

**VALUING AUTHENTICITY IN TRAVEL EXPERIENCE: AN  
EMPIRICAL STUDY IN VIANA DO CASTELO**

**A VALORIZAÇÃO DA AUTENTICIDADE NA EXPERIÊNCIA  
TURÍSTICA: ESTUDO EMPÍRICO EM VIANA DO CASTELO**

**Dália Liberato<sup>1</sup>**

[dalialib@esht.ipp.pt](mailto:dalialib@esht.ipp.pt)

**Pedro Liberato<sup>2</sup>**

[pedrolib@esht.ipp.pt](mailto:pedrolib@esht.ipp.pt)

**Daniela Ferreira<sup>3</sup>**

[andreiadanielaferreira@hotmail.com](mailto:andreiadanielaferreira@hotmail.com)

**RESUMO:** Os turistas exigem experiências culturais autênticas e produtos locais únicos, que podem ser vistos como a resposta para os processos de globalização do turismo. Pretende-se compreender o papel que a autêntica cultura local de uma comunidade, especialmente o património imaterial, assume na valorização da experiência turística e posteriormente na sua satisfação. Adicionalmente, pretende-se averiguar a importância da autenticidade das tradições e da cultura local na valorização da experiência num destino de média dimensão. Este estudo contribui para a avaliação da autenticidade das

---

<sup>1</sup> Is a full Professor at the Tourism and Leisure Department of the School of Hospitality and Tourism (Polytechnic Institute of Porto), Portugal. She holds a PhD in Tourism Management and Planning, from the University of Vigo (2016). Researcher in CiTUR, CEI, and UNIAG, her main research interests are Tourism Destination Planning and Management and Regional Development, Tourism Management, Tourism Planning, Border Tourism, Creative Tourism, and etourism (<https://orcid.org/0000-0003-0513-6444>)

<sup>2</sup> Is a full Professor at the Tourism and Leisure Department of the School of Hospitality and Tourism (Polytechnic Institute of Porto), Portugal. He holds a PhD in Tourism Management and Planning, from the University of Vigo (2015). Researcher in CiTUR, CEI, and UNIAG, his main research interests are Tourism Management, etourism, Smart Tourism Destinations, and Tourism Marketing (<https://orcid.org/0000-0003-2908-1599>)

<sup>3</sup> Is a tourism researcher. She holds a Master in Tourism Management from the School of Hospitality and Tourism of Polytechnic of Porto (in 2018).

festividades nas suas quatro perspetivas principais (objetiva, construtiva, existencial e pós-moderna), a classificação da experiência turística nos quatro domínios (educativo, evasão, entretenimento e estético) e avaliação das intenções de regresso e recomendação, verificando as relações existentes entre os seus diferentes aspetos. Foi aplicado um inquérito por questionário a 299 turistas nas festividades da Senhora da Agonia em Viana do Castelo. Os principais resultados evidenciam que uma maior apreciação da autenticidade corresponde a uma avaliação positiva da experiência turística nos 4 domínios, apresentando uma relação entre "autenticidade objetiva e existencial" e "experiência turística"; também se pode concluir que uma melhor avaliação da experiência turística corresponde a um maior nível de satisfação relativamente ao destino, apresentando uma relação entre "experiência turística" e "satisfação". O estudo pretende ser um importante contributo de análise e reflexão que permita aos empresários e entidades gestoras dos destinos, planear e desenvolver atividades que promovam a autenticidade em Viana do Castelo ou em cidades congéneres.

**PALAVRAS-CHAVE:** Autenticidade; Turismo criativo; Turismo cultural; Experiência turística.

**ABSTRACT:** Tourists are demanding authentic cultural experiences and unique local products, which can be seen as the answer to the globalization processes of tourism. It is intended to understand the role that the authentic local culture of a community, especially the intangible heritage, assumes in enhancing the tourist experience and later in its satisfaction. Additionally, it is intended to explore the importance of the authenticity of traditions and local culture in enhancing the experience in a medium-sized destination. This study contributes to the evaluation of the authenticity of festivities in its four main perspectives (objective, constructive, existential, and post-modern), the classification of the tourist experience in the four domains (educational, evasion, entertainment, and aesthetic) and the evaluation of the intentions of return and recommendation, verifying the existing relations between its different aspects. A questionnaire survey was applied to 299 tourists at the “Senhora da Agonia” festivities in Viana do Castelo. The main results show that a higher appreciation of authenticity corresponds to a positive evaluation of the tourist experience in the 4 domains, presenting a relationship between "objective and existential authenticity" and "tourist experience"; it can also be concluded that a better evaluation of the tourist experience corresponds to a higher level of satisfaction regarding the destination, presenting a relationship between "tourist experience" and "satisfaction".

The study is an important contribution of analysis and reflection, allowing entrepreneurs and destination management organizations to plan and develop activities in order to promote authenticity in Viana do Castelo or similar cities, including proposals towards the improvement in terms of valuing and promoting the authenticity of the destination in the northern region, nationally and internationally.

**KEYWORDS:** Authenticity; Creative tourism; Cultural tourism; Tourist experience.

**RESUMÉ :** Les touristes demandent des expériences culturelles authentiques et des produits locaux uniques, ce qui peut être considéré comme la réponse aux processus de mondialisation du tourisme. L'objectif est de comprendre le rôle que la culture locale authentique d'une communauté, en particulier le patrimoine immatériel, joue dans l'amélioration de l'expérience touristique et, par la suite, dans la satisfaction de cette expérience. Cette étude contribue à l'évaluation de l'authenticité des festivités dans leurs quatre perspectives principales (objective, constructive, existentielle et post-moderne), à la classification de l'expérience touristique dans les quatre domaines (éducatif, évasion, divertissement et esthétique) et à l'évaluation des intentions de retour et de recommandation, en vérifiant les relations existantes entre ses différents aspects. Une enquête par questionnaire a été appliquée à 299 touristes lors des festivités de « Senhora da Agonia » à Viana do Castelo. Les résultats les plus importants montrent qu'une plus grande appréciation de l'authenticité correspond à une évaluation positive de l'expérience touristique dans les 4 domaines, présentant une relation entre "authenticité objective et existentielle" et "expérience touristique" ; on peut également conclure qu'une meilleure évaluation de l'expérience touristique correspond à un plus haut niveau de satisfaction vis-à-vis de la destination, présentant une relation entre "expérience touristique" et "satisfaction". L'étude se présente comme une contribution importante d'analyse et de réflexion qui permet aux entrepreneurs et aux entités de gestion des destinations de planifier et de développer des activités qui favorisent l'authenticité à Viana do Castelo ou dans des villes similaires.

**MOTS-CLÉS :** Authenticité ; Tourisme créatif ; Tourisme culturel ; Expérience touristique.

## **Introduction**

Due to the process of globalization, the importance of culture has increased significantly, particularly in the tourism sector, with a growing interest in cultural heritage, in the search

for "meeting the past, with traditions, values and identities", resulting in the focus on authenticity, which assumes a remarkable relevance in the tourism market (Barreto, 2008), since it is usually associated with tourist places, destinations, objects and experiences. (Rickly-Boyd, 2012). Mentioning authentic we talk about original, directly related to the source, which is primitive, not consisting in copies or imitations, transformed into something creative, not being something expected or repeated, being authenticity the essence that starts from the beginning, including its substantial duration in time (Benjamin, 1968). The vision that the tourist has of the destination visited, its community and all integrated components, can be determinant in assessing the destination authenticity, because some perspectives evidenced in the literature argue that an object or tourist destination is not considered authentic because it is an inherent quality, but because it was so defined according to personal perceptions, beliefs, stereotypes, expectations and preferences based on several versions of reality interpretations (Pearce & Moscardo, 1986; Bruner, 1994; Wang, 1999; Sharpley, 1999; Leigh, Peters, & Shelton, 2006; Reisinger & Steiner, 2006; Mkono, 2012). Creative tourists seek unique experiences, where they can actively participate in the creation of their own experience (Pine & Gilmore, 1999a; Binkhorst, 2007; Gardiner et al., 2022; Tan et al., 2013; Hung et al., 2014), allowing us to state that one of the fundamental elements of creative tourism is the active involvement of the tourist in the creative process, which privileges the contact between the visitor and the resident (Richards, 2011a). Fernández (2010) mentions that the most significant benefit of creative tourism is the exchange of knowledge and skills between residents and visitors, through which the tourist has the possibility to interact with the place and its community (Richards & Wilson, 2006). From this perspective, creative tourism depends on the active participation of those involved and without the active role of tourists, creative experiences do not exist. These tourists prefer less well-known and less mass-market destinations, which offer a rich local heritage and a unique and authentic culture, they are interested in experiencing the local culture, interacting with the local community, and getting to know what the destination has to offer in all its aspects. Additionally, we can create our own tourist experience according to our own tastes and preferences (Kiralova & Malachovsky, 2015). Creativity can be used in the creation and development of new tourism products and experiences, as well as in the innovation of existing products, where creativity emerges as a revitalizing factor, which contributes to an enhancement of existing products, experiences, or places (Richards, 2011a), such as highlighted by Gardiner et al. (2022) understanding staged authenticity

in historical heritage tourism experiences by analyzing consumer views on a new tourism attraction recreating an authentic European medieval culture experience. Tourism destinations that are rich in experiential attributes have great potential to evoke emotional responses in tourists (Otto & Ritchie, 1996) and positive emotions can be projected to create pleasant and memorable experiences (Hosany & Gilbert, 2010). It should be noted, in this perspective, that emotions resulting from a tourism experience influence behavioral outcomes, both in satisfaction, loyalty and intention to return and recommend (Bigne & Andreu, 2004). It is crucial to mention the importance that personal identity assumes in the creation of meaningful experiences by consumers (Solomon et al, 2002). Tourists can live and assume a different identity when they are immersed in a consumption experience, but for this transformation process to happen they need to internalize and interconnect with the experience itself as well as the suppliers and associated services (Caru & Cova, 2006).

Having as main objective to analyze the importance of the authenticity of traditions and local culture in valuing experience, in a medium-sized destination, this paper addresses the specific case of the “Sra. d'Agonia” festivity in Viana do Castelo (Northern Portugal), an event that invokes the traditions of the city, from which we intend to measure the role that the authentic local culture of a community, in particular the intangible heritage, holds in valuing the tourist experience and subsequently in the satisfaction. The main contribution concerns the scientific knowledge about the role that the authenticity of traditions plays in enhancing the tourist experience. Given the theoretical review and practical inputs, this research discusses the experience evaluation in terms of authenticity perceived by tourists and their degree of satisfaction, allowing entrepreneurs and destination management entities to plan and develop activities that promote authenticity in Viana do Castelo, including proposals towards the improvement in terms of valuing and promoting the authenticity of the destination in the northern region, nationally and internationally.

The first part analyses relevant literature that relates authenticity in tourism from the perspective of cultural heritage enhancement, its relationship with creative tourism and the applicability in the tourist experience. This is followed by the methodological procedures, presentation of the research objectives, as well as the methodological options followed to achieve them and, finally, the results and conclusions.

## **Literature Review**

The concept of authenticity was introduced by MacCannell (1973) in the tourism context and has been developed and extended by several later studies (McIntosh & Prentice, 1999; Wang, 1999; Kim & Jamal, 2007; Shepherd, 2015). Authenticity is associated with truth, history, traditions, places, their communities, and their culture (MacCannell, 1976; Aplet & Cooper, 2000; Waite, 2000, Wang et al., 2020). The term "authentic" is generally related to something that is characterized by being "real, reliable, original, and its substance is true" (Barthel, 1996; Reisinger & Steiner, 2006), closely linked to traditional culture and its provenances, to what is assumed to be unique and genuine (Reisinger & Steiner, 2006). In line with these thoughts, Taylor (2001) states that *"the past holds the model of the original"*, meaning that authenticity must meet origins, and communities and their ways of life must translate exactly that, drawing on what is ancient, true, and genuine, and only in that way can it be authentic. It requires that *"common sources, forms, style, language, and symbols derive from a supposedly homogeneous and uninterrupted tradition"* (Taylor, 2001). This means that to be authentic it must be continued and original, maintaining the rituals, traditions and lifestyles that come from the primitive, framing the thought of Molleda (2010), in the view that authenticity is spread through the cultural heritage of communities, passes from generation to generation, giving rise to the continuity of myths and customs concerning the procedures and methods of icons production that characterize the lifestyle of certain communities.

Sharpley (1999) emphasizes the importance that the local community has in authenticity, stating that what is authentic, *"produced by local people according to their customs or traditions, emphasizing culture and traditional origins, something genuine, real or unique"* (Sharpley, 1999). Thus, the local community plays a very important role in destination authenticity, since local objects and products that characterize the culture of a community, and that can be used for tourism purposes, such as works of art, rituals and traditions, gastronomy (...), are generally classified as authentic if they have been produced by local people and if they characterize the tradition and history of the community. In a recent perspective Wang et al. (2020) recognize the creative experience as a good indicator of tourists' perception of authenticity, intrinsically related to memorability in a tourist experience. Objects that constitute the heritage of a community, and that are considered authentic for their genuineness, are not produced for the purpose of satisfying tourists, but for the use of local people in their lives. However, this uniqueness and originality that characterizes them adds value to these objects, and the tourism industry makes use of this to meet the tourists' needs (MacCannell, 1976;

Sharpley, 1999, Wang et al., 2020). In the tourism industry, tourists' needs are a central issue, as its general purpose focuses on meeting mass tourism, which for some authors, such as Boorstin (1992) and Sharpley (1999), is associated with the inauthentic, while niche tourism is associated with the authentic. Niche tourism involves a cultural and specialized segmentation that seeks authentic experiences, and this authenticity is interpreted by tourists according to the credibility of the attraction (Robinson & Novelli, 2005).

The tourism industry has focused significantly on authenticity, centering many of its communication strategies on the authenticity of objects and sites, for example, offering "time travel" where tourists have the possibility to visit and interact with primitive communities, distant and still unreached places, with unique and singular lifestyles (Sharpley, 1999; Galani-Moutafi, 2000; Frisch, 2012). These thoughts are highlighted by Mkono (2012) who argues that the involvement of residents in the tourism space presents a vital influence on tourists' views of what is real or fake. In this sense, it is the authenticity perceived by the tourist that makes tourist objects attractive to the tourist market, regardless of whether they are original or not (Cohen, 1988; Markwick, 2001). This thought refers to authenticity as something subjective and can be defined as "constructive" (Wang, 1999) or "symbolic" authenticity (Culler, 1994). Since tourists are increasingly looking for unique and differentiating symbols and characteristics of each culture, it is necessary to adapt the tourism offer to tourists' motivations. Therefore, the "authentic" culture becomes the raw material for the development of a marketable and competitive tourism product in the tourism market (Barreto, 2008). This fact is important, since several authors state that the demand for authenticity in tourism is generated by various parties interested in its enhancement, according to the existing link between state entities, tourism businesses, host community and visitors (Hughes, 1995; Jackson & Scott, 1999; Taylor, 2001). Next, the different perspectives of authenticity, presented within the scope of scientific research in tourism, will be discussed, being important to frame all the approaches that constitute it.

According to Belhassen and Caton (2006), authenticity in tourism has been described as unstable, given the heterogeneity of interpretations. The concept of authenticity, and its relationship with tourism, has been widely discussed in the literature in recent years, where different conceptions and approaches have emerged, due to its complexity. It appears that authenticity is presented in the literature in two different ways: authenticity directed to the object, which covers not only objects, but also artifacts, destinations and

events, and authenticity concerning the human being, relating to "his true self", being true to his nature and essence (Reisinger & Steiner, 2006). It should be noted that authenticity directed to the "object" has evolved over the years and does not correspond only to tangible objects, also covering life processes, activities, and traditions (Lau, 2010). Wang (1999) presents four theoretical perspectives to address authenticity: objectivism, constructivism, postmodernism, and existentialism. Since they are the four most common perspectives in the literature and addressed by most authors, they will be used for this study.

Objective authenticity is based on something that is true, original, unpublished, consisting of genuine versions of heritage, which have been made in their own place and have not been modified or moved (Chhabra, 2008). The objectivist perspective of authenticity holds that the authenticity of an object can be assessed through criteria defined by experts, who define its degree, arguing that authenticity derives from something that is true and original, existing beyond the subjective perceptions of individuals (Wang, 1999; Reisinger & Steiner, 2006). Importantly, the authenticity of objects should not only include physical goods, but also intangible elements, such as rituals of daily life, cultural, religious, and recreational activities (Lau, 2010). According to Belhassen et al., (2008) objective authenticity is a real matter that characterizes objects, or even sites, which can be defined according to objective criteria, through the evaluation of experts and professionals and not tourists.

Reisinger & Steiner (2006) add that objective authenticity is closely linked to tradition, community, place itself, and the historical events related to them. This type of authenticity is directly connected to several terms that characterize its nature, such as, origin, genuine, unique, or true (Bruner, 1991; Sharpley, 1999; Taylor, 2001; Peterson, 2005; Cohen, 2007). Authentication marks the process by which the authenticity of an attraction is confirmed (Cohen & Cohen, 2012). In opposition to the objective authenticity, the constructivist view argues that authenticity derives from individual evaluations and perceptions of each person (Reisinger & Steiner, 2006). In other words, everyone defines whether something is authentic or not according to his or her personal interpretation, and authenticity is seen as something subjective and symbolic. According to this perspective, objects or places can appear authentic, not because they are authentic, but because they are an "invention of tradition" and can be constructed and interpreted according to that tradition (Hobsbawm & Ranger, 1983; Bruner, 1994; Hughes, 1995). Thus, authenticity



can be understood as a "*projection of tourists' beliefs, expectations, preferences, and stereotypical images onto tourist objects*" (Wang, 1999).

In addressing constructive authenticity, Wang (1999) noted that tourists seek symbolic authenticity by subjectively attributing authenticity to objects, places, and events, determining what is authentic. Since perceptions are socially and culturally constructed, it is likely that tourists with different backgrounds may have different views of authenticity (Mura, 2015). This paradigm, approaches authenticity in a contextual and negotiable way (Rickly-Boyd, 2012) since places and objects can become authentic simply because tourists consider them so. The constructivist perspective views authenticity as something to be marketed, with genuine authenticity seen as a product to be sold. Belhassen et al. (2008) provide some examples to explore the constructivist view of authenticity, such as *Disneyland* in Paris, which has managed to achieve authenticity over time, with tourists' perceptions and opinions being one of the main reasons for this. Existential authenticity emerges in the tourism literature as the opposite of other concepts of authenticity, such as objective authenticity and constructive authenticity (Wang, 1999; Belhassen & Caton, 2006; Reisinger & Steiner, 2006). Wang (1999) has moved away from the discussion of authenticity that focuses on the object, by focusing on the individual, this is because the author believes that people feel more authentic and are able to express themselves better when they are on vacation than in everyday life, since restrictions have been removed from their lives.

In this sense, objective and constructive authenticity refer to tourist objects and places, while existential authenticity is directed towards the individuals' state of mind. The tourist is concerned with the search for his "true self", which is activated by tourism, emerging as an "escape" from everyday life, transcending the behaviors and activities of everyday life, where the individual constantly suffers the "loss of his true self" due to the multiple roles he assumes in society, which makes him have attitudes and behaviors that do not reflect his nature and essence (Wang, 1999; Steiner & Reisinger, 2006). According to this thought, tourism emerges as a refuge from everyday life, where the social norms and restrictions of routine are suspended, thus becoming conducive to the release of their authentic self (Kim & Jamal, 2007). It is an experience of self-discovery (Hom Cary, 2004). Wang (1999) identified two components of existential authenticity: intrapersonal authenticity and interpersonal authenticity, which were later validated by Kim and Jamal (2007). Intrapersonal authenticity involves bodily feelings and self-confidence: bodily feelings mean that tourists' bodies become authentic and crave for spiritual and bodily

entertainment; and self-confidence refers to tourists' search for desired confidence, a certain self-transformation, self-exploration, and self-realization by engaging in adventures or high-risk experiences (Wang, 1999; Kim & Jamal, 2007; Brown, 2013). On the other hand, interpersonal authenticity involves family ties and tourist "*communitas*": family ties refer to the fact that the emotional bonds of families are better developed through tourism (Wang, 1999); and tourist "*communitas*", concern the disappearance of differences in status, positions, and social roles, contributing to tourists to relate in a natural and authentic way during the practice of tourism (Wang, 1999; Kim & Jamal, 2007).

Considering tourists' need to interact with the local community, Yi, Lin, Jin, and Luo (2017) emphasize that the understanding of authenticity should not be restricted to the relationship between tourists, but include the contact between tourists and locals, as "*communitas*" refers to the conditions, outside of everyday life (Wang, 1999). According to Steiner and Reisinger (2006) the quest for authenticity should come from tourists as well as the local community, and the choices of guests and hosts to be authentic or not are affected by the tourism environments created. Thus, it is important that both hosts and guests desire to be authentic, since on the one hand, what constitutes authenticity in a host community depends on the free choices of residents, and on the other hand, tourists' demand for existential authenticity is centered on the idea of wanting to feel free, engage with their true selves, and feel unrestricted from their usual or everyday circumstances (Steiner & Reisinger, 2006). Shepherd (2015) emphasized the importance of rooting "being authentic" in a community, as authenticity can only be achieved within a community that shares the same norms, beliefs, and traditions.

In short, from the point of view of existential authenticity, tourism appears as an escape from everyday life, where the individual can reflect, be true and authentic, not suffering with the norms and behaviors that routine requires, showing beneficial for the tourist to face again his daily routine in a positive way. In this perspective, tourism performs a restorative function, which contributes to "keeping an individual allied to society and values" (Brown, 2013). In contrast to the three types of authenticity mentioned above, which have been explored in tourism contexts, postmodern authenticity has received much less attention. Derived from postmodernism and formally introduced into tourism studies by Wang (1999), postmodern authenticity advocates the inauthenticity of objects, the deconstruction of the objective definition of authenticity, and the justification of staged authenticity, and is a more pluralized concept (Zerva, 2015). According to Wang

(1999), the lack of authenticity is not considered a problem by the proponents of postmodernism, since for them there is no original or real that can be used as a reference. Postmodern authenticity deconstructs the idea of authenticity by blurring the boundaries between the original and the duplicate (Eco, 1986), especially when modern technologies can make the inauthentic look more real or authentic (Wang, 1999). This perspective rejects the importance of authenticity, arguing that it is complicated to determine what is authentic or inauthentic because of increasing globalization (Wang, 1999; Rickly-Boyd, 2012). In this sense for postmodernists, determining whether an object is authentic makes no sense (Rickly-Boyd, 2012). As Butler (2013) stated, postmodern authenticity approaches constructive authenticity in that both constructive and postmodern authenticity are relative, and their evaluation depends on tourists' personal experience, values, judgment, and pre-existing social realities. Thus, it is verified that for postmodernists there is no truth, genuine and objective reality. The summary table (table 1) addresses the four perspectives of authenticity, summarizing the most valued aspects in each of the perspectives and the authors who addressed them in their research.

Table 1- Perspectives on authenticity

<b>OBJECTIVE AUTHENTICITY</b>	
<b>ITEMS</b>	<b>AUTHORS</b>
Something that is true, original, genuine, and unpublished; genuine versions of heritage	Bruner (1991); Wang (1999); Sharpley (1999); Taylor (2001); Peterson (2005); Reisinger & Steiner (2006); Cohen (2007); Chhabra (2008); Belhassen, Caton & Steward (2008)
It exists beyond the subjective perceptions of individuals	Wang (1999); Reisinger & Steiner (2006)
Can be evaluated using criteria defined by experts and professionals	Wang (1999); Reisinger & Steiner (2006); Belhassen, Caton, & Steward (2008)
Connected to tradition, to the community, and to the place itself	Reisinger & Steiner (2006)
<b>CONSTRUCTIVE AUTHENTICITY</b>	
<b>ITEMS</b>	<b>AUTHORS</b>
It derives from the individual's evaluations and perceptions	Wang (1999); Reisinger & Steiner (2006)
Something subjective and symbolic	Wang (1999); Reisinger & Steiner (2006)
It is an "invention of tradition", being constructed and interpreted according to this tradition	Hobsbawm & Ranger (1983); Bruner (1994); Hughes (1995)
It is seen in a contextual and negotiable way	Rickly Boyd (2012)
<b>POSTMODERN AUTHENTICITY</b>	
<b>ITEMS</b>	<b>AUTHORS</b>
It is complicated to determine what is authentic or inauthentic because of increasing globalization	Wang (1999); Rickly Boyd (2012)
There is no truth, no genuine, objective reality	Wang (1999); Zerva (2005)
Advocates the inauthenticity of objects, the deconstruction of the objective definition of authenticity, and the justification of staged authenticity	Zerva (2005); Butler (2013)
<b>EXISTENTIAL AUTHENTICITY</b>	
<b>ITEMS</b>	<b>AUTHORS</b>
It is directed toward the individual's state of mind	Wang (1999); Reisinger & Steiner (2006)

Tourism emerges as a refuge or escape from everyday life	Wang (1999); Reisinger & Steiner (2006); Hom Cary (2004)
Liberation of your authentic, true self	Wang (1999); Hom Cary (2004); Kim & Jamal (2007)
Involves intrapersonal and interpersonal elements	Wang (1999); Kim & Jamal (2007); Hom Cary (2004); Brown (2013)

Heritage tourism has become "popular" because of the increasing number of tourists seeking a meaningful experience and reconnection with the past (Watson & Waterton, 2011). Also, the growing academic interest in heritage tourism has resulted in the description of heritage as a "contemporary epidemic" (Urry, 2002). Heritage tourism can be defined as an activity that uses the sociocultural resources of a locality to attract visitors (Fyall & Garrod, 1998). As Hollinshead (1988) pointed out, a community's heritage (tangible and intangible), namely the local traditions that characterize the community's lifestyle, can be the main attractions of tourists to a locality. According to the same author, heritage tourism encompasses *"folk traditions, arts and crafts, ethnic history, social customs, and cultural celebrations"*.

On the other hand, Poria et al. (2001) describe heritage tourism as *"a phenomenon based on visitors' motivations and perceptions rather than on the specific attributes of the place"*, which means that the motivations that lead tourists to visit the place are what define the practice of heritage tourism, depending on their desire to know the heritage that characterizes the place and its community. In the same perspective, heritage tourism is based on nostalgia and the visitor's desire to *"experience diverse landscapes and cultural forms"* (Zeppal & Hall, 1991). In this sense, heritage tourists are motivated by the desire to experience new and different cultural landscapes that characterize the past and the present, as well as crafts, typical cuisine, rituals and traditions, and other recreational activities (Light & Prentice, 1994; Richards, 1996). A very important quality of heritage tourism is authenticity, or at least visitors' perception of it (Boniface & Fowler, 1993; Waitt, 2000; Taylor, 2001). In this sense, authenticity is a characteristic that reinforces the quality of heritage, having an enormous impact on its interpretation and evaluation.

According to MacCannell (1976), the quest for authentic experience is one of the central aspects of modern culture that has characterized tourism over the years. Thus, heritage is recreated and adapted from memories of the past to meet the needs of contemporary tourists. It should be noted that the components of the experience need not all be authentic. However, it is necessary that their combination results in the creation of the desired

nostalgic feelings and emotions (Fine & Speer, 1985). Thus, tourists' perceptions of authenticity can be related to tangible elements, such as architectural heritage, as well as intangible elements, such as the folk culture that characterizes the destination visited (Yi, Lin, Jin & Luo, 2017). Architectural heritage relates to the original buildings, design of the buildings and the environment, while folk culture involves clothing, art (such as paintings or sculptures), local stories and legends, and traditional utensils still in daily use (Ke, 2011). Architectural heritage and popular culture are interconnected, and the evaluation of both aspects allows a better understanding of the authenticity perceived by tourists. (Yi, Fu, Yu, & Jiang, 2018). It is crucial to consider that traditional cultural tourism needs to reinvent itself to meet the needs of tourists, who are looking for meaningful and authentic experiences. In this sense, creative tourism has been achieving a significant relevance in the tourism market, with a growing demand (Tan, Tan, Kung, & Luh, 2016).

Creative tourism emerged as a reaction or extension of cultural tourism where, more than the demand for traditional cultural trips, tourists envisage interactive experiences that contribute to their personal development and satisfaction and to the creation of their own identity (Richards, 2000). The new type of post-modern tourist is no longer interested only in cultural tourism, and thus their interest in creative tourism has significantly increased and is already one of the main motivations for travel. The creative tourist emerges as a new generation of tourism, seeking new and authentic experiences, where interaction and integration in the real life of communities is the main reason for travel. This type of tourist seeks to express their creative potential, involving a process of *"educational, emotional, social and participatory interaction with the place, its living culture and local people"* (Tan, Tan, Kung, & Luh, 2013). Through creative tourism, tourists have the possibility to create their own tourism experience (Tan, Tan, Kung, & Luh, 2013). Post-modern tourists have specific interests that determine the choice of destination. This type of tourist goes looking for places where they can actively develop their interests and meet what they are looking for, complementing their tourist experience with all the diversity that the destination presents (O'Dell, 2007; Jelinčić & Žuvela, 2012). Regardless of whether tourists' interests are seeking adventure, culture, nature, or rurality, the defining characteristics of postmodern tourists are virtually the same (Jelinčić, 2009a, 2009b). Postmodern tourists are specialized tourists who define their own experiences according to their interests and what they want to know and do (Richards, 2009).

The concept of creative tourism was first described by Pearce & Butler (1993), further developed by Raymond (2007, 2009), and was further redefined by UNESCO (2006). Since then, many authors and associated definitions have emerged that have followed the evolution of creative tourism practices and products (Marques & Borba, 2017). For Richards & Raymond (2000), creative tourism can be defined as *"tourism that offers tourists the opportunity to develop their creative potential through active participation in learning experiences that are characteristic of the destination where they take place"*. Thus, through creative tourism tourists could learn more about local customs and practices, traditions, knowledge, and unique qualities that characterize the place and community visited (Richards & Wilson, 2006).

On the other hand, creative tourism has been defined by the Creative Sciences Network of the United Nations Educational, Scientific and Cultural Organization (UNESCO) as *"travel directed toward an engaged and authentic experience with participatory learning in the arts, heritage or special character of a place and provides a connection to those who reside in that place and create that living culture"* (UNESCO, 2006). In the same line, Richards (2011a, 2011b) argues that creative tourism essentially consists of *"participatory and authentic experiences that allow tourists to develop their creative potential and skills through contact with local people and their culture"*, thus presenting itself as a learning process. In this sense, the creative tourist is an active agent, who finds pleasure in interacting, participating and learning about the place and the community visited, seeking to develop new skills (Raymond, 2007), not only restricted to observation and contemplation, feeling the need to participate in an active way in the tourist experience (Ohridska-Olson & Ivanov, 2010). Creativity is directly linked to the tourist experience, because all the social, cultural, and environmental activities that can be part of creative tourism are components of the overall tourist experience. (Andereck & Bricker, 2005). There are several dimensions that characterize the tourist experience, whether the main activity/motivation that led to the trip, the complementary activities, the external influences, the place itself, as well as the personal interpretation, emotions, knowledge, and memories that the experience causes to the tourist (Cutler & Carmichael, 2010).

To understand the relationship between creativity and experience it is essential to understand the needs of the experience, and creativity is one of the most important points in the hierarchy of needs that make up the tourism experience. Andersson (2007) proposes three categories of needs related to the experience: basic, social, intellectual, and the

social need refers to "novelty, excitement and challenges", directly linked to creative tourism (Andersson, 2007). According to Richards (2011b), even apparently mechanistic and staged activities, such as *bungee jumping* for example, can become "creative" by the way they are experienced and interpreted by the participants. In this sense, it is important to value how professionals use creativity to add value to an experience as well as how tourists perceive the creativity of the activity. Mehmetoglu and Engen (2011) argue that, over the years, the focus of companies has shifted from products to services and later to experiences. In this context, Prahalad and Ramaswamy (2003) state that a new vision is needed "that allows individual customers to actively construct their own consumption experiences through personalized interaction and co-creation of unique value for themselves". It is according to this vision that creative tourism comes "alive" in the age of experiences. This is because through the experience economy consumers can actively participate in the tourism experience through creative activities, which allow interaction with the place, the local community, and the environment (Ali, Hussain, & Ragavan, 2014; Hung, Lee, & Huang, 2014). It is important to realize that tourists when traveling to a destination are not only looking to experience the place they are visiting, but to experience "their self in the place" (Cutler & Carmichael, 2010) investing energy, dedication, motivation, and emotional commitment, which will be reflected in their personal identity (Noy, 2004). Due to the saturation of markets felt over the years, the concept of "experience economy" was developed, since behavior and consumption patterns changed, and service providers had the need to adopt a new marketing strategy to ensure customer satisfaction and loyalty (Pine & Gilmore, 1999a). In the experience economy, products and services are not seen as the main elements, the focus is on the customer experience, which is seen as a value-added element (Flagestad, 2006).

As mentioned by Pine & Gilmore (1998) in the era of the "experience economy" tourism providers need to stage experiences to create memorable events for tourists. Authentic experience has long been discussed, having been initiated since Boorstin (1992) stated that mass tourist attractions are considered "pseudo-events", and MacCannell (1973) described them as staged authenticity. Pine and Gilmore (1998) pointed out that companies should provide original and authentic products or services to customers.

The tourism industry is integrated into the business of experiences (Kim et al., 2010). Experiences can be defined as "*events that involve the individual in a personal way,*" including all the perceptions, emotions, and behaviors that the tourist feels and goes through at the destination (Pine & Gilmore, 1998; Oh, Fiore, & Jeoung, 2007). When

studying experience in tourism, the diversity of approaches on the elements that constitute experiences, as well as what makes them meaningful and extraordinary, is apparent. Some researchers have developed different approaches that are often described in the literature (Pine & Gilmore, 1999b; Mossberg, 2003; Tarssanen & Kylänen, 2005; Boswijk, Thijssen, & Peelen, 2007). For Mossberg (2003) an "extraordinary" experience must include: an active and dynamic process; a strong social dimension, which must accompany this process; the integration of components of meaning and resulting in a feeling of joy and satisfaction; involvement resulting from personal absorption and control; a process that depends on the context and an uncertainty associated with something new; an experience always associated with satisfaction with life. In the same line of thought, Boswijk, Thijssen, & Peelen, (2007) distinguish between "experiencing" and "meaningful experiences," pointing out the importance of the senses, since using the senses we can gather impressions of the world around us, with these impressions resulting in emotional responses such as joy, excitement, or fear. All these emotions can culminate in a meaningful experience, which usually encompasses a mix of emotions that occur simultaneously. For the authors, meaningful experiences are more than merely memorable experiences, being related to all the interactions that one experiences during the process of the experience and that will influence the way we live, think and act during everyday life (Boswijk et al., 2007).

However, it is the model of experience economy developed by Pine and Gilmore (1999a) that has stood out among the various visions regarding consumer behavior towards the experience at the destination. According to the model developed by the authors, the consumer experience is summarized in four domains (4E's): Education, Evasion, Aesthetics and Entertainment. These domains are positioned on two axes of the experience: consumer participation (horizontal axis) and which can be passive or active, and consumer connection (vertical axis), consisting of absorption and immersion (Pine & Gilmore, 1999b; Liberato, 2015). Regarding consumer participation, active participation occurs whenever *"the consumer personally affects the performance or the event that generates the experience"*, e.g., the consumer consumes or produces the service. On the other hand, passive participation occurs *"when consumers do not directly affect or influence the performance"* (Pine & Gilmore, 1999b; Liberato, 2015). Regarding connection, there are two extremities, immersion which is described as *"becoming physically or virtually part of the event or performance itself"*, meeting active participation, while absorption *"involves the attention of the consumer's mind"*, relating



to passive consumer participation (Pine & Gilmore, 1999b; Liberato, 2015). Addressing the four dimensions of experience, entertainment represents the dimension in which the participant passively absorbs what is taking place, as is the case of concerts or theatres; the aesthetic dimension also refers to passive participation, but there is a deeper immersion in relation to what is being seen or experienced, as is the case of museum visits; education represents an experience that is absorbed when it occurs, and requires active participation, such as learning to scuba dive; escapism refers to experiences in which the participant is deeply involved in the activities and actively participates, as is the case with rafting or playing casino games. (Mossberg, 2003; Mehmetoglu & Engen, 2011).

## Methodology

Part of an existing questionnaire was used, within the scope of the research of Bruner (1994), Hughes (1995), Wang (1999), Sharpley (1999), Taylor (2001), Hom Cary (2004), Zerva (2005), Peterson (2005), Reisinger and Steiner (2006), Cohen (2007), Kim and Jamal (2007), Chhabra (2008), Belhassen, Caton and Steward (2008), Rickly Boyd (2012), Butler (2013), Brown (2013) for the evaluation of key aspects within authenticity and respective typologies presented, and also Pine & Gilmore (1998), since the four domains of the experience economy model are used in the questionnaire. The questionnaire is structured in four parts, according to table 2.

Table 2- Questionnaire Structure

<b>Part I</b>	Individual Tourist Profile
<b>Part II</b>	Trip Characteristics
<b>Part III</b>	Evaluation of the Authenticity of the Feast of Sra. d'Agonia
<b>Part IV</b>	Viana do Castelo Tourist Experience

For data collection, the convenience sampling method was used, with the sample selected based on the availability and accessibility of the members of the target population.

Table 3- Sample Fact Sheet

<b>Features</b>	<b>Search</b>
Universe under study	Tourists/Visitors at the Festivity of "Senhora da Agonia"
Geographic Coverage	Viana do Castelo
Thematic Coverage	Authenticity, Tourist Experience, Satisfaction
Sample Size	299 tourists/visitors
Sample Error	Error (B) = 5.7%.
Confidence Level	95% $z= 1.96$ $p=q=0.5$
Sample Type	Convenience Sampling
Type of study	Quantitative
Data collection method	Questionnaire Survey, Directed or Non-Probabilistic Sampling
Data processing method	SPSS

## Results

The present research aims, within the framework of a medium size destination, to evaluate the relationship between authenticity valuation, the evaluation of the experience at the destination and the degree of satisfaction of tourists. In this perspective, three research hypotheses were defined. Hypothesis H1: The higher the valuation of objective and existentialist authenticity, the lower the valuation of constructive and postmodern authenticity. The following Structural Model allows us to verify this research hypothesis.

Figure 1- Standardized Estimates for the Structural Model of Hypothesis H 1

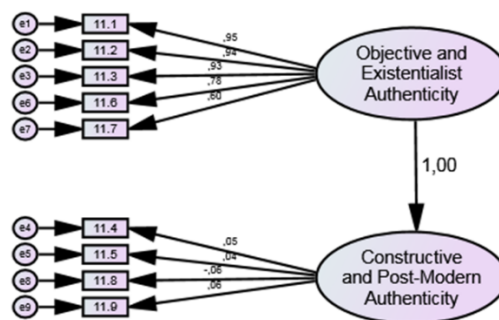


Table 4- Saturations of the Indicators in the Model Dimensions

Dimension	Variable	Saturations		Standard Error	t-test	p
		Non-standardized	Standardized			
Authenticity	Q 11.1	1,000	0,947		a	
Objective and Existentialist	Q 11.2	0,978	0,935	,030	32,110	***<0,001
	Q 11.3	0,993	0,930	,032	31,487	***<0,001
	Q 11.6	0,888	0,779	,046	19,198	***<0,001
	Q 11.7	0,667	0,598	,055	12,172	***<0,001
Authenticity	Q 11.4	1,000	0,054		a	
Constructive and Postmodern	Q 11.5	0,612	0,040	1,126	0,543	0,587
	Q 11.8	-1,359	-0,058	2,037	-0,667	0,505
	Q 11.9	0,822	0,057	1,237	0,665	0,506

a Parameter set to 1, no t-test value

\*\*\* p<0,001

The previous table presents the results regarding the saturations and respective statistical significance for the dimensions of the model. These results have already been analyzed in the validation of each dimension and are now presented for the overall model. The results now presented are similar to the previous ones for Objective Authenticity and Existentialist Authenticity, thus highlighting the validation previously performed independently for these dimensions, but for Constructive and Postmodern Authenticity, the validity of the items that integrate it is not demonstrated now for the global model.

Table 5- Analysis of the Saturations for Hypothesis H1 verification with the Structural Model

Hypothesis	Dimension	Dimension	Saturations		Standard Error	t-test	P
			Non-standardized	Standardized			
H1	Objective and Existentialist Authenticity	Constructive and Postmodern Authenticity	0,024	1,000	0,026	0,914	0,361

a Parameter set to 1, no t-test value

H1: The higher the valuation of objective, existentialist authenticity, the lower the valuation of constructive, postmodern authenticity.

The relationship between "Objective and Existentialist Authenticity" and "Constructive and Postmodern Authenticity" shows a positive standardized coefficient, but it is not statistically significant ( $\beta=1.000$ ,  $p=0.361$ ), so we can conclude that hypothesis H1 is not confirmed.

Table 6- Structural model fit

$\chi^2 / g.l.$	CFI	RMSEA	NFI
17,727	0,743	0,237	0,737

CFI - Comparative fit index; RMSEA - Root mean square error of approximation; NFI - Normed of fit index.

The measures indicate an overall fit of the proposed model to the collected data that is less than acceptable, if we consider the Chi-Square/L.L. ( $17.727 > 5$ ), the RMSEA ( $RMSEA=0.237 > 0.08$ ), the CFI ( $CFI=0.743 < 0.80$ ) and the NFI ( $NFI=0.737 < 0.80$ ). The relationship between objective and existential authenticity is evident, as studied by Shen, Guo, & Wu (2012) and Domínguez-Quintero, González-Rodríguez, & Paddison (2018), who found that the objective dimension of authenticity positively influences its existential dimension, as the two perspectives, one directed toward the object and the other toward the individual, in search of the authentic. As Rickly Boyd (2012) and Butler (2013) have stated, constructive authenticity is also often associated with postmodern authenticity for its denial of the existence of something authentic, defending the subjective perceptions of individuals. The existence of these relations between different perceptions gave rise to the formulation of this hypothesis, which has never been tested before. However, despite presenting a positive standardized coefficient, it was not statistically significant.

H2: A higher valuation of authenticity corresponds to a positive evaluation of the tourist experience in the 4 domains and H3: A better evaluation of the tourist experience corresponds to a higher level of satisfaction regarding the destination. The following Structural Model (figure 2) allows us to verify these research hypotheses.

Table 7 presents the results concerning the saturations and respective statistical significance for the dimensions of the model. These results now presented reiterate the

validation previously performed independently for each dimension, now for the overall model, except for Constructive and Postmodern Authenticity.

Table 7- Saturations of the Indicators in the Model Dimensions

Dimension	Variable	Saturations		Standard Error	t-test	p
		Non-standardized	Standardized			
Authenticity	Q 11.1	1,000	<b>0,946</b>		a	
Objective and Existentialist	Q 11.2	0,978	<b>0,935</b>	0,031	32,009	***<0,001
	Q 11.3	0,993	<b>0,931</b>	0,032	31,456	***<0,001
	Q 11.6	0,889	<b>0,780</b>	0,046	19,251	***<0,001
	Q 11.7	0,668	<b>0,599</b>	0,055	12,206	***<0,001
Authenticity	Q 11.4	1,000	<b>0,602</b>			
Constructive and Postmodern	Q 11.5	1,640	<b>1,199</b>	1,011	1,623	0,105
	Q 11.8	-0,029	<b>-0,014</b>	0,098	-0,296	0,767
	Q 11.9	0,004	<b>0,003</b>	0,060	0,072	0,943
Educational	Q 14.1	1,000	<b>0,715</b>			
	Q 14.2	1,500	<b>0,845</b>	0,110	13,671	***<0,001
	Q 14.3	1,428	<b>0,814</b>	0,108	13,222	***<0,001
	Q 14.4	1,498	<b>0,868</b>	0,107	13,964	***<0,001
Evasion	Q 15.1	1,000	<b>0,894</b>			
	Q 15.2	0,917	<b>0,837</b>	0,048	19,004	***<0,001
	Q 15.3	0,890	<b>0,869</b>	0,044	20,279	***<0,001
	Q 15.4	0,774	<b>0,758</b>	0,048	16,081	***<0,001
Aesthetics	Q 16.1	1,000	<b>0,937</b>			
	Q 16.2	0,918	<b>0,910</b>	0,036	25,641	***<0,001
	R16.3	0,031	<b>0,139</b>	0,013	2,336	* 0,020
	Q 16.4	0,848	<b>0,866</b>	0,037	22,945	***<0,001
Entertainment	Q 17.1	1,000	<b>0,746</b>			
	Q 17.2	0,661	<b>0,774</b>	0,056	11,886	***<0,001
	Q 17.3	0,815	<b>0,746</b>	0,070	11,558	***<0,001
	Q 17.4	0,538	<b>0,648</b>	0,053	10,171	***<0,001
Satisfaction	Q 18.1	1,000	<b>0,941</b>			***<0,001
	Q 18.2	1,063	<b>0,953</b>	0,033	31,759	***<0,001
	Q 18.3	0,620	<b>0,402</b>	0,085	7,292	***<0,001
	Q 18.4	0,893	<b>0,799</b>	0,045	19,921	***<0,001
	Q 18.5	0,880	<b>0,750</b>	0,050	17,502	***<0,001
	Q 18.6	0,688	<b>0,437</b>	0,085	8,052	***<0,001
	Q 18.7	0,491	<b>0,309</b>	0,090	5,431	***<0,001

a Parameter set to 1, no t-test value

\* p<0.05\*\*

p<0.001

Figure 2- Standardized Estimates for the Structural Model of Hypotheses H2 and H3

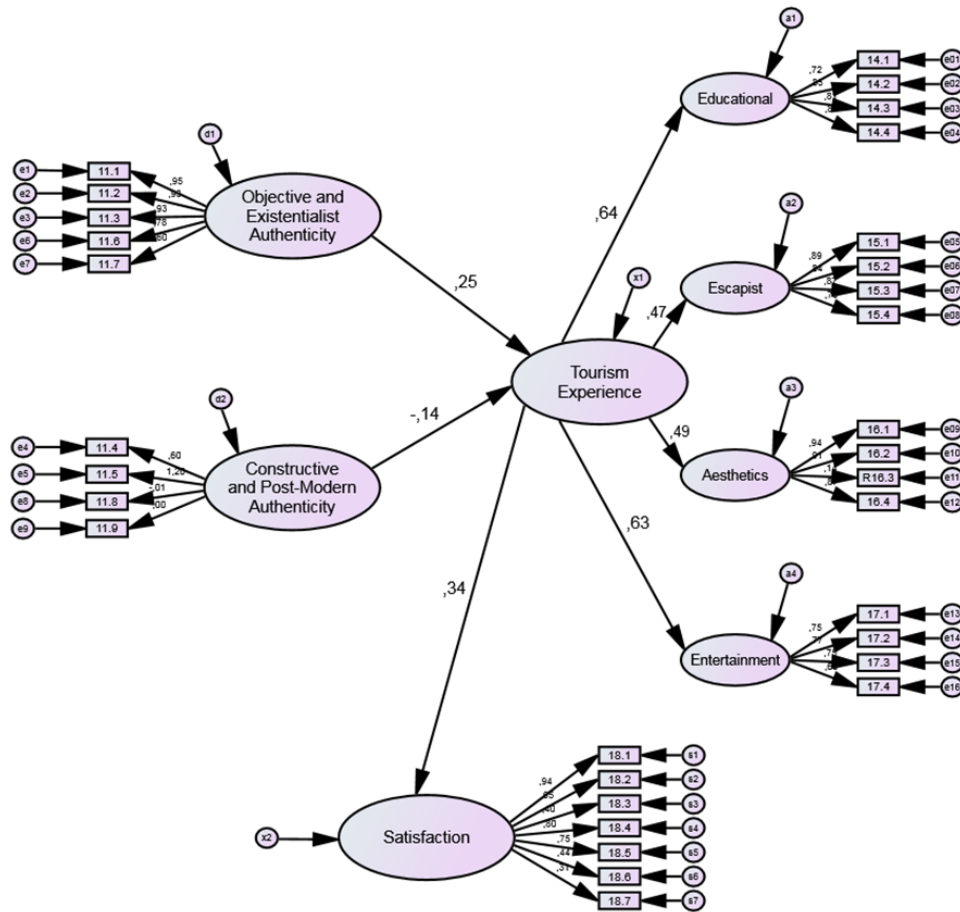


Table 8- Saturation Analysis to verify Hypotheses H2 and H3 with the Structural Model

Hypothesis	Dimension	Dimension	Saturation		Standard Error	t-test	P
			Non-standardized	Standardized			
<b>H2a</b>	Objective and Existentialist Authenticity	Tourist Experience	0,124	0,252	0,038	3,263	<b>** 0,001</b>
<b>H2b</b>	Constructive and Postmodern Authenticity	Tourist Experience	-0,253	-0,139	0,112	-2,250	<b>* 0,024</b>
	Educational	Tourist Experience	1,000	0,644		a	
	Evasion	Tourist Experience	1,450	0,468	0,294	4,937	<b>***&lt;0,001</b>
	Aesthetics	Tourist Experience	1,195	0,486	0,234	5,102	<b>***&lt;0,001</b>
	Entertainment	Tourist Experience	0,959	0,631	0,179	5,342	<b>***&lt;0,001</b>
<b>H3</b>	Tourism Experience	Satisfaction	0,519	0,338	0,129	4,023	<b>***&lt;0,001</b>

a Parameter set to 1, no t-test value

\* p<0,05

\*\* p<0.01\*\*

p<0.001

Analysis of the hypotheses:

H2: A higher valuation of authenticity corresponds to a positive evaluation of the tourism experience in the 4 domains. The relationship between "Objective and Existentialist Authenticity" and "Tourism Experience" presents a positive and statistically significant standardized coefficient ( $\beta=0.252$ ,  $p=0.001$ ), so we can conclude that the hypothesis H2 is confirmed for Objective and Existentialist Authenticity.

The validation of hypothesis 2 fits with the studies of Domínguez-Quintero, González-Rodríguez, & Paddison (2018), who found that objective and existential authenticity positively influences the quality of the tourism experience. According to the authors, destinations should provide visitors with authentic experiences that influence the quality of the tourism experience. For the mentioned authors, the cultural experience is significantly improved if heritage managers design strategies to meet visitors' expectations regarding cultural engagement and in traditions and customs with the local population. According to Bryce, Curran, O'Gorman, & Taheri (2015), Rickly & McCabe (2017), Domínguez-Quintero, González-Rodríguez, & Paddison (2018), tourist perceptions of objective and existentialist authenticity are essential because both dimensions are how individuals connect the materiality of the space visited to the perception of their lived experiences. This increases the likelihood that the experience will be memorable and unique to each person and the likelihood that tourists will be satisfied with their visit.

The relationship between "Constructive and Postmodern Authenticity" and "Tourism Experience" shows a negative and statistically significant standardized coefficient ( $\beta=-0.139$ ,  $p=0.024$ ), so we can conclude that hypothesis H2 for Constructive and Postmodern Authenticity is not verified. In the study by Yi, Fu, Yu, & Jiang (2018), a relationship of individuals' subjective perceptions derived from constructive or postmodern authenticity was observed with the tourism experience. Evidence was found that postmodern authenticity can be a vantage point to better understand the subjectivity of tourist experiences. However, in the specific case of this study, the positive relationship between constructive and postmodern authenticity with tourist experience was not found. This evidence may be justified by the fact that tourists who visit the city of Viana do Castelo during the festivities of "Nossa Sra. d'Agonia" value the implicit authenticity and all the traditions associated with it, and do not think at all that constructive and

postmodern perspectives may be associated with the event, so it will not affect positively their tourist experience either.

Given the different results obtained in this hypothesis for the different perspectives of authenticity, it would have been more interesting to subdivide it into two: one hypothesis establishing the relationship between "objective authenticity", "existential authenticity" and "tourism experience", and another hypothesis establishing the relationship between "constructive authenticity", "postmodern authenticity" and "tourism experience". Thus, it is suggested that in future studies, this hypothesis can be subdivided into two, to obtain more precise results regarding the relationship between authenticity and tourist experience.

H3: To a better evaluation of the tourist experience corresponds a higher level of satisfaction regarding the destination. The relationship between "Tourism Experience" and "Satisfaction" presents a positive and statistically significant standardized coefficient ( $\beta=0.338$ ,  $p<0.001$ ), so we can conclude that hypothesis H3 is verified. The higher the value of the standardized coefficient, the stronger the relationship between the dimensions whose relationship is analyzed.

Table 9- *Structural* model fit

$\chi^2$ /g.l.	CFI	RMSEA	NFI
2,488	0,887	0,071	0,827

CFI - Comparative fit index; RMSEA - Root mean square error of approximation; NFI - Normed of fit index.

The measures indicate an overall fit of the proposed model to the collected data adequate according to all indices: chi-square/g.l. ( $2.488<5$ ), CFI ( $CFI=0.887>0.80$ ), NFI ( $NFI=0.827>0.80$ ) and the RMSEA ( $RMSEA=0.071<0.08$ ). The results obtained in hypothesis 3 are in line with the results obtained in studies by Lee, Phau, Hughes, Li, & Quintal (2016), Li, Shen, & Wen (2016) and Nguyen & Cheung (2016) who found that the quality of experience has a positive and direct influence on tourists' satisfaction. Also, in the study conducted by Domínguez-Quintero, González-Rodríguez, & Paddison (2018) the significant influence of experience quality on satisfaction is found.

Through the analysis of hypotheses 2 and 3, it is concluded that the greater the appreciation of objective and existential authenticity, where tourists seek authentic objects and places that characterize the tradition and history of the place and community, as well as the search for their "authentic self" through authentic experiences, the higher the quality of the tourist experience. And the higher the quality of the tourism experience,

in its four domains, the higher the satisfaction, namely the willingness to recommend and return.

## **Conclusions**

An experience is meaningful or extraordinary when people can feel, learn, and be immersed in the place and experience, where all senses and emotions are involved resulting in something meaningful and unique (Pine & Gilmore, 1999a; Mossberg, 2003; Boswijk et al., 2007). For tourist destinations it is important to offer experiences that include all dimensions to meet all the diverse needs of customers (Stamboulis & Skayannis, 2003), such as the results presented by Xu et al (2022), concluding that sophisticated design characterized by interaction of four townscape factors – nature setting, emotional design, spatial configuration, and commercialized elements – can shape tourists' enjoyable authentic experiences. In this perspective, three research hypotheses were defined, highlighting the aspects to be retained from the results obtained, connecting them to existing literature and exposing the implications for future research and for destination management.

Hypothesis H1: The higher the valuation of objective and existentialist authenticity, the lower the valuation of constructive and postmodern authenticity. Despite the existing relationship between the variable's objective authenticity and existentialist authenticity and constructive authenticity with postmodern authenticity, and having presented a positive standardized coefficient, hypothesis 1 was not confirmed. The existing relationship between objective and existentialist authenticity, has been studied by several authors (Kolar & Zabkar, 2010; Shen, Guo, & Wu, 2012; Domínguez-Quintero, González-Rodríguez, & Paddison, 2018), who found that the objective dimension of authenticity positively influences its existential dimension. On the other hand, constructive authenticity is often associated with postmodern authenticity (Rickly-Boyd, 2012; Butler, 2013).

Hypothesis H2: A higher valuation of authenticity corresponds to a positive evaluation of the tourism experience in the 4 domains. Hypothesis 2 was validated for objective and existential authenticity, meeting the study of Domínguez-Quintero et al. (2018), who found that objective and existential authenticity positively influences the quality of the tourism experience. According to the authors, destinations should provide visitors with authentic experiences that influence the quality of the tourism experience. Tourist perceptions of objective and existential authenticity are essential because both dimensions



evaluate how individuals connect the materiality of the space visited to the perception of their lived experiences (Bryce, et al, 2015; Rickly & McCabe, 2017; Domínguez-Quintero, et al, 2018). On the other hand, the relationship between "Constructive and Postmodern Authenticity" and "Tourism Experience" shows a negative standardized coefficient, so we can conclude that hypothesis H2 for Constructive and Postmodern Authenticity is not confirmed. Although some studies found that there is a relationship between individuals' subjective perceptions, derived from constructive or postmodern authenticity, with the tourist experience (Yi, Fu, Yu, & Jiang, 2018), in the specific case of this study there was no positive relationship between constructive and postmodern authenticity with the tourist experience. This evidence can be justified by the fact that tourists who visit the city of Viana do Castelo during the festivities of "Sra. d'Agonia" value the authenticity implicit in the festival and all the traditions associated with it, and do not think at all that constructive and postmodern perspectives may be associated with the event, so it will not affect positively their tourist experience.

Hypothesis 3: A better evaluation of the tourist experience corresponds to a higher level of satisfaction regarding the destination. Hypothesis 3 was confirmed, verifying the relationship between tourist experience and satisfaction, in line with the results obtained in the studies of Lee et al. (2016), Li, Shen and Wen (2016), Nguyen and Cheung (2016) and Domínguez-Quintero et al. (2018) who found that the quality of the experience has a positive and direct influence on tourist satisfaction.

Through the analysis of hypotheses 2 and 3, it is concluded that the greater the appreciation of objective and existential authenticity, where tourists seek authentic objects and places that characterize the tradition and history of the place and community, as well as the search for their "authentic self" through authentic experiences, the higher the quality of the tourist experience. And the higher the quality of the tourism experience, in its four domains, the higher the satisfaction, namely the willingness to recommend and return.

With the empirical study, it was observed the notorious importance that authenticity (objective and existential) has in the quality of the tourist experience, contributing significantly to its valuation and subsequently in the satisfaction of the tourist, meeting the initial question of this study.

In this sense, and due to the results obtained previously, the destination's management organization, working in partnership with the *stakeholders*, should: Understand the relationship between individual profile, the authenticity perspectives and experience

domains; Evaluate the characteristics of the trip that may be determinant in the implementation of destination management and promotion policies; To identify the factors that are at the origin of destination loyalty, by identifying the most valued elements of authenticity; To value domestic tourism, in "visiting family and friends", with the application of incentive measures for active participation in the different moments of the festivities; Encourage the extension of the stay (still within the trip characteristics), which may change the image of the destination in the national and international market (due to the high number of emigrants in-place) and promote the increase of demand in events scheduled throughout the year; Propose events promoting the educational domain and evasion, within the tourist experience, for being the least valued in this study, despite the potential of the destination, in these areas; Design the programmed activities, in the sense of valuing objective and existential authenticity, ensuring a more active tourists' participation, and, in this perspective, a greater valorization of the educational and evasion domains, within the tourist experience, which would ensure better levels of global satisfaction.

## References

- Ali, F., Hussain, K. & Ragavan, N. A. (2014). Memorable customer experience: Examining the effects of customers experience on memories and loyalty in Malaysian resort hotels. *Procedia - Social and Behavioral Sciences*, 144, 273-279.
- Andereck, K. & Bricker, K. (2005). *Connecting experiences to quality: Understanding meanings behind visitor's experiences*. In Kerstetter, D. & Nickerson, N. (Eds.), *Quality Tourism Experiences* (1<sup>st</sup> Ed. pp. 81-98). Routledge. <https://doi.org/10.4324/9780080455778>
- Andersson, T. D. (2007). The tourist in the experience economy. *Scandinavian Journal of Hospitality and Tourism*, 7, 46-58.
- Aplet, M. & Cooper, M. (2000). Cultural designs in New Zealand souvenir clothing: The question of authenticity. *Tourism Management*, 21(3), 307-312.
- Barreto, M. (2008). Os museus e a autenticidade no turismo. *Revista Itinerarium*, 1.
- Barthel, D. (1996). *Historic preservation: Collective memory and historic identity*. New Brunswick: Rutgers University Press.
- Belhassen, Y. & Caton, K. (2006). Authenticity matters. *Annals of Tourism Research*, 33(3), 853-856.
- Belhassen, Y., Caton, K. & Steward, W. (2008). The search for authenticity in the pilgrim experience. *Annals of Tourism Research*, 35(3), 668-689.

- Benjamin, W. (1968). *The work of art in the age of mechanical reproduction*. Em H. Arendt (Ed.), *Illuminations: Essays and reflections* (pp. 217-252). New York: Schocken Books.
- Bigne, J. & Andreu, L. (2004). Emotions in segmentation: An empirical study. *Annals of Tourism Research*, 31(3), 682-696. <https://doi.org/10.1016/j.annals.2003.12.018>
- Binkhorst, E. (2007). *Creativity in tourism experiences: The case of Sitges*. Em G. Richards, & J. Wilson (Eds.), *Tourism, creativity and development* (pp. 125-144). London: Routledge.
- Boniface, P. & Fowler, P. (1993). *Heritage and Tourism in the Global Village*. Sage.
- Boorstin, D. (1992). *The image: A Guide to Pseudo-Events in America*. Vintage Books.
- Boswijk, A., Thijssen, T. & Peelen, E. (2007). *The experience economy: A new perspective*. Pearson Education Benelux.
- Brown, L. (2013). Tourism: A catalyst for existential authenticity. *Annals of Tourism Research*, 40 (1), 176-190. <https://doi.org/10.1016/j.annals.2012.08.004>
- Bruner, E. M. (1991). Transformation of self in tourism. *Annals of Tourism Research*, 18, 238-250.
- Bruner, E. M. (1994). Abraham Lincoln as authentic reproduction: A critique of postmodernism. *American Anthropologist*, 96(2), 397-415.
- Bryce, D., Curran, R., O'Gorman, K., & Taheri, B. (2015). Visitors' engagement and authenticity: Japanese heritage consumption. *Tourism Management*, 46, 571-581. <https://doi.org/10.1016/j.tourman.2014.08.012>
- Butler, C. (2013). *Postmodernism*. China: Foreign Language Teaching and Research Press.
- Caru, A., & Cova, B. (2006). How to facilitate immersion in a consumption experience: Appropriation operations and service elements. *Journal of Consumer Behaviour*, 5(1), 4-14.
- Chhabra, D. (2008). Positioning museums on an authenticity continuum. *Annals of Tourism Research*, 35(2), 427-447. <https://doi.org/10.1016/j.annals.2007.12.001>
- Cohen, E. (1988). Authenticity and commoditization in tourism. *Annals of Tourism Research*, 15(3), 371-386. [https://doi.org/10.1016/0160-7383\(88\)90028-X](https://doi.org/10.1016/0160-7383(88)90028-X)
- Cohen, E. (2007). Authenticity in tourism studies: Après la Lutte. *Tourism Recreation Research*, 32(2)75-82. <https://doi.org/10.1080/02508281.2007.11081279>
- Cohen, E., & Cohen, S. (2012). Authentication: Hot and cool. *Annals of Tourism Research*, 39(3), 1295-1314. <https://doi.org/10.1016/j.annals.2012.03.004>
- Culler, J. (1994). The semiotics of tourism. *American Journal of Semiotics*, 1, 127-140.

- Cutler, S., & Carmichael, B. (2010). *The dimensions of the tourist experience*. Em M. Morgan, P. Lugosi, & J. Ritchie (Edits.), *The tourism and leisure experience. Consumer and managerial perspectives*, (pp. 3-26). Channel View.
- Domínguez-Quintero, A., González-Rodríguez, M., & Paddison, B. (2018). The mediating role of experience quality on authenticity and satisfaction in the context of cultural-heritage tourism. *Current Issues in Tourism*, 23(2), 248-260. <https://doi.org/10.1080/13683500.2018.1502261>
- Eco, U. (1986). *Travels in hyperreality*. UK: Picador.
- Fernández, F. M. (2010). More than Sun, Beach, and Heritage: Innovating Mediterranean Tourism through Creative Tourism. Interactions, Co-operation, Competitiveness and Economic Development. 2010 RESER Conference Papers. Gothenburg, Sweden.
- Fine, E., & Speer, J. (1985). Tour Guide Performances as Sight Sacralization. *Annals of Tourism Research*, 12, 73-95. [https://doi.org/10.1016/0160-7383\(85\)90040-4](https://doi.org/10.1016/0160-7383(85)90040-4)
- Flagestad, A. (2006). The experience economy on the way. *Magma*, 9(3), 81-90.
- Frisch, T. (2012). Glimpses of another world: the favela as a tourist attraction. *Tourism Geographies: An International Journal of Tourism Space, Place and Environment*, 14(2), 320-338.
- Fyall, A., & Garrod, B. (1998). Heritage Tourism: At What Price? *Managing Leisure*, 3, 213-228.
- Gardiner, S., Vada, S., Yang, E., Khoo, C. & Le, T. (2022). Recreating history: The evolving negotiation of staged authenticity in tourism experiences. *Tourism Management*, 91, 104515. <https://doi.org/10.1016/j.tourman.2022.104515>
- Galani-Moutafi, V. (2000). The self and the other: traveler, ethnographer, tourist. *Annals of Tourism Research*, 27(1), 203-224. [https://doi.org/10.1016/S0160-7383\(99\)00066-3](https://doi.org/10.1016/S0160-7383(99)00066-3)
- Hobsbawm, E., & Ranger, T. (1983). *The invention of tradition*. Cambridge: Cambridge University Press.
- Hollinshead, K. (1988). *First-blush of the Longtime: The Market Development of Australia's Living Aboriginal Heritage*. Tourism Research: Expanding Boundaries. Proceedings of the 19th annual conference of the Tourism Research Association (pp. 183–198). Salt Lake City: Universidade of Utah.
- Hom Cary, S. (2004). The tourist moment. *Annals of Tourism Research*, 31(1), 61-77. <https://doi.org/10.1016/j.annals.2003.03.001>
- Hosany, S., & Gilbert, D. (2010). Measuring tourist's emotional experiences toward hedonic holiday destinations. *Journal of Travel Research*, 49(4), 513-526.
- Hughes, G. (1995). Authenticity in tourism. *Annals of Tourism Research*, 22(4), 781-803. [https://doi.org/10.1016/0160-7383\(95\)00020-X](https://doi.org/10.1016/0160-7383(95)00020-X)
- Hung, W. L., Lee, Y. J., & Huang, P. H. (2014). Creative experiences, memorability and revisit intention in creative tourism. *Current Issues in Tourism*, 19(8) 763-770.

<https://doi.org/10.1080/13683500.2013.877422>

Jackson, E., & Scott, D. (1999). *Constraints to leisure*. Em E. L. Jackson, & T. L. Burton (Eds.), *Leisure studies: Prospects for the twenty-first century* (pp. 299-321). State College, PA: Venture Publishing.

Jelinčić, D. A. (2009a). *ABC of Cultural Tourism*. Zagreb: Meandar Medi.

Jelinčić, D. A. (2009b). Splintering of tourism market: new appearing forms of cultural tourism as a consequence of changes in everyday lives. *Collegium Antropologicum*, 33(1), 259-266.

Jelinčić, D. A., & Žuvela, A. (2012). Facing the Challenge? Creative Tourism in Croatia. *Journal of Tourism Consumption and Practice*, 4(2), 78-90.

Ke, L. (2011). *Chinese folk culture*. Peking University Press.

Kim, H., & Jamal, T. (2007). Touristic quest for existential authenticity. *Annals of Tourism Research*, 34(1), 181-201. <https://doi.org/10.1016/j.annals.2006.07.009>

Kim, J. H., Ritchie, J. R., & Tung, V. W. (2010). The effect of memorable experience on behavioral intentions in tourism: A structural equation modelling approach. *Tourism Analysis*, 15(6), 637-648.

Kiralova, A., & Malachovsky, A. (2015). Innovating the Czech and Slovak tourism through creative tourism. *Skyline Business Journal*, 11(1), 101-116.

Kolar, T. & Zabkar, V. (2010). A consumer-based model of authenticity: An oxymoron or the foundation of cultural heritage marketing? *Tourism Management*, 31(5), 652-664. <https://doi.org/10.1016/j.tourman.2009.07.010>

Lau, R. (2010). Revisiting authenticity: a social realist approach. *Annals of Tourism Research*, 37(2), 478-498. <https://doi.org/10.1016/j.annals.2009.11.002>

Lee, S., Phau, I., Hughes, M., Li, Y. & Quintal, V. (2016). Heritage Tourism in Singapore Chinatown: A Perceived Value Approach to Authenticity and Satisfaction. *Journal of Travel & Tourism Marketing*, 33(7), 981-998. <https://doi.org/10.1080/10548408.2015.1075459>

Leigh, W., Peters, C., & Shelton, J. (2006). The consumer quest for authenticity: the multiplicity of meanings within the MG subculture of consumption. *Journal of Academy of Marketing Science*, 34, 481-493.

Li, X., Shen, H., Wen, H. (2016). A Study on Tourists Perceived Authenticity towards Experience Quality and Behavior Intention of Cultural Heritage in Macao. *International Journal of Marketing Studies*, 8(4), 117-123. <https://doi.org/10.5539/ijms.v8n4p117>

Liberato, D. (2015). *Turismo de Fronteira: Aplicação à Raia Seca Luso-Espanhola*. [Tese de doutoramento], Universidade de Vigo, Espanha, pp. 410.

Light, D., & Prentice, R. (1994). Market-based Product Development in Heritage Tourism. *Tourism Management*, 15(1), 27-35. [https://doi.org/10.1016/0261-5177\(94\)90024-8](https://doi.org/10.1016/0261-5177(94)90024-8)

- MacCannell, D. (1973). Staged authenticity: Arrangements of social space in tourist settings. *American Journal of Sociology*, 79(3), 589-603.
- MacCannell, D. (1976). *The tourist: A new theory of the leisure class*. New York: Schocken.
- Markwick, M. (2001). Tourism and the development of handicraft production in the Maltese islands. *Tourism Geographies*, 3(1), 29-51. <https://doi.org/10.1080/14616680010008694>
- Marques, L., & Borba, C. (2017). Co-creating the city: Digital technology and creative tourism. *Tourism Management Perspectives*, 24, 86-93. <https://doi.org/10.1016/j.tmp.2017.07.007>
- McIntosh, A., & Prentice, R. (1999). Affirming authenticity: Consuming cultural heritage. *Annals of Tourism Research*, 26(3), 89-612. [https://doi.org/10.1016/S0160-7383\(99\)00010-9](https://doi.org/10.1016/S0160-7383(99)00010-9)
- Mehmetoglu, M., & Engen, M. (2011). Pine and Gilmore's Concept of Experience Economy and Its Dimensions: An Empirical Examination in Tourism. *Journal of Quality Assurance in Hospitality & Tourism*, 12(4), 237-255.
- Mkono, M. (2012). A netnographic investigation of constructive authenticity in Victoria Falls tourists (restaurant) experiences. *International Journal of Hospitality Management*, 31, 387-397. <https://doi.org/10.1016/j.ijhm.2011.06.013>
- Molleda, J. C. (2010). Authenticity and the construct's dimensions in public relations and communication research. *Journal of Communication Management*, 14(3), 223-236. <https://doi.org/10.1108/13632541011064508>
- Mossberg, L. (2003). *Creating experiences: From OK to WOW!* Lund, Studentlitteratur, Sweden.
- Mura, P. (2015). Perceptions of authenticity in a Malaysian homestay- a narrative analysis. *Tourism Management*, 51, 225-233. <http://dx.doi.org/10.1016/j.tourman.2015.05.023>
- Nguyen, T. & Cheung, C. (2016). Toward an Understanding of Tourists' Authentic Heritage Experiences: Evidence from Hong Kong. *Journal of Travel & Tourism Marketing*, 33(7), 999-101. <https://doi.org/10.1080/10548408.2015.1075460>
- Noy, C. (2004). The trip really changed me: Backpackers' narratives of self-change. *Annals of Tourism Research*, 31(1), 78-102. <https://doi.org/10.1016/j.annals.2003.08.004>
- O'Dell, T. (2007). Tourist experiences and academic junctures. *Scandinavian Journal of Hospitality and Tourism*, 7(1), 34-45. <https://doi.org/10.1080/15022250701224001>
- Oh, H., Fiore, A., & Jeoung, M. (2007). Measuring experience economy concepts: Tourism application. *Journal of Travel Research*, 46(2), 119-132. <https://doi.org/10.1177%2F0047287507304039>

- Ohridska-Olson, R., & Ivanov, S. (2010). Creative tourism business model and its application in Bulgaria. Proceedings of the Black Sea Tourism Forum 'Cultural Tourism – The Future of Bulgaria', 2010. <https://ssrn.com/abstract=1690425>
- Otto, J., & Ritchie. (1996). The service experience in tourism. *Tourism Management*, 17(3), 165-174. [https://doi.org/10.1016/0261-5177\(96\)00003-9](https://doi.org/10.1016/0261-5177(96)00003-9)
- Pearce, P., & Moscardo, G. (1986). The concept of authenticity in tourist experiences. *ANZJS*, 22(10), 121-132.
- Peterson, R. A. (2005). In search of authenticity. *Journal of Management Studies*, 42(5), 1083-1098.
- Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business Review* (76), 97-105.
- Pine, B., & Gilmore, J. H. (1999a). *The experience economy*. Harvard Business School Press.
- Pine, B. J., & Gilmore, J. H. (1999b). *The Experience Economy: Work is Theatre & Every Business a Stage*. Harvard University Press.
- Poria, Y., Butler, R. & Airey, D. (2001). Clarifying Heritage Tourism. *Annals of Tourism Research*, 28, 1047-1049. [https://doi.org/10.1016/S0160-7383\(00\)00069-4](https://doi.org/10.1016/S0160-7383(00)00069-4)
- Prahalad, C. K. & Ramaswamy, V. (2003). The new frontier of experience innovation. *Sloan Management Review*, 44, 12-18.
- Raymond, C. (2007). *Creative tourism New Zealand: The practical challenges of developing creative tourism*. In G. Richards & J. Wilson (Eds.), *Tourism, creativity and development*. Routledge.
- Raymond, C. (2009). *The practical challenges of developing creative tourism*. Em R. Wurzbürger, T. Aegeson, A. Pattakos, & S. Pratt (Eds.), *Creative tourism. A global conversation* (pp. 63-69). Santa Fe: Sunstone Press.
- Reisinger, Y., & Steiner, C. (2006). Reconceptualizing object authenticity. *Annals of Tourism Research*, 33(1), 65-86.
- Richards, G. (1996). *Cultural Tourism in Europe*. Wallingford: CAB International.
- Richards, G. (2000). World culture and heritage and tourism. *Tourism Recreation Research*, 25, 9-18.
- Richards, G. (2009). Tourism development trajectories: from culture to creativity? Asia-Pacific creativity forum on culture and tourism. *Tourism and Management Studies*, 6(2010), 9-15. <https://www.tmstudies.net/index.php/ectms/article/view/131/188>
- Richards, G. (2011a). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38, 1225-1253.
- Richards, G. (2011b). *Cultural tourism trends in Europe: A context for the development of cultural routes*. Em K. Khovanova-Rubicondo, *Impact of European cultural routes on SMEs' innovation and competitiveness* (pp. 21-39). Strasbourg: Council of Europe.

- Richards, G., & Raymond, C. (2000). *Creative tourism*. *Atlas News*, 23, 16-20.
- Richards, G., & Wilson, J. (2006). Developing Creativity in Tourist Experiences: A Solution to The Serial Reproduction of Culture? *Tourism Management*, 27(6), 1209-1223.  
<https://doi.org/10.1016/j.tourman.2005.06.002>
- Rickly-Boyd, J. (2012). Authenticity & Aura: a Benjaminian approach to tourism. *Annals of Tourism Research*, 39(1), 269-289. <https://doi.org/10.1016/j.annals.2011.05.003>
- Robinson, M., & Novelli, M. (2005). *Niche tourism: an introduction*. M. Novelli (Ed.), *Niche tourism: Contemporary issues, trends and cases* (pp. 1-14). Elsevier Butterworth-Heinemann.
- Sharpley, R. (1999). *Tourism, tourists and society* (2<sup>nd</sup> Ed.). England: ELM Publications.
- Shepherd, R. J. (2015). Why Heidegger did not travel: Existential angst, authenticity and tourist experiences. *Annals of Tourism Research*, 52, 60-71.  
<https://doi.org/10.1016/j.annals.2015.02.018>
- Shen, S., Guo, J., & Wu, Y. (2012). Investigating the Structural Relationships among Authenticity, Loyalty, Involvement, and Attitude toward World Cultural Heritage Sites: An Empirical Study of Nanjing Xiaoling Tomb, China. *Asia Pacific Journal of Tourism Research*, 19(1), 103-121. <https://doi.org/10.1080/10941665.2012.734522>
- Solomon, M., Bamossy, G., & Askegaard, S. (2002). *Consumer behaviour: A European perspective* (2<sup>nd</sup> Ed.). Prentice-Hall.
- Stamboulis, Y. & Skayannis, P. (2003). Innovation strategies and technology for experience-based tourism. *Tourism Management*, 24(1), 35-43.  
[https://doi.org/10.1016/S0261-5177\(02\)00047-X](https://doi.org/10.1016/S0261-5177(02)00047-X)
- Steiner, C. & Reisinger, Y. (2006). Understanding existential authenticity. *Annals of Tourism Research*, 33(2), 299-318. <https://doi.org/10.1016/j.annals.2005.08.002>
- Tan, S. K., Kung, S., & Luh, D. (2013). A model of 'creative experience' in creative tourism. *Annals of Tourism Research*, 41, 153-174.  
<https://doi.org/10.1016/j.annals.2012.12.002>
- Tan, S.-K., Tan, S.-H., Luh, D.-B., & Kung, S.-F. (2016). Understanding tourist perspectives in creative tourism. *Current Issues in Tourism*, 19(10), 981-987.  
<https://doi.org/10.1080/13683500.2015.1008427>
- Tarssanen, S., & Kylänen, M. (2005). *A theoretical model for producing experiences—A touristic perspective*. Finland: Lapland Centre of Expertise for the Experience Industry.
- Taylor, J. P. (2001). Authenticity and sincerity in tourism. *Annals of Tourism Research*, 28(1), 7-26. [https://doi.org/10.1016/S0160-7383\(00\)00004-9](https://doi.org/10.1016/S0160-7383(00)00004-9)
- UNESCO. (2006). *Towards sustainable strategies for creative tourism*. Discussion report of the planning meeting for 2008 international conference on creative tourism Santa Fe. New Mexico.
- Urry, J. (2002). *The tourist gaze* (2<sup>nd</sup> Ed.). Sage.



- Waite, G. (2000). Consuming heritage: Perceived historical authenticity. *Annals of Tourism Research*, 27(4), 835-862. [https://doi.org/10.1016/S0160-7383\(99\)00115-2](https://doi.org/10.1016/S0160-7383(99)00115-2)
- Wang, C., Liu, J., Wei, L., & Zhang, T. (Christina). (2020). Impact of tourist experience on memorability and authenticity: A study of creative tourism. *Journal of Travel & Tourism Marketing*, 37(1), 48–63. <https://doi.org/10.1080/10548408.2020.1711846>
- Wang, N. (1999). Rethinking authenticity in tourism experience. *Annals of Tourism Research*, 26(2), 349-498. [https://doi.org/10.1016/S0160-7383\(98\)00103-0](https://doi.org/10.1016/S0160-7383(98)00103-0)
- Watson, S., & Waterton, E. (2011). *Introduction: Heritage and community engagement*. Waterton, & S. Watson (Edits.), *Heritage and community engagement: Collaboration or contestation?* (pp. 1-11), Routledge.
- Yi, X., Fu, X., Yu, L., & Jiang, L. (2018). Authenticity and loyalty at heritage sites: The moderation effect of postmodern authenticity. *Tourism Management*, 67, 411-424. <https://doi.org/10.1016/j.tourman.2018.01.013>
- Yi, X., Lin, V. S., Jin, W., & Luo, Q. (2017). The authenticity of heritage sites, Tourists' Quest for Existential Authenticity, and Destination Loyalty. *Journal of Travel Research*, 56(8), 1032-1048. <https://doi.org/10.1177/0047287516675061>
- Xu, X., Le, T., Kwek, A. & Wang, Y. (2022). Exploring cultural tourist towns: Does authenticity matter? *Tourism Management Perspectives*, 41, 100935. <https://doi.org/10.1016/j.tmp.2021.100935>
- Zeppal, H., & Hall, C. (1991). Selling Art and History: Cultural Heritage and Tourism. *Tourism Studies*, 2, 47-55.