

TOURIST EXPERIENCE - METAMORPHIC EXPECTATIONS AND EXPERIENCES IN TOURIST'S PERSONAL DEVELOPMENT: THE CASE OF THE HISTORIC STEAM TRAIN IN THE ALTO DOURO WINE REGION.

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ABSTRACT: The cultural surroundings may be assumed under certain circumstances, as the main factor that motivates the individual to acquire the tourist experience. In the present experience, the Tourist takes different views, respectively, in its expectations and its tourist experience itself. Having initially a cultural prevalence, during the experience in question, the Tourist is sedimenting in his Imaginary other stimuli and Nature also begins to take part as a major factor in the experience as a whole. In the present study, there is a kind of metamorphic nature of the experience that represents and reinforces the experience as an essential tool for the tourist's personal development. **Keywords:** Cultural Tourism; Tourist Experience; Expectation; Experience; Tourist Imaginary.

RESUMEN: Lo que envuelve la parte cultural podrá asumirse en determinadas circunstancias, como el principal factor que motiva el individuo a adquirir la Experiencia Turística. En la presente experiencia investigada, el Turista asume opiniones distintas, respectivamente, en su antecedencia y en su vivencia turística propiamente dicha. Existiendo inicialmente una prevalencia cultural, a la medida que va a disfrutar de la experiencia en causa, el Turista va sedimentando en su Imaginario otros estímulos, siendo que, la Naturaleza es también factor preponderante en la experiencia como un todo. En el presente estudio, se observa una especie de cariz metamórfico de la experiencia lo que la testifica y refuerza como herramienta inevitable de desenvolvimiento personal del Turista. **Palabras-clave:** Turismo Cultural; Experiencia Turística; Expectativa; Vivencia; Imaginario Turístico.

RESUMO: A envolvimento cultural poderá assumir-se, em determinadas circunstâncias, como o principal factor que motiva o indivíduo a adquirir a Experiência Turística. Na presente experiência investigada, o Turista assume opiniões diferenciadas, respectivamente, na sua antecedência e na sua vivência turística propriamente dita. Havendo inicialmente uma prevalência cultural, à medida que vai usufruindo da experiência em causa, o Turista vai sedimentando no seu Imaginário outros estímulos, sendo que, a Natureza passa a integrar-se também como factor preponderante na experiência no seu todo. No presente estudo, observa-se uma espécie de cariz metamórfico da experiência o que a atesta e reforça como ferramenta incontornável de desenvolvimento pessoal do Turista. **Palavras-chave:** Turismo Cultural; Experiência Turística; Expectativa; Vivência; Imaginário Turístico.

INTRODUCTION

This study aims to be a contribution to the understanding of the tourist experience as a factor capable of create the feeling of realization in its user. Investigating the intra and interpersonal processes related to the tourist experience, strongly marked by the subjectivity inherent of intangibility of the offer, is essential to the planning and understanding of tourism systems.

The purpose of this paper is to present the results of an investigation focused in a particular tourist experience: a trip in an historic steam train within the context of cultural landscape of the Alto Douro Wine Region. The intention of this work is to understand how these two elements relate and connect in the construction of tourist experience, analyzing motivations, seduction factors and feelings aroused.

THE HISTORIC STEAM TRAIN

Titled “A trip with no hurry to return”, this trip on the historic train of Douro, is held on Saturdays between July and October, and is managed by CP - Trains of Portugal. The historic train travels the route Régua-Pinhão-Tua, with return to the station of origin. It consists of a steam locomotive and five restaured carriages from the early twentieth century. During the trip, a group of traditional music runs through the carriages and it is also offered regional products.

THE CULTURAL LANDSCAPE OF THE ALTO DOURO WINE REGION

The Alto Douro wine region has been classified by UNESCO as a World Heritage Site in the category of Evolutionary Cultural Landscape.

The landscape of Alto Douro Wine Region is characterized by its steep slopes, worked in terraces and reflects the work of Man for centuries, the struggle against the adversities of soil. In addition to its slopes covered with vineyards, the landscape has also other elements such as forests, streams, farms and small villa-

ges, reflecting the connection of the people of this region to the wine production.

The first part of the article presents a literature review, which allows contextualizing the focus of this investigation: the Tourist Experience. The second part presents the methodology used in this investigation and the main results. The third part presents the analysis and discussion of results and main conclusions obtained in the course of this analysis.

LITERATURE REVIEW

A reflection about the tourist experience

Understanding the phenomenon of tourism in its breadth, it is essential to also understand the tourist experience. Sharpley and Stone (2011, p. 2) state that “to consume tourism is to consume experiences; moreover, that tourist experiences are not uniform, even within specific contexts and places. [...] the tourist experience is unique to the individual tourist.”

This short introduction says a lot about the complexity of the concept of tourist experience. Reveals its uniqueness and individuality within the same contexts and places, because each individual is unique and lives the experience in a unique and personal way.

The word “experience” has a subjective nature, since it is very dependent on the perceptions and feelings of each individual. What is understood as an experience is actually a set of emotions generated by the multi-sensory perception. As related by Pitken and Touhino (2003, p. 12) “experience manifests itself in an emotional interpretation of what is seen, heard, smelled or felt.” Pine and Gilmore (1998, p. 104) refers to the involvement of the senses in the tourist experience: “The more senses an experience engages, more effective and memorable it can be.”

The real tourist experience derives not only from the combination of a set of experiences, but also the meaning given by tourists to these experiences, their thoughts and emotions and lasting benefits that it can offers. The benefits of a tourism experience begin with anticipation and continue with the memories of lived experience (Sharpley & Stone, 2011). In Kottler’s (1998)

perspective the experience is much more likely to be remembered the greater the intensity of the emotions it arouses. The same author (1998, p. 107) states: “the logical outcome, or the goal of transforming journey, is the emotional arousal.”

There is a need for an investigation increasingly focused on the particularities of the tourist experience, allowing a greater understanding of its diversity and complexity. How Sharpley and Stone (2011) refer, it is necessary to study the emerging motivations, behaviors and responses of tourists. The same authors (2011, p. 7) state that “the needs and expectations of tourists have become more diverse and complex in response to changes in the dynamics of the sociocultural world of tourism.” This statement meets the description that Lopes (2010, p. 89) makes about the “new tourist”:

“[...] Is a “multi-subject”, more informed, more demanding, more sophisticated, dominates the Internet and information and communication technologies, with greater finance availability, values individuality, the offer of diversity and authenticity as well as unique/ custom experiences, do not consume any offer, but is constantly seeking what he wants, and it has to be unique and authentic.”

In a context of increasing globalization and standardization it must exist a way to provide unique, enriching, transforming, memorable, experiences and in this sense, Ryan (2011, p. 11) states that “knowing the nature of tourist experience becomes a key to the future of the tourism industry.”

And how can we help to know the nature of tourist experience? Sharpley and Stone (2011, p. 7) seem to have an answer: “the tourist experience can only be understood by exploring specific contexts within which it occurs, albeit within the conceptual frameworks provided by the existing work [...]”

Ryan (2011) states that to study the tourist experience, implies the study of individual stories. Certainly, not as definitive assessments of truth, but as sources that will contribute to understand and evaluate the experience of others. “Tourism thus involves

not only the study of organizations, and social, environmental and economic impacts, but a study of human behavior in times of potential catharsis and is possibly a metaphor for other forms of travel through life” (Ryan, 2011, p .20).

Beni (2004, pp. 295, 296) presents a metaphorical description of the trip, allowing to note, once again, the complex and fascinating character of the tourist experience:

“Travel is opening new horizons, meet new cultures, places and landscapes. The trip breaks the routine of everyday life, reveals new sceneries and brings always surprising expectations to the tourists. The journey is a movement external and internal to the tourist. External, because the tourist moves in space and time. Internal, because its imagination goes ahead, prompting the intellectual and emotional preparation for living the unusual, in unique experiences revealing of the unknown and different. [...] The trip has many influences in the tourist, behold the subjective aspect release the content of its dreams, its desires, its projective imagination and increase their existential experiences. [...] It is necessary then for the research and interpretation of the tourist differential, stimulate attention, the “look,” the feeling, the emotion, the sensations and perceptions so that tourists can experience the before ignored.”

The way an experience is imagined, lived and remembered, will depend on several factors inherent to the subject or the circumstances. How Turner and Bruner refer (1986, p. 5) “the experience is very personal and internal to the individual who experiences it.” According to these authors (1986) experience is different of behavior, in that we describe the others behavior, but we characterize our own experience, which includes actions and feelings, but also reflections on these actions and feelings.

According Linko (1998, as cited in Pitken & Touhino, 2003, p. 6) “a piece of art becomes an experience when the subject generates strong feelings and leads to add a deeper individual meaning to the object. [...] The experience usually comes from the

aesthetic qualities of the object and is manifested in the subject as a feeling of happiness and pleasure.” The same happens for example in the contemplation of a landscape.

The satisfactory experiences derive not only from the fulfillment of needs, but also desires and fantasies, being the individual the main actor in the construction of its experiences (Ryan, 2011). According to the “Strategic Studies of Tourism in 2020”, the World Tourism Organization, one of the major trends in tourism demand is “travelling to destinations where, more than to visit and contemplate, one can feel, live, be emotional and be a character of their own journey.”

The tourist experience allows “play” with reality. According to Winnicott (1975, p 93) “is based on the play, which builds the entire experimental existence of Man [...]” In this sense and in the perspective of a transitional object, tourism presents itself as a toy, a tool, an enabler, a tool for personal growth and development. As stated by Maciel (2011, p 66). “[...] Tourism provides this seriousness of a toy that is so definitive to the children’s world. As a test of human experience, this way the senses, the imagination, temporality, corporeality engage.”

Sharpley and Stone (2011, p.2) states that “the ways in which tourists interact with destination environments, cultures and communities is very much determined by their own “cultural baggage”, their perceptions, values, experience, knowledge, attitudes, and so on. “The same authors (2011, p. 2) add that “there are so many tourist experiences as tourists.”

One place or experience can take different meanings depending on whom they are shared. Or the same place visited for the second time becomes a “new place” because it is viewed in the light of new knowledge (Ryan, 2011). This author (2011, p. 14) concludes: “the destinations are multiple products, ready to be experienced in different ways.”

Thus, in addition to the fact that each experience is unique, because each individual is unique, there are also many different experiences that can be lived in the same destination, depending

on different circumstances, which leads us to the conclusion that the experiences are unrepeatable, always covered with novelty.

The concepts of tourist experience and tourist motivation are inextricably linked. A tourist experience occurs, based on one or more reasons. In a sociological perspective, Crompton and McKay (1997, as cited in Dias, 2009, p.129) help us to understand the issue of tourism motivation, featuring seven motivational domains, designated as “push” factors, socio-psychological reasons that predispose individuals to travel and help explain the desire to travel:

“Novelty: the desire to find or discover new and different experiences through recreational travel; socialization: the desire to interact with a group and its members, the prestige / status: the desire to achieve a high reputation in the eyes of others; rest and relaxation: the desire to freshen up mentally and psychologically and to avoid the pressure of day-to-day; educational value or intellectual enrichment: desire for knowledge and to expand intellectual horizons; strengthening of kinship and demand for more intense family relationships; regression: a desire to rediscover a reminiscent behavior of youth or childhood, and subtract to the social constraints.”

There are several theories and models to explain tourist motivation, but this model provides a good basis for understanding the experience presented in this article.

Transport as a tourist experience

In Hall's (2005, p.90) perspective, the experience of transport can be considered a “unique tourist experience, which may be related to heritage, nostalgia, education, uniqueness, value and fun.”

Thus, some forms of transport offer a unique experience based on the characteristics of means of transport and the context in which they operate. These transports are an attraction in themselves, not just a way to get from one place to another (Hall, 2005). There are several examples like the famous and romantic gondolas of Venice or the historic train of Douro.

The historic train of Douro is an example of this situation, since it brings together the trip on a steam train (with all its heritage, historic and nostalgia cargo) and the unique setting of the

Alto Douro Wine Region, as a backdrop. In these cases, the fact of using a special transport, inserted in a particular context, is the primary experience (Hall, 2005). De Botton (2004, as cited in Pérez, 2009, p. 70) states that “Journeys are the gossips of thoughts. Few places induce more intensely to the interior conversation as a plane, a boat or a train in motion.”

It is now recognized that the transport as heritage and contemporary attraction has a tourist significant potential in itself, due to its fun and education components, but also in combination with other local or regional attractions (Hall, 2005). They are, thus, combinations of products and transport services, offered as experiences, because add historic, nostalgic, romantic and emotional components, which are the added value.

Cultural Tourism and Authenticity

According to the perspectives of different authors, there are several ways to define and interpret the concept of Cultural Tourism. In this brief approach to this concept there are some perspectives that relate the cultural tourism with curiosity about the past, the historic heritage and the livelihood of other times.

The World Tourism Organization (1985) defines cultural tourism as: “the whole movement of people that meets the need for diversity and contributes to the personal and intellectual enhancement and new experiences and encounters.”

Beni (2003, p. 431) defines cultural tourism as “the influx of tourists to the receiving centers that offer as an essential product, the historical legacy of the Man at different times, represented by cultural heritage [...]”

According to Urry (1990, as cited in Pérez, 2009, p. 113) the motivation for the practice of cultural tourism is related to the “nostalgic attraction for cultural heritage, understood as a symbolic representation of culture. [...] The cultural heritage means in this context, a refuge, a safety and a reference point against the postmodern dissolution of the old values and models.”

In this perspective, Ory (1993, as cited in Pérez, 2009, p. 113) states that the cultural tourism is linked to curiosity, “understood as the interest of the subjects in the ‘training’, the aesthetic, the cultural heritage, the cultural creation of other countries and people and their ways of life.” As stated by Almeida (2012), traditions are a unifying factor and the Participating Cultural Tourism by involving local communities, offers the tourist the necessary intimacy of community life itself (as opposed to society) that eventually can be assumed as a condition to the surrender of the tourist to his own experience.”

When we talk about tourist experience and cultural tourism, there is a concept which applies, the concept of Authenticity. MacCannell (1973, as cited in Dias, 2009) began questioning the authenticity in investigation. This author (1973, as cited in Dias, 2009, p.131) argues that “modern western Man lives an artificial reality, inauthentic, while tourism is a medium that allows him to search the authenticity somewhere in another place, another culture and / or other historical period.”

Authenticity is a complex concept and there are several types of authenticity (existential, objective, constructive, postmodern). This paper presents a specific form of authenticity, the constructive authenticity, found for example in historical reenactments, such as a medieval dinner or a steam train trip.

As Janiske (1996, as cited in Dias, 2009, 133) states: “a way of meeting the demand for structured experiences of tourists has been the use of live reenactments of historical scenes.” The purpose of these reconstructions is to meet the expectations of tourists in the rigor of its reproduction, in its authenticity.

According to Dias (2009, p.133) and from the perspective of MacCannell (1973), which argues that authenticity is in another culture, historical reenactments can be “a catalyst for impressions of authenticity, as they carry psychologically the participants to other times and other cultures [...]” In these contexts may appear authentic experiences, as referred by Dias (2009, p. 133): “it can be understood as an experience of transition or liminar (Turner

and Turner, 1978) or rites of passage (Van Gennep, 1908) that raise both the reason and the emotions, provide the experience of the authentic self (Wang, 1999). [...] Are experiences that generate a sense of existential authenticity, by its creative and cathartic nature [...]"

Wang (1999, p. 360), presents his perspective of authenticity relating it to the tourist experience:

"The ideal of authenticity can be characterized by either nostalgia or romanticism. It is nostalgic because it idealizes the ways of life in which people are supposed as freer, more innocent, more spontaneous, purer, and truer to themselves than usual (such ways of life are usually supposed to exist in the past or in childhood). People are nostalgic about these ways of life because they want to relive them in the form of tourism at least temporally, empathically, and symbolically. It is also romantic because it accents the naturalness, sentiments, and feelings in response to the increasing self-constraints by reason and rationality in modernity. Therefore, as a contrast to the everyday roles, the tourist role is linked to the ideal of authenticity."

In this description of Wang (1999) we also approach the concept of Existential Authenticity, a potential state of the Self, which can be activated by the tourist experience.

METHODOLOGY

In collecting and processing the information presented in this paper it was used a qualitative approach. By studying a phenomenon so marked by subjectivity, as the tourist experience is, "a qualitative approach allows the easier capture of the richness of this concept" (Ryan, 2011). This is an initial approach which aims to contextualize and broaden understanding of this particular tourist experience, without the intention to generalize the obtained information.

The information was collected during the course of the experience, through open-response questionnaires, which were applied directly by the researcher at the end of the round trip, during the stop at the station of Tua.

The choice for open-response questionnaires arises from the need to contextualize this experience and know the set of possible answers, not conditioning the study to the subjectivity of the researcher. As stated by Moreira (2004, p 130). “[...] The use of open response questions is recommended when the researcher does not know or cannot predict at the outset, the whole range of responses that could be given by the respondents.” The same author (2004, p. 30) adds that “the open questions are the ones that may allow an acceptable approach to the set of available responses in the population of interest [...]” and thus serve as background information for future studies.

The historic train can carry up to 250 passengers. During the investigation were made three trips, and 104 questionnaires were obtained. Data were analyzed using the content analysis, a technique of information analysis, particularly useful for open-response questions (Vala, 1986).

In this research, where the researcher assumed the role of participant-observer, beside the questionnaires were also conducted non-structured interviews as a way to complement the collected information.

RESULTS

Sample

Of the 104 respondents, 59% are females and 41% are males. In terms of age, the groups “25-39 years” and “40-64 years” were the most frequent, with 36 and 50 responses, respectively.

As regards to the nationality of the respondents, 89% are Portuguese.

It was also collected information about the duration of stay in the region, with the following results: 22% of respondents were not housed in the region, 28% stayed for one night, 29% for two nights and the remaining 21% stayed for more than two nights.

Main results

The main motivations for choosing this trip were: “curiosity to know the steam train” (53%), “living the experience of travelling on a steam train” (27%) and “(re) live the past” (25%).

In relation to seduction factors reported during the trip itself, or in the course of the experience, include: “the landscape” (53%), “animation” (37%) and “socializing” (26 %). A significant percentage of respondents also made reference to “traditional music” (13%), the “regional products” (the traditional “bola” and Port wine) offered during the trip (13%) and “the smell” (12%) and “the sounds” (11%).

Regarding to seduction factors of in the Alto Douro Wine Region, there was a great emphasis on the “landscape” with 73% of responses. Besides referring to the whole landscape it was more detailed based mainly on “the Douro river” (26%) and “the vines” (23%), also referred to the factors “history and culture attached to the vine and wine” (21%). Factors such as “people” (13%) and “gastronomy” (9%) have also been reported, although in a lesser extent compared with the main factors.

About the feelings aroused in the course of this experience they were: “joy” (31%), “nostalgia” (28%), “welfare” (22%) and “tranquility” (15%).

DISCUSSION OF RESULTS

Main motivations

The studied experience results from the association between the Steam Train and the scenic and cultural context of the Alto Douro Wine Region.

About the results of the question related to the main motivations for choosing this trip, there is a clear relevance of curiosity about the Steam Train and live this experience, overlapping the factor “landscape” (13%). We infer from the obtained results that in the expectation to the present Tourist Experience, the cultural factor outweighs the factors associated with nature.

The reference to the matter of living or reliving the past is also presented as one of the main motivations, clearly linked to the characteristics of this historic mean of transport.

As stated above, 27% of respondents used the expression “living the experience”, which meets the characteristics of the “new

tourist” who increasingly demand destinations that allow him to live extraordinary experiences.

Also within the range of presented motivations, highlights the educational component and personal development of this experience: 10% of respondents presented as their main motivation “an educational experience lived with the family.”

Seduction factors during the trip

In analyzing the results of this question there is a great relevance of two seduction factors: “the landscape” and “animation”. As stated above, the landscape is inseparable from this steam train trip and the obtained results reinforce that. During the journey, the landscape takes a really important role. The other two main factors “animation” and “socializing” are related, and show an appreciation of the interpersonal component of the tourism experience that contribute to its enrichment.

Also noteworthy is the reference of some respondents to the “music” and “regional products” which are also factors of attraction on this trip. It is a fact that this experience, by its characteristics, allows the involvement of all senses and some answers give special attention to this as “the smell of smoke” or “the sounds of the train.” It is an example of a multi-sensory experience, however, it appears that only a small part of respondents verbalizes factors related to the sensory component, perhaps due to its markedly subjective nature.

Seduction factors in the Alto Douro Wine Region

“Landscape” is again mentioned as the main seduction factor in the Alto Douro Wine Region. It is described by many respondents using words like “beauty”, “purity”, “perfection” and “harmony”. Some respondents focused on “the river”, or “the vines”, but the majority said the landscape as a whole, including also cultural and natural elements, using expressions such as “appreciate the work of Man”, “a unique style of cultivation”, or “seems measured in detail”. Some respondents also choose this experience as a way to know the Alto Douro Wine Region (16%).

Feelings aroused by the experience

There were presented by the respondents, a number of different feelings and also some expressions that reveal important details to understanding this particular tourist experience that can be categorized as positive and pleasant. This is basically a confirmation of the information presented above and represents what this junction, this experience “Steam Train / Alto Douro Wine Region”, can convey.

It is possible to make an association between feelings, motivations and factors of seduction: the “joy” associated with the mood in train; “nostalgia”, associated with the past, the “time travel” that this trip allows; the “welfare” resulting from the experience of the various components which are interconnected and “tranquility” associated with landscape features.

It was also a significant percentage of respondents who responded that they felt a strong desire to tell others about the experience (9%), and on the other hand, some mentioned the desire to repeat this experience (13%).

The appeal of the past

When asked about motivations, seduction factors and feelings, several used terms refer to the past: “remember or relive the past, childhood, other times”, “time travel”, “return to the past”, “know the old travel ways”, “an experience out of our time”, “back in time”, “nostalgia for a past that did not live”... There is a common denominator in these expressions, the allure of the past, more recent or more distant but a past that seems to be part of the memories and the Imaginary.

It was previously stated that this experience enables the involvement of all senses and some of the people interviewed witnessed that. The smell of the smoke or the sound of the train awakened memories of important moments of their lives.

Many people referred to a past they imagine, they liked to have known, looking for that feeling of time travel, to know how it used to be, as we have previously focused, driven by curiosity to know a steam train and live this experience. It is a form of his-

torical recreation that allows to enjoy the train and the feeling of being transported to a distant era.

Some of those interviewed also referred to their childhood memories, for example, their “play” trains or the first drawings of trains that might be like this, and now they had the opportunity to see up close a steam train and travel on it. Thus, it is possible to make a parallel with the theory supported by Winnicott (1975), the toy as Transitional Object and in this sense, the Tourist Experience presents itself as a form of “play” with reality. In this case, through a particular experience, is the tourist offer which assumes this role of Transitional Object as a tool for personal development. It is about a Tourist Experience that lets relive childhood moments, meeting the past and present imaginary.

The intensity of the experience

The obtained results from semi-structured interviews allow us to know more fully how some people have lived this experience. This research technique gives greater freedom to the respondents and also allows unraveling some of the subjectivity inherent to the tourist experience. Here are presented three examples that reinforce the general belief of the study, particularly in relation to enhancer factors of the experience:

- A man, aged 61, talked about his life story and said that the steam train trip reminded him of his time of youth, the troops, a missed time, and remember these moments did he gets emotional (Nostalgia - enhancer factor of the experience).
- A man, aged 54, Portuguese, living in Brazil for many years, spoke about his desire to know the steam train for the antiquity and historical and cultural significance. He also referred to the beauty of the route and his admiration about the way of culture the vine. Citing his words, he showed his feeling this way: “love, passion, gratitude to Portugal for allowing me to live this unique moment” (Existential Authenticity- the involvement of the “Tourist Self” - enhancer factor of the experience).
- A lady, aged 56, who summed up this experience by saying: “the best thing is to see my grandchildren happy” (Integration - enhancer factor of the experience).

CONCLUSION

From the analysis of the set of results, it is possible to conclude that, with regard to the expectation before this experience, the cultural factor (based on the possibility to travel in the steam train and in a context of reliving the past) prevails over the natural factors, associated with landscape. However, in the course of the experience, is the surrounding landscape that assumes a leading role, integrating also the Tourist Imaginary.

Thus, by combining these facts, it is possible to conclude that Culture prevails over Nature in anticipation, but it dissolves in Nature during the experience itself.

The cultural factor, the curiosity about the steam train and this experience, associated with reliving the past, emerges as the main motivating factor, which also reveals information about the expectations and the Tourist Imaginary concerned. On the other hand, is the natural factor, the appraisal of the surrounding landscape, which marks the course of the trip and is the main seduction factor.

It is also noteworthy highlighting the factors “animation” and “socializing” during the trip, focusing on the valued component of interpersonal relationship that this experience allows.

These results reinforce the conviction, according to which, the Tourist Experience does not end in itself, but it assumes the involvement of the tourist in its own advance (Expectation), looking for frames which are not necessarily fulfilled in the experience. This metamorphic nature reinforces the Tourist Experience as integrating different phases and raises new research lines to its understanding as a factor of personal development.

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