

BARCELOS, UNESCO CREATIVE CITY: A PERSPECTIVE PAPER OF THE CRAFTSPEOPLE
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Abstract

Barcelos is part of the UNESCO Creative Cities network in the category of Crafts and Folks Art, since 2017, however, according to a study by Gonçalves and Costa (2020), this fact was known by 5.1% of visitor's respondents only, despite of being a territory of craftspeople and the birthplace of the "Rooster of Barcelos" ("Galo de Barcelos" in Portuguese language), one of the main symbols of the Portuguese tourism. This study aims at understanding how Creative Tourism might support the vitality of crafts, encourage a new generation of craftspeople, and contribute to the sustainable development of a territory being part of the UNESCO Creative Cities network. The data collection for this research was carried out through a "focus group" session (group interview), which is a qualitative research technique. It might be concluded that the development and implementation of a Creative Tourism project emerges as a priority and a tool for the sustainable development of the territory and crafts of Barcelos.

Keywords: Tourism; Creative Experiences; Crafts; UNESCO Creative Cities.

Introduction

Barcelos has been known as a territory of craftspeople, and the birthplace of the "Rooster of Barcelos", one of the main symbols of Portuguese tourism, representing the intangible cultural heritage and a honey-pot product of this territory, that might contribute to the success of its tourism industry. In this territory there is a strong link between crafts and local community, being able of generating a sustainable creative sector, as crafts activities are spread across different productions, namely pottery, images, ceramics, embroidery, weaving, wood, iron and tin and also many other arts and crafts, such as leather and contemporary crafts made by dozens of creators, making this territory look like a Living Museum of crafts and folks art (UNESCO, 2017).

Therefore, this paper aims at understanding how Creative Tourism might support the vitality of crafts and encourage a new generation of craftspeople and contribute to the sustainable development of a territory being part of UNESCO's Creative Cities network.

Literature Review

Creative Tourism might be defined as a new generation of tourism, which requires an evolution from destination governance, that must recognize creativity in their cities as a resource, offering new opportunities to satisfy tourists' motivations, needs and interests, which are constantly evolving. This implies a journey towards committed and authentic experiences, participating in learning arts, heritage or any distinctive character of a place, and providing a connection between local residents and all those who create that living culture (UNESCO, 2006).

Creative Tourism is perceived as a different form of Cultural Tourism, while this one is based on passively observing, seeing, and contemplating (visiting museums and art galleries), Creative Tourism is based on experiencing, participating, and learning. Furthermore, it satisfies the self-actualization needs focused on the development of skills based on intangible resources, like dancing, singing, crafts, painting, festivals, but avoiding negative impacts generated by the consumption of built space. It emerges as a new phenomenon, the experience economy, sharing

economy, globalization, intangible cultural heritage, and tourism as a tool for the sustainable development of territories. In this sense, the co-creation concept and the need of valuing creativity and innovation were brought to the center of the debate as critical factors for sustainable development and distinguishing tourist destinations (Ferreira, 2014).

The development and implementation of Creative Tourist Destinations are part of a new approach to tourism. Intangible cultural heritage and the cultures of local communities emerge as the main resources of the Creative Tourism, which offers to visitors the opportunity to develop their potential creativity through active participation in typical experiences together with local community's culture (Gonçalves, 2018). Furthermore, according to Gonçalves and Costa (2019), tourists are looking for creative experiences in Barcelos (the case study), namely watching, making or/and painting a "Rooster of Barcelos", learning how to work with clay (its raw material), learning how to tell the Jacobean legend of the miracle of the "Rooster de Barcelos", cooking a roasted rooster, and many other authentic experiences. In fact, tourist demand has evolved, as new tourists, being educated and aware of environmental problems. They look for authentic experiences, much closer to local communities' culture. Also, new tourist demand will make destinations' supplies to reinvent themselves, and to start the development of new products and skills (Carvalho, 2021).

Creative Tourism and Intangible Cultural Heritage emerge as two related concepts, because both include traditions and crafts, promoting respect for cultural diversity and human creativity. These two concepts include living cultures, practices, representations, expressions, skills and knowledge, as well as tools, objects, artefacts and associated cultural spaces, in fact, everything that communities, groups and, in some cases, individuals recognize as being part of their cultural heritage, transmitted from generation to generation, constantly, created by groups and communities according to their environment, interaction with Nature and History, providing them a sense of identity and continuity, and promoting respect for cultural diversity and human creativity, including oral traditions and expressions, languages, arts, social practices, rituals and festive events and traditional crafts (Carvalho, 2021; Costa, 2014; Ferreira, 2014; Gonçalves & Costa, 2016; Gonçalves & Costa, 2019a; Gonçalves & Costa, 2019b; Gonçalves & Costa, 2022; Richards, 2011; UNESCO, 2006).

According to UNESCO (2017), in the territory of Barcelos there has ever been a strong link between residents and crafts community, which contributes to make crafts to be a sustainable creative sector. Moreover, crafts and craftspeople emerge, in Barcelos, as a key immaterial cultural heritage contributing to the sustainable development of tourism, therefore, it was searched into the dictionary the term crafts, which means "the manufacture of objects with raw material existing in a given region, produced by one or more craftspeople in a small workshop or at home". Furthermore, UNESCO (1997) defines craftspeople as those who have the ability to create objects of aesthetic and/or functional value, through manual work, using traditional materials and crafts techniques. Moreover, Bakas *et al.* (2019) argue that craftspeople, in rural areas and small towns, play several roles as networking agents that organize and offer creative tourist experiences.

As already mentioned, the concepts of Creative Tourism and Intangible Cultural Heritage include traditions and crafts, promoting respect for cultural diversity and human creativity. Moreover, according to Richards (2021), Creative Tourism provides to craftspeople the opportunity to value their own products and activities, as current experience economy offers even greater value to consumers, linking them to important themes and generating education, entertainment, aesthetic value and emotion. However, developing creative experiences to "Crafts Tourism" presents some challenges, mainly in this post-pandemic era, namely preserving craftspeople identity, moving away from a purely economic relationship with tourism industry, involving younger generations in crafts activities, and involving tourists as cocreators, rather than treating them as an economic resource. In the crafts sector, it might be important to develop opportunities for the youngest

people, as the future of crafts depends on passing on crafts skills and know-how to the young generations, but even more important, passing on the love for the materials and crafts techniques, this being a particular challenge in rural areas sparsely populated.

Culture and creativity have assumed a key role in the debate on how to stimulate urban and rural regeneration processes, particularly on how to support the symbolic economy, therefore tourism has become a key tool for the development and implementation of creative strategies (Richards, 2020). According to Garnham (2005), the use of the term “Creative Industries” can only be understood in the context of the information society policy, although, crafts have always intended to be recognized as one of those “Creative Industries”, among which, may be also included Advertising, Architecture, Art and Antiques Market, Design, Fashion, Cinema, Leisure Software Music, Performing Arts, Publishing, Software, Television and Radio (Potts et al., 2008). Furthermore, according to Richards (2021) the concept of “Creative Industries” comes from the definition proposed by the Department of Culture, Media and Sport of the United Kingdom, in 1998, that defines it as follows: “Creative Industries are those coming from individual creativity, skills and talents and being able of creating jobs and wealth through the generation and exploitation of intellectual property”. In fact, crafts might bridge the gap between the older concept of “Cultural Industries” and the more recent paradigm of “Creative Industries”. In modern economies, these “Creative Industries” are linked to innovation and contemporary production, while crafts are usually linked to traditions and preservation of the past. Therefore, countries where crafts are still seen as an important part of their “Creative Industries” belong to emerging economies, actually, crafts emerge as a poor relative of the “Creative Industries”, mainly in modern economies, being seen as inferior to artistic creativity, however, in recent years, there has been a change thanks to the growing role of tourism, and the closer relationship between crafts and tourism, that has put a wider audience in contact with crafts producers, particularly, the growing popularity of Creative Tourism has boosted the activities of local networks of craft producers, having stimulated a more local approach to crafts development (Richards, 2021). Additionally, Hieu and Rasovska (2017) argue that developing “Crafts Tourism” brings economic and sociocultural benefits, and contributes to the preservation and the sustainable development of “Crafts villages” helping not only in the expansion of the market and production of favorable opportunities, but also in the preservation and promotion of the cultural values of those villages. Creative tourism plays a decisive role in linking the economics of the tourism sector (tourists) to the territory, as it is advocated by Costa (2020). Ferreira et al. (2019) argue that crafts emerge as a key element of Barcelos’ culture, being a form of expression inspired by several themes, needs and forms of local daily life. It is also argued that Barcelos crafts’ themes are created by simple people, with their hands and imagination, making pieces of great cultural value and being a mark of this territory identity. Moreover, it might be argued that the “Rooster of Barcelos” has the potential to contribute for the sustainable development of this territory as a Creative Tourist Destination, since it is one of the main symbols of Portuguese tourism, a local intangible cultural heritage, and it is also one of its main honey-pot products in attracting visitors to Barcelos (Gonçalves & Costa, 2022).

Research Methodology

Research Question: how Creative Tourism might support the vitality of Crafts and encourage a new generation of craftspeople, and contribute to the sustainable development of a territory being part of UNESCO's Creative Cities network?

Research Methodology might be defined as a systematic form of research that contributes to the production of knowledge, contributing to the understanding of the various phenomena that individuals and organizations encounter in their daily activities (Altinay & Paraskevas, 2008). Therefore, data collection for this research was carried out through a “focus group” session (group interview), which is a qualitative technique. However, Collis and Hussey (2005) argue that a method is not necessarily qualitative or quantitative by classification, but according to its use, therefore, quantitative data are obtained if the collection method is based on the frequency of occurrence of a phenomenon or variable, but qualitative (nominal) data is obtained if the data collection is carried out on the meaning of the phenomenon. Thus, qualitative research must begin with the formulation of the research question and, consequently, the way in which this problem will be answered, although, it is not characterized by deduction (formulating a priori hypotheses to be tested by data collection), it is important asking what the literature reflects on the phenomenon under study (Resende, 2016).

A “focus group” session can be considered a qualitative data collection technique, whose main purpose is to extract feelings, opinions and reactions from the attitudes and responses of its participants, generating new knowledge. Additionally, it is recommended the moderator/researcher participate in the analysis of the data obtained, as he has privileged information about facial expressions, the tone of voice used by the participants, the context of the speeches and the climate of the discussion (Galego & Gomes, 2005). Furthermore, according to Schröder and Klering (2009), research carried out through “focus group” sessions, at a practical level, is efficient because it generates expressive material from a small group of surveyed subjects (involving between six and ten people), and producing, in a short time, data rarely obtained through interviews and individual observations, that might be carried out virtually (online focus groups). In this sense, data collection for this research was carried out through a “focus group” session based on “the systematic questioning of several people at the same time in a formal or informal environment” (Fontana & Frey, 2005, p. 703). This “focus group” session was carried out on June 11, 2021, at 6:30 pm, recorded via ZOOM, with the agreement of the participants (see sample of respondents). Subsequently, it was transcribed to make it easier to be analyzed. At the beginning of the session, the participants were introduced, the research question was launched by the moderator (one of the authors), and, in this way, the various interventions of the interviewees began.

Regarding the selection of the sample of interviewed subjects, within the scope of qualitative methods, sampling techniques have been developed that can be encompassed under the broad term of purposeful sampling, which is determined by the needs of the emerging theory, being open to participants and cases that provide more opportunities to collect the most relevant data on the research question (Altinay, L. & Paraskevas, 2008). In this sense, below is a table with the characterization of the sample of respondents:

Interviewed subjects	type of relationship with the phenomenon under study	gender	age group
1	Cultural immaterial	male	50
2	Cultural material	male	60
3	Politian	male	60
4	Economical - tourism	male	40
5	Economical - tourism	male	40
6	Economical - Craftspeople	male	60
7	Economical - Craftspeople	male	50
8	Economical - Craftspeople	male	50
9	Economical - Craftspeople	female	60
10	Economical - Craftspeople	female	50

Table 1 - characterization of the sample of respondents based on our own elaboration

Data Analysis

Regarding the analysis of qualitative data within the scope of studies in the field of tourism knowledge, it is noted that many of these data predominantly result from transcripts of “focus group” sessions, interviews, recorded observation and analysis of documents, sites, photos, and multimedia. Thus, within the scope of this research, it was decided to carry out a content analysis, which is currently one of the most common techniques in empirical research carried out by the different Human and Social Sciences (Vala, 1986). Moreover, according to (Creswell, 2007), qualitative data analysis is a detailed methodological process, that consists of a rigorous approach to data collection and analysis, and written reports, including the themes and respective key ideas, and even some of the main quotes from the respondents within the scope of the transcription of the “focus group” session.

According to Jennings (2005), within the scope of a content analysis, texts must be read, annotated, and coded, as categories are generated from reading, annotation, and coding. Thus, categories are evaluated in relation to the relevance of the emerging taxonomy in relation to the empirical scenario from which they emerged, involving reflection, and questioning of the attribution of codes and categories and the context of the real world. Qualitative data are not quantifiable (represented in numerical form), and their analysis is a conceptual interpretation of the set of data, using specific and analytical strategies to convert raw data into a logical and explanatory description of the phenomenon under study, to make sense of what the data say about the research question. In fact, “the most significant aspect of content analysis is a clear understanding of the process and the selection of appropriate categories” (Hall & Valentin, 2005, p. 206). Moreover, according to Bardin (1977), there are several content analysis techniques, however, the analysis by categories is the technique to be mentioned first, because chronologically it is the oldest and, in practice, it is the most used technique. This technique works by breaking up the text into units, into categories according to analogical regroupings, and presents different possibilities of categorization, but the investigation of themes, that is, thematic analysis is fast and effective if it is applied to direct and simple. In this sense, the categorization process corresponds to a transformation of raw data into a text to achieve a representation of its content. This process goes through several stages: in the first stage, the categories are created (it

can be called the labeling process) based on the interview guide, forming a provisional grid; in the second, the interviews carried out are read, distributing the units of meaning (encoding) by the different categories, and it may be necessary to create new categories or reorganize the grid (conceptual map); in the third, the texts are reread, but this time, by category, and recategorized according to the interpretation performed; and in the last one, before interpreting the data, those created categories might be validated (Resende, 2016). Therefore, based on this research question, its objectives, the literature review, and the data collected through this “focus group” session, the process of data coding resulted in the following categories (themes) and subcategories, as presented, below, in **Table 2**.

Theme 1: Crafts and Folks Art
Subcategories: main key ideas resulting from qualitative data analysis:
1a. Barcelos is the largest crafts center in the country
1b. Barcelos Craftspeople are fantastic and creative human resources
1c. "Figurado de Barcelos" is a distinctive brand of Barcelos
1d. need for a project for the development of crafts in Barcelos
Theme 2: Craftspeople
Subcategories: main key ideas resulting from qualitative data analysis:
2a. unsustainability of the craftspeople profession
2b. craftspeople as entrepreneur
2c. craftspeople as local Heritage
2d. craftspeople as key element of Barcelos, UNESCO Creative City
Theme 3: UNESCO Creative Cities Network
Subcategories: main key ideas resulting from qualitative data analysis:
3a. crafts Heritage of Barcelos
Theme 4: Tourist Destinations
Subcategories: main key ideas resulting from qualitative data analysis:
4a. Association of Barcelos' craftspeople
4b. Governance of Barcelos tourist destination
Theme 5: Experience economy
Subcategories: main key ideas resulting from qualitative data analysis:
5.a Development experiences creative tourism
Theme 6: Rooster of Barcelos
Subcategories: main key ideas resulting from qualitative data analysis:
6a. Rooster of Barcelos, symbol of Portuguese tourism
Theme 7: Crafts Innovation and Development
Subcategories: main key ideas resulting from qualitative data analysis:
7a. elaboration of a strategic plan to develop the local crafts
7b. create the Barcelos crafts route
7c. teaching crafts in public schools
7d. create the Living Museum of Barcelos crafts

Table 2 – categorization process.

Source: own elaboration based on data qualitative analysis of this research.

Discussion of Findings and Conclusions

Some findings and conclusions resulting from the literature review and the qualitative analysis of data obtained through the “focus group” session might be discussed, below. Therefore, according to respondents of this “focus group” session, it might be concluded that Barcelos emerges as one of the largest crafts centers in Portugal. Moreover, it was argued that Barcelos' craftspeople are fantastic and creative human resources, emerging as a valuable intangible cultural heritage of this territory, which has two distinctive brands, namely the “Figurado de

Barcelos” (figurative of Barcelos) and the traditional “Rooster of Barcelos”. This finding was corroborated by the literature review: according to Gonçalves and Costa (2019), in Barcelos, tourists look for creative experiences, namely, watching the “Barcelos Rooster” making process, but also making and painting their own rooster, learning how to work the clay, and learning the Jacobean legend of the miracle of the “Galo de Barcelos”. Furthermore, accordingly to Gonçalves (2018), the development and implementation of Creative Tourism emerges as an innovative approach to tourism, whose main resource might be intangible cultural heritage and local communities’ cultures, offering to tourists the opportunity to develop their creative potential through active participation in immersive and characteristics experiences of the host communities’ cultures.

Although crafts and craftspeople emerge as a key intangible cultural heritage in Barcelos tourist destination, respondents claim on the unsustainability of their crafts profession, claiming it is an entrepreneurial activity without future, mainly due to its low profitability, as they need a second job to survive, but also due to the old age of craftspeople in the workforce, as well as the lack of knowledge in management, digital skills, and marketing. As mentioned in the literature review, the future of crafts faces several challenges. Firstly, it needs to involve younger generations in the craft activities, and to engage tourists as creative actors, rather than treating them only as economic resources. Moreover, it might be important to develop opportunities for young people, however, it was argued that the local politicians should act, urgently, to save crafts activity, in Barcelos, mainly because it emerges as a local important intangible cultural heritage and the ‘key factor’ of Barcelos being part of the UNESCO Creative Cities network, in the Crafts and Folks Art category.

According to respondents, it was argued that the “survival” of this intangible cultural heritage (crafts of Barcelos) needs developing and implementing the Creative Tourism in this territory, which is the birthplace of the “Rooster of Barcelos”, one of the symbols of Portuguese tourism, having the potential to leverage the sustainable development of the Creative Tourism in this destination (Gonçalves & Costa, 2022). Moreover, as mentioned in the literature review, Creative Tourism and Intangible Cultural Heritage emerge as two related concepts, because both include traditions and crafts, promoting respect for cultural diversity and human creativity. Therefore, crafts are presented as an important resource for local tourism, but this should also be a tool for the sustainable development of this territory and, obviously, for the local crafts. The growing relationship between crafts and tourism has put a wider audience in contact with crafts producers, particularly, due to the growing popularity of Creative Tourism (Richards, 2021). Nevertheless, according to UNESCO (2017), in Barcelos, there is a strong link between residents and the craftspeople community, what might contribute to having a sustainable creative sector. Moreover, it was argued that “Crafts Tourism” brings economic and sociocultural benefits and contributes to the preservation and development of territories in a sustainable way, helping the expansion of the markets, but also helping the preservation and promotion of the territories’ cultural values (Hieu & Rasovska, 2017).

As a conclusion, it might be argued there would be a win-win relationship between craftspeople activities and the development and implementation of a creative tourist destination, in Barcelos. Furthermore, the fact of being part of UNESCO Creative Cities Network is mainly due to the quality of its crafts and craftspeople, therefore, it is argued that local governance should take measures to safeguard this key Intangible Cultural Heritage. Among those actions to be taken, it was suggested the elaboration of a strategic plan to develop the local crafts, the creation of a Living Museum of Barcelos Crafts, and to create the Barcelos crafts route, implementing the teaching of crafts in public schools, but above all, the implementation of a governance structure for this tourist destination, involving all stakeholders, namely the residents, the association of craftspeople, the gastronomic brotherhood “Rooster of Barcelos”, and local City Council, among others.

Key Terms and Definitions

Creative Tourism: phenomenon resulting from travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, providing a connection with those who reside in this place and create this living culture.

Interpretation of Heritage: acts as the revelation and the voice of the members of communities and their heritage, living cultures and the intangible cultural heritage.

“Figurado de Barcelos”: it is a tradition, local cultural heritage, namely crafts of roosters, other animals, devils, and religious objects.

Rooster of Barcelos (Galo de Barcelos): it is a tradition, local cultural heritage, resulting from two ancient customs from Barcelos, namely Crafts of roosters and the legend of the rooster miracle in the Camino of Santiago, associated by tourism.

Tourism: it is a phenomenon resulting from people traveling outside their usual environment and their activities in the destination in accordance with the Tourism Satellite Account.

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