

# SENSORY MARKETING AND TOURIST EXPERIENCES

## MARKETING SENSORIAL E A EXPERIÊNCIA TURÍSTICA

*Dora Agapito*  
*Patrícia Oom do Valle*  
*Júlio da Costa Mendes*

### ABSTRACT

Marketing has been increasing its focus on the role of the five human senses in consumer behaviour, since research under the experiential paradigm has pointed to multisensory stimuli as intensifiers of consumers' experiences, such as tourist experiences. Whereas previous studies in tourism touted vision, current research claims a holistic approach to sight, hearing, smell, taste and touch in order to develop effective communication and branding strategies, as well to boost the performance of destinations and tourist organizations by designing and creating conditions to enhance tourist experiences. This study aims to present the main contributions of the literature on a sensory marketing approach to the tourist experience, and to discuss some preliminary results of an empirical study on the role of human senses in tourist experiences in rural areas. Data analysis from a questionnaire presented to tourists supports the multisensory nature of tourist experiences and the importance of the five senses to the intensity of the experience.

Keywords: Sensory Marketing, Five Senses, Tourist Experiences, Experiential Paradigm.

### RESUMO

O Marketing tem vindo a focar a importância dos cinco sentidos humanos no comportamento do consumidor, no âmbito do paradigma das experiências, que enfatiza o contributo dos estímulos multissensoriais para a intensidade da experiência de consumo, como é o caso da experiência turística. Na área do Turismo, a investigação tem vindo a enfatizar sistematicamente a componente visual da experiência. Recentemente, tem sido demonstrada a importância de uma abordagem holística da visão, audição, olfato, paladar e tato no desenvolvimento de estratégias de comunicação, de branding e performance dos destinos e das organizações turísticas, criando condições para intensificar a experiência do turista. Este estudo visa apresentar os principais contributos da literatura, no âmbito da abordagem do marketing sensorial à experiência turística e apresentar alguns resultados preliminares de um estudo empírico sobre o papel dos sentidos humanos na experiência turística em espaço rural. Os resultados de um questionário aplicado a turistas apontam para a multissensorialidade da sua experiência global e para a importância dos cinco sentidos humanos na intensidade da mesma.

Palavras-chave: Marketing Sensorial, Cinco Sentidos, Experiência Turística, Paradigma da Experiência.

JEL Classification: M31

## 1. INTRODUCTION

The beginning of the 21<sup>st</sup> century has witnessed a scenario where the leisure and tourism industries are focusing on enhancing and managing experiences for their consumers (Morgan, Lugosi and Ritchie, 2010). The relevance of the experiential paradigm in conceptualizing tourism has directed special attention to the human senses in managing and marketing tourist experiences, seeking to remain competitive in a global market (Ellis and Rossman, 2008; Mossberg, 2007; Schmitt, 1999). Furthermore, the role of the senses in the individual's perception of the surrounding world has attracted increasing attention from different disciplines, revealing its multidisciplinary nature and importance (Howes, 2005). Specifically, the evolution among neuroscience, psychology, and marketing research has allowed interesting experimental results with neurological explanations, showing the importance of the relationship between the three fields in the rise of sensory marketing (Krishna, 2010).

Of the five senses - sight, smell, taste, hearing and touch -, the sight has so far dominated marketing practice. However, growing interest in sensory marketing among practitioners and researchers means that the gratification of all the senses has an important role in the individual's consumption experience (Hultén, Broweus and Dijk, 2009; Krishna, 2010). Thus, the rise of sensory marketing is in line with the consolidation of the experiential paradigm, in which what the consumers value most highly is the way of consumption, rather than the products and services themselves (Holbrook, 1999; Holbrook and Hirschman, 1982; Jensen, 1999). While traditional marketing approaches consumers as rational decision-makers, caring about functional attributes and benefits, experiential marketers view consumers as rational and emotional individuals looking for pleasurable experiences, that provide emotional, cognitive, behavioural, and relational values (Schmitt, 1999). As a result, providers should create conditions that will engage individuals, intensifying the sensory encounters and making them memorable (Pine and Gilmore, 1998). In this context, experiential marketing points to the stimulation of the five human senses as crucial to increase individuals' experiences (Brakus, Schmitt and Zarantonello, 2009; Schmitt, 1999; Schmitt and Simonson, 1997), influencing the consumers' perceptions, and, consequently, their preferences and behaviour (Hultén *et al.*, 2009; Krishna, 2010).

A multidisciplinary view of the literature shows that the human senses provide information on the surrounding world and mediate everyday experiences, allowing individuals to make sense of the world (Rodaway, 1994). In fact, researchers in human geography, anthropology and history have been claiming perception as corporeal (body), involving a set of interactions within an environment (place) in a specific period (time), and being a learned behaviour (cultural) (Classen, 1997; Howes, 2005; Rodaway, 1994; Smith, 2007; Tuan, 1977). In this context, besides the paradigm of embodiment which implies an integration of mind and body (Csordas, 1990; Merleau-Ponty, 1962), it becomes important to understand the paradigm of emplacement which suggests the sensory interrelationship between body, mind and environment (Howes, 2006; Rodman, 1992; Tuan, 1977). Regarding to the relationship between body, people and places, Porteous (1985) devises the term 'sensescapes', arguing that, similar to the notion of landscape, with its primarily visual connotations, other senses can be spatially ordered or place related, such as smellscape, soundscape, tastescape, or geography of touch (Macnaghten and Urry, 1998; Urry, 2002). This suggests multiple sensory experiences in geographical encounters (Degen, 2008; Rodaway, 1994), such as in tourism (Crouch, 2002; Markwell, 2001, Pocock, 2002). Thus, current research in tourism studies claims a holistic approach to the five senses with a view to understanding their role in global tourist experiences, since previous studies privileged the sense of vision (Dann and

Jacobsen, 2003; Gretzel and Fesenmaier, 2003; Govers, Go and Kumar, 2007; Kastenholtz, Carneiro, Marques and Lima, 2011; Pan and Ryan, 2009).

This approach stresses the importance of understanding the sensory relation between tourists and destinations, suggesting that sensory marketing can be used to design, communicate, brand, and boost tourist experiences, increasing tourists' satisfaction, and consequently, long-term recollection and loyalty. Therefore, the goal of this study is to discuss the importance of the five human senses in tourist experiences from a marketing perspective. Having no pretension to be exhaustive, some multidisciplinary contributes from the literature are found important to mention in, conceptualizing the preliminary results of a research developed under a PhD thesis.

## 2. LITERATURE REVIEW

### 2.1 The Experiential Paradigm in Tourism

Experiences have been recognized as a distinct economic offer, occupying a central role in society, and holding a premium position on the four-stage-*continuum* of the progression of economic value, after commodities, goods and services (Pine and Gilmore, 1998). In fact, current research shows consumers' preferences for experiences when interacting with products and services, which somewhat dilute the importance of the product itself (Holbrook, 1999; Holbrook and Hirschman, 1982; Jensen, 1999). In this context, tourism constitutes one of the pioneer examples of the experience economy (Quan and Wang, 2004) as a consumption experience (Woodside *et al.*, 2000) of a composite product, comprising lodging, food, transportation, souvenirs and leisure activities (Mossberg, 2007; Otto and Ritchie, 1996). Since "everything tourists go through at a destination can be experience" (Oh, Fiore and Jeoung, 2007:120), Mossberg (2007) prefers the use of the experiencescape concept (O'Dell, 2005) as an extension of the servicescape (Bitner, 1992). The latter refers to the physical features around a service production, influencing individuals' internal responses and behaviour, while the former focuses the tourists' global consumption, which includes a destination as an experience environment.

Therefore, knowing how destinations and tourism organizations can create conditions to enhance tourists' global experience is crucial in order to develop effective marketing strategies (Morgan, Elbe, and de Esteban Curiel, 2009; Mossberg, 2007; Ritchie and Hudson, 2009; Volo, 2009; Tung and Ritchie, 2011). This managerial approach considers that although experiences are individual and internal, comprised by a constant flow of conscious thoughts and feelings (Carlson, 1997), they can be designed (Stamboulis and Skayannis, 2003) and co-created by the visitor and the supplier (Binkhorst and Dekker, 2009; Prahalad and Ramaswamy, 2004), making the experience more valuable to the consumer and, consequently, benefiting the provider (Scott, Laws and Boksberger, 2009). Considering the moment-by-moment lived experience (*Erlebnis*) and the evaluated experience state (*Erfahrung*), which is subject to reflection and prescribed meaning (Highmore, 2002), individuals can be engaged on an emotional, physical, intellectual, or even spiritual level, by stimulating a variety of human senses when interacting with products and services (Pine and Gilmore, 1998). Additionally, the existence of a theme allows participants to organize their impressions, increasing the memory of events. In contrast, the lack of a theme can make it difficult to recall the experience (Ellis and Rossman, 2008; Mossberg, 2007; Oh *et al.*, 2007).

Schmitt (1999) postulates that experiences can be characterized by five strategic experience modules: sensory (sense), affective (feel), creative cognitive (think), physical/behaviours and lifestyles (act), and social-identity (social). These modules are circumscribed but are connected and interact with each other. In this context, Brakus *et al.* (2009) confirm the

existence of several experience dimensions by developing and validating a brand experience scale which focuses the sensory component, apart from the affective, intellectual, and behavioural dimensions. The authors suggest more investigation of the experience concept within different industries and reinforce the fact that research has shown that increasing and decreasing intensity of experiences can affect the evaluation of those experiences.

Based on Pine and Gilmore (1999), Oh *et al.* (2007) propose an instrument to measure experience constructs in the tourism context (education, aesthetics, entertainment, escapism, arousal, memory, overall perceived quality, and customer satisfaction) where the “aesthetics” realm assesses the sensory stimuli. Also inspired by Pine and Gilmore’s work (1998), Ellis and Rossman (2008) introduce a conceptual model for staging tourism and recreation experiences, by integrating principles postulated in literature on customer service and quality management. The model proposes that attention should be given to two approaches: the technical performance factors and the artistic performance factors. The former is drawn from the SERVQUAL model (Parasuraman, Zeithaml, and Berry, 1988), including technical skills, setting and interpersonal performances. The artistic dimension include the use of a theme, features that provide a multi-sensory performance, and an unanticipated value performance. Thus, the authors focus on the value of consumer experiences in the process of purchasing products and services, which should produce sensations and be memorable. Mossberg (2007) stresses the importance of the physical environment in the consumption experience in the context of tourism, by focusing on the relevance of the stimulation of the five senses, apart from other factors such as the personnel performance, the presence of other tourists, the availability of products and memorabilia, and the existence of a theme. Additionally, Ellis and Rossman (2008) alert us to the need to preserve the autonomy of the participant, pointing to the motivational factors that have a pivotal role in the individual experience and in its evaluation, which somewhat mitigate the effect of artistic and technological factors. Recently, Cutler and Carmichael (2010) have proposed a tourist experience conceptual model based on an extent literature review, combining the phasic nature of tourist experience (anticipation, travel to site, on-site activity, return travel and recollection), the influential factors (physical environment, social aspects, and products and services), and the personal realm (motivation, expectation, satisfaction/dissatisfaction, knowledge, memory, perception, emotion and self-identity).

## **2.2 Sensory Marketing and Consumer Experience**

As literature reveals, the five human senses are of crucial importance for the individual’s experience of different purchase and consumption processes. Indeed, it is through the senses that every individual becomes conscious of and perceives organizations, products, and brands (Hultén, 2009). Some researchers claim that the importance of the human senses has been neglected for a long time, in spite of their importance for clarifying brand identity and brand image, providing value to the customer, and although it is well documented in science that they affect human behavior (Krishna, 2010; Lindstrom, 2005; Schmitt and Simonson, 1997).

The neuroscientist Damásio (1995, 2010) claims that the factual knowledge that is needed for reasoning and decision-making comes to mind in the form of images. These images come in all sensory varieties, not just visual, but sounds, textures, smells, tastes, pains and pleasures, and refer to any object (e.g., a person, place or machine) or action that is being processed in the brain, either actually present or remembered. In fact, the synergetic relationship between neuroscience, psychology, and marketing research (Krishna, 2010) makes it possible to investigate questions such as:

- a. Can the five human senses help to clarify brands/organizations’ identity?

- b. How do the senses affect which products consumers like and which ones consumers do not like?
- c. How can the five human senses contribute to the development of a favourable image for organizations?
- d. How can the five human senses contribute to intensifying the individual experience?
- e. Does intensifying the sensory properties of products make them more memorable?
- f. Does the integration of the five human senses in the marketing strategies contribute to the quality perception, satisfaction and consumer loyalty?

Sensory marketing has the purpose of recognizing “how a firm, through different sensory strategies and sense expressions, can create brand awareness and establish a brand image that relates to the customer’s identity, lifestyle, and personality. A firm’s sensory marketing approach should, for that reason, be deliberately and strategically based on the five human senses” (Hultén *et al.*, 2009:6). Krishna (2011:2) synthesizes this new approach and broadens the concept as the “marketing that engages the consumer’s senses and affects their perception, judgment and behavior”. Thus, given the fact that marketing strategies support both profit and non profit goals (Lambin, 2000), and can be applied to a diversity of products, including physical objects, services, persons, places, organizations, and ideas (Kotler *et al.*, 1996), sensory marketing has been used in a diversity of activities.

Accordingly, there are many examples of the use of sensory marketing in the leisure industries and in the marketing strategies of destinations aiming to provide an environment where individuals can live a positive consumption experience. A good example is the dark restaurant concept that aims to deprive the clients of the immediate sense of vision, in order to stimulate the other senses, transforming the act of having a meal into a new sensory experience. The “doctor fish spas” provide a sensual experience rather than just a pedicure method, where participants get their feet into a water tank with hundreds of little fish that eat their dead skin, while enjoying an unusual foot massage. In Brazil, São Paulo Turismo developed a pioneer project, creating the “map of sensations”, where attractions spots are described in terms of their sensory and emotional features, which were collected in a research based on residents and visitors’ testimonials. This map encourages visitors to live sensory experiences, offering a new perspective of the metropolis. The project is permanently updated due to its interactive nature, which allows visitors to share their experiences. The site of the project gives the opportunity to explore São Paulo sensations with the help of an audio book, through which it is possible to capture, for example, the sounds, colours, textures, scents and gastronomic features of the municipality’s market ([www.sensationsmap.com](http://www.sensationsmap.com)).

### **2.3 Sensing Tourist Experiences**

The influence of the five human senses in consumer behaviour is well documented in literature (Hultén *et al.*, 2009; Krishna, 2010). Additionally, places and individuals’ surrounding environments are been described as multisensory, constituted not only by visual impressions, but also by the associated sounds, smells, tastes and touch (Bitner, 1992; Casey, 1996; Heide and Gronhaug, 2006; Howes, 2006; Macnaghten and Urry, 1998; Porteous, 1985; Rodaway, 1994; Tuan, 1977; Urry, 2002). Some authors show that tourism research has been systematically centred on the visual component of the tourist experience (Pan and Ryan, 2009). Nevertheless, this does not necessarily mean an ocular predominance in tourism, since cultural, social, and geographical factors have historically determined shifts in sensory perception (Howes, 2005; Smith, 2007; Classen, 1997; Tuan, 1977), and consequently, in travel experience (Adler, 1982; Markwell, 2001; Pocock, 2002). Thus, current literature points to the role of all bodily senses in understanding tourist experiences, focusing on a holistic approach of the sensescapes (Dann and Jacobsen, 2003; Ellis and Rossman, 2008;

Gretzel and Fesenmaier, 2003; Govers *et al.*, 2007; Kastenholz *et al.*, 2011; Pan and Ryan, 2009; Urry, 2002; Veijola and Jokinen, 1994).

With regard to empirical research, there has been a preference for the study of the senses in urban rather than in rural environments (Dann and Jacobsen, 2003), regardless of the richness of their natural endogenous resources, which are ideal for a variety of outdoor activities (Kastenholz, 2003; Roberts and Hall, 2004). In this context, the rural environment, differing in some ways from the features of the urban environment, can play an important role in the intensity of the tourists' experience (Farrell, 2000; Sharpley and Jepson, 2010). This is in line with a scenario where destinations are becoming increasingly interchangeable and where tourists seek new experiences and enjoy the movement across different experiences in a single journey (Feifer, 1985; Poon, 1993).

### **3. METHODOLOGY**

#### **3.1 Setting**

The study was developed in the three most representative municipalities of the Alentejo Southwest and Vicentina Coast Natural Park (ASVCNP) – Vila do Bispo, Aljezur and Odemira. The ASVCNP is a natural protected area situated in Southwest Portugal, extending over approximately 60567 ha of land area and 28858 ha of sea area, comprising the Vila do Bispo, Aljezur, Odemira and Sines municipalities' coastal areas. Internationally, the existing natural values justified the integration of the area in the Natura 2000 network. The flora is characterized by a large diversity of natural resources with over 700 species of plants, of which many are native to Portugal. The setting is an important stopover for migrating birds, and it also has dozens of species of mammals, and aquatic fauna, such as the cetaceans, some of which are protected species. Geologically, the park comprises a variety of landscapes: cliffs, beaches, dunes, temporary lagoons, marshes, rocks, and estuaries (Hidroprojecto, 2008). In addition to the coastal scenario, all these municipalities are characterized by a significant inland area.

#### **3.2 Instruments and Data**

A survey questionnaire was applied to tourists who had spent at least one night in the area under study, from 15 July to 15 December, 2011. The group of questions used in this specific study included five open-ended questions based on direct elicitation (Gretzel and Fesenmaier, 2010) in order to capture the five senses impressions regarding the tourists' overall experience in the destination. The level of agreement with the contribution of each sense to the intensity of the global experience was measured by asking individuals to respond to each item using a five-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree). Sociodemographic information was also required. Preliminary content analysis of the open-ended questions was conducted using the software IBM – SPSS Text Analytics for Surveys. Descriptive statistics and the Chi-Square test for uniform distribution were also used to analyze and compare data.

A sample of 195 tourists was determined using the most conservative estimate for a single proportion (0.5), a confidence level of 95% and a margin of error of 7%. The questionnaire was applied evenly at eleven rural lodgings, based on a cluster sampling method. For this, 35 rural lodging were considered to meet the conditions for participating in the study, given that they were located in the destination under study – the municipalities of Odemira, Aljezur and Vila do Bispo - and satisfied minimum quality requirements. Of these, 11 accommodations (30%) were randomly chosen as venues to administer the questionnaire. Tourists older than 17 years old were invited to participate in the study. Moreover, only one person from each

family completed the questionnaire in order to avoid the risk of quasi doubling a specific answer. The owners and/or managers of the accommodations were informed about the aims of the survey and received instructions on its application. From the 204 collected surveys, a total of 181 valid questionnaires were obtained, corresponding to 92.8% of the selected sample (Table 1).

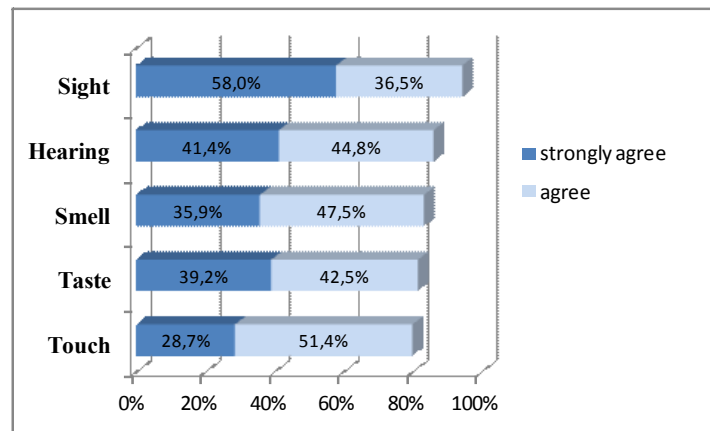
Table 1- Respondent´s sociodemographic profile

Gender	Age	Country of Origin	Education	Marital Status	Occupation
Male: 43.1%	<21: 2.8%	Portugal: 58%	Secondary School 9.4%	Single: 31.5%	Employed: 75.7%
Female: 56.9%	21-30: 17.7%	Spain: 11.6%	University degree: 85.6%	Married/living as a couple: 65.2%	Self-employed: 14.9%
	31-40: 43.1%	U.K: 8.8%	Other: 5%	Divorced: 3.3%	Student: 4.4%
	41-50: 22.7%	Netherlands: 5.5%			Retired: 3.9%
	51-60: 9.4%	Germany: 4.4%			Domestic: 0.6%
	>60: 4.4%	Other: 11.6%			Unemployed: 0.6%

#### 4. STUDY FINDINGS

When asked to what extent did the different human senses contribute positively to the intensity of tourists’ global experience (Figure 1), 58% of the respondents strongly agree that the visual sense contributed the most, followed by hearing (41.4%), smell (35.9%), taste (39.2%), and touch (28.7%). After aggregating the levels of the Likert scale “strongly agree” and “agree”, all the five senses contribute to the intensity of the overall experience for at least 80% of the respondents. In fact, the differences among the five percentages relating to the level of agreement expressed for the five senses (strongly agree + agree) are not statistically significant (Chi-Square test for uniform distribution:  $p$ -value=0.960).

Figure 1 – Importance of the five senses to the tourist´s experience

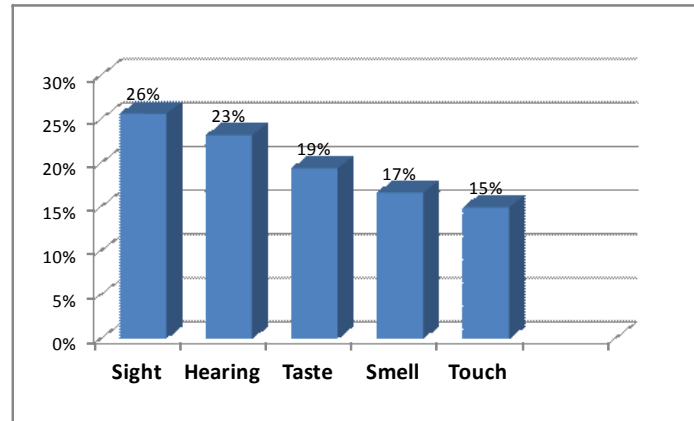


Source: Own

The Figure 2 shows the results of the content analysis of the open-ended questions, where tourists spontaneously referred to the sensory expressions related to their overall

experience. Of the total of the collected sensory expressions (2128), sense of sight gathers the most references (26%), followed by hearing (23%), taste (19%), smell (17%), and touch (15%). Hierarchically, it can be seen that both figures show similar hierarchical responses regarding the five senses (sight, hearing, taste, smell, touch), with sight attracting the higher ratings, and touch gathering the lowest values.

Figure 2 – Sensory impressions



Source: Own

## 5. CONCLUSION

The goal of this paper was to discuss the importance of the five human senses in tourist experiences, from a marketing perspective. A multidisciplinary approach of the literature points to the multi-sensuality of perception, which makes the human senses crucial to the individual's ability to make sense of the surrounding world (Damásio, 1995, 2010; Howes, 2005; Merleau-Ponty, 1962; Rodaway, 1994, Tuan, 1977). Under the experiential paradigm, the five senses are seen as an important factor to stage experiences that add value for consumers (Pine and Gilmore, 1998; Schmitt, 1999; Schmitt and Simonson, 1997). Sensory marketing has revealed the importance to stimulating all the senses - sight, hearing, taste, smell and touch - in order to boost consumption experiences with products and services, which influence consumer perception and behaviour (Hultén *et al.*, 2009; Krishna, 2010). In this context, it turns out to be important to analyze the way in which consumers interact bodily with the different environments (Krishna, 2010).

The importance of understanding the role of the senses in tourist experiences derives from two main reasons. On the one hand, destinations are composite products which generate multiple experiences in their consumption, with tourists being considered as consumers (Quan and Wang, 2004; Woodside *et al.*, 2000). On the other hand, the knowledge of a place originates in bodily experience, generating multiple sensory experiences (Casey, 1996; Crouch, 2005; Rodaway, 1994; Tuan, 1977). The lack of studies that approach holistically the role of the five senses in tourist experiences reveals the need to develop research in order to understand how the senses interact, operationalizing specific sense modalities (Gretzel and Fesenmaier, 2003; Rodaway, 1994,) aiming to enhance the tourist's sensory experiences.

The preliminary results of the empirical research show consistency between the results of the Likert scale and the content analysis of the open-ended questions. All the five senses seem to be important to tourists in order to have an intensive global experience in the rural area under study. Hierarchically, sight produces the highest sensory impressions, while the



touch has the lowest percentage of responses. Thus, although importance is attributed to all the senses in their global experience, tourists seem to identify fewer haptic impressions in their experiences than the other senses. These preliminary results may suggest that more attention should be given to the touch sense by tourism decision-makers in rural areas, such as the Alentejo Southwest and Vicentina Coast Natural Park, taking into account that previous research has evidenced the haptic sense as of primary importance in experiencing places (Paterson, 2009; Pocock, n.d. ).

Apart from the emotional and symbolic dimensions, the attempts to design and communicate memorable tourist experiences in rural areas may focus on sensory elements related to nature and rural characteristics of place identity, enabling a pleasurable aesthetic experience (Kastenholz *et al.*, 2011). In fact, in the countryside, tourist experiences are highly based on a diversified collection of undeveloped resources offering multiple sensory stimuli. Natural resources such as water, vegetation, and wildlife are indeed attractive features of pristine areas, and are ideal locations for nature activities such as bird-watching, hiking, or fishing (Kastenholz, 2003; Roberts and Hall, 2004).

### **5.1 Managerial Implications and Directions for Further Research**

The next phase of this research is to find sensory themes in the articulation of the different senses. Gretzel and Fesenmaier (2003) conclude that it is possible to identify sensory patterns, which are important to communicate the destination, through the help of the new technologies. In their research, Pan and Ryan (2009) find shifts of senses in the perception of different destinations that are mainly induced by spatial changes. In this context, it is possible to stimulate different senses through the performance of different activities in the destination and the itinerary design for different tourists' profiles. One example is the development of sensory experiences for visually impaired visitors (Dann and Dann, 2011; Richards, Pritchard and Morgan, 2010; Small, Darcy and Packer, 2012). Traditional marketing is being challenged by this new reality of attentiveness. It is no longer a matter of marketing budget, but of having the knowledge and skills to contribute to high-quality interaction with the customers. Stamboulis and Skayannis (2003) emphasize that the destination experience may be extended with the help of the new technologies, offering opportunities for all actors across the tourism value chain.

In this context, the ultimate goal is to develop a sensory information instrument which supports decision-makers to develop communication and branding strategies, and improve destination performance, adding value to tourist settings and boosting tourist experiences. The authors suggest a deeper conceptualization of the importance of the five human senses in tourist experiences, as well as empirical studies integrating a holistic approach in different destinations. This research argues the importance of the five senses in experiencing a destination, making it possible to use sensory marketing principles in tourism. Nevertheless, the importance should be noted of respecting the autonomy of the tourist and understanding that it is not possible or desirable to fully stage the tourist experience (Ellis and Rossman, 2008), mischaracterizing the destination identity, but rather to create conditions to boost sensory experiences, valuing the experience for tourists and contributing to destination competitiveness (Crouch and Ritchie, 1999).

### **ACKNOWLEDGMENTS**

This paper is partially financed by FCT – Foundation for Science and Technology.

REFERENCES

- Adler, J. (1989) Origins of sightseeing. *Annals of Tourism Research*, 16(1): 7-29.
- Binkshorst, E., and Dekker, T. (2009) Agenda for Co-Creation Tourism Experience. *Journal of Hospitality Marketing & Management*, 18(2): 311-327.
- Bitner, M. J. (1992) Servicescapes: The impact of physical surroundings on customers and employees. *Journal of Marketing*, 56(2): 57-71.
- Carlson, R. (1997) *Experienced cognition*. Lawrence Erlbaum Associations, New York.
- Casey, E. (1996) How to get from space to place in a fairly short stretch of time: phenomenological prolegomena'. In: S. Feld and K. Basso (eds.) *Senses of Place*. School of American Research Press, Santa Fe, 13-52.
- Classen, C. (1997) Foundations for an anthropology of the senses. *International Social Science Journal*, 49(153): 401-412.
- Crouch, D. (2002) Surrounded by place: Embodied Encounters. In: S. Coleman and M. Crang (eds.) *Tourism Between Place and Performance*. Berghahn Books, New York, 207-218.
- Crouch, G., and Ritchie, J. R. B. (1999) Tourism, Competitiveness, and Societal Prosperity. *Journal of Business Research*, 44(3): 137-152.
- Csordas, T. (1990) Embodiment as a paradigm for anthropology. *Ethos*, 18(1): 5-47.
- Cutler, S., and Carmichael, B. (2010) The Dimensions of the Tourist Experience. In: M. Morgan, L. Lugosi and J.R.B. Ritchie (eds.) *The Tourism and Leisure Experience: Consumer and Managerial Perspectives*. Channel View Publications, UK, 3-26.
- Damásio, A. (1995) *O Erro de Descartes: Emoção, razão e Cérebro Humano*. 25ª edição, Europa América, Mem Martins.
- Damásio, A. (2010) *O Livro da Consciência: A Construção do Cérebro Consciente*. Temas e Debates/Círculo de Leitores, Lisboa.
- Dann, E., and Dann, G. (2011) Sightseeing for the Sightless and Soundless: Tourism Experiences of the Dual Sensory Impaired. *Studies & Reports, Série L.*, Centre International de Recherches et D'études touristiques, France, 16: 1-36.
- Dann, G., and Jacobsen, S. (2003) Tourism smellscape. *Tourism Geographies*, 5 (1): 3-25.
- Degen, M. (2008) *Sensing Cities: regenerating public life in Barcelona and Manchester*. Routledge, London.
- Ellis, G. D., and Rossman, J. R. (2008) Creating Value for Participants through Experience Staging: Parks, Recreation, and Tourism in the Experience Industry. *Journal of Park and Recreation Administration*, 26(4): 1-20.
- Farrell, T. (2000). Nature. In: J. Jafari (ed.), *Encyclopedia of Tourism*. Routledge, London: 409-410.
- Feifer, M. (1985) *Going Places*. Macmillan, London.
- Govers, R., Go, F., and Kumar, K. (2007) Virtual destination image: a new measurement approach. *Annals of Tourism Research*, 34(4): 977-997.
- Gretzel, U., and Fesenmaier, D. (2003) Experience-based Internet Marketing: An Exploratory Study of Sensory Experiences Associated with Pleasure Travel to the Midwest United States. In: A. Frew, M. Hitz and P. O' Connor (eds.) *Information and Communication technologies in Tourism 2003*. Springer Verlag, Viena, Austria, 49-57.

- Gretzel, U., and Fesenmaier, D. (2010) Capturing Sensory Experiences through Semi-Structured Elicitation Questions. In: M. Morgan, L. Lugosi and J.R. B. Ritchie (eds.) (2010) *The Tourism and Leisure Experience: Consumer and Managerial Perspectives*. Channel View Publications, UK, 137-160.
- Heide, M., and Gronhaug, K. (2006) Atmosphere: Conceptual Issues and Implications for Hospitality Management. *Scandinavian Journal for Hospitality and Tourism*, 6(4): 271-286.
- Hidroprojecto (2008) Plano de Ordenamento do Parque Natural do Sudoeste Alentejano e Costa Vicentina – Estudo de Base, Etapa 1, vol.I. Accessed in 1<sup>st</sup> of March 2012, on the Web site of ICNB - Instituto da Conservação da Natureza e da Biodiversidade: <http://portal.icnb.pt>.
- Highmore, B. (2002) *Everyday Life and Cultural Theory: An Introduction*. Routledge, London.
- Holbrook, M. (ed.) (1999) *Consumer Value – A Framework for Analysis and Research*. Routledge, London.
- Holbrook, M., and Hirschman, E. (1982) The Experiential Aspects of Consumption: Consumer Fantasies, Feelings and Fun. *Journal of Consumer Research*, 9(2): 132-140.
- Howes, D. (2006) Scent, Sound and Synesthesia: Intersensoriality and Material Culture Theory. In: C. Tilley, et al. (eds.) *Handbook of Material Culture*. Sage, London, 161-172.
- Howes, D. (ed.) (2005) *Empire of the senses: the sensual culture reader*. BERG, UK.
- Hultén, B., Broweus, N., and Dijk, M. (2009) *Sensory Marketing*. Palgrave Macmillan, London.
- Jensen, R. (1999) *The Dream Society. How the Coming Shift from Information to Imagination will Transform Your Business*. McGraw-Hill, New York.
- Kastenholz, E. (2003). A Gestão da Procura Turística como Instrumento Estratégico no Desenvolvimento de Destinos Rurais. *Conference Proceedings I Encontro de Turismo em Espaços Rurais e Naturais (TERN)*. ESAC, Coimbra: Accessed in 3<sup>rd</sup> of February 2011, on the Web site of ESAD: [http://www.esac.pt/tern/tern/papers/3-9-Elisabeth%20Kastenholz\\_a.pdf](http://www.esac.pt/tern/tern/papers/3-9-Elisabeth%20Kastenholz_a.pdf).
- Kastenholz, E., Carneiro, M., Marques, C., and Lima, J. (2011) Understanding and managing the rural tourism experience – the case of a historical village in Portugal. Paper presented at ATMC 2011, Maribor. Accessed in 1<sup>st</sup> of February 2012, on the Web site of Repositório da Universidade de Trás-os-Montes e Alto Douro (UTAD): <https://repositorio.utad.pt/bitstream/10348/1487/1/ATMCMarques.pdf>.
- Kotler, P., Armstrong, G., Saunders, J., and Wong, V. (1996) *Principles of Marketing*. Second European Edition, Prentice Hall, London.
- Krishna, A. (ed.) (2010) *Sensory Marketing*. Routledge, New York.
- Krishna, A. (2011) An integrative review of sensory marketing: Engaging the senses to affect perception, judgment and behavior. *Journal of Consumer Psychology*, article in press, 1-20.
- Lambin, J. (2000) *Marketing-Driven Management: Strategic and Operational Marketing*. Palgrave Macmillan, UK.
- Lindstrom, M. (2005) *Brand Sense: How to build powerful brands through touch, taste, smell, sight & sound*. Kogan Page, UK.
- Macnaghten, P., and Urry, J. (1998) *Contested natures*. Sage Publications, London.
- Markwell, K. (2001) Mediating the tourist-nature experience at three tourist sites in Borneo. *Tourist Studies*, 1(1): 39-57.
- Merleau-Ponty, M. (1962) *Phenomenology of Perception* (trans. C. Smith). Routledge and Kegan Paul, London.

- Morgan, M., Elbe, J., and de Esteban Curiel, J. (2009) Has the experience economy arrived yet? The views of destination managers. *International Journal of Tourism Research*, 11(2), 201-216.
- Morgan, M., Lugosi, L., and Ritchie, J.R. B. (eds.) (2010) *The Tourism and Leisure Experience: Consumer and Managerial Perspectives*. Channel View Publications, UK.
- Mossberg, L. (2007) A Marketing Approach to the Tourist Experience. *Scandinavian Journal of Hospitality and Tourism*, 7(1): 59-74.
- O'Dell, T. (2005) Experiencescapes: Blurring borders and testing connections. In: T. O'Dell and P. Billing (eds) *Experiencescapes – Tourism, Culture, and Economy*, Copenhagen Business Scholl Press, Denmark, 11-33.
- Oh, H., Fiore, A. M., and Jeoung, M. (2007) Measuring Experience Economy Concepts: Tourism Applications. *Journal of Travel Research*, 46(2): 119-132.
- Otto, J. and Ritchie, J.R.B. (1996) The service experience in tourism. *Tourism Management*, 17(3): 165-174.
- Pan, S., and Ryan, C. (2009) Tourism Sense-Making: The Role Of The Senses And Travel Journalism. *Journal of Travel & Tourism Marketing*, 26(7): 625–639.
- Parasuraman, A., Zeithaml, V. A., and Berry, L.L. (1988). SERVQUAL: a multiple item scale for measuring consumer perceptions of service quality. *Journal of Retailing*, 64(1): 12-37.
- Paterson, M. (2009) Haptic Geographies: ethnography, haptic knowledges and sensuous dispositions. *Progress in Human Geography*, 33(6): 766-788.
- Pine, J. B., Gilmore, J. H. (1998) Welcome to the experience economy. *Harvard Business Review* 76(4): 97-105.
- Pocock, C. (n.d.) Tactile Landscape: Visitors at the Great Barrier Reef. Accessed in 14<sup>th</sup> of February 2011, on the Web site of Sensory Studies: <http://www.sensorystudies.org/sensory-investigations-2/test/>.
- Pocock, C. (2002) Sense matters: aesthetic values of the Great Barrier Reef. *International Journal of Heritage Studies*, 8(4): 365-81.
- Poon, A. (1993). *Tourism, technology and competitive strategies*. CAB International, Wallingford.
- Porteous, J. D. (1985) Smellscape. *Progress in Physical Geography*, 9:356.
- Prahalad, C. K., and Ramaswamy, V. (2004). *The future of competition: co-creating unique value with customers*. Harvard Business School Press, Boston, MA.
- Quan, S., and Wang, N. (2004) Towards a structural model of the tourist experience: an illustration from food experiences in tourism. *Tourism Management*, 25(3): 297-305.
- Richards, V., Pritchard, A., and Morgan, N. (2010) Re-(envisioning) Tourism and Visual Impairment. *Annals of Tourism Research*, 37(4): 1097-1116.
- Ritchie, J.R.B., and Hudson, S. (2009) Understanding and meeting the challenges of consumer/tourist experience research. *International Journal of Tourism Research*, 11, 111-126.
- Roberts, L., and Hall, D. (2004) Consuming the countryside: Marketing for 'rural tourism'. *Journal of Vacation Marketing*, 10(3): 253-263.
- Rodaway, P. (1994) *Sensuous Geographies: body, sense and place*. Routledge, London.
- Rodman, M. (1992) Empowering Place: Multilocality and Multivocality. *American Anthropologist*, 94: 640-656.
- Schmitt, B. (1999) Experiential Marketing. *Journal of Marketing Management*, 15(1-3): 53-67.

- Schmitt, B., and Simonson, A. (1997) *Marketing Aesthetics: The strategic Management of Brands, Identity, and Image*. The Free Press, New York.
- Scott, N., Laws, E., and Boksberger, P. (2009) The Marketing of Hospitality and Leisure Experiences. *Journal of Hospitality Marketing & Management*, 18(2-3):99-110.
- Sharpley, R., and Jepson, D. (2011) Rural Tourism: A spiritual experience? *Annals of Tourism Research*, 38(1): 52-71.
- Small, J., Darcy, S., and Packer, T. (2012) The embodied tourist experiences of people with vision impairment: Management implications beyond the visual gaze. *Tourism Management*, 33 (4): 941-950.
- Smith, M. (2007) *Sensory History*. Berg, USA.
- Stamboulis, Y., and Skayannis, P. (2003) Innovation strategies and technology for experience-based tourism. *Tourism Management*, 24(1): 35-43.
- Tuan, Yi-Fu (1977) *Space and Place: The perspective of experience*. University of Minnesota Press, Minneapolis.
- Tung, V.W.S. and Ritchie, J.R.B. (2011) Exploring the essence of memorable tourism experiences. *Annals of Tourism Research*, 38(4): 1367-1386.
- Urry, J. (2002) *The Tourist Gaze*. 2<sup>nd</sup> edition, Sage Publications, London.
- Veijola, S., and Jokinen, E. (1994) The Body in Tourism. *Theory, Culture and Society* 11(3): 125–151.
- Volo, S. (2009) Conceptualizing Experience: A Tourist Based Approach. *Journal of Hospitality Marketing & Management*, 18(2-3): 111-126.
- Woodside, A., Crouch, G., Mazanec, J., Opperman, M., and Sakai, M. (eds.) (2000) *Consumer Psychology of Tourism, Hospitality and Leisure*. CABI Publishing, Wallingford, UK.