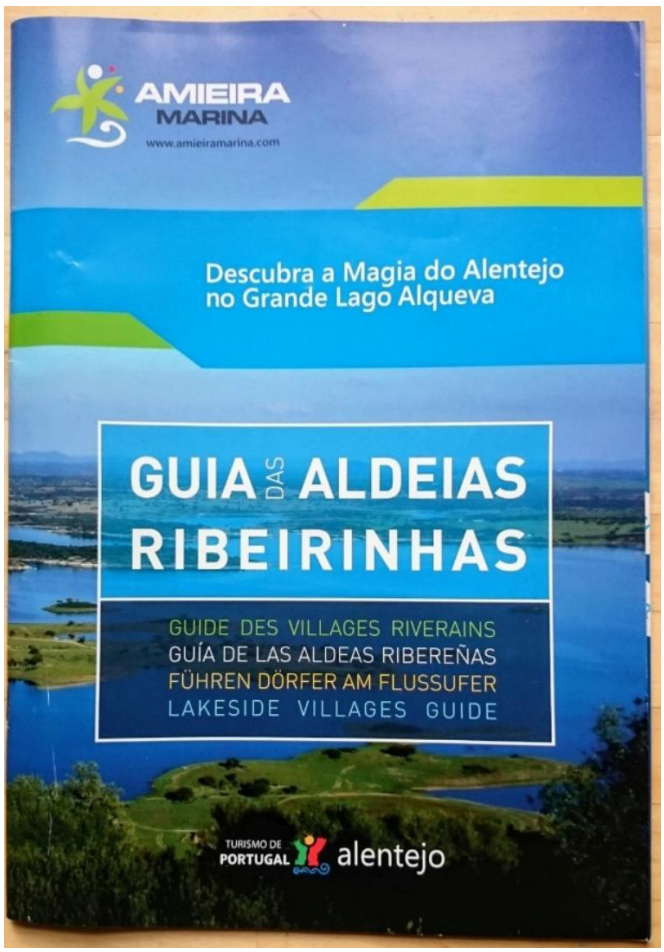



**Figure 7.3** Guidebook – *Alqueva Lakeside Villages Guide* (source: Amieira Marina).

The quotes above show that IAH can effectively complement existing products and experiences, e.g. enhancing archaeological tours in the region, or adding extra activities available to tourists who rent a boat or partake in boat tours.

These ideas can also be tied to the notion of transfer of value in IAH. Intangible monuments have lost their materiality, which is arguably their most important property for tourism purposes, as it allows for visitation and transmits a notion of authenticity easily assessable. Nonetheless, intangible monuments have the power to enhance value of other products that do not have a direct connection to heritage, i.e. a boat tour in a lake rich in archaeological sites. In this sense, the tourism value of IAH is not lost with the submersion of the monument, rather it is transferred – at least partially – to other products or resources.

Since its submersion, Castle of Lousa forms an intrinsic part of Alqueva lake's story, and therefore is capable of enhancing products related to the lake. Such a claim is

supported by the fact that, as the responses above show, many tourism providers offering experiences related to the lake often refer to the Castle and other submerged archaeological sites. For example, the local museum which curated an exhibition dedicated to the castle highlighting its submersion instead of its historical properties, or boat tours that use archaeological monuments to entertain tourists. Tourism providers authenticate this heritage by using their narratives to bring it to life and validating it for the tourist.

Indeed, this notion of complementarity is in line with the general destination profile. As seen in Chapter 3, Alentejo is widely marketed as a cultural tourism destination where no single cultural element stands out but instead all come together and form a mosaic of different products and experiences. Despite the significance of archaeological heritage for Alentejo's tourism, it is not the only image of the destination. Rather, Alentejo is known for having several elements that compose a puzzle of several different cultural elements, including archaeological heritage, wine tourism, agro-tourism (see Chapter 6, section 6.2.2). The following responses by a representative of the tourism promotion office and by a tour guide reiterate this idea:

> "Megalithism in this region is highly valued and is one of the factors that lead people to visit Alentejo. It is not the main factor, not even close, but it is one element along with the wine, the climate, the proximity to Lisbon, the UNESCO brand, which is huge. The UNESCO brand is a great attractiveness factor for tourism here: to know that Évora is a World Heritage Site, to know that *Cante* is World Intangible Heritage, the Mediterranean diet, the cowbells, Elvas. All that attracts them, the history maniacs. When cultural tourists visit a country that's what they do." Participant 2 – tour guide

> "We are not talking about a demand of masses like other destinations that are a bit mono-product and where golf or sun-and-sea predominate. No, here we are a mosaic of micro products, niche products, and what attracts the tourist is often the combination of these products. The tourist can have culture and heritage as his primary motivation, but this culture and heritage take place in Alentejo in the middle of the landscape, whether urban or rural. And so the tourist, while enjoying cultural experiences, while experiencing heritage places, is simultaneously enjoying nature, enjoying the gastronomy, enjoying the wines, in a composite fruition where everything is present." Participant 15 – regional tourism board officer

Given Alentejo's richness and wide availability of cultural elements, an unconventional resource such as IAH may be harder to promote due to strong competition between the many resources available. This image of "composite fruition", borrowing the words of

the participant just quoted above, is shared by a tour guide who argued that archaeological heritage should be marketed in combination with other local elements:

> "The whole point here, in my opinion, comes down to publicise with the travel agencies that it is possible to have the theme archaeology as, for example, a single day programme. In my opinion, to completely separate the archaeology theme from wine, gastronomy and the rest of the story is a shame, because this is a region that's very rich at that level too. And archaeologists, or those who like stones, speaking in simple terms, also eat, also drink, also breathe, right? That is, they also have other interests." Participant 5 – tour guide

This idea of Alentejo as a destination comprising a variety of cultural elements may not be in favour of IAH. That is, it can be argued that given the richness of archaeological sites in Alentejo, only the monuments that possess exceptional historical and monumental value are able to attract and serve as a resource to provide a memorable experience to tourists. In this sense, the loss of materiality makes it hard for intangible archaeological monuments to compete in the market of cultural tourism experiences. This balance between cultural tourism resources can be best examined in light of the investment theory of creativity. The following section expands on this theory while it explores further this notion of tourism marketing restricted to exceptional monuments in detriment of lesser known ones.

### 7.3 Well-known vs marginal archaeological sites

There are hundreds of archaeological monuments in the Central Alentejo region. However, very few attract a significant number of visitors, e.g. sites such as Almendres Cromlech, Zambujeiro Dolmen, and Escoural Cave (see Appendix 1). There are many lesser known monuments which remain excluded from mainstream tourist activity. These marginal sites are not used widely because they are deemed of lesser interest than the most marketed monuments, as the following participant explains:

> "Everybody visits the Almendres Cromlech, it is obvious. You look up Évora on Wikipedia or TripAdvisor, 'what am I going to do in Évora?', and the cromlechs stand out. But not Castle of Lousa. Or neither the Maria do Meio cromlech. Neither do you show a barrow which has not yet been opened, and there are many out there." Participant 2 – tour guide

In this context, the investment theory of creativity (Sternberg & Lubart, 1991) is useful to examine the tourism uses of archaeological heritage. One tour guide argued below that tangible archaeological heritage requires greater creativity in experience

development because there are many more competitors to share the resource with. A comparison was made between tangible and intangible archaeological heritage, specifically in terms of the creativity necessary to activate each type of heritage (tangible and intangible). For example, the Almendres Cromlech is a highlight in Évora and therefore has great value for tourism. While many local tourism providers offer tours to Almendres Cromlech, none currently include intangible archaeological sites in their tours. According to this participant, tangible archaeological heritage requires greater creative ability from tour guides in order to stand out from the competition, as there are many providers competing for a share of the tourist market:

> "All or nearly every tourism recreation company goes to Almendres Cromlech and all of them, of course, try to be creative, I think. But that site already is an obligatory stop for those visiting Évora. On the other hand, there's no one doing the Castle of Lousa. Even the kayaking or house-boat companies that go over it every day, for sure, even they don't know what is down there. Or maybe they do know but have mental laziness or something like that, 'look, this is submerged, therefore it does not exist, it is not sellable', when it could be just the opposite. The Castle of Lousa can be activated. It is sellable even though it's submerged, and I think that to sell it as a tourist product is much more original. (…) Of course creativity would be important, but at the Castle of Lousa you would have no rivals. Whoever likes Roman fortifications, you would be the first to offer such an experience." Participant 2 – tour guide

According to the passage above, although IAH does require a creative approach, it does not demand as much creativity as tangible archaeological heritage given the absence of competitors and the originality factor associated to offering a novel experience. That is, intangible archaeological monuments could represent a good business opportunity because no one else is currently using this resource.

Such an argument can be associated to the investment theory of creativity, which argues that creative people are more likely to identify resources and ideas that are little known but that have the potential to inform breakthroughs and new products. For example, an approach that only considers monuments with exceptional value does not come off as significantly creative. According to this theory, providers who are more creative should be more open to approach archaeological heritage with apparent less value (such as smaller or less marketed monuments), investing time, energy and resources to develop experiences. Such experiences would be riskier, since they are based on marginal monuments and thus harder to market their appeal. Nonetheless, if successful in crafting

a memorable experience, tourism providers would benefit from using lesser known monuments and offer a different experience to tourists.

Investing in a little known intangible archaeological resource can be high risk, but may represent a smaller cost to tourism providers since the resource lacks its traditional value for archaeological tourism (i.e. its tangibility) and requires instead an individual's cogency and creative skills rather than substantial capital. As seen earlier in section 7.2, providers in Alentejo suggested the use of IAH as a complement to existing experiences. In such a case, tour guides show interest in investing in the marginal resource, albeit in a careful manner, by beginning to partially use it as an enhancement of their current offer, increasing chances of attracting new clients and more revenue. In other words, a resource with apparent lesser value is improved by means of employing creative skills in order to increase its attractiveness to clients. This point is further discussed in section 7.8 of this chapter.

Following the investment logic, some providers lacking creative skills may disregard the potential of intangible archaeological sites and favour other more popular sites. This is evident in the following passage, in which one participant gives the example of Castle of Giraldo, a local fortification of which all that remains in situ are the foundations of the walls (Figure 7.4).

> "There's the Castle of Giraldo also. Well, they say it's there, you can hardly find it, and it's no use for tourists, absolutely no use. (…) It doesn't attract enough, it doesn't say enough, it is not impressive enough, it is not unique enough." Participant 4 – tour guide

**Figure 7.4** Ruins of Castle of Giraldo (source: www.guiadacidade.pt/).

The response above demonstrates that rather than the Castle of Giraldo lacking value itself, it is the fact that there are other more attractive monuments in the region that makes this provider not include the Castle of Giraldo within her resource pool. Thus, Alentejo's tourism providers are reluctant to market lesser known archaeological sites when other sites such as Almendres Cromlech remain accessible in the region, suggesting tourism actors' lack of creative ability.

Furthermore, it is possible to establish a parallel between tangible/intangible and Quan and Wang (2004) notion of *peak* and *supporting* tourism experiences. Following the line of thought of the last response, experiences with tangible archaeological heritage in Alentejo may be compared to peak experiences (i.e. products that are attractive to the point that their success does not depend on other local products). Whereas experiences with IAH are compared to supporting experiences that act as a complement to the main products that the destination has to offer. Thus IAH can offer supporting archaeological tourism experiences and enhance a destination that is already known for its archaeological features. This proposition implies that tourism experiences using IAH would likely not have enough appeal to be promoted as stand-alone products in a destination where archaeology is not already established as a central feature.

Likewise there are practical reasons for sticking to conventional products and well-marketed attractions. One tour guide stated that the only way to profit in Alentejo's cultural tourism industry is to offer tours to the most famous landmarks. In that sense, from the perspective of his business's stability, participant is not interested in including lesser known monuments in his tours:

> "We have thousands of megalithic and Neolithic monuments spread throughout Alentejo, and we only visit these ones. I just visit these ones. Because first of all it is business. I could even visit other sites but that would have to be for very specific customers, right, and I cannot worry too much about the very specific customers because I need to work, earn money to pay my bills." Participant 12 – tour guide

Both previous participants are less interested in exploring lesser known archaeological sites, preferring to limit their touring activity to the main sites. Such approach will undoubtedly present less risks, as it is safe to assume that there will be significant number of tourists interested in visiting the local highlights.

The view concerning the interest of "specific customers" mentioned in the last response is shared by another tour guide, an archaeologist, who excluded archaeologists from

"real tourism". Participant is thus suggesting that mainstream tourism is not adequately prepared to deal with unfamiliar forms of archaeological heritage, i.e. archaeological heritage in its intangible form:

> "I don't really believe in it (IAH), at least not for visible tourism, do you understand? Not that you can't do this type of tourism with archaeologists, but real tourism is not with archaeologists, is it?" Participant 7 – tour guide / archaeologist

> "The Castle of Lousa is not significant because I have no one interested in visiting it." Participant 1 – tour guide and archaeologist

The views explained in the passages above reveal a perception of archaeological heritage's value as driven by demand. That is, the reason providers do not approach IAH is due to what they perceive to be the tourists' interests. This is aggravated by the short amount of time that the majority of tourists spend in Alentejo (average 1,5 days), which restricts the attractiveness of archaeological tourism to visiting the regional highlights, that is, exceptional and unique places.

In addition, these responses can be related to an essential resource of creative people which is their ability to stand against the crowd whilst developing something that does not have widespread appeal (Sternberg, 2012). This personality trait behind the investment theory of creativity is evident in one example in which a participant explained that when he proposed to start a business focused exclusively on archaeological sites, some people did not think it would be successful. Nonetheless, contrary to mainstream opinion, the business did indeed manage to establish itself and has become quite successful. Furthermore, there were no other companies doing exclusively that kind of tours at the time.

> "The idea for my business developed in the context of a professional internship I was taking in the city hall where I tried to convince the department head to let me stay, to hire me. I said 'Look, we have this chance to make these tours where the money they generate is enough to pay for my salary'. At the time they called me all kinds of names, including crazy, and it didn't happen. I left, the internship was over, my alternative was to go back to doing emergency archaeology. So I thought it more worthwhile to take the risk, I had the whole idea assembled, I just got a loan from my father to buy the van, make the website and get started. And so the company was started, it was by accident, as a way to convince the head of department to hire me to stay in the city hall." Participant 7 – tour guide/archaeologist

The participant above created the first cultural tourism company in Évora that is exclusively directed at Megalithic heritage. According to his narrative, what seemed at the time a non sensical business plan turned out to prove popular. In fact, the tours offered have become quite successful with high ratings on TripAdvisor concerning tours in Évora. This case is a prime example of a creative enterprise according to the investment theory. That is, participant identified a business idea which was little known at the time, worked on improving it by creating a company based on a solid business plan, thus raising the value and popularity of the idea (megalithic heritage tours).

One way to address the issue of exceptional monumentality is to drop the tangible aspect altogether and develop experiences disconnected from any material aspect of an archaeological site. During fieldwork, several participants reflected about using IAH as a resource to inform theatrical displays and historical re-enactments in activities for tourists. The next section looks closer at this kind of activities and how providers perceive their making.

### 7.4 Theatrical re-enactments and artistic activities

Participants stated that IAH could provide fodder for artistic activities, such as historical re-enactments, theatre plays, or provide inspiration for local artists to produce works of art based on the archaeological knowledge.

In these cases, access to the actual monument is not required. By creating activities such as theatre plays, tourism providers are exploring the intangible aspects of archaeological heritage, thus bypassing the need to visit the historical site. In this sense, archaeological knowledge is the main resource used to develop an immersive experience that can provide tourists with an understanding of the past, e.g. by presenting scenes that are historically related to the lost monuments. As one participant commented:

> "I think this could be applied in a more private way in Évora, for example, re-creating historical moments that happened in the city. Man, I immediately thought of the Inquisition, or Gil Vicente in D. Manuel's Palace where he wrote plays, or a nun and a French soldier, or King John I and Master of Avis's riots, or Manuelinho. I mean, there are a lot of historical figures in Évora that are good to show to tourists. This could be done with the drama students at the University of Évora. And, without expecting it, the tourist could watch a 15 or 20 minute play, in an alley or a garden or somewhere else, kind of spontaneous but using facts, in English or Portuguese, or Spanish, or French. (…) Why not do a play on the river banks – like I've seen it done by the Almourol Castle, near Tomar, on

> the river banks and taking advantage of the surroundings? Why couldn't we do, for example, a dramatisation of Atlantis? It is so in fashion. A city or a... this was an urban place submerged, right? We could join Castle of Lousa with Luz village and a few other villages that were relocated." Participant 2 – tour guide

In the passage above, participant is referring to theatre displays that would be included in a guided tour. Again, reinforcing the notion of IAH as a resource that can complement existing standard products rather than informing a new experience solely based on archaeological knowledge. In this case, participant is connecting episodes of local history, e.g. the poet Gil Vicente or the French Invasions, with elements of the area submerged by the reservoir, i.e. Castle of Lousa and Luz village, in a spontaneous drama experience included in a tour that alludes to the mystical aspects of lost sites of the past.

Concerning such theatre re-enactments, an example worth discussing is Endovélico Festival, in Alandroal municipality. The name Endovélico refers to a deity once revered in the Iberian Peninsula in pre-Roman period. Archaeological research has ascertained that the largest known temple dedicated to the divinity was originally located at the top of a hill nearby the town of Alandroal (Guerra, Schattner, Fabião, & Almeida, 2003). However, in the present day no physical ruins of the temple remain on the spot, and the hill is barren of any evidence of the temple whatsoever.

The Town Council of Alandroal promotes an annual event called Festival of Endovélico, during which a wide range of themed activities are organised. These include historical re-enactments of pagan worship, an academic conference, guided walking tours, visits to archaeological museums, amongst other archaeology-related activities, as well as music concerts (Figure 7.5).


**Figure 7.5** Promotional poster for Festival of Endovélico 2017 (source: www.cm-alandroal.pt).

The fact that there is no physical evidence of the temple does not seem to affect the popularity of the activities that take place during the festival. In fact, one of the highlights of the event is a procession to the top of the hill where the temple once stood, culminating with a re-enactment of the pagan worship to the Endovélico deity. These re-enactments are played out by neo-pagan groups (Wiccas), who are employed by the festival organisers. Many people attend the event. The council archaeologist explained:

> "For the past 4 or 5 years the Wiccas have come here to do a re-enactment of the Endovélico cult. There are two groups, the Portuguese and the Spanish, the two groups come and re-enact the neo-pagan cult at the top of São Miguel da Mota hill. And many local people and outsiders attend. (…) They have priests and priestesses who dress like priests and priestesses, who dress up with crowns, women put flowers in their hair, wreaths of flowers that they make themselves, you know? And then an altar table is set up on the hill, physically, a table with a cauldron with fire. They pray to the gods of the north, the gods of the south, of the east, of the west. The people who are attending also participate in the service, you know, in a kind of mass, they hold hands, and embrace at the end.

> They form a large circle by holding hands. It's very emotional. They cry, we also become a bit ... if we let ourselves get into it, you know?" Participant 19 – council archaeologist

The description above illustrates the immersive power of staged plays can have and their power to bypass the need to engage with tangibility. Although no physical evidence of the Endovélico temple remains on site, people still visit the original site and take part in an event which provides them with a sense of place related to ancient religious practices that may or may not have occurred on the spot. Furthermore, despite explicitly stated that it is a re-enactment rather than an actual mass, it is clear in the previous quote that the event can have an emotional effect on attendees.

Besides theatrical re-enactments, other activities relating archaeology to creative expression were also mentioned. One participant, a council archaeologist responsible for Évora's archaeological museum, explained how the museum developed a workshop focused on the Alentejo shale plates. These ornamental artefacts are extensively found in burial sites across Alentejo, and consist of small pieces of shale with a variety of different patterns carved on the stone (Figure 7.6). By organising workshops related to the plates, the museum enables workshop participants to learn about the significance of these ornaments, and create their own:

> "In the past, concerning the shale plates, I invited a lady who makes jewellery. I gave a talk about the shale plates, what they symbolised in prehistory, and then people did a workshop. And how was this done? The people themselves paid the artisan, we provided the facilities, and then each participant takes home a piece. It's 'do it yourself', but inspired in archaeology, that's something, isn't it?" Participant 13 – council archaeologist

In the example of the shale plate workshop, providers are resorting to archaeological elements to inform a creative activity. The activity, however, is not centred on original artefacts of the past, rather on the process of experimental archaeology, an approach which draws the focus away from the authentic artefacts and highlights tourists' creative experience.

**Figure 7.6** A shale plate (source: author).

The same participant described another museum activity whereby local artists were invited to social events to offer a public interpretation on ancient sculptures at the museum:

> "I made a temporary exhibition on Roman sculpture. I'm tired of the discourse of archaeologists who always say the same thing, so I started inviting contemporary sculptors to do guided tours. (…) I don't know the sculptors who made these statues, but I know sculptors who are alive today. So I invited, for example, João Cutileiro; he came here and gave his perspective as a sculptor. In other words, he appreciated the sculpture." Participant 13 – council archaeologist

In the example of ancient sculptures, the provider tones down the archaeological interpretation traditionally associated to the sculpture in favour of contemporary artistic interpretation. In this way the tourist experience is transformed, in that a novel approach is explored, by exploring a sense of cultural capital rather than relying exclusively on the archaeological piece *per se*. This case offers an example of the use of alternative interpretations in approaching archaeological heritage, as discussed in Chapter 6 (section 6.7).

Likewise, Alqueva dam developers also associate local cultural heritage with artistic endeavours by promoting a program of artistic residences that aims to attract individuals, such as artists and researchers, to come to Luz village and develop work based on elements associated to the lake. Despite not having developed yet any residence specifically focused on archaeological heritage, the company aims to attract residents who may work with archaeological collections. A representative of the dam developers explained how the artistic residences work:

> "The residences program works in two ways. It sometimes works with direct proposals from other organisations, for example, we have received many people from the University of Évora who go there to work with students. And then we also receive applications from people, researchers or artists, who want to work in that context and who stay in a house which we keep in the village for that purpose. At the end they have an output which is presented at the museum, in the form of an exhibition, a public presentation, or a performance. (…) We want to have a residence about archaeology soon because we have an extensive collection of archaeological remains that is just sitting there in need of much attention. But people working in the field of archaeology have not sought us. So far it has been more creative people." Participant 17 – Local museum curator / representative of dam developers

This program of artistic residences is open to proposals, but also suggests working themes for artists to explore, an approach which has produced art installations in the region (Figures 7.7 and 7.8). That is:

> "The first residence resulted in the exhibition *Nature, Life and Culture*, which was a residence in which several artists were invited to discuss themes related to that place. Some artists associated themselves with objects in the museum's collection, others to ethnographic objects, others to the landscape. Each one had a different concept and together they organised an exhibition, a single joint exhibition that ended up occupying the entire museum, resulting from the same residence that lasted several weeks. And there were other cases. (…) An artistic intervention was made on the old road that used to connect Mourão to Luz before the Alqueva Dam. There is a place where the road goes under water and then reappears up ahead, and they painted the word "LUZ" on the road itself. A kind of anamorphosis, it can only be read from a certain perspective. For another residence they placed a dome made out of cork on the roof of the museum, making use of a raw material famous in this region." Participant 17 – local museum director and representative of dam developers

The examples described above can provide a channel to promote archaeological heritage not only to the public, but also to tourism businesses. For example, artistic installations such as the cork dome mentioned in the above passage can become motives of interest for tourists visiting the area. Similarly, archaeology themed residences could

produce art installations inspired by local IAH, creating additional foci of attraction for visitors that tour guides could include in tours.

**Figure 7.7** Cork dome project for Museum of Luz (source: http://expresso.sapo.pt).


**Figure 7.8** Art installation nearby Museum of Luz (source: author).

Thus far, the discussion has evolved around possible applications of intangible aspects of archaeological heritage in tourism, focusing on the advantages brought by heritage

intangibility. Nevertheless, despite these outlooks that outline potential of IAH, the need to engage with tangible aspects of archaeological heritage was still often cited as an essential element in providing a memorable experience to tourists. The following section looks at how tourism providers perceive the use of tangible cues to relate to IAH.

### 7.5 Using visual and tangible cues of archaeological heritage

One of the strategies of constructivist heritage interpretation outlined in Chapter 2 referred to interaction with primary evidence. In this strategy, the goal is that tourists may have hands-on experience with an archaeological artefact or monument in order to devise meanings of the past. This strategy of constructivist interpretation is arguably non-applicable to IAH. If a monument is destroyed or submerged, then tourists are left with no primary tangible evidence to interact with. Since access and free exploration of the site is not possible, providers must look elsewhere for something to offer to tourists' interaction.

Thus tour guides are required to resort to secondary evidence. As seen in this chapter (section 7.2), participants suggested resorting to other local elements, e.g. other castles, to offer references so that tourists can imagine the intangible monument. Although this interaction is not with primary tangible evidence, it applies the same principle as a way of making sense of the past. The bottom line when interpreting IAH is to acknowledge that meaning making does not necessarily require interaction with tangible evidence, and may take place with intangible evidence as well. In the words of Nuryanti (1997, p. 117), "it is fundamental to interpretation to realize that meaning lies within the observer or participant... rather than as some objective quality inherent in the object itself". Referring back to the example of the Endovélico temple discussed above, an archaeologist argued that in case of an intangible archaeological site the guide becomes a central piece, as there is nothing left that can inform tourists' interpretation. In this case, tourists must rely on the words of a guide to obtain references to make sense of the past:

> "You go to the top of São Miguel da Mota hill, it has a fantastic landscape but if you do not have someone to make a speech that accompanies the visit, if you go on your own, you see that the landscape is very beautiful, that it's a well-chosen site for a temple, but there is nothing there: there is no temple, there is no reconstruction of the temple, there is no interpretation panel, in other words,

> there is nothing. The tourist who goes there alone is completely lost because the place itself has absolutely nothing. And if he is not accompanied by an archaeologist or a tour guide, he will only see the landscape." Participant 19 – council archaeologist

This passage sums the role of tourism providers when dealing with IAH. Given that the monument is physically lost, destroyed or submerged, it is not possible for tourists to interact with primary evidence in order to inform their own interpretation. The tour guide then must enable tourists to make sense of the past using secondary elements, such as landmarks in the landscape, words of the tour guide, or other activities that can serve as proxy to discover the significance of the intangible monument.

Furthermore, given the absence of primary evidence, the guide assumes a greater role as his/her words become key to enliven the intangible monument. Tour guides can use other local elements to aid this task, for example, features of the landscape, other similar monuments, or other places such as vineyards to relate to the intangible monument. For example, a provider could enhance a vineyard tour with the knowledge of the way wine was produced by the people who lived in Castle of Lousa two thousand years ago.

Most importantly, some participants spoke about using visual cues when approaching the site of an intangible monument. This would include the use of images, photographs and drawings during tours to enable tourists to understand what the monument used to look like before its physical destruction. The director of Museum of Luz explained the visual cues they use to refer to Castle of Lousa during the museum tour:

> "We have visual supports, we have images, we have the information with us, we talk to people, while we do the guided tour we tell the story, eventually supporting it with these images as well." Participant 17 – museum director

This strategy recuperates the example of the Lost Évora tour mentioned earlier (see this chapter, section 7.1). In the webpage of the company that offers the tour, all pictures used to illustrate the tour include the guide holding an image depicting earlier versions of the building (Figure 7.9). The picture thus becomes the central element in interpreting the monument, as it provides a tangible cue to the experience.


**Figure 7.9** Tour guides during Lost Évora Tour (source: www.rotascompadres.pt).

This strategy provides essential material to construct an understanding of the intangible monument. Although not a substitute for physical contact with the actual archaeological monument, the use of visual cues enables both provider and tourist to share similar visual references to support the process of creating meaning. A participant reflected on this use of pictures to support IAH:

> "If I were to show a monument that's not visible I would want the help of images. I would need to hold them in my hand to show them, 'look, this is what it looked like'. The person must be looking at the water but imagine a number of things. If not, we run the risk of saying something and the person imagining another thing. Essentially that's the big risk. Because if I say it's a bird, it may be a swallow or a peacock, isn't it? Very different. And after, if possible, visit another monument where you can touch and feel, make a triangulation, then it's icing on the cake. That way the person feels that it makes sense, that what we said is not hogwash, it's real. It's there, it has size, colour, it's solid." Participant 5 – tour guide

The passage above raises three points of interest for discussion.

First, participant argued that visual cues can help tourist and tour guide to synchronise. That is, if both have access to the same photograph or visual cue, the image that each depicts in his or her own mind is similar. By resorting to visual depictions of the intangible monument, the tour guide brings the tourist to her own level of understanding so that both tour guide and tourist are connected in their process of sense-making and interpretation of the historical monument. This is a significant issue for successful co-creation of the archaeological tourism experience. That is, by being on the same page, both tourist and provider are using the same tools and references to engage with each other in the process of meaning-making. Furthermore, this collaborative approach draws attention to actors' experience, given that "in co-created projects, the value extends beyond the physical content because the products incorporate the stories of collective identities of the past and present" (Bollwerk, Connolly, & McDavid, 2015, p. 183).

Second, participant mentioned that visual cues can provide evidence to ensure tourists that what she is talking about is real, even though hidden from sight. That is, her concern that tourists might think she is not speaking the truth about a submerged monument leads her to offer evidence of the monument's existence by means of photographs, images and other monuments of the same genre. Quote suggests issues of trust between tour guide and tourist, as well as validation of tour guide's knowledge and expertise.

Finally, participant referred to the physical properties of the monuments, e.g. its size and colour, arguing for a need to engage with the tangible aspects of heritage beyond the sense of sight, but also incorporating elements of tact, e.g. 'touch and feel'. That is, visual cues such as images and pictures could assist the provider in leading the tourist to imagine the intangible monument, including not only its appearance but referring to other senses as well.

Several other participants also mentioned this importance of engaging other senses with archaeological heritage and how that can significantly change the perception of the tourists' experience. Being able to physically touch and connect to the material aspects of archaeological heritage is seen by many as an essential part of archaeological tourism experience, as stated in the following responses:

> "And then there are those who like to touch, the fact that you can touch the rock is very important. It changes the tourist value immensely." Participant 8 – tour guide

> "Imagine that you are a tourist, you do not know Portugal and you go on an archaeological tour by the Alqueva lake and all we show you is water? The person will be disappointed, of course. The person will want to see something real." Participant 3 – tour guide

Given the importance of interacting with tangible aspects of archaeological heritage, several participants were reluctant to the idea of including intangible monuments in their tour guiding activity, arguing that they would have nothing to show to the tourist. One of the participants, an archaeologist who does archaeological tours, argued that non-specialists need to see something in order to "cause an impact", that is, to achieve a memorable tourism experience:

> "We are dealing with non-archaeologists, people who need to have a tangible part, people who aren't satisfied only with the ideas and the archaeological discourse, isn't it? People need to see something in order to feel, to get involved. In my opinion, the tangible part is important in archaeological tourism. You can do it without that… but you wouldn't make the same impact on people. People internalise much better your message if they're on site compared to if they are imagining something that they have never seen. You see, someone who is not an archaeologist does not have the slightest clue of anything. The visual references that they have of standing stones, engravings, excavation, are very few. Therefore, either they are in a place and actually see and perceive and feel and touch, or they don't make the same type of connection. Unless you have an interpretive centre where you have sounds and images." Participant 7 – tour guide / archaeologist

In the case above, it is not only the visual aspect but a multi-sensorial connection to the monument that enables the tourist "to get involved" with it. Besides visual appeal, people who are not versed in archaeology also need sounds and touch senses to achieve a fulfilling experience. In the absence of tangible cues, providers need to offer visual elements that can replace contact with the actual monument.

Furthermore, participant suggests that the attractiveness of archaeological heritage in its intangible form may only appeal to those tourists who are experts and particularly interested in archaeology and history. Accordingly, non-experts need to engage with tangible aspects because they are lacking prior knowledge and references to inform the process of meaning making. This idea is backed by another tour guide who explained the importance of engaging with the material dimension due to increased information available about the monuments. That is, as more and more information is easily accessible (e.g. online), tourists will increasingly value the actual physical experience with the monument rather than the information provided by a tour guide, explained as follows:

> "Nowadays also, if people have that much interest, they can go perfectly documented. Just go online on the iPhone, look it up and it's all there. We can talk a lot or just a little bit. Sometimes it is not important what we say, it's more important what they feel. Because they can read about Almendres Cromlech in New York, or Washington, or Los Angeles. The being there, touching the stones, man, that is what counts." Participant 12 – tour guide

Such a view downplays the role of the tour guide, as well as the value of IAH, while ascribing greater value to the sensorial experience of on-site visitation of a monument. For this last participant, in fact, "being there" becomes the highlight of the experience when compared, for example, with the opportunity to increase cultural capital by learning about the history of a place. Since an experience about IAH is based on its intangibility, such product could be less attractive to knowledgeable visitors, an idea that somewhat contradicts the notion that IAH is better aimed at special interest visitors suggested by the previous participant.

In the same line, another point raised argued that engaging with intangible aspects of archaeological heritage may not be attractive to holidaymakers due to the active role that this kind of heritage requires from the user. That is, tourists' participation in co-creation of the archaeological tourism experience constitutes an active effort that tourists may be unwilling to make, and therefore participant is sceptical of the value of IAH for tourism:

> "I can give you a great explanation, a great beautiful thing, very interesting, it was an amazing thing, but if you can't see it you'll have to imagine it. I mean, people are on holidays, they are not up for imagining. What people want is to touch, they want to mess around, right? If I say 'the shark soup from that restaurant is out of this world but the restaurant is closed for holidays'. Can you imagine the soup's taste? You can't." Participant 12 – tour guide.

To this participant, thus, a co-creative archaeological tourism experience resource that requires a certain degree of input by the tourist does not seem attractive to his business. However, this idea does not reflect evidence drawn from past research on tourist participation. For example, studies such as Minkiewicz et al. (2014) and Lovelock (2004) have shown that increasing number of tourists willingly seek to play an active role in producing the heritage tourism experience.

One way providers can shift attention away from interaction with primary evidence and the original monument is to focus on a more holistic presentation of discourse. That is, providing an experience that highlights the significance of an archaeological site at a broader historical context rather than focusing on specific details of the site or monument. As seen in Chapter 6 (section 6.2), tour guides in Alentejo employ this strategy regularly. The following quote reiterates the use of this strategy, relating it to interaction with tangible elements of an archaeological site:

> "I use the idea of megaliths and of those places I visit to explain to tourists the Neolithic period, the Neolithic Revolution, the importance of the Neolithic Revolution, the transition that took place in the economy, in culture. So we actually give less importance to the physical aspects of an archaeological site than to concepts and ideas that were developing at the time, you see? Therefore, the sites are more of an excuse to talk about other things. People care much more about learning about the process, about the climate change that led to sedentary populations, which were the first animals to be domesticated, how Man began to look at himself in a different way, why he started to raise stones, why communities began to grow, how did fortified villages arise. All this is more interesting to the general public than explaining how deep the stone is buried, or what other stones were used in the deployment process, or how many hours it took... Hey, it's not that these things aren't important too and we also refer to them but, mainly, they are excuses to talk about more general ideas, you see, because in a way that's what's exciting to the visitor because he wants to understand how he relates to those people who lived 7000 years ago, you see? And it is not through physiographic details that you do that, you see, it's more through the ideas." Participant 7 – tour guide/archaeologist

As stated by the participant, the tour explores a greater historical context, so the physical site itself is not that important. Thus it can be argued that intangible

monuments could still provide a significant pretext to explore these broader historical themes. That is, if tangible sites are not necessary to talk about context, then the same strategy could be transferred to the interpretation of intangible archaeological monuments.

As seen in the example above and in Chapter 6, tour guides in Alentejo often highlight the historical context rather than details about an archaeological site, leaving details to people who are more interested or for individuals to explore on their own. This may be a useful approach to IAH, to the extent that it shows that it is possible to convey the historical context using other local elements instead of relying exclusively on interaction with the specific site.

The responses discussed in this section reveal a tendency to view archaeological heritage as an operand resource, highlighting that its tourism value is mainly tied to the consumption of the material aspects of archaeological heritage. Many participants associated the potential of IAH to inform the development of standard tourism experiences, such as museum exhibitions. The following section looks closer at such activities and examines what they imply in terms of understanding tourism providers' perception of archaeological heritage.

### 7.6 Approaching archaeological heritage as a material resource

Despite the potential uses of IAH discussed so far in this chapter, data collected in this study indicates that Alentejo's providers still search for ways to engage with tangibility of archaeological sites even when knowing that an archaeological site has become inaccessible. The most common dissemination channels discussed in the interviews were museum exhibitions informed by knowledge obtained from the study of intangible monuments. Underwater activities, such as diving tours to submerged archaeological monuments, were also frequently mentioned:

> "The Castle of Lousa is interesting, certainly, of course, especially considering how old it is. (…) The ideal would to be able to go under water to see it, that's what would be beautiful, it would be really amazing. I would even learn to dive and everything." Participant 3 – tour guide

Such views are unsurprising and confirm that providers are still very inclined to follow conventional lines of thought which assume archaeological heritage as a resource whose greater value lies in its material aspects (Ramsey & Everitt, 2008). Indeed, such view

can be confirmed by a recent event in Alentejo. Following the extreme drought that affected Alentejo during the summer and autumn of 2017, the water level of the reservoir of the Pego do Altar dam, in Alcácer do Sal, dropped to a mere 8%. This decrease exposed a 19th century bridge which had been submerged since construction of the dam, in 1948. The event was advertised on local news and attracted many people to visit the area to see the newly uncovered bridge. Many visitors said that they had no knowledge of the bridge, suggesting that the monument had been virtually ignored before resurfacing due to drought (Pires, 2017). Similarly, in this study, many participants interviewed referred to the possibility of recovering the Castle of Lousa after the lifetime of Alqueva dam is exhausted.

In this sense, despite some tour guides actively pursuing creative approaches to archaeological heritage as a means of enhancing their tours, data collected shows that many tourism providers remain attached to a more conventional approach to archaeological tourism. Moreover, from the perspective of invested creativity, this underlines a lack of creative abilities from tourism providers in Alentejo. In fact, some participants spoke about their perception of local creativity, arguing that cultural tourism businesses in Alentejo are not very creative and frequently stick to the development of conventional products, as shown in the following response by the director of a non-profit organisation:

> "We really thought that local tour guides could do things in a different way, creative things. There is so much to discover in Évora. For example, they could do some kind of games, there is so much that could be done where tourists could see more of the city. (…) And there's so much heritage in the surroundings, but no programs are offered. There are not many programs offered to the tourist which if done could be spectacular, from cycling to hiking – nowadays it is very fashionable to hike, which is easy around here, but it is not very exploited." Participant 14 – Secretary general of non-profit business association

Following this line of thought, the representative of Dark Sky Alqueva network explained that often they try to instil creativity in the members of the network (see Chapter 5, section 5.2.2). Nonetheless, participant admitted that it has proven a difficult task to accomplish, and often members end up executing ideas devised and handed down to them by the network administration. She commented:

> "We encourage creativity but sometimes we have to do it ourselves and then pass it on: 'now we have this idea, who wants to use it?' And then we pass on the ideas and we go. For example, we started blind wine tasting activities under the stars, which no one at the time had thought of. One of the members ended up

> becoming the company specialising in providing blind wine tasting activities." Participant 25 – manager of non-profit tourism association

In the response above it is clear that in the case of Dark Sky Alqueva network, most creative work is restricted to few actors of the network. This can be related to the fact that many participants mentioned frequently a conventional approach to using historical knowledge about the destroyed sites to create a museum or interpretation centre, or exhibitions for existing museums. Such issues in developing new innovative offer is common in rural areas with "low level of professionalism", and have been attributed to tourism actors' "lack of creativity, of know-how in new products and designs, of innovation, of aesthetics, of knowledge of the true tradition and heritage, of new technologies" (Perivoliotis-Chryssovergis, 2007, p. 316). In addition to being a conventional approach, this idea about creating museum exhibitions is popular in the Alentejo region due to the plans in the early 2000s to build a regional archaeological museum dedicated to the knowledge obtained from the archaeological interventions occurred during the construction of Alqueva dam (see Chapter 3). Despite the project having been cancelled, many participants still believe that an overarching archaeological museum dedicated to archaeological heritage destroyed due to Alqueva dam construction would be an essential piece in development of archaeological tourism in Alentejo. This view is explicit in following participants:

> "In terms of tourism the best would have been the construction of a museum to gather and tell all the history that was affected by the Alqueva dam's construction, where all these issues would be explained: archaeological sites that were submerged, others that were destroyed, and all the material that was produced and was not processed. That is, the historical knowledge was produced, the archaeologists and scholars who participated in the excavations and studies know what happened but that has not been conveyed to the local community. That is, the Castle of Lousa has great interest, even despite the fact that it's under water. But it has to be addressed in a museum." Participant 1 – tour guide and archaeologist

> "The museum could never refer to the original sites from where those materials came from, no, because they were either submerged or destroyed, or partially destroyed, right? So that could hardly be done. But by creating an interpretation of the territory, its evolution, the landscapes, the relationship between humankind and this landscape, and the transformations, the progressive humanisation of the landscape, a museum could refer to the sites that are still accessible at the moment." Participant 24 – cultural heritage public officer / archaeologist

In the responses above it is apparent that, given the lack of an archaeological museum and general interpretative discourse, the submersion or destruction of archaeological monuments is seen as a heavy loss to the region's heritage and tourism. It is clear that intangible monuments are perceived as having entirely lost their value for the development of tourism activities. That is, an overarching museum is seen as the most appropriate focal point to include and disseminate IAH and the knowledge of Alentejo's past obtained as a result of construction of Alqueva dam.

Furthermore, as a final example of institutional perception of archaeological heritage as a tangible resource, the representative of Serpa town hall explained the general lines of the municipality's local strategy towards archaeological and cultural heritage development, referring to the way the municipality's strategy for tourism development was impacted by the Alqueva dam archaeological interventions:

> "The construction of Alqueva dam influenced us because we have always known that we could have archaeological museum centres. (…) Knowing the history and human occupation of our region since ancient times, we knew many archaeological sites would be found, right? So we have always considered a very simplistic strategy of having a museum. This museum would be the meeting point and the information centre for people who want to visit this type of heritage. And this museum would provide information so that people could visit the various places that are available for visitation. This was the logic behind our strategy, and it was strengthened more and more as we came to grips with the archaeological findings." Participant 21 – representative of town hall

In this passage it is quite clear that the town hall's strategy for archaeological tourism is centred on ideas such as tangibility, accessibility and conventional museological approaches. That is, at a local planning level, the idea of Alqueva dam's IAH having value for tourism is not acknowledged. As a result, IAH is largely ignored by tourism actors of Alentejo, a topic which is discussed in the following section.

### 7.7 Dissemination of IAH among tourism actors

As seen throughout this chapter, participants suggest many different ways that IAH could be used for tourism purposes, e.g. as a complement to existing tours, in museum exhibitions, among other activities. However, data collected from the interviews, fieldtrips to Alentejo and desk research reveal a lack of tourism experiences related to the new archaeological findings uncovered by the Alqueva dam construction. This indicates that Alentejo's IAH is currently not being used for tourism purposes.

To understand this issue, it is helpful to start by assessing the work that has been developed in order to disseminate the knowledge generated from recent archaeological interventions in Alentejo. Indeed, several actions have been taken towards the promotion of IAH. In particular, the Alqueva dam developers (EDIA) have taken a proactive approach in promoting the archaeological heritage associated to the lake, having organised museum exhibitions at national and local levels. Despite failed plans to build a regional archaeological museum, in 2014 EDIA promoted an exhibition at the National Archaeology Museum in Lisbon that focused on the archaeological interventions undertaken during the Alqueva dam environmental impact assessment. Other small museum exhibitions have also been organised (Figure 7.10), as representatives of the company explained in the following quote:

> "The exhibition that EDIA held at the Jerónimos Monastery (National Archaeology Museum, in Lisbon) was made to show the 20 years of dam construction work alongside 200 thousand years of history. That is, in these 20 years of the company's existence we have excavated and minimised archaeological sites from this chronological period. (…) Then this year we did a small exhibition in the Museum of Sembrano (in Beja), covering more or less the same period, but more focused on the Beja municipality. (…) And there is a chance of exhibiting this reduced version in Évora, more focused on the sites that were studied in the Évora municipality." Participant 16-1 – Alqueva dam developer

**Figure 7.10** Archaeological exhibition at Musem do Sembrano, in Beja (source: author).

In addition to museum exhibitions, EDIA has also published several monographs and other publications related to archaeological heritage impacted by the dam. A collection of 14 monographs was published in 2014 which includes results of all the archaeological campaigns undertaken during the two decades of environmental impact assessment. These monographs are currently held at the company's headquarters, in Beja, and are given away for free to anyone who requests a copy with an appropriate motive. During fieldwork, the researcher visited EDIA's library and, after explaining the aim of the present study to the library keeper, was offered four volumes of the collection.

Concerning promotion of the specific case of Castle of Lousa, EDIA curated a temporary exhibition dedicated to the monument at the Museum of Luz (see this chapter, section 7.1). In addition, in 2011 the company promoted a public conference about the Castle of Lousa, which included a 'live dive' to the monument:

> "We promoted a dive to Castle of Lousa four or five years ago to verify the state of the structure, followed by a small conference in the museum. Several actors and organisations were present, so I find it strange that people do not know about the existence of the castle, because at the time it was well publicised. (…) The dive was done by experienced divers who took pictures and video footage to present at the conference. It was open to anyone and was quite well attended. People went on boats and watched the divers enter the water and then emerge with the images." Participant 16-1 – Representative of dam developers

Furthermore, EDIA has published a book with a collection of articles written by archaeologists who worked in the Castle of Lousa archaeological campaigns. On the inside cover of the book, the opening sentence reads:

> "In view of the extraordinary changes that have taken place in the Luz territory, what information could be retrieved from the 'archives of the earth' to make the never written history of this sacrificed land? What did the archaeologists do to seize the opportunity and minimize the most negative impacts arising from the construction of the Alqueva project?"[3] (Silva, 2004a, p. 11).

The book provides a comprehensive and non-technical portrait of the historical characteristics of Castle of Lousa. It also includes a large section about the safeguarding

[3] In the original Portuguese text: "Perante as extraordinárias mudanças verificadas no território da Luz, que informação foi possível ir recuperar aos "arquivos da terra" para fazer a história nunca escrita desta terra sacrificada? Que fizeram os arqueólogos para agarrar a oportunidade e minimizar os impactes mais negativos decorrentes da construção do empreendimento de Alqueva?"

procedures undertaken to protect the monument with sandbags in order to ensure its integrity while submerged.

It is clear from these examples that the dam developers have promoted extensively the archaeological knowledge obtained from Alqueva dam salvage interventions. Despite all actions taken, however, this information is apparently not effectively reaching other local actors.

Many participants were unaware of the publications and exhibitions organised. In many interviews participants seemed ignorant of EDIA's promotional activities discussed above, with several referring to the archaeological findings of Alqueva dam construction as something that is kept away from public access. This is apparent in the following responses by public actors:

> "There are collections and collections and collections of things and some very good materials that have never been seen, or that are kept in municipal or state reserves. They have been the focus of dissertations and studies, and that's great, but then in terms of showing these things to the public, and using them as elements of attraction, as elements capable of generating and feeding the cultural tourism circuit, there's nothing that takes advantage of these resources." Participant 24 – cultural heritage public officer / archaeologist

> "We have a deficit here. There's a lot of digging – I'm talking against myself – and then it produces a report required by law but this report does not go beyond... it's just to show that you did the job, isn't it? And then there's the big problem that the materials accumulate in reserves and are not displayed." Participant 13 – council archaeologist

The responses above show that representatives of public organisations such as Alentejo Cultural Heritage Agency or the Interpretative Centre of Megalithism of Évora are not entirely informed about EDIA's promotional activities. Another relevant example of a public actor is found in the Museum of Évora. The museum's permanent exhibition about Castle of Lousa has not been updated, despite many new excavations and findings made on the monument's site as a result of Alqueva dam's environmental impact assessment, the publication of archaeological monographies and exhibitions (Figure 7.11). The museum's director confided that, had he not read the news, it would have been as if construction of Alqueva dam had no associated archaeological interventions.

**Figure 7.11** Gallery dedicated to Castle of Lousa in Museum of Évora (source: author).

This perspective is not only shared by public actors but also by private tourism actors, as the following participants argued:

> "So much knowledge about a particular area was produced but it was inconsequential, since it has not been published or properly disclosed. And at the moment it is a generational knowledge, which belongs to my generation and for which I also have some responsibility, because I worked at that time in Alqueva dam. And when I die and my generation dies, if the knowledge is not published and if a museum isn't built, then an opportunity to explain that part of that territory's history will be lost." Participant 1 – tour guide / archaeologist

> "It is a waste of knowledge. (…) The materials are all stored away in deposits. 90% have not been studied, is not published." Participant 7 – tour guide / archaeologist

The responses above clearly show that participants are not aware of the actions conducted to promote IAH, which explains why it is not being used for tourism purposes. In particular, private actors' lack of awareness concerning the promotional actions of archaeological knowledge is crucial to understand the absence of tourism activities based on Alentejo's IAH. As a result, cultural tourism companies are unable to understand the nature of IAH and assess its interest and potential for the development of their activities. This is even more disconcerting when examined in light of the potential of IAH to develop tourism experiences discussed throughout the present chapter. As

following participants summarised, the wealth of information retrieved before sites are flooded is sufficient to develop an archaeological experience:

> "We have everything we need to make good maps, to make good models. That is, we don't need to see the real thing. There could be, for example, a boat ride with someone saying 'there is such and such down below...' which has a certain charm." Participant 19 – municipal archaeologist

> "It would always be possible to refer to the territory and to the sites from the museum, even if those materials, the exact places from which they came from could not be visited. There is a huge story to tell and lots of documentation." Participant 24 – cultural heritage public officer / archaeologist

Regardless of IAH having tourism potential or not, private actors can only develop such creative experiences if they aware of its existence (Aas, Ladkin, & Fletcher, 2005). It is relevant to reiterate that in the case of IAH, the tourism resource is the historical knowledge produced about a monument and not the physical monument itself. This difference presents fundamental issues for cultural tourism providers. For example, with tangible monuments such as Almendres Cromlech, tourism providers can develop their activity autonomously, i.e. offer tours to the site based on their own knowledge of local history and archaeology (see Chapter 5). However, in the case of IAH, such as Castle of Lousa, providers depend on access to information about the monument.

This dependence is acknowledged by EDIA in a booklet published about the archaeological interventions in Alqueva dam which states that:

> "All this effort, however, only makes sense if the new cultural knowledge acquired is made available to the public. The dissemination information at the scientific or tourist level has begin (sic) with various publications. A new Museum is being constructed near the new village of Luz and some others are planned in connection with the cultural management of several monuments standing in the reservoir banks, creating a network of cultural resources for tourist development" (Silva, 2002, p. 39).

The 'network of cultural resources for tourist development' referred to in the quote is key to understand how IAH is perceived as a tourism resource. It is this network that enables tourism companies to access IAH. As such, a faulty network inevitably hampers the use of IAH in tourism.

The issue finds resonance in the words of Eoin and King (2013, p. 662), who write that heritage loss in the context of development-led archaeological interventions occurs in two moments: "the first time physically, when construction causes landscape destruction/transformation, the second time when the 'records' that are supposed to

replace them are not made publicly accessible, simply because the infrastructure enabling this to happen is non-existent". Taking these words to examine the case of Alqueva dam, it is evident that although archaeological records are publicly accessible (e.g. publications and exhibitions), the infrastructure necessary to articulate these records with tourism actors is apparently non-existent or not functioning properly.

Assessing the fault in this infrastructure is not an easy task, as every actor identifies the problem in different parts of the picture. For instance, one participant (council archaeologist) explained her responsibility as an archaeologist to promote archaeological knowledge obtained in salvage interventions, admitting nonetheless that it is not always possible:

> "I worked in the survey and inventory of the rock engravings, and they're unique. The three largest sets of engravings were found here in Alandroal. They are part of the prehistoric culture of this territory, they are part of our territory. And there is nothing, people have no idea whatsoever. (…) The least we (archaeologists) should do is to publish everywhere we can about our excavation and the result of our work." Participant 19 – council archaeologist

Non-profit organisations also contribute to the promotion of IAH. A representative of a non-profit cultural heritage foundation explained that the organisation promotes public seminars about archaeological interventions commissioned by the foundation. However, participant recognised that such approach has had a limited effect:

> "For example, these discoveries of Casas Pintadas excavations were publicly presented. We invited a representative of the archaeology company and an anthropologist to present the findings at a public seminar. I think we only did a small exhibition about that site, with a small conference. Everything is recorded in reports. But indeed, this component of externalising these investigations to the community is not done, because sometimes they are very technical reports, they are partial things, and therefore it is not done." Participant 23 – General secretary of Cultural Heritage Foundation

These examples add to the idea of 'faulty network/infrastructure as an argument that can help explain why tourism providers remain oblivious to IAH even though it has been widely promoted in Alentejo by EDIA and other organisations. What is more, private actors apparently point the finger at public actors for not promoting IAH (even though they do), as stated in the responses below:

> "I don't think the problem is the tour operators. I think the problem is that the chain was interrupted, the production of knowledge wasn't disseminated to the general public. (…) Usually, before a guide develops a tour to a city, he will go

> looking for information in museums, in books, about the sites he is visiting. And this information has to be available. In the case of Castle of Lousa we have this problem that there is no information available. But if it is explained in a book or in a museum, tour guides will use that information to prepare their tour scripts." Participant 1 – tour guide / archaeologist
>
> "The government or regional organisations could also play an important role in promoting the resources of the territory. The tourism companies also have that responsibility but these are network activities, with partners. If the local authorities themselves don't care about their heritage, it becomes very difficult for entrepreneurs to look at this potential tourist attraction in order to be able to sell it, to value it in economic terms, right?." Participant 2 – tour guide

The responses quoted above clearly demonstrate broken communication characteristic of a faulty network. On the one hand, private actors' lack of knowledge about promotional actions of IAH is emphasised, whilst recognising their dependence on public actors and 'network activities' to develop archaeological tourism experiences.

In this sense, improved articulation between actors is necessary to develop communication channels. For example, in addition to the publications and exhibitions, EDIA could conduct promotional actions specifically directed at local tourism businesses, e.g. organise a road show or seminars for tourism actors. Such communication channels could be the missing link to enable businesses to develop tourism products and experiences based on IAH, whilst opening up a direct route for dam developers to promote their heritage initiatives to the tourism sector. However, as seen in Chapter 5 (section 5.1.1), EDIA's mission is primarily concerned with regional development of the area affected by the Alqueva dam, and thus may not regard direct contact with tourism actors as a priority. On the other hand, the private tourism sector may not acknowledge EDIA as an organisation relevant for tourism, given the company's association to Alqueva dam and its agricultural enterprise.

In these circumstances perhaps communication could be facilitated by the tourism authorities. When asked about promotion of IAH, the representative of Alentejo's Tourism Promotion Office explained that the organisation provides information about IAH when specifically requested:

> "We provide information about Castle of Lousa to those who come specifically with this motivation and want to know details. In other words, when the tourist has a level of curiosity above average. (…) This is always organised from the demand side to the supply side. If a group or a tourist contacts us and wants to know specifically what there is on topic X, we give this information in full depth. If he's just looking for a generic experience and his motivation is more

> about the combination of products, a kind of touring situation where he's going for a ride through Alentejo and wants to see a little bit of everything, in that case we do not include information about these monuments." Participant 15 – Secretary general of tourism promotion office

Despite what the above participant states, neither the official guidebook or the official website for Alentejo mention the Castle of Lousa. In fact, there is no reference about the archaeological interventions and findings related to construction of Alqueva dam. In a short section about the Alqueva lake, the guidebook provides some geographical information about the lake and suggests activities such as fishing, boat cruises, or kayaking. Other than noting Luz village in terms of "the only village to be submerged by the lake", there is no reference to other submerged monuments.

It is possible that tourism businesses use the official tourism promotional materials as major source of information to develop tours and products. If that is the case, then the absence of references to IAH in these materials means that IAH can hardly make its way into private tourism actors' line of sight.

In sum, it is found that lack of communication channels and network structure between Alentejo's tourism stakeholders (including dam developers) is impeding IAH to reach its full potential for tourism purposes. Despite extensive promotion of archaeological interventions, it is evident that such information is not effectively getting through to all actors of the tourism sector. If cultural tourism businesses are indeed promoters of local heritage, as seen in Chapter 5, then all tourism stakeholders in Alentejo should have an interest in ensuring that they have proper access to information about IAH necessary to develop novel experiences. Furthermore, by tweaking the current network structure, new communication channels could be created in which creativity could thrive. As Zhang and Sternberg (2011, p. 231) point out,

> "One could have all the internal resources needed to think creatively. However, without an environment that is supportive and rewarding of creative ideas, the creativity that an individual has within him or her might never be displayed. Creativity needs to be nurtured. An environment can be supportive in at least three ways: helping spark creative ideas, supporting creative ideas, and serving as a basis for evaluating and improving creative ideas."

Taking the quote above, the following section finalises the discussion by examining participants' creative potential in light of the investment theory of creativity.

### 7.8 Alentejo's providers approach to IAH: an investment theory approach

This final section discusses Alentejo's tourism providers perception of the tourism potential of IAH in light of the resources required for creativity, as argued in the investment theory of creativity (Sternberg, 2012). As seen in Chapter 2, the investment theory highlights that creative individuals' ability to see value in little known ideas results of the confluence of six resources: a) intellectual skills; b) knowledge about the domain; c) intellectual styles that favour creativity; d) personality traits that encourage a stand against mainstream; e) task-focused motivation; and f) an environment that is supportive of creative ideas.

Each of these resources is now discussed in light of tourism providers' perceptions of the tourism potential of IAH based on data discussed so far in Chapters 5, 6 and 7.

*a) Intellectual skills*

As Sternberg and Lubart (1991) argue, creative individuals usually redefine a problem analysing it from different perspectives or through the lens of a different field. This is done through processes of selective encoding, selective comparison, or selective combination.

In the case of this study, some participants do tour guiding as a part-time activity, engaging with tourism as a side project. This may promote an outsider look towards the industry, enabling part-time tour guides to identify gaps where others who are immersed full time do not. For example, one participant is a dentistry salesman that does tours as part-time. This participant described his tours as "road trips", explaining that the experience offered is different from the competition because it relies on improvisation and is more informal than regular tours, thus setting his activity aside from other mainstream cultural tourism in Alentejo. These circumstances may lead the provider to assess archaeological tourism differently than other full-time providers, permitting better acknowledgment of the different forms of archaeological heritage available.

Another example refers to providers who are not originally from Alentejo, having moved to the region from other parts of Portugal or who are foreigners who have moved to Alentejo from other countries. Coming from different cultural backgrounds, perhaps these individuals view the region and its heritage in a different way, perceiving its

strengths and potential in a new light compared to those who have lived most of their lives in the region.

*b) Knowledge*

Knowledge can influence creative enterprise in two ways. On the one hand, being knowledgeable allows time-saving by not having to learn the basics of a domain and being able to focus on the novel aspect of a problem. On the other hand, those who possess knowledge are more likely to apply standard solutions to problems that require a novel approach.

In the case of Alentejo, providers who are new to the business of tourism, e.g. those who just recently began their activity as tour guides arguably bring new perspectives that could be more understanding of the potential of IAH. By not having much experience in the industry, therefore still trying to establish their identity as a tourism business and developing and consolidating their work processes, these actors may be more open to risk using unconventional resources to differentiate their value proposition. Furthermore, given their inexperience, they may be more willing to develop particular skills required to make the most of IAH.

On the other hand, established cultural tourism businesses that have been around for longer may be accommodated to their way of work, therefore less open to make necessary adaptations in order to incorporate a resource that requires a new set of skills and tools. Rather, if IAH requires a rethinking or reinventing of their modus operandi, then these individuals may disregard it as a potential addition to their activity. Yet, given that these individuals already know the basics about the main local archaeological attractions, they may be likely to perceive value and originality in IAH as an enhancer of archaeological tourism experiences.

*c) Intellectual styles*

An intellectual style is defined as the way an individual uses his/her abilities in face of a problem or task. There are three main intellectual styles that influence the development of creative ideas: legislative style (formulate laws), executive (implement laws) and judicial (evaluate law obedience). Sternberg and Lubart argue that a legislative thinking

style is more conducive to creative enterprise. That is, progressive individuals who like to make their own rules and develop their own procedures in the context of work.

The heritage interpretation strategies discussed in Chapter 6 allow to draw some conclusions about participants and their style in the context of archaeological tourism. For example, a legislative style can be implied in providers' willingness to adapt the tour script to incorporate tourists' interests and knowledge (Chapter 6, section 6.1) suggesting openness to bend rules and create new experiences. This is also the case of those tour guides who are straightforward about the lack of absolute certainty in interpreting prehistoric heritage (section 6.4), or those who encourage improvisation during tours (section 6.5.1), those who view an archaeological tour as an opportunity to creatively discuss the past (section 6.6), or those who accept tourists' individual interpretation of an archaeological site that go against the official discourse. These approaches indicate that many providers in Alentejo are not developing their tours within a fixed framework but instead are open to change and flexible about the nature of archaeological tourism experiences. In this sense, these providers may be more encouraged to experiment IAH as an addition to their activity.

On the other hand, those tour guides who are defensive concerning the official heritage discourse demonstrate a greater inclination towards an executive intellectual style by accepting a universal version of the past and seeing it as their responsibility to instruct tourists about this interpretation. In this case, these arguably less creative individuals may have more trouble in acknowledging tourism value in IAH.

*d) Personality*

Creativity can be related to five personality traits: tolerance of ambiguity (i.e. patience to wait for a creative idea to work); perseverance (continue working despite failure); openness to new experiences (continuously work on searching for creative ideas); willingness to take risks; and pride in own convictions (ability to stand against mainstream ideas and not budge to criticism) (Sternberg, 2012).

Some of these traits can be identified in Alentejo's providers. For example, the participant discussed earlier in this chapter (section 7.3) who founded a Megalithic tours company in Évora. As explained above, despite encountering scepticism from his peers when he first proposed the business idea, the participant pushed forth and nowadays the

company is one of Évora's most successful tour companies. This case reveals individual's willingness to take risks and pride in own convictions, at least in this particular situation.

Another trait such as openness to new experiences can be assessed in those individuals who after having developed a creative enterprise, begin to look for new challenges. In the case of Alentejo, providers who left their job to start doing tours, or who do tours as a side job, suggest that their decision to engage in archaeological tours may have required creative input to a certain extent. To individuals who possess these personality traits, the lack of materiality of IAH may pose a challenge that draws their attention to work on creative solutions for tourism.

*e) Motivation*

Sternberg and Lubart argue that task-focused motivation is the most useful type of motivation for developing creative enterprise. That is, creative individuals are most likely motivated by love for the task itself, rather than intrinsic (e.g. personal satisfaction) or extrinsic motivation (e.g. financial reward).

Data collected in Alentejo show that participants' action is fuelled by both intrinsic and extrinsic motivation. In terms of intrinsic motivation, most private actors possess a sense of belonging to Alentejo and are strongly committed to promoting the region's heritage (see Chapter 5, section 5.3). Moreover, participants view tourism as a medium to promote their cultural expression and identity and contribute to preserve their heritage. In this sense, providers are intrinsically motivated to see their region and its local heritage recognised by outsiders who are visiting. Concerning extrinsic motivation, private actors are naturally interested in profiting and ensuring sustainability of their business. As such, extrinsic motivation in the form of revenue is key to providers' cultural tourism activity.

Therefore task-focused motivation seems largely irrelevant, in that providers do not develop tours for the fun or sake of it. Instead their work is guided by intrinsic and extrinsic motivations. Nonetheless, providers' intrinsic and extrinsic motivations may also contribute to the development of IAH for tourism purposes. By incorporating IAH in their offer providers will contribute to disseminate a part of Alentejo's heritage and

promote the region as a cultural tourism destination. Likewise, IAH may help them expand their experience portfolio and thus increase revenue and number of clients.

*f) Environment*

A creative enterprise requires an environment that is encouraging and open to new and original ideas in order to be successful. Contrary to the first five resources of the investment theory of creativity discussed so far, environment refers to contextual circumstances rather than to personal characteristics of the creative individual.

IAH is one in several elements that constitute Alentejo's cultural resource pool. As seen previously, a key issue affecting its use for tourism purposes is the lack of communication amongst public, non-profit, and private actors (see Chapter 5, and section 7.7 of present chapter). Regardless, data collected reveals some examples in Alentejo that indicate an environment that is open and encouraging of creative ideas. For instance, the Dark Sky Alqueva project was built on an original idea that was ground-breaking in Alentejo and indeed Portugal. Since its inception, the project has expanded continuously and drawn significant national and international attention, establishing itself as a relevant tourism initiative in the region.

Furthermore, there are numerous events in Alentejo that celebrate the past in a non-standard way, thus suggesting a creative approach. The Endovélico Festival (see this chapter, section 7.4) is one such example, in the sense that it celebrates an historical element despite the absence of material evidence to support activities developed. The festival has been growing with every edition. In addition, in 2015 the Alentejo Tourism Office presented the *Best Tourism Recreation* award to a company that has developed an annual dramatized event that celebrates the history of the Templars in the city of Santarém (Publituris, 2016). These examples suggest that despite the communication issues discussed earlier, the context and environment of Alentejo may be open to accept the kind of initiatives using IAH suggested by participants throughout this chapter.

In sum, it is possible to find resources necessary for creative enterprise in Alentejo's cultural tourism industry. Nonetheless, it should be noted that the creative traits discussed thus far in this section have been found in different participants. As far as the data shows, no single participant checks every trait. What is more, some participants

suggest a mix of traits that are conflicting according to the theory of investment. For example, examining the case of the participant who founded his own Megalithic tours company:

- Creative intellectual skills (e.g. analysed the local cultural tourism industry and identified a gap – tours that are exclusively related to Megalithic heritage);
- Knowledgeable about archaeology (e.g. being formally trained as an archaeologist and nearly a decade experience doing tours);
- Inclined towards an executive intellectual style (e.g. stating that his goal is to ensure that tourists learn the official interpretation, and apparently not encouraging creative discussion and tourists' own interpretation);
- Personality traits that encourage creativity (e.g. willingness to take risks, ability to stand his ground when others were sceptic about a Megalithic-only tour);
- Intrinsic motivation (e.g. working towards buying the Zambujeiro dolmen to ensure proper conservation) and extrinsic motivation (ensuring the tour guiding business is able to provide for a living).

The example above shows a mix of some resources are conducive of creativity (e.g. intellectual skills and personality traits) and others that indicate conservative traits (e.g. intellectual style and extrinsic motivation). In this sense, this discussion of resources of creativity is not clear cut.

Regardless, the reflection presented in this section is a useful exercise to examine the Alentejo case study and its archaeological tourism development. Furthermore, this discussion can offer a first exploratory step towards a new approach to research tourism uses of IAH and tourism providers' role. For example, the training programs aimed at improving creativity in cultural businesses suggested in Chapter 5 could be informed by the resources identified in the investment theory of creativity. An initial assessment of providers against each of these resources could inform the development of tailored activities to improve specific resources or traits of participants. This represents a conscious effort to promote and improve tourism actors' creative abilities to higher levels (e.g. from little-c to Pro-c), in turn increasing chances of making best use of IAH for tourism.

### 7.9 Summary

This chapter has discussed Alentejo's tourism providers' perception of IAH as a tourism resource. By doing so, it has shed light on how providers perceive and approach intangible aspects of archaeological heritage, meeting the study's Research Objective 1.

Tourism providers mentioned several different ways how IAH could have a significant impact in Alentejo's archaeological tourism. For instance, the loss of material monuments can be transferred to other local elements. In the case of Castle of Lousa, several participants agreed that although the castle is inaccessible, the Alqueva lake has gained an added interest for having a Roman fortification at its bottom, enabling the development of new tourism experiences and marketing angles for the region. Such a case depicts archaeological heritage as an operant resource, to the extent that it acts upon and confers the lake with greater value. Other potential uses for IAH mentioned referred to complementing conventional archaeological tourism experiences, e.g. to enriching a visit to a historical site by referring to other local intangible monuments. Furthermore, creating theatrical re-enactments and artistic activities that are informed by the knowledge obtained from the study of lost monuments can also provide elements for tourism businesses to take advantage of IAH to enhance their offer. Events such as the Endovélico Festival, in the municipality of Alandroal, and the popularity of medieval fairs throughout many towns in Alentejo are evidence of such cases.

This perspective sheds light on hitherto ignored providers' ingenuity in co-creating and delivering archaeological tourism experiences utilising their creative skills and heritage interpretation techniques to encourage greater tourist participation. Moreover, in much the same way as it is applied to tangible archaeological heritage, creative skills can be a powerful tool to increase attractiveness and appeal of IAH.

On the other hand, discussion also showed that many tourism providers are still bound to conventional thinking of archaeological heritage, often suggesting the use of IAH to inform standard approaches to tourism such as museum exhibitions and interaction with material aspects of archaeological heritage. However, a greater issue is the lack of communication between actors in Alentejo. Despite extensive promotion of archaeological findings in the Alentejo region, by way of museum exhibitions, publications and specific events, virtually all private actors examined in this study were unaware of local IAH. This results in IAH not being properly acknowledged as a

valuable tourism resource. As such, an improvement in network communication among stakeholders of Alentejo's cultural tourism industry is necessary.

The following chapter concludes the thesis, presenting the study's main findings and contribution.

# CHAPTER 8. CONCLUSIONS

This study is an enquiry into the potential of IAH as an operant resource in tourism that can not only enhance the appeal of a place, but also set in motion creative processes for tourism providers to develop new products. By focusing on the role of tourism providers from a co-creation perspective, the study has underlined their resourcefulness as key in realising the tourism potential of archaeological heritage in situations where its tangible dimension is unavailable. The study provides a platform for examining the untapped potential of local creativity and ingenuity in archaeological tourism and its capacity in generating new and alternative forms of social and cultural expression. This can suggest new opportunities for tourism providers to increase revenue, as well as open different perspectives to other actors whose work is linked to the conservation and dissemination of archaeological heritage.

This chapter offers an overview of the research findings, answering research questions and highlighting key contributions of the study. Furthermore, the study's limitations are referred to, and areas for further research suggested.

## 8.1 Summary of research and findings

The study set out to study the tourism potential of IAH and provider's role from a creative tourism perspective. A review of the literature underlined how conventional cultural tourism was developed on a product-centred approach that highlights passive consumption of cultural heritage (see Chapter 2). As a response, creative tourism developed as a branch of cultural tourism that encourages creative expression of actors involved, with tourism providers assuming a mediator role in the tourism experience.

Whilst current literature acknowledges the many ways how tourists employ creativity in crafting the tourism experience, current research has overlooked providers' creative skills and role in developing creative tourism experiences. Furthermore, in cases where providers have been studied, their role has been conceptualised based on conventional

heritage. As such, the tourism potential and providers' role in using unconventional heritage resources such as IAH requires investigation.

In light of these gaps identified in the literature two main research questions were formulated:

- **RQ1:** How can IAH be operationalised as a cultural and creative tourism resource?
- **RQ2:** What is the role of Alentejo's tourism providers in utilising tangible and intangible archaeological heritage to develop memorable tourism experiences?

In order to answer these questions, this study developed a conceptual framework built on theories of creativity and cultural heritage interpretation. By employing these operant resources, tourism providers are able to offer an archaeological tourism experience that emphasises tourists' critical and creative participation in engaging with archaeological monuments and the past.

These theoretical insights on creativity and constructivist approaches to heritage interpretation in relation to IAH were studied using a case study approach focused on the Alentejo region, in Portugal. Alentejo is a cultural tourism destination in which archaeological and historical heritage feature widely, making these central to the region's cultural identity and tourism image (see Chapter 3). Given the impact of Alqueva dam and its archaeological enterprise, the Alentejo region presented itself as an excellent case to study the tourism potential of IAH. In addition, previous experience of research conducted in the region meant that the researcher was familiar with the case study before the start of the project, hence enabling the investigation process to go deeper and provide a rich analysis of the case study.

Research methodology adopted a qualitative approach based on interviews to Alentejo's tourism stakeholders and assessment of secondary data, such as local promotional materials and TripAdvisor reviews (see Chapter 4). The methods applied enabled in-depth examination of tourism providers' perceptions about tourism potential of IAH. One issue, though, deserves to be considered. Initially, participants' apparent unawareness of archaeological monuments flooded due to Alqueva dam was alarming. Most participants' first reaction to IAH was still strongly tied to a feeling of trying to engage and salvage a part of monument's material fabric, with activities such

underwater tourism and diving experiences to physically experience a flooded monument. Furthermore, participants also commented on the need to create an interpretation centre or museum exhibitions about the submerged or inaccessible archaeological sites.

However, once such standard uses for IAH had been covered, participants began to reflect about non-conventional approaches and potential tourism uses of flooded monuments. In this sense, it was interesting to witness participants' discovery of a new resource and engage in a brainstorming process about the place of IAH in the wider tourism landscape of Alentejo. This was possible due to the conversational style employed in the interviews, which allowed to move beyond traditional passive interviewing and proceed by stoking participants' creativity and reflection, engaging in a more constructivist, active interview approach. This pushed participants to move from their traditional interpretation to a more creative one focused on exploring possibilities.

After employing these qualitative methods to analyse the tourism potential of IAH in the Alentejo case study, it is possible to answer the study's research questions.

*RQ 1: How can IAH be operationalised as a cultural and creative tourism resource?*

This study highlighted many ways in which IAH can be operationalised as valuable resource for tourism (see Chapter 7). IAH is able to inform an attractive narrative that highlights the reason a monument was lost and the process of destruction. As seen in tourists' interest in the story of a monument's physical loss, intangibility can serve as a distinguishing feature. Thus IAH loses its material dimension whilst gaining a new element of appeal. Furthermore, the original value that is gone with the loss of materiality can also transfer to other features. For instance, the submersion of numerous archaeological sites under the Alqueva lake means that the sites are no longer able to be physically experienced. Nonetheless, the Alqueva lake has become manifestly associated to submerged sites, transforming public perception of it as a heritage-rich lake. For example, boat tours are enhanced by making strong reference to heritage qualities of the lake. Thus it can be argued that value is partially transferred from submerged archaeological sites to the lake. This could be better operationalised in the destination's marketing, offering new elements to the existent promotion of the region as an archaeology rich destination.

In terms of using IAH to develop actual tourism experiences, tour guides often resort to storytelling using landmarks in the surrounding landscape to demonstrate incidents of local human occupation in the past. By doing so, they are providing a holistic narrative of the (lost) archaeological site and its wider landscape and historical environment. This strategy can be transferred to cases where an archaeological monument is inaccessible and tangible primary evidence is missing. For instance, a local quarry may provide the pretext to explore the daily activities of prehistoric communities who also practiced mining in nearby places. Likewise, wine makers may relate present wine making production processes to techniques developed by ancient communities. In addition, IAH has potential to inform thematic experiences such as experimental archaeology workshops, theatre re-enactments and artistic activities inspired by submerged monuments. Hands-on activities such as cooking workshops could use local IAH to tap into popularity of trends such as the paleo-diet and offer a more locally informed culinary experience.

These examples illustrate an opportunity to offer a memorable archaeological tourism experience based on intangible aspects of archaeological heritage without its tangible counterpart. Destinations where archaeological heritage features prominently would likely assimilate such experiences with ease, taking advantage of established marketing appeal. However, in destinations where archaeological tourism assumes a secondary role, providers offering experiences based on IAH could begin to market such products as supporting experiences to other more consolidated products.

In order to fully operationalise IAH, though, tourism providers are required to be informed to excellent capacity about the history and significance of IAH. A key actor related to IAH produced in the context of large scale development are the project developers. Project developers are responsible for surveying the impact on local heritage and producing guidelines for impact minimisation, e.g. disseminating archaeological findings. In the case of Alentejo, EDIA (the public dam developers) have promoted several activities for the dissemination of IAH, such as museum exhibitions, publication of monographs, and public seminars and conferences (see Chapter 7). Nonetheless, because dam developers are not traditionally associated to the tourism sector, many other local actors are unaware of IAH, including representatives of the tourism promotion office and private tourism actors. Therefore, communication amongst actors must be improved in order to circulate information more effectively. This could be done by creating a specific forum or working group that includes local

actors related to archaeology and tourism, as well as dam developers. Together, these actors could devise cooperating ways to invest in IAH to develop new archaeological tourism experiences or enhance existing ones (see Chapter 5).

Once informed about IAH, cultural tourism companies have an opportunity to assess its value for tourism and decide whether or not to use it to enhance their business. In case providers should chose to do so, they would be advised to approach IAH with an open mind and apply particular cultural heritage interpretation strategies, which leads to the study's second research question.

*RQ 2: What is the role of Alentejo's tourism providers in utilising tangible and intangible archaeological heritage to develop memorable tourism experiences?*

The present study shows that the role of providers in offering a memorable tourism experience using IAH can benefit from employing strategies of constructivist heritage interpretation and creative skills.

A constructivist approach to heritage interpretation allows providers to arguably minimise the significance of engaging with tangible aspects of archaeological monuments, while augmenting aspects of the tourists' personal experience. For instance, focusing on the greater historical context rather than specific details about archaeological sites visited indicates an effort to motivate sense-making at a broader level, instead of highlighting appreciation of details in the material fabric of archaeological sites. Since interpretation of IAH inevitably takes place without on-site interaction, there is further pressure on tourism providers to explore and engage with tourists' operant resources.

This study shows that tourism providers in Alentejo resort extensively to constructivist heritage interpretation strategies in their provision of archaeological tourism experiences (see Chapter 6). For example by adapting the tour to incorporate tourists' prior knowledge or beliefs, or encouraging tourists to interact freely with the site and come up with questions which may inform a more personal interpretation of the archaeological site. However, a significant issue surfaced when tourists' individual interpretation is not aligned with the official discourse about a site. In this case, most participants revealed to be uncomfortable with letting tourists leave a site without having learned the official interpretation. This suggests that tourism providers are not

being truly constructivist in their activity. Nonetheless, some opportunities can be found in Alentejo, namely in the growing popularity of alternative archaeologies, with neo-pagan groups and events becoming more and more prevalent. In this sense, a more inclusive marketing approach which incorporates elements of alternative archaeologies in the promotion of local heritage may provide an encouragement for subjective interpretations in tourists' experience and be more inviting to IAH.

The role of providers in approaching IAH is also defined in terms of his/her creative skills and potential. In this sense, the investment theory of creativity provides a helpful theoretical lens to examine providers' creativity (see Chapter 7). From this angle, investing in a little known resource such as IAH can be high risk, but may represent a smaller cost to tourism providers since the resource lacks its traditional value for archaeological tourism (i.e. its tangibility) and requires instead an individual's cogency and creative skills rather than substantial capital. Operant resources necessary to maximise chances of successfully developing a creative enterprise are related to individual's intellectual skills and styles, knowledge, motivation, personality and surrounding environment. Assessing these resources in Alentejo's cultural tourism actors suggested disparate, in some cases conflicting results. Thus training activities organised for tourism businesses could include an assessment of these resources in tourism providers and offer insights into adjusting each resource as an attempt to work on developing overall creative capacity of providers.

Furthermore, the Four-c model of creativity also offers insights into providers' role. Providers are required to approach IAH in a creative way in order to develop memorable tourism experiences. The study of Alentejo's providers shows that, while a standard guided tour to an archaeological monument is common place, telling the story of a submerged monument requires greater creative input from providers. Even though such creative endeavours may not produce a breakthrough contribution to the tourism industry, tourism providers may still realise greater levels of creative expression and ability compared to common product development in conventional archaeological tourism. Such an approach using creativity theories may lead tourism providers to consciously practice and improve their creative skills, making IAH a stimulus to creative experience development and the development of providers' creativity. To this end, working with IAH may benefit and further enhance providers' creative capabilities.

In sum, it is argued that by adopting a constructivist approach to archaeological tourism, with special focus on heritage interpretation techniques and resources that stimulate

creativity, the value of IAH in creating new business opportunities is considered and providers' role better appreciated. The chapter now turns to explain how these findings contribute to existing knowledge and practice.

## 8.2 Research contributions

The contributions of this study are presented using the Corley and Gioia (2011) framework for assessing research contributions (Figure 8.1). According to the authors, theoretical contribution can be assessed according to two dimensions. In the first dimension, *originality*, a contribution can either be incremental (i.e. when the study expands existing knowledge about a subject) or revelatory (e.g. when the study adds new insights/concepts to a subject). In the second dimension, *utility*, a contribution can either be practically useful (i.e. when research findings can be directly applied to solve real-life problems) or scientifically useful (e.g. when research findings improve conceptual rigour and provide new ways to examine problems).

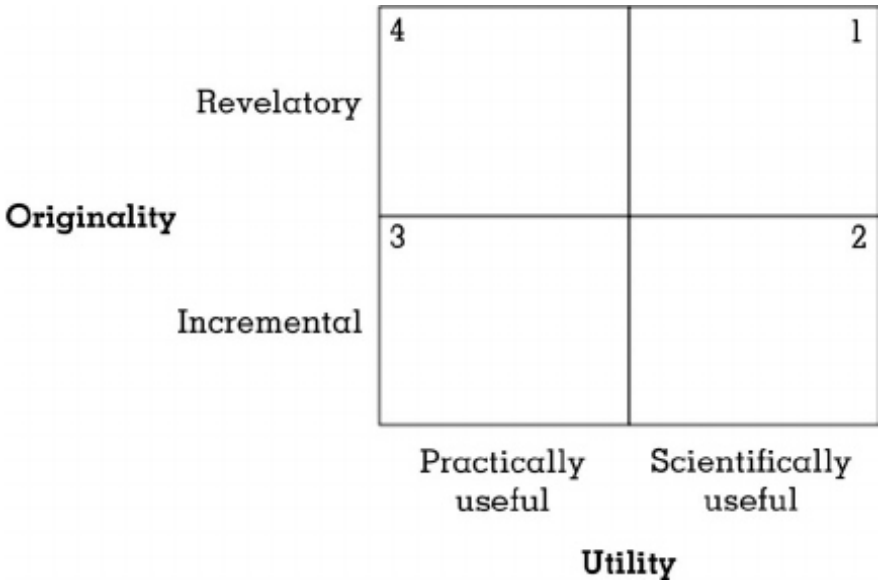



**Figure 8.1** Types of research contribution (source: Corley and Gioia, 2011).

*Theoretical contributions*

The study provides a revelatory contribution by introducing the concept of *intangible archaeological heritage*, defined as archaeological heritage that has lost its tangibility. The concept has been compared to traditional definitions of archaeological heritage, and its categorisation justified in the particular context of salvage archaeology interventions

taking place due to urban and industrial expansion (Demoule, 2012; Moore, 2005). The study adds to the literature by offering new insights and empirical evidence that expand knowledge about cultural and creative tourism, in particular concerning the use of archaeological heritage. Current debates in cultural tourism hardly acknowledge the role that unconventional cultural resources such as IAH can play in tourism development. In conceptualising IAH, this study has focused on its potential for tourism and implications that the lack of tangibility represents for tourism providers wanting to develop tourism initiatives using this resource.

The study also adds to the literature on the role of tourism providers as mediators of tourism experience. Tourism providers play a fundamental part in the co-creation of creative tourism experiences, acting as facilitators using their operant resources (Binkhorst & Den Dekker, 2009; Prentice & Andersen, 2007). This study establishes the significance of theorising providers' creative ingenuity in sustaining the appeal of tangible and intangible archaeological heritage as a cultural and creative tourism resource. As such, a further theoretical merit of this work lies in examining tourism providers' creativity using Sternberg and Lubart's (1991) investment theory of creativity and Kaufman and Beghetto's (2009) Four-C model, a novel approach which expands understanding of tourism providers role in co-creating archaeological tourism experiences, in particular using IAH. Such an approach provides means of (re)examining and (re)realising the creative tourism potential embodying imaginative skills and processes of tourism providers, implying the need for a reassessment of the providers' business strategy in the light of creative interpretation required for marketing the appeal of IAH. This contribution is incremental to current knowledge about the multi-dimensional role of tourism providers in developing archaeological tourism experiences.

At a broader level, the study also contributes to the debate on conservation of archaeological heritage. A growing stream of authors has been questioning the dominant conservation paradigm in heritage science, arguing that the current paradigm reduces heritage to its physical features and thus the process of critical engagement with the past is left to a secondary role (DeSilvey, 2017; Holtorf & Kristensen, 2015; Poulios, 2010; van der Linde & van der Dries, 2015). The conservation paradigm is visible in widespread opposition to destruction of heritage, implying a conviction that heritage ceases to exist after its material counterpart is lost. In this sense, this study adds to the debate by shedding light into how IAH is able to inform the development of

tourism experiences. Thus the social utility of heritage is not confined to its material fabric and may continue to live after its physical destruction.

*Practical contributions*

At a practical level, the study benefits the tourism industry by highlighting the tourism potential of IAH and offering tourism providers a deeper understanding on how to best approach IAH as a tourism resource. Findings point out to a further employment of constructivist strategies for heritage interpretation, along with an effort to develop resources that stimulate tourism providers' creative ability, as means of making the most of archaeological heritage for the development of tourism experiences. This is the case with tangible archaeological heritage, and more so with IAH.

Furthermore, establishing the tourism value of IAH is useful not only to cultural tourism businesses but also to project developers, who currently gain few real benefits from toilsome and costly environmental impact assessment procedures. In this sense, greater understanding of the tourism value of IAH could bring new opportunities for the dissemination and preservation of archaeological heritage affected by urban and industrial expansion and become an added tool at the disposal of developers to provide the public and local communities with novel ways of consuming and interacting with their past and heritage. In addition, by sponsoring creative tourism experiences around IAH, developers responsible for large-scale construction projects are able to better justify their presence in fragile eco-systems and culturally significant communities. This is in line with the increasing popularity of the use of creativity as means of adding value to cultural and archaeological heritage (Brown et al., 2011; Morin, 1999; OECD, 2014).

Finally, the study's findings could also be useful in cases where heritage has been intentionally destroyed, e.g. due to war conflicts. In theory, current findings are applicable to most instances where significant archaeological heritage has been lost. However, this study has deliberately not included these situations in the discussion given the ideological and political aspects that would necessarily have to be considered. Nonetheless, purely in terms of the basic issue of archaeological heritage which has lost its tangibility, these findings could provide a useful reference to approach heritage in such situations.

### 8.3 Limitations

Despite the study's practical and theoretical contributions, there are limitations.

First, at the methodological level, the general unawareness of most participants concerning the archaeological knowledge obtained during the construction of the Alqueva dam invariably affected their responses. With a greater understanding of the magnitude of local archaeological interventions, participants would have had more elements to reflect upon and from which to draw conclusions. This would likely change their perceptions – and therefore their answers – concerning the tourism potential of IAH. This limitation was partially addressed by using the Castle of Lousa as an example of IAH. Despite most participants' unawareness to the majority of archaeological sites intervened in the Alqueva dam environmental impact assessment, many knew the Castle of Lousa and were able to use that example to extrapolate to the broader value of IAH for tourism development in the Alentejo region. On the other side, this issue also meant the study gained a quality of prescriptive research. Having learned that Castle of Lousa was a subject of PhD research about archaeological tourism made participants question their initial dismissal of the submerged monument. Several interviews were filled with comments and ideas about organising activities inspired by the Roman monument. It is believed that many participants left the interview and continued to think about the monument as a potential resource to enhance their business. While this does not account for action research in itself, the study achieved a certain degree of prescriptive research, as participants were inspired to think about solutions to make better use of intangible monuments such as Castle of Lousa.

Second, the study is focused on the role of tourism providers in co-creating an archaeological tourism experience. In this sense, the study is limited to offer insights about one side of the co-created experience, that is, the supply side. The decision to focus on the supply side was determined due to constraints in time and resources available in the context of the PhD. In light of these limitations, to study both the role of providers and tourists in a co-creative archaeological tourism framework would inevitably lead to a more superficial study. Thus the decision was made between researcher and supervisors to restrict research to the role of providers in setting the stage for creative experiences, in order to produce a more thorough and detailed analysis. As a result, an important part of the subject matter has not been studied. Nevertheless, no actual offer or interpretation of IAH exists in setting at the moment, therefore in effect it would not have been possible to study the process of co-creation between providers and

tourists as it happens (nor ask reflections on it), because they would have not been able to experience it.

Given these findings and limitations, it is possible to point out some areas that require further research. The following section looks at these opportunities.

## 8.4 Areas for further research

*Tourists' role in co-creation of IAH tourist experience*

As seen in the limitations, the present study has focused on the provider's role in developing archaeological tourism experiences based on IAH. Thus the tourist side of co-creation of archaeological tourism experiences is left mostly under researched. While studies have been conducted on tourists' engagement with cultural heritage and their experience in co-creating these experiences, much less attention has been given to these processes in the case of unconventional heritage resources. In this sense, next step would aim to research further in order to understand tourists' perspectives and operant resources applied when engaging with IAH in the context of tourism activities. This is directly linked to further research on the appeal of IAH, given that most archaeological tourism is premised on interaction with material fabric of ancient monuments and artefacts.

In this sense, a follow up study that can research the way that the tourist experience is influenced by the lack of tangibility could provide a valuable complement to present findings. Some questions can be raised concerning tourists' demand and relationship with IAH. For example, it is possible that visitors may not be interested to engage with a monument if interaction with actual material fabric is lacking. In this case, tourists' operant resources – creative potential, prior knowledge and expectations – will play a fundamental role in the success of this kind of experience. Furthermore, going back to the Four-C creativity model, creative tourism mainly capitalises on tourists' little-c or mini-c creativity, that is, the events experienced in creative tourism are new and meaningful for the tourist but unlikely original to the rest of humankind. Such an approach is grounded on the premise that every person is creative to some extent and can take part in activities that require creative skills (Beghetto & Kaufman, 2009; Richards, 2010). Likewise, perhaps only tourists who are unusually creative or who have emotional attachment to a monument may find the ex-situ experiences amusing or worthy of their time and money. In this sense, mapping the creativity and skills applied

to tangible and intangible archaeological heritage will generate an understanding of the nature of tourists' operant resources and their value for a co-creative archaeological tourism experience.

*Creativity in cultural tourism businesses*

In terms of cultural tourism business, the present study opened perspectives by using theories of creativity to investigate the role of tourism providers. This study reveals potential in this aspect, and more research could be done with tourism providers to fully grasp the creative processes and skills applied during archaeological and cultural tourism experiences. Further studies could apply the same conceptual framework to cases where IAH is being fully used. Or in other cases where a similar intangible element with diminished materiality is found, for example in the case of geotourism, where notions such as massive size and time scale mean human perception and experience take place at a more abstract level compared to smaller monuments (Gordon, 2012; Warnaby et al., 2010).

Furthermore, the findings concerning tourism uses of IAH could be further explored in relation to new technologies in heritage, e.g. advances in 3D and augmented reality in archaeology and heritage tourism. These technologies are undeniably an essential part of the future of archaeological tourism, and have capacity to offer immersive experiences without actual contact with the materiality of archaeological heritage (Guttentag, 2010; Mortara et al., 2014). For example, virtual reconstructions offer new opportunities to enable tourist interaction with a type of primary evidence. The opportunity becomes even more relevant in an age where widespread developer-funded archaeology dominates archaeological investigation, and salvage interventions that result in the physical destruction of the site are generally assisted by instruments that record the finds in digital archives.

Finally, many of the ideas suggested in this study result from participants' reflections concerning hypothetical uses of IAH. As such, future studies are necessary to test these findings in cases where providers' skills and creative faculty are applied in developing and delivering co-creative archaeological tourism experiences.

*Inter-sector cooperation in large-scale developments*

Finally, further research can be developed concerning cooperation between public, non-profit, and private sectors and dissemination of knowledge obtained from salvage archaeology interventions. While inter-sector cooperation is a well-researched topic, it may be worth examining articulation between actors of these sectors in the context of large-scale development. The study of Alqueva dam indicates that dam developers and other local actors are not fully aligned. As shown, such a lack of cooperation has immediate effects on possible uses of IAH to inform tourism development in the region affected by the development. In this sense, an investigation of large dams in other contexts could provide insights into whether this is idiosyncratic of the Alentejo case, or if lack of cooperation is found in other similar developments.

## 8.5 Concluding remarks

To conclude, this study contributes to existing debates examining cultural and archaeological tourism from a creativity angle and foregrounds the role of creative enterprise to explore new tourism uses for archaeological heritage that has been physically lost.

This study has been conducted in the spirit of promoting a greater understanding of social utility of archaeological heritage. By highlighting tourism potential of IAH, it is intended to offer insights to raise awareness about the many different facets of heritage and encourage further discussion of their social significance.

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# APPENDIXES

# APPENDIX 1 – MAJOR ARCHAEOLOGICAL SITES OF ALENTEJO

## 1.1 Almendres Cromlech

The Almendres Cromlech, located near the city of Évora, is the largest existing megalithic complex in the Iberian Peninsula, and one of the largest in Europe. The monument consists of 95 megalithic stones positioned in a concentric shape, many of which are engraved with symbols, such as crosiers (Figure A.1). The construction of this monument dates back to the 6th millennium BC, though it was only rediscovered by archaeologists in 1966. Its relative chronology is extremely complex and covers a period from the Neolithic to Chalcolithic, being widely marketed as 2000 years older than Stonehenge. The monument is believed to have served as a religious/ceremonial site, a social gathering site or as a primitive astronomical observatory.

Its historical significance, as well as its massive size and location near to Évora but within traditional Alentejo countryside, makes the Almendres Cromlech one of the archaeological ex-libris of Alentejo. The monument features extensively in Alentejo's tourism promotional materials, and in the present day the site receives a great number of visitors. The monument is free access and is located on private property. Although the landowners are open to tourist access to the monument, they have not developed actions to ensure its conservation.

**Figure A.1** Almendres Cromlech (source: www.pintolopesviagens.com).

### 1.2 Great Dolmen of Zambujeiro

The Great Dolmen of Zambujeiro is a funerary monument that dates back to the 4th millennium BC. It was found and excavated in 1965, with many items such as necklaces, ceramics and ceremonial objects being found in its interior and currently exhibited in the Museum of Évora. At 6 meters tall, the monument is the tallest known dolmen in Europe (Figure A.2).

During archaeological excavation, part of the structure collapsed. Due to worsening conditions, a zinc structure was built in 1983 to protect the monument from further deteriorating. Efforts to conserve the monument are difficult, since it is located on private property. It is located near Évora and receives many visitors.

**Figure A.2** Great Dolmen of Zambujeiro (source: author).

### 1.3 Roman Temple of Évora

The Roman Temple in Évora is arguably the city's most recognisable icon. Évora was an important city in the Roman period, located not far from Merida (then capital of province). Construction of the temple dates to the 1st century A.D. The temple is commonly referred to as Temple to Diana, roman goddess of hunt, although it was more

likely dedicated to Emperor Augustus. Following the decline of the Roman Empire, the temple deteriorated and its ruins reused for other purposes. Throughout the ages extra features were built on top of the original structure. In the 19th century, all medieval and modern features were demolished, giving the temple its present look (Figure A.3).

The temple is located at the heart of the historical city centre of Évora, next to Évora cathedral, the Museum of Évora and public library, church and convent of Lóios, and the Palace of Inquisition. The conservation of original features such as columns and the landscaping project developed around the temple, including gardens overlooking a part of the city, makes the temple iconic and the face of Évora in tourism marketing. It is part of the historic city centre that was listed as UNESCO World Heritage in 1986.

**Figure A.3** Roman Temple of Évora (source: author).

### 1.4 Castle of Lousa

The Castle of Lousa is located in the Mourão municipality, district of Évora, Portugal. Built at the top of a hill overlooking the Guadiana River, it is in reality a small Roman fortified house of rectangular shape built in shale thought to have been built to support

trade in the region. This archaeological site has been dated between the second and the first century BC and is evidence of the Roman invasion of the Iberian Peninsula. In 1970 the Castle of Lousa was listed as a Monument of National Interest.

In 2002, the monument was submerged by the lake formed with the construction of the Alqueva dam. Prior to the dam's construction, a decision was made to preserve the Roman fort for future generations by covering the ruins with sandbags and cement paste in order to avoid wear and tear caused by water (Figure A.4). As a result, the monument is now encapsulated within a "sand sarcophagus" and submerged by the reservoir's waters. In this sense, the Castle of Lousa is a prime example of archaeological heritage which has lost its tangibility.

**Figure A.4** Castle of Lousa before submersion (left) and protected and ready for submersion (right) (source: http://blogueequipa4itec.blogspot.co.uk; EDIA).

### 1.5 Xerez Cromlech

The Xerez Cromlech is a megalithic monument located near the medieval village of Monsaraz and was identified by a local archaeologist in the 1960s. It comprises several monoliths positioned in a square shape, an unusual feature in megalithic cromlechs, making it one of a kind and giving it added interest.

With the construction of Alqueva dam the integrity of the monument was threatened, given that its original location was below quota and would thus be submerged by the waters of the Alqueva reservoir. As a result, in an action led by the dam developers, the monument was relocated to higher grounds (Figure A.5). Currently the Xerez monument is located outside the walls of Monsaraz village, and remains an added attraction for those visiting the village. For being the only large monument to be

relocated during the Alqueva minimisation interventions, it remains quite singular in the regional heritage panorama.

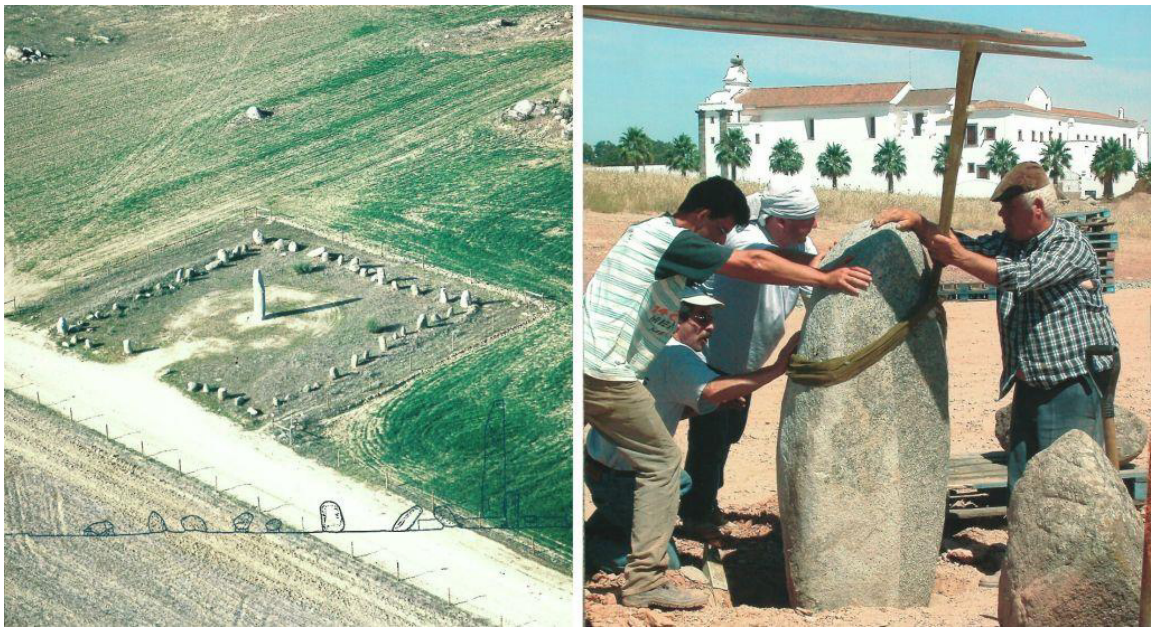


**Figure A.5** Xerez Cromlech in original location (left) and being relocated (right) (source: EDIA).

# APPENDIX 2 – TANGIBLE/INTANGIBLE ARCHAEOLOGICAL HERITAGE SCENARIOS

**Site 1: Almendres Cromlech (*tangible*)**

The Cromlech of the Almendres megalithic complex, located near Évora, Portugal, is the largest existing group of structured menhirs in the Iberian Peninsula, and one of the largest in Europe. This archaeological site consists of several megalithic structures: cromlechs, and menhir stones, the first belonging to the so-called "megalithic universe of Évora", with clear parallels to other local cromlechs.

The construction of these structures date back to the 6th millennium BC, though they were only rediscovered in 1966. The relative chronology of the cromlech and menhirs is extremely complex and covers a period from the Neolithic to Chalcolithic, and it is believed that the monument had a religious/ceremonial purpose, or functioned as a primitive astronomical observatory.

**Site 2: Castle of Lousa (*intangible*)**

The Castle of Lousa is located in the Mourão municipality, district of Évora, Portugal. Erected at the top of a cliff overlooking the Guadiana River, it is in reality a small Roman fortification of rectangular shape built in shale. This archaeological site has been dated between the second and the first century BC and is evidence of the Roman invasion of the Iberian Peninsula.

Classified as National Monument since 1970, the site was submerged by the lake formed with the construction of the Alqueva dam. Following the protocol signed between the Alqueva Development and Infrastructure Enterprise (EDIA) and the Portuguese Institute of Archaeology (IPA) on June 4, 1997, studies and excavations were conducted in the area to be flooded, enabling the identification and study of over two hundred archaeological sites dated between the Palaeolithic and the Middle and Modern Ages. Prior to construction of the dam it was decided to preserve the Roman fort for future generations by covering the ruins with sandbags and cement paste in order to avoid wear and tear caused by water.

# APPENDIX 3 – RESEARCH SUMMARY AND CONTACTS

Hull University Business School
The University of Hull
Hull HU6 7RX
United Kingdom

Dear participant

The aim of this research project is to understand the role of tourism providers in setting the stage for the development of creative tourism experiences that draw upon different forms of archaeological heritage. The project focuses on the Alentejo region (Portugal). We believe that your professional experience can provide us with valuable information about various issues related to archaeological heritage and tourism that can inform further research.

Participation in this study is voluntary. It will involve an interview of approximately 45 minutes in length to take place in a mutually agreed upon location. You may decline to answer any of the interview questions if you so wish. Furthermore, you may decide to withdraw from this study at any time without any negative consequences by advising the researcher(s). With your permission, the interview will be audio recorded to facilitate collection of information, and later transcribed for analysis. Shortly after the interview has been completed, we will send you a copy of the transcript to give you an opportunity to confirm the accuracy of our conversation and to add or clarify any points that you wish. All information you provide is considered strictly confidential. Your name and your organisation's name will not appear in any thesis or report resulting from this study, however, with your permission anonymous quotations may be used. Data collected during this study will be retained for 1 year in a locked office at the University of Hull. Only researchers associated with this project will have access. There are no known or anticipated risks to you as a participant in this study.

We hope that the results of our study will be of benefit to the organisations directly involved in the study, other cultural tourism businesses not directly involved in the study, as well as to the broader research community.

Should you have any questions or concerns about the conduct of this research project, please contact the researchers involved in this study.

**Thank you for your assistance in this project.**

Yours Sincerely,

**David Ross**
Phd Researcher
University of Hull Business School
davidcliffordross@gmail.com
d.ross@2014.hull.ac.uk
Tel (UK): +44 7477 943 443
Tel (PT): +351 967 99 88 11

**Professor Gunjan Saxena**
Main supervisor
University of Hull Business School
g.saxena@hull.ac.uk
Tel: +44 (0)1482 463970

**HUBS Research Ethics Committee**
University of Hull
Cottingham Road, Hull
HU6 7RX
Tel: (+44) (0)1482 463536

# APPENDIX 4 – CONSENT FORM

UNIVERSITY OF Hull

**Business School**

**RESEARCH ETHICS COMMITTEE**

**CONSENT FORM**

---

I, _____ of _____

**Hereby agree** to participate in this study to be undertaken by David Ross from University of Hull

and I understand that the purpose of the research is *to understand the role of tourism providers in setting the stage for the development of creative tourism experiences that draw upon different forms of archaeological heritage.*

**I understand that**

1. Upon receipt, my interview will be coded and my name and address kept separately from it.
2. Any information that I provide will not be made public in any form that could reveal my identity to an outside party i.e. that I will remain fully anonymous.
3. Aggregated results will be used for research purposes and may be reported in scientific and academic journals (including online publications).
4. Individual results **will not** be released to any person except at my request and on my authorisation.
5. That I am free to withdraw my consent at any time during the study in which event my participation in the research study will immediately cease and any information obtained from me will not be used.

Signature: _____ Date: _____

The contact details of the researchers are:


**David Ross**
Phd Researcher
University of Hull Business School
davidcliffordross@gmail.com
d.ross@2014.hull.ac.uk
Tel (UK): +44 7477 943 443
Tel (PT): +351 967 99 88 11

**Professor Gunjan Saxena**
Main supervisor
University of Hull Business School
g.saxena@hull.ac.uk
Tel: +44 (0)1482 463970

# APPENDIX 5 – RESEARCH ETHICS PROFORMA

UNIVERSITY OF Hull
Business School

**A PROFORMA FOR**

**STAFF AND STUDENTS BEGINNING A RESEARCH PROJECT**

This proforma should be completed by all staff and research students undertaking any research project and by taught students undertaking a research project as part of a taught module.

**Part A (compulsory)**

Research Proposer(s): .....David Ross.....

Student number (if applicable): .....201408624.....

University of Hull email address: .....d.ross@2014.hull.ac.uk.....

Programme of Study.....PhD Management.....

Research (Working Dissertation/Thesis) Title: ..... The role of tourism providers in facilitating creative tourism experiences based on intangible archaeological heritage .....

Research (brief): ..... The aim of this study is to understand the role of tourism providers in setting the stage for the development of creative tourism experiences that draw upon archaeological heritage, in particular intangible archaeological heritage.
To this end, the study will explore and contrast the role of tourism providers in utilising tangible and intangible archaeological heritage for the development of creative tourism experiences. The case study is the Alentejo region (Portugal), where managers/owners of cultural tourism businesses will be interviewed.

.....

Proforma Completion Date: .....23 May 2016.....

Tick and sign by one of the following statements:

| | |
|---|---|
| [ ] | 1) I confirm that *human participants are not involved in my research and in addition no other ethical considerations are envisaged.*<br><br>Signature of researcher..... |
| [X] | 2) Human participants are involved in my research and/or there are other ethical considerations in my research.<br><br>Signature of researcher....  ..... |

*If statement 1 is ticked and signed, there is no need to proceed further with this proforma, and research may proceed now.*

*If statement 2 is ticked and signed the researcher should complete part B of this proforma.*

**Part B**

*This proforma should be read in conjunction with the Ethical Principles for Researchers and the HUBS flow chart of* ***research*** *ethics procedures. It should be completed by the researchers. It should be sent on completion, together with a brief (maximum one page) summary of the issues/problems in the research (and how they are proposed to be dealt with), for approval to the Chair of the HUBS Research Ethics Committee (or nominated Committee member) or in the case of research being completed as part of a taught module to the student's supervisor or module leader prior to the beginning of any research.*

**NOTE**

If this research has a research population of those under 18 years of age it requires specific authorisation, including that from authorities outside the University. It should not proceed until such authorisation has been obtained in writing.

1. Will you obtain written informed consent from the participants? Y
   *If yes, please include a copy of the information letter requesting consent. In the case of electronic surveys it is acceptable to advise participants that completion of the survey constitutes consent. Please provide a printout of the survey template.*
   *If no, the research should not proceed unless you can specifically satisfy the Research Ethics Committee with the measures you will take to deal with this matter.*

2. Has there been any withholding of disclosure of information regarding the research/teaching to the participants? N
   *If yes, please describe the measures you have taken to deal with this.*

3. Issues for participants. P*lease answer the following and state how you will manage perceived risks if any answer is YES:*

   a) Do any aspects of the study pose a possible risk to participants' physical well-being (e.g. use of substances such as alcohol or extreme situations such as sleep deprivation)? NO

   b) Are there any aspects of the study that participants might find humiliating, embarrassing, ego-threatening, in conflict with their values, or be otherwise emotionally upsetting?* NO

   c) Are there any aspects of the study that might threaten participants' privacy (e.g. questions of a very personal nature; observation of individuals in situations which are not obviously 'public')?* NO

   d) Does the study require access to confidential sources of information (e.g. medical records)? NO

   e Could the intended participants for the study be expected to be more than usually emotionally vulnerable (e.g. medical patients, bereaved individuals)? NO

   f Will the study take place in a setting other than the University campus or residential buildings? YES, interviews will take place in the company office

g Will the intended participants of the study be individuals who are not members of the University community? YES, will be managers of tourism companies

*Note: if the intended participants are of a different social, racial, cultural, age or sex group to the researcher(s) and there is **any** doubt about the possible impact of the planned procedures, then opinion should be sought from members of the relevant group.

4. Might conducting the study expose the researcher to any risks (e.g. collecting data in potentially dangerous environments)? Explain your method of dealing with this. NO

5. Is the research being conducted on a group culturally different from the researcher/student/supervisors? N

*If yes, are sensitivities and problems likely to arise?* N?
*If yes,* please *describe how you have addressed/will address them.*

6. Does the research conflict with any of the HUBS's research ethics principles? N
*If YES do not proceed Describe for the Research Ethics Committee what action you have taken to address this?*

7a. Does the research requires the consent of any other organisation? N
*(for example, Health sector ethical committees)*

7b. If YES, have you obtained the consent, please give details? N

If you have been unable to obtain this consent, please describe for the Research Ethics Committee what action you have taken to overcome this problem.

8a. Did you discuss any ethical issues and challenges of this research with a colleague or your personal supervisor? Y
***Please name the colleague or supervisor and the date of discussion***
Ethical issues were discussed in the formal assessment with the supervisory team, Prof Gunjan Saxena and Dr Fernando Correia, in June 2015

8b. What are the ethical issues and challenges with this research? (Please give brief details)

For the interviews, the data will be treated anonymously and confidentially. The researcher will inform all the participants about the research aims and provide information for any future contact.

Thank you for completing this proforma. If you are a research student/member of staff this form must be signed by you, your supervisor/colleague and the HUBS Research Ethics Committee representative for your area.

In the case of students undertaking research as part of a taught module, it must be signed by you and your supervisor or module leader.

Once signed, staff and research students should send copies of this form, and the proposal must be sent to the Secretary of the Research Ethics Committee, Hull University Business School (see flow chart), including where possible examples of letters describing the purposes and implications of the research, and any Consent Forms (see appendices).

**Name of Researcher/Student** .....David Ross.....

Signature .....David Ross ..... Date .....23 May 2016.....

**Name of Supervisor/Colleague/Module leader** .....Prof Gunjan Saxena.....

Signature .....Gunjan Saxena..... Date .....23/05/16...

For proformas completed by staff and research students only:

**Name of Research Ethics Committee member** .....

Signature ..... Date .....

**For proformas relating to research funded by grants, please complete the following:**

pFact no: .....

RAR no: .....

Funder/sponsor.....

# APPENDIX 6 – APPROVAL LETTER ETHICS COMMITEE

UNIVERSITY OF Hull

Mr David Clifford Ross
Top Floor
3 Prince Street
HULL
HU1 2LJ

Hull University Business School
Research Office
T +44(0)1482 463536
E h.carpenter@hull.ac.uk

**Ref: HUBSREC 2015/68**

25 May 2016

Dear David

**Re: The role of tourism providers in setting the stage for the development of creative tourism experiences that draw upon archaeological heritage, in particular intangible archaeological heritage.**

Thank you for your research ethics application.

I am pleased to inform you that on behalf of the Business School Research Ethics Committee at the University of Hull, Dr Ashish Dwivedi has approved your application on 25 May 2016.

I wish you every success with your research.

Yours sincerely,

Hilary Carpenter
Secretary,
Research Ethics Committee

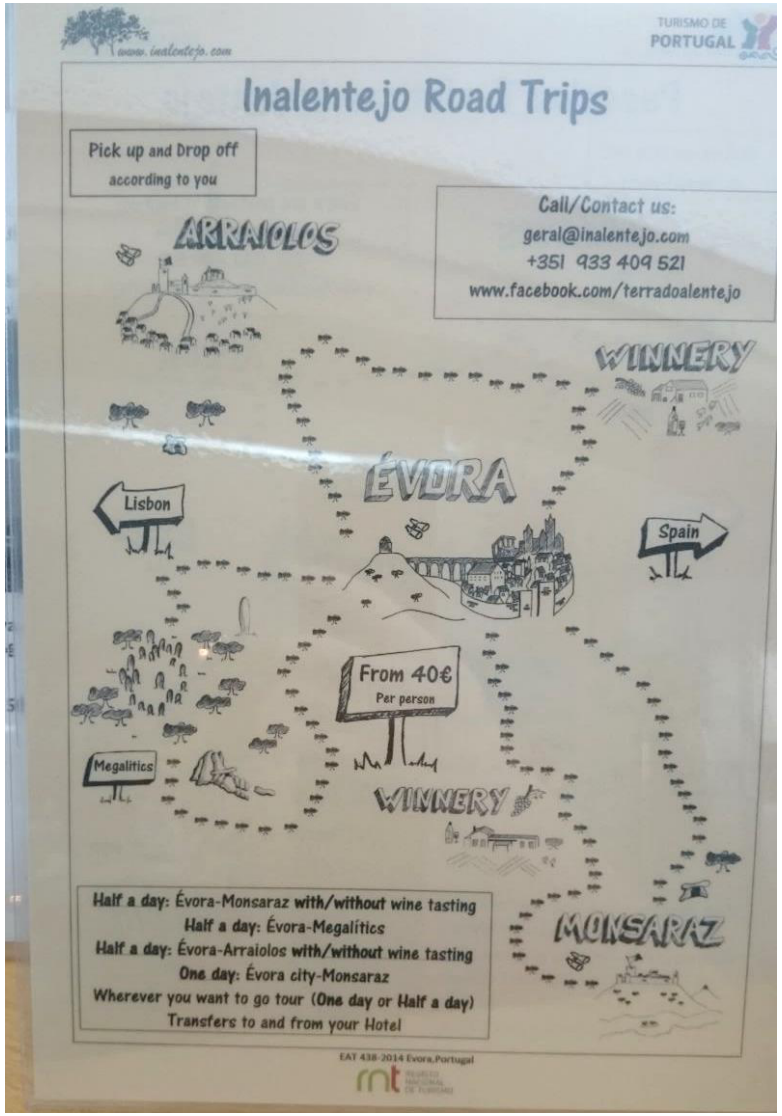
Hull University Business School
University of Hull
Hull, HU6 7RX
United Kingdom

School reception
+44 (0) 1482 347500

www.hull.ac.uk/hubs

Accredited by Association of MBAs

# APPENDIX 7 – PROMOTIONAL FLYERS OF CULTURAL TOURISM BUSINESSES IN ALENTEJO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Lisbon
Spain
From 40€
Per person
Megalitics
WINNERY
MONSARAZ
Half a day: Évora-Monsaraz with/without wine tasting
Half a day: Évora-Megalitics
Half a day: Évora-Arraiolos with/without wine tasting
One day: Évora city-Monsaraz
Wherever you want to go tour (One day or Half a day)
Transfers to and from your Hotel
EAT 438-2014 Evora,Portugal


BABIKA
Actividades Turisticas
Alvará 28/2008 Turismo de Portugal
-Passeios Auto/ Auto tours
Adegas/Wineries/Caves. Megaliticos/Megalithic/Mégalithique.
Monsaraz. Arraiolos/Vila Viçosa. Castelos/Castles/Château. Transferes.
-Passeios Pedestres/Walking tour/Visite á Pied
Évora Tour. Aqueduto/aqueduct/aqueduc.
-Passeios Bicicleta/Bike tours/Vêlo Tours
Megalítico/Megalithic/Mégalithique. Azinhaga. Ecopista.
-Passeios de Kayak/Kayak tours
Barragens/Lakes/Lac: Barrocal. Divor. Minutos.
-Passeios de Barco/Boating tours/Bateau tours
Emoções/Emotions/Passions. Barragem/Lake/Lac.
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# TOURS - ÉVORA GENUÍNA

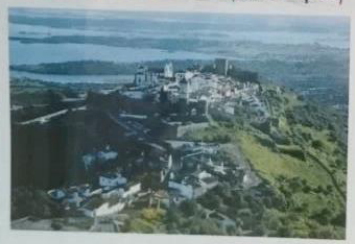
RNAAT - REGISTO N.º 593/2015

## VISITAS GUIADAS / GUIDED TOURS
(Por marcação / By appointment)

ÉVORA CITY TOUR

TOUR TO ARRAIOLOS (Max. 4 pax)

TOUR TO MONSARAZ (Max. 4 pax)



WINE TOUR (Max. 4 pax)

Contactos / Contacts:

Morada / Address: Rua Lagar dos Dízimos, n.º 16-A

Tel. (+351) 968 252 793 / 266 705 525

Email: toursevoragenuina@outlook.pt

alquevatours
by ALQUEVALINE

**Passeios de Barco - Alqueva - Paredão da Barragem - Horários - Semanais**

11:00 ; 12:00 ; 15:00 ; 16:00 ; 17:00 ; 18:00

"Alqueva com História" 1hora – Preço: 9€

**Sextas e Sábados - "Pôr do Sol em Alqueva, com Antão Vaz" 19:00h – Hora e ½ - Preço: 15€**

**********

**... para alugar Gaivotas de 2lugares e ½ – 5€ 1hora**

**********

- Informações - Reservas 918 973 494
- Crianças grátis até aos 10 anos, inclusive.
- Numero mínimo de 5 pessoas.

Sede Rua Manuel Mendes 16 7860-179 Moura
RNAAT Nº65/2010

# APPENDIX 7 – MAP OF ALQUEVA LAKE (SOURCE: ALQUEVALINE)