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**The Role of Fado  
in the  
Cultural Supply  
of Lisbon**

**Master Thesis  
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# **The Role of Fado in the Cultural Supply of Lisbon**

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## **Preface**

As most academic people must remember, a master thesis is not something that comes easily. However, my supervisor Frans Brouwer did make it feel quite doable from the very beginning. “All of it is a process, step by step, you should see it as a childbirth”, he told us during one of our first thesis meetings. As such, I want to firmly thank him for these encouragements which were certainly needed, and also of course for his consequent and constructive feedback. He made what I first thought was impossible, having a background in literature studies and thus never before written a quantitative research, feel quite surely possible.

Furthermore, I want to thank my friend and ex CEE master student Mariana Martinho, for showing me the best sides and off the beaten track treasures of her beautiful hometown, as well as for the support and fado concert tips which made me enjoy Lisbon even more. I will certainly come back and visit!

Finally, I also want to thank my boyfriend Niels, for his eternal moral support and statistical knowledge which comes in quite handy sometimes.

## **Abstract**

This thesis research presents an exploratory research on the role of a traditional, urban performing art classified as intangible cultural heritage as perceived by tourists in the cultural supply of a city. The aim of this cross-sectional case study was to examine the part that fado has in the total offer of cultural attractions and activities in Lisbon. The main research question was as such: *What is the role of fado concerts in the cultural supply of Lisbon as perceived by tourists in terms of participation and attached importance?* In addition, this research aimed to discover the role that the tourists' perception of authenticity has in this. As such, the sub question read: *What is the relationship between perceived authenticity and participation of tourists on the one hand, and attached importance on the other hand?* The research consisted of a quantitative research, with a survey design. Self-completion questionnaires were employed to question tourists in four tactical sites in the centre of Lisbon. Previous empirical research has shown a considerable influence of perceived authenticity on tourists' behaviour. This research confirms this influence of perceived authenticity on the importance attached to attractions and activities as well as on the participation in these. Next to previous research that finds a positive relationship between the performing arts and tourism, as well as between intangible cultural heritage and tourism, the intangible, traditional and experiential features of fado make it seem a potential tourist activity. However, fado does not appear to figure prominently among Lisbon's tourists' behaviour and preferences, despite its high scores on perceived authenticity.

**Key words:** cultural tourism, fado, performing arts, intangible cultural heritage, experiential tourism, participation, tourist preferences, tourist behaviour

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# 1. Introduction

## 1.1. Topic

### 1.1.1. Lisbon & Tourism

Portugal broke its foreign tourist record in 2015 with around 18 million guests staying in Portuguese hotels, from which ten million guests from abroad. In 2016, this record was again broken with 11.4 million foreign guests (Statistics Portugal, 2016). Destinations that represent the largest share in this are the Algarve, Madeira and the capital of Portugal, Lisbon. Lisbon is even found to have the fourth highest foreign visitors growth rate in Europe (Algarve Daily News, 2015). It is thus not surprising that the city figures among the best city trip destinations in Europe (Lonelyplanet, 2017; Telegraph, 2017; Tripadvisor, 2017). Factors that contribute to this are the combination of city life, proximity to sea and its easy accessibility through low-cost flights. Among its famous tourist attractions are the São Jorge castle, the Jeronímós Monastery and the Tower of Belém. Its destination image can be described by cafés, original transport means (the famous tram 28), baroque heritage monuments and of course fado music. Despite of the continuous growth of tourist numbers, Portugal's tourist authorities appear to have no knowledge on what tourists are doing, and on what activities or attractions they are spending their time (Algarve Daily News, 2015). Interestingly, in a report of Lisbon's tourist office observatory of a satisfaction and image survey (2015), the main attribute that differentiated Lisbon from other destinations as judged by tourists was authenticity (13.7%).

### 1.1.2. Fado

One of the things that mark Lisbon, as was mentioned above, is fado. Fado is a type of urban folk music originally born in the poorer neighbourhoods of Lisbon in the 19<sup>th</sup> century. It is rooted in the exotic tunes and rhythms that were brought overseas from unknown cultures of Africa, Asia and America into the harbour of Lisbon where it was taken over by poor people living in the nearby neighbourhoods. The songs talked about the danger of the voyage and the fascination of the newly explored worlds but also of loneliness, homesickness and the unpredictable nature of human faith (DUVIDEO Fado Filmes, 2007). The music is characterized by a melancholic, poetical way of singing accompanied by a twelve string Portuguese guitar (Turismo de Portugal, 2017). This melancholic way of singing is seen as the expression of the Portuguese feeling of *saudade*. Saudade is a word that is hard to translate in English, but can be described as an uncertain melancholic yearning (Félix, 2015). When asking local people from Lisbon to describe fado, an answer that is often given is indeed that of

expression<sup>1</sup>. Not only do they express emotions through the singing and playing of fado, but they also express their own identity and that of being Portuguese. As such, it can be described as “a musical manifestation of feeling Portuguese and a city’s way of life” (Turismo de Portugal, 2017). James Félix (2015), PhD graduate and leading scholar in fado music, argues that this emotional state in which they are expressing themselves also relates to the Portuguese history and is as such related to the national identity. Next to Lisbon, there are also other places in Portugal where fado is sung, as for instance in Coimbra. The type of fado is however not the same as the melancholic version of Lisbon; it is considered more as student fado. Fado is mostly played in fado houses, restaurants, or theatre venues. In fado houses the fado performers are mostly fixed, and the audience is not asked to participate, only for clapping and cheering. During the more amateur fado sessions that often happen spontaneously and take place mostly in restaurants, there is a lot of interactivity and socialising among the public. Here, the amateur singers, which are often just local people from the neighbourhood, take turns in performing fado songs (Nobre & Pereira, 2001).

### **1.1.3. Intangible Cultural Heritage and Fado’s Popularity**

In November 2011, fado has been classified as Intangible Cultural Heritage by Unesco (UNESCO, n.d., 2011). It has since then become a worldwide acknowledged symbol of the Portuguese cultural identity. Portuguese tourist institutions contributed to its popularity by marketing it as cultural attraction. However, fado had already gained the interest of the rest of the world by the influence of Portugal’s celebrated fado singer Amália Rodrigues. Amália made international tours all over the world and contributed in this sense to the internationalisation of fado. Nowadays, when looking online for tourist information of Lisbon, in brochures, flyers and guidebooks it is rare to find a source without fado recommendations in it. Tourist agencies try to lure people into fado dinner shows by underlining its ‘authentic’ and ‘typical’ Portuguese nature. The more commercial fado restaurants themselves also try to attract tourists by displaying extensively the authenticity of their shows and the traditional Portuguese experience that it represents (Félix, 2015; see cover picture). Consequently, one should think that attending a fado concert would figure on almost every tourist’s must do list. Against the background of the experience economy, where people are increasingly looking for more experiential, interactive activities whether culturally or not culturally related, it would be interesting to see what role fado concerts play in the preferences of tourists.

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<sup>1</sup> Informal conversation with local people from Alfama in Fado restaurant Tasca Bela; 17 April 2017.



## **1.2. Research Question**

This research will look at the role that fado concerts play in the behaviour and preferences of tourists. Only foreign tourists are considered in this thesis, as Portuguese tourists are aware of the intangible cultural heritage that fado represents which might in turn influence the results. Tourist behaviour is in this research defined as the participation in attractions and activities. Preferences are translated in this research by the importance that tourists attach to visiting certain attractions during their stay. Given the centrality of the issue of authenticity in both cultural tourism, creative tourism as experiential tourism, this research also addresses this issue. As was stated in the section on Lisbon and tourism, tourists are found to appreciate notably the city's authenticity. Previous research shows consensus on the influence of the perception of authenticity on the motivation and decisions of tourists (see section 2.2.3. in the literature review). Therefore, this research aims additionally to analyse to what extent the perception of authenticity is related to the tourists' participation and the level of attached importance of attractions and activities in Lisbon.

The main research question of this research is thus: *What is the role of fado concerts in the cultural supply of Lisbon as perceived by tourists in terms of participation and attached importance?* And regarding the influence of authenticity, the following sub question was formulated: *What is the relationship between perceived authenticity and participation of tourists on the one hand, and attached importance on the other hand?*

In order to answer these questions, it is important to know how fado is considered in the context of cultural tourism. Not only is it a performing art, but it is also intangible cultural heritage. This will be outlined in chapter one, which provides the theoretical background and the existing empirical research related to the focus of this research. For the purposes of this research, a quantitative research was conducted in the form of self-completion questionnaires. How this method has been chosen and constructed will be discussed in the methodology chapter. Next, the findings will be highlighted in the chapter of results and the answer to the main and sub question will be given in the last chapter, that of the conclusion and discussion.

## **1.3. Motivation**

As a music lover and a singer, I always tend to look for live music when I am on holiday. I love to get to know local traditions, rituals and habits and music has in my opinion a large part

in this. As such, music also plays a large role in my decisions as a tourist. When a country or a city is known for a specific type of music or performance, I scrutinize the internet to find the best places to see or listen to the most authentic performances. In this way, you are getting to know a part of the foreign culture, while at the same time being entertained and (hopefully) surrounded by locals. It interested me to know if there were more people with this habit.

Having worked in the tourism industry for a long time, I formed a special interest in the topic of cultural tourism and in specific the importance of culture. As I mentioned before, for me music is an important element of culture. Subsequently, I started wondering: how important is music compared to other cultural features, cultural attractions and activities for tourists? Furthermore, I was interested in knowing whether something that in my eyes is very authentic, depending of course on the scene and the venue, is also considered authentic by other tourists and whether this influences their intention to see a fado performance.

Coming from Volendam, a town renowned for its famous Dutch singers and musicians who attract considerable numbers of tourists (Brandellero & Pfeffer, 2015), it would have been very convenient to carry out a research on music and tourism here. However, as a person who loves to travel this did not presented enough of a challenge. With a love for music from Ana Moura and Amália Rodrigues, fado in Lisbon came out as a very good option. Even more so because its intangible heritage status since 2011. I had already wanted to go there for a while and this thesis research presented a perfect opportunity.

#### **1.4. Relevance and Aim**

As shown above, in 2015 it was argued that despite of the continuous grow in the tourist rates of Lisbon, the city is ignorant concerning what tourists are visiting. “We need to know more about their activities, their behaviour and preferences as this information has an economic value for all operators”, they argued (Algarve Daily News, 2015). This, while this type of information is paramount for the city’s tourism marketing. What tourism marketing, and especially urban tourism marketing, needs is to understand travellers, what they prefer, perceive and how they are making decisions (Ashworth, 1989; Suh & McAvoy, 2005). It is said that the most important factors to understand tourist behaviour are the individual preferences of tourists and their perceptions, as they guide the tourists in their decisions (Murphy, 1985). As such, this research aims to get an insight in the participation of tourists in tourist attractions and activities as well as the importance they attach to these attractions. This will help to understand the behaviour and the preferences of tourists in Lisbon. In addition, this research aims to examine

the perceptions of authenticity of the activities and attractions and its influence on the tourist behaviour.

Regarding the empirical research, it is found that very few research exists on intangible tourism and related products (Santa-cruz, Lopez-guzman, & Santa-cruz, 2016; UNWTO, 2012; Vidal González, 2008). This is surprising as these types of tourist products become more important within the experience economy. Though, it is found that UNESCO World Heritage declarations increase the number of visitors of certain areas, regardless of the type of heritage (Nguyen & Cheung, 2014). In addition, performing arts are shown to have an impact in attracting tourists and also impact on tourist motivations (Kim, Cheng, & O'Leary, 2007; Zieba, 2016). Empirical research on this influence is however very scarce and it does not compare the impact against other touristic attractions. With its focus on participation and importance of intangible heritage of Portugal, fado, compared to that of other attractions and activities in Lisbon, this research aims to contribute to this.

Authenticity has shown to play an important role in the motivation of tourists (Chhabra, Healy, & Sills, 2003; Mantecón & Huete, 2007; Ramkissoon & Uysal, 2010; Waller & Lea, 1999; Zarrili & Brito, 2013). However, considering this importance, very little empirical research has been done to date on this relation (Chhabra et al., 2003). Therefore, in examining the relation between the perceived authenticity of tourists and the participation in attractions and activities as well as the importance they attach to them, this research adds to the small body of research on this topic.

However, it must be noted that with the scope and the purpose of this research in mind, this study can be considered only an exploratory research regarding the role of fado. The results and the conclusions should be treated with caution as well as the practical implications that consequently do not offer strong guarantees.

## **2. Literature Review**

### **2.1. Theoretical Framework**

To research fado and its role in the context of cultural tourism it is important to understand the theoretical background in which the subject of research is situated. Therefore, this chapter will give an overview of the literary framework and presents as such the décor of the place of fado music in cultural tourism.

#### **2.1.1 Cultural Tourism**

Culture has always played an important role in tourism. Tourists want to learn about and experience the culture and places of what they see as the ‘other’. They are curious about how elsewhere people lived their lives or how they live their lives now (Richard Prentice, 2001). From only a small group of elite people who were able to travel abroad, increased welfare and education has opened up the way for more people to gain experiences and knowledge from other cultures in other countries. Cultural Tourism has therefore since the late eighties become increasingly important and a recognised fast-growing tourism segment (OECD, 2009; Richards & Wilson, 2007). Its importance is more and more recognized by global organizations as for example UNESCO and WTO. The OECD (Organisation for Economic Co-operation and Development) stated that in 2009 the sector of Cultural tourism accounted for around 360 million international trips a year, which stands for 40% of the global tourist demand (OECD, 2009). Subsequently, an enormous amount of research has been done on the nature of cultural tourism. It has often been said to encompass both heritage tourism as art tourism. It is: heritage tourism consists more of cultural products and artefacts of the past; in contrast arts tourism also covers contemporary culture (Hughes, 2002; Richards, 1996; Richards, 2016). This differentiation between heritage tourism and arts tourism is in the tourism industry of nowadays not easily applicable anymore. For instance, UNESCO holds a list of intangible cultural heritage which they define as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (Santa-cruz et al., 2016, p. 310; UNESCO, 2003)

##### *2.1.1.2. Defining Cultural Tourism*

Defining Cultural Tourism is a complicated task since the term consists of two elements that comprise a lot of diverse aspects and are subject to constant developments (Smith, 2006).

Especially the term culture has an ambiguous and continually evaluating nature (Barbieri & Mahoney, 2010). Consequently, depending on the concept of culture that is taken the number and nature of activities that can be considered cultural tourism can vary endlessly.

Judging from a more contemporary perspective, culture also involves people's way of living, which leads to classify numerous activities, tangible (e.g. museums) as well as intangible (e.g. rituals), as forms of Cultural Tourism (Smith, 2012). Richards argues for this broader definition of culture, and states that this consumption of the way of life of people in particular areas and their atmosphere becomes just as important as the more 'traditional' form of Cultural Tourism which is about visiting monuments and museums (Greg Richards, 2016). This makes the term sometimes also seem controversial. When one looks closely almost all holidays and trips can be seen as cultural (Richards & Wilson, 2007; Smith & Robinson, 2005).

The expansion and diversification of the offer of opportunities for cultural consumption has also complicated to decide upon a certain concept of cultural tourism. It thus can be concluded that literature on tourism has not yet agreed upon one fixed definition for cultural tourism (Zieba, 2016). As such, Richards uses in his latest articles the definition: "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs" (1996, p. 24; 2016, p. 2). As alternative example, Du Cros and McKercher (2015) use the definition: "a form of tourism that relies on destinations' cultural heritage assets and transforms them into products that can be consumed by tourists" (2015, p. 6).

Often research on cultural tourism tries to analyse the consumption patterns, socio-economic background and travel experiences and expenditures of tourists in order to identify variations in the market (Richards & van der Ark, 2013; Richards & Wilson, 2006). Several researchers have also tried to classify different categories or types of cultural tourists either by their preferences or by the type of cultural attractions that they consume (e.g. McKercher, Ho., & du Cros, 2004). One of the most used categorisation of cultural tourists is that of McKercher (2002). He made a segmentation based on the centrality of purpose in the destination decision-making and the 'depth of experience' (2002).

When talking about Cultural Tourism, this research applies the definition as proposed by Smith: "passive, active and interactive engagement with heritage arts and the culture(s) of communities, whereby the visitor gains new experiences of an educational, creative and/or entertaining nature" (2016, p. 17). As in the definition by Richards, the emphasis lies on the newly acquired experience and knowledge that people derive from certain cultural elements

while also including entertainment, which can also be culture related. The active and interactive elements in the definition correspond well with the shift that cultural tourism has made from being mostly about the consumption of (tangible) heritage products to nowadays also concerning the active and interactive experiences with and knowledge from contemporary art, popular culture, local festivals and industries and the everyday (Hayes & MacLeod, 2007; Richards, 2016).

*“Cultural tourism is the antithesis of so-called ‘Fordist’-era production: the antithesis of producer-led standardized product offerings sold to accepting mass consumers. Consumers are instead invited to ‘explore’ and to ‘discover’ for themselves: personally to find surprises or ‘hidden’ worlds, to seek adventure, to admire grandeur, to share secrets, to sample flavours and to uncover mysteries or solve enigmas.”*

(Prentice, 2001, p. 10)

With the development of new technologies and possibilities allowing for more interactive and digital experiences as well as the increasing importance of the creative industries, another branch of tourism can be distinguished which is that of creative tourism.

### **2.1.2. Creative Tourism**

With an ever-increasing competition between cities for the attention of tourists, and cultural attractions popping up everywhere, it has become really important as city or region to distinguish itself (Richards & Wilson, 2006; Smith, 2012). Parallel to this development, the creative industries have been getting more attention all over the world as well as extensively in economic and tourism development strategies (Smith, 2006). Next to traditional cultural (mostly tangible) heritage, an increasing focus is being placed upon meaningful experiences and the resulting self-development which in tourism literature has been described as Creative Tourism (Richards & Wilson, 2006, 2007).

According to Smith (2006) it considers interactive forms of activities which can be closely related to either a specific location and its people or to technologically developed industries. This in contrast to the traditional forms of cultural tourism, which are considered more passive ways of consuming heritage sites. This differentiation remains difficult to establish as the differences between cultural industries and creative industries are already complicated. A common made distinction between the two is that cultural industries tend to

deal more with tangible products and invite to passive interaction, whereas in creative industries products are often found to be intangible and want to actively engage people (Melanie Smith, 2012). Creative tourism is therefore also found to be more concerned with the individual instead of the product (Richards, 2016). Authentic and flexible experiences are offered based on a co-creation between the tourist and the host (Richards, 2011). Tourists are actively engaging in activities and contribute to them or even create in this way their own experiences. As each person has his/her own skills, personality and cultural capital, each experience differentiates. In addition, creative tourism is found to emphasize the authenticity of the intangible elements of a place (e.g. atmosphere, lifestyle, image) (Richards & Wilson, 2007). This authenticity could in turn enhance the co-creation of the experience (Binkhorst & Dekker, 2009). Richards (2011) also underlines the relationship with the local people and argues that it is not necessarily only about the activity. People increasingly want to hang out with the locals, and do as the locals do. UNESCO's definition of Creative Tourism corresponds with that. It is: "travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture" (UNESCO, 2006, p. 3 as cited in Smith, 2006). However, as Smith indicates, more definitions of creative tourism are possible depending on the level of connection with the local people and their culture (Smith, 2006).

Because of the importance of authenticity and (inter)active experiences, as well as the relationship with local people and local activities, attending a fado concert can also be considered as a form of creative tourism. Here the emphasis lies on participative learning, authenticity, even though this might vary according to the setting, and the relationship with the local culture and people. Fado concerts are part of the local culture and both tourists as locals attend fado concerts. The role of authenticity will be discussed in a later chapter.

### **2.1.3. Performing Arts & Tourism**

The performing arts encompass the live and non-live acts of either 'folk', 'high' or 'popular' music, theatre, opera and dance (McCarthy et al., 2001). Several researchers have stated that festivals and performing arts can be considered a worldwide tourism phenomenon (Getz, 1991; Prentice & Andersen, 2003; Vidal-Casellas, Crous-Costa, & Oliveras-Schwarz, 2013). Cultural events (e.g. arts festivals) can attract tourists to specific regions or cities which can impact the local economy (Throsby, 2013). These cultural manifestations can be closely linked

to the location, its people and their culture as is the case for fado in Portugal but also Flamenco in Spain, Opera in Vienna and Rumba in Cuba. However, this does not necessarily have to be the case.

The performing arts and cultural events are being widely recognized as one of the fastest growing cultural attractions (Crompton & McKay, 1997). This means that the performing arts could subsequently be considered important motivators for tourism. It is therefore that they are found prominently present in marketing plans as well as development strategies of many cities and regions (Getz, 2007; Richards & Wilson, 2004). According to Hughes (1998, 2000, 2002) theatres play a large role in attracting tourists. He does however note that that this can differ according to the specific city or region. Some cities such as London and New York are known for their musicals or theatre plays and this can be strongly present in the destination image and stereotype of a city. He also argues that this might depend on the coexistence of other features such as the weather, heritage or the scenery (2002).

Not everybody agrees with this. Smith (2003) for instance defends the view that performing arts venues do not really attract non-local visitors because performances are rotating among cities. This does not always have to be the case; tourists can also plan a visit or decide to visit a performance that is playing spontaneously.

A specific form of tourism in the Performing Arts is that of music tourism. As fado is a form of folkloric urban Portuguese music, it might attract tourists specifically for itself. This is discussed in the next section.

#### *2.1.3.1. Music Tourism & Intangible Heritage*

Music is seen as an important element of culture. It plays a role in the construction of a community's culture and identity (Clarke, 2013). In addition, it could also be part in the representation of a city, region or country. Judging from the tourist flyers and documents as well as general information found on the tourism website of Lisbon, this is the case for fado. Typical forms of music, such as fado, can be a part of a country's protected intangible cultural heritage (e.g. merengue music in the Dominican Republic, Rumba in Cuba). Cultural tourists can be drawn notably to these types of musical heritage, which results in forms of music tourism. Popular examples are that of blues tourism in the Mississippi Delta and tourism in Graceland (King, 2004).

On logic grounds, next to attracting cultural tourists by its cultural elements, music also presents a form of entertainment. As will be discussed later, people are increasingly looking to



be entertained, and to undergo experiences (Sundbo & Darmer, 2008). Just as the performing arts, music tourism does not necessarily have to be linked to a place. Thousands of tourists are found to travel all over the world to visit international festivals with music that is not culture or country specific (Kim et al., 2007; Getz, 2008).

Clarke (2013) argues that music also offers a sense of engagement. The experience of live music presents a souvenir that has an additional value comparing to the memory of a postcard (Clarke, 2013, p. 235).

Fado, as a typical form of urban, but folkloric music, whether live or non-live, is part of Portugal's intangible cultural heritage and is deeply rooted in the Portuguese culture. As such it contains a high potential to attract tourism and it could be considered a form of music tourism.

#### **2.1.4. The importance of Experiences**

As discussed in the chapter on creative tourism, people are increasingly looking for a more active participation in the consumption of goods, which lead them to co-create their experiences. This overall change in the world of consuming goods is described by Pine & Gilmore as the rise of the experience economy (1998, 1999).

Pine and Gilmore stress the importance of experiences as a new type of economic value creation. Products and services only do not satisfy the customer anymore and for companies to survive and keep on making profit in a market of great competition they have to adapt to this trend. Pine and Gilmore argue that it is in the mind of the individual that experiences take place. Consumers' own experiences are unique and personal as opposed to goods and services (Pine & Gilmore, 1998). This leads to people never being able to have the exact same experience as the experience that someone else had. When this personal experience leads to feelings of joy and intensity, the consumer derives a higher value from it. It is this feeling which according to Pine & Gilmore increases the consumer's willingness to pay. And this is exactly what companies are looking for (Pine & Gilmore, 1998).

##### *2.1.4.1. The Four Realms of an Experience*

Pine & Gilmore categorize experiences on two parameters: the level of participation (ranging from passive to active), and the connection that the customer has with the experience (ranging from absorption to immersion). As a result, four experience spheres can be distinguished: entertainment, education, escapism and esthetic (1998, p. 102; see figure 1).

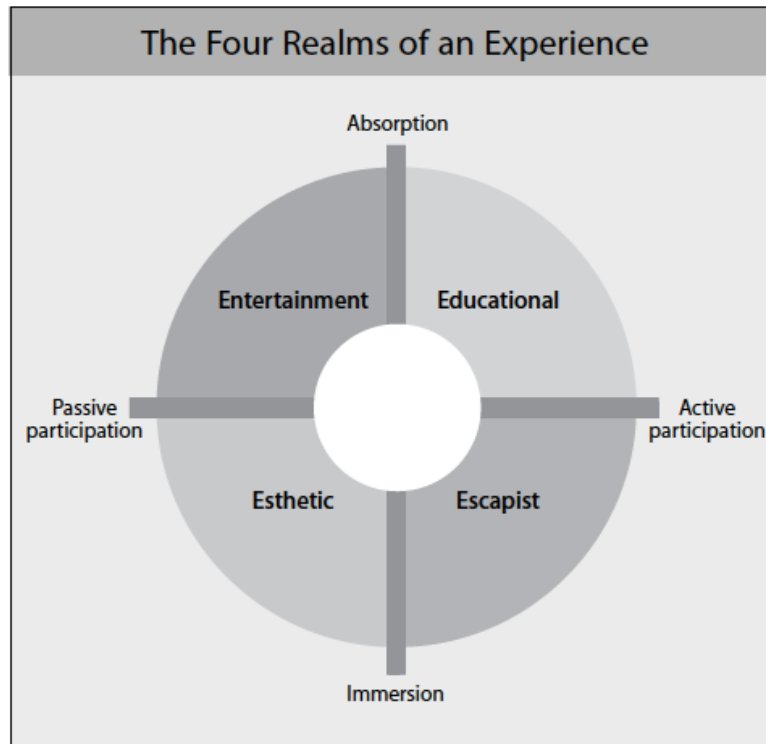


Figure 1: the Four Realms of an Experience, Pine & Gilmore, 1998, p. 102

Educational experiences fully absorb consumers' minds. Their mind is actively engaging and participating, as might also be the case for the body. Educational experiences often concern interactive experiences. They lead the consumer to increase their knowledge and/or skills (e.g. workshop). Entertainment experiences, the oldest and most developed ones, are characterized by consumers passively taking part in events or activities for pleasure purposes. Full attention is paid by the consumers whose minds are completely absorbed by the activities or events. However, consumers are just taking in the events and not learning anything in particular or acquiring certain skills. Their participation does not influence the experience either (e.g. a performance, music piece, dance). The same counts for esthetic experiences. Consumers are not affecting the experience, but they are passively taking part in the environment are simply letting it influence them (e.g. sightseeing). The escapist experience requires consumers to be fully immersed and actively participate. Consumers are thus affecting the events or performances that they engage in (e.g. extreme sports) (Oh, Fiore, & Jeoung, 2007; Pine & Gilmore, 1998, 1999). Experiences that touch upon all four realms are called the 'optimal tourist experience' or the 'sweet spot' (Oh et al., 2007, p. 121).

Depending on the point of view that is taken, fado can be considered a different experience type. As Clarke (2013) argued, music can present a form of engagement. When

performed small scale, which is often the case judging from personal experience in Alfama, it can be judged very personal and it can also be interactive. Often it is the case that locals are going on and off the stage. Logically, as it can be considered a performing art, fado would be classified an entertainment experience. The consumers can be passively absorbed by the performance and they are letting it influence their senses. However, when highlighting the interactive part and the fact of engaging in the community it can also shows features of an escapist experience. As judged by the complexity of classifying experiences into the four realms, the experience economy of Pine and Gilmore can also be critiqued. Kuiper and Smit (2011) are to a certain extent doing this with their concept of 'Imagineering'.

#### 2.1.4.1.1. Imagineering

The creation of meaning, or 'imagineering' as they call it, is the result of the co-creation of value resulting from the consumer that actively engages and participates in an experience. Consumers become so to say co-creators of the experience, increasing in this way its value and its meaning (Kuiper & Smit, 2011). Kuiper and Smit argue that, as opposed to the experience economy, the focus should be more on the consumer, rather than on firms that create experiences to differentiate themselves and gain a profit. Creating meaningful experiences that last could ultimately lead to transform the consumer. Consumers can connect themselves to the products or experiences, which can eventually lead to feelings of loyalty. Meaningful experiences are becoming more important to consumers as the supply of products is excessive and people are paying attention to their expenses while having endured, or enduring financial crises (Kuiper & Smit, 2011).

Experiences in general play a large role in the tourism sector. Smith (2003) even gives it a specific name: experiential tourism. The importance of experiences and the influence of authenticity are discussed below.

#### *2.1.4.2. Experiential Tourism: The Tourist Experience*

Tourism has always been about providing experiences for travellers. Against the background of the experience economy this staging of experiences has increased in importance (Smith, 2006). In a similar vein, tourists are becoming increasingly eager for more experiential and interactive activities (Smith, 2006). Consequently, more competition in the leisure industry for the tourist's time, money and attention forces cultural attractions and destinations to create

‘something special’ (Smith, 2003). Even cities rich with heritage sites are increasingly looking to expand and diversify their offer of cultural attractions with more festivals and cultural entertainment. By doing so they try to enhance the image of the area as to appeal to a more wider spectrum of tourists and not only those who are interested in sightseeing (Del Barrio, Devesa, & Herrero, 2012).

Experiential tourism, and with that tourism in itself is predominantly about creating authentic and new experiences (Prentice, 2001; Smith, 2012). This can even be considered the industry’s main activity (Oh et al., 2007; Hayes & MacLeod, 2006; Sternberg, 1997; Prentice, 2001). To some, tourism presents one of the pioneer examples of where the experience economy has done its work (Quan & Wang, 2004). As a result, tourists are now found to prefer getting insight into a culture and its people by experiencing it rather than through formal learning (Prentice, 2001). This is reflected for instance by the development of the new museology in the museum sector. Museums are focusing rather on learning people by creating experiences than by passively showing them artefacts. This manner of insight-gaining relates to the idea of creation of meaning, which is the outcome of the experience, that consumers obtain while actively engaging and/or participating in consuming their leisure time (Lorentzen, 2008).

According to Prentice (2001) conversation, music and dance are forms of this insight-gaining that contemporary experiential cultural tourism comprehends next to the traditional consumption in the form of object-centred appreciation (2001, p. 7). Fado concerts could therefore present an interesting experience as it gives tourists an insight in the Portuguese culture by live experiencing a piece of the Portuguese ‘soul’. In addition, with entertainment becoming more and more important, fado as evening entertainment could have become more attractive to tourists.

An interesting contradictory phenomenon can be found in this increasing search for interactive experiences. Smith (2012) argues that on the one side a lot of cultural tourists are actively looking for greater authenticity in a world where technology makes everything possible and globalization rules. On the other side, we can find tourists that embrace the inauthenticity resulting from these developments with open arms. The importance of authenticity in experiences will be discussed next.

#### *2.1.4.3. Authentic Experiences*

An important part of the tourist experience is influenced by the ever-increasing importance of authenticity (Smith, 2003; Wang, 1999). Tourist agencies are busy staging authenticity by shaping and packaging tourist experiences (Sternberg, 1997). Next to the staging of the suppliers, authentic elements of the touristic product can also be implicit in a place (e.g. café's and pubs) (Prentice, 2001). As is the case in creative tourism that was highlighted before, an important aspect here is the encounters with locals and the experience of local culture, which constitutes a main part of the visitor's experience (Richards, 2001). In addition, tourists are increasingly searching for experiences in new areas that are non-standard (Maitland, 2007; Maitland & Newman, 2009). The tourism industry anticipates on this by offering 'off the beaten-track' packages and packages presented as 'non-touristic' (Prentice, 2001). Tourists are trying to go there where the locals go.

For an even more memorable tourist experience, tourists also look to be involved in the host community (Kim et al., 2010). However, it must be noted that, as Kuiper & Smit (2011) indicate, an experience is personal and thus subjective. An experience takes place in the tourist's mind. Consequently, whether something is considered authentic is completely subject to the tourist's own perception (Andersson, 2007). Pine and Gilmore in a later work even state that as experiences are happening within individuals, authentic and inauthentic experiences in itself do not exist (Pine & Gilmore, 2007). The tourism industry can make it look authentic but that does not mean that tourists will experience it as authentic (Waite, 2000; Wang, 1999). Theories on the perception of authenticity will be discussed in the next section.

#### **2.1.5. Perceived Authenticity**

As authenticity is argued to be of a subjective nature, depending on the perspectives of individuals, and this research focuses on the personal perception of authenticity, theories on the nature of authenticity will not be discussed (McKercher and Du Cros, 2002). The tourist's perception of the level of authenticity of an experience is central in this research. Defining and differentiating between elements influencing tourists' perception of authenticity of cultural attractions has only been researched by few studies (Prentice, 2001).

One of these studies is that of Waller and Lea (1999). They identified four dimensions of perceived authenticity through a focus group research. The first dimension they identified is that of culture. In this sense, the more tourists are in contact with the local people and their culture in a destination the greater is their perceived authenticity. The second dimension relates

to the number of tourists in a particular place. If in a place there are very few tourists, tourists tend to have more authentically perceived experiences. Thirdly, perceived authenticity is influenced by the level of independence when traveling. If tourists are traveling alone and organize their own schedule, instead of with an organized group, the experiences are perceived as more authentic. Finally, they argue that perceived authenticity is related to the conformity of experiences with stereotypes of a country (e.g. bullfights in Spain). This considers the climate, the landscape and the culture. When experiences are very close to the known stereotypes of a country they are perceived as more authentic (Prentice, 2001; Waller & Lea, 1999).

Waitt (2000) researched the perceived authenticity of The Rocks in Sydney and its specific elements through a survey and identified three different aspects: the buildings, activities and demonstrations and the setting (cobble streets) (Prentice, 2001; Waitt, 2000). Social elements, as for instance meeting locals, were not mentioned as signifiers of authenticity by respondents.

Judging from Lisbon's tourism brochures and travel websites, fado music can be considered a stereotype of Portugal and Lisbon in specific. In this sense, attending a fado concert can be perceived as an authentic experience. Depending on where and how (the setting) and with whom tourists attend a fado concert, the level of perceived authenticity can vary following the before mentioned researches. If tourists search for specific fado houses where most of the public consists of locals, they will probably judge it as more authentic than if they are part of an organized tour and a fado band is playing music in a restaurant packed with tourists. In addition, perceived authenticity and experiences are personal and thus this is very subjective (Andersson, 2007). What one person can sense as very authentic, can be very inauthentic to another.

The concepts, theories and researches that have been discussed in this chapter were intended to outline the literature on the touristic context in which this according to this research fado is situated. As this chapter discussed mostly theoretical literature, the next chapter will highlight the empirical research and important findings related to the focus and topic of this research which helped to construct the method of this research.

## **2.2 Empirical Research**

The former chapter has given an overview of context and theories in cultural tourism in which fado can be placed. In this chapter, previous research regarding the focus of this thesis including the participation in, the attached importance and the perceived authenticity of cultural attractions will be discussed and corresponding hypotheses with relation to the research main questions will be formulated.

### **2.2.1. Participation & Consumption of Cultural Attractions**

It is argued by earlier studies that the attractiveness of destinations is essentially influenced by cultural attractions (Hewison, 1987; Hughes, 1987; Kim et al., 2007; Prentice, 2001; Richards, 2002). Consequently, studies have been carried out on the consumption or equivalently the participation in cultural attractions (Craik, 1997; Hughes, 1987; Kim et al., 2007; Zeppel & Hall, 1992). Measuring the consumption of cultural products has served to distinguish between different demographic elements and social classes (Bourdieu, 1984; DiMaggio & Useem, 1978). A conclusion often made in these is that cultural attractions attract mainly tourists that are highly educated, relatively wealthy and mostly female (Craik, 1997; Urry, 1990).

Few studies however, have questioned the consumption patterns of tourists in cities with regards to the content and spatial activities. The few existing studies are found to focus on small cities or seaside resorts and not on bigger cities (Shoval & Raveh, 2004). One of these studies is that of Cooper (1981), who looked at tourists' spatial behaviour on the Channel Island of Jersey. He found that low-income tourists had the tendency to visit only the major tourist attractions and tourists with higher incomes also visited less evident attractions. In a similar vein, Prentice (1993) found that heritage attractions are visited mostly by an older public and by the more affluent sectors of society.

Borowiecki and Castiglione (2014) present the first study that elaborately examines the difference between cultural activities and non-cultural activities in attracting tourism and shedding light on the type of cultural activities that can be accounted for attracting a high rate of tourism. Their research focused on cultural consumption by looking at the demand. The relationship is analysed between tourism flows and demand for cultural and non-cultural activities in Italy. Results show that activities categorized as cultural (museums, theatre, concerts and exhibitions and shows) are found to attract more tourists than non-cultural activities. A strong relationship was found for the attendance at museums, theatres and concerts. In addition, they revealed that the origin of the tourist has an influence on the demand

for entertainment. Attendance to museums or concerts increases when the numbers of foreign tourists rise and the attendance to theatre increases when the number of domestic tourists rises.

The Lisbon tourist office observatory (Observatorio Turismo de Lisboa) (2015) conducted their own research on visitor activities in Lisbon by interviewing around 5000 tourists in the city itself and its regions. Results show that visiting monuments, attractions, museums, walking around and going out for dinner were practiced by nearly all visitors. Both for respondents from the Lisbon region as well as from the city of Lisbon itself the three most visited attractions were the Tower of Belém, the Jerónimos Monastery and the Padrão dos Descobrimentos monument. Interestingly, the two most practiced activities were going out to dinner (97% both in Lisbon City and in Lisbon Region) and walking around (91% in Lisbon City and 93% in Lisbon Region). The high percentage of walking around could refer to the increasing importance of the intangible features of the city, such as enjoying the atmosphere and getting to know the everyday life of the locals (Richards, 2002, 2016). It must be noted that in the activities, the survey distinguished between going out to dinner and gastronomy and wine. It could be that gastronomy and wine relates more to the idea of trying traditional, local eateries, whereas going out to dinner refers to eating in a restaurant in general. However, this high level of importance of food and gastronomy is also revealed in another survey regarding the satisfaction and image of the observatory (Observatório Turismo de Lisboa, 2015). It is, people who judged these features relevant, evaluated the offer of local gastronomy with an average importance of 7.99 (on a scale from 1 to 10) and the diversity of restaurants with a 7.97. Unfortunately, attending a fado show or concert did not figure among the activities or attractions examined. Nightlife however did, but can be interpreted in different ways not necessarily having to concern fado.

#### *2.2.1.1. The Spill-over Hypothesis*

A theory that submerges in research on cultural consumption is that of the spill-over hypothesis. This hypothesis refers to the idea that people tend to undertake the same activities and look for the same experiences on holiday, as they have in their daily lives (Nash, 2001). In extensively analysing ATLAS data, Toivonen (n.d.) found evidence for this hypothesis, specifically for highly educated people of 50 years and older. Richards (2007) found that people that normally consume both high and popular culture will high likely consume mixed forms of culture on holiday as well. He goes even further in stating that for some cultural tourists, holidays constitute an extension of their professional lives.



### 2.2.1.2. *Participation in the Performing Arts & Musical Attractions*

A study that focuses specifically on touristic consumption in the performing arts is that of Zieba (2016). Zieba looks at theatres in Austria and examines whether cultural tourism can positively influence the demand in the performing arts. Examining the elasticity of theatre attendance by tourists in relationship to tourism flows; a positive relationship is found of tourism on attendance in Austrian theatre institutions. This effect is found greater when only considering in opera, operetta and musical attendance. In addition, a stronger effect is found for foreign tourists as opposed to domestic tourists. As such, Zieba derives from this that tourists are attracted more towards highbrow art performances.

Kim et al. (2007) looked at participation patterns in cultural attractions and the effects of the demographic and socioeconomic traits of tourists. They found that from 29 cultural attractions, grouped into three categories, that festival and musical attractions and knowledge/aesthetic seeking attractions attendance was positively influenced by income and education variables.

When combining information from the previous chapter regarding the place of fado music and concerts in cultural tourism together with the previous research from this section the following conclusions can be made. Fado music presents assets of historical as well as contemporary culture. With the possibility for interactivity during fado shows giving it an experiential nature in addition to the entertainment that it offers to tourists, fado presents an attractive tourist attraction. Additionally, the empirical research highlighted the contribution of tourists to attendance in musical attractions and the interest in intangible features of culture. Therefore, it can be expected that the tourist participation rate in fado concerts will likely be similar or higher than that of other attractions or activities. The first hypothesis is as such:

- H1: The tourists' participation rate of fado concerts is higher than the participation rate of other attractions or activities in Lisbon.

### **2.2.2. Preferences & Importance in Cultural Attractions**

Next to participation patterns and the identification of a sociodemographic profile of the tourist, it is necessary to understand the importance that tourists attach to cultural attractions and to know if they are aware of (intangible) cultural heritage. As Poria *et al.* (2006) and Yan &

Morrison (2007) argue, the tourists' perception is crucial to understand the visitor models which makes the perception of the site attributes of fundamental value.

Suh and McAvoy (2005) looked at the relationships between preferences and expenditures for activities or attributes of international urban travellers to Seoul (Korea) by conducting a conjoint analysis. They distinguished business travellers from pleasure travellers and questioned a sample of people from three regions: Europe, North America and Japan. Their expenditures and preferences of attributes of the hypothetical trip packages were analysed according to four attributes (local culture, food, shopping and hotel location) with each two levels (e.g. high opportunities to experience local culture vs. low opportunities; more traditional local food vs. less traditional local food etc.). Results show that each group had different preferences with respect to the attributes. Japanese travellers (from the near origin) tended to prefer the 'tangible' attributes (shopping) whereas the European and North American travellers (from the distant origin) preferred the 'intangible' attributes (local culture) regardless of the trip's purpose. Preference did however not seem to correlate with the level of expenditure on the attributes.

#### *2.2.2.1. The Importance of Cultural Attractions*

Research on destination decision-making has shed some light on the importance of 'culture' for tourists. The ATLAS data consists of transnational data on cultural tourism from 11 European countries. Richards (1996) analysed this data and found that about 36% of the tourists found the cultural attractions visited of high importance in their decision to travel (p. 152). He also stated that 60% indicated that the extent to which visiting a specific 'cultural attraction' was 'important' or even 'very important' to travel and that 20% indicated that cultural attractions had been 'very important' in their destination choice of their previous holiday (1996, p. 185).

Cuccia & Cellini (2007) analysed the weight or importance that tourists attach to different elements of the tourist product of Sicily as well as the evaluation of these elements in their choice to visit Sicily. Attributes of the tourist product that they looked at were season (summer or consumer), cultural purpose (cultural visits or not) and accommodation type. 16 different offers were rated over an interval of 1-10 (worst to the best). Results from their contingent rating analysis show that the cultural attribute plays only a limited role in the importance attached by tourists. Accommodation structure in contrast plays a large role in tourists' preferences (Cellini, Cuccia, & Reale, 2004; Cuccia & Cellini, 2007).

#### *2.2.2.2. Preferences & Importance of Intangible Heritage and the Performing Arts*

Cuccia (2009) extends the cultural attribute to include intangible elements which contribute to the identification of a territory such as events and gastronomic traditions. She looks at the role of these local attractions in attracting tourists. The main attractions of a holiday to the province Ragusa (known for its baroque cultural heritage as well as rural landscapes and sea-side resorts) are divided into four categories: sea and coast, cultural and natural heritage, performing arts and entertainment activities and local food and wine (2009, p. 163). Then, Cuccia distinguishes between rankings of different packages of holidays according to the accommodation facilities and the main local attractions and uses a contingent ranking to evaluate the weight attached to these attributes. Her results show that the importance attached to these local attractions as opposed to only tangible and built heritage is quite considerable and changes across seasons. In the low season the importance of local attractions is found considerably higher. She states thus that the limited importance attached ‘cultural heritage’ as an attribute of a destination found by previous studies (Cellini et al., 2004; Cuccia & Cellini, 2007) turns out wrong if one includes tangible and intangible heritage such as performing arts, and landscapes.

As was argued in stating the first hypothesis, fado shows or concerts present attractive tourist attractions. The traditional, urban type of music and the setting in which it is listened to can give people insight into the Portuguese culture through its experiential nature and intangible features. In addition to culture influencing the participation of tourists in attractions or activities, this section shows that generally, although some results contradict each other, it can be concluded that attractions that are said to be cultural, and especially when having intangible cultural features, are judged more important by tourists. This leads us to formulate the two following hypotheses:

- H2: The level of attached importance is positively related to the participation rate.
- H3: The level of attached importance to fado concerts in Lisbon by tourists is higher than the level of attached importance to other attractions or activities.

#### **2.2.3. Perceived Authenticity & Cultural Attractions**

Mantécon and Huete (2007) examined the role of authenticity in the motivation of tourists. By using in-depth interviews with local social agents in main tourist destinations on Spain’s Mediterranean coast, they found that authenticity plays a considerable role in the motivation

of tourists. Many tourists with a higher spending power argued to look for a 'real' Mediterranean style through authentic tourist experiences.

Zarrilli & Brito (2013) researched the experiences of tourists. They looked at mobility, quality of tourism and quality of life (satisfaction) and tourism experience (level of knowledge and appreciation) in Lisbon. Zones with highly specific characteristics that, in using their own words, can be seen as more 'typical' are found to have the highest rates on all indicators. Regarding the 'tourist experience'; visibility, authenticity and tourist enjoyment were shown to be the features that had the highest scores. In general, the aspects touching authenticity and everyday life were found to be appreciated particularly. In addition, they found that the public transport was also appreciated relatively well, more than half of the respondents said to use public transportation for their needs of mobility, but also for the tourist experience (in the case of tram 28, the Santa Justa lift and the funiculars).

Ramkissoon & Uysal (2010) looked at the importance of felt authenticity in determining the intentions of tourists to consume cultural heritage attractions on the island of Mauritius. The sites analysed consisted of religious sites, markets, museums, industrial heritage sites, commercial redevelopment, built heritage sites and natural heritage sites. Felt authenticity was divided into two dimensions of features measuring authenticity. The first dimension consisted of parameters related to the extent to which elements represent local ways of life, the local community, whether elements are real and not manufactured, allowing for interaction with local community and presented souvenirs made by local hands. The second dimension measured felt authenticity based on whether elements have a documented history, are verified by historians, represent a scenic landscape, represent the past or be a reproduction of the original. All features were measured on 1-5 Likert scales. Behavioural intentions were measured on site by asking tourists whether they would give good references of this cultural destination to others, whether they would want to visit it, if they would encourage others to come and if they have the intention to come back. 1-5 Likert scales also measured the indicators for behavioural intentions. Both types of felt authenticity were found to play a major role in determining tourists' cultural behavioural intentions in the context of this small island. Have a documented history, verified by historians, represent the past, be a reproduction of the original and represent a scenic landscape were the most predominant factors.

Chhabra *et al.* (2003) analysed the perceived authenticity of the cultural festival the Flora Macdonald Scottish Highland Games in North Carolina. This cultural event is perceived as a form of heritage tourism. Questionnaires measured the perceived authenticity of specific events and activities (e.g. Highland dancing, Highland games setting, Parade of the Tartans) by using 5-point Likert scales ranging from high perceived authenticity to low perceived authenticity. Perceived authenticity was found to be related to the visitor's overall satisfaction and level of expenditures. Highland dancing showed to be perceived as the most authentic and after that the Parade of the Tartans and learning Scottish history. Another important finding of Chhabra *et al.* was that the perceived level of authenticity has a significant positive effect on the level of expenditures.

Referring to the theoretical framework, fado could present a very authentic experience depending on where the concert or show is attended and what kind of public is present. As mentioned before, fado is originally, and often listened to in fado houses or restaurants, attracting a local public. As such it exhibits intangible cultural features. Furthermore, it represents a stereotype for Lisbon and Portugal increasing the likeliness for tourists to consider it as authentic. It is found everywhere in tourist



## Lissabon

Fado muziek, street art, Cristo Rei  
beeld en het São Jorge kasteel

Figure 2: Screenshot from Dutch Airbnb mailing taken 17 February 2017

communications on Lisbon (see for instance Figure 2). The current section shows that the level of perceived authenticity influences the visitor satisfaction and might influence the level of expenditures. It can thus be expected that tourists who perceive certain attractions or activities as authentic are more likely to participate in these activities. Furthermore, they might consider it more important to visit or participate during their trip. Finally, as fado has a strong likelihood to be considered authentic, tourists might attach a high importance to visiting a fado show, which in turn increases the likeliness that they will visit one. Consequently, the following hypotheses can be formulated:

- H4: The level of perceived authenticity of fado concerts for tourists in Lisbon is higher than the level of perceived authenticity of other attractions or activities
- H5: The level of perceived authenticity is positively related to the participation rate

- H6: The level of perceived authenticity is positively related to the level of attached importance

### **2.3. Conclusion**

This chapter was intended to give an overview of the theory in which this research's subject, Portugal's intangible heritage fado, can be situated as well as the empirical research that can be related to this research.

As discussed before, on the one side, we can find tourists who are looking for more authentic experiences, close to locals and preferably engaging in the local community. In contrast, on the other side, we find tourists that love attractions of pure entertainment and where technologic developments overpower. These tourists are found to embrace the inauthenticity of these staged experiences (Smith, 2012). For the first group of tourists, authenticity is a very important factor. Of course, it remains clear that it is a subjective concept. Though, smart players in the tourism industry try to anticipate on this by offering 'off the beaten track' packages and 'like a local' tourist products. Perceptions of tourists are essential to understand visitor models and visitor models in turn are of high importance for tourism marketing. This makes tourist perceptions very valuable in the tourism sector (Ashworth, 1989; Murphy, 1985; Poria et al., 2006; Yan & Morrison, 2007). Nonetheless, very few researches have been conducted on the role of authenticity, and the importance of developing new theoretical perspectives and conduct further empirical research is stressed (Mantecón & Huete, 2007). This research therefore aims to fill this gap in examining the relationship between the tourists' perception of authenticity and the participation of tourists in activities and attractions as well as the relationship between this participation and the importance they attach to these attractions and activities.

With the increasing importance of experiences and entertainment it can be argued that more attention is and should be paid to the interactive and intangible elements of culture in tourism. This is also reflected in the most recent definitions of cultural tourism and creative tourism. For many tourists, the intangible side of culture becomes more important and new insights or knowledge in culture can be acquired through this kind of (interactive) experiences. Entertainment can very well play a role in these interactive experiences. However, research on intangible features and in specific intangible heritage appears to be very scarce (González, 2008). Not to mention that even the United World Tourism Organization (UNWTO) pleaded

for the need for data collection and analysis as well as academic research on intangible tourism and products associated with it (UNWTO, 2012; Santa-cruz, Lopez-guzman, & Santa-cruz, 2016). This research tries to answer this need by examining the role that fado, as intangible cultural heritage of Portugal and as a form of evening entertainment, plays for tourists in the cultural supply of Lisbon.

Finally, it is found that the performing arts are important in the motivation of tourists. However, also few studies are found on the amplitude of these intangible tourist attractors. As such, this research aims to test that importance in looking specific at the participation in and attached importance of fado concerts compared to other attractions or activities.

### **3. Methodology**

In this chapter, the research method, design and research strategy as well as the method of data collection and data analysis will be discussed which together are needed to answer the research question. In the first section the design, strategy and the method of data gathering will be highlighted. The second section treats the way in which the data has been analysed together with its reliability and validity and what limitations were encountered.

#### **3.1. Research Strategy and Design**

##### **3.1.1. Research Strategy**

This master thesis examines the role of traditional, urban music as an intangible cultural attraction in terms of participation, attached importance and the influence of perceived authenticity on these factors. For this research, a quantitative research strategy was chosen. Quantitative research has a deductive nature; the research question as well as the hypotheses are formulated based on the information which is derived from the literature review (Hart, Boeije & Hox, 2007). As there has been previous research that can be tested against this research's focus, a quantitative approach seemed to be appropriate.

##### **3.1.2. Research Design**

The research design of this master thesis is that of a cross-sectional design and in specific that of a survey with case study elements. This set-up can be found more occasionally according to Bryman (2012). As more than one 'case' is being examined and this at a single point in time (filling out a questionnaire in a few minutes) it concerns a survey. A survey aims to collect an amount of quantitative data that can be brought into relation with two or more variables. These variables can be further examined to look for "patterns of association" (Bryman, 2012, p. 60). In this research both the role of a cultural attraction in terms of participation and attached importance as well as the role of perceived authenticity in this relation are being examined. In addition, other variables that can influence these factors are being taken into account. The goal of the research is to discover these relationships and their directions in order to make possible generalisations. However, as it concerns fado, which has specific Portuguese traditional characteristics and is also related to its culture's history, it also shows features from a case study. Unique features of a case, which can present the study of a certain setting, play the head role or an interest in itself with a specific setting as background. A case study focuses on a location or a single community. Therefore, this research can be considered as both a cross-sectional design in the form of a survey as well as a case study.



## **3.2. Data Collection**

To answer the research question primary data is needed on what tourists in Lisbon visit, how important they find it to visit these activities and attractions during their visit and how authentic they think they are for Lisbon. This section discusses what methods were used in order to collect this data and what sampling method was used in order to get the right respondents sample.

### **3.2.1. Data Collection Method**

#### *3.2.1.1. Self-completion Questionnaires*

The survey was conducted by means of self-completion questionnaires. By using self-completion questionnaires, data is collected on numerous cases at a single point in time (which can vary according to the collection method) in relation to two or more variables as to examine “patterns of association” (Bryman, 2012, p. 60). Furthermore, they allow to gather large amounts of data in a short amount of time. This could lead to a representative overview of the participation patterns and attached importance and authenticity of the respondents. Another reason for opting for self-completion questionnaires is that it is more convenient for tourists. People on holiday might be less eager to lose their holiday time to a time-consuming interview. In addition, for the sample to be representative for the population there will be need for a lot of interviews which is considering the time limit, travel cost and administer time not very inviting (Bryman, 2012). Consequently, self-completion questionnaires were judged the best option.

#### *3.2.1.2. Content Questionnaire*

The questionnaire, which can be found in appendix I, consisted out of questions regarding personal information: gender, age, nationality, occupation, education and income. The main question included fifteen tourist attractions or activities that were chosen on the base of a small literature and web research. Tourist websites such as TripAdvisor, Lonely Planet together with Lisbon’s own tourism website ([www.visitlisboa.com](http://www.visitlisboa.com)) and reports from Lisbon’s tourist office observatory were examined. In addition, local students as well as several persons that had recently visited Lisbon were contacted to ask for their opinion regarding the attractions and activities that should be included. The final list consisted of the most prominent monuments and museums but also included intangible elements of the city such as eating traditional food and simply walking through a neighbourhood. Food has been shown to present an essential element of a region’s culture and is therefore considered important in the selling of a

destination's culture and identity (Quan & Wang, 2004). The activity of walking through neighbourhoods can be considered intangible as it implies submerging in the local atmosphere and ambiance of a place and experiencing local ways of life (Greg Richards, 2011, 2016). Obviously, attending a fado concert also figured among the activities. Attention was paid to the location of the attractions and activities. It was made sure that the attractions and activities were as evenly spread around neighbourhoods as possible while still including all main attractions and activities. The list of the included activities and attractions and their localisations can be found in the appendix.

#### *3.2.1.3. Bias Controls*

To control for biases that could influence the main variables (participation, attached importance and perceived authenticity) the questionnaire included the following control questions: the number of previous visits to the city, the length of stay, familiarity with the Portuguese culture, participation in organised tours, travel company, staying with family or friends and previous work or secondary education in art, culture or music. These factors could influence the participation as well as attached importance and perceived authenticity in specific to our attraction of interest, fado. When respondents have previously visited the city or if they are staying relatively long, a fado concert could be more interesting. The respondents could have already visited the most popular sites and could look for more entertainment. In addition, a longer stay includes more nights to look for entertainment. When tourists only get to spend limited time in a city, they will have to choose from the attractions offer which leads to specific consumption patterns based on preferences and limitations (Shoval & Raveh, 2004). Organised tours are often found to conclude a dinner accompanied by a fado concert (TripAdvisor). This would influence the respondents' own willingness to visit a fado show. However, this could be derived from the level of attached importance. The company with whom the respondents are traveling can also influence the willingness to visit a fado concert. For example, families with children might be less likely to participate in fado concerts, as they have to take into account the desires of the kids. Familiarity with the culture together with the fact of having family or friends in Lisbon could lead respondents to better understand the role of fado in the culture of Lisbon and Portugal and could make people more eager to attend a concert. The latter counts also for having a secondary education or (former) employment in art, music or culture.

#### *3.2.1.4. Design Questionnaire*

The language of the questionnaire was English. This was a practical and a logic choice as English is often used as language of communication and most tourists find their way abroad

by using the English language. Clear instructions were given on how to indicate the answers and where respondents could check more than one answer it was highlighted. Furthermore, it was well stipulated that the main question related to the activities of the current visit. To avoid “respondent fatigue” (Bryman, 2012, p. 233) questions were limited to fit on two pages and could thus be printed recto verso on one paper. As many closed questions as possible were used in the questionnaire in order to require less effort from respondents and to facilitate the coding afterwards. It was decided to make use of print questionnaires for data collection. This allows for multiple respondents to fill out the questionnaire at the same time and it avoid complications with iPads such as crime sensitivity and digital incompetence.

### **3.2.2. Sampling**

Data collection took place from 12 April until 25 April 2017 on several places that are well visited by tourists all in the city of Lisbon. Respondents were kindly asked to fill out the questionnaire and its focus on cultural tourism in Lisbon as well as fill out time of approximately five minutes were well indicated.

#### *3.2.2.1. Target Population*

The population that this research aims to generalize is tourists visiting Lisbon. As the moment of data collection took place in the last two weeks of April, the population can be narrowed down to the number of Portuguese and foreign tourists that visited Lisbon in the last two months of April. In order to find out the right number of the population the statistics Portugal’s (INE) survey on guest stays and other data on hotel activity in 2015 (Instituto Nacional de Estatística, 2016) was consulted. As statistics on 2015 were the latest numbers available these were the ones used for estimating the population. The total amount of foreign and Portuguese guests in April in the region of Lisbon consisted of 499.200 guests. As the data collection period was two weeks, the number should be divided by two, which gives 249.600 foreign and Portuguese guests. However, it must be noted that this information is based on information gained by accommodation suppliers in Lisbon (Instituto Nacional de Estatística, 2016). Therefore, it does not include day visitors. This problem was also found by Zieba (2016) and Borowiecki & Castiglione (2014). The target population that this research wishes to represent will therefore be higher than the given number. Nonetheless, the sample size for this population, which is higher than the number mentioned, will remain representative when employing a larger margin of error. This will be discussed later in the section on reliability.

### *3.2.2.2. Selection of Sites*

Before departing to the city of Lisbon a plan of sites to hand out questionnaires was already made. The attraction and activity list gave some hints on which areas would be suitable. Popular tourist spots for example where people are queueing or where there is possibility to sit down were considered. As such, two options were the square in front of the Sé Cathedral of Lisbon, which lies in the neighbourhood Alfama, and the queue of the Jeronimos Monastery which lies in Belem. As the many views of Lisbon also present attractive spots where many tourists can be found and there is often opportunity to sit down, it was decided to also hand out collect data at one of the viewpoints. The viewpoint that was found the most suitable for handing out questionnaires was the Sao Pedro de Alcântara viewpoint, which is situated in the neighbourhood Chiado. The final site where questionnaires were handed out was the Luís Camoés square in between the neighbourhoods Baixa and Bairro alto. Having different sites for collecting data avoids the bias of having tourists with only specific interests or all having specific attractions or activities in their results. In a similar vein, data collection was not done in or nearby Fado houses or restaurants as to avoid a ‘halo’ effect. A halo effect is, as Hughes describes it, “a distortion arising from the fact that respondents are asked about the importance of arts whilst in a theatre or concert venue” (2002, p. 171). In addition, the four selected sites are all situated in different neighbourhoods which again reduces the possibility of having the before mentioned biases.

### *3.2.2.3. Respondents Selection*

In order to find out what kind of attractions or activities tourists in Lisbon visit and how important and authentic they judge them the tourists in Lisbon had to be questioned. The sampling frame was as such determined by characteristics indicating that people were tourists in Lisbon. To get a representative sample for this population a combination of random sampling and convenience sampling was used. As stated in the former section, four sites were selected for handing out questionnaires, which were all situated in a different neighbourhood. On the research sites the respondents would be asked randomly, not necessarily looking for cameras or other clues that would signalize a tourist. Attention was paid to the company with which people were standing. If people were gathered in groups only one person was asked to fill out the questionnaire, as groups traveling together will most likely participate in the same activities. This would mean that not every member of the population had the same chance to be selected, which makes the selection not entirely random. Furthermore, when asking people in the queue for the monastery or the cathedral attention was again paid to gathered groups and

all people in the line were asked to fill out the questionnaire. Between the respondents in the queue it was made sure that there were three persons in between the next person who was asked to fill out the questionnaire. When it concerned no groups or families any tourist who was present at one of the spots had the chance to be asked to fill out the questionnaire. However, attention was also paid to whether people looked like they would not mind filling out a questionnaire or whether they were occupied doing something else. This translates to a convenience sampling method (Bryman, 2012).

#### *3.2.2.4. Sample Response*

The initial aim for the sample response was 150. This number turned out too optimistic as the second person who was supposed to hand out questionnaires on location could unfortunately not be present. This led to only one person on site to collect questionnaire responses. Nonetheless, an amount of 120 questionnaires was collected. Regarding the representativeness of the sample, a sample size check was carried out in Excel, which showed that the sample is considered representative for the population with a margin of error of 9.3 %. As this stays constant for populations above 20.000, a larger population due to the inability of counting day visitors would not change the level of representativeness. The desired population did not ask for specific age categories, genders, nationalities or educational backgrounds, which makes that the sample corresponded well with that of the desired population. The most often used confidence interval includes a margin of error of 5 %. However, this would mean that the number of respondents necessary for a fully representative sample of the population should have been 384 (Excel). With this number of respondents, the point of data saturation would be reached. This number was considered too large considering the practical implications of time and money as well as the scope of this research. Therefore, this sample was considered as acceptable. As a result, the research is tolerating a little more sampling error than is standard. This has as consequence that the results from the research can be found a little less representative for the population and that generalizations can be made but with less confidence.

### **3.3. Data analysis**

#### **3.3.1. Measuring Instruments**

The main concepts of this research are participation, attached importance and perceived authenticity. This section discusses the indicators that were used to measure these concepts.

### *3.3.1.1. Participation*

Instead of opting for more elaborate measures of participation via behavioural intentions such as Ramkissoon and Uysal (2010) did for cultural consumption, this research applies a more straight forward measure. The reason for this was that including this type of elaborate scales for fifteen separate attractions and activities would make the questionnaire extensively longer. The questionnaire would then not have fitted on two pages anymore. Next to the fact that this would increase the printing costs, more importantly, it could lead to ‘respondent fatigue’ and influence the reliability of the results (Bryman, 2012).

On these grounds, it was decided to measure participation simply by asking respondents whether they already visited the attraction or activity, if they were still planning on visiting it or if they did not intend to or did not know (what it was). This gives three possible boxes to tick. Accordingly, the participation indicator measures the number of indications of ‘already participated’ together with the indications of ‘still intend to participate’ against the number of indications of ‘do not intend to visit or do not know’. The average per attraction gives us the participation rate that was used in the data analysis. Looking at tourism participation in this way avoids the bias of excluding day visitors which often is the case in tourists in audience surveys (Borowiecki & Castiglione, 2014; Hughes, 2002; Zieba, 2016).

### *3.3.1.2. Attached Importance*

To measure the attached importance, respondents were asked how important it is for them to visit a specific attraction or engage in an activity during their visit in Lisbon. This indicator functioned mainly as a control for the participation rate. To answer the research question that relates to the role of fado concerts in the cultural supply of Lisbon, the participation indicator only could not suffice. People could have accidentally find themselves at a restaurant where they played fado, or people could be part of a group that had a fado concert on the programme but do not really care about it. As such it was decided to include an importance measure. The attached importance was measured on a 5-point Likert scale ranging from not important to very important. The Likert scale is seen as a good way to measure the intensity of feelings about certain features (Bryman, 2012) and was therefore used to measure the personal perception of importance of attractions and activities.

### *3.3.1.3. Perceived Authenticity*

With regard to the indicator of perceived authenticity, respondents were asked to what extent they judged the attraction or activity as authentic for Lisbon. As was argued in the literature review, authenticity is a very complicated and subjective measure and many studies have tried

to find the right factors for measuring what make people see items as authentic (Andersson, 2007). For this variable, it was thus also decided to use a 5-point Likert scale as it regarded the personal judgement of the perception of authenticity. Chhabra *et al.* (2003) also made use of this measure of perceived authenticity for the cultural festival of the Scottish Highland Games which is considered as a form of heritage tourism. The scale ranged from a low perceived authenticity to a high perceived authenticity. In this sense, the respondents themselves can judge what they find authentic and how authentic.

### **3.3.2. Statistical Analysis**

As it concerned physical questionnaires, the responses were first manually inserted into Excel in order to create a file with analysable data. Questionnaires which contained too much missing data were excluded as to avoid sample errors (Bryman, 2012). This gave the research a total of 101 analysable surveys. The final excel data file is stored in the researcher's archive and can be requested. First analyses on the personal characteristics of the respondents (e.g. age, gender, nationality, cultural education and cultural employment) and the travel characteristics were processed in Excel in order to produce frequency tables and charts. Then, as did Cuccia (2009), personal characteristics as well as travel characteristics of respondents were tested against the levels of the main variables on fado concerts with chi-square tests as to control for influences. The chi-square test determines if there is a significant relationship between two variables in the population and how confident we can be that the results are generalizable for the population (Bryman, 2012, p. 709, 348, 349). Relations were judged significant when the p value was lower than 0.05 (Bryman, 2012). The higher the significance level (the lower the p value), the fewer chance exists that the correlation could have arisen only by chance. A chi-square test was also carried out between the differences of tangible and intangible attractions and activities and the scores on the main variables. Next, to examine the hypotheses regarding the relationship between perceived authenticity and the indicators participation and attached importance, more tests of significance (chi-square tests) were carried out. The hypotheses were tested against null hypotheses indicating no relationship between the variables. For those who were found significant correlations coefficients were calculated as to measure the nature of the association and its strength. Scatterplots were plotted as to verify the discovered correlations. It must be noted that, as Bryman argues (2012), analyses of relations between variables derived from a cross-sectional design uncover relationships and not causality (2012, p. 134). As such, only arguments can be made on the relationship, but nothing can be said with certainty about the direction of causality. This will be highlighted in the next section. Finally, the scores on

both participation, attached importance as well as perceived authenticity of fado concerts were compared to that of other attractions by paired sample t-tests. A paired sample t-test checks whether there is a significant difference between two means from the same sample (Field, 2013). It must be noted that for some tests the degrees of freedom (N-1) indicated might differ from the final sample size. This is because some respondents did not tick all the boxes of the scales sometimes, but the questionnaires could still be considered as valid.

### **3.4. Reliability and validity**

#### **3.4.1. Validity**

Regarding the sample size and the margin of error that has been adopted accordingly, one could argue that it does not allow to make strong assumptions or generalisations. However, as Bryman (2012) argues, “the notion of using a desired level of precision as a factor in a decision about sample size is not realistic” (p. 198). Then, considerations such as time and cost become just as relevant. Additionally, the population that this research tried to represent is too large for its scope and its purpose which makes its aim more an exploratory research. As such, with regards to the instructions of the master thesis, this sample is judged sufficient and representative enough for the purposes of this research. Nonetheless, the sample was more or less randomly selected which would lead to conclude on a strong external validity (Bryman, 2012). The internal validity for quantitative survey research however, is found to be typically weak (Bryman, 2012, p. 60). The reason for this is that with a cross-sectional design no causal direction can be drawn from the analysed correlations and significant relations because the data on the analysed variables is collected relatively simultaneously. This in contrast to that of an experimental design. Variables can be found related but the direction of the relation found can thus be ambiguous. For example, do respondents judge certain activities as more authentic because they have visited them and formed a judgement or did they already think these activities were very authentic and therefore decided to visit them? Certain conclusions can be drawn from the correlations and relations between the concepts and indicators but they should be handled with caution as they cannot provide stable guarantees.

#### **3.4.2. Reliability**

Before the final questionnaires were printed, a draft questionnaire was piloted with several classmates of the Cultural Economics and Cultural Entrepreneurship Master, friends as well as thesis supervisor Frans Brouwer and two former Erasmus students from Lisbon. As some scale items were based on previous studies in the literature review, but adopted to the current



research focus this was judged important in order to validate the measuring instruments. As such, the replicability was also improved. Feedback resulting from the pilot was then analysed and the resulting corrections were made. Because no concepts were measured on the base of two indicators it was not needed to measure consistency of scales. The relation between the perception and the attached importance as well as the relation with the other main variables were part of the hypotheses and will thus be discussed in the results chapter.

Regarding the replicability, the following can be said. As this research focuses on the importance of the role of one certain touristic and cultural activity classified as intangible heritage and making part of Lisbon's culture, it will be hard to find a similar activity in another city with similar features. However, one could think of examples such as Flamenco in Spain or Rumba in Cuba. Furthermore, the idea of looking at participation, attached importance and perceived authenticity of tourist attractions and the correlations between these measures could easily be repeated with data collection through surveys in other tourist destinations. As the participation, attached importance and perceived authenticity measures are quite straight forward (5 point Likert scales and already did/intend to participate or do not know and will not participate) and the research procedures as well as the construction of the measures are explained in detail, these measures can be easily used for further research.

### **3.5. Limitations**

As for the research design, a limitation of the survey method is that it does not allow for the researchers to probe for elaboration on the answers of the respondents (Bryman, 2012). As mentioned before, it allows for gathering a large amount of data in a short amount of time, but the collected answers will never be as detailed as with for example interviews.

Regarding the sampling method, it can be argued that personally handing out questionnaires can lead to a self-selection bias (Bryman, 2012). This would complicate generalizing over the population. The sample could as such include more cooperative and friendly respondents, which could have biased the results.

Another limitation that concerns the sample is that it does only contain foreign respondents. Nonetheless, this decision was made deliberately beforehand. Portuguese tourists are more aware of the role of fado in the Portuguese culture and its authenticity. Including these could have influenced the results. Previous research has shown that there do exist considerable differences between these two respondent groups. As a result, no analysis can be made regarding these differences.

## 4. Results

This chapter will discuss the information that was gathered from the questionnaires, the conducted tests that were used to test the hypotheses and their results. With this information, conclusions can be drawn and the main research question as well as the sub question can be answered. First the general findings of the sample will be analysed and then the results regarding the hypotheses.

### 4.1. General Aspects

#### 4.1.1. Personal Characteristics

Regarding the gender division of the sample, the number of female respondents was significantly higher (75%) than the number of male respondents (25%). As to the age categories, most respondents were in the second age category (between 20 and 29) years old (31%) or in the fifth category (50 years or more) (22%). (See figure 3 for all age categories).

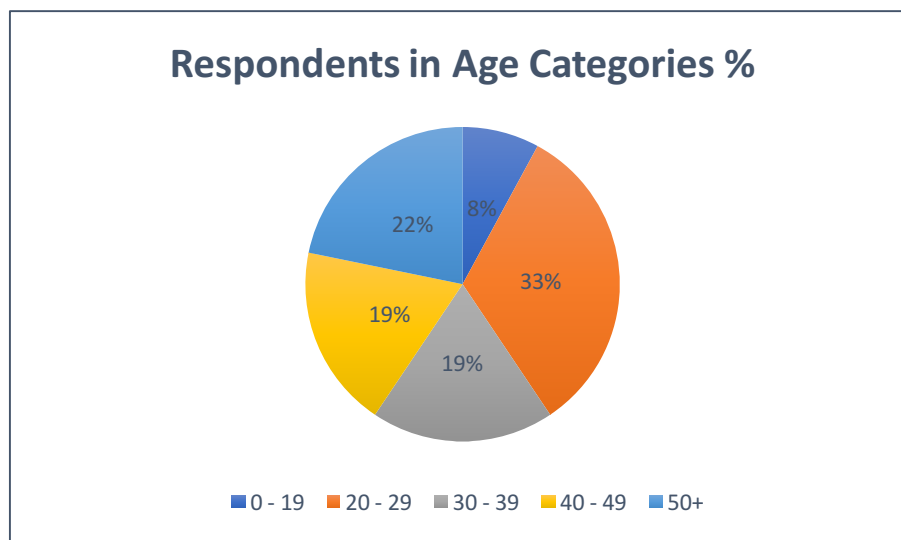


Figure 3: Respondents in Age Categories in percentage

The major part of the respondents worked as employee (66%) or was still student (16%). In relation to the salary, it can be said that more than half of the respondents earned more than 2000 euros or dollars (54%). The major part of the respondents also appeared to be relatively high educated. It is, 44 percent of the respondents had a master or similar degree and 36 percent a Bachelor or similar degree. Among the respondents most of them were French (17%) or German (22%). The other nationalities of respondents, as well as other graphs and figures on the personal characteristics can be found in appendix III. In the sample 39% indicated to have had any secondary education in arts, culture or music and 14% said to be working or to have worked in the arts, culture or music sector.

#### 4.1.2. Travel Characteristics

Concerning the respondents and their trip to Lisbon the following statements can be made. 60 percent went to Lisbon as only destination and for 25 percent of the respondents Lisbon presented their main destination. The average length of stay in Lisbon was 4.3 days. Most respondents stayed in Lisbon for five days (28%). Figure 4 shows the total distribution of the length of stay of visits of the respondents.



Figure 4: Length of Stay in Lisbon and the Number of Respondents

Regarding previous visits to Lisbon, it can be said that almost all respondents (83%) had never been in Lisbon before. As to the travel company, nearly half of the respondents travelled to Lisbon as a couple (45%) and more than a quarter travelled with family (26%). Most respondents indicated not to participate in an organised tour (87%). With regard to the accommodation, the majority said to stay in a hotel (43%). However, more than a quarter of the respondents (26%) stayed in a Bed and Breakfast or an Airbnb. In relation to the familiarity with the Portuguese culture and history or that of Lisbon almost half of the respondents (46%) indicated to have a superficial knowledge. Only 5 percent indicated to be very familiar.

#### 4.1.3. Attractions & Activities

In relation to the attractions and the activities that the respondents visited the following can be said. The average participation rate, as well as the attached importance level and that of perceived authenticity were calculated to give indications. Eating traditional food is the activity that on each of the three indicators scored the highest. Its average participation rate was 0.96 on a scale from 0 to 1, meaning that almost all respondents had eaten traditional food or were planning to do so. The average attached importance was 4.19 (on a scale from 1 – 5) and the

perceived authenticity 4.43 (on a scale from 1 – 5). On the participation level, next to eating traditional food, also the views of Lisbon (0.92), the Alfama & Bairro Alto neighbourhoods (0.88) as well as the Tower of Belém were well visited (0.82) (see figure 10 in section 4.2.2 for all participation rates).

Next to eating traditional food, the average importance attached to visiting the views of Lisbon was also relatively high (3.97). After that come the Alfama & Bairro Alto neighbourhoods (3.94) and the tower of Belem (3.76).

Regarding the average perceived authenticity after eating traditional food, visiting the Alfama & Bairro Alto neighbourhoods (4.29), the tower of Belem (4.25) and the views of Lisbon (4.24) were perceived as relatively highly authentic. All average rates on attached importance and perceived authenticity can be found in figure 5 below.

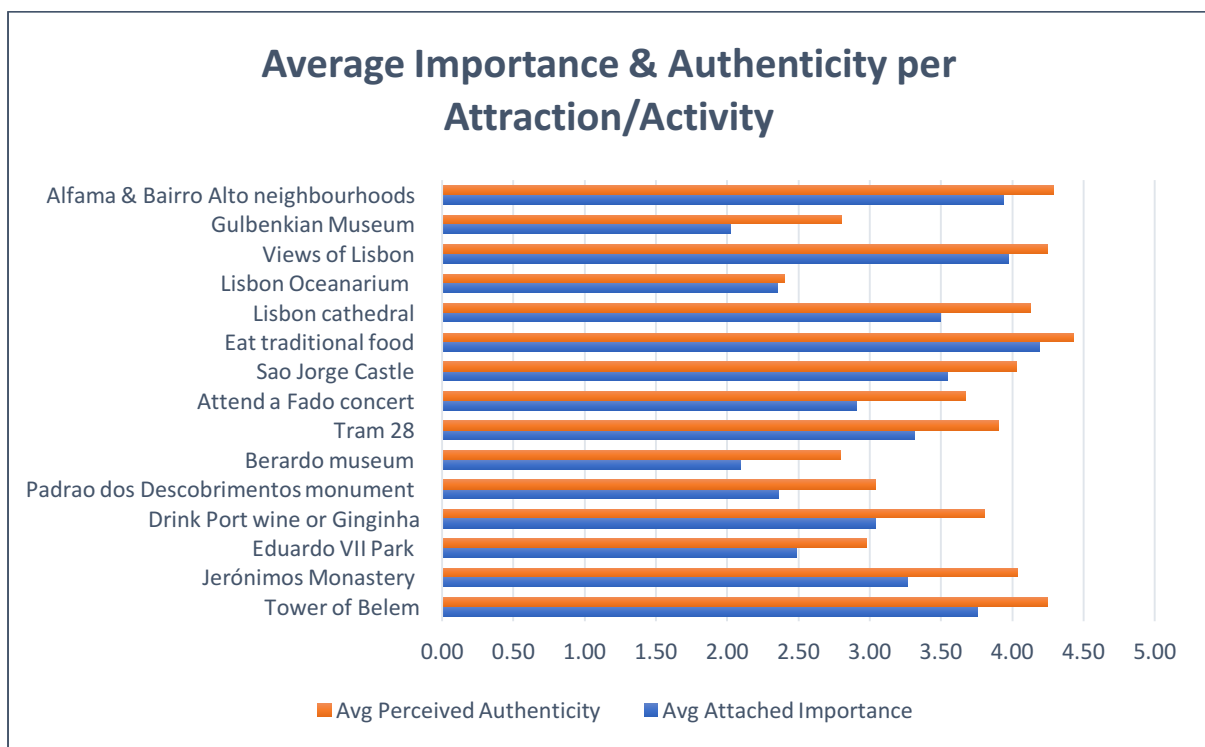


Figure 5: Average attached Importance (1-5) and Perceived Authenticity (1-5) per Attraction/Activity

#### 4.1.4. Factors influencing Fado Concerts Scores

To look for significant influencing factors chi-square tests were carried out on all personal and travel characteristics in relation to participation as well as attached importance and perceived authenticity of fado concerts. None of the personal and travel characteristics appeared to have a significant influence on fado participation, attached importance and perceived authenticity apart from cultural employment. All other factors: length of stay, nationality, age, gender,

salary, familiarity with culture and accommodation did not have a significant influence on participation in fado concerts, its attached importance and perceived authenticity.

Cultural employment did show a significant relationship with participation in fado concerts ( $\chi^2(1) = 7.010, p = 0.008$ ). The calculated correlation coefficient indicates a weak positive relationship ( $R = 0.143$ ). Translating this to the research situation would mean that the null hypothesis of no relationship can be rejected and that people who are or have been employed in the cultural sector are more likely to participate or to have participated in fado concerts and vice versa. Figure 6 illustrates this.

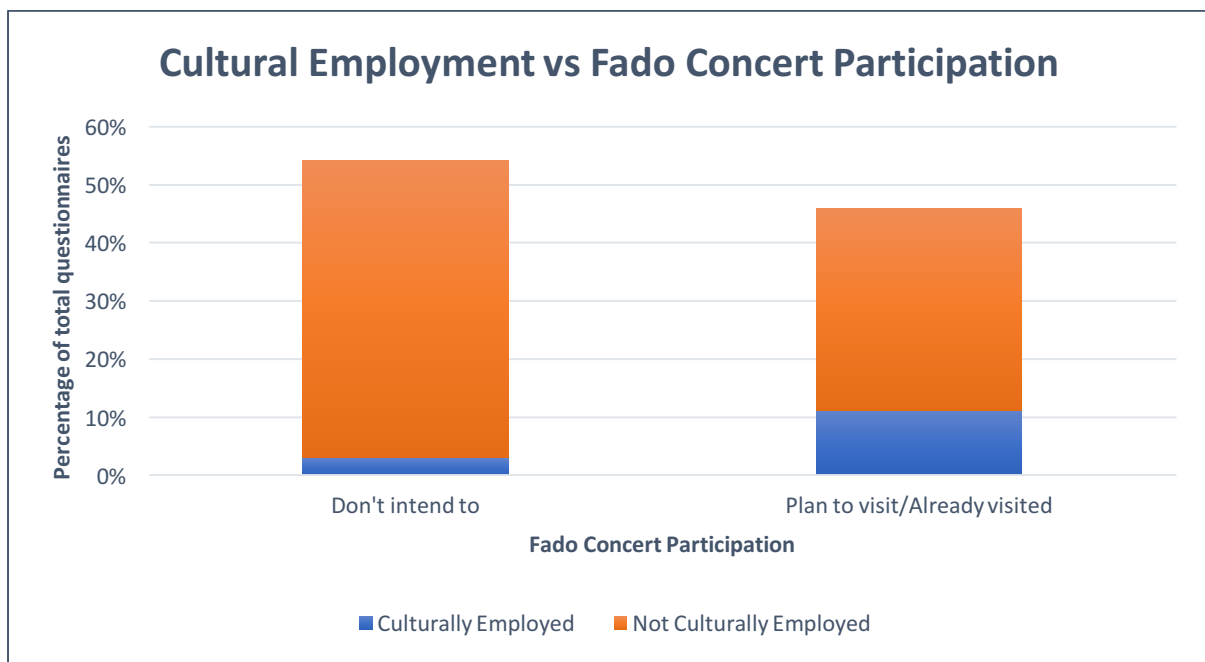


Figure 6: Participation in Fado Concerts of Respondents (not) culturally employed in percentage

#### 4.1.5. Intangible vs. Tangible Attractions and Activities

As discussed in the literature review, in the context of the experience economy the intangible features of holiday destinations are becoming more important. This research, although it is not part of the research's main focus, analysed the difference in participation, attached importance and perceived authenticity between the tangible attractions and activities and the intangible activities. The intangible attractions and activities for this analysis comprised eating traditional food, drink port wine or Ginginha liquor, visiting the views of Lisbon and attending a fado concert. This was based on previous research on intangible features (Cuccia, 2009).

All chi-square tests on the tangibility of the attractions and activities and the main indicators showed significant differences. The chi-square test on tangibility and participation ( $\chi^2(1) = 12.77, p < .001$ ) had a correlation coefficient of ( $R = -0.043$ ), indicating a very weak

negative association. This means that when the tangibility of the attractions decreases the participation rate increases and vice versa. Or more comprehensibly, whenever more intangible attractions and activities were considered, the participation was also found slightly higher than in attractions and activities considered as tangible.

Regarding the significant association between attached importance and tangibility as from the chi-square test ( $\chi^2(4) = 14.28, p = 0.007$ ), the correlation coefficient indicated a moderate positive association of ( $R = 0.333$ ). As such, whenever the tangibility increases, the level of attached importance also increases moderately. This would mean that the level of attached importance is a bit higher when considering tangible attractions and activities.

A similar but stronger positive association was found between perceived authenticity and tangibility. The significant test ( $\chi^2(4) = 15.81, p = 0.003$ ) showed a correlation coefficient of ( $R = 0.555$ ). This translates to a strong positive association between the two indicators. As such, when the tangibility increases, the level of perceived authenticity increases as well. Thus, the level perceived authenticity was found to be higher for tangible attractions and activities.

## **4.2. Main Findings**

### **4.2.1. Relations Participation, Attached Importance & Perceived Authenticity**

To check for relations between the main variables chi-square tests of significance were carried out. A chi-square test between the measures participation and attached importance shows a significant relationship ( $\chi^2(16) = 774, p < .001$ ). The calculated correlation indicates a strongly positive relationship as translated by the Pearson correlation coefficient of  $R = 0.987$ . As the participation level increases, the level of attached importance also increases and vice versa (see figure 7). In other words, respondents who indicated that they had already visited an attraction/activity or still intended to visit were also likely to attach a high importance to this attraction/activity and the other way around. Judging from the coefficient of determination ( $R^2 = 0.975$ ) it can be said almost all of the variation in the attached importance to attractions and activities (97.5%) can be explained by participation.

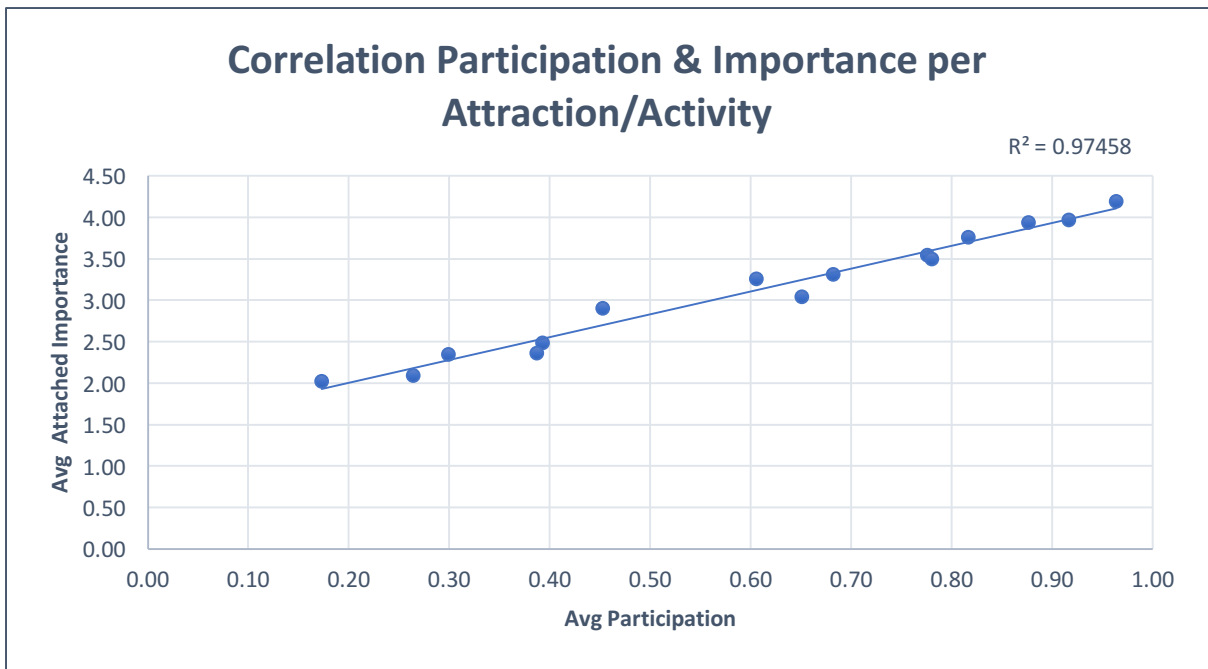


Figure 7: Scatterplot Correlation of Participation and Attached Importance per Attraction/Activity

The same can be said of the relation between the participation and perceived authenticity (see figure 8). Here, another very significant relationship was found ( $\chi^2(4) = 673, p < .001$ ). This relationship also appeared to be strongly positive ( $R = 0.943$ ). Consequently, as the level of participation increases, the level of perceived authenticity also does. People that indicated planning to participate in an attraction or activity and people who already did, were highly likely to perceive this attraction or activity as more authentic. From the coefficient of

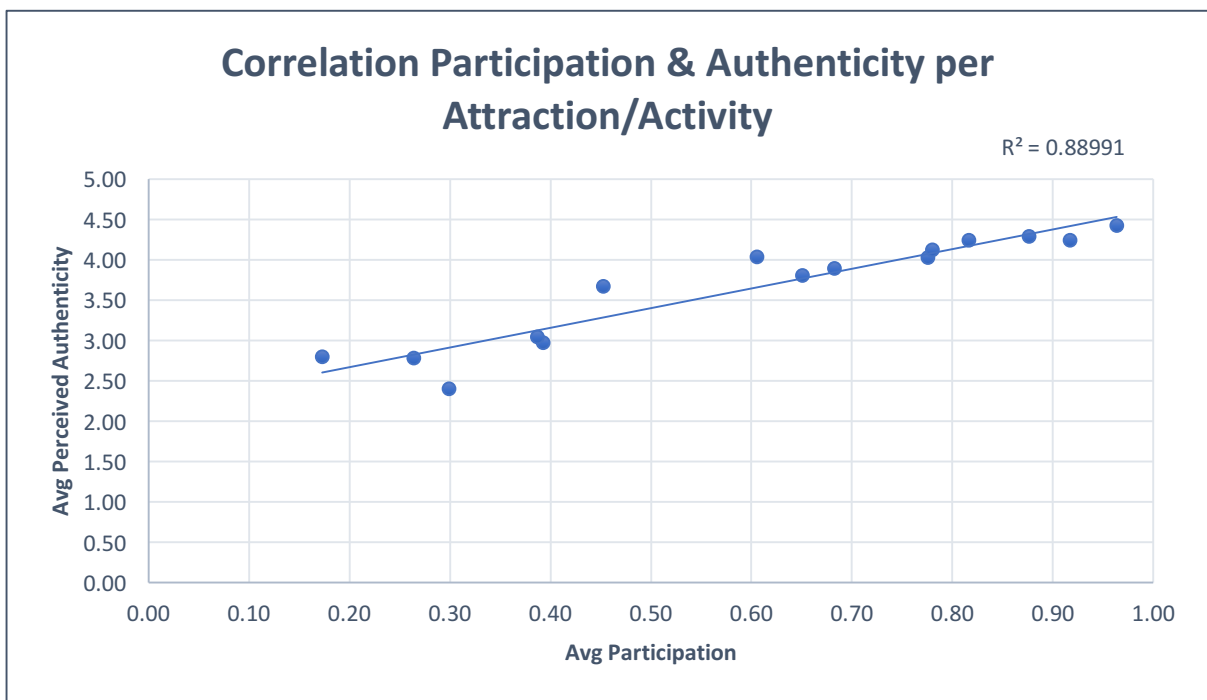


Figure 8: Scatterplot Correlation Participation and Perceived Authenticity per Attraction/Activity

determination ( $R^2 = 0.890$ ) we can again conclude that a large amount of the variability in perceived authenticity (89%) is accounted for by the level of participation.

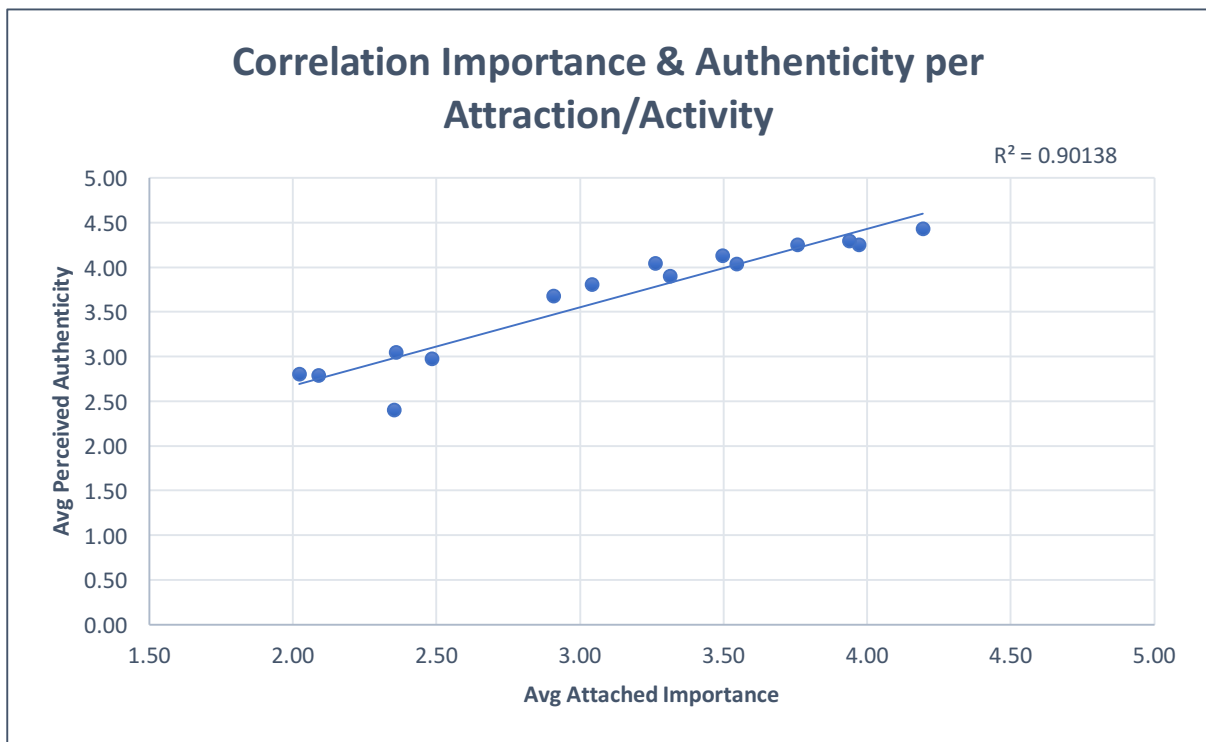


Figure 9: Scatterplot Correlation Perceived Authenticity and Attached Importance per Attraction/Activity

Another chi-square test shows a significant relationship between attached importance and perceived authenticity ( $\chi^2(4) = 301, p < .001$ ). Again, revealing a strong positive relationship as judged from the correlation coefficient ( $R = 0.950$ , see figure 9). 90.1 percent of the variation in perceived authenticity can be explained by the level of attached importance ( $R^2 = 0.901$ ). As such, as the level of attached importance increases, the level of perceived authenticity does so too. Translating this to the research situation, this would mean that respondents that attached a high importance to visiting a certain attraction or activity were also very likely to perceive these attractions or activities as very authentic.

Hypotheses H2, H5 and H6 can thus be confirmed and the null hypotheses indicating no relationship can be rejected (for an overview of the hypotheses see appendix II).

#### 4.2.2. Participation in Fado Concerts

Regarding the participation of respondents in fado concerts the following can be said. To compare participation in fado concerts to participation in other attractions and activities, a paired sample t-test was conducted to compare the means of the indicators. The test indicated a significant difference between the mean of participation in fado concerts ( $M=0.46, SD=0.50$ )



and the mean of participation in the other attractions ( $M=0.57$ ,  $SD=0.23$ ); ( $T(97) = -2.114$ ,  $p = 0.019$ ). In contrast to the hypothesis (H1), this result indicates that the participation in fado concerts was significantly lower than the participation in other attractions (see figure 10 for the average participation rates in all attractions and activities). With this significance level, it can be stated with confidence that this situation of participation can be found in the population. The first hypothesis (H1) can thus be rejected and its null hypothesis maintained.

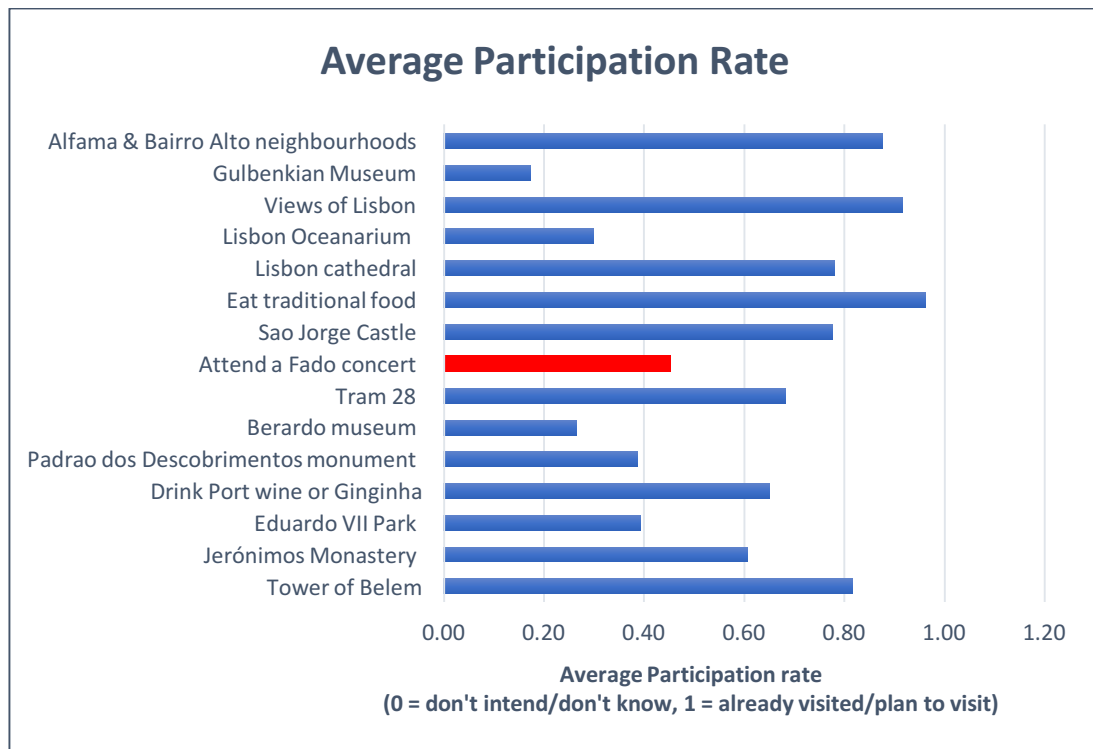


Figure 10: Average Participation Rate (0-1) per Attraction/Activity

#### 4.2.3. Attached Importance of Fado Concerts

To check for the difference between the attached importance of fado concerts in comparison to that of the other attractions a second paired sample t-test was carried out. The test did not find a significant difference in the mean of attached importance of fado concerts ( $M = 2.92$ ,  $SD = 1.50$ ) and the mean of attached importance of the other activities and attractions ( $M = 2.99$ ,  $SD = 1.11$ ); ( $T(91) = -0.347$ ,  $p = 0.365$ ). As a result, we can conclude that respondents did not attach a significantly higher, lower or similar level of importance to fado concerts than to the other attractions and activities. As judged from the means, the average level of attached importance to fado concerts was slightly, not significantly, lower than that of other attractions and activities. Because of the test's insignificance, nothing can be said about the chance that this will be found in the population. From this insignificant difference on attached importance, we can conclude that hypothesis 3 (H3) can be rejected.

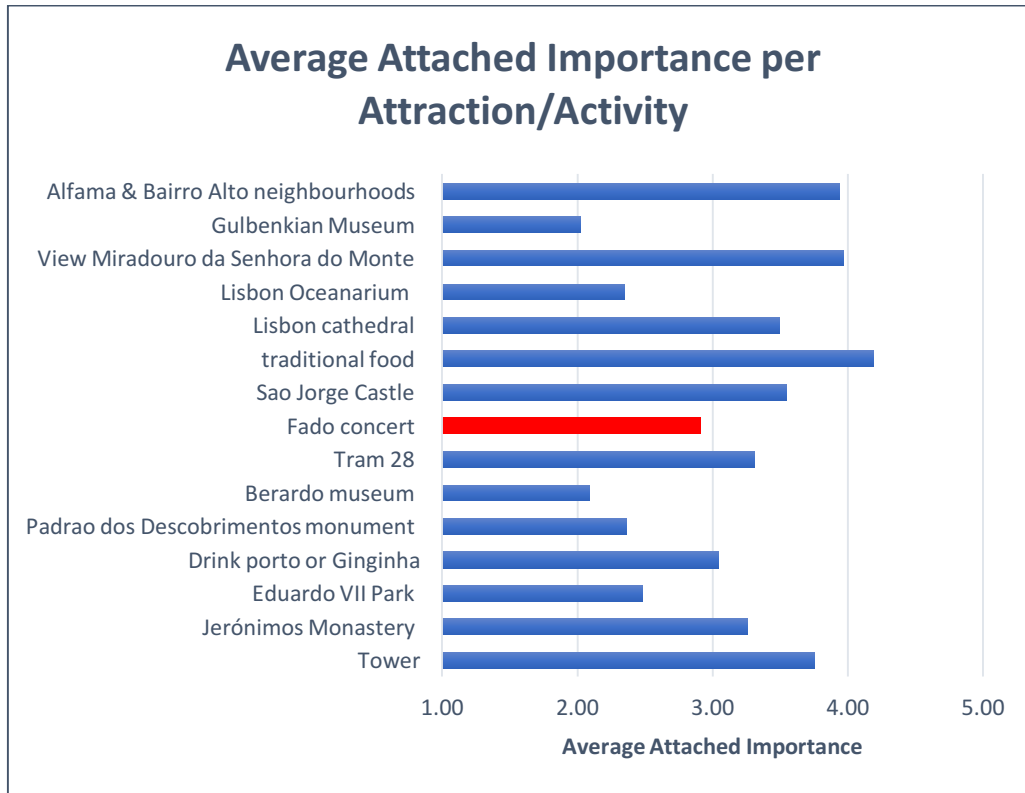


Figure 11: Average Attached Importance (1-5) per Attraction/Activity

#### 4.2.4. Perceived Authenticity of Fado Concerts

Another paired sample t-test was conducted to examine the difference between the perceived authenticity fado concerts in comparison to that of the other. Again, the test did not find a significant difference in the mean of perceived authenticity of fado concerts ( $M = 3.67$ ,  $SD = 1.44$ ) and the mean of perceived authenticity of the other activities and attractions ( $M = 3.38$ ,  $SD = 1.34$ ); ( $T(81) = 1.310$ ,  $p = 0.917$ ). Looking at the difference in means, it could be argued that fado was perceived to be more authentic than the average of the other attractions and activities. This positive difference was however not significant. This means that in this sample fado is found more authentic, but with a highly insignificant significance level ( $p = 0.917$ ); it is very unlikely that this will product itself in the population. The degree of risk would in that case be too high to make that prediction (Bryman, 2012). It can thus be concluded that H4 can be partly rejected.

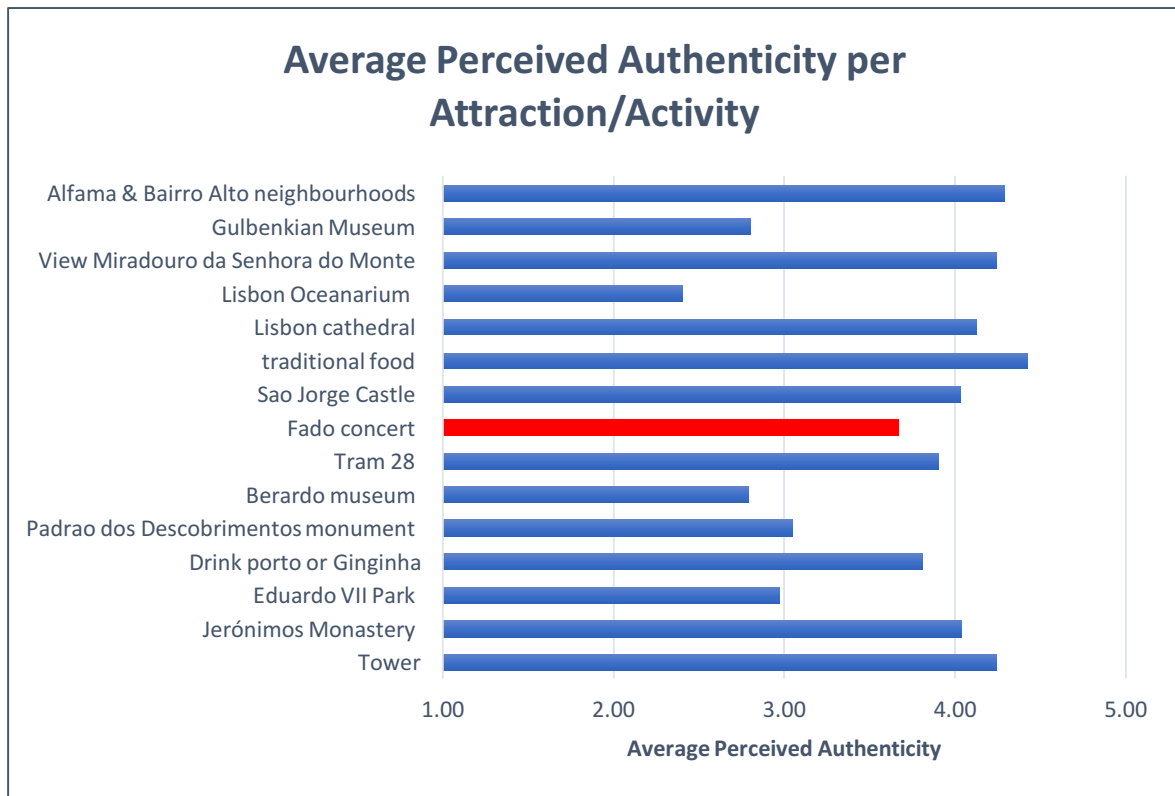


Figure 12: Average Perceived Authenticity (1-5) per Attraction/Activity

### 4.3. Overview Results

This section presents the overview of the stated hypotheses confronted with the results.

H1: The tourists' participation rate of fado concerts is higher than the participation rate of other attractions or activities in Lisbon.	<b>Rejected</b>
H2: The level of attached importance is positively related to the participation rate	<b>Accepted</b>
H3: The level of attached importance to fado concerts in Lisbon by tourists is higher than the level of attached importance to other attractions or activities.	<b>Rejected</b>
H4: The level of perceived authenticity of fado concerts for tourists is higher than the level of perceived authenticity of other attractions or activities	<b>Partly rejected</b>
H5: The level of perceived authenticity is positively related to the participation rate	<b>Accepted</b>
H6: The level of perceived authenticity is positively related to the level of attached importance	<b>Accepted</b>

## 5. Conclusion and Discussion

The aim of this cross-sectional case study was to examine the role of fado for tourists in the cultural supply of Lisbon. Previous studies have shown that intangible heritage as well as the performing arts can positively influence tourism flows and vice versa. Fado is both a performing art and intangible cultural heritage. As such, the main research question was: *What is the role of fado concerts in the cultural supply of Lisbon as perceived by tourists in terms of participation and attached importance?* The major influence of perception of authenticity on tourists' motivations and behavioural intentions has also shown to be prominent in previous research. In light of this, the present research aimed to examine the influence of perceived authenticity on tourist participation and preferences within the cultural supply of Lisbon as well. The sub question that was formulated accordingly read: *What is the relationship between perceived authenticity and participation of tourists on the one hand, and attached importance on the other hand?* In order to answer these two questions, a quantitative research of self-completion questionnaires was conducted in Lisbon. Within this research, the theoretical framework offered the context of the subject and the chapter on empirical research provided the base for the hypotheses. Additionally, the latter helped to find the right indicators, and measures for the concepts deriving from the main question. Then, in the results chapter conducted tests and analyses were described and discussed to test the hypotheses that provided the information necessary to answer the research questions.

Contrary to previous research, this research does not seem to validate the positive relation between tourism and the performing arts or intangible heritage in terms of participation and preferences in the specific case of fado. Respondents did perceive fado concerts as more authentic than the rest of the items, but this difference was found non-significant. What is more, the participation in fado concerts even showed to be significantly lower than that in other attractions and activities. Instead, people were found to prefer eating traditional food, visiting the Tower of Belem and the Jerónimos Monastery (both classified heritage) as well as the views of Lisbon. All in all, it can thus be concluded from this research that fado concerts play only a limited role compared to other attractions and activities in Lisbon. Even though it can be seen as an interactive and entertaining way to experience culture and authenticity, tourists do not seem to prefer this to the more traditional and 'obvious' attractions. Several explanations for this can be put forward. One reason might be the fact that fado is (almost) always sung in Portuguese. This makes it for most tourists impossible to understand the meaning of the lyrics,

which can be experienced as frustrating. While for some people this might add to the perception of authenticity, other people might find this discouraging. Furthermore, data was collected in a period with very good weather conditions. As fado almost always takes place inside, it could be that tourists were more tempted to sit on terraces instead of inside a restaurant or a fado house. However, these influences could have been brought to light with the level of attached importance. As this indicator was also found to be lower than that of other attractions and activities, these two explanations can be excluded. In addition, none of the personal and travel characteristics was found to have a negative influence on the participation, attached importance or perceived authenticity of fado concerts. The contradicting results of the present research with regard to that of previous research revealing a positive influence of the performing arts might also be related to the typical nature of fado music. As explained in the introduction, fado music is a traditional type of music with most often a melancholic and sad character characterized by a Portuguese guitar. Not all tourists might be tempted by the cultural experience that it presents. For tourists who are looking mainly for entertainment as well as music lovers, the type or genre of music might not be very interesting. Nonetheless, it must be noted that there has been insufficient research to date on the role of fado and fado concerts to draw any firm conclusions. This research presents an exploratory research on this role as the sample size does not allow for strong conclusions. Instead, they should be interpreted with caution. Further and more elaborate research is needed. Elaborations on this can be found in the limitations section and that of suggestions for further research.

The underlying issue regarding the role of attractions or activities was that of the tourists' perception of authenticity. In line with previous studies on perceived authenticity and tourist preferences and consumption, the current research also provides confirmatory evidence for the positive influence on tourist participation and attached importance. The sub question can thus be answered indicating a strong positive relationship between perceived authenticity on the one side and participation and attached importance on the other side. Additionally, this finding coincides with the growing importance of authenticity in cultural tourism and creative tourism as shown in the theoretical framework. This research provides as such another evidence for the centrality of this issue in tourism.

Interestingly, although not part of the research focus, this research found a significant difference between the participation in intangible attractions and activities on the one hand and

tangible attractions and activities on the other hand. Despite its very weak positive association, participation did show to be significantly higher when considering more intangible attractions. This corresponds to the findings from previous empirical research and could provide small evidence for the growing importance of intangible features of culture (Cuccia, 2009). However, it must be noted that most of the weight in this test can be contributed to the activity of eating traditional food. This corresponds to what Lisbon's tourist observatory found in their survey on visitor attractions (Observatório Turismo de Lisboa, 2015). As food is in general considered to be of high importance for tourists on holiday, no firm conclusions can be drawn on this matter (Kim, Eves, & Scarles, 2009; Stringfellow, MacLaren, Maclean, & O'Gorman, 2013).

Another interesting side finding of this research is the weak but significant correlation between cultural employment and participation in fado concerts. Culturally employed respondents, or respondents that used to work in the cultural sector, were found to participate more in fado concerts. This could be considered as support for the theory of the spill-over hypothesis, implying that tourists who work in the cultural sector are more likely to go and look for culture while on holiday.

## **5.1. Limitations**

As was stated in the methodology chapter, the sample of this research did not lead to the point of data saturation. To reach this, the sample size should have been a lot bigger. With the size of the sample used, the relatively large margin of error slightly reduced the representativeness of the sample for the population. Consequently, generalisations could still be made but with less confidence. In the light of this, the findings and thus the conclusions drawn should not be taken for granted a 100 percent as the representativeness of the sample cannot be guaranteed completely (Bryman, 2012). The research should be replicated with a larger sample size reaching data saturation in order to be surer of finding the same results in the population. However, considering the practical implications of money and time as well as the scope and purpose of this research, the sample size was considered acceptable.

Another limitation can be found regarding the indicators and their chosen scales that represent the main concepts participation, attached importance and perceived authenticity. The measures used for these concepts were quite straightforward and could be considered too simplistic. Especially regarding the measure of perceived authenticity. Despite its complicated and subjective nature, it was measured using only one single scale. It can be argued that this would lead to a too high level of generality (Bryman, 2012). "One indicator only captures a

portion of the underlying concept” (Bryman, 2012, p. 168). In addition, respondents were often struggling with this question. ‘What do you mean by authentic?’ was a question that was frequently asked. In order to cover the wider range of aspects of a concept, Bryman suggests dedicating a higher number of questions to it. Nonetheless, he also states that in quantitative research there exists the tendency to rely on only one indicator for a concept. To add to this, the indicators of perceived authenticity and attached importance in the questionnaire did not have the option of neutrality. Furthermore, respondents were not explicitly asked to tick all the boxes. This resulted into respondents who did not have an opinion leaving these scale questions open, which in turn led to more missing data that made the results less reliable. Especially for the concept of authenticity it is advised to use more implicit statements in relation to the indicators that should be rated. Having multiple indicators would make the measurements of the concepts more reliable. Though, another reason for choosing the current measure was to avoid response fatigue by asking too many questions. This would have resulted in a questionnaire of more than two pages, which can be experienced by respondents as discouraging.

It was also for this previous reason that the questions measuring participation, attached importance and perceived authenticity were placed right next to each other in the questionnaire. This made that respondents were easily tempted to link the answers on the measures of attached importance and perceived authenticity. Consequently, the reliability of the relation between the three indicators could have been influenced. In a future questionnaire, the questions regarding these measures should better be asked separately as for the respondents not to be linked too obviously.

## **5.2. Suggestions for further research**

Regarding the possible explanations for the results, as was mentioned in the conclusion section, there is possibility that the participation in fado concerts was relatively low because of the language barrier. Further research on the role of fado in the ensemble of cultural attractions of Lisbon should consider more control variables such as knowledge of the Portuguese language. Instead of asking about the knowledge of the Portuguese culture of that of Lisbon, it might also be suggested to ask respondents explicitly about their knowledge of fado. Another explanation for the outcome might have been the weather conditions that could have influenced the results. Further research on the role of fado in tourism in Lisbon could consider a longitudinal design as to check for changes across seasons. However, as to get more rich details regarding the

tourists' motivations, it is also advised to opt for a qualitative research method. In this way, it is possible to get a more in-depth insight into the motivations of tourists for attending a fado concert.

With regard to the current research design, with the indicators of importance and influence of the perception of authenticity and the tourists' behavioural intentions, an interesting and more elaborated analysis could be performed by asking to what extent the perception of authenticity plays a role in the decision of visiting a certain attraction. To measure this influence, it would be suggested to conduct regression analyses.

In relation to the dichotomy presented by Smith (2012) with on the one side tourists desperately looking for authenticity and cultural experiences, and on the other side tourists embracing inauthenticity and looking for entertainment, fado was in this research thought to attract both tourist types. This due to its intangible cultural experience, authentic character and entertainment offer. However, it might have been that fado was less appreciated by the second group. Identifying whether these two types of tourists can actually be found in urban destinations by looking at consumption patterns and trends could present an interesting topic of research. In order to discover this tourist typology in the current research, an initial solution for this current research might have been to ask the respondents explicitly about the purpose of their visit. Furthermore, in addition to presenting only cultural attractions and activities, other activities such as going to the beach or nightlife could be integrated in the questionnaire. Subsequently participation patterns and trends could be examined.

Finally, a last suggestion would be to conduct a more elaborate research on the difference in the levels of participation, attached importance and perceived authenticity between tangible attractions and activities and intangible attractions and activities. As previous theoretical research has shown that the intangible features are becoming increasingly important and only little empirical research has been conducted to prove this, this would be an interesting focus in the field of tourism.

### **5.3. Implications**

In 2015 Portugal's tourist authorities declared to have no idea of what tourists were exactly doing and on what tourists are spending their time (Algarve Daily News, 2015). This research has shown that tourists in Lisbon are mostly visiting the views of Lisbon, the Tower of Belém, and the neighbourhoods of Alfama and Bairro Alto and that fado is not one of the best visited attractions.



This research has mainly marketing implications for both destination managers as well as tourism marketers. Because of the omnipresence of fado music and performances in tourist communications, it was hypothesized that fado would play a dominant (or at least present) role in the cultural supply of Lisbon. Another explanation for the rejection of these hypotheses might also be that the brochures and flyers in which fado is promoted do not reach the right audience. For instance, it might be that tourists are not aware of fado being intangible heritage and of what it represents. Different advertising channels, methods and messages should be considered by tourism marketers as to reach the right audience with the right message. Promoting fado explicitly as intangible heritage could trigger tourists and make them curious. Another example, instead of using more print brochures and flyers, small live fado clips could be shown in tourist offices and hotels. It has been found that especially for urban destinations, for which culture is an important driving force, there is need for different marketing strategies in order to attract a diversity of potential and current consumers (Barbieri & Mahoney, 2010; Hughes & Allen, 2005).

In an attempt to understand the motivations of tourist behaviour and preferences, this research examined the influence of perceived authenticity on the participation and attached importance. Perceived authenticity was found to have a strong positive influence on the level of attached importance as well as on the participation rate of attractions and activities. Accordingly, tourists are more likely to participate in attractions and activities that they perceive as very authentic, and attach more importance to visiting or participating in them. This should be taken into account when creating new marketing strategies. The idea of authenticity is found to appeal to tourists and representing attractions or activities as authentic in tourist communications could increase the participation (in these).

As for the theoretical implications, it can be concluded that the combination of the indicators of participation, attached importance and perceived authenticity employed by this research gives a good insight into the tourists' behaviour, preferences and perceptions. Importantly, preferences and perceptions of tourists are found the most important to understand tourist behaviour and tourism behaviour in turn is paramount in tourism marketing (Ashworth, 1989; Murphy, 1985). Consequently, this combination of indicators could be taken as an example by further research.

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Picture of cover page and final page taken by the researcher 17<sup>th</sup> of April in Lisbon

# 7. Appendix

## I. Original Questionnaire

### Questionnaire Cultural Tourism in Lisbon 2017

Thank you very much for participating in this survey. The questionnaire is anonymous and responses are used for research on cultural tourism in Lisbon. Filling in the questionnaire will take **approximately 5 minutes** and it consists of **two pages**. We will be very grateful to get questionnaires **completely filled out** in return.

1. Are you visiting Lisbon as: (indicating more answers is possible)
  - only destination
  - main destination
  - secondary destination
  
2. Have you been in Lisbon before? If yes please fill in how many times.
  - Yes, \_\_\_\_ time(s)
  - No
  
3. How long are you staying in Lisbon? (1, 2, 3, 4, 5, 6, or more days)
 

\_\_\_\_\_ day(s)
  
4. Are you taking part in an organised tour?
  - Yes
  - No
  
5. In what accommodation are you staying in Lisbon? Indicate one accommodation
 

<input type="radio"/> Second residence	<input type="radio"/> With family and/or friends
<input type="radio"/> Hotel	<input type="radio"/> Youth hostel
<input type="radio"/> Self catering accommodation	<input type="radio"/> Caravan/tent
<input type="radio"/> Bed & breakfast/room in private house (Airbnb)	<input type="radio"/> I am not staying in Lisbon
  
6. Which of the attractions or activities in Lisbon have you already visited during your **current visit**? And which ones do you still intend to visit or do not you want to visit? Subsequently, how important is visiting this attraction and how authentic do you think this attraction is?

Attraction/activity	Already visited	Plan to visit	Don't intend to visit/don't know	How important is visiting this attraction in your visit to you? 1 = not important, 5 = very important					How authentic do you think this attraction is for Lisbon? 1 = not authentic, 5 = very authentic				
				1	2	3	4	5	1	2	3	4	5
1) Tower of Belem	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2) Jerónimos Monastery	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3) Eduardo VII Park	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4) Drink port wine or Ginginha liquor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5) Padrao dos Descobrimentos monument	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6) Berardo museum (Cultural Centre of Belém)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7) Tram 28	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8) Fado concert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9) Sao Jorge Castle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10) Eat traditional food	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11) Lisbon Cathedral (Sé cathedral)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12) Lisbon Oceanarium	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13) Views (miradouros) of Lisbon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14) Gulbenkian Museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15) Alfama & Bairro Alto neighbourhoods	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. Are you travelling as/with: (More answers can be indicated)

- Couple
- Family
- Friends
- Solo
- School
- Work

8. Are you familiar with the Portuguese culture and history?

- Very familiar
- Familiar
- Superficial
- Do not know

9. When you think of Lisbon what is the first image that pops up in your mind?

Please write down what image you think of: \_\_\_\_\_

10. What is your gender?

- Male
- Female

11. How old are you? Please indicate an age category

- 0 – 19
- 20 – 29
- 30 – 39
- 40 – 49
- 50 +

12. What is your nationality? (More nationalities can be indicated)

\_\_\_\_\_

13. What is your occupation? (More answers can be indicated)

- Student
- Employee
- Self-employed
- Unemployed
- Retired
- Housewife/man or carer
- Other

14. What is your highest fulfilled education? Indicate one education level

- Primary school
- Secondary school
- Bachelor or similar degree
- Master or similar degree
- PHD degree

15. What is your monthly nett salary? Indicate the most approximate category

- Less than 1500 €/ \$ per month
- Between 1500- 2000 €/ \$ per month



- More than 2000 €/ \$ per month

16. Have you had any secondary education (degree, course, side classes) in art, cultural studies or music studies?

- Yes
- no

17. Is your current (or former) employment related to art, culture or music?

- Yes
- No

## II. Overview Hypotheses

H1: The tourists' participation rate of fado concerts is higher than the participation rate of other attractions or activities in Lisbon.
H2: The level of attached importance is positively related to the participation rate
H3: The level of attached importance to fado concerts in Lisbon by tourists is higher than the level of attached importance to other attractions or activities.
H4: The level of perceived authenticity of fado concerts for tourists is higher than the level of perceived authenticity of other attractions or activities
H5: The level of perceived authenticity is positively related to the participation rate
H6: The level of perceived authenticity is positively related to the level of attached importance

### III. Graphs and figures

Attraction/Activity	Avg Participation	Avg Attached Importance	Avg Perceived Authenticity
Tower of Belem	0,82	3,76	4,25
Jerónimos Monastery	0,61	3,26	4,04
Eduardo VII Park	0,39	2,48	2,97
Drink Port wine or Ginginha	0,65	3,04	3,81
Padrao dos Descobrimentos monument	0,39	2,36	3,04
Berardo museum	0,26	2,09	2,79
Tram 28	0,68	3,31	3,90
Attend a Fado concert	0,45	2,91	3,67
Sao Jorge Castle	0,78	3,55	4,03
Eat traditional food	0,96	4,19	4,43
Lisbon cathedral	0,78	3,49	4,13
Lisbon Oceanarium	0,30	2,35	2,40
Views of Lisbon	0,92	3,97	4,24
Gulbenkian Museum	0,17	2,02	2,80
Alfama & Bairro Alto neighbourhoods	0,88	3,94	4,29

Table 0-1: Average Participation, Attached Importance and Perceived Authenticity per Attraction



Figure 13: Number of Previous visits to Lisbon

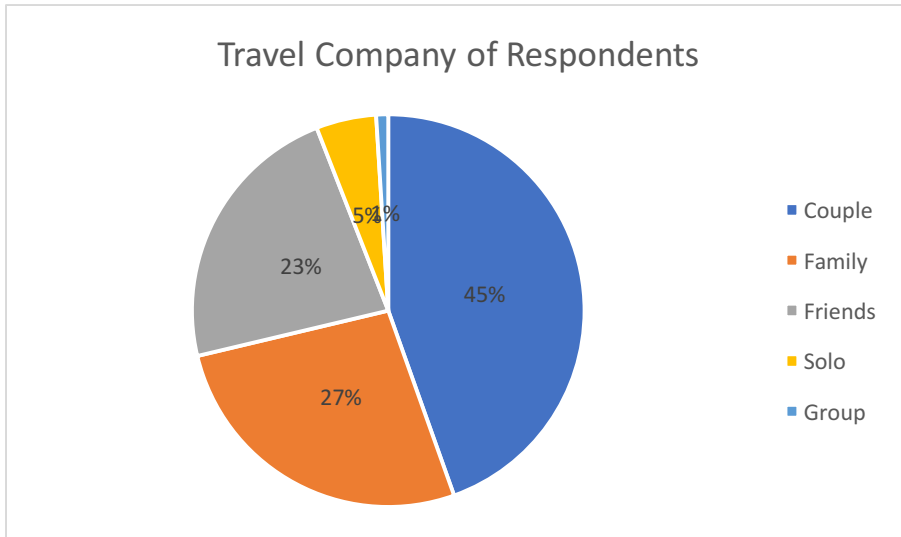


Figure 14: Travel Company of Respondents in percentage

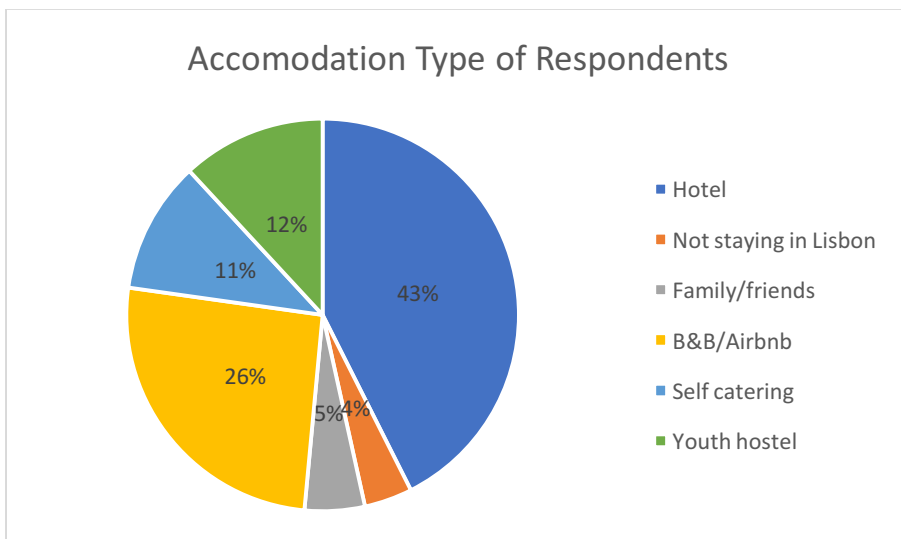


Figure 15: Accommodation Type of Respondents in percentage

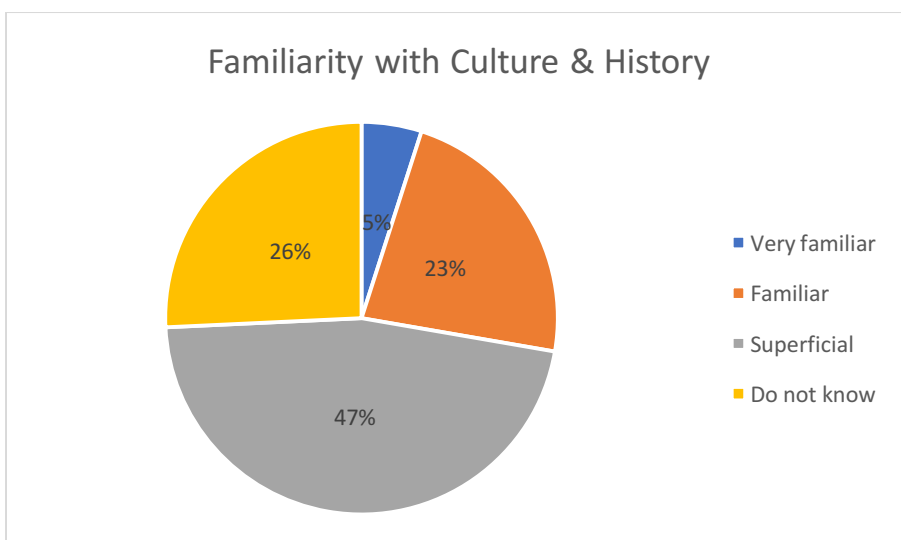


Figure 16: Familiarity of Respondents with Culture & History of Lisbon in percentage

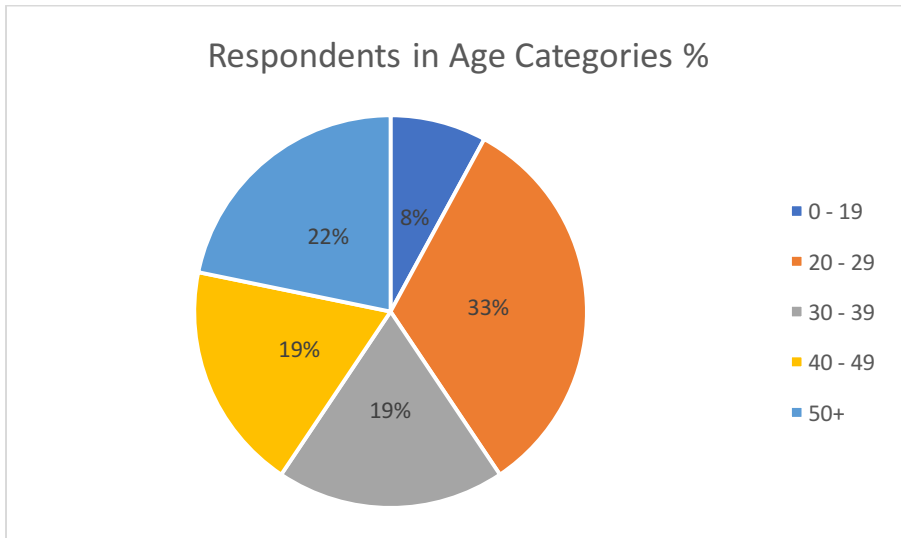


Figure 17: Respondents Age Categories in percentage

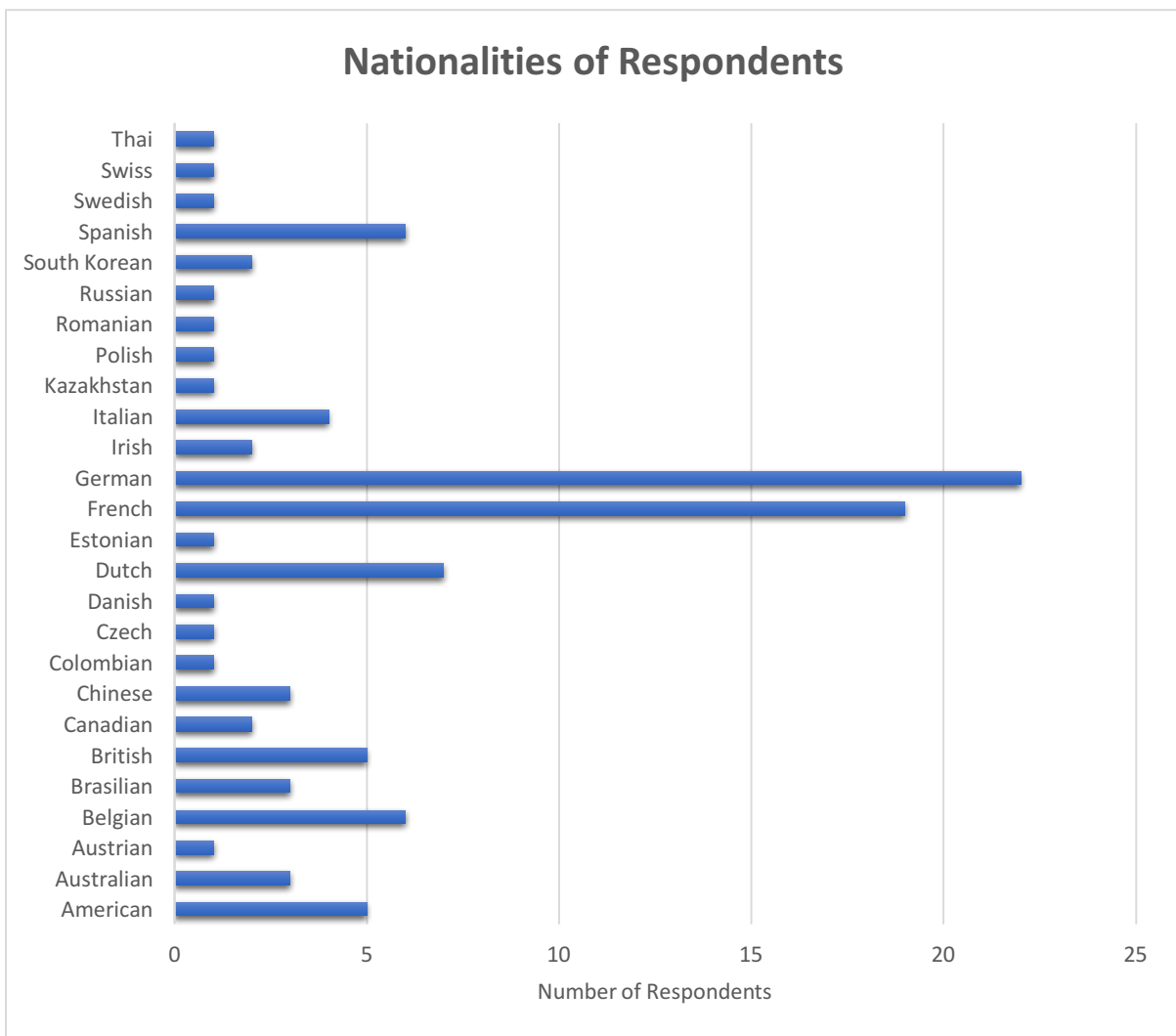


Figure 18: Nationalities of Respondents in Numbers

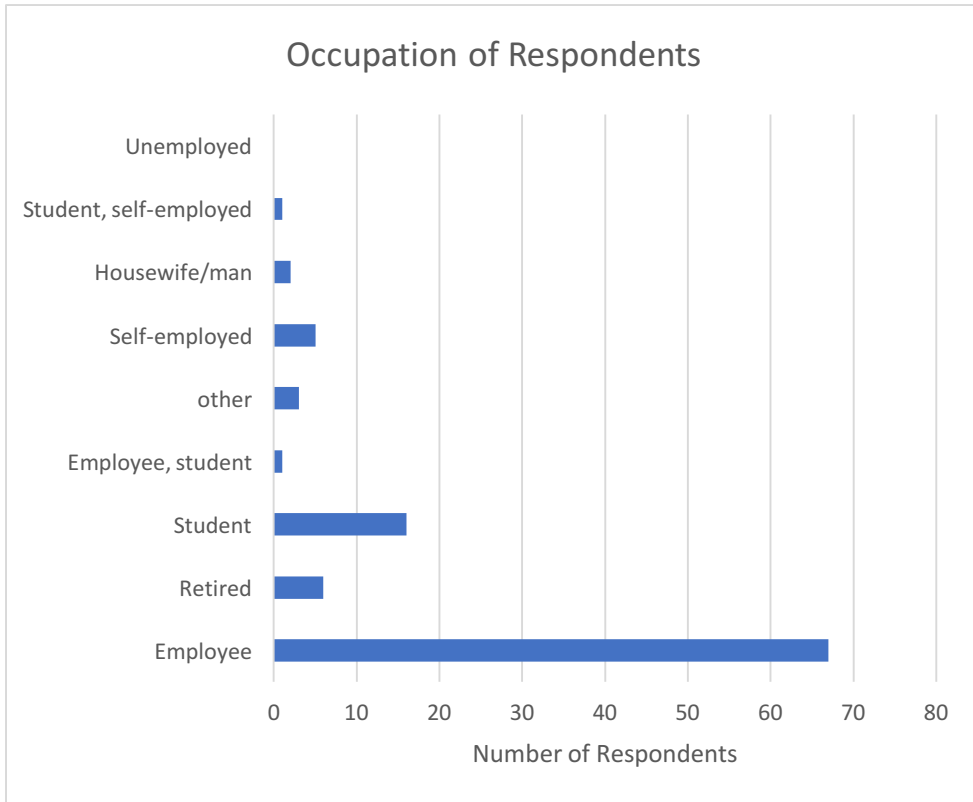


Figure 19: Occupation of Respondents in Numbers

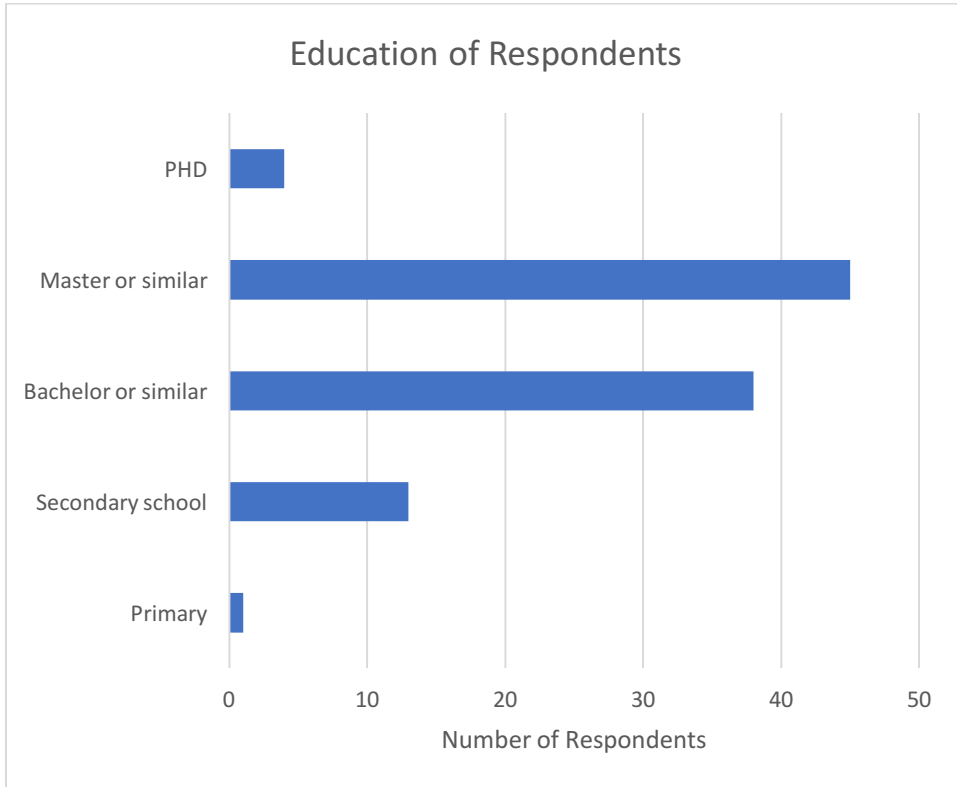


Figure 20: Education of Respondents in Numbers

#### **IV. Completed surveys (in researcher's archive)**

