IMPLEMENTING A SMART GOVERNANCE STRUCTURE. THE CASE STUDY OF BARCELOS PORTUGAL

Francisco Joaquim Barbosa Gonçalves, Carlos Manuel Martins da Costa

Aveiro University, Portugal

Abstract

Creative tourism offers visitors the opportunity to develop their creative potential through active participation in experiences that are characteristic of the destinations' cultures. This study main goal is to propose a governance model that might contribute to the sustainable development of Barcelos, as a creative tourist destination, that is part of UNESCO creative cities network. Regarding the research methodology, it was done a literature review on the subject under study, and a primary data collection through semi-structured interviews to ten managers of Destination Management Organizations (DMO), in Portugal. It is argued that the role of stakeholders and DMOs digitization process emerge as key factors to implement a smart governance model in tourist destinations. It might be concluded that Barcelos needs to implement a smart governance structure (including digitization and involving all stakeholders) to achieve this study goal.

Keywords: Governance; Sustainable Development; Destination; Creative Tourism.

Framework

Intangible Cultural Heritage and Creative Tourism

This study main goal is to propose a governance model that might contribute to the sustainable development of Barcelos, as a creative tourist destination, that is part of UNESCO creative cities network. In this sense, it aims at answering to the following research question: what governance model might contribute to the sustainable development of this creative tourist destination?

Barcelos is a territory of Craftspeople, known worldwide for being the birthplace of one of the main symbols of Portuguese tourism, the Rooster of Barcelos (Galo de Barcelos). It is part of the UNESCO creative cities network in the category of Crafts and Folks Art, since 2017. Its Crafts activity is spread across different productions, namely pottery, images, ceramics, embroidery, weaving, wood, iron, and tin, but also other arts and crafts such as leather and contemporary crafts made by creators of potteries and images, which make this territory to be a 'living museum of Crafts and Portuguese Folks Art' (UNESCO, 2017).

Tourism emerges as a potential instrument for the sustainable development of territories. It emerges also as an industry defined by the consumption of visitors, who travel to destinations with the potential to offer them authentic, unique, memorable, and creative experiences. In this sense, it is argued that tourism, if properly planned, might be a tool for the sustainable development of territories. Moreover, it emerges also as an export and job creator industry, contributing to residents' wellbeing (Gonçalves, 2018; Gonçalves & Costa, 2019a, 2019b).

The development of Creative Tourism is part of an innovative approach to tourism, whose main primary input is the intangible cultural heritage and cultures of tourist destinations. In fact, it might offer to visitors the opportunity to develop their creative potential through in-depth and active participation in characteristic and authentic experiences of tourist destinations (Gonçalves, 2018).

UNESCO (2003; 2006) defines two key concepts within this innovative approach to tourism, namely intangible cultural heritage, and creative tourism. Thus, the concept of intangible cultural heritage refers to practices, representations, expressions, and knowledge, transmitted from generation to generation, created and continuously transformed by communities, depending on the environment and their interaction with nature and history, being heritage because it is transmitted from generation to generation, and being cultural because it provides communities with a sense of identity and continuity, being similar to culture, being intangible because it resides essentially in the human spirit and is transmitted by imitation and immersion through practice, without the need for a location or specific material objects. In fact, Immaterial Cultural Heritage only exists in the present time because the expressions of the past, that are no longer practiced, they belong to History and they might notare not Immaterial Cultural Heritage, which is what communities recognize in present time, and it may often be referred as Living Heritage (UNESCO, 2003). In the other hand, Creative Tourism, a new generation of tourism, requires an evolution on the business and institutional level regarding destinations' governance, that should recognize creativity as cities' resources, to offer new opportunities to satisfy visitors' needs, motivations, and interests, which are constantly evolving. Creative Tourism means travelling to have an engaged and authentic experience, including a learning participation in arts, heritage, or a destination special feature, and to connect with residents to create a living culture (UNESCO, 2006).

In this globalization era, visitors are looking for authentic, creative, unique, and memorable experiences in tourist destinations, whose governance is able of creating and offering tourist animation activities. Moreover, destinations' governance should add value to their tourism products, that make visitors dreaming with those experiences. Among tourism demand (visitors) emerge new consumers profiles, with an in-depth knowledge of tourism products and destinations. These 'new' visitors have an in-depth knowledge about culture and environmental issues, willing authentic and immersive experiences, closer to local communities. They wish destinations' supply to reinvent itself and to acquire and develop new skills before a 'new consumer', who is more and more informed and aware of his rights (Carvalho, 2021). Creative tourism and intangible cultural heritage emerge as two related concepts, because both include traditions and crafts, and promote respect for cultural diversity and human creativity.

Barcelos Crafts emerge as local intangible cultural heritage. In this regard, in Infopedia dictionary, 'craftsmanship means the manufacture of objects with raw materials existing in a given region, produced by one or more craftsmen in a small workshop or in the house itself'. Moreover, within the scope of the International Symposium on Handicrafts and the International Market: Commercial and Customs Codification, UNESCO (1997, p. 6) defines 'Crafts products as those produced by artisans, entirely by hand or with the aid of hand tools or even through mechanical means, if the artisan's direct manual contribution is the most substantial component of the finished product. Handmade products might be produced without restrictions in terms of quantity, using raw materials from sustainable resources. Thus, the special nature of Crafts products derives from their distinctive characteristics, which can be utilitarian, aesthetic, artistic, creative, culturally linked, decorative, functional, traditional, religiously, and socially symbolic and significant'. Furthermore, according to Bakas et al. (2019), in rural areas and in small towns or villages, Craftspeople play several roles as network agents, by organizing and offering creative tourist experiences, by linking residents to tourists.

Likewise, according to Hieu and Rasovska (2017), the development of 'Crafts Tourism' produces socio-cultural and economic benefits, contributing to the preservation and sustainable development of Crafts villages, as this type of tourism might help to expand its market, but also to develop production of favourable opportunities. Moreover, it might help to the preservation and promotion of villages cultural values. In fact, Culture and creativity have assumed a key

role in the discussion on how to stimulate urban and rural regeneration processes, particularly in ways that support the symbolic economy, therefore, tourism has become an important tool in the implementation of creative strategies (Richards, 2020).

Crafts has always been intended and recognized as one among the 'creative industries', which are advertising, architecture, art and antiques market, design, fashion, film, interactive leisure software, music, performing arts, publishing, software, television and radio, among others (Potts et al., 2008), however, according to Richards (2021, p.5), the concept of "creative industries" results from the sectoral definition proposed by the Department of Culture, Media and Sport of the United Kingdom United Kingdom, in 1998, which defines 'creative industries being those ones resulting from individual creativity, skills and talents, having a potential to create wealth and jobs by the generation and exploitation of intellectual property'.

In fact, Crafts bridges the gap between the older concept of 'cultural industries and the more recent paradigm of creative industries. Therefore, in advanced economies, creative industries are linked to ideas of innovation and contemporary production, while Crafts are usually linked to traditions and the preservation of the past. Consequently, countries where Crafts are considered an important part of their creative industries tend to be part of 'emerging economies', namely where the temporal and cultural distance between Crafts and contemporary society is smaller. However, Crafts appears to be the 'poor relative' of creative industries, especially in 'developed economies', where Crafts are seen as inferior to artistic creativity. However, in recent years, there has been a change due to the growing relationship between Crafts and Tourism, as this has brought a wider audience into contact with Crafts producers. Moreover, the growing popularity of Creative Tourism has boosted activities of local networks of Crafts producers, and it has encouraged a more local approach to Crafts development (Richards, 2021). In this sense, it might be argued the future of Barcelos Crafts, local intangible cultural heritage, depends on the development and implementation of creative tourism in this tourist destination (Gonçalves & Costa, 2022).

Tourist Destinations

Tourism emerges as a leverage for the sustainable socio-economic development of territories (Costa, 2014; Ferreira, 2014; ICOMOS, 2007; Richards, 2011). Talking about the sustainable development of tourism means talking about territories and tourist destinations. A territory as a tourist destination emerges as the main object of tourism consumption, in fact, the sustainable development of tourism might always involve the valuation of its endogenous resources (Fazenda, 2014). In this sense, tourism is deeply linked to territory, and tourism companies depend much on geographic location, as tourist destinations are unique, with removable products and resources (Brandão & Costa, 2014).

The concept of territory might be defined as a space belonging to a community and a fusion between its physical base and the transformations that human occupation has added to it, being expressed through its visual dimension, its landscape with all its natural and built elements, interactions, and the immaterial dimension that culture adds to it (Umbelino, 2014). In this sense, a territory may be defined as a portion of space appropriated by a social group, according to the logic of political, administrative and economic power, and the values of a cultural, affective, social, symbolic nature, space of daily life, of struggle for survival, of belonging and identity, of solidarity and affections, also being a portion of terrestrial space defined and delimited, occupied, humanized, appropriated, lived, differentiated, unique, identity, organized, managed and ordered by different social groups(Cavaco, 2013). In short, a tourist destination might be defined as a territory with characteristics known by a potential number

of visitors, enough to justify its consideration as an entity capable of attracting visitors regardless of other tourist destinations' attractions (Gonçalves & Costa, 2019b, 2019a).

Destinations' Governance

The concept of governance applied to tourist destinations consists of defining and developing rules and mechanisms for policy, business strategies, that involves all stakeholders. In fact, tourist destinations are territories with political bodies involved, such as municipalities or district governments, and where tourism companies operate. Therefore, tourist destinations' management consists of transactional and personal relationships done in network, while regarding the corporate models, hierarchical relationships are mainly of interest and emphasizing the dyadic perspective. For community-type tourist destinations, the development process involves informal connections, knowledge, and trust, making the dynamic dimension (and therefore a historical view) crucial for the analysis of network formation and evolution (Beritelli et al., 2007). In this sense, governance consists of establishing and developing rules and mechanisms for policy and its implementation, involving all stakeholders in tourist destinations (Mandić & Kennell, 2021). In fact, tourist destinations' governance is one of the most critical issues to be considered, because having excellent resources at all levels is not enough to be successful, in fact, they need to have modern, flexible, and adjusted forms of governance to achieve success. Governance got to have a key role in the development of tourist destinations' strategy, mainly concerning the definition of objectives and development options. In sum, tourist destinations need to be dreamed by all stakeholders and to have a 'soul' (Costa, 2014).

According to Jørgensen (2017), Destination Management Organization (DMO) might be defined as local, regional, provincial, or national organizations in charge of the marketing of a given tourist destination, geographic area, or set of stakeholders that share a connection. DMOs play a key role regarding tourist destinations' governance, mainly the management of destinations' networks, and ensuring good cooperation between all stakeholders. Although DMOs might look like atypical organizations, their operations are evaluated according to their organizational efficiency and effectiveness (Foris et al., 2020). However, in the future, tourism clusters (product-space organizations) will replace the bureaucratic and obsolete organizations based on administrative territories (space-product organizations) (Costa, 2006). In fact, tourists tend to ignore territories' administrative borders, therefore, in the future, the emphasis will be placed on the flexibility of legislation to allow and to stimulate the emergence of sub-regional structures to be responsible for tourism products development, to make this industry to be more competitive, creative, innovative, and sustainable (Costa, Panyik & Buhalis, 2014).

According to Inskeep (1991), DMOs should be in charge of improving competitiveness by assuming the management functions of tourist destinations. Furthermore, Dredge (2016) describes DMOs as policy tools, which serve the interests of the tourism industry, organizing and coordinating tourism activity in destinations, and building the capacity of the tourism industry, while Pechlaner et al. (2012) emphasize coordination, communication, and networking functions. Therefore, DMOs became more prominent in the role of responsible for the development of tourist destinations, being catalysts and facilitators within the process of tourism development (Martins, Costa & Pacheco, 2014). Moreover, to face the tourism industry challenges and increasing levels of competitiveness, DMOs' managers need a deep knowledge of the tourism system, to be able of assessing the performance and evolution of tourist destinations and its tourism companies. In this context, the role of Tourism Observatories might be highlighted through the production and dissemination of statistical and management information. In fact, Tourism Observatories might function as important tools to support tourist destinations planning and management (Brandão & Costa, 2010).

According to Errichiello e Micera (2021), stakeholders' role in a tourist destination is decisive for its governance. In this sense, tourist destinations' governance must coordinate the network relationships between all stakeholders, lead the productive process of co-creation, besides carrying out the process of inventorying endogenous resources, interpreting the territory and studying its potential visitors (Gonçalves & Costa, 2019b). In fact, collective actions are necessary to promote the goals of sustainable development of tourist destinations, furthermore, governance is the basis of these collective actions (Bramwell, 2013). However, one of the main difficulties of governance, within the scope of the sustainable development of tourism, is because it crosses several sectors and policy domains, such as planning, transport, climate change, employment, and regional development, therefore, the sustainable development of tourism needs to be integrated with broader economic, social and environmental policy considerations, within an overall framework of sustainable development (Hall, 2008). Moreover, another difficulty regarding tourist destinations' governance is the fact that it requires cooperation and coordination between the various economic sectors and political domains, and these stakeholders have divergent interests, beliefs, and priorities(Bramwell & Lane, 2000). In addition, the sustainable development of tourist destinations depends on the participation of local actors, and on the implementation of realistic policies, that consider the resources and characteristics of tourist destinations, besides all stakeholders needs and perceptions (Fernandes & Eusébio, 2014).

Stakeholders' role emerges as fundamental for a good tourist destinations' governance; however, the digitization process is also very important. In this sense, the concept of 'smart tourist destinations' emerges within the scope of the development of smart cities (Buhalis & Amaranggana, 2013). Furthermore, according to Errichiello and Micera (2021), the concept of 'smart tourist destinations' is seen in strict continuity with the concept of 'smart city', although, its focus is on the sustainable development of tourism. In this sense, the tourist destinations' governance might be consistent with previously identified smart development goals, and there might be a commitment among all relevant stakeholders to achieve them through cooperation and collective decision-making. Moreover, the literature on 'smart tourist destinations' highlights that investments in the local context are useful to ensure maximum involvement of the resident community (Chourabi et al., 2012).Thus, the digital revolution led to the emergence of the concept of 'smart tourist destinations', in which knowledge and information are accessible to all stakeholders, facilitating the innovation of activities, even more, the use of digital technologies is crucial to have an adequate public collaboration with private consumer, otherwise, it would be impossible to achieve a successful market valuation of the geographic attributes of tourist destinations (Jovicic, 2019). Therefore, the development of 'smart tourist destinations' has been adopted worldwide to strengthen long-term competitiveness in light of rapid technological, social and environmental changes. Therefore, DMOs should be equipped with smart governance tools, as they need to get the necessary capabilities and skills to successfully govern 'smart tourist destinations. However, recent literature highlights the importance of 'smart tourist destinations' governance', but it does not provide much guidance in terms of the roles and functions of 'smart DMOs' (Gretzel, 2022).

In Barcelos, a UNESCO Creative City, Crafts emerge as one of the main heritage elements, but their preservation requires the elaboration of a strategic plan for the sustainable development of Crafts, which might include the creation of a 'living museum of Barcelos Crafts' and 'Crafts tourist itineraries', but the most crucial would be the implementation of 'smart tourist destinations' governance', involving all stakeholders, but mainly the 'Craftspeople Association', the gastronomic brotherhood 'Rooster of Barcelos', and, obviously, the Municipality of Barcelos (Gonçalves, F. & Costa, 2022).

Methodology

Methodology is defined as a systematic form of research, which contributes to the production of knowledge, and the understanding of phenomena that individuals and organizations encounter in their daily activities (Altinay & Paraskevas, 2008). Moreover, according to Galego and Gomes (2005), methodology, theoretical framework, and researcher's skills in the construction of scientific work, altogether make up the triptych, which sustains scientific research. Furthermore, Collis and Hussey (2005) argue that a method is not qualitative or quantitative by classification, but according to its use, therefore, if data collection method is based on the frequency of occurrence of a phenomenon or a variable, therefore the collected data are quantitative (numerical). However, if the data collection is done on the meaning of the phenomenon, then the data obtained are qualitative (nominal). In this sense, a qualitative investigation might begin with the formulation of a research question. Moreover, although a qualitative research is not characterized by deduction, it is important to ask what the literature reflects on the phenomenon under study (Resende, 2016), therefore, within the scope of this article, a literature review was carried out on the themes under study, namely tourism, crafts and creative tourist destinations' governance, and a primary data collection through semi-structured interviews to ten managers of Portuguese DMOs.

This study main goal is to propose a governance model that might contribute to the sustainable development of Barcelos, as a creative tourist destination, that is part of UNESCO creative cities network. In this sense, its aim is answering the following research question: what governance model might contribute to the sustainable development of this creative tourist destination? Therefore, the case study focuses on Barcelos, which is part of the UNESCO creative cities network, in the Crafts and Folks art category, since 2017. The interviews were carried out, via telephone and zoom, during the months of March, April and May 2022, and their transcripts were confirmed, via email. The questions in the interview guide aimed to respond to the specific objectives of this study, namely: to know the DMO structure; its territorial scope; stakeholders; stakeholders' role in DMO; measures implemented or to be implemented for the sustainable development of the destination; importance of creative tourism for destinations; if implementation of creative tourism would imply a different governance model; and finally, to propose an ideal governance model.

Regarding the selection of the sample of interviewed subjects, within the scope of a qualitative investigation, sampling techniques have been developed, that may be encompassed under the term "purposeful sampling", which is determined by the needs of the emerging theory, being open to participants and cases with capacity to provide more opportunities in terms of collecting the most relevant data to answer to the research question (Altinay & Paraskevas, 2008). In this sense, the sample of interviewed subjects is the following: two regional tourism entities (ERT) (interviewees 1 and 2: Porto region and North of Portugal and the Central region of Portugal) plus eight municipal tourism directors (respondents 3 to 10: Arcos de Valdevez, Barcelos, Caminha, Esposende, Famalicão, Guimarães, Terras do Bouro and Vila Verde), based in the North region of Portugal.

Qualitative Data Analysis

Regarding the analysis of qualitative data, within the scope of studies about knowledge in Tourism, it might be argued that many of these primary data result from transcripts of interviews, sessions of focus groups, online surveys (with open questions about the meaning of the phenomenon under study), recorded observation, as well as the analysis of documents, websites, social networks, photos, and multimedia. Within the scope of this study, it was decided to carry out a content analysis, with the aid of the NVivo software. In fact, content

analysis emerges, nowadays, as one of the most common techniques in empirical research carried out by the different Human and Social Sciences (Vala, 1986).

According to Jennings (2005), in the context of a content analysis, the texts must be read, annotated, and coded, as the categories are generated from reading, annotation and coding. Thus, the categories are evaluated in relation to the relevance of the emerging taxonomy in relation to the empirical scenario from which they emerged, involving reflection, and questioning of the attribution of codes and categories, and the real-world context. Qualitative data are not quantifiable (represented in numerical form) and their analysis is a conceptual interpretation of the set of such data as a whole, using analytical and specific strategies to convert raw data into a logical and explanatory description of the phenomenon under study, giving a meaning to what the data say about the research question. In this sense, 'the most significant aspect of content analysis is a clear understanding of the process and the selection of appropriate categories'(Hall & Valentin, 2005, p. 206).

According to Bardin (1977), there are several content analysis techniques, however, the analysis by categories is the first technique to be mentioned, because chronologically it is the oldest one, and, in practice, it is the most used technique. It works by dismembering the text into units and categories, according to analogical regrouping, and presents different possibilities of categorization. However, the thematic analysis is fast and effective, under the condition to be applied to direct and simple discourses. In this sense, the categorization process corresponds to a transformation of raw data into a text to achieve a representation of its content. This process goes through several stages: in the first stage, categories are created (labelling process) based on the interview guide, forming a provisional grid; in the second stage, the interviews might be read, the units of meaning (codes) might be distributed by different categories, although, it might be necessary to create new categories or reorganize the grid (conceptual map); in the third stage, the texts should be read again, but, this time, by category, and it might be recategorized according to the interpretation done; and in the last one, before interpreting the data, the categories created should be validated (Resende, 2016).

According to Creswell (2007), qualitative analysis is a detailed methodological process, which consists of a rigorous approach to data collection and analysis, and to the written report, which is presented below, including the themes and respective key ideas, as well as some of the main citations of the interviewed subjects, regarding the qualitative analysis of data obtained in the scope of the transcription of the interviews. Therefore, based on the research question and the objectives of this study, the process of encoding the data obtained in the context of the interviews was carried out, thus, emerging the themes presented in table 1

Table 1 : Encoding Process

Themes	Key Ideas Emerged from Data Analysis
1. DMO Structure	From the analysis carried out on theme 1 'DMO structure', it emerged two structures: the one of Regional Tourism Entities (ERT) and that of the Municipalities. Thus, ERTs are made up of various nomination and political election bodies, namely the executive committee, general meeting, marketing council and single supervisor. Its board is made up of five members, three elected and two co-opted, namely a representative of municipalities and another of the private sector; the general assembly is composed of a representative of each municipality and as many representatives of the various stakeholders in the destination; the marketing council is elected, representing the municipalities and the private sector (business associations in the sector), being a consultative body that gives a quarterly opinion on the destination's strategy, namely

	on the promotion and development of tourism products and territory planning. In short, these 3 bodies make up the 'DMO', whose mission involves promotion, product structuring and enhancement of the territory. In turn, the municipal 'DMOs' have similar structures, but with some nuances between them: they are run by political power; hierarchies of department heads and divisions (includes the tourism office) (interviewee_3); political power (tourism councilor), head of division and coordinator of the tourism office (interviewee_5); political power (tourism councilor), division of economic development and entrepreneurship and a tourism unit coordinator (interviewee_6). There are no stakeholders, however, there are municipalities that attribute a consultative role to the private sector. For example: "tourism governance passes through the councilor, staff, but also through stakeholders, as we regularly meet with representatives of companies in the tourism sector (accommodation, catering, tourist entertainment, events, and culture) (interviewee_4).
2. DMO Territory	From the analysis carried out on theme 2 'DMO territory', it emerged the following key ideas: each DMO manages a destination corresponding to an administratively defined territory, namely each municipality manages its own territory, being the same regarding 'ERTs', which manage a territory corresponding to a region (NUT II). Respondents' responses were consensual on this topic.
3. DMO Stakeholders	From the analysis carried out on theme 3 'DMO stakeholders', it emerged the following key ideas: according to interviewees 1 and 2, their DMOs stakeholders are municipalities, tourism business associations (AHRESP, APAVT, AHP, ATP, APTP, ARAC, TURIHAB and other associates of tourist entertainment, events, HORECA channel - hotels and catering and/or beverage establishments), higher education and cultural institutions. Regarding municipalities, according to the interviewees responsible for the governance of the municipalities, the process and the degree of involvement is indirect or null.
4. Stakeholders' Role in Destination	From the analysis carried out on theme 4 'stakeholders' role in a destination', it emerged the following key ideas: regarding ERTs, Portuguese law gives predominance to municipalities, which have at least 50% of the quorum, each municipality has one vote. In addition, the number of other stakeholders cannot exceed the number of municipalities, however, in practice, private proposals carry a lot of weight and have always been unanimously approved in this DMO (interviewee 1). Regarding the municipalities, the responses of the interviewees coincide regarding the reduced degree of stakeholder's involvement, which in fact is indirect or null. Quoting interviewee 4 "the involvement of stakeholders in the governance of this destination involves participating in regular meetings in which they give contributions to the promotion and development of tourism, in essence, they are agents for promoting the destination", but on the other hand, interviewee 3 states 'private stakeholders form partnerships with the municipality, namely accommodation, catering, visitor spaces and incoming tourist agencies, but they do not have a role in governance'.
5. Sustainable Development	From the analysis carried out on theme 5 "sustainable development", it emerged the following key ideas: both the subjects interviewed from the "ERTs" and those from the municipalities claim to be committed to the 17 sustainable development goals (SDGs) of the United Nations (UN)).

	Here are some examples mentioned by the interviewees: 'we are implementing ACCESSTOUR to develop accessible and inclusive tourism, eliminate barriers to contribute to accessibility throughout the destination, including the entire offer of tourist activities; to make all tourist offices accessible (including lowered counters, Portuguese sign language interpreters and tourist guides in Braille)" (interviewee 1); 'We implemented the European project Greentour (circular economy and sustainable tourism), which aims to promote the protection of the environment and the efficient management of natural resources by favoring sustainable tourism practices... and we also implemented the Green Key program, which is an international award that promotes sustainable tourism in Portugal' (interviewee 4); 'we implemented the nautical station project ... and we are involved in the project of the CIM do Cávado eco route (NUT III), which will connect the Gerês mountain to the mouth of the Cávado river" (interviewee 7).
6. Creative Tourism	From the analysis carried out on theme 6 "creative tourism", it emerged the following key ideas: the interviewed subjects, in a consensual way, value the importance of creative tourism to contribute to the sustainable development of territories. Some examples mentioned by the interviewees: 'in our territory, we have five cities with all the conditions to become creative tourism destinations, as they have crafts and creativity... to gain markets of creative industries' (interviewee 1); 'I consider it important to implement creative tourism in this destination, as we are developing a project called 'BAIRRO C' (creativity, knowledge, culture and community) (interviewee 4); 'we are part of the CREATOUR project and we will continue to invest in creative tourism...' (interviewee 6); 'the implementation of creative tourism in this destination is one of the differentiating products that we work... we are 'UNESCO Creative City', in the Crafts and Folk Art category" (interviewee 3).
7. Governance	From the analysis carried out on theme 7 'governance', it emerged the following key ideas: the interviewees number 1, 4, 7, 8, 9 and 10 consider creative tourism implies a different governance model, but the four others think it does not. Some quotations from the interviews illustrate these opinions: 'the implementation of creative tourism implies a different governance model, as it is necessary to capture new players in the scope of the creation of new business areas. Creative tourism destinations need to reinvent new business and governance models. We are talking about governance models that integrate the production of knowledge to be transferred to these new players... it involves creating a governance model in co-creation in close cooperation with higher education institutions (interviewee 1); Interviewee 4 proposes 'a governance model similar to that of a condominium administration'; Interviewee 7 proposes 'a different governance model, necessarily involving the 'private', as it is necessary to involve civil society, as community participation is fundamental for its success'; Interviewee 9 regrets the difficulty in involving stakeholders in the governance of the destination: 'we find it difficult to involve private stakeholders in the dynamics of tourism'.
8. Ideal Governance Model	From the analysis carried out on theme 8 "ideal governance model", it emerged the following key ideas: four interviewees (1, 2, 5 and 6) point out the current model of ERTs as the ideal model to be implemented in all destinations, but it is not consensual, as other models are also pointed out: for example, interviewees 7 and 9 point to a governance model

	similar to the one of the Peneda Gerês National Park (established by Decree-Law No. 116/2019 of August 21); interviewee 4 proposes 'a governance model similar to that of a 'condominium administration'; the interviewed 10 proposes a model similar to the one of intermunicipal communities (CIM - NUT III), but with the involvement of private stakeholders; and interviewee 3 proposes that 'the ideal governance model of a tourist destination would have to be based on full knowledge of the territory, its culture and its people, involving all local agents in the creation and promotion of the product/destination. The hierarchical, political/technical model seems to me to be the ideal governance model'. In short, the interviewed subjects presented five different proposals regarding the 'ideal governance model', as presented in table 2.

Findings

Within the scope of the presentation and discussion of findings, it was intended to answer the research question and the objectives of this study, whose main goal is to propose a governance model that contributes to sustainable development in the tourist destination of Barcelos, and whose research question is: what governance model might contribute to the sustainable development of this creative tourist destination?

In this sense, regarding the structure of DMOs, based on the analysis of qualitative data, two models predominate in Portugal, namely the 'ERTs model' and the 'municipalities model'. Further to the literature review, it appears that DMOs might be local, regional, provincial, or national organizations responsible for the marketing of a destination, a geographic area or a set of stakeholders that share a connection (Jørgensen, 2017). Moreover, DMOs have a fundamental role to play in tourist destinations' governance, in the management of destination networks, and in ensuring good cooperation between stakeholders, although being atypical organizations, their operations are evaluated according to their efficiency and organizational effectiveness (Foris et al., 2020). In addition, DMOs have become more prominent in the role of responsible for the development of tourist destinations, acting as catalysts and facilitators in the implementation of sustainable development of tourism, competing with the role of intermediaries in the consolidation of products in tourist destinations, and in electronic distribution with tour operators, travel agents, other players in distribution, as well as with tourist consumers (Martins, Costa & Pacheco, 2014).

Regarding DMO territory based on the analysis of qualitative data, it appears that each DMO manages an administratively defined territory, that is, each municipality manages its own territory, the same happening with ERTs, that manage the territory corresponding to a tourism region (NUT II). The answers of the interviewed subjects were consensual on this subject, however, further to the literature review, it is argued that tourist clusters (product-space organizations) will, in the future, replace the bureaucratic and obsolete organizations, based on administrative territories (space-product organizations) (Costa, 2006).

Regarding DMOs' stakeholders, based on the analysis of qualitative data, it appears that there is a difference between two types of DMOs structures, in Portugal: DMOs like ERTs, that include some stakeholders (municipalities, tourism business associations, among others), but regarding municipalities, the degree of stakeholders' involvement is indirect or almost null. Further to the literature review, it is argued that the governance of a tourist destination should coordinate the network relationships between the various stakeholders, and to lead the productive process of co-creation, namely the process of inventorying endogenous resources, interpretating the territory and to study its potential visitors (Gonçalves & Costa, 2019). In this sense, regarding

stakeholders' role in tourist destinations, based on the analysis of qualitative data, it appears that this subject is regulated by law, in Portugal, however, it is reduced or null role that they play within the scope of municipal governance, although, it is argued that the role of stakeholders in tourist destinations is fundamental for their governance (Errichiello & Micera, 2021). Furthermore, it is argued that good governance consists of establishing and developing rules and mechanisms for a policy that involves all stakeholders in tourist destinations (Mandić & Kennell, 2021).

Regarding sustainable development, based on the analysis of qualitative data, it appears there is consensus among the subjects interviewed, as they all claim to be committed to the 17 sustainable development goals (SDGs) of the United Nations (UN). In turn, further to the literature review, it is argued that a good governance is the key factor to overcoming the numerous challenges of sustainable tourism development (Trousdale, 1999). In this sense, it is argued that collective actions are necessary to promote the objectives of sustainable development in tourist destinations, and that governance is the basis of these collective actions (Bramwell, 2013).

Regarding creative tourism, based on the analysis of qualitative data, it appears that the interviewed subjects, in a consensual way, value its importance for contributing to the sustainable development of territories. In addition, further to the literature review, it is argued that the development of creative tourism is part of an innovative approach to tourism, which offers visitors the opportunity to develop their creative potential through active participation in authentic and characteristic experiences of the cultures of the resident communities (Gonçalves, 2018). Thus, the growing popularity of creative tourism has boosted activities of local networks of crafts producers and stimulated a more local approach to crafts development (Richards, 2021). Therefore, it is argued that the future of Barcelos Crafts, its intangible cultural heritage, depends on the development and implementation of creative tourism (Gonçalves & Costa, 2022).

Regarding the governance in creative tourist destinations, based on the analysis of qualitative data, it appears that six interviewees consider creative tourism needs to implement a different model of governance, but the other four disagree. However, further to the literature review, it is argued that tourists ignore administrative borders of territories, therefore, in the future, it will be necessary legislation more flexible to allow and encourage the emergence of responsible sub-regional structures focused on the development of tourism products, thus, making tourism to be more competitive, creative, innovative, and sustainable (Costa, Panyik, & Buhalis, 2014).

Furthermore, within the scope of good governance, the stakeholders' role emerges as fundamental, however, the digitization process emerges as crucial for tourist destinations. In this sense, the concept of 'smart tourist destinations' emerges within the scope of the development of 'smart cities' (Buhalis & Amaranggana, 2013), in fact, according to Errichiello and Micera (2021), this concept is seen in strict continuity with the concept of 'smart city', although its focus is the sustainable development of tourism (Chourabi et al., 2012). Thus, based on the qualitative data analysis, it emerged five different proposals of 'ideal governance model', as shown in Table 2.

Table 2 - Governance Models Proposed by the Interviewees.

Subjects Interviewed	Ideal Governance Models
1, 2, 5, e 6	i) current model of regional tourism entities (ERT);
7 e 9	ii) same model as Peneda Gerês National Park governance (Decree-Law No. 116/2019 of August 21)
4	iii) governance model like a condominium administration
10	iv) governance model like intermunicipal communities (Portuguese NUT III)
3	v) current municipalities hierarchical and political technical model

The subjects interviewed presented five different proposals for an ideal governance model for tourist destinations. There are five different proposals, although the proposal of the current model of Portuguese ERTs emerged as the most consensual. This governance model assigns an active role to stakeholders, although the Portuguese legislation assigns a less relevant role to private stakeholders. However, in the context of the literature review, it is argued that for a good governance, stakeholders' role is fundamental, what was corroborated by the subjects interviewed. However, the literature also points out the digitization process as to be fundamental for DMOs. In fact, the determining role of the digitization process is pointed out by several authors: Chourabi et al. (2012) argue tourist destinations' governance might be consistent with previously identified intelligence development goals, and it might be a commitment of all relevant stakeholders to achieve them through cooperation and collective decision-making; and Jovicic (2019) argues digital revolution has led to the emergence of the concept of 'smart tourist destinations' governance', where knowledge and information are accessible to all stakeholders, facilitating the innovation of activities. Moreover, Gretzel (2022) argues the development of 'smart tourist destinations' has been adopted worldwide to strengthen long-term competitiveness considering rapid technological, social, and environmental changes. Furthermore, DMOs should be equipped with smart governance tools, as they face enormous challenges due to the lack of the necessary skills and competencies to successfully govern 'smart tourist destinations. In sum, recent literature highlights the importance of 'smart tourist destinations governance', but literature does not provide yet much guidance in terms of the functions and roles of smart DMOs.

Conclusion

Further to the literature review and qualitative data obtained through the transcription of semi-structured interviews carried out with managers of ten national DMOs, in Portugal, it might be concluded that tourism emerges as an instrument for the sustainable development of territories, as well as an exporter and job creator sector, that contributes to the well-being of the host communities. It might also be concluded that sustainable development of tourism, and more specifically of creative tourism, depends on good governance, which depends on the degree of involvement of stakeholders and the digitalization process of DMOs, within the scope of 'smart tourist destinations' governance'.

It might also be concluded that although Portuguese DMOs govern 'administrative territories', as stated in the legislation, the literature points out to the implementation of governance models based on tourist clusters 'product-space organizations', which will, in the future, replace bureaucratic and obsolete organizations based on administrative territories, because tourists ignore 'administrative borders' in tourist destinations. Thus, in the future, emphasis will be placed on making legislation more flexible to allow and encourage the emergence of sub-

regional structures responsible for the development of tourism products, making tourism to be more sustainable, competitive, creative, and innovative, based on offering authentic, unique, memorable, and creative experiences to visitors.

The subjects interviewed presented five different proposals for an 'ideal governance model for tourist destinations. They are all different proposals, although the proposal of the current model of Portuguese ERTs emerged as the most consensual, mainly because this model assigns a more active role to stakeholders, although they have, in Portugal, a less relevant role because it is regulated in this way. However, within the framework of the literature review, it is argued that greater stakeholder involvement is needed, the creation of tourist clusters, and the digitization of DMOs as smart governance structures of tourist destinations.

In conclusion, this study main goal was to propose a governance model that might contribute to the sustainable development of Barcelos, as a creative tourist destination, that is part of UNESCO creative cities network. Therefore, it might be concluded the future of Barcelos Crafts, local intangible cultural heritage, depends on the development and implementation of creative tourism in this tourist destination. It might also be concluded that Crafts are one of the main local heritage elements, however, their preservation might involve the elaboration of a strategic plan for the sustainable development of crafts, that includes to create a 'living museum of Barcelos crafts' and 'crafts tourist itineraries', however, it might be essential the implementation of a 'smart governance structure', in this tourist destination, involving all stakeholders, mainly the 'Craftspeople Association', the 'gastronomic brotherhood Rooster of Barcelos' and the Municipality of Barcelos, among others, namely entities representing the companies in the tourism sector, as well as other businesses, cultural and sports associations.

It is recommended to carry out a new study that considers the new trends for the development of more sustainable and more digital tourist destinations, with a greater involvement of all stakeholders, meeting the new concept of 'smart tourist destinations' governance.'

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Contributors

Francisco Joaquim Barbosa Gonçalves (1) - PhD by Aveiro University – Teacher in IPCA - 4750-810 Barcelos – Portugal: Carlos Manuel Martins da Costa (2) - Full Professor in Aveiro University - 3810-193 Aveiro - Portugal. Email ccosta@ua.pt.

Corresponding Author

Dr Francisco Joaquim Barbosa Gonçalves. Contact: fjgoncalves@ipca.pt