



**SOCIOCULTURAL DETERMINANTS
OF CREATIVE TOURISM:
A RESIDENTS' PERSPECTIVES**

SOCIOCULTURAL DETERMINANTS OF CREATIVE TOURISM: A RESIDENTS' PERSPECTIVES

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ABSTRACT

Tourism impacts are a widely studied topic and these can be classified as economic, sociocultural, and environmental. Considering that the resident is the most sensitive stakeholder to the impacts, these subjects are usually associated with research. Cultural events also end up generating impacts and understanding how residents perceive the sociocultural effects is essential to the success of this type of event. Thus, this study aims to analyse the sociocultural determinants of creative tourism based on the perspective of residents living in a small village called Amares (Portugal), in the north of Portugal, very close to Braga. Consequently, 202 questionnaires were applied, face-to-face and by Internet using Google Forms, for residents of Amares between March and July 2020. Exploratory Factor analysis with varimax with the Kaiser normalisation rotation method was applied. Three determinants were extracted. The first determinant is related to the costs of the sociocultural effects. The second determinant indicates the benefits related to the cultural aspects. Finally, the third indicates the benefits related to investments and infrastructure improvement. Concluding, understanding the sociocultural dimensions of a creative event, from the perspective of the residents allows for effective planning of the event's activities. Despite some limitations, namely the pandemic period that affected the application of the questionnaires, the study carried out in Amares (Portugal) can be replicated in other similar events and, later on, a comparison can be made with the reality of a small cultural event.

Keywords: Cultural events. Sociocultural effects. Residents' perceptions. Creative tourism.

INTRODUCTION

Residents' perceptions have been extensively studied in tourism literature, particularly since the 1970s when they became associated with various tourism realities. This is justified by the stakeholder's importance in tourism development.

One key aspect of studies on residents' perceptions is that they are predominantly measured through the analysis of tourism impacts, both positive and negative, generated by tourism activities. When residents perceive negative impacts, they tend to reject tourism in a destination. Numerous studies indicate that residents often recognise the benefits of tourism, especially in economic and sociocultural aspects (Lopes; Remoaldo; Ribeiro, 2019; Scalabrini; Remoaldo, 2022). Similarly, to tourism, in events, the role of residents is crucial since their perceptions can maximise the positives and minimise the negative impacts (Roberts *et al.*, 2022).

Research on residents' perceptions has focused on event analysis, as was evidenced by Scalabrini and Remoaldo (2022) when a substantial number of studies in the systematic review were dedicated to this analysis.

Creative tourism has emerged as an alternative that meets tourists' expectations through new experiences while addressing residents' desire for more sustainable tourism. The term "Creative Tourism" was devised by Richards and Raymond (2000), highlighting the need for destinations to reinvent themselves and offer unique experiences to tourists. This tourism segment has gained traction in small destinations and rural areas worldwide. The increasing connection between creativity and tourism has fostered the search for sustainable tourism models, especially in smaller cities and rural areas (Richards, 2020).

Creative Tourism represents a tourism segment that promotes the sustainable development of territories by providing authentic experiences and activities rooted in local culture and interactions with residents (Remoaldo; Cadima-Ribeiro, 2019; Richards, 2019). Moreover, Creative Tourism can offer a viable alternative to the various issues caused by mass tourism (Remoaldo; Cadima-Ribeiro, 2019).

In the specific context of Northern Portugal, which encompasses several cities with the aforementioned characteristics, attracting visitors and stimulating the local economy is crucial. In this regard, the European Commission funded the project called CREATOUR – Creative Tourism



Destination Development in Small Cities and Rural Areas from 2016 to 2020. The project aimed to develop and implement an integrated approach and research plan focused on Creative Tourism in Portugal's small towns and rural areas.

Among the set of 40 pilot projects, the Amares Artistic Residencies was included in the Northern Region of Portugal: co-creation project - Encontrarte Festival. Taking place every two years, it offers a multidisciplinary program involving visual arts exhibitions, animated cinematography, performing arts, radio, cycles of debate and theoretical reflection, artistic residencies, contests, and educational activities (Encontrarte, 2019). Experimentation, participation, socialising, contemplation, and freedom of thought are encouraged during the festival. It was within the scope of this project, specifically within the festival, that this research was conducted.

Considering that residents play an essential role in the development of Creative Tourism projects and that there is a gap in studies regarding residents' perception of this segment of tourism, this research aimed to analyse the sociocultural determinants of creative tourism based on the perspective of residents of Amares (Portugal), regarding the Encontrarte Festival. This study is justified once the residents' perceptions are an important factor to consider in regional development, particularly in the context of tourism development.

Understanding residents' perceptions can help optimise destination or event management and promote local sustainable development. Research on how residents perceive tourism and its impact on regional development can be associated with the idea of endogenous regional development. This strategy aims to promote economic and social progress in regions, regardless of whether they are developed or underdeveloped (Gannon; Rasoolimanesh; Taheri, 2021).

This paper is divided into five sections. After this introduction, the second section presents the main concepts of residents' perceptions and creative tourism. The methods used in this research are presented in the third section. The results and discussions are given below. The conclusions, limitations and suggestions for future studies are at the end of this study.

RELATED LITERATURE

RESIDENTS' PERCEPTIONS

Studies on residents' perceptions are directly related to the impacts of tourism, whether economic, sociocultural or environmental and present different approaches and demonstrate the importance of understanding residents' perceptions of tourism development (Besculides; Lee; McCormick, 2002; Brida; Osti; Barquet, 2010; Brunt; Courtney, 1999; Garduño; Cisneros, 2018; Getz, 1994; Harrill, 2004; Lopes; Remoaldo; Ribeiro, 2019; Remoaldo; Duque; Ribeiro, 2015; Roberts *et al.*, 2022; Scalabrini; Remoaldo, 2020; Vareiro; Remoaldo; Cadima Ribeiro, 2013; Vargas-Sánchez *et al.*, 2015).

Getz (1994), Besculides *et al.* (2002), Sharma and Dyer (2009), Brida *et al.* (2010), and Vareiro *et al.* (2013) have related impacts in their studies to demographic factors such as age and gender, as well as educational level and length of residency in the researched area.

Brunt and Courtney (1999) demonstrated that social and economic factors, as well as place of residence and economic dependence on tourism, influence residents' perceptions. In line with this, the closer residents are to tourist concentration areas, the worse their perception of the activity (Jurowski; Gursoy, 2004).

Another line of analysis suggests that residents who have a direct connection to tourism, meaning they are economically dependent on the activity, tend to perceive it more positively (Brunt; Courtney, 1999; Andereck *et al.*, 2005).

Resident involvement is crucial for the success of a tourist destination (Gursoy; Chi; Dyer, 2010; Gursoy; Jurowski; Uysal, 2002; Gursoy; Kendall, 2006; Gursoy; Kim; Uysal, 2004). When residents have positive perceptions of visitors, conflicts and negative feelings can be minimised. In general, residents welcome the benefits of tourism activity but are highly sensitive to the negative impacts of the tourism industry.

Residents who recognise tourism's benefits tend to support its development, while those who perceive few or no benefits tend to oppose tourism (Jackson, 2008). Cases of negative perception can evolve into tourism phobia, which refers to attitudes of denial towards tourism in a destination and can arise for various reasons, such as high numbers of visitors at tourist attractions or damage to infrastructure caused by tourists (Huete-Alcocer; López-Ruiz; Grigorescu, 2019). This rejection also occurs in destinations



where cultural tourism is massified. Museums and other cultural attractions receive an excessive number of tourists, leading to issues with overcrowding. This trend has consequences such as negative perceptions by residents and rejection of the destination by tourists.

In recent years, there has been a growing concern with the analysis of sociocultural impacts. However, measuring these impacts is more challenging as they are more intangible than economic impacts. There has also been an increasing focus on studies related to events, whether they are small or mega-events, as these can have an impact on residents' lives (Scalabrini; Remoaldo, 2022).

In summary, it is crucial to understand how residents perceive the benefits and costs of tourism. Their acceptance or rejection of tourism can determine the development strategies of destinations or regions (Scalabrini; Remoaldo, 2020).

CREATIVE TOURISM

Exactly as the definitions of tourism and culture, creativity is also a concept that is challenging to conceptualise. Among the tourism segments, creative tourism can be considered a form of cultural tourism (Ohridska-Olson; Ivanov, 2010; Richards; Wilson, 2006). However, while cultural tourism involves visits to tangible attractions, creative tourism is more closely linked to intangible heritage and relies on the development of creative and social capital among the residents. It can increase the local population's sense of pride (Santos; Carvalho; Figueira, 2012). One concept strongly associated with Creative Tourism is co-creation (Richards; Marques, 2012).

The main difference between cultural tourism and creative tourism lies in the resource base of these tourism segments and the motivations of tourists to engage in activities. Cultural tourism primarily focuses on exploring tangible and intangible cultural and historical heritage, historical and biographical artefacts, descriptions, legends, and various forms of art. However, the consumption of cultural products in cultural tourism tends to be passive. In contrast, the primary objective of creative tourism is the experience itself - living new emotions, acquiring new knowledge and skills through involvement in creative activities shared with other tourists and interacting with residents (Gordin, 2013). Therefore, the characteristics of creative tourism are directly related to the characteristics of the place where it is developed, such as intangible resources, active tourist participation, and



an immersion into the community's way of life. Co-creation and cooperation are key highlights of creative tourism (Richards, 2020).

Creative Tourism fosters synergy among tourists, service providers, and the local community through the exchange of ideas and skills. It can be seen as a means to involve tourists in the creative life of the destination, to sustainably utilize existing resources, strengthen local identity, and serve as a form of self-expression, discovery, education, and entertainment, as well as a way to recreate and relive places (Richards; Marques, 2012).

The growth of creative tourism activities may be related to the characteristics of contemporary society. As traditional social structures are replaced by more flexible relationships, the construction of networks and the flow of information, knowledge, and skills within these networks become increasingly important.

In conclusion, Creative Tourism is becoming more important and serves as an alternative, especially for small destinations and rural areas. This is not only because tourists are seeking alternatives to traditional tourism models but also because tourism and cultural planners are looking for new ways to interact with tourists. It is increasingly important not only to sell the culture of a place but also to use tourism to support the destination's identity and stimulate the consumption of local culture and creativity (Richards, 2011). Creative Tourism can be seen as an alternative to mass tourism, which has been heavily criticized in recent years (Remoaldo; Cadima-Ribeiro, 2019). Considering that residents are important actors in the development of creative tourism, it is crucial to consider their opinions. As there are still relatively few studies linking creative tourism and residents.

It is worth to mention that creative tourism has been assumed has having impacts in regional development, detaching the potential benefits of this tourism segment for regional development, particularly in rural and remote areas (e.g., Pimenta; Cadima-Ribeiro; Remoaldo, 2021).



METHODOLOGY

STUDY AREA

The Encontrarte Festival occurs biannually in the city of Amares which is located in the District of Braga, in the northern region of Portugal, with an area of 81.96 km² and 18,122 inhabitants, divided by 16 neighbourhoods (INE, 2021). The characteristic local products are the orange, famous for being juicy, and the green wine that has gained national notoriety (Figure 1).

Figure 1 | Amares Location



Source: Google Maps (2023).

Encontrarte Amares is an artistic and cultural event that offers to the public (residents and visitors) a set of activities, contributing to the artistic awareness of the participants. Encontrarte is the development of artistic presentations and exhibitions outside the usual context of big cities, such as Lisbon and Porto.

Taking advantage of unlikely and vacant public and private spaces, appropriating the mountain and river landscapes for dissemination and artistic displays, in harmony with the municipality's network of equipment, the event promotes networking and sustainable development of the region, attributing new value to the existing built and natural park.

The event is oriented towards popular and academic know-how, with artistic co-creation and collective decision-making as its basis (Encontrarte, 2019). During the days leading up to the event several artists stay in artistic residencies in the municipality of Amares and develop, in collaboration with the community, activities related to plastic arts, animation cinema, music, performing arts, radio and



workshops that are developed and presented during the days of the event (Encontrarte, 2019).

The programming takes place in different parishes of the municipality, boosting the economy of different places and ensuring cultural sustainability since the valorisation of local culture and material and immaterial heritage are premises of Encontrarte.

For having creativity and co-creation in its scope, in the 2017 Edition, Encontrarte Amares became part of the CREATOUR Project, as one of the pilot projects, entitled ARA Pilot Project - Amares Artist Residencies.

The sixth edition, held from 26 to 28 July 2019, continued the Pilot Project and had as its theme “Dialogue and Construction - collective poetics of territories”. This theme challenged artists from different areas and populations to act and reflect on the idiosyncrasies of the region (Encontrarte, 2019). In this sense, different places of the village transform themselves to receive artistic interventions.

DATA COLLECTION

Based on this purpose, a questionnaire was applied to Amares residents between March and July 2020. A non-probabilistic sample was chosen, and the questionnaires were applied using Google Forms and distributed on Facebook groups with members of the city. The groups were selected considering the number of members and the common dynamics of divulging actions, events, and information about Amares. A total of 202 valid responses were analysed. To validate the questionnaire a pre-test was carried out with 10 participants of the Encontrarte Festival. From this pre-test, some improvements were made, especially in the attributes measuring the impacts.

The questionnaire was structured with 26 questions, divided into five groups: i) global event image; ii) economic impacts; iii) sociocultural impacts; iv) environmental impacts; and v) sociodemographic profile.

This study analysed the items related to the sociocultural aspects' benefits and costs. To these 18 items of socioeconomic effects were presented and measured on a 5-point Likert scale (1=Strongly disagree, 5=Strongly agree). The questionnaire was designed taking into consideration previous studies (Scalabrini; Remoaldo, 2020; Vareiro; Remoaldo; Cadima Ribeiro, 2013). It is worth mentioning that to calculate the overall mean of the sociocultural effects the variables presented in the negative form had the scale inverted.



DATA ANALYSIS

A descriptive analysis was the first step to identify the sociodemographic profile of the sample and to determine the means and standard deviation of the effects. Subsequently, the sociocultural effects were examined through the application of the Pearson Correlation Coefficient. To identify the determinants underlying these effects, an Exploratory Factor Analysis (EFA) was conducted using varimax rotated principal component analysis. The suitability of the data for factor analysis was confirmed by the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy (0.864), surpassing the recommended threshold of 0.5 (Field, 2018), and Bartlett's test of sphericity ($\chi^2=1986.591$, p -value < 0.001).

All eighteen items about sociocultural effects exhibited Eigenvalues above 0.50, indicating their suitability for inclusion in the factor analysis. The analysis yielded three factors, which collectively accounted for 66.3% of the total variance. The reliability of the determinants was assessed using Cronbach's Alpha, and satisfactory internal consistency was found (Determinant 1=0.886; Determinant 2=0.883; Determinant 3=0.857).

The last step was to carry out an inferential analysis to link the determinants to the sociodemographic variables (gender, age, and education) and the relation to tourism and the event (tourism dependence and attendance/participation in the event). For that, a t-Student test and ANOVA were used.

RESULTS AND DISCUSSION

DESCRIPTIVE ANALYSIS

Regarding the sample socio-demographic profile, most respondents were female (53.96%), aged between 18 and 55 years (42.80%), single (68.81%), students (67.82%), with high school (52.97%). Concerning the total monthly family income, the indications were from 501€ to 1,000€ (19.31%), from 1,001€ to 1,500€ (17.33%) and from 1,501€ to 2,000€ (9.41%). In relation to the area of residence, 33.66% lived in Amares Village, where the main activities of the Encontro Festival are concentrated, followed by Ferreiros (11.39%). Figueiredo, Goães and Lago each represented 6.44% of respondents. The geographical distribution is important, the closer residents are to tourism activities, the more they tend to perceive the costs or the benefits of the activity (Andereck *et al.*, 2005; Brunt; Courtney, 1999; Cheng *et al.*, 2019).



Table 1 presents the sociocultural impacts descriptive analysis. The overall mean of sociocultural effects (3.30 points \pm 0.442) indicates moderated perceptions. The highest mean was associated with the item ‘Promotes contacts with different cultures’ (3.59 points \pm 0.931). It is worth noting that similar studies, conducted in other countries, have also identified contact with different cultures as an important aspect of tourism activity (Lopes; Remoaldo; Ribeiro, 2019; Roberts *et al.*, 2022; Scalabrini; Remoaldo, 2020).

The lowest sociocultural effect mean was “increases crime rates” (2.00 points \pm 0.966). A similar result was identified in the Portuguese municipality of Boticas (Lopes; Remoaldo; Ribeiro, 2019), which may reveal an insignificant concern for this aspect in small cities in Portugal, once the same aspect was considered in other countries (Roberts *et al.*, 2022; Scalabrini; Remoaldo; Lourenço, 2017).

Table 1 | Descriptive statistic for the effects

Effects	Items	n	\bar{X}	s
Sociocultural effects (\bar{X} = 3.30; s = 0.442) Cronbach' alpha = 0,806	Increases crime rates*	181	2.00	0.966
	Encouraged residents to be more culturally active	181	3.40	0.887
	Promotes contact with different cultures	181	3.59	0.931
	Tourism limits residents' access to leisure sites and equipment*	180	2.38	0.922
	Encourages local culture and handicrafts	181	3.48	0.934
	The quality of services is now better due to tourism	177	3.10	0.788
	Local people change their behaviour to mimic the behaviour of tourists*	178	2.67	0.893
	Increased stress due to the people circulating in the Amares Village*	180	2.45	0.970
	Increased public investment in the cultural sector	179	3.02	0.834
	Increased traffic*	179	2.78	0.909
	There were parking difficulties*	179	2.69	0.948
	Increased cultural offerings after the event	180	2.84	0.858
	Improved infrastructure and local facilities (buildings, museums)	181	2.78	0.968
	Increased public safety	180	2.71	0.830
	Increased number of people moving around shops, restaurants, hotels and services*	178	3.07	0.827
	The sense of pride that residents have for Amares has increased	180	3.29	0.926
Difficult to preserve local values, customs, and traditions*	180	2.49	0.948	
Conflicts between tourists and residents*	179	2.27	0.988	

Note: * In these items the scale was inverted to calculate the overall mean. \bar{X} =mean; s=standard deviation.
Source: Authors' own survey data.



DETERMINANTS OF THE SOCIOCULTURAL IMPACTS AND INFERENTIAL ANALYSIS

The Exploratory Factor Analysis (Table 2) revealed three determinants (with loading greater than 0.5) that represent the dimensions of the sociocultural effects on the residents' perceptions.

The first determinant is related to the costs of the sociocultural effects, explaining 31% of the total variance and included eight items, indicating negative aspects. The mean value score of this determinant is 2.45 points (± 0.704). The second determinant indicates the benefits related to the cultural aspects. This determinant explained 27.9% of the total variance and is composed of five items, presenting a mean of 3.37 points (± 0.740). Finally, including five items in the third determinant, with 7.4% of the total variance and a mean of (2.87 points ± 0.698) indicates the benefits related to the investments and infrastructure improvement.

To analyse the relationship between the sociodemographic profile and the sociocultural determinants, an ANOVA and t-student test was carried out. Regarding the cost determinant, the variables gender, age, education, and participation in the event had a significant relationship, while tourism dependence did not significantly affect the costs. In this sense, women up to 18 years old, with elementary education are more sensitive to the costs generated by tourism. It was also evidenced that those who did not attend/participated in the event tended to be more sensitive to the costs.

Table 2 | Determinants of the Sociocultural Effects

Factor	Determinants		
	1	2	3
Costs			
Increases crime rates	0.587		
Tourism limits residents' access to leisure sites and equipment	0.705		
Local people change their behaviour to mimic the behaviour of tourists.	0.528		
Increased stress due to the people circulating in the Amares Village	0.848		
Increased traffic	0.719		
There were parking difficulties	0.807		
Difficult to preserve local values, customs and traditions	0.598		
Conflicts between tourists and residents	0.782		
Benefits			
Encouraged residents to be more culturally active		0.844	
Promotes contact with different cultures		0.835	
Encourages local culture and handicrafts		0.811	
The quality of services is now better due to tourism		0.572	
The sense of pride that residents have for Amares has increased		0.755	
Investments and infrastructure improvement			
Increased public investment in the cultural sector			0.599
Increased cultural offerings after the event			0.792
Improved infrastructure and local facilities (buildings, museums)			0.831
Increased public safety			0.817
Increased number of people moving around shops, restaurants, hotels and services			0.569
\bar{X}	2.45	3.37	2.87
s	0.704	0.740	0.698
Cronbach's Alpha	0.886	0.883	0.857
Eigenvalue	5.586	5.030	1.324
%Variance explained	31.0	27.9	7.3
%Variance cumulative	31.0	58.9	66.3
KMO (Kaiser-Meyer-Olkin)		0.864	

Source: Authors' own survey data.



Concerning the benefits determinant, the variables age, education, tourism dependence and attended/participation were significant, and gender does not influence perceptions. Thus, those of economically active age (31-50 years old), with a higher level of education tend to perceive the benefits of the event better. Moreover, the dependence on tourism and the fact of having attended/participated in the event contribute to perceiving the event more positively. These results corroborated others presented in similar studies when dependence on tourism and/or events is proven to be a factor that makes residents have a better perception of the benefits of tourism (Gursoy *et al.*, 2002, 2004, 2010; Gursoy; Kendall, 2006).

The variables that had significance in the determinant investments and infrastructure improvement were age and education. Variables of gender, tourism dependency and attended/participated suggested that there is no difference in how residents perceive this determinant. Thus, the youngest respondents with higher education perceive more positively the investments and infrastructure improvements.

Table 3 | Inferential statistics

		Determinants		
		Costs	Benefits	Investments and infrastructure improvement
Gender	Male	2.32(±0.742)*	3.40(±0.854)	2.87(±0.742)
	Female	2.56(±0.656)*	3.34(±0.634)	2.88(±0.742)
Age	Until 18 years	2.77(±0.541)*	3.18(±0.588)*	3.01(±0.522)*
	19 – 30 years	2.33(±0.687)*	3.55(±0.749)*	2.95(±0.819)*
	31 – 50 years	1.71(±0.552)*	3.73(±0.908)*	2.60(±0.950)*
	Higher than 51 years	2.20(±0.567)*	3.88(±0.689)*	2.55(±0.709)*
Education	Elementary school	2.69(±0.493)*	3.33(±0.648)*	3.08(±0.452)*
	Secondary school	2.61(±0.666)*	3.26(±0.700)*	2.93(±0.688)*
	Higher education	1.89(±0.637)*	3.86(±0.707)*	2.68(±0.792)*
Tourism dependence	Master or PhD	1.78(±0.677)*	3.52(±0.755)*	2.32(±0.845)*
	Yes	2.22(±0.592)	3.86(±0.591)*	3.26(±0.632)
Attended/participated	No	2.47(±0.709)	3.33(±0.735)*	2.85(±0.695)
	Yes	1.96(±0.629)*	3.98(±0.649)*	2.97(±0.809)
	No	2.65(±0.634)*	3.12(±0.626)*	2.84(±0.648)

Note: * p<0.05. Source: Authors' own survey data.

The study produced some findings regarding residents' perceptions towards the sociocultural effects associated with Encontrarte Amares. The first finding is that residents perceived positively the festival, considering the highest mean of the determinant benefits (3.37 points ± 0.740). Related

to the benefits is also evident that presenting tourism dependence or who attended/participated in the event demonstrated a positive perception. This is linked to the Social Exchange Theory (SET) that suggests the relation with tourism tends to perceive the benefits (González; Epelt; Coromina, 2023; Lopes; Remoaldo; Ribeiro, 2019).

Regarding the costs, linked to previous literature gender is a variable influencing the perceptions. The findings of this study are similar to the reality of Joinville (Brazil) where women perceive the costs of the tourism/event (Scalabrini; Remoaldo, 2020). The reasons for that are not evident, so more studies to identify this are needed.

Different from previous studies, the reality in Amares identified a determinant related to the investments and infrastructure improvements. This demonstrates a concern with the improvement of investments during the period of the event.

An analysis of the overall mean of the sociocultural effects revealed a neutral position of the residents relating to the event (3.30 ± 0.442). Similar results were presented in other realities, such as Boticas, Portugal (Lopes *et al.*, 2019), Joinville, Brazil (Scalabrini; Remoaldo, 2020) and Faro, Portugal (Roberts *et al.*, 2022). These results highlight the opportunity to improve the event's image among residents.

CONCLUSIONS

The purpose of this study was to analyse the sociocultural determinants of creative tourism based on the perspective of residents of Amares (Portugal), regarding the Encontrarte Festival. This study provided insights into the residents' perceptions, as this was the first study dedicated to this subject in this event. Linked to the sociocultural and artistic aspects of the event understanding the host community's perceptions contributes to improving the next editions of the event to address the residents' opinion.

The results indicated a relationship between sociocultural determinants and residents' perception of the Encontrarte Festival, the event represents positive socio-cultural impacts to the host community. The means lower than the previous study could be a reality in this case once the event occurs in a few days and some residents do not know the programme.



The conclusions drawn about residents' perceptions towards tourism and regional development can be related to the concept of endogenous regional development, which is a strategy for economic and social progress in regions, including where the studied event happens. Creative events can improve endogenous regional development emphasising the importance of local resources, heritage, and institutions in promoting regional growth and development. The results of this study suggest that residents' perceptions towards the costs and benefits of the event are important factors to consider in designing and implementing regional development strategies.

This study presented some limitations one of that can be the effect of the pandemic period. As the data was collected during the lockdown, this could have affected the residents' perceptions and the sample representative profile. Another limitation was the non-continuity of the research application in other editions of the event. Therefore, it is suggested to expand the sample and apply it to other editions of Encontrarte Amares.

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