

The perception of Regional Wine Commissions on the use of digital communication channels

Elisabete Paulo Morais ^{1,2}, Elsa Esteves ^{1,2}, Filipa Alexandra Peixeiro Fontes ¹

¹ Applied Management Research Unit, Polytechnic Institute of Bragança, Portugal

² Polytechnic Institute of Bragança, Portugal

Corresponding author: Elisabete Morais | beta@ipb.pt

ORCID: <https://orcid.org/0000-0002-1923-2341>

DOI: <https://doi.org/10.29073/e3.v12i4.1173>

Received: 11/05/2026 | **Accepted:** 23/05/2026 | **Published:** 10/06/2026

ABSTRACT

The wine sector, like other sectors, is increasingly recognizing the role of digital marketing as a valuable and appropriate tool for reaching consumers, benefiting from greater exposure and promotion. Combining the wine sector with tourism, wine tourism stands out as one of the most important tourism products for developing tourism in Portugal. In each wine-growing region, there is a Regional Wine Commission (CVR) or other certifying body that promotes and publicizes the wine products of the various regions. Therefore, the main objective of this research is to analyse the perception of CVRs regarding the use of digital marketing. We opted for a qualitative methodology with semi-structured interviews with CVR representatives. It was found that they attach importance to promoting wine tourism in their regions and implementing actions in the digital environment.

Keywords: Wine Tourism, Digital Marketing, CVR, Social Media.

INTRODUCTION

According to Aramendia et al. (2021), the use of the Internet and Information and Communication Technologies (ICT) has led to the development of a new economy where digitalization is increasingly present, changing how experiences are created and consumed.

Digital marketing is considered a key factor for tourism (Magano & Cunha, 2020). Using websites and social media, the wine sector benefits from greater exposure and promotion (Alonso et al., 2013), in which wine tourists' preference for a particular organization results from its communication and the image it conveys (Gómez-Rico et al., 2022).

Wine tourism, in turn, is one of the most important tourism products for the development of tourism in Portugal (Quintela et al., 2023), in there is a relationship between wine and tourism, where wine regions can attract tourists, being a source of income for the wine producers of that particular region (Santos et al., 2022). According to the Institute of Vine and Wine (2023), there are 14 wine regions in Portugal. In each of these regions, there is a certifying body called a Regional Wine Commission (CVR) or Institute, each of which is responsible for ensuring the genuineness and quality of the wines from the different demarcated regions and also for supporting their production (Article 6 of Decree-Law 8/85, 1985). These organizations also take on the role of promoting and publicizing the wine products of their region (Infovini, 2023) and play a fundamental role in publicizing the wine routes and tourist experiences that their members offer, thus boosting the dynamism of the territories that are part of them (Duque & Martins, 2023).

Therefore, considering the importance that these entities play in promoting wine tourism in Portugal and the role of digital marketing in this same promotion, the aim of this study is to

analyze the perception of the representatives of the CVRs and other certifying bodies on the use of digital communication channels.

THEORETICAL BACKGROUND

The European Wine Tourism Charter (2006, p.1) defines wine tourism as “all tourism, leisure and leisure activities and resources related to the material and immaterial cultures of wine and the Indigenous gastronomy of its territories.” This tourism product is a system made up of territory, tourism, and wine culture (European Wine Tourism Charter, 2006), being an activity that relates directly to the wine product, providing a dynamic experience through culture and heritage to create emotions, connections, and sensory reactions (Santos et al., 2022).

For Santos et al. (2019), the wine tourism experience occurs when tourists are in contact with elements and context of the wine tourism product, i.e., when there is contact with wines, wineries, vineyards, festivals, and wine landscapes. This experience is most often provided through events and festivals, organized tours, cultural heritage, gastronomy, in hotels, tastings, wine houses, wine sales in wineries or cellars, and visits to wineries, vineyards, and restaurants (Charters & Ali-Knight, 2002; Remeňová et al., 2019). Santos et al. (2019) state that the leading wine tourism activities are based on wine tastings and museum visits related to wine products, wineries, and cellars.

Digital marketing is considered a key factor for the various players in the tourism sector (Magano & Cunha, 2020). Like other rural sectors, the wine sector benefits from greater exposure and promotion through websites and social media (Alonso et al., 2013). According to Gómez-Rico et al. (2022), wine tourists' preference for a brand results from the communication and image it conveys, triggering a positive influence, thus boosting attraction, retention, and preference on the part of wine tourists.

The websites and social networks of companies in the wine sector are increasingly used to share information related to products and services, display photographs, promote tourist activities, share family stories, and sell products and services online (Canovi & Pucciarelli, 2019). This search for information should be supported in the digital world through the website, which, in most cases, represents the customer's first contact with the winery and its wines (Cho & Sung, 2012). There should be links to the company's social networks on the platforms, which encourage and attract customer participation, which is essential for sharing audiovisual content and interacting more directly (Aramendia et al., 2021).

Social networks play an important role in sharing travel experiences in the tourism sector (Magano & Cunha, 2020). Aramendia et al. (2021) point out that wineries must have a presence on the most popular social networks, such as Instagram and Facebook, and on the YouTube platform, whose characteristics allow them to gain advantages.

In the study by Canovi and Pucciarelli (2019), the authors analysed winery owners' attitudes and perceptions regarding social media use in the marketing and promotion of online wine tourism in Italy. The study's findings resulted in a theoretical model, showing that although most owners recognize the social, economic, and emotional benefits of social media, they are far from exploiting its full potential, mainly due to barriers such as the farming mentality and the time available.

More specifically, in relation to the CVRs in Portugal, Duque and Martins (2023) analysed the publications and activities developed by the 14 entities in terms of event planning and tourism promotion during the COVID-19 pandemic. It was found that all the entities in the

regions analysed have an online presence through their websites and the social networks Facebook and Instagram. Analysing the posts made on these social networks made it possible to distinguish different levels of content development. Regarding the events promoted by the different CVRs, commercial and institutional events (e.g., wine tastings) stood out, followed by technical and scientific events (e.g., webinars and workshops). Regarding tourism promotion, the publications proved to be very diverse, including suggestions for visiting the region, the existing heritage, the producers and members of the wine routes, and their wine tourism spaces (Duque & Martins, 2023).

METHODOLOGY

The main objective of this study is to understand the perception of representatives of the Regional Wine Commission and other certifying bodies in Portugal regarding the use of digital communication channels. To this end, semi-structured online interviews were conducted. The interview survey is often associated with interpretive studies and qualitative research through collecting and analysing data or information (Batista et al., 2021). Interviews generally involve open-ended questions to obtain the views and opinions of the participants under study (Creswell, 2009). The interview was conducted using a script of semi-structured questions and was applied similarly to the various entities. After the interviews, the data was grouped into five themes for better analysis: Digital Communication Management; Purpose of using the website and social media; Articulation of the communication strategy between entities and associated economic agents; Importance of promoting Tourism Resources; Prioritized digital channels.

All the interviewees were contacted beforehand by e-mail or telephone, indicating the purpose of this research. Subsequently, their cooperation in participating in the interview was requested, and the interview was scheduled. Given their unwillingness to participate in the interview, four organizations sent their answers via e-mail. As a result, three interviews were conducted via Zoom, with an average duration of 18 minutes. Seven of the 14 organizations in Portugal took part in the study. The interviews and responses via e-mail were collected between February 7 and March 11, 2024.

RESULTS

To facilitate the analysis and interpretation of the content obtained in the interviews, the results will be presented according to the objectives initially formulated and by theme, considering the questions asked. In order not to reveal the identity of the interviewees, each interviewee is referred to as E1, E2, E3, E4, E5, E6, and E7.

As for how the organizations under study manage digital communication, the information obtained shows they have different management options. While some organizations have an internal department that handles all digital communication, others use agencies to manage it. In general, there is a concern with digital communication, which is advantageous since, according to Gómez-Rico et al. (2022), wine tourists' preference for a brand results from the communication and image it conveys.

(...) from the point of view of responsibility for communication, it's done by the office within the organic structure of this institute (...) (E1). We don't have an internal department; it's me at the management level who strategically, obviously with the communication company, defines the communication strategy, the content of the networks, and the content of the website (...) (E2). (...) We work with an advertising agency (...), and they manage our social networks (E3). (...) has a comprehensive approach to managing digital communication, combining internal and external resources (...) contracts services to specialized companies to strengthen its digital communication initiatives (E4). Digital communication is managed

internally (E5). Until 2022, by agency, (...), now we are contracting a new one" (E6). (...) It is managed internally by the Marketing and Communications Department (E7).

Regarding communication objectives, the question was divided into the objectives of the use of the website and the use of social media by the organizations to understand whether there is a distinct communication considering these Digital Marketing tools. The website is generally more informative. Some of the interviewees also mentioned using the website to promote the region, the territory, wine tourism experiences, and members, and to be used as a platform for interaction with the region's producers.

(...) making the products known, namely wine (...), rum, embroidery, and handicrafts, explaining what they all involve and then the intrinsic specificities of each of these products and promoting and making them known (E1). (...) People can use our website to find information about our commission work, our geographical indications, designations of origin, and producers (...) (E2). (...) It's a more informative website, with the names of the producers, information about the region, and the grape varieties. (...) The CVR's website is about promoting the wines, promoting the promoters (...) (E3). (...) to achieve various objectives, (...) brand promotion and communication (...) Relationship with Producers and Winegrowers: the website has a reserved area that allows direct and efficient communication between (...) and the region's producers and winegrowers (E4). (...) promote certified wines (...) and their producers and provide information relevant to the certification process (...) (E5). Our website is far from being an example (...) of a new one, which will also have a very powerful e-commerce aspect (through our website, our producers will sell wine). (E6). As well as publicizing the CVR's mission and objectives, our website also serves as a platform for publicizing the different activities (...) as well as being a source of information on the Rota dos Vinhos (...), in which we publicize its evolution (...) it also serves as a source of information on the region, especially with regard to the wine sector (E7).

Regarding the use of social media, the interviewees generally talked about its capacity for promotion and reach, its ability to increase the visibility and recognition of regions, and how they differentiate themselves. As with the website, these tools also aim to communicate more technical elements relating to certification and transmitting legal market issues. The information obtained on social media also highlights the fact that these tools have the power to reach a certain audience. Like other rural sectors, the wine sector benefits from greater exposure and promotion through websites and social media (Alonso et al., 2013). According to IPDT (2023), 9 out of 10 tourists visit the destination's official website and social networks before traveling, and the number of tourists who prefer to consult information on websites rather than visit a tourist office during their trip has increased considerably. It was found that this issue is very evident among the interviewees, who recognize the capacity that social networks and websites must promote and publicize the product and the territory.

(...) We also promote the word of wine, rum, embroidery, and handicrafts increasingly (...), as well as the training activities we do and develop so that winegrowers can also learn about them. (E1). (...) We want to communicate, the Commission, also as a certification body, our work to enhance the product, how it is controlled, how it is certified, and the added value that this brings to the final product. But we also want to communicate our region, terroir, and grape varieties, making us different from other regions. (...) Also, all the dynamics that exist between the producers and the events (...) give this information to our consumers, our users, and our followers (...) (E2). (...) Our main objective is to make the region's producers known and to make their wines known (...) It's also on social networks that we try to make these particularities of our region known and try to reach the customer, the end consumer (...) (E3). The communication and digital marketing plan (...) responds to the following challenges: - A generational challenge: to bring wine (...) back into line with the values of the 30+ age group; (...) A competitive challenge: to claim the incomparable character of wine (...);

to claim the incomparable landscape of (...) and its potential as a wine tourism destination, (...) A cultural challenge: Breaking with traditional codes to reveal the existence of a new culture and new moments of wine consumption (...); A behavioural challenge: to de-ritualize and un-complicate wine consumption (...) An educational challenge: to increase consumer and professional public knowledge about the characteristics and potential of (...) wines. We, therefore, use social networks to increase the visibility and recognition of the brands (...) and their region of production (...), trying to broaden and rejuvenate the consumer base, always promoting responsible and moderate consumption (E4). (...) boosting promotion (...), publicizing the importance of certification, as well as disseminating information relevant to the sector (events, CVR activities, etc.) (E5). (...) to maximize the visibility of our territory to increase sales and visits/tourism (which will generate sales) (E6). "(...) to publicize our activities and other relevant information. (...) It's also a way of being close to different audiences, and we take the opportunity to publicize our region, the CVR's partner economic agents, and all its potential (E7).

To check whether the organizations under study and their associated agents are aligned in the digital communication they are developing, the interviewees were asked about an articulated strategy. It was concluded that, in general terms, the entities interviewed have a coordinated communication strategy with the associated agents in their region and that this was recognized as a necessity for success. The interviewees also say that they are committed to various actions, such as posting on social networks, creating videos, and participating in events and fairs, to articulate digital communication from one side to the other. Also, according to Magano and Cunha (2020), it is crucial to take advantage of the power of digital media and technologies to achieve success in the tourism industry.

(...) in certain circumstances, we can support the technical part of the wines because then the tourism part naturally must be done by the economic operators in the area (...) (E1). We can have the strategy, but they are the ones who own the product, the wine product, and the wine tourism product, so they must be involved and present (...) (E2). (...) A communication strategy is usually presented to the producers at the beginning of the year. So there are events that we're going to have and fairs that we're going to and intend to participate in, which they can then sign up for on the markets, not just nationally but also internationally (E3). (...) has developed some communication and promotion actions for the wines (...), both nationally and internationally, to increase their notoriety and prestige, as well as encourage wine tourism in the region (E4). (...) We try to contribute to promoting wine tourism whenever possible. (...) We believe that given the importance and potential of wine tourism in this region, the communication strategy should be consolidated in the future (E5). (...) At the moment, there's a way of working with wine tourism that doesn't generate buzz but does generate results (...) We do a lot of tourism fairs, where we take the wine tourism units to sell (...) (...) We've created an alternative solution that allows us to develop the business until we reach the level we aspire to and the moment when we CVR can fulfil the mission of promoting and marketing our producers (E6). (...) It involves promoting the different economic agents and the CVR from one side to the other. Not only do we make a point of publicizing the products and services of the different economic agents through posts and stories, but we also always share content to reach the widest possible audience. In addition, we are developing a new content strategy that actively involves economic agents, which we believe will strengthen their image (E7).

All the interviewees generally felt that promoting the region's tourist resources online was important. For them, this is an effective way of promoting tourist resources, the wine tourism experiences offered by the associated agents, and the wines produced in the different regions, thus promoting their sales. This is corroborated by Canovi and Pucciarelli (2019), who in their research also found that the websites and social networks of companies in the wine sector are increasingly used to share information related to products and services,

display photographs, promote tourist activities, share family stories, and sell products and services online.

(...) it's essential to publicize (...) because it makes the products known. (...) a land naturally dedicated to tourism, so we have the know-how (...) This should also be the result of a permanent sales objective and (...) we must be all associated" (E1). (...) it's essential to publicize everything we have to offer in terms of wine tourism because this helps to boost the wines, to gain more notoriety and (...) there are more sales of wines, there are more sales of experiences, (...) our business is increasingly sustainable (...) (E2). (...) As far as wine tourism is concerned, we want to start spreading the word more about the resources and, therefore, the wine tourism experiences that exist in our region (E3). (...) It is important to publicize the region's tourist resources online, as well as the experiences offered by economic agents in the field of wine tourism (...) It allows us to have global access (...) Efficient promotion (...) Detailed and up-to-date information (...) (E4). (...) We believe publicizing tourist resources related to wine tourism in the region is fundamental, given the importance and potential of this activity (E5). (...) For wine, promoting the product by telling the story of the region is the best way to differentiate ourselves from the thousands of brands on the market (...) For wine tourism, online is everything (...) A producer alone has a certain budget and capacity to promote himself, but by integrating the website and networks, we have an absurdly greater capacity to be "noticed" (E6). We can give the example of the Rota dos Vinhos APP (...), which is not only a very useful tool for promoting wine tourism but is also very much appreciated by tourists. This is because they have the information (literally) always at hand, and they can easily and quickly organize their trip around the region, have access to various wine tourism experiences, and choose the routes they prefer, among other options (E7).

Regarding the digital channels to which the interviewees attach the greatest importance in promoting wine tourism, it was found that not all have the same priorities, with interviewees mentioning various tools such as the institutional website, social networks, apps, newsletters, and email marketing. All these tools are included in the online environment (Sokolova & Titova, 2019).

(...) Another regional secretariat or organization supervises the wine tourism part here in the region (...) (E1). Currently, we are focusing a lot on the issue of wine tourism, so we are focusing on the website. (...) So I would say that our website is our main tool now (...) (E2). (...) What we consider most important (...), I would say, is Instagram. (...) It is a network we work on and can reach many people (E3). We believe that in the digital environment, there are many important and relevant channels for promoting wine tourism: institutional websites, apps, social networks, newsletters and e-mail marketing, and booking platforms (E4). (...) Promoting the wine tourism offer on the CVR's digital channels is currently residual or non-existent. Despite this, we believe that in the future, promotion through social networks, on the websites of entities such as Tourism (...), and presence on specialty channels could be an important way of promoting this activity (E5). On websites, we give confidence (...). On Instagram, we convey the experience and make people dream in a tool where, nowadays, everyone goes and everyone is there. YouTube is to continue the work of Instagram (...), and Facebook is in decline for us (...) (E6). Social networks, website, and through the Rota dos Vinhos APP (...) (E7).

CONCLUSION

Regarding digital communication management, the organizations under study have different options, with some managing it internally and others opting to use agencies. Regarding the objectives of digital communication, it was found that the use of the website is given a more informative nature, i.e. it is where the user can access a greater amount of information, whether related to the organization, certification, wine tourism experiences or even information aimed at economic agents. This informative nature is also mentioned by

the authors Alebaki et al. (2022), who stress that a website should contain a variety of information related to the wineries, the wines produced, the company's contacts, offer the possibility of interactive communication, and the option to book or buy products/experiences online. Regarding social media, the objectives are to promote and reach a specific target audience, to increase the visibility and recognition of regions, and to convey the distinctive characteristics of each wine region. These objectives are also referred to in the literature, which mentions that social media has become a priority for many companies to increase their visibility, interact directly with consumers, promote and share tourist experiences and remain competitive, thus benefiting from greater exposure and promotion (Alonso et al., 2013; Canovi & Pucciarelli, 2019; Magano & Cunha, 2020).

In general, there are synergies between the entities under study and their economic agents regarding communication. The interviewees revealed that they invest in various actions such as posting on social networks, creating videos, participating in events, and creating an APP to articulate digital communication on both sides. They all consider it important to publicize the region's tourist resources online, as it is an effective way of promoting tourist resources, the wine tourism experiences offered by the associated agents, and the wines produced in the different regions. They also highlight the use of digital media as a sales channel for the wines produced in the different regions and the experiences on offer. However, it was noted that two organizations stated that they are not responsible for promoting the wine tourism offer, referring these functions to other entities directly related to tourism. These organizations do not identify themselves with the role of promoting and publicizing the tourist experiences that their members offer but rather present a more technical component in their communication.

REFERENCES

- Alebaki, M., Psimouli, M., Kladou, S., & Anastasiadis, F. (2022). Digital winescape and online wine tourism: Comparative insights from Crete and Santorini. *Sustainability*, 14(14), 1–16.
- Alonso, A. D., Bressan, A., O'Shea, M., & Krajsic, V. (2013). Website and social media usage: Implications for the further development of wine tourism, hospitality, and the wine sector. *Tourism Planning and Development*, 10(3), 229–248. <https://doi.org/10.1080/21568316.2012.747989>
- Aramendia, G. Z., Cruz Ruiz, E., & Hernando Nieto, C. (2021). La digitalización de la experiencia enoturística: Una revisión de la literatura y aplicaciones prácticas. *Doxa Comunicación*, 33, 257–283. <https://doi.org/10.31921/doxacom.n33a930>
- Batista, B., Rodrigues, D., Moreira, E., & Silva, F. (2021). Técnicas de recolha de dados em investigação: Inquirir por questionário e/ou inquirir por entrevista? In *Reflexões em torno de metodologias de investigação: Recolha de dados* (Vol. 2).
- Canovi, M., & Pucciarelli, F. (2019). Social media marketing in wine tourism: Winery owners' perceptions. *Journal of Travel and Tourism Marketing*, 36(6), 653–664.
- Carta Europeia do Enoturismo. (2006). *Carta Europeia do Enoturismo: Principios gerais* (pp. 1–15).
- Charters, S., & Ali-Knight, J. (2002). Who is the wine tourist? *Tourism Management*, 23(3), 311–319. [https://doi.org/10.1016/S0261-5177\(01\)00079-6](https://doi.org/10.1016/S0261-5177(01)00079-6)
- Cho, M. H., & Sung, H. H. (2012). Travel destination websites: Cross-cultural effects on perceived information value and performance evaluation. *Journal of Travel and Tourism Marketing*, 29(3), 221–241.
- Creswell, J. W. (2009). *Qualitative, quantitative, and mixed-methods research*. <https://doi.org/10.1128/microbe.4.485.1>
- Duque, A. S., & Martins, M. de L. C. (2023). Events and tourism destination promotion: An analysis of social networks of the Portuguese wine commissions in pandemic times. *Journal of Tourism and Development*, 43, 165–180. <https://doi.org/10.34624/rtd.v43i0.33010>
- Gómez-Rico, M., Molina-Collado, A., Santos-Vijande, M. L., Molina-Collado, M. V., & Imhoff, B. (2022). The role of novel instruments of brand communication and brand image in building consumers'

- brand preference and intention to visit wineries. *Current Psychology*, 42(15), 12711–12727. <https://doi.org/10.1007/s12144-021-02656-w>
- Infovini. (2023). *Comissões vitivinícolas regionais*. <http://www.infovini.com/classic/pagina.php?codPagina=75>
- Instituto da Vinha e do Vinho. (2023). *Regiões*. <https://www.ivv.gov.pt/np4/regioes/>
- IPDT. (2023). *Comunicação digital no turismo*. IPDT – Turismo. <https://www.ipdt.pt/comunicacao-marketing-digital-turismo/>
- Magano, J., & Cunha, M. N. (2020). Digital marketing impact on tourism in Portugal: A quantitative study. *African Journal of Hospitality, Tourism and Leisure*, 9(1), 1–19.
- Quintela, J. A., Albuquerque, H., & Freitas, I. (2023). Port wine and wine tourism: The touristic dimension of Douro's landscape. *Sustainability*, 15(15), 11718.
- Remeňová, K., Skorková, Z., & Jankelová, N. (2019). Wine tourism as an increasingly valuable revenue stream of a winery's business model. *Ekonomika Poljoprivrede*, 66(1), 23–34.
- Santos, V., Ramos, P., Almeida, N., & Santos-Pavón, E. (2019). Wine and wine tourism experience: A theoretical and conceptual review. *Worldwide Hospitality and Tourism Themes*, 11(6), 718–730. <https://doi.org/10.1108/WHATT-09-2019-0053>
- Sokolova, N., & Titova, O. (2019). Digital marketing as a type: Concept, tools and effects. In *1st International Scientific Conference "Modern Management Trends and the Digital Economy: From Regional Development to Global Economic Growth" (MTDE 2019)* (Vol. 81, pp. 509–513).

AUTHORS' CONTRIBUTIONS (CREDiT)

Conceptualization, EPM, EE and FF; methodology, EPM, EE and FF; validation, FF; formal analysis, EPM, EE and FF; writing—original draft preparation, FF; writing—review and editing, EPM, EE and FF; supervision, EE.

All authors have read and agreed to the published version of the manuscript.

FUNDING

This work was funded by: FCT - Fundação para a Ciência e Tecnologia, I.P. under the project UNIAG UID/04752/2025 (DOI 10.54499/UID/04752/2025).

CONFLICT OF INTEREST

The author declares no conflict of interest.

DATA AVAILABILITY STATEMENT

Data supporting the findings of this study are available upon reasonable request.

ETHICS STATEMENT

This study did not involve human participants or animals and therefore did not require ethical approval.

ACKNOWLEDGEMENTS

The author declares no acknowledgement.

Innovation in Olive Oil Tourism: a systematic literature review

Maria Lúcia Pato  ¹

¹ CERNAS-IPV Research Centre, Portugal

Corresponding author: Kevin De La Cruz | mljesus@esav.ipv.pt

ORCID: <https://orcid.org/0000-0002-2286-4155>

DOI: <https://doi.org/10.29073/e3.v12i4.1176>

Received: 12/05/2026 | **Accepted:** 30/05/2026 | **Published:** 10/06/2026

ABSTRACT

This paper examines the link between innovation and olive oil tourism, a rural tourism product tied to agricultural heritage and local identity. A systematic review of Scopus-indexed studies shows research is limited and centered in Mediterranean countries, particularly Spain. Studies mainly focus on "innovation through tradition," where creative reinterpretations of olive-based culture, gastronomy, and landscapes enhance tourism experiences. Olive oil tourism emerges as a hybrid model, blending traditional knowledge with modern practices to boost competitiveness and development. However, further empirical research is needed to understand how innovations are implemented and perceived by tourists and communities. Future research should broaden geographic scope and address community participation and service innovation.

Keywords: Olive oil tourism, tradition, innovation, literature review, Scopus.

INTRODUCTION

Olive oil tourism is considered a specific and emerging type of rural tourism linked to agriculture and the environment, the culture of rural spaces, and the production of olive oil (Murgado-Armenteros et al., 2021; Pato, 2024). Its expansion began in many regions as an alternative to complement agricultural income, promoting family-based and small-scale agriculture and local farmers (Millán et al., 2018; Pulido-Fernández et al., 2021), and helping to promote olive oil and the respective territory characterized by olive groves (Bezerra & Correia, 2019).

The offer provided by the activity makes even more sense given that a good part of the market seeks rural spaces and new types of tourism. On the one hand tourists seek authenticity, tradition, history, the nostalgia of the past and to immerse themselves in the rural culture of the territory (Rodrigues et al., 2024). On the other hand, tourists also seek comfort, novelty, and creative reinventions of rural traditions (Hjalager et al., 2018). In this context, creativity and innovation are fundamental tools that can be used by the rural managers that operate in this sector. Although innovation can be observed in different ways, in its initial form it can be defined as the capacity to introduce new products or services, new processes, new forms of business organization or new marketing methods in the market (Madureira et al., 2013; OECD & Eurostat, 2005; Schumpeter, 1934). Brandão (2014) also emphasizes new collaborative or organisational structures, such as networks or alliances and innovations that bring benefits residents and other local business. The distinctive value of a rural entity resides precisely in the integration of tradition and modernity within a coherent framework of well-being and innovation.

An overview of the innovation literature also reveals a growing recognition of the importance of looking to the past as a source of innovation (Capaldo & Petruzzelli, 2014; Guiné et al., 2021; Messeni Petruzzelli & Savino, 2015), as this may allow for the discovery of values,

practices, and abilities connected to specific traditions of specific places that may contribute to developing them in a sustainable way (Presenza et al., 2019). Indeed, mixing tradition and new tools or technologies may be the formula for successful innovation. Accordingly, new products and services may arise from the process of recombining endogenous and cultural tradition as well as the tradition of some long-standing small family firms with the adoption of cutting-edge technologies (Messeni Petruzzelli & Savino, 2015). As described by De Massis et al. (2016) this is a new form of innovation, called “innovation through tradition” (ITT).

If innovation is essential to the development of any touristic destination, it is still more important in the rural space (Fuste-Forne & Cerdan, 2021), characterized by scarce human, technical and financial resources (Pato & Kastenholz, 2017), yet endowed with a wealth of (rural) traditions. Here innovation is seen as one of the principal keys to succeed (Pato & leguissimo, 2024), although it is not enough to guarantee success for itself.

Despite the recognition of the importance of innovation in rural tourism, to the best of our knowledge, to date the research that combines the two concepts is scarce, particularly in olive oil tourism. Based on this gap, the purpose of this paper is to gain insights concerning the relationship between innovation and olive oil tourism. For this purpose, a systematic literature review of olive oil tourism and innovation was conducted (in Scopus database). Specifically, the main contributors and their geographical distribution are identified, as well as the type of innovation emphasized.

The paper consists of five parts after the introduction. Section 2 provides a review of the concepts of “Innovation and Creativity”. The methodological approach is explained in Section 3, while Section 4 presents and discusses the results of the systematic literature review. Finally, in the last section (Section 6), the study’s main conclusions are summarized, the study’s limitations are pointed out, and possible areas for future research are put forward.

THE MEANING OF INNOVATION

Joseph Schumpeter (1934) was one of the first authors to conceptualize the term “innovation” (Pato & Teixeira, 2016). In fact, in his seminal work “The Theory of Economic Development”, published originally in 1934, entrepreneurship is viewed as a key engine for economic development with innovation as a fundamental element (Gualerzi, 2024). Accordingly, innovation can take the form of (Pato & Teixeira, 2016):

- i. discovery of a new source of raw materials,
- ii. presentation of a new product,
- iii. implementation of a new method of production,
- iv. search for new markets,
- v. creation of new types of industrial organization.

Despite the recent extension of the term “innovation”, Schumpeter’s continues to influence many of the new classifications suggested for the concept. For instance, in 2005, the Oslo Manual developed jointly by the OECD and Eurostat (the international reference guide for collecting and using data on innovation) suggested four different types of innovation (OECD & Eurostat, 2005):

- product innovation: introduction of a good or service that is new or significantly improved. These improvements will have a substantial impact on both its functional characteristics and its intended uses.
- marketing innovation: implementation of a new marketing method involving considerable changes in product design or packaging, product placement, product promotion or pricing;

- process innovation (implementation of a new or significantly improved production or delivery method), and,
- organizational innovation (implementation of a new organizational method in business practices, workplace organization or external relations).

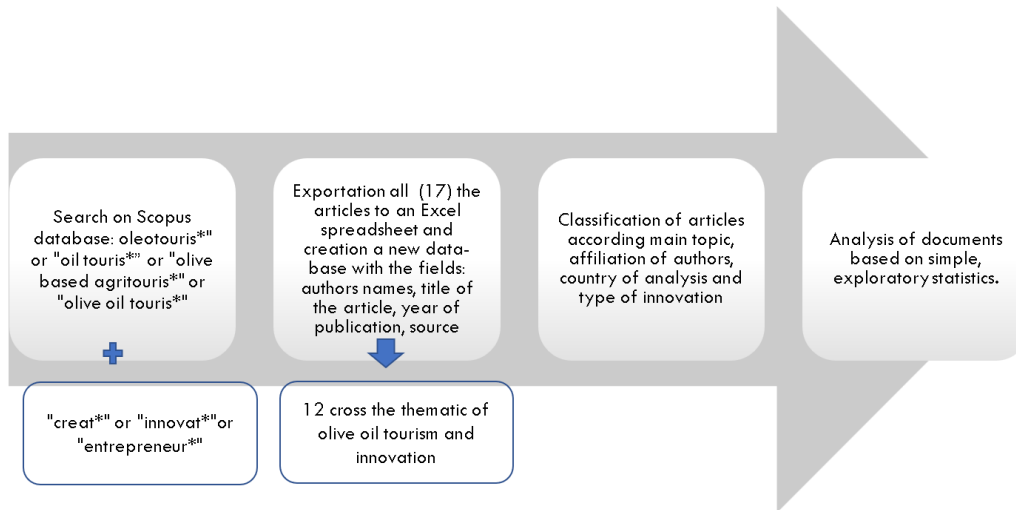
Schumpeter's notion of innovation has influenced also diverse research endeavours conducted on (rural) tourism. In the publication called "Innovation in tourism: the role of innovation regional systems, Brandão (2014) also emphasizes the importance of additional categories of innovation, namely institutional innovation (extending beyond the organisation to represent new collaborative or organisational structures, such as networks or alliances); reverse community innovation (innovations that benefit local residents), and reverse business innovation (innovations that benefit other local businesses). This is obviously the case of ITT. That is, an approach that integrates traditional knowledge, practices, and values with modern innovation and technologies to create new solutions that respect and build upon cultural heritage (De Massis et al., 2016; Presenza et al., 2019). ITT's concept emphasizes the value of traditional wisdom in addressing contemporary challenges, blending the old with the new in a way that enriches both. For that reason, represents a harmonious blend of the past and the future. It leverages the strengths of traditional knowledge and practices to create innovative solutions that are sustainable, culturally enriching, and socially inclusive. The approach not only honours and preserves cultural heritage but also adapts it to meet contemporary needs, fostering a deeper connection between people and their cultural roots while addressing modern challenges. Rodrigues et al. (2024), for instance, discuss how cultural heritage (or local traditions) can be used in creative tourism to regenerate rural areas — which closely relates to the concept of blending the old with the new to address contemporary challenges.

METHODOLOGICAL APPROACH

To get insights concerning the relationship between innovation and olive oil tourism a systematic literature review using Scopus was conducted. The methodological guidelines of Pato (2024) served as the basis for selecting the relevant studies (articles), that could reflect the field of innovation in olive oil tourism. Accordingly, a list of keywords related to this field was used, most notably, "oleotouris*" or "oil touris*" or "olive based agritouris*" or "olive oil touris*" and then "creat*" or "innovat*" or "entrepreneur*". The search was conducted on 20 July 2024, considering all years up to the moment of the search, selecting only articles or reviews indexed in Scopus (Figure 1).

The exercise produced 17 articles. In a second stage of the process, we exported all these articles to an Excel spreadsheet and created a new database with the following relevant fields: authors' names, article title, year of publication, source, and abstract. In the first step of the process, all 17 abstracts were read, and in some cases the entire article, and selected only that effectively referred to olive oil tourism. Of the 17 papers, 12 papers cross the thematic of olive oil tourism and innovation.

Figure 1 – Methodological procedure



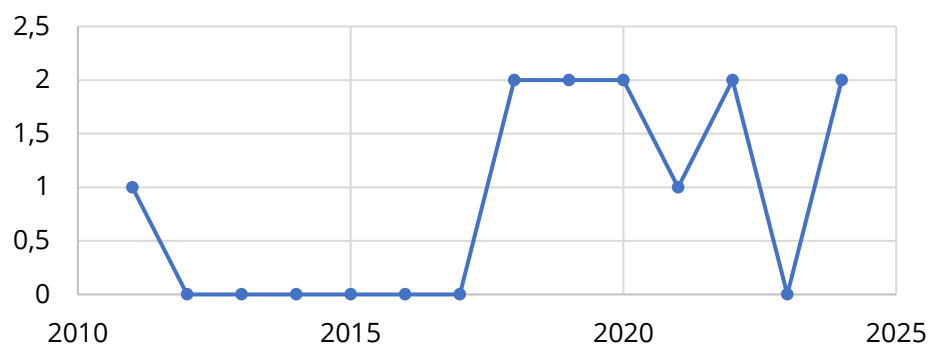
In a third stage, the 12 relevant articles were downloaded, read and classified according to their main dimensions: main topic, authors' affiliation, country of analysis and type of innovation. Finally, in the fourth stage, a literature review analysis was performed, based on simple, exploratory statistics.

RESULTS

THE EVOLUTION OF STUDIES

The first study that crosses olive oil tourism and innovation-related concepts emerged only in 2011. As shown in Figure 2, between 2012 and 2017, there were no more studies concerning these concepts. Except for two years (2021 and 2023), all the other articles were published in recent years. This trend coincides with that detected in other literature on tourism-related innovation (Madanaguli et al., 2022).

Figure 2 – Evolution of articles that crosses olive oil tourism and innovation-related concepts



Source: Own computation based on data gathered from Scopus

Anyway, it must be recognized that low number of studies after this year that intersects the concepts, which reveals a gap in research. This can be explained by the fact that olive oil tourism is a recent type of rural tourism and that, subsequently, the literature on olive oil tourism-related dimensions is still scarce (cf. Pato, 2024).

OUTLETS AND SUBJECT AREAS

Out of the 12 articles, three were published in Sustainability and two in the “Revista Portuguesa de Estudos Regionais” (Table 1). All the remaining seven articles were published in different journals.

Table 1 – Main outlets and subject areas

Rank in terms of frequency	Journal	Scimago Subject Areas	Freq.
1	Sustainability	Computer Science; Energy; Environmental Science; Social Science	3
2	Revista Portuguesa de Estudos Regionais	Social Sciences	2
3	International Journal Of Environmental Research And Public Health	Environmental Science; Medicine	1
3	International Journal Of Euro Mediterranean Studies	Arts and Humanities; Economics, Econometrics and Finance Social Sciences	1
3	International Journal Of Gastronomy And Food Science	Agricultural and Biological Sciences; Social Sciences	1
3	Journal of Tourism Analysis	Business, Management and Accounting; Social Sciences	1
3	Journal of Tourism And Development	Business, Management and Accounting; Social Sciences	1
3	Revista de Ciencias Sociales	Social Sciences	1
3	Smart Innovation Systems And Technologies	Computer Science; Energy; Decisions Sciences	1

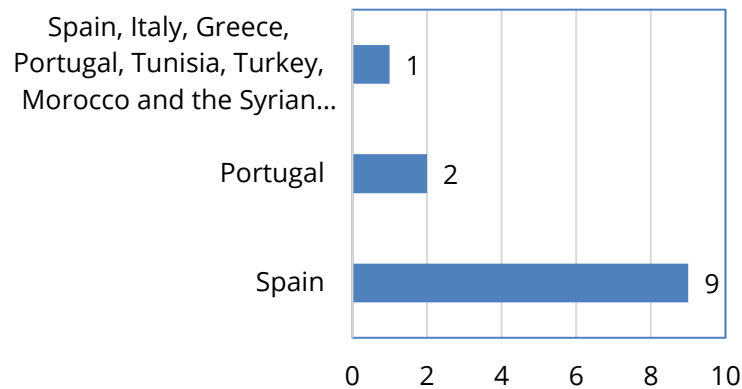
Source: Own computation based on data gathered from Scopus

It is also remarkable that the subject area of these journals is mainly related to social sciences (all the journals focus on this area) and environmental sciences (four journals focus on this area). Only two of the aforementioned journals are related to business and management studies, which seems to reflect that innovation is still marginal within business-related research on olive oil tourism.

COUNTRIES UNDER RESEARCH

The bulk of the research (9) focuses on Spain (Figure 3). Only two studies focus Portugal and one conducts a more in-depth research, **highlighting** the existing initiatives based on the olive oil heritage of the Euro-Mediterranean producing countries, including Spain, Italy, Greece and Portugal as European Union (EU) member states, and Tunisia, Turkey, Morocco and the Syrian Arab Republic as non-EU states.

Figure 3 – Countries of analysis, 2011-2024



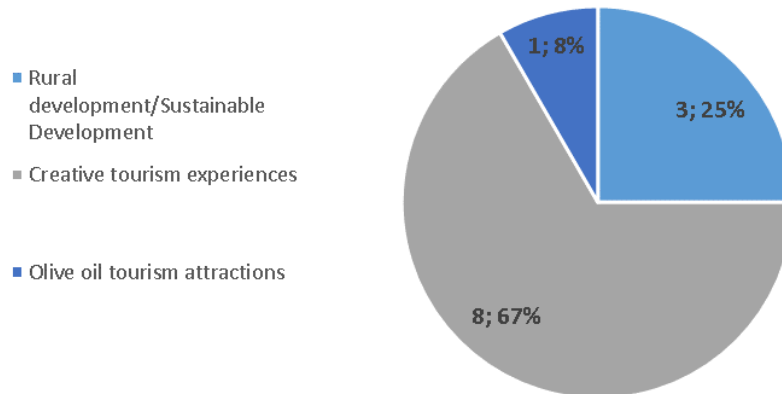
Source: Own computation based on data gathered from Scopus

This trend is coherent with Pato's (2024) research, who highlighted that olive oil tourism is mainly a Spanish concern.

TOPICS OF ANALYSIS

In relation to the main topics, the systematic literature review identifies that three of the studies emphasize rural development or sustainable olive oil tourism attractions, while the majority (eight) focus specifically on the topic of "creative tourism experiences" (Figure 4).

Figure 4 – Topics of analysis, 2011-2024



Source: Own computation based on data gathered from Scopus

Regarding the studies specifically focused on "creative tourism experiences", Bezerra and Correia (2019) present a review concerning creative tourism, particularly an overview of olive tourism experiences in the northern region of Portugal. These are mainly experiences based on the culture of the space and its tradition, such as the experiences offered on mills, museums, festivities and fairs, thematic exhibitions, routes, thematic restaurants and rural accommodation in rebuilt mills and farms. Also, Dancausa Millán and Millán Vázquez de la Torre (2022) emphasize creative tourism experiences based on quality foods endorsed by Protected Designations of Origin (PDO) regions in the Province of Córdoba (Spain); Dancausa-Millan et al. (2022) focus on the tradition of the use of olive oil in contemporary cuisine and how it can produce new gastronomic tourism proposals in the south of Spain (Andalusia); Ferreira et al. (2024) developed a survey in the Northern region of Portugal and

segmented individuals interested in and seeking activities related to olive culture and its tradition; Hernández-Mogollón et al. (2021) through investigative research, try to demonstrate the most outstanding initiatives, products and events related to olive oil and aimed at giving more visibility to its heritage and culture in the Euro-Mediterranean area; Parrilla-González et al. (2020) propose oil tourism as a type of Special Interest Tourism (SIT): experience, sustainability awareness and the promotion of local culture, based on a survey conducted in the province of Jaén (Spain); Pulido-Fernández et al. (2020) based on a survey conducted in southern Spain, identify four segments with well-differentiated behaviors, which will help stakeholders, policy makers and destination managers to reach decisions, with a view to adapting their product and cultural experiences to the expectations and needs of potential customers. Finally the study of Soares and Dias (2024) in a survey conducted in Portugal reveals the existence of a significant predisposition among the consumers surveyed to carry out creative experiences related to the olive heritage.

TYPE OF INNOVATION

In relation to the type of innovation, all of the studies mainly relate olive oil tourism to innovation through tradition. Indeed, Aguilar and García (2019) note that the creation of cultural routes in the province of Jaén (Andalusia, Spain) is increasingly contributing to energizing local economies, raising awareness among local populations about the importance and advantages of preserving their territorial heritage and strengthening local identity. Similarly Millán et al. (2018) state that visitors of Andalusia can enjoy landscapes of ancient olive groves and visit its oil mills called almazaras, to learn about its manufacture and to taste different oil varieties, which requires adequate preparation to receive these visitors. Bezerra and Correia (2019), Soares and Dias (2024) and Ferreira et al. (2024) emphasize that creative olive oil tourism gives visitors the opportunity to have emotional experiences, to learn more about local skills and traditions, and to engage with local people and culture in Portugal. In a similar vein Moreno (2011), Pulido-Fernández et al. (2020) and Ruiz-Guerra (2018) reached a similar conclusion in relation to the Spanish case. Also, Dancausa Millán & Millán Vázquez de la Torre (2022) and Dancausa Millan et al. (2022) emphasize the role of quality traditional food products in the revitalization of rural areas. Indeed, a successful gastronomic route first requires quality raw material and, second, good dishes prepared from those materials whose recipes are typical of the area. Such a route includes not only the places that produce the raw material (vineyards, dehesas, curing facilities, oil mills, wineries, etc.) but also restaurants where tourists can sample the traditional food or customs of the area, accommodation, shops, etc., and it needs a well-structured offering that is part of the gastronomic route (Dancausa Millán & Millán Vázquez de la Torre, 2022, p. 6). As mentioned above olive oil is a gourmet and essential ingredient on the gastronomic cultural route of Andalusia (Spain) (Dancausa-Millan et al., 2022). In a more encompassing perspective, Hernández-Mogollón et al also (Hernández-Mogollón et al., 2021) claimed that creative olive-oil-based experiences set out to harness the educational component of olive oil tourism, to contribute to the safeguarding of the authentic and age-old heritage of Mediterranean people and thus disseminate the Euro Mediterranean identity that has been forged by olive cultivation and olive oil production.

As a form of innovation rooted in tradition, olive oil tourism, according to Moreno (2011), can be characterized by four key dimensions: (i) its intangible nature fostering environmental awareness; (ii) a distinctive sensory experience involving all the senses; (iii) the promotion of local culture and territorial development; and (iv) cultural and interpersonal motivations linked to status and prestige.

CONCLUSIONS AND IMPLICATIONS

Drawing on a systematic literature review from Scopus database, this paper makes some important contributions to the literature on olive oil tourism and innovation. First, it provides an objective account of the evolution of studies that link the two topics, as well as the outlets and subject areas of publication.

Second, it has to some extent identified the type of innovation put forward, revealing that innovation in olive oil tourism is mainly based on tradition. Therefore, olive oil tourism is simultaneously an innovative and traditional form of rural tourism, which lays its foundation in the endogenous resources and culture of the rural space (Moreno et al., 2011). This form of tourism, by positioning itself as a vital strategy for diversifying agricultural income and ensuring territorial sustainability (Millán et al., 2018), finds its maximum potential in the harmonious integration of tradition and modernity. Indeed, the main theoretical finding of the systematic literature review, lies in the explicit recognition of endogenous resources and historical legacy are as the most promising avenues for innovation in olive oil tourism. This finding not only aligns with but also reinforces the idea of ITT (De Massis et al., 2016; Presenza et al., 2019). ITT goes beyond just preserving the past; it's a strategic approach that blends the traditional knowledge and values of olive cultivation with modern techniques and ideas to create different offers. Tourist demand corroborates this need for balance, as visitors simultaneously seek authenticity and cultural immersion (Rodrigues et al., 2024), while also desiring value-added experiences that creatively reinterpret traditions (Hjalager et al., 2018). The sector of olive oil tourism must transcend the classic categories of industrial innovation (product, process, marketing, organizational) (OECD & Eurostat, 2005; Schumpeter, 1934) and adopt more holistic approaches, such as institutional innovation and community-based reverse innovation (Brandão, 2014). This implies that any new offering—whether in themed routes, wellness experiences, or the digitalization of oil mills—must be designed to actively benefit residents and cultural heritage, ensuring the socioeconomic sustainability of the territory.

Third, it has unveiled interesting research gaps that should be addressed in future studies. Specifically, it is important to invest in building solid empirical research concerning the entire touristic product of olive oil tourism and how it is offered to tourists. Furthermore, empirical research encompassing Mediterranean and other countries of olive oil production (e.g., Brazil), would enrich the literature of rural and innovative olive oil tourism and at the same time, would help managers to propose enriched tourism experiences in the field. Concurrently, another path for future research is to analyze the willingness and motivation of the local population to participate in the promotion of olive oil tourism in their territories. Indeed, olive oil tourism cannot be fully developed until the attitudes of the social agents change (Dancausa-Millan et al., 2022), particularly local residents.

This study has some limitations. The systematic literature review focused on peer-reviewed journal articles indexed in Scopus, thereby excluding other scientific works published in different databases, such as Web of Science or Google Scholar, which should also be considered in future research.

REFERENCES

- Aguilar, M. J. C., & García, E. M. (2019). Oleoturismo y desarrollo rural: Avances y retos en el caso de la provincia de Jaén (Andalucía, España). *Revista Turismo & Desenvolvimento*, 32, 255–264.
- Bezerra, R., & Correia, A. I. (2019). The potential of olive oil for creative tourism experiences in the northern region of Portugal. *Revista Portuguesa de Estudos Regionais*, 51, 55–72.

- Brandão, A. F. (2014). *Innovation in tourism: The role of innovation regional systems* (Doctoral dissertation, University of Aveiro).
- Capaldo, A., & Petruzzelli, A. M. (2014). Partner geographic and organizational proximity and the innovative performance of knowledge-creating alliances. *European Management Review*, 11(1), 63–84. <https://doi.org/10.1111/emre.12024>
- Dancausa-Millán, G., Millán-Vázquez de la Torre, M. G., & Huete-Alcocer, N. (2022). Olive oil as a gourmet ingredient in contemporary cuisine: A gastronomic tourism proposal. *International Journal of Gastronomy and Food Science*, 29, 100548. <https://doi.org/10.1016/j.ijgfs.2022.100548>
- Dancausa-Millán, M. G., & Millán-Vázquez de la Torre, M. G. (2022). Quality food products as a tourist attraction in the province of Córdoba (Spain). *International Journal of Environmental Research and Public Health*, 19(19). <https://doi.org/10.3390/ijerph191912754>
- De Massis, A., Frattini, F., Kotlar, J., Petruzzelli, A. M., & Wright, M. (2016). Innovation through tradition: Lessons from innovative family businesses and directions for future research. *Academy of Management Perspectives*, 30(1), 93–116.
- Ferreira, J., Silvério, A. C., Scalabrini, E., & Fernandes, P. O. (2024). Importance–performance analysis of oleotourism experience. In J. V. Carvalho, A. Abreu, D. Liberato, & J. A. D. Rebolledo (Eds.), *Advances in tourism, technology and systems* (pp. 129–141). Springer.
- Gualerzi, D. (2024). Elaborating on the demand-side of economic development: Schumpeter and neo-Schumpeterian theory. *International Journal of Political Economy*, 53(2), 187–201. <https://doi.org/10.1080/08911916.2023.2249338>
- Guiné, R. P. F., Florença, S. G., Barroca, M. J., & Anjos, O. (2021). The duality of innovation and food development versus purely traditional foods. *Trends in Food Science & Technology*, 109, 16–24. <https://doi.org/10.1016/j.tifs.2021.01.010>
- Hernández-Mogollón, J. M., Di-Clemente, E., Campón-Cerro, A. M., & Folgado-Fernández, J. A. (2021). Olive oil tourism in the Euro-Mediterranean area. *International Journal of Euro-Mediterranean Studies*, 14(1).
- Hjalager, A.-M., Kwiatkowski, G., & Østervig Larsen, M. (2018). Innovation gaps in Scandinavian rural tourism. *Scandinavian Journal of Hospitality and Tourism*, 18(1), 1–17. <https://doi.org/10.1080/15022250.2017.1287002>
- Madanaguli, A., Kaur, P., Mazzoleni, A., & Dhir, A. (2022). The innovation ecosystem in rural tourism and hospitality: A systematic review of innovation in rural tourism. *Journal of Knowledge Management*, 26(7), 1732–1762. <https://doi.org/10.1108/JKM-01-2021-0050>
- Madureira, L., Gamito, T. M., Ferreira, D., & Portela, J. (2013). *Inovação em Portugal rural: Detetar, medir e valorizar*. Princípia.
- Messení Petruzzelli, A., & Savino, T. (2015). Reinterpreting tradition to innovate: The case of Italian haute cuisine. *Industry and Innovation*, 22(8), 677–702. <https://doi.org/10.1080/13662716.2015.1122512>
- Millán, M. G., Pablo-Romero, M. D. P., & Sánchez-Rivas, J. (2018). Oleotourism as a sustainable product: An analysis of its demand in the south of Spain (Andalusia). *Sustainability*, 10(1), 101. <https://doi.org/10.3390/su10010101>
- Moreno, V. M., Rubio, J. M. Q., & Guerra, I. R. (2011). Potencial del oleoturismo como diversificación económica del sector cooperativo agrario: El caso español. *Revista de Ciencias Sociales*, 17(3), 533–541.
- Murgado-Armenteros, E. M., Parrilla-González, J. A., & Medina-Viruel, M. J. (2021). What does the olive oil tourist value at the destination? A criterion for olive oil tourism segmentation. *International Journal of Gastronomy and Food Science*, 25, 100378. <https://doi.org/10.1016/j.ijgfs.2021.100378>
- OECD, & Eurostat. (2005). *Oslo manual: Guidelines for collecting and interpreting innovation data*. OECD.
- Parrilla-González, J. A., Murgado-Armenteros, E. M., & Torres-Ruiz, F. J. (2020). Characterization of olive oil tourism as a type of special interest tourism: An analysis from the tourist experience perspective. *Sustainability*, 12(15), 6008.
- Pato, M. L. (2024). A decade of olive oil tourism: A bibliometric survey. *Sustainability*, 16(4), 1665. <https://doi.org/10.3390/su16041665>
- Pato, M. L., & Kastenholz, E. (2017). Marketing of rural tourism: A study based on rural tourism lodgings in Portugal. *Journal of Place Management and Development*, 10(2), 121–139. <https://doi.org/10.1108/JPM-D-2016-0037>

- Pato, M. L., & Leguísimo, M. M. (2024). The role of innovation and sustainability in tourism lodgings in Douro Region, Portugal. *Revista Turismo & Desenvolvimento*, 46, 163–177. <https://doi.org/10.34624/rtd.v46i0.33097>
- Pato, M. L., & Teixeira, A. A. (2016). Twenty years of rural entrepreneurship: A bibliometric survey. *Sociologia Ruralis*, 56(1), 3–28. <https://doi.org/10.1111/soru.12058>
- Presenza, A., Messeni Petruzzelli, A., & Sheehan, L. (2019). Innovation through tradition in hospitality: The Italian case of Albergo Diffuso. *Tourism Management*, 72, 192–201. <https://doi.org/10.1016/j.tourman.2018.11.020>
- Pulido-Fernández, J. I., Casado-Montilla, J., & Carrillo-Hidalgo, I. (2020). Understanding the behaviour of olive oil tourists: A cluster analysis in southern Spain. *Sustainability*, 12(17), 6863.
- Pulido-Fernández, J. I., Casado-Montilla, J., & Carrillo-Hidalgo, I. (2021). Analysis of the demand behavior of olive oil tourism from the supply perspective. *Investigaciones Turísticas*, 21, 67–85. <https://doi.org/10.14198/INTURI2021.21.4>
- Rodrigues, C. L., Mendes, T., Liberato, D., Brandão, F., Esteves, E. T., & Liberato, P. M. (2024). Regeneração do rural através do turismo criativo: Discursos locais sobre o património cultural. *Revista Turismo & Desenvolvimento*, 47, 74–100. <https://doi.org/10.34624/rtd.v47i0.38772>
- Ruiz Guerra, I., Molina, V., & Quesada, J. M. (2018). Multidimensional research about oleotourism attraction from the demand point of view. *Journal of Tourism Analysis: Revista de Análisis Turístico*, 25(2), 114–128. <https://doi.org/10.1108/JTA-06-2018-0017>
- Schumpeter, J. (1934). *Theory of economic development: An inquiry into profits, capital, credit, interest and the business cycle*. Harvard University Press.
- Soares, I., & Dias, F. (2024). O potencial de regeneração do património olivícola em Portugal com suporte no turismo criativo. *Revista Portuguesa de Estudos Regionais*, 68, 29–46. <https://doi.org/10.59072/rper.vi68.603>

AUTHORS' CONTRIBUTIONS (CREDIT)

Conceptualization, methodology, investigation, and writing—original draft preparation.

The author has read and agreed to the published version of the manuscript.

FUNDING

This work is funded by National Funds through the FCT - Foundation for Science and Technology, I.P., within the scope of the project Ref^a UIDB/00681/2025.

CONFLICT OF INTEREST

The author declares no conflict of interest.

DATA AVAILABILITY STATEMENT

Data supporting the findings of this study are available upon reasonable request.

ETHICS STATEMENT

This study did not involve human participants or animals and therefore did not require ethical approval.

ACKNOWLEDGEMENTS

We would like to thank the CERNAS Research Centre and the Polytechnic Institute of Viseu for their support.