

## Chapter 12

# Creative Destinations and the Rooster of Barcelos ("Galo de Barcelos")

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### ABSTRACT

*This chapter aims at understanding the Rooster of Barcelos (Galo de Barcelos) as local intangible cultural heritage, being the case study of a research leading to the proposal of this explanatory model for developing and implementing tourism creative destinations. The Barcelos Rooster is the result of two ancestral customs of this territory, namely handicrafts and the Jacobin legend of the miracle of the rooster. These two customs, eternalized in time, were associated by the intervention of tourism. In addition, handicrafts, the Camino de Santiago, gastronomy (roast rooster from this legend), wine (vinho verde) and the traditional market, and heritage associated with the Rooster of Barcelos emerge as the main tourist attractions of this territory. It might be concluded that the Rooster of Barcelos, as one of the main symbols of Portuguese tourism, local heritage, and tourism product honey pot has the potential to leverage the sustainable development of this territory as a creative tourist destination.*

### INTRODUCTION

The Rooster of Barcelos (*Galo de Barcelos*) emerged from two ancient customs of this territory, namely the rooster handicrafts and the Jacobean legend of the rooster's miracle. These two ancient customs were associated through the intervention of tourism. Moreover, the main tourist attractions of this territory appear to be the heritage linked to this symbol of the Portuguese tourism and Barcelos, namely the handicrafts, gastronomy (roast rooster of the Jacobean legend), wine (vinho verde), the Camino de Santiago and the traditional weekly market.

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This article aims to analyse the Rooster of Barcelos (Galo de Barcelos) as a local intangible cultural heritage and the Model of Tourism Creative Destinations. This model proposes a tourism productive process of co-creation of creative experiences based on the interpretation of the territories, their visitors study (consumers of tourism destinations and products) and also the destination governance (Costa, 2001). In addition, it should be noted that the European Commission has set a number of guidelines for this decade. In particular the Commission wants tourism to be better integrated between urban generating poles and low density areas where tourist very often interact with handicraft producers and natural environments (Costa 2021). This calls for new models to approach tourism, and the creation of new agendas to this area (Duxbury and Richards, 2019).

It is argued this model is innovative as it proposes a productive process of co-creation, that puts together in a single plan the interpretation of destinations, governance and their visitors’ study. It is also argued that Creative Tourism can work as a tool for the sustainable development of territories. It is also emphasized that Interpretation performed according to this model, contributes to the enrichment the overall quality of its visitors’ experiences. Tourism has a strong association to the territory, as this is the main object of tourism consumption, but also because the endogenous resources of the territories are the basis of tourism development (Fazenda, 2014). In fact, a tourist destination is primarily a territory that attracts visitors, in fact, tourist companies depend a lot on geographical location, because the destinations are unique with removable products and resources (Brandão & Costa, 2014).

Regarding the methodology of this research, qualitative and quantitative methods were used, namely interviews with tourism-related subjects in this territory, and questionnaire surveys to its visitors, as well as a literature review and analysis of relevant documents for this study. The Creative Tourism, a theoretical framework is presented in section 1; the methodology of scientific research is presented in section 2; the Rooster of Barcelos is presented in section 3; and section 4 presents the results and final conclusions.

## **CREATIVE TOURISM: A THEORETICAL FRAMEWORK**

The concept of Creative Tourism is defined by UNESCO (2006, p. 3), within the scope of the “Creative Cities Network”, as a new generation of tourism stating: “creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture”. Creative tourism is perceived as a form of cultural tourism, but different, because while cultural tourism is based on observing, watching and contemplating (visiting museums and art galleries), in turn, creative tourism is based on experience, participation and in learning. It satisfies self-actualization needs focused on developing skills based on intangible resources, including processes such as dancing, singing, producing handicrafts, painting, participating in festivals, but avoiding negative impacts generated by the consumption of the built space. It goes beyond the idea of tourism as an agglomeration of businesses and activities and moves into the concept of tourism as a holistic activity that calls for emotions and self-enrichment (Jelinčić and Senkic, 2019) capable of creating memorable experiences (Sterchele, 2020). It emerges in the context of the emergence of new phenomena, namely the experience economy, the sharing economy, globalization, the concept of intangible cultural heritage and the emerging paradigm of tourism as an instrument for the sustainable development of territories. In this sense, the concept of co-creation and the need to value creativity and innovation as critical factors of development and distinction of tourist destinations were brought to the centre of the debate (Ferreira, 2014).

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