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A ADESÃO DOS JOVENS AO TURISMO CO-CRIATIVO: UM PASSO PARA O DESENVOLVIMENTO SUSTENTÁVEL NAS PEQUENAS CIDADES E COMUNIDADES RURAIS

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GETTING YOUTH ON BOARD WITH CO-CREATIVE TOURISM: A STEP TOWARD SUSTAINABLE DEVELOPMENT IN SMALL TOWNS AND RURAL COMMUNITIES

Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Gestão e Planeamento em Turismo realizada sob a orientação científica do Doutora Elisabeth Kastenholz, Professor (Professora Associada) do Departamento de Economia, Gestão, Engenharia Industrial e Turismo da Universidade de Aveiro

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palavras-chave

resumo

O turismo criativo é um nicho de mercado que tem vindo a crescer e que tem demonstrado resultar num desenvolvimento social, cultural e económico sustentável. A implementação de um turismo co-criativo em pequenas cidades e comunidades rurais e a atribuição de competências aos *stakeholders* locais, bem como a adoção de práticas sustentáveis e até regenerativas, podem melhorar a vida dos membros da comunidade e reverter os efeitos negativos do êxodo rural. Sendo um segmento pouco estudado no âmbito da agenda sustentável e do nicho do turismo criativo, os jovens desempenham um papel vital na implementação de estratégias de desenvolvimento. Através de uma análise exploratória do estudo de caso de Miranda do Douro - uma comunidade considerada rural no interior de Portugal - este estudo pretende compreender as formas mais eficazes de incentivar a comunidade jovem local a participar em actividades de turismo co-criativo. Os métodos de análise incluíram benchmarking e entrevistas semi-estruturadas a jovens locais e a intervenientes da comunidade que trabalham atualmente com jovens em atividades culturais. Através de uma análise de conteúdo qualitativa, foram testados temas-chave e identificados novos temas relacionados com a motivação dos jovens e factores críticos de sucesso. Foi determinado que tanto os jovens como os *stakeholders* acreditam que a participação na co-criação pode ajudar a alcançar o desenvolvimento sustentável, ajudando a preservar a cultura, a criar oportunidades de desenvolvimento de competências relevantes para os jovens e a diminuir os efeitos negativos do êxodo rural. Esta investigação forneceu uma perspetiva essencial sobre as diferentes formas de pensar dos jovens no turismo criativo e sobre a forma como existe uma desconexão entre os jovens e os *stakeholders*. Em termos empíricos, a investigação forneceu "estratégias de sucesso" práticas, induzidas a partir da análise e apoiadas pela literatura, para organizações que procuram promover o envolvimento dos jovens em actividades de turismo co-criativo.

keywords

abstract

Creative tourism is an emerging niche market that has proven to result in sustainable social, cultural, and economic development. By enacting co-creative tourism in small towns and rural communities and giving agency to local stakeholders, sustainable and even regenerative practices could enhance life for community members and reverse the negative effects of rural exodus. As an understudied segment of the sustainable agenda and creative tourism niche, youth play a vital role in the pursuit of development implementation strategies. Through a case study exploratory analysis of Miranda do Douro, Portugal, a rural community in the interior of the country, this study aims to understand the most effective ways to encourage local youth to participate in co-creative tourism activities. The methods of analysis included benchmarking and semi-structured interviews of local youth and community stakeholders currently working with youth in cultural activities. Through a qualitative content analysis, key themes were tested, and new themes identified relating to youth motivation and critical success factors. It was determined that youth and stakeholders believe their participation in co-creation could help achieve sustainable development by helping to preserve culture, create relevant skill building opportunities for youth, and decreasing the negative effects of rural exodus. The research provided a much-needed insight to the perspectives of youth in creative tourism and how there is a disconnect between youth and stakeholders. Empirically, the research provided practical 'strategies for success', induced from the analysis, and backed by literature, for organizations looking to promote youth engagement in co-creative tourism activities.

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Abbreviations

AEPGA - *Associação para o Estudo e Proteção do Gado Asinino* (Association for the Study and Protection of Donkey Cattle)

BCE - Before the Common Era

CALP - *Centro de Atividades Lúdico-Pedagógicas do Burro de Miranda* (Center for Playful-Pedagogical Activities of the Mirandese Donkey)

CBCT - Community Benefiting through Creative Tourism indicators

CBI - Center for the Promotion of Imports (from developing countries), Dutch Ministry of Foreign Affairs

CCN - Creative Cities Network

CM – Câmara Municipal

CREATOUR - Creative Tourism [research initiative]

DOP - *Denominação de Origem Protegida* (Protected Designation of Origin)

ECA - Ethnographic Content Analysis

EU - European Union

FFMS - Francisco Manuel dos Santo Foundation (Pordata)

GTB - The Gambia Tourism Board

GYTS - Global Youth Tourism Summit

ICOMOS - International Council on Monuments and Sites

IISD - International Institute for Sustainable Development

INE - *Instituto Nacional de Estatística* (National Institute of Statistics, Portugal)

IPR - *Instituto Príncipe Real Inovação &* Desenvolvimento (Royal Institute of Innovation & Development)

JUST ACT - Janjanbureh Uniting for Sustainable Tourism and Community Training

km – kilometer

NUTS - Nomenclature of territorial units for statistics

SDGs - Sustainable Development Goals (UN)

SS – Stakeholder Subject

STENetY - Sustainable Tourism Excellence Network for Youth

SWOT - Strengths, Weaknesses, Opportunities & Threats

UN - United Nations

UNESCO - UN Educational, Scientific & Cultural Organization

UNWTO - UN World Tourism Organization

WCED - World Commission on Environment and Development (UN)

WTTC - World Travel & Tourism Council

YS – Youth Subject

Chapter 1: Introduction
The understudied niche of youth & co-creation tourism

Creative tourism is an emerging niche market that has proven to result in sustainable social, cultural, and economic development (Duxbury et al., 2021). By enacting creative tourism in small towns and rural communities and giving agency to community members, sustainable and even regenerative practices could enhance life for community members by creating jobs and supporting overall economic development (Lane et al., 2022). Furthermore, youth have been identified as the leading changemakers in the pursuit of sustainable development (Vasta et al., 2019).

However, the role of local youth participation in creative tourism activities is a little studied and undocumented segment of the sustainable agenda (Canosa et al., 2018). Therefore, through an exploratory case study analysis of Miranda do Douro, Portugal, a rural community in the interior of the country, this study aims to understand the most effective ways to encourage local youth to participate in co-creative tourism activities. Through youth participation in cultural preservation initiatives and skill building activities sustainable development could be achieved, ultimately reducing the negative effects of rural exodus.

1.1 Theme Identification

The overarching aim of this study is to find the most effective ways to encourage local youth to participate in co-creative tourism activities. By understanding what currently motivates youth to participate in cultural or tourism activities, and understanding what is missing in current motivation strategies, small towns and rural communities can successfully increase engagement levels. The research will use benchmarking analysis of organizations working with youth and tourism, and ethnographic content analysis of youth and stakeholder interviews from the case study community to understand current expectations from youth and define any gaps between youth and stakeholders. The final objective being to promote steps toward sustainable cultural development through cultural preservation, social development through skill building opportunities, and economic development by increasing employment opportunities. All of which would ultimately contribute to the reversal of the negative effects of rural exodus.

1.2 Justification

The motivation for the study is outwardly sustainable development. However, more profoundly, there is a clear lack of research surrounding local youth participation in tourism (Canosa et al., 2018), despite the vital role that youth play, and with the proven results of tourism as a driver for sustainable development (Vasta et al., 2019). Thus, focusing on local youth in tourism development is a natural partnership. The United Nations World Tourism Organization (UNWTO) agrees, as the Secretary-General Zurab Pololikashivili recently said at the convocation of the first Global Youth Tourism Summit (GYTS), "Tourism is a proven source of opportunity for young people – in cities and in rural communities, from every educational background and in every global region" (2021).

While there is some current literature focused on youth in the tourism sector, (Carneiro et al., 2019; Eusebio et al., 2016, Eusebio & Carneiro, 2014; 2015), literature is still lacking on the impact of tourism on local youth, particularly regarding its potential as a positive catalyst for sustainable development. This is confirmed by authors Canosa and Graham (2016), and Canosa et al. (2017), who argue the perspective of youth and the implications of tourism on local youth have not yet been explored in detail. McAra argues that youth-centered narratives regarding cultural heritage have also been under researched, particularly

regarding identity construction and representation, cultural assets, place-making, community and belonging (McAra, 2021).

In a Scopus database search using "creative touris*" and "you*" (creative tourism & youth), only 12 results were found, with only one outwardly relevant source: "Youth, ways of production and community" (F. Almeida, 2021). Other keyword search queries yielded few results (youth, child, tourism, creative, young, kid).

However, there is currently an abundance of literature about the success of tourism in general as a sustainable development strategy, helping to identify the direction of the research topic; in particular, sustainable tourism for rural development and creative tourism as a local development strategy.

Tourism as a tool for rural development was realized in the 1990s, concerning preservation of cultural identity and to reverse unemployment and poverty rates (Vasta et al., 2019). Though, how impactful (particularly positively) this sector is on rural development is still in debate, with many arguing a multi-faceted approach is necessary to achieve beneficial development (Ribeiro & Marques, 2002). While not discussed in this research, it is relevant when discussing tourism for sustainable development and it is therefore acknowledged that tourism is one strategy to use alongside many others, such as reducing the gender gap through female empowerment, advancing the creative sector, and promoting sustainability via education.

The United Nations (UN) has identified tourism as a catalyst for development and reaching the sustainable development goals (SDGs), implementing many programs advancing the sector for this cause. Creative tourism is often used as a tool for development in rural communities, as is discussed by Duxbury, Richards, and Almeida in their works (L. Almeida, 2021; Duxbury & Richards, 2019).

In Portugal specifically, creative tourism has been the focus of an empirical study both on the mainland (2016-20) and in the Azores (2020-present) under the CREATOUR (Creative Tourism Destination Development in Small Cities and Rural Areas) incubator initiative. This study followed 40 creative tourism pilots (seven currently in the Azores) to develop networking opportunities and to study the sustainable impact of creative tourism in rural Portugal. Practically speaking, CREATOUR hoped to nurture experimentation and to support the implementation of new, diversified creative tourism offers (Duxbury & Silva, 2020). With an incubator project came interest in creative tourism in Portugal, but also identified weaknesses (i.e., lack of understanding of local youth involvement). A creative tourism initiative in Miranda do Douro, L Burro i l Gueiteiro, was featured in CREATOUR's pilot (see Chapter 5).

1.3 Objectives

1.3.1 General Objective

The main objective of this research aims to answer the following question:

> *What are the most effective ways to encourage local youth to participate in co-creative tourism activities in small towns and rural communities?*

The general objectives of the research focus on sustainable development. The goal is to:

Promote sustainable development by encouraging local youth to participate in co-creative tourism activities, ultimately supporting cultural preservation efforts, creating skill building opportunities, and decreasing the negative effects of rural exodus plaguing many small towns and rural communities.

More specifically, through participation in co-creative tourism activities, youth will learn about their culture, helping to preserve it for future generations; engage with others in the community to educate visitors about their heritage, develop feelings of cultural pride and empowerment; foster mutual understanding and respect through host-visitor interaction via cultural exchange practices; and learn practical skills to increase employability and decrease the need for rural exodus.

1.3.2 Specific Objectives

With the general objective of sustainable development in mind, various specific objectives are brought to attention. With these objectives met, a better understanding of the concepts related to youth and sustainable social development in rural areas, and how the various topics connect to the general objectives will be achieved. It will also help give a clear understanding of potential strategies to be used to motivate youth to participate and to ensure successful implementation.

Understand
- The concepts, trends and impacts of creative tourism, youth development and sustainable social development in rural contexts.
- The current impacts of local participation in tourism activities.
- The role that creativity and engagement play in youth development.
- The nature of rural development.
- How creative tourism is characterized and implemented in Portugal.
- The best practices, deficiencies, and critical success factors of current organizations encouraging local youth participation in tourism activities (creative and/or cultural).
- How youth engagement and social sustainability were promoted when youth participated in tourism activities within their local communities.
- What conditions are necessary for youth to participate in creative tourism activities (globally and in the case community).
- What barriers are currently present in youth involvement in creative tourism activities (in the case community).

Identify
- Current co-creative activities for youth in the tourism sector (globally and in the case community).
- Specific processes used in successfully encouraging youth participation in tourism activities.
- The demographic significance of youth in the case community.

Analyse
- How the concepts are connected and can support sustainable development in rural areas.
- The current effect tourism has on local community members.
- The wants and needs of community members regarding tourism, youth participation, cultural preservation, engagement, and place attachment.

Interpret
- The impact tourism and the aging population have on the economy of the case community.
- Current feelings of heritage knowledge, social interaction, skill set, and place attachment experienced by youth in the case community.
- The perceived benefits and setbacks that local youth and adult stakeholders think they would receive from participation in creative tourism activities (as well as tourist benefits).

1.4 Thesis Structure

The work is divided into eight parts, beginning with the identification of the theme and its relevance to the field of tourism, theoretically and empirically. This includes the justification for the topic and the main and specific objectives of the work. Chapter two provides a review of relevant literature, highlighting the main authors in the fields of creative tourism, sustainable development, and youth engagement. Chapter three outlines the specific methods used in this qualitative research analysis, including the collection and analysis methods of the benchmarking process and semi-structured interviews of relevant stakeholders and youth in Miranda do Douro. Chapter four is the benchmarking analysis, a preliminary step in understanding the best practices and critical success factors of national and international organizations currently working with youth in tourism. Chapter five provides a characterization of Miranda do Douro, supplying relevant tourism statistics and cultural context. Chapter six illustrates the results of the case study interviews, helping to paint a picture through detailed quotations from subjects about their understanding of local culture and co-creation, their motivations to participation, the critical success factors necessary for co-creative activities to occur, and the projected impacts they would have. Then, chapter seven goes into detail, analyzing the results by tying them back to literature and discussing new, emerging themes. Finally, chapter eight wraps up the analysis by providing final conclusions, strategies, limitations, and suggestions for future research.

Chapter 2: Literature Review
An inside look at co-creative tourism, sustainable development & youth engagement

This chapter introduces the key concepts of literature about co-creative tourism, sustainable development, and youth engagement necessary to provide context in setting up the research investigation and carrying out the analysis. Each section highlights the key concepts by providing definitions, explanations, and trends from leading authors in each field, all of which creates a general overview of co-creative tourism and the complex nuances associated with it and the development agenda. This includes the ideas of cultural tourism, the 'experiencescape', rural tourism, regenerative tourism, the four-pillar model of sustainability, non-formal education, cultural preservation, and creating mutual understanding. Each section of the chapter ends with a summary connecting co-creation to both social and economic development. The summary connects the literature with the research analysis, outlining how tourism and youth engagement help support sustainable development. This also helps to define the structure and processes of the benchmarking and data collection phases of the analysis.

As the work includes an empirical component, as well as theoretical angle, practical literature was also analyzed, particularly looking at UN organizations dedicated to using tourism for sustainable development (namely UNWTO and United Nations Education, Scientific and Cultural Organization - UNESCO).

The literature is summarized in concept tables organized by overarching themes and can be found in the Appendix: cultural tourism (Appendix A); sustainable development and co-creative tourism for sustainable development (Appendix B); and youth and sustainable development (Appendix C).

2.1 Cultural & Co-creative Tourism

The co-creative tourism concept was born out of the marrying of cultural tourism and the co-creative business model. This section discusses each concept separately to create an understanding of its importance on its own and how, together, co-creative tourism can be even more impactful for creating a solid tourism offer that supports sustainable community development.

2.1.1 Cultural Tourism

According to UNESCO, cultural heritage is defined as the process by which people use the past, how it exists and affects contemporary contexts, and how it can be preserved for future generations (n.d). For example, an ancient tradition that is being taught to younger generations to pass on to their future children. Some examples of cultural heritage are monuments, sites, cuisine, language, music, artisanal goods, festivals, and religious events. Culture can be both tangible and intangible and is highly subjective. For example, UNESCO defines both the *Convento do Cristo* (tangible) and the Winter festivities of the Carnival of Podence (intangible) as cultural heritage worthy of being preserved. There is currently a large debate on whether to include the living forms of the aforementioned types of culture in the definition - if something is not old, can it still be considered culture? There is also an argument that culture cannot have one definition as every society view culture differently. The current United Nations (UN) definition is highly Western-specific.

Cultural tourism is defined by the UN World Tourism Organization (UNWTO) as, "a type of tourist activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural experiences/products in a tourist destination" (2019). It is a leading niche of tourism worldwide, comprising about 40% of international tourists (WTTC, 2021).

A cultural tourist is someone who travels with the intent of experiencing and learning about the destination culture. They like to enjoy the history, heritage, lifestyle, traditions, gastronomy, religion, and art of another society. In recent years, cultural tourism has transformed from visiting major cultural heritage sites, to enjoying small-scale, hands-on, local experiences. The "new" cultural tourist, who is often well-educated, well-traveled and tech-savvy, enjoys authentic experiences where they become a part of the culture (CBI, 2021).

2.1.2 Co-creative Tourism

Creative Tourism

Creative tourism is a niche market within the cultural tourism sector. "With a need to develop new types of distinctive cultural tourism, destinations began realizing the growing importance of their symbolic and intangible cultural dimensions (their 'soft cultural infrastructure')" (Duxbury & Richards, 2019, p. 3). Hence the transition from creative activities within cultural tourism, to a concrete creative tourism market. While it is still a relatively new niche, creative tourism is already a trending concept. According to Richards and Raymond, who first defined the term in 2000, "Creative tourism offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristics of the holiday destination where they are undertaken" (2000, p. 4). Since their seminal work, many authors have expanded and transformed the definition, resulting in a plethora of delineations. Both Richards and Raymond themselves expanded on the definition multiple times, including in 2007 where Raymond emphasized how creative tourism brings locals and tourists closer together, providing "an authentic feel for a local culture" which forms the basis of a "more sustainable form of tourism" (p. 2). Richards highlighted the importance of networks, government intervention, and emerging technologies to continue to grow the market into a positive tool for sustainable development. In 2021, Huhmarniemi et al. added that the active participation of creative tourism creates an opportunity for positive cultural exchange, "Focusing on production processes moves the participants from consumers of goods to gatherers of experience and wisdom. Creative tourism that focuses on dialogues and 'maker cultures such as crafting' also offers a site for 'cultural encounter, dialogue, and knowledge exchange'" (p. 240).

Another well-known author in the creative tourism field is Nancy Duxbury. According to Duxbury et al., creative tourism can encompass different teaching methods, including direct instruction, mentorship, indirect learning, discovery, and experimentation, all facilitated by local practitioners. The active involvement of creative tourism can (and usually does) produce tangible products, such as DIY experiences or bringing home a self-made souvenir (2021). All of which is a flexible, co-learning experience exchange between locals and visitors (Duxbury, 2020).

Remoaldo goes beyond creative tourism as a sustainable development tool, but to say that it can reverse the effects of commodification of tourism, leading to the survival of cultural destinations and the preservation of their heritage (2022).

F. Almeida has an interesting approach to creative tourism, seeing it as a way to share time, techniques, breaks, materials, impressions and desires with each other via close interaction and participation (2021, p. 203).

On an international level, many organizations have accepted the emerging creative tourism and creative economies market as well. The United Nations established the Creative Cities Network (CCN) in 2004, defining creative tourism as, "engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture" (UNESCO, CCN, 2006).

Co-creation & the 'Experiencescape'

The concept of the 'experiencescape' was first introduced in the field of economics and management by Pine and Gilmore (1998), defining the experience economy as containing four realms: entertainment, esthetic, educational and escapist. Each of these realms puts the consumer in various levels of participation, whether passive or active; and involvement, whether absorption or immersion (see Annex A). Hirschman and Holbrook go on to add that when the consumer has an increased value in "experiences rather than possessions, to sensations, emotions and symbolic meanings, rather than functionality of things" they have an increased value in the product (as cited by Kastenholz et al., 2018, p. 173).

The experience economy is in close connection to co-creation which also puts the consumer at a central role. Co-creation was first introduced by Prahalad and Ramaswamy in 2000 when conducting research in the marketing field. In 2004 they defined co-creation as, "the joint creation of value by the company and the customer; allowing the customer to co-construct the service experience to suit their context" (p. 8). It involves creating personalized experiences and engaging in active dialogue with customers. It cites customers as active players in the consumer experience, labeling them as collaborators and co-developers (2004).

Minkiewicz et al. (2014) expanded on their ideas of co-creation relating it to culture and heritage experiences. In their co-creation model (see Annex B), they outlined their three main elements of a successful co-creative experience: co-production, engagement, and personalization. They emphasized active participation, which involved both physical and emotional engagement, and the tailoring of the experience to the consumers.

Co-creative Tourism

Finally, by combining the theories of creative tourism (active participation and engagement) and co-creation (personalization and co-production), a more aptly named co-creative tourism is the focus of this investigation.

Campos, et al. defines co-creative tourism as, "The sum of the psychological events a tourist goes through when contributing actively, through physical and/or mental participation, in activities and interaction with other subjects in the experience environment" (2016, p. 3).

According to Richards, co-creation in tourism involves the sharing and co-creation of knowledge by producers and consumers alike contributing skills to the experiences. This results in bringing everyone together, alongside place, to co-create value. He talks of the transformation of the tourist during the co-creative experience, "The tourist is also transformed from an insensitive individual who is ignorant about local culture into a pupil and a colleague who is there to receive and exchange knowledge with their hosts" (2014, p. 8).

From the knowledge base obtained by leading authors in the field of creative tourism and co-creation, the accepted definition of co-creative tourism for this investigation will be:

A branch of tourism focusing on creative tourist experiences, encouraging active participation of tourists in an activity typical of the destination, which involves the equitable contribution of locals and tourists engaging together in a physical and/or mental creative activity.

2.2 Sustainable Development & Co-creative Tourism

First coined in the 1987 so-called "Brundtland Report", from the UN's World Commission on Environment and Development (WCED) and presently adopted by the International Institute for Sustainable Development (IISD), sustainable development is, "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (p. 41). While initially a fight toward stopping degradation of the environment specifically, the United Nations has since expanded its definition to focus on eradicating poverty. The fight for sustainable development became a unified global cause after the UN announced the Sustainable Development Goals (SDGs) in 2015. The goal is to reach sustainable development worldwide by 2030. While there is still much to be done to reach the 17 goals, there are many organizations dedicated to making the world a more sustainable place, many through tourism.

This section discusses the journey of sustainable development since 1987 into its present, wide-reaching state, which includes various forms of development practices, including many within the tourism sector: rural tourism, cultural tourism, and regenerative tourism. It ends with a discussion about the explicit benefits that co-creative tourism brings to communities both socially and economically.

2.2.1 Sustainability & Tourism

Sustainable Tourism

As one of the largest industries in the world, employing the highest percentage of women, tourism has been identified as an important piece in the sustainable development agenda (UNWTO, n.d.b). The UNWTO defines sustainable tourism as, "tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, industry, the environment and host communities" (n.d.a).

Sustainable tourism comes in many forms and has many different dimensions and actors, being often found in formats such as rural tourism, cultural tourism, and, of course, co-creative tourism. Sustainable tourism supports the social, economic, and political development of a destination, creating job opportunities, accelerating GDP growth, increasing place attachment and feelings of pride, and facilitating cultural preservation. These themes and more are outlined below.

Rural Tourism & Development

Rural tourism has become vital in the role of sustainable social development, particularly regarding culture, as much of the cultures most at risk of disappearing are within rural areas. According to Lane et al., rural tourism plays a key role in sustainable regional development, particularly when local communities are given agency over the decision-making processes, "Local ownership and community involvement remain strong features in sustainable rural tourism management" (2022, p. 4). It can also help foster local development by increasing locals' feeling of pride, self-esteem, and place attachment, and reinforce local identities (Figueiredo et al., 2014, p. 10). As rural communities often suffer from population loss due to migration or an aging demographic, tourism can provide a source of economic development, creating jobs and more incentive for young populations to stay (Kastenholz, Paço & Nave, 2023). If these young people are included in the decision-making processes of the community, they feel a sense of agency, which will help foster more social development. The host-visitor interaction also creates an inter-cultural exchange, often

perceived as exceedingly positive in the eyes of residents who are given an opportunity to learn about diverse cultures without having to leave their hometown (Figueiredo et al., 2014).

Culture & Development

Both the UNWTO and UNESCO have understood the significance that culture can play in sustainability and tourism. Besides SDG 11.4, which identifies culture and creativity as an essential tool in meeting SDG 11 (Sustainable Cities & Communities), a partnership between the two organizations led to the World Conference on Tourism & Culture (WCTC), which reinforced the important contribution living cultures and creative industries play in sustainable development. They were identified as key to offering unique visitor experiences, fostering innovation, and promoting cultural diplomacy (2015). The fourth conference reattributed the importance of preserving heritage (both tangible and intangible), for the enjoyment, use and engagement for future generations (2019).

The Four-Pillar Model of Sustainability

According to some authors, the notion of sustainable development defined by the UN isn't far-reaching enough. They propose replacing the 3-pillar model, which includes economic growth, social inclusion, and environmental protection, with a 4-pillar model which includes culture as the fourth pillar, highlighting its important role within the sustainable development agenda (Duxbury et al., 2012; Duxbury & Jeannotte, 2011) (see Annex C).

Duxbury, et al. argues that the 3-pillar model doesn't recognize that different cultures view and define development in different ways, thus the current sustainability agenda has been imposing Western ideals of development on non-Western societies for the last three decades. For example, in Nepalese society, "sustainability practices use culture as the process that balances the relationships between man and the economy; man and man; and man and nature" (2012, p. 5). Their argument continues by showcasing how impactful culture is in supporting communities in development, particularly in the urban context, "…culture is true participation because active cultural participation offers inhabitants the best opportunity to shape our societies: reinventing the narratives on the past, shaping the expectation for today, and imagining the dreams for tomorrow. This emphasis deeply informs thinking about cultural planning within a sustainability context" (2012, p. 6). By 'imagining the dreams for tomorrow' sustainable development including culture reaches the main objective of sustainability – preservation of resources for future generations.

The UN does acknowledge culture as a vehicle for sustainability, "Sustainable development is not complete without mentioning the role of cultural preservation, political freedom and technological advances - all crucial in obtaining a true sustainable future" (n.d.a) but do not list it as one of the three defining pillars. However, according to Jeannotte and Andrews, the UN has fallen short in the culture for sustainability discussion, "They provide conceptual advocacy for inclusion of a cultural dimension in sustainable development but are not fully explained, and remain silent on more organic, underlying cultural ecosystems" (2008, p. 4).

Cultural Tourism & Development

Regarding heritage preservation, cultural tourism has several identified benefits, which include promotion of the social integration of marginalized groups, encouragement of the relations with regions sharing common characteristics or cultural traits through the creation of cultural networks, and contribution to the conservation and restoration of the regional heritage (UNESCO, 2010).

Economically, cultural tourism offers many benefits to communities, particularly in knowledge and skill building and income earnings. According to the Dutch Ministry of Foreign Affairs' Center for the Promotion of Imports (CBI), the typical cultural tourist spends 38% more money per day than the average tourist and stays 22% longer (2021). There were an estimated 10 million cultural tourist travelers in 2018

within the EU, each staying for approximately seven nights and spending approximately 103 euros a day (CBI, 2015). Thus, the economic opportunity of cultural tourism provides a huge potential for development.

Community Involvement & Regenerative Tourism

While sustainable tourism is really at the forefront of the sustainable agenda nowadays, a new term has been floating around that is seen as the 'next step' of sustainable development: regeneration. According to the CBI, "Regenerative tourism represents a sustainable way of traveling and discovering new places. Its main goal is for visitors to have a positive impact on their holiday destination, meaning that they leave it in a better condition than how they found it" (2022). By being proactive and intentional in travel (WTTC, n.d.), revitalization measures can be carried out, "resulting in a positive cycle of impact on local communities and economies" (CBI, 2022).

Regenerative tourism goes beyond the tourist but involves concrete and structured participation from community members as well. According to Rasoolimanesh, et al., community involvement is the process of community members working together for the benefit of the local community at large (2013). These connections between people are important to create strong bonds and relationships and to create a sense of belonging and trust. International organizations dedicated to sustainable tourism also recognized the important role community members can play. The International Council on Monuments and Sites (ICOMOS) highlighted community involvement in heritage preservation, naming community participation 'essential' (1999, Article 12). Additionally, the UNWTO emphasized that the 'integrity' of the host community should be "preserved and enhanced to generate opportunities for future generations" (1993).

While it is clear local community involvement is vital in community tourism ventures and heritage preservation (Nicholas et al., 2009), it's not as straightforward when talking about regenerative tourism. Dianne Dredge (of the Tourism CoLab) believes that community members must put in a lot of work to expand (or develop) their feelings of place attachment, pride, and ownership to achieve true positive regenerative development (2022). Educational efforts, engagement activities, active participation and facilitating social networks, all on a community-wide scale, are effective strategies to use when working with community development (Jaafar et al., 2015). Practitioners must work closely and deeply with communities in a consultancy role for regeneration to take place (see Annex D). According to the Tourism CoLab, while a laborious task, it is a proven way to, "...[un]do, [un]think and [re]imagine visitor economies so that they can be part of the solution helping to build flourishing places and communities" (2023).

2.2.2 Co-Creative Tourism for Sustainable Development

As co-creative tourism continues to expand, particularly to rural areas, the potential for its use in development strategies increases as well. As a relatively new market, the literature about co-creative tourism for sustainability is not yet well developed, though Duxbury and Richards are trying to change that. In their 2019 book, *A Research Agenda for Creative Tourism* they highlight how travel and tourism play a vital role in our increasingly interconnected world:

> *"Today, we recognize the great need for connections on a human level globally and to our planet, and the essential importance of intercultural learning and sharing experiences. The forces of imagination and creative expression provide us with important tools with which to revitalize and extend cultural traditions and practices, to immerse ourselves in different worldviews and perspectives, and to build renewed visions and pathways for the future, inspiring and informing the world we are collectively constructing. Creative tourism can play an important role in this trajectory going forward" (p. 7).*

Their point is especially poignant as it was written prior to the Covid-19 pandemic, which created even more segmentation and isolation of peoples and communities.

Duxbury showcases the practicality of creative tourism for sustainable development as it is often working directly with communities. She sees creative tourism as a wide range of activities, mostly small scale, that focus on local actors with local benefits, all using local resources. Alongside Bakas, de Castro and Silva, she went on to say how creative tourism can stimulate local development, showing how it can "contribute to local economic benefit, community engagement, social inclusion, empowerment, cultural vitality and sustainability, cross-cultural exchange and responsible travel" (2021, p. 3).

It can also help build a sense of community, promote increased resident involvement, and establish community-building practices. F. Almeida writes it well, explaining how creative tourism leads to a sense of belonging, "Despite the multiple languages – from which we expand our potential for expression – the feeling of belonging to a group, community, context, or a more global society emerges in us. Within this sense of collective identity, of which we are a part and contribute to its co-creation, we review and renew our own desire and individual identities" (2021, p. 203).

Another book by Duxbury and her colleagues Albino and de Carvalho, *Creative tourism: Activating cultural resources and engaging creative travelers*, concludes with the four dimensions of creative tourism that provide avenues for regenerative transformation (2020). The four dimensions are: fostering cultural revitalization and sustainability; opening space for intercultural dialogue and understanding; expanding narratives and innovating new practices; and engaging with the environmental crises. The first two are outlined below as they correspond with sustainable social development. The results of sustainable economic development of co-creative tourism will be outlined in the section that follows.

Sustainable Social Development

Fostering cultural revitalization and sustainability

As cultural preservation is one of the key elements to sustainable development according to the UN, it's no surprise it's a key factor in Duxbury et al.'s work. They write, "Creative tourism can breathe new life into active practices and foster appreciation for traditional skills and designs" (p. 243). L. Almeida goes on to add, that if implemented well, creative tourism, "could be a mechanism to create local pride and stimulate cultural preservation, to reinforce a unique local sense of place based on visual quality and functional efficiency and, ultimately, to provide a better platform to engage different generations - 'the old meets the new'" (2021, p. 92). The increased feelings of place attachment and community pride are particularly felt in small towns and rural communities according to Prabhakaran et al. (2014).

Opening space for intercultural dialogue and understanding

Opportunities for intercultural dialogue help nurture feelings of acceptance of different cultures and foster mutual understanding. According to F. Almeida, this is "a valuable tool for human development that brings people together and reduces barriers" (2021, p. 190). He proposes that creative tourism:

> *"...deconstructs the boundaries between the material and the immaterial, leveraging the creative potential of those involved to start to define a new intervention territory – the commons. It may be from this central concept of commons and the intersection between participatory artistic practices, civic and political participation, and the plurality of definitions associated with 'community' that new concepts such as creative tourism emerge and are articulated" (p. 203).*

Wiansing and Vongvitisin add that, "By bringing local culture and pride to the forefront, it also creates a networking platform for individuals of different nationalities and backgrounds, thus fostering dialogue among cultures and encouraging cultural diversity and creativity" (2019, p. 125). Their work culminated in a summary of indicators detailing how creative tourism benefits communities (see Annex E). Using their list as reference, below in Table 1 are the socio-cultural community benefits and leadership indicators for creative tourism relevant to this study. The leadership indicators are relevant as they relate to the skill building addressed in both social and economic development and needed for successful creative tourism development.

Table 1 - *Projected Social Benefits of Youth through Creative Tourism*
Numbering corresponds to Wiansing & Vongvitisin's original indicator list (see Annex E).

Socio-cultural Indicators	2. Heritage preservation by young generation
	5. Understanding cultural diversities
	6. Revive cultures and traditions
	7. Equality in participation of all ages and genders
	8. Promotion of local sense of place and local history
	10. Local pride
Leadership Indicators (skill building)	2. Be more visionary in the future of communities
	4. Communication skills improved
	6. Have courage to change

Source: Created by author by adapting Wiansing & Vongvitisin's Community Benefitting through Creative Tourism Indicators (2019, p. 128)

Sustainable Economic Development

Though co-creative tourism can create negative setbacks to economic development, most authors tend to focus on the positive outcomes offsetting the negative. It can provide income and employment opportunities and utilize local natural and cultural resources (Prabhakaran et al., 2014); encourage entrepreneurial activity due to low level of 'entry hurdles' (Zuluaga & Guerra, 2021) and contribute to the diversification and innovation of the tourist experience and change existing models of tourism development (Richards, 2009).

In 2014, Richards highlighted how the creative economies can play a role in knowledge dissemination and economic development:

"The creative industries play a major role in generating, transforming, and disseminating knowledge and have developed faster than the global economy as a whole in recent years, with trade in creative goods and services growing by 8.8% a year from 2002-11. They have the potential to stimulate economic growth and job creation, support innovation and entrepreneurship, aid urban and rural regeneration, and stimulate exports" (p. 7).

Richards further emphasizes how the economy can develop using previously sold consumer goods, but now with an elevated twist. Through creative activities, souvenirs can become the product of an interactive and engaging co-creative tourist experience, providing tourists not only with a new skill or knowledge, but with something tangible to take home and share with others, thereby extending the experience through meaningful memorabilia. This puts "those individuals with a unique skill in a new position of power as the purveyor of knowledge and the teachers of skills" (2014, p. 8).

Once again, Wiansing and Vongvitisin's CBCT indicators are valuable when looking at the economic benefits of co-creative tourism to communities (2019). The list of relevant economic quality indicators is detailed below in Table 2 (see Annex E for a full list).

Table 2 - *Projected Economic Benefits of Youth through Creative Tourism*
Numbering corresponds to Wiansing & Vongvitisin's original indicator list (see Annex E).

Economic Indicators	1. Increase in local employment
	3. Annual income increased
	4. Young generation returns home with job opportunities
	6. Local wisdom is valued and added to new product
	8. Market opportunities for handicraft and local artisans

Source: Created by author by adapting Wiansing & Vongvitisin's Community Benefitting through Creative Tourism Indicators (2019, p. 128)

Finally, Duxbury et al. (2021) understand that the theoretical findings of the benefits of co-creative tourism should be applied to practical measures, namely the UN SDGs. They created a table connecting creative tourism to the SDGs, expanding upon Wiansing and Vongvitisin's CBCT indicators to categorize creative tourism as relevant to SDG 8, 10, 11 and 12. Figure 1 is taken from their work, showing their entire list of key points. These points will be used to guide the research analysis, understanding what creative tourism can already do for communities. Once all data has been analyzed, it will be applied to youth involvement in co-creative tourism, reinforcing how young people can support sustainable development efforts as well (see Section 7.1.2 and Table 14).

Decent work and economic growth (SDG 8)	Reduce inequalities (SDG 10)	Sustainable cities and communities (SDG 11)	Responsible production and consumption (SDG 12)
• Economic development of traditional communities • Tourism start-ups and development • Capacitation of cultural and artisan entrepreneurs • Creative tourism product development • Increasing the value of community-based tourism • Building infrastructures for creative tourism and cultural activities • Valuing stakeholder relations (e.g. artisan entrepreneur-mediator activities) • Co-operation among 'competitors' • Co-creation processes in tourism • Enabling public policies for cultural development and entrepreneurship • Nurturing a creative experimentation setting (public policy)	• Creative tourism leveraged from local initiative • Creative tourism as basis for local collaboration • Capacitation for social and economic cohesion • Valuing peripheral places • Recognizing peripheral cultures and informal knowledge • Support for cultural workers through grants and public policies	• Sustainability of creative tourism linked to economic competitiveness • Sustainability linked to uniqueness of place identity and values • Survival of traditions through creative tourism entrepreneurship • Creative tourism adding value to local resources	• Tourism in a market of proximity • Participative models of production • Responsible production through youth engagement • Intercultural dialogue between locals and visitors • Fostering a creative ecosystem • Responsible consumption through meaningful experiences • Local development through equitable accommodation

Figure 1 - *Connecting Creative Tourism to the SDGs*
Key points emerging from *Creative tourism: Activating cultural resources and engaging creative travelers*
Source: Duxbury et al., 2021, p. 267

2.3 Youth Engagement, Sustainable Development & Tourism

An understudied demographic, youth are vital to the sustainable development agenda. To understand their perspective, literature about engagement practices and non-formal education were assessed. This was supplemented by looking at current literature, albeit sparse, about the impact that youth play in sustainability, and, in turn, how said development impacts them. Finally, the connection to tourism is outlined, showcasing the role of youth in sustainable and regenerative tourism through co-creative activities. This is especially important as youth are the leaders of tomorrow. By engaging and empowering this demographic early, encouraging active connections with their culture, and teaching transferable skills, youth might choose to open businesses and stay in their rural communities, thus maintaining the interior region of Portugal as an alive and dynamic place to live, work and visit.

2.3.1 Youth Engagement

The pedagogical approach of engaging children in learning experiences through active participation has been prominent on the educational scene since John Dewey's 1916 seminal work, *Democracy and Education.* Since then, many pedagogical philosophers throughout the years have commented on the validity of Dewey's argument and expanded on exactly how this engagement can be done, both inside and outside the traditional classroom setting. For example, according to Chickering and Garrison, "Learning is not a spectator sport. Students do not learn much just by sitting in class listening to teachers, memorizing prepackaged assignments, and vetting out answers. They must talk about what they are learning, write about it, relate it to past experiences, and apply it to their daily lives. They must make what they learn part of themselves" (1987, p. 3). Alexander and Murphy further expanded Chickering and Garrison's view of an active student, by pointing out the importance of the student's own viewpoints and experiences helping in the understanding of the entire group, or community. They said, "Such a view holds that because each student has a unique perspective on the world and the topic under study, all students enrich the learning of others as well as their own through sharing their knowledge and experience" (1994, as cited by Kuh, 2006, p. 66). Active and collaborative learning are effective because they involve the student in their own learning, thus allowing for co-creative opportunities in the educational sphere. This helps increase achievement, positive behaviors and belonging in students (Bonwell et al., 1991). Ultimately, the involvement of youth creates a physical and psychological exchange, encouraging youth to devote these energies to the academic experience, therefore becoming increasingly engaged and thus fulfilled by their academic experiences (Astin, 1985).

Non-formal Education

While much of the literature relates to formal educational settings in a classroom where the teacher facilitates, there is a growing movement focusing on the value of non-formal education and its role in engaging youth in active participation via youth work and/or volunteer opportunities. Morciano et al. highlight the positive consequences of youth work, such as leading to more equal opportunities for young people, promoting active citizenship and contributing to economic and social development (2015). Non-formal education is seen as a tool for active participation, particularly as it was originally developed for rural communities lacking in traditional educational models. Romi and Schmida define non-formal education as, "based on the active participation of individuals in the life of their surrounding community with which they communicate directly and where they acquire appropriate habits of doing, thinking and feeling" (2009, p. 263). Through non-formal learning activities, in this case, co-creative tourism activities, local youth can actively participate in their communities, learning practical skills not always taught in the formal setting and engaging with their culture, thus promoting social sustainability. According to Duxbury, et al., those skills include creative capacities, notions of history, language, biology, teamwork skills, empathy, and other basic social skills (2021).

2.3.2 Youth Involvement in Sustainable Development

The UN promotes social inclusion and empowering disadvantaged groups as one tool in the fight for sustainable development and ultimately eradicating poverty. The UN's Department of Economic and Social Affairs highlights the role of youth in achieving sustainable social development as a partner in reaching the SDGs and one of the targeted 'underserved' communities the SDGs were written for: "[Young people] are an important and as yet under-recognized stakeholder group playing a significant role in future development and preservation programs" (1998, 2002; as cited by Jaafar, 2015, p. 155)

The motivation behind including youth in the sustainability conversation is obvious. Sustainable development is explicitly targeted toward preservation for future generations and youth are that very future we are preserving for. Therefore, not only are youth the stakeholder group most directly affected by sustainable development in the long-term (or lack of it), but they are also often unrepresented at the sustainable development table.

Authors are only starting to include youth's perspective in their analyses, but there is ample research about the benefits of including youth in the dialogue, viewing them as "an essential precondition for effective community enhancement" (Jaafar et al., 2015, p. 157). The benefits mirror those of adult participation; with more community engagement and participation, the effects of sustainability are more profound, wide-reaching, and long-term.

F. Almeida suggests that by involving youth it would "lead to a future that brings generations closer together and promotes new forms of communication and knowledge transfer". Not to mention the "creation of new concepts, products, economic activities, and innovation by reinventing production methods" (2021, p. 203).

2.3.3 Youth Involvement in Sustainability through Co-Creative Tourism

As the future leaders of tomorrow, focusing on local youth in tourism development is a natural partnership. The role of culture and creativity in the sustainable development of youth is particularly strong as the creative sector employs more young people (15–29-year-olds) than any other economic sector, creating 29.5 million jobs overall (UNESCO, 2021).

Once again, the positive benefits and negative impacts of tourism will be felt by all populations, young and old alike. Jaafar et al. said it poignantly, "It is imperative that youth, as the recipients of such opportunities [creating jobs and economic advancement], be given a voice in any community tourism development and conservation management programs" (2015, p. 157). Youth tend to be more concerned than older populations about the negative effects of tourism development, particularly as they don't see any direct benefits from the development (as jobs opportunities and income increases affect working adults) (Latkova & Vogt, 2012). Ultimately, as the future leaders of the communities, youth play a vital role in sustainable development initiatives. While outmigration of the young has been identified as a barrier to development dynamics in many Portuguese rural regions, using engaging co-creative tourism activities to encourage youth to stay via skill building and job opportunities could be one method to prevent the negative effects of rural exodus.

2.4 Research Connection

The aforementioned literature has created a context for the benchmarking analysis, formulation of interview questions and definition of overarching themes of analysis for the investigation. It helped to provide an understanding of how co-creative tourism plays a role in sustainable development in the theoretical realm and how organizations are already implementing it in the practical realm.

Based on these authors' findings, with inspiration from Duxbury et al. (2021) and Wiansing and Vongvitisin (2019), 20 methods were established that will help in the sustainable social and economic development of small towns and rural communities. These methods can be categorized into three themes: cultural preservation, skill building, and development of economic benefits. All these methods are projected to help incentivize local youth to stay in the region, thus decreasing the negative effects of rural exodus. Table 3 shows the 20 methods that form the basis for the interview questions and analysis themes of the investigation.

Table 3 - *Projected Sustainable Benefits of Youth Involvement in Creative Tourism*

Cultural Preservation	1. Heritage preservation by young generation
	2. Understanding cultural diversities
	3. Reviving cultures and traditions
	4. Promotion of local senses of place, history & pride
	5. Intergenerational relationships
	6. Local collaborations
	7. Valorization and use of local resources
Skill building	8. Innovation & technology
	9. Communication skills (intergenerational & intercultural)
	10. Courage to change
	11. Intercultural dialogue between locals and visitors
Developing Economic Opportunities	12. Increase in local employment
	13. Annual income increased
	14. Young generations return home with job opportunities
	15. Local wisdom is valued and added to new products
	16. Market opportunities for handicraft and local artisans
	17. Tourism start-ups and development
	18. Nurturing creative experimentation setting
	19. Sustainability of creative tourism linked to economic competitiveness
	20. Responsible production through youth engagement

Source: Created by author by adapting Wiansing & Vongvitisin's *Community Benefitting through Creative Tourism Indicators* (2019, p. 128) and Duxbury et. al's, *Connecting creative tourism to the SDGs* (2021, p. 267).

The presented literature shows the impact that co-creative tourism and youth engagement have on sustainable development in small towns and rural communities. Though, there is very little work done on how youth can be integrated into this process even though there are substantial benefits with their inclusion. This work aims to address this gap in literature by answering the research question:

> *What are the most effective ways to encourage local youth to participate in co-creative tourism activities in small towns and rural communities?*

Answering the research question will be achieved using the methods described in the following chapter.

Chapter 3: Methodology
Exploring qualitative methods for case study analyses

3.1 Research Approach

As cultural and creative tourism fit nicely in the context of social sciences and the research question at hand asks a broad, exploratory question, qualitative analysis was chosen for the methodology of this investigation. Exploratory research* seemed an obvious choice for this research investigation as the perspective of youth in tourism is an underrepresented demographic, let alone the role of young people in sustainability efforts. It was also chosen as the final aim of the research is to provide insight to established theory about how youth involvement in creative tourism activities can help preserve cultural heritage, promote skill building, and decrease the negative effects of rural exodus. Finally, exploratory research was used as, according to Swedberg, it is a good way for graduate students to conduct initial research to prepare for a future PhD dissertation topic (2020).

Therefore, within the exploratory approach, a mixed methods qualitative analysis using primary data was implemented. This included a benchmarking analysis deducing best practices and deficiencies, stakeholder interviews (semi-structured) and a field study (conversational interviews) of a case study community to determine the motivations and impacts of youth participation as seen by community members. The case study approach, as it is ethnographic in nature, used an ethnographic content analysis (ECA) to both deduce and induce themes found from the interviews. The data analysis was done based on Miles, Huberman and Saldaña's approach, using both inductive and deductive reasoning. The author chose to manually systematize the codes using Excel. The initial codes were induced from theory that emerged from the literature review, and new codes that emerged during the analysis process were deduced from there (2014). The analysis used an interpretive approach, where some content was coded into multiple categories and some content overlapped.

The methodology was primarily formulated using Bryman and Bell's third edition textbook, *Business Research Methods* (2011). While the study is not entirely business related, methodological resources dedicated to tourism, or the social sciences were difficult to access. Thus, the author chose to adapt what Bryman and Bell suggested for business research to a more holistic and humanistic approach. A full explanation with definitions and detailed descriptions of the methods used can be found in Appendix D (words compiled in this Appendix are marked with an *).

3.1.1 Qualitative Analysis

This investigation relies heavily on qualitative analysis as it examines the social world through a case study community using both interviews and observation of the social perceptions and opinions of local residents. According to Bryman and Bell, qualitative research analysis' emphasis on words helps the researcher understand and interpret the world through the eyes of the locals (2011). As Kim et al. (2018) put it, the close interaction between researchers and the subjects help to "reveal the common themes and constructs" felt by participants about their current social situation. With this in mind, two local subject groups from Miranda do Douro were chosen for semi-structured interviews: local youth, and adult community members working in development or participating in cultural activities (known henceforth as stakeholders). It was important to look at multiple perspectives of various subject groups, as it is 'crucial' to achieve sustainability (Nicholas et al., 2009).

Common themes related to heritage, co-creation, motivation, impacts, conditioning factors, feasibility, skills, rural exodus, identity, and engagement were then extracted from the interviews. These themes were deduced from the initial research undertaken in the literature review and would help to answer the initial research question.

While deductive reasoning was the cornerstone of the initial stages of data collection, inductive reasoning, which is often most associated with qualitative analysis, took a central role during the analysis process. According to Bryman and Bell, inductive reasoning* puts theory as the outcome of research. As an iterative process, the inductive process involves, "weaving back and forth between data and theory" (Bryman and Bell, 2011, p. 13), frequently going back to literature, updating concepts, and coming to conclusions. Therefore, various themes were added to the initial list after reviewing interviews and finding commonalities and patterns (see Chapter 6). Thus, the investigation began with a deductive process and a central research question, but ended with a mixed method approach using deductive and inductive processes with multiple research questions. Bryman and Bell acknowledge that a mixed method approach is very common, especially in qualitative research (2011). Exploratory research particularly lends itself to the emergence of multiple questions posed by the researcher and ending with even more questions. According to Mertson, exploratory research is designed to "raise questions rather than to answer them" (1973; as cited by Swedberg, 2020, p. 507).

As qualitative research remains controversial for many reasons (see the next paragraph for specific limitations to this methodology), the triangulation method was also implemented to ensure credibility and validity of the findings. Originally introduced by Webb et al. (1966), triangulation is an approach which uses more than one method of analysis to measure the findings and generate results. By using a mixed methods approach, including benchmarking, a case study, and interviews, and working closely with a thesis advisor well versed in the subject matter, the data presented has a wider range of concepts compared to if only one method were used.

Limitations to Qualitative Analysis

Just as there are a multitude of benefits to qualitative analysis, there are many limitations to this type of research as well. Bryman and Bell laid out the most jarring limitations, including some challenges qualitative researchers face throughout their research process (2011).

- Qualitative analysis is very demanding, taking a lot of time and needing a lot of contexts. It can lead to somewhat general research questions, compared to specific research questions which would be found in a quantitative analysis, which also creates general findings, lacking in depth (p. 406).
- The very nature of qualitative research involves close relationships with the group being studied, which can create an excess of subjectivity in the findings and a difficulty to replicate the study if needed (p. 410).
- There is often a disconnect between researcher and theory within the inductive method. They claim authors often do not contribute any theory at all, only empirical generalizations, or, if they do present a new finding, the theoretical significance might not be entirely clear (p. 13).
- There is the potential for a low level of external validity, especially in case study investigations. There is often a difficulty in recreating the same study in another community, or in generalizing the findings from one community to another community (as much of the qualitative analysis relies on context) (p. 395).

While some believe the findings of such a research investigation can lack in depth, as an exploratory analysis at the master's level, the potential for groundbreaking theory is low. Instead, by giving voice to an understudied demographic (youth), the groundwork will be laid for future research to be undertaken in this topic and ideally some empowerment of the subjects themselves for practical implications (i.e. action* and collaborative research*).

3.1.2 The Research Process

The research process started from a broad theme of creative tourism and youth and was homed in with each data point collected. The overall process was inspired by Bryman and Bell's (2011) steps to conduct a research analysis which are outlined below:

1. General research question defined
2. Selecting relevant site & subjects
3. Collection of relevant data (with justification)
4, Interpretation of data
5. Conceptual and theoretical work
       5a. Tighter specification of the research question(s)
       5b. Collection of further data (iterative process - keep going back to update research)
6. Writing up findings/conclusions (convince audience about credibility & significance of the interpretations)

Once the general research question was defined (step 1), relevant sites and subjects needed to be identified (step 2). This process began with a benchmarking analysis looking for organizations which have worked with youth, tourism, and sustainable development in some capacity (see section 3.2). Once the benchmarking was completed, a case study community was found to look in-depth about the potential of youth participation in co-creative tourism activities. Relevant data was collected (step 3) using interviews and a site visit to the case study community. Finally, the interpretation of data (step 4) was conducted using both deductive and inductive content analysis. Through the content analysis, trends were determined through the pre-established themes (via deductive analysis), which helped to answer the initial research question (step 5). The inductive approach of the analysis led to the formation of new categories of themes, and the further collection of data (step 5b). Finally, with the completion of the data analysis, conclusions were made about the data. Steps 1 - 4 are outlined below and steps 5 and 6 will be addressed in Chapter 7 and 8 respectively.

3.2 Initial Explorations: 2022 CREATOUR Conference

A preliminary exploratory data collection process was via the author's participation as session chair at the 2022 CREATOUR Conference: Creative Tourism, Regenerative Development, and Destination Resilience. Held over three days in Ribeira Grande, São Miguel of the Azores archipelago in Portugal, the conference was put on in conjunction with CREATOUR Azores, Nancy Duxbury's team at the University of Coimbra and the GISU Smart Cities and Tourism Symposium. The author attended keynote and breakout presentations, learning about a wide range of topics related to creative tourism from leaders in the field. Some of the more impactful topics were regenerative tourism (Dredge); creative tourism for preservation (L. Almeida; Ramos; & Ross); sustainable tourism in rural areas (Matos); culture and resilience (Câmara); creative experiences and emotional engagement (Jelinčić); and placemaking (Richards) (see Appendix E for conference notes). These sessions were enlightening toward the methodology of the research as they set the groundwork for how the research would be conducted, what exactly to look for, and who to home in on.

Three presenters, Olga Matos, Dianne Dredge, and David Ross were particularly helpful for this process. The author had the opportunity for informal, conversational interviews with all three, which are summarized below (for more detail, see Appendix G). An interview guide was created before the conference which helped focus the information conversations (see Appendix F).

Matos highlighted the importance of a close connection with the community, but also the feasibility of doing so remotely if necessary. This connection from the conference eventually resulted in further

networking of locals from Miranda do Douro and the establishment of it as the case study community for this research.

The informal conversation with Dredge resulted in the expansion of the sustainability agenda and how youth can really play a vital role in the regeneration of their communities.

Ross's theory was extremely thought-provoking and influenced the co-creative tourism focus of this research project, with the end goal of the phenomenon happening between local youth and tourists.

3.3. Benchmarking

Benchmarking is, "the process of identifying the highest standards of excellence for products, services, or processes, and then making the improvements necessary to reach those standards - commonly called 'best practices'" (Bhutta & Huq, 1999, p. 1). First used in the private sector, benchmarking has now expanded to the public sector to share best practices across a wide range of disciplines. While 'one size does not fit all', a comparison of best practices identified from competing organizations can help foster creative breakthroughs (Bhutta & Huq, 1999), drive performance (Helgason, 1997), and stimulate innovation. All key in maintaining a competitive edge in the tourism sector.

For the aforementioned reasons, a benchmarking analysis was chosen within the qualitative approach to help 'paint a picture' about tourism, youth, and sustainable development worldwide before focusing on one case study community. The benchmarking analysis helped to identify the processes other successful organizations used when working with local youth in tourism and other social development arenas. According to Bhutta & Huq, process benchmarking is when "methods and processes are compared in an effort to improve the processes" in one's own organization (1999, p. 257). It is often used alongside functional benchmarking. In the case of this study, functional benchmarking was necessary as the focus of the study (local youth) is understudied, belonging to an emerging niche market, which also lacks research. Functional benchmarking thus allows the comparison between organizations with different goals, but with similar processes or functions that achieve the goals (Helgason, 1997). See Chapter 4 for the full benchmarking analysis.

3.3.1 Collection Methods

Finding the Organizations

With the type of analysis (functional processes) and indicators (sustainable social development and youth engagement) established, finding organizations that matched the theme of the investigation began. However, as youth are an understudied stakeholder in an emerging niche of tourism, an exact replica of the proposal was challenging to find. Various keyword combinations were used in the search on Google, Google Scholar, and Scopus, with little output (see Appendix H).

Organizations first had to meet a specific criterion to be considered for the benchmarking analysis:
- They had to work with youth (ages 14-24);
- youth had to have a central leadership, or co-creative role;
- an element of education and tourism had to be present;
- and there had to be sufficient information available online to understand the best practices.

This last criterion was particularly challenging as there was evidence of a multitude of organizations working with youth in tourism for sustainable development, but with little to no information about process or implementation online. There was also an abundance of proposals for youth involvement in community-

based tourism initiatives, without any yielding results (particularly in southern Asia – see Tambunan et al., 2021; Astuti et al., 2019 & Thipsingh, 2015). These results pointed to the efforts being made to include youth in the sustainable tourism discussion, though, with little documentation.

Most organizations that did appear in the search queue focused on youth's role as sustainable travelers, not as sustainable hosts, including the UNWTO's first Global Youth Tourism Summit (GYTS), alongside some more regional approaches, such as the Baltic organization, Sustainable Tourism Excellence Network for Youth (STENetY). Efforts were made to contact all organizations who met all but the last criteria for interviews with no success.

Ultimately, this criterion only presented four organizations that were identified as relevant as they promoted youth as tourism hosts in various capacities. Each had related goals to the investigation, promoting local youth development via sustainable social practices. The organizations JUST ACT and Taste Cultural Food Tours were found via a Google search using "youth tour guide", the Youth Council of Opatija through the search, "local youth involvement tourism", and the *Associação de Caretos de Podence* was already known to the author as a good example within Portugal.

Themes for Analysis: SWOT & CSFs

The areas of study within the benchmarking analysis were derived from the very nature of benchmarking (analyzing best practices and weaknesses), and two common business practices for strategic planning: SWOT Analysis and Critical Success Factor Analysis.

SWOT is an acronym for strengths, weaknesses, opportunities, and threats. It is often used as an exercise for employees to self-reflect on the internal (strengths and weaknesses) and external (opportunities and threats) factors of the business, or to assess competition. Looking for critical success factors (CSFs) is another approach, often used alongside SWOT, to identify relevant factors which contribute to the survival and success of an organization (Aaker & McLoughlin, 2010).

The areas of study outside best practices were included based on the literature associated with cultural and creative tourism, sustainable development, and youth development.

3.3.2 Analysis Methods

As part of an exploratory, qualitative research investigation, the context of the organizations analyzed in the benchmarking were very important. Understanding the 'story' of the organization by looking at who was involved, project duration, funding methods, partnerships, and goals, the 'whole picture', was more easily established. However, the focus of the analysis was, of course, on the best practices, critical success factors, and deficiencies, augmented by motivations.

The study of the organizations was undertaken using primary data sourced from the websites of the organizations, including social media, and any secondary sources found with relevant information (usually news articles detailing the projects). Interviews were attempted with all four organizations with limited success, partially due to timing constraints.

With all themes, anything deemed in connection and relevant was highlighted and included in a spreadsheet detailing all the research (see Appendix I for the full benchmarking analysis). From there, connections were made by pulling out key words and actions between organizations, or simply practices that received positive (best practices) or negative (deficiencies) feedback.

3.4 Case Study Approach

According to Bryman and Bell, "The qualitative researcher seeks an understanding of behavior, values, beliefs, and so on in terms of the context in which the research is conducted" (2011, p. 411). Thus, a descriptive case study approach was chosen to provide contextual understanding about youth participation in tourism activities. Through this lens, it will be possible to understand the feasibility, practicality, motivations, and potential impacts of youth participation in co-creative tourism activities at a micro level. By understanding the motivations and potential impacts from one community, it will also assist in better understanding the specific nuances that small towns and rural communities face and how a small change can hopefully create a positive impact wherever the findings of this study are implemented.

According to Richard K. Yin, a leading researcher in case study analysis, case studies are empirical inquiry methods that, "...investigate a contemporary phenomenon within its real-life context using multiple sources of evidence" (1992, p. 3). He goes on to state that the goal of a case study is for theory-building, accessing outcomes and testing hypotheses. As this research is theory-building in nature about social phenomena, choosing a community to observe and conduct interviews was deemed the most appropriate way to tackle the data collection. Using participant observation via micro-ethnography and interviews of local stakeholders and youth, the key components necessary for successful youth participation in co-creative tourism activities were analyzed.

Descriptive detail was also an important component of the investigation, and another reason why the case study approach was chosen. According to Bryman and Bell, detailed accounts of the social context of a community are important as it provides background information that can help understand the specific behaviors and/or responses of the subjects (2011). This use of 'thick description' should be used in social settings, events and toward individuals and is a crucial element of any qualitative study.

3.4.1 The Search: Finding a Suitable Case Study Community

The process to find a case study community was an arduous one. The initial criteria for the community were:
- In Portugal
- Population less than 10,000 (considered a small town, or rural community)
- Prevalence of significant tangible or intangible cultural heritage (UNESCO or Portugal World Heritage designated)
- Suffering from rural exodus
- Suffering from declining youth population
- Current creative tourism activity
- Community involvement or interest in creative tourism activities
- Youth involvement in tourism activities
- General willingness to participate in research
- English-speaking population

Ten communities were initially assessed after being identified by the author or recommended by colleagues (see Appendix J). By looking at the municipality websites, Pordata, and any secondary tourism website, the criteria were researched. Two of the communities, Abrantes and São João de Madeira were too large (exceeding 10,000), and many of them were too small, with not enough of a community population to find enough interviews (Campo Benfeito, Cerdeira, Travancinha). In the case of Conimbriga, there is no current community, as they are ruins, though it is surrounded by villages. The final four communities, Covão do Lobo, Miranda do Douro, Santa Comba Dão, and Vilar de Nantes all met most of the criteria. The final step was to find a community with a sufficient English-speaking population and had an adequate number of people willing to participate in the investigation via interviews (both semi-structured and conversational).

Via a contact through CREATOUR (Olga Matos), Miranda do Douro fit the final two criteria and thus became the topic of this research investigation. Chapter 5 provides a detailed description of Miranda do Douro, including demographic, and tourism data, and an explanation of the main cultural elements of the region.

3.4.2 Micro-ethnography

According to Bryman and Bell, "qualitative interviewing is meant to be flexible and to seek out the world views of the research participants" (2011, p. 499). To that end, qualitative interviewing is often supplemented with other methodologies, most commonly ethnographic studies. Within the case study approach for this investigation, participant observation in the form of a weekend field study supplemented the semi-structured interviews. This 'micro-ethnography' allowed for a small insight of observation within the limited time and scope of the master's thesis. Micro-ethnography was first introduced by Wolcott (1995). His definition follows that of full ethnography*, though for a shorter period.

For this investigation, the researcher primarily took on the 'observer-as-participant' role in the micro-ethnographic research, first defined by Gold (1958), as a researcher who observes, but has very little participation, compared to the 'complete participant' ethnographic style. This role is more detached than involved, and with the little time spent in the community, was the only possible option for the researcher. Gold does warn that this role carries the risk of the researcher not fully understanding the community, leading to incorrect inferences.

Within this scope, the method of conversational interviewing was utilized for data collection during the field visit. While not a traditional interview, it is still considered valid data consisting of, "a series of broken and incomplete conversations that, when written up, may be tied together as one statement" (Bryman and Bell, 2011, p. 441). The conversational interviewing was recorded by taking brief field notes using the researcher's notes application on their phone during some conversations, or with others, by summarizing interactions after a conversation was held (see Appendix K). Ultimately, the conversational interviews were analyzed the same way as the semi-structured interviews, using the same parameters, themes, and norms (see next section).

The field study took place in August 2023 over the course of four days spent in Miranda do Douro and the surrounding region. Conversational interviews were held with three of the youth stakeholders a couple of weeks after their formal, semi-structured interviews. Notes were taken after spending time with the youth subjects about the conversations had and any new knowledge obtained. The researcher attended a pauliteiro performance with two of the youth subjects and received a tour of the old town from a third youth subject.

Other conversational interviews included a visit to the village of Picote and speaking with an employee of the local development organization, *Frauga – Associação para o Desenvolvimento Integrado de Picote*. She helped translate for an elderly woman who spoke only Mirandese and was weaving baskets using traditional methods (see Figure 5). A long conversation with an elderly artisan from the village of Sendim selling his hand-made instruments at the *FAMIDOURO - Feira Artesanato*, annual artisanal fair in the city of Miranda do Douro was extremely insightful. And short conversations with employees from the Arrives Environmental Cruise of the Douro River and the *Casa da Cultura* revealed current tourist attractions in the region.

3.5 Semi-structured Interviews

As the general direction of the research was already established in the creation of a guiding research question, a semi-structured interviewing method was chosen as the most practical way to understand subjects' points of view about specific contexts regarding creative tourism, youth participation, and sustainable development. A semi-structured interview is when the interviewer has a prepared interview guide with questions related to the research question, but the interviewee has a lot of flexibility in how they reply, with tangents often encouraged as it "gives insight into what the subject sees as relevant and important" (Bryman & Bell, 2011, p. 466). The authors elaborate by saying, "the emphasis must be on how the interviewee frames and understands issues and events–that is, what the interviewee views as important in explaining and understanding events, patterns, and forms of behavior" (p. 467).

With semi-structured interviews in mind as the best way to understand the social contexts, preliminary interview guides were created to establish some order to the qualitative interviews (see Appendices L - N). As outlined by Bryman and Bell, the interview guide was created using a reasonable flow: starting off, the questions were more general about culture, tourism, and youth involvement. The questions gradually homed in on specifics about co-creation and creative tourism and ended with simple demographic questions to provide context to subjects' answers (2011). Most importantly, leading questions were avoided as this could skew the data. At the beginning of the interview, a description of the research topic was presented, and definitions of creative tourism and co-creation were included right before participants were asked about the themes. As suggested, there was a mix of probing, specifying, and 'yes' or 'no' questions, and there was space given to the interviewee to elaborate whenever they wished (Bryman and Bell, 2011).

The specific questions asked in the interviews were created using questions inspired from both literature and benchmarking analysis. As the initial research question seeks to find ways to motivate youth and the goal is to promote positive sustainable development, these themes were the focus of the interviews (including potential negative impacts, or barriers to participation/development). It was also important to understand the prior knowledge youth subjects had about their cultural context, as this would directly affect their motivation to become involved.

3.5.1 Collection Methods

As the main goal was to understand the perspective of youth, the intention was to interview 25 or more local youth between the ages of 14 and 24. While the EU defines youth as 15 to 29, the context of the case community was taken into consideration. Around the age of 14, young pauliteiro apprentices are included in the group as an official member and dancer, thus the decrease in age to 14 compared to the EU standard. People aged 25 to 29 were not included as they are often back from university and already established in their careers, with less time and potential to participate in interviews, let alone in a co-creative tourism activity. Thus, the age frame of 14 to 24 was established for this study.

However, constraints in access, timing and English level led to a pivot in the research early on, as a large number of youth interviews were difficult to establish. Therefore, local stakeholder interviews were also included in the investigation. Stakeholders encompassed any adult person or organization working or participating in the municipality that focused on culture, youth, and/or tourist activities. The goal was to understand the difference between what motivated youth and what stakeholders thought motivated youth, as well as the difference in understanding about the positive and negative impacts of youth involvement in co-creative tourism activities.

The interviews were separated into three phases that took place from February to August 2023. In total 12 interviews were conducted, which included members of two groups: six stakeholders (4 pauliteiro dancers and 2 development workers) and six local youth. Interviews were conducted in both English and Portuguese

according to the subject's English level and the researcher's Portuguese level. One interview included a translator from Portuguese to English.

The first round included interviews from adult men associated with different pauliteiro groups throughout Miranda do Douro. These interviews spurred from an initial informal conversation with Alberto Fernandes (see Appendix O for interview notes), recommended to the researcher by Olga Matos. Fernandes, a bagpipe player from Miranda do Douro helped to organize *L Burro i L Gueiteiro* (the donkey and the bagpiper, written in Mirandese) festivals from 2012-2018 (see Chapter 5) and is associated with *Galandum Galundaina*, an "agricultural rock" group known for their songs sung in Mirandese. As a well-known Mirandese, his knowledge helped lay the groundwork for the direction of this research, and in who to interview. This was effectively snowballing sampling* as the rest of the interviews for phases two and three fell into place from this initial contact.

The second round of interviews focused on local youth, aged 14 - 24, of both genders, and of varying professional goals and cultural awareness/participation. It was important to understand the views of youth who planned to attend university (which is outside of Miranda do Douro), and the views of those who planned to stay and work. It was also important to find subjects who already participated in cultural activities in Miranda do Douro (as pauliteiros, or spoke Mirandese), and those who knew little of the culture, or who participated only occasionally.

The third round of interviews were intended to understand the role of local stakeholders in the participation of local youth, so non-profit organizations were sought who actively work with youth and who practice a sustainable agenda. Through three phases of interviews, data was collected, and new theoretical issues emerged, highlighting the ongoing process of theoretical sampling*.

With the interview guide established, interviews were estimated to take approximately one to two hours, depending on the subject (longer for youth, shorter for stakeholders). The researcher used Zoom to record interviews, which were transcribed later using Otter AI, Parrot AI, and Google transcription. During the interviews, the interview guide was presented to the subjects for clarification and the researcher took detailed notes. After the interviews, the transcriptions were shared with the subjects for transparency and respondent validation*.

All subjects completed a privacy document, agreeing to share their data, understanding their responses would be used for research, though their answers would remain anonymous. For those subjects under the age of 18, parent permission was also requested.

The Interview Subjects
Tables 4 and 5 detail the demographic information and current cultural involvement level of each interview subject. Those marked with no cultural involvement does not mean they are not connected to the culture, or do not want to be connected to the culture, solely that they have not participated in traditional cultural activities on a frequent basis. To ensure anonymity, hometown was simplified to either the city of Miranda do Douro ('City'), the villages of the municipality ('Village'), or 'Coastal', for the three subjects born outside the region. The youth demographic table includes more detailed information about the subjects, including their future professional and personal goals, university major and their plans to return to Miranda do Douro, or not.

To protect their anonymity, subjects were assigned a number and are referred to as "Stakeholder Subject #" (SS#) or "Youth Stakeholder Subject #" (YS#). In quotations they will be cited with abbreviations. As English is a second language for most subjects and two of the interviews were conducted in Portuguese (one with a translator, one without), some grammatical mistakes appear in the subject quotes. During transcription, to maintain accuracy, the quotes were written down as the subject said them, so as not to skew

data. Though repeated words due to pause (for example, 'the the group, had had') were deleted for clarity (full interview transcripts available upon request).

Table 4 - *Stakeholder Demographics*

Stakeholder Subject	Gender	Age	Residence	Hometown	Activity	Level of Cultural Involvement
SS 1	Male	Adult	Miranda do Douro	Village	Pauliteiro	Dances & teaches pauliteiros; speaks Mirandese
SS 2	Male	Adult	Porto	City	Pauliteiro	Dances & has taught pauliteiros
SS 3	Male	Adult	Aveiro	Village	Pauliteiro	Dances
SS 4	Male	Adult	Malhadas	Village	Pauliteiro	Dances & teaches *pauliteiras*; speaks Mirandese
SS 5	Female	Adult	Miranda do Douro	Village	Development work	Speaks Mirandese
SS 6	Male	Adult	Miranda do Douro	Coastal Portugal	Development work	Project coordination

Table 5 - *Youth Demographics*

Youth Subject	Gender	Age	Residence	Hometown	Activity	Level of Involvement	University, subject	Future Plans
YS 1	Male	18	Miranda do Douro	City	Pauliteiro	Dances, speaks some Mirandese	University of Porto, economics (expected)	Unknown
YS 2	Male	20	Vila Real/ Miranda do Douro	City	Pauliteiro & folkloric dances	Actively dances in both groups, speaks some Mirandese	University of Trás-os-Montes e Alto Douro, languages & business relations	Does not think he will return to Miranda, at least right away
YS 3	Male	20	Porto/ Sendim	Village	Pauliteiro	Dances	University of Porto, computer programming	Might return & work remotely
YS 4	Male	21	Coimbra/ Miranda do Douro	City	*Gaiteiro*	Actively plays all instruments, specializing in *gaita de foles*, speaks Mirandese	University of Coimbra, geography	Plans to return
YS 5	Male	21	Bragança/ Miranda do Douro	Coastal	None	None	Polytechnic Institute of Bragança, management	Does not plan to return
YS 6	Female	17	Miranda do Douro	Coastal	None	None	University of Coimbra, modern languages	Plans to return in the far future

3.5.2 Analysis Methods

As this investigation used both a deductive and inductive research method, the analysis includes both methods as well. Deductively, content analysis was used to test the pre-established themes extracted from literature about youth participation in tourism activities and sustainable development. Inductively, ethnographic content analysis was used to pull out new themes that emerged from data collection. Both methods focused on the experiences, knowledge, opinions, and emotions of the subjects being interviewed and thus the content of all the communication collected needed to be analyzed. Both analyses looked for latent content in the data. According to Bryman and Bell, "uncovering latent content means interpreting meanings that lie beneath the surface" (2011, p. 290).

Content analysis, according to Holsti, is "any technique for making inferences by objectively and systematically identifying specific characteristics of messages" (1969, p. 14). Though there are different variations of content analysis, the first iteration was created for quantitative research. However, despite the differing methods, objectivity and being systematic are two key components of content analysis, whether in quantitative or qualitative research (Bryman & Bell, 2011). As a case study centered around people's perceptions of their community, there was little quantitative data to assess besides statistics revolving around tourism data and demographics (see Chapter 5).

Deductive Content Analysis

While quantitative content analysis focuses on creating formal codes to organize the data for later quantification of the defined codes, qualitative content analysis finds themes from literature to create categories. It is later organized into emerging patterns found in the overall discourse. The goal is to test existing categories from current theory in a new context and with new data (Mayring, 2000). Mayring's deductive content analysis process was used to organize this initial phase of the data analysis (see Annex F). According to Mayring, a coding agenda should be established before data collection begins (see Annex G) to keep the researcher within the parameters of their study goals, helping to ensure reliability of results, and allowing another researcher to pick up where this research left off (2000). Therefore, explicit descriptions were provided for each of the categories, highlighting topics of interest and key words. Table 6 shows the 13 pre-established categories inspired by literature and their descriptions (key words are underlined) For the complete coding agenda, including examples and coding rules, see Appendix P.

Table 6 - *Deductive Coding Schedule*

Category	Description	Category	Description
Heritage	Discussing cultural offer, cultural preservation, cultural changes, or modernization/commodification. Knowledge (or lack of) about local traditions and customs.	**Conditioning Factors - Support**	Discussions about who supports the current cultural activities and how they support it. Explanation of what pushes the current cultural activities forward. Suggestions about who could support co-creation in the future.

Co-creation	Participation in creative tourist activities. Experience in co-creation. Interaction with tourists.	Conditioning Factors - Barriers	Discussions about who currently hinders the implementation of cultural activities and how they are creating barriers. Explanations of what is holding back current cultural activities and what pushes the current cultural activities forward. Suggestions about how these barriers could be prevented in the future.
Logistics	Explanation of how current cultural activities function (or struggle to function). Feasibility of research goals to work.	Skills	Descriptions of current skills and where they were learned. Explanation of skill goals, why they want to achieve those goals and how they plan to achieve it.
Motivation	Discussions on why subjects participate in culture (and why they don't).	Rural Exodus	Discussions about low population or lack of youth. Explanations about why some people leave the region and others stay.
Impact - Benefit	Positive contributions/ benefits currently resulting from tourism. Possible positive contributions that could come out of co-creative tourism.	Identity	Discussions about 'being Mirandese', admiration and appreciation for the culture. Discussions about place attachment and why they feel emotionally connected to the region (or not).
Impact – Negative Consequences	Negative consequences currently resulting from tourism. Possible negative consequences that could come out of co-creative tourism.	Engagement	Discussions about what youth expect when participating in an activity. Suggestions youth have to keep themselves interested. What tools organizations use to keep youth & tourists interested in activity.
Demographics	All subjects: gender, residence, connection to research question Youth subjects: age, education		

Source: Created by author by adapting Mayring's *Deductive Coding Schedule* (2000).

Inductive Analysis: Ethnographic Content Analysis

While deductive content analysis focuses on creating pre-established codes to organize the data, inductive content analysis creates themes and categories based on trends emerging in the data (see Annex H for the step model of the inductive analysis process). Therefore, the iterative nature of inductive reasoning highlights the importance of repeatedly reassessing categories and adding new ones if deemed necessary.

As this research took on a micro-ethnographic approach, the inductive content analysis was done using an ethnographic content analysis (ECA) method. ECA was first introduced by Altheide's 1996 study on media analysis. He defined it as, "an emphasis on allowing categories to emerge out of data and on recognizing the significance for understanding meaning in the content in which an item being analyzed (and the categories derived from it) appeared" (p. 292). ECA is used to document and understand the communication of meaning, as well as to verify theoretical relationships. Its distinctive characteristic is the reflexive and highly interactive nature of the investigator, concepts, data collection, and analysis" (Altheide, 1987, p. 68). Altheide suggests that ECA goes through various steps: concept development, sampling data, collection of data, coding of data and analysis-interpretation. The aim, he says, "is to be systematic and analytic but not rigid. Categories and variables initially guide the study, but others are allowed and expected to emerge during the study" (1996, p. 16).

Through ECA, an open coding approach was used to break down, examine, compare, conceptualize, and categorize data, which, according to Strauss and Corbin, "yields concepts, which are later to be grouped and turned into categories" (1990, p. 61). Therefore, concepts that emerged out of the data were grouped into related categories, which led to the emergence of core categories and finally theory. The emerging insights to theory presented in Chapter 7 ultimately came from "a set of well-developed categories…that are systematically related through statements of relationship to form a theoretical framework that explains some relevant social or other phenomena" (Strauss & Corbin, 1998, p. 22). The key words from the deductive analysis (underlined words in the coding agenda) helped to identify the direction of the emerging themes, as well as the goals of the research (youth development, sustainable social development, and engagement). The categories that emerged through data analysis are discussed in Chapter 6.

3.5.3 Summary

Both the deductive and inductive content analysis used Microsoft Excel to organize the categories and pull themes or quotes from the data. The analysis process entailed listening to the audio of the interview and reading the transcript simultaneously. Using the coding guide (deductive) and focusing on key words and the research goals (inductive), any content that related to the category was pulled out and added to the spreadsheet. Both direct quotes and summaries of themes, opinions, and ideas were added. They were later compared and cross-referenced to answer the research question (deductive) and any new emerging themes to establish insights to theory were pulled out (inductive). The data was also compared from each phase, creating connections between the benchmarking analysis, stakeholder interviews and subject interviews. All the results of the data and analysis discussion can be found in Chapters 6 and 7.

To ensure validity and decrease author bias, triangulation and respondent validation were used alongside thick description. The author pledged to act in good faith, not overtly allowing personal values to sway the conduct of research (Bryman & Bell, 2011).

Chapter 4: Benchmarking Analysis
Identifying best practices from organizations working with
youth & tourism

The aim of this benchmarking analysis was to identify and understand the best practices, deficiencies, and critical success factors used when involving local youth in tourism activities. These practices were identified using three international (Australia, The Gambia and Croatia) and one national (Portugal) organizations in a benchmarking analysis, pulling out specific processes that have been successful in engaging youth in their tourist and educational activities, thus achieving a level of sustainable social development. After identifying various co-creative tourist activities with youth involvement, it was necessary to understand how youth engagement and social sustainability were promoted within these organizations and what conditions were necessary for successful implementation.

Specifically, the four organizations were assessed looking at their goals, youth engagement strategies, social sustainability practices, use of creative tourism, best practices (strengths), deficiencies (weaknesses), and most importantly, their critical success factors. The strategies and processes used by the organizations were identified to support in finding the most effective ways to encourage local youth to participate in co-creative tourism activities.

This benchmarking analysis took place as a preliminary step in the overall investigation process, helping to determine what themes should be assessed during the interview phase of the case study community. With the best practices and critical success factors of other organizations in mind, it also helped to compare what they were doing successfully and what small towns and rural communities could also do to successfully engage youth.

The four organizations analyzed were: Youth Council of Opatija, Croatia; *Associação de Caretos de Podence*, Portugal; Taste Cultural Food Tours, Australia; and JUST ACT, The Gambia. The data was collected using primary source analysis of each organization's online presence (website and social media) and limited secondary source analysis (news articles). Key words relating to tourism and youth engagement were noted, as well as action verbs signifying youth participation, skill building, and impacts. The conclusions of the benchmarking are discussed in section 4.5 and the full analysis can be found in Appendix J. First, an overview of each organization can be found below (sections 4.1 to 4.4.). It is relevant to note that the *Associação de Caretos de Podence* is closely related to the cultural context of Miranda do Douro, which provides similarities to compare, while the other three are quite different (being in urban settings, or with different governmental and economic contexts). The contrasting perspectives also helped to shed light on various strategies to implement in Miranda do Douro.

4.1 Youth Council of Opatija
The Youth Council of Opatija, Croatia is a local organization established in 2007 by the City Council of Opatija to act as an advisory body representing local youth in public affairs. Seven elected members, ages 15-30 serve a one-year term on the council participating in local government and implementing relevant activities for the local youth. The goal is to give a voice to youth through active inclusion and empowering them to be better leaders of tomorrow. It is also to establish a positive connection with youth, encouraging them to stay in the city as Opatija suffers from an ageing and emigrating population.

4.1.1 Creative Tourism Lab

One of the successful projects the Youth Council of Opatija implemented to encourage youth participation in tourism activities was the Creative Tourism Lab. It was a 2019 initiative in partnership with local

businesses and the university to empower youth through active participation in the local tourism market. Through active participation 30 local youths, ages 15-30, participated in the creation of a public space to promote young entrepreneurs interested in tourism. The youth council also provided non-formal, practical workshops to learn from experts about business models, brand management, and marketing strategies (among others). The final stage was a competition among the participants for a 400-euro prize and support in implementation of the project through the tourism incubator. The winning team presented an idea for interactive guided tours in the city.

The goal of the incubator was to strengthen the competencies of youth through long-term empowerment and agency in decision-making, which would help support the council's overall goals. Besides the interactive tours, the established public space promoted youth participation in entrepreneurial activities surrounding tourism after the training concluded. It also inspired the creation of a local tourism incubator for adult entrepreneurs in tourism which aims to stimulate regional economic and social development - Hubbazia (established in 2021).

While the lab is not directly related to creative tourism, it did focus on sustainable development mainly through the empowerment of youth, strengthening of entrepreneurial competencies, providing networking opportunities and the creation of self-employment opportunities. It also created a sense of community by opening a public space for youth to use, which also gave the potential for host-visitor interaction as it was in the central tourist section of the city and open to the public. This created a sense of community where tourists, youth, and other locals could interact and learn from each other. The Creative Tourism Lab also had a stated goal of long-term operations, which is sustainable in nature.

While the project is no longer running (namely due to the COVID-19 pandemic) and only reached a small number of youths, it did build competencies and increased empowerment in the 30 participants. These skills can be used for future development, whether in tourism, or even outside of the community, which is a positive and sustainable outcome. Within the community, networking was established between the youth participants and local businesses, providing possible future employment opportunities. The fact that the project used incentives for youth with prize money was an interesting strategy, only attainable to the network of partners established via the youth council's relationship with the city council. Though, the follow-through by supporting the contest winners in the realization of their idea is inspiring to others, potentially causing interest in participation from more young people.

4.2 *Associação de Caretos de Podence*

The *Associação de Caretos de Podence* (Association of the *Caretos* of Podence) is a non-profit organization established in 2002 to preserve and disseminate the cultural tradition of the *caretos*, a masked and costumed character that dances and plays tricks during the Carnival season. This tradition stems from ancient times and has a rich history throughout the Trás-os-Montes region of Portugal. Podence, a small village in the municipality of Macedo de Cavaleiros, holds a lively Carnival celebration every year where young and old come together, dressed in their costumes to make mischief around town. Since 2019, the "Carnival of Podence" has been named Intangible Cultural Heritage by UNESCO. This is particularly important as it has put Podence on the map for national and foreign tourists, helping to disseminate the culture to others and peak interest in the generations of youth whose families no longer live in Podence, but whose aging relatives still do. Podence is one of the many rural communities in Portugal that is aging out, with a decreasing population every year (Pordata, 2021). Each Carnival season successfully attracts thousands of visitors to the region and brings back kids and grandkids that now participate in the *caretos* tradition. In the 1970s, only three *caretos* participants were left, all adult men. Now anyone, from young kids to young adults participate, including women and girls. Young children participate by making a similar, though simpler costume, the *facanito* and, by their teen years, young men and women alike are included in the 'rite of passage', donning their father or grandfather's *caretos* costume and running around town. This has not only created social sustainability via intergenerational dialogue and cultural preservation, but economic

sustainability as the entire community benefits from the increase in tourist receipts during Carnival and job creation to help construct the costumes. Throughout the year, local children are taught about the tradition in school and even help in making the costume, which is a lengthy process, often involving three or more participants.

4.2.1 *Casa do Careto: "Ocupação dos Tempos Livres"*

The *Casa do Careto* (House of the *Careto*) is the headquarters of the association and a public museum, first opened in 2004. By housing a permanent exhibit showcasing the *caretos* tradition, it puts education and cultural preservation at the center of the association's mission, "The Association is youthful in nature, its priority is to implement activities and educational programs aimed at the youngest, which are the main link in the perpetuation of the festive and cultural manifestations to which it is dedicated" (*Quem Somos*, n.d., para. 6). Besides educational visits from local students, the *Casa do Careto* works in partnership with the *Instituto Portugues da Juventude* to offer local youth non-formal learning activities. The "Ocupação dos Tempos Livres" is a national program which aims to develop personal, professional, and social skills and competencies for young people. In the context of Podence, youth, aged 12-17 work at the *Casa do Careto* alongside mentors aged 18-30 during their holiday breaks from school, actively participating in their local cultural heritage. Not only does this provide a platform for heritage preservation and skill building, but also networking opportunities and social inclusion for a group that is often forgotten in cultural discussions. While the specific tasks for the student workers were unclear and it only reached a limited number of youths per year due to monetary constraints, the training provides hands-on experience in cultural preservation and dissemination. Through the association's UNESCO status, wide array of government and private partners, and large social media presence, the *Casa do Careto* has established a long-term plan of cultural preservation, which includes youth participation at the forefront.

4.3 Taste Cultural Food Tours

Taste Cultural Food Tours is a social enterprise founded in Sydney, Australia in 2015 with aims to train migrants and young people as tour guides, leading food tours about their culture. The goal is to "provide education and employment opportunities to disadvantaged populations, promote social cohesion, mutual respect and social tolerance between people of diverse backgrounds, and shift the perceptions of culture and place through media relations and hands on experience and narrative" (ACNC, Taste Cultural Food Tours Inc., 2018, para. 2). Through tourist activities, the migrant communities can showcase their diversity and establish relationships with other local community members. It's also a way to educate locals and tourists about the vast diversity of Australia's population and celebrate it. This came out of the large populations of migrants living in Sydney who were relatively disconnected from cultures outside of their own. It also provides these often-disadvantaged communities with advances in social and public welfare, including practical skills leading to entrepreneurial opportunities.

As a social enterprise, Taste receives funding from the Australian government and works in partnership with TAFE NSW (Technical & Further Education, New South Wales), which is a vocational and educational training provider. One of their initiatives specifically, the Cultural Ambassador Program, trains migrants, with an emphasis on young people, to give two-to-three-hour tours of their culinary culture. This includes a walking tour of cultural 'hotspots' in the city which may be otherwise 'off-the-grid'. Current successful tours include tasting and cultural showcases of Persian, Chinese, Vietnamese, Afghani, and Korean cuisine - all led by 'graduates' of the Cultural Ambassador Program. While none of the tours are currently run by youth, young people are encouraged to apply.

4.3.1 Cultural Ambassador Program

The Cultural Ambassador Program teaches practical skills through non-formal and interactive classes in English, basic business, and customer service. They also include cultural diversity workshops, a key component as it's one of the main pillars of the organization. As a social enterprise, Taste Tours then employs the trainees, giving disadvantaged populations a steady income. This organizational structure also provides the trainees with the marketing, sales platform, and overall logistics of a business, saving the guides time and money and allowing them to begin working immediately after training. The process of community building within the organization is key to its success as well. Not only are they training newcomers to Sydney but offering a space where multiple cultures come together for a common goal.

To reach more youth, Taste organizes school field trips, touring local children in a combination of tours showcasing multiple cultures. Although this constitutes a more traditional structure of youth as visitors, it is a successful practice in promoting cultural diversity and building mutual respect between people of diverse backgrounds (a goal of the enterprise) that can be applied to the idea of local youth participation as well.

4.4 JUST ACT

The former UK-based charity organization, Janjanbureh Uniting Sustainable Tourism and Community Training (JUST ACT) is in Janjanbureh, The Gambia, an island region on the Gambia River, far inland from the more economically dominant and tourist-heavy coast. Founded in 2009 by a British woman interested in establishing sustainable and community-based tourism, the organization has since been funded by the Youth Empowerment Project (YEP), a European Union (EU) Emergency Trust Fund for Africa (2017), though those leading the initiative are local community members in conjunction with a wide network of stakeholders, such as The Gambia Tourism Board (GTB). The main aims of JUST ACT are to train local youth to become official, government-certified tour guides for the region, fostering empowerment and economic sustainability. This comes out of the problems of rural exodus where many Gambians live and work on the coast, and the high numbers of migrants, often young boys, seeking opportunity outside of The Gambia. The initiative was also born out of the increase in tourism in the region due to the high prevalence of native birds and cultural events, but a lack of local guides, most coming from the coast and having little knowledge of Janjanbureh and thus offering inauthentic experiences.

4.4.1 Tour Guide Training

Through youth empowerment initiatives, targeting young boys who might otherwise try to migrate illegally, JUST ACT has successfully trained over 30 local youths in the community about history, nature, bird-guiding and general tour guiding skills. Five of those trainees went on to participate in a training for trainers program where they are now certified to continue training future guides. These five established the Janjanbureh Tour Guide Association in 2017 and continue to work with youth in Janjanbureh, but also the surrounding communities. Besides youth-to-youth dialogue, they created the Youth Booth, an incubator site where, "youth can get together to plan, develop and implement tangible initiatives" (JUST ACT Gambia, *A Youth Booth for JUST ACT*, 2020), and hosted a professional kayak tour guide training in conjunction with a local tourism enterprise. Currently, there are more than 20 additional guides in the surrounding region trained by JUST ACT who receive income for their work, thus supporting personal economic development.

Community-wide, the initiative has succeeded in bringing an influx in tourism, which resulted in increased tourism receipts and economic and social development. Sustainably, the goal of JUST ACT was to, "enable Janjanbureh and surrounding areas to develop responsible, sustainable pro-poor tourism for the benefit of the community whilst respecting the local culture, traditions and the natural environment, and to enable rural regeneration so the school population of today is assured of a prospering town sufficient to reduce

rural/urban/illegal migration" (JUST ACT Gambia, *Janjanbureh and Sustainable Tourism*, n.d.). It emphasizes host-visitor interaction and authentic experiences, where cultural diversity is shared between both actors. While they're still actively working on this goal, they have certainly achieved it to some degree as there is now a vibrant Tourist Visitor Center, which also sells local handicrafts, there are initiatives focused on women, such as the Women's Skill Center, and Janjanbureh is now on the international tourism stage, particularly due to their Kankurang cultural Festival, held since 2018, in big part thanks to JUST ACT.

As a community reliant on tourism, they were hit hard during the COVID-19 pandemic, but also the Ebola epidemic and political uncertainty in 2017. They are continuing to establish networking opportunities, particularly with governmental entities within The Gambia and non-governmental organizations outside of Africa who can promote the region and support in funding. This is seemingly key to their success as they were struggling to take off due to funding concerns before 2010.

JUST ACT, while not officially training any youth below the age of 18, reaches a widespread group of youth as it has created economic opportunities via tourism in Janjanbureh. Though, economic reliability on tourism alone could be detrimental in potential future pandemics or during political unrest. However, the amount of follow-up and follow-through done by the tour guide association within the community and beyond to support community-based tourism efforts and youth development is a major factor in the continued success of the project, even during a global pause in tourism.

4.5 Benchmarking Conclusions

By identifying best practices, critical success factors, and deficiencies of four organizations working with youth in tourism, the following strategies were determined to be the most successful in helping to increase local youth participation (see Table 7 for more detailed descriptions):
- Provide non-formal learning experiences with hands-on activities.
- Teach practical skills applicable for the future.
- Empower youth by giving them agency in the decision-making processes.
- Establish space for youth to engage with their culture on their own.
- Promote peer-to-peer interactions.
- Practice genuine and meaningful follow-up procedures.
- Encourage youth of all ages and genders to participate.
- Build networks with various partners.

This benchmarking analysis was a preliminary step in the wider case study analysis. These strategies were used to guide the interview questions for the stakeholder interviews in Miranda do Douro. For example, the interview explicitly includes questions with themes of youth engagement and skill building, and implicitly, questions about empowerment, peer interaction, and teamwork (see Appendices L - N).

However, as the four organizations are not completely aligned with the objectives of the investigation, the best practices and critical success factors were taken into consideration as relevant, but with the notion that the processes will need to be adapted to creative tourism and, in the case of Taste Cultural Food Tours, to small or rural communities. Therefore, the strategies will also be included in the final strategies for organizations which hope to promote local youth participation in co-creative tourism strategies, but with minor updates relating to small towns and rural communities.

Table 7 - *Strategies for Youth Participation in Tourist Activities Benchmarking Analysis*

Theme	Youth Council of Opatija	*Associação de Caretos de Podence*	Taste Cultural Food Tours	JUST ACT
Best Practices				
Goals	-Encourage active participation of youth -Empower youth & give them a voice to become the future leaders of tomorrow	-Preserve & share local culture -Educate youth about culture -Give youth a non-formal learning context to develop personal, professional, and social skill and competencies	-Provide education & employment opportunities to disadvantaged peoples & migrants by training them to showcase diversity via food tours	-Train local youth as tour guides to showcase cultural diversity
Youth Engagement	-Giving youth agency and supporting empowerment by giving them a public space to be creative and express their ideas to the public -Training youth for future employment with practical skills (entrepreneurial seminars) -Supporting in the realization of a community idea	-Encouraging participation of youth (local and ancestral) -Giving youth agency and a voice -Training youth in disseminating culture (via festival participation & museum work)	-Training for immigrant youth as guides (English, business, customer service, guiding, cultural diversity) -Tours for local school children to learn about the different cultures within their own city	-Training for local youth as guides (up to 30 years old) -Promoting peer-to-peer youth interaction and education
Social Sustainability	-Creating sense of community through opening of public space for tourist & local alike	-Social inclusion, cultural preservation & intergenerational dialogue	-Promoting social cohesion, mutual respect and social tolerance between people of diverse backgrounds (work primarily with immigrants and women)	-Establishing community-based, pro-poor, responsible and sustainable tourism through guide training of local youth
Creative Tourism	-Interactive guided tours around the city	-Interactive *careto* costume making with tourists	-Trainings include teaching guides how to showcase culture via interactive experiences (i.e. food tasting)	-Trainings include teaching how to showcase hands-on experiences of local life to tourists

Theme	Youth Council of Opatija	*Associação de Caretos de Podence*	Taste Cultural Food Tours	JUST ACT
Critical Success Factors				
Networks	City Council, local enterprises (public & private), university	National and local government and associations, and international organizations	Local government and non-governmental organizations	Government ministries, national institutes, international organizations, and charities
Processes	-Incentives for youth via competition & prize money -Hands-on training with professionals & peer-to-peer learning (also leads to networking) -Partner funding for youth to realize their ideas	-UNESCO status -Government partner & funding -Social media presence -Long-term plans	-Trainings in basic, practical skills -Building community network -Platform to work (they train & they provide the business for the tour guides to work) -Bringing multiple cultures together. By sharing culture, you learn and respect others and also take pride in your own culture	-Tour guides training tour guides -Network for funding -Consistent follow-up and follow-through
Deficiencies to Avoid				
Deficiencies	-Lack of long-term implementation & little follow-up -Small-scale reach	-Unclear definition of tasks -Limited timeframe of reach	-Limited scope -Small-scale reach	-Economic reliability on tourism, which could create dependency -Definition of youth very broad

Chapter 5: Case Study Characterization
Miranda do Douro - *Un cachico de cielo na tierra*
(A little bit of heaven on earth)

5.1 Miranda do Douro in Context

To understand the context and nuances of the case study community, this chapter provides a detailed characterization of Miranda do Douro, including a brief discussion about demographics, tourism data, culture and heritage, and current creative tourism activities. This thick description of Miranda do Douro will hopefully help paint a picture of the magnitude of the declining situation in the region and how rural exodus has created a lack of opportunity for young people. The data presented will also showcase the vast potential it has in the field of tourism, setting the stage for the analysis presented in Chapter 6. All the statistical data presented was taken from Pordata, a database of Portuguese statistics created by the Francisco Manuel dos Santo Foundation (FFMS). All statistics on Pordata are derived from official sources, such as the *Instituto Nacional de Estatística* (INE) and the most recent census of 2021 (see Annex I).

The municipality of Miranda do Douro is in the northeastern corner of Portugal in the historical region of *Trás-os-Montes e Alto Douro* (behind the mountains and the high Douro [river]) (see Figure 2 for context). It is known as one of the most remote reaches of Portugal, "rural life is still the region's heart and soul, from the southwest's steep vineyard-clad hillsides to the olive groves, almond orchards and rugged canyon-lands of the sunbaked east, and the chestnut-shaded, heathery highlands of the north" (Lonely Planet, 2023). Per EU European Commission demarcation standards NUTS - Nomenclature of territorial units for statistics, it is in the North region (NUTS II), within the district of Bragança, and the sub-region of *Terras de Trás-os-Montes* (NUTS III). Bragança is approximately 74 kilometers (km) away and the closest metropolitan city in Portugal. The municipality runs along the Spanish border, following the natural border between the two countries, the Douro River. Zamora, Spain is the closest city center to the municipality at 55 km, boasting the nearest shopping mall and cinema.

Figure 2 - *Trás-os-Montes e Alto Douro Map*
Source: in-libris, 2023

Miranda do Douro comprises 13 *freguesias* (parishes), spread out over 487 kilometers squared (Município de Miranda do Douro, 2015). The center of government (*cámara municipal*) is located in the city of Miranda do Douro (Miranda city). Within the 13 parishes, there are 23 small villages, though due to their miniscule size, they are incorporated into larger administrative councils (*conselho de administração*), creating a union of villages. The 13 parishes include: Constantim e Cicouro, Duas Igrejas, Genísio, Ifanes e Paradela, Malhadas, Miranda do Douro [city], Palaçoulo, Picote, Póvoa, São Martinho de Angueira, Sendim e Atenor, Silva e Águas Vivas, and Vila Chã de Braciosa (see Figure 3). There are public transportation options between every village and the municipal hub of Miranda, though the options are infrequent, often with only a couple routes per day prioritizing school transportation. There is no train line to Miranda, though regular buses to Viseu, Porto, Aveiro, Coimbra and Lisbon are available (approximately one a day).

Figure 3 - *Municipal Map, Miranda do Douro*
Source: Municipio Miranda do Douro brochure (obtained during field study - August 2023)

5.2 Rural Exodus at a Glance

According to the recent 2021 nationwide census (found via Pordata), the current resident population of the municipality of Miranda do Douro is 6,483, constituting a loss of 1,000 residents in ten years. This could be due to the vastly aging population, as young people under the age of 15 only constitute 8.7% of the total population in 2021, compared to 10% in 2011, while elderly people (those 65 and older) make up 39%, an almost 7% increase from 2011. There are 447 elderly people to 100 young people. The birth rate has also slowed in the municipality, dropping from 33 births in 2011 to only 26 in 2021 (Pordata, 2023).

Miranda do Douro has four pre-schools, three 1st cycle schools, two 2nd cycle, two 3rd cycle, and one secondary school. The secondary school, located in Miranda city, offers two general programs - Science and Technologies and Social and Human Sciences, and one professional program in tourism which includes an internship component. There are no institutes of higher education in the municipality, so those interested must travel to Bragança to attend the Polytechnic Institute of Bragança, or, for the nearest university, to Vila Real, approximately 170 km away. According to Pordata, in 2021 there were 612 students who chose

not to attend higher education while 732 residents did. In 2021, a total of 5,902 residents had any level of schooling, leaving 701 residents with no level of schooling. 452 residents were considered illiterate per the 2021 census, compared to 796 in 2011, the majority of them being female (334 females compared to 118 males) (Pordata, 2023).

The economic situation in Miranda do Douro mirrors that of many small towns and rural communities in the interior regions of Portugal, with many residents earning minimum wage with few opportunities for growth. The latest statistics from 2011 show that the average monthly earnings of employees in the municipality was €803, compared to the €1,084 average for Portugal (when the minimum wage was €565). Currently, 594 people receive public administration retirement fund pensions, 122 are beneficiaries of the social integration income, and 5% of the population is registered as unemployed. This is from a total of 2,311 workers, 93 of which were 15-24 years old, 323 were 25-34 years old, 540 were 35-44 years old, 640 were 45-55 years old, 591 were 55-64 years old, and 124 were 65 years or older. Compared to 2001 when there were 261 15–24-year-olds working, this is a steep decline in the population of young people. In 2021, there were 1,288 non-financial enterprises registered, with the vast majority in agriculture, followed by wholesale and retail trade.

The demographics of the region clearly paint the picture of the effects of rural exodus. There is a vastly declining population, with young people leaving Miranda do Douro to attend university and with little financial incentive or opportunity to return. The aging population is expanding rapidly, but with fewer young people to connect with. Thus, the threat of heritage loss is imminent.

5.3 Tourism: The Lifeblood of Miranda do Douro

Tourism is the lifeblood of Miranda do Douro, earning the region €1.79 million in 2022 from a total of 22,012 visitors. The rate of tourism has increased substantially since 2009 when 17,522 tourists visited the municipality, up to 28,937 in 2019 at its peak. The municipality is often busy with tourists on weekends and during festivals, as the number of guests in tourist accommodations per 100 residents was 345.8 in 2022 (Pordata, 2023).

Seasonality is decreasing, though still relevant in Miranda do Douro as 38.7% of the annual visitors come during the summer months (July to September). This is a decrease compared to the 42.7% of summer visitors in 2009. Tourists tend to spend an average of 1.5 nights in the region, which is on par with the Portuguese average (2022). The municipality boasts 22 tourist accommodations, up 144% from 2011 (nine accommodations). Eight of the accommodations are hotels, the other 14 comprise of *casas rurais*, *hospederias*, and *alojamentos* (rural houses, inns, and lodgings). The rate of foreign visitors is increasing, but still a small margin of the total number of tourists - in 2022, 27.3% were foreign (compared to 19.9% in 2001). However, this number might be downplayed, as, according to local interviews, the majority of tourists come from Spain on day trips for shopping, or as a stopover on the route to the Portuguese coast. Thus, these foreign visitors are not necessarily registered in the statistical data (unless they visit the tourist point). Of the 12 conducted interviews, eight mentioned that most tourists are Spanish, one commenting they saw more Spanish people in the streets than Portuguese (particularly on weekends and in the summer).

5.4 Cultural Heritage

Miranda do Douro provides a rich cultural context accounting for the high number of tourists. There are multiple museums and associations with exhibitions (one official), attracting 18,493 visitors in 2019, including 585 school visits. The most prominent museums are the *Museu da Terra da Miranda* (Mirandese Land Museum) (which is the officially registered museum, although currently under construction in 2023) and the *Casa da Cultura* (Culture House). The majority of visitors to the *Museu da Terra da Miranda* in

2019 were foreigners, comprising 62% of the total. In 2021 there were nine art exhibitions carried out from three galleries, 19 live show performances, and 11.6% of the municipality expenditure was spent on culture and sports. They spent a total of €311,800 that year, 22% of which went into libraries and archives, 17% to cultural heritage, and only 6% to performing arts. The low numbers are a direct result of the Covid-19 pandemic, as the municipality spent almost one million in expenditure in 2019, with the majority going into cultural heritage (Pordata, 2023).

5.4.1 Natural & Cultural Heritage Offer

History & Heritage

Miranda do Douro is rich in cultural heritage, with multiple designations of national cultural heritage by the *Direção-geral do Patrimonio Cultural* (national entity that manages national cultural heritage). According to the municipality website, tourists are intrigued by the Douro International Natural Park, which has many walking paths, viewpoints, and an environmental boat tour. The region has a long history, a result of many settlers over time, including early homo sapiens, Celts and Visigoth tribes, Romans, Moors and finally the Portuguese and Spanish, who fought over the region for many years. From this history can be found the ruins of the *castro* settlements dating from the Neolithic Period, *berrões* rock sculptures from the Iron Age, and Roman ruins, such as the aqueduct. The castle ruin, which sits in the middle of town, was destroyed by the Spanish during the Seven Years' War (see Figure 4), but the cathedral still stands in place, originally built in 1545 when Miranda became the capital of the diocese for the region. At that time a bishop was appointed, and the position is still being filled today, although the city is no longer the capital of the diocese (Município de Miranda do Douro, 2015) (see Annex J).

Figure 4 - *Cultural Heritage of Miranda do Douro*
Miranda do Douro Castle viewed from the city center
Source: Schilling, 2023 (taken during field study - August 2023)

Artisanal Works

Miranda is well known for its craftsmanship, including the cutlery tradition made famous in the villages of Palaçoulo and Pires, and sold throughout the country. Basket-weaving is traditional, using the reeds grown by the Douro River. One elderly woman, who speaks only Mirandese, works daily at *Frauga - Associação*

para o Desenvolvimento Integrado de Picote [village], showcasing her craft to tourists and selling the final product (see Figure 5). She said that she is one of the few left in the region that knows how to weave baskets and her children and grandchildren have no interest in learning. The woman working at the association was in the process of learning, but she admitted it was tedious work (personal communication, August 12, 2023). The *capa de honra* (cape of honor) is an example of traditional dress from the region (see Figure 5). This thick cape made from local sheep's wool is still handmade from local artisans who have now transformed the craft from only capes worn by shepherds to protect themselves from the elements to bags and shirts sold to tourists (Museu da Terra de Miranda, 2020). It has also recently been incorporated into the pauliteiros as the manager of the group wears it during a performance, though not a traditional element of the group.

Figure 5 - *Artisanal Heritage of Miranda do Douro*
Traditional basket weaving (featuring the woman from Picote) and traditional dress of the region (*capa de honra* and men and women's clothing, showcased in the *Casa da Cultura*) (left to right)
Source: Schilling, 2023 (taken during field study - August 2023)

The summer months are a busy time in Miranda, as seemingly every weekend hosts a different *festa popular* (traditional town party), including annual events such as the *Concurso Nacional da Raça Asininha de Miranda* (National Show of the Donkey of Miranda Breed), the *FAMIDOURO - Feira Artesanato* (Artisanal Fair), the municipal holiday on July 10th, and the various festivals celebrated throughout the villages celebrating their unique cultures and patron saints. Winter is not forgotten as the Christmas season finds an influx of visitors and Carnival, as the region has a rich history of seasonal pagan festivals celebrating the start of Spring, or the harvest. These activities are celebrated by locals wearing traditional wooden masks created by regional artisans (see Figure 6) and parading through the streets (in similar tradition to the *Caretos de Podence*).

Figure 6 - *Mascaras de Miranda*
Carlos Ferreira from Sendim showcasing his many years of artisanal work.
Source: Diário Trás-os-Montes, 2017

Gastronomy

Another tourist favorite is, of course, the gastronomy. Known for quality meats and sweet desserts, Miranda has become an epicenter for Trás-os-Montes cuisine. According to the municipality, "When you sit at a table in one of the many restaurants, you will forget about the clock and surrender to the pleasures of gluttony" (2015). Some main favorites include the *posta Mirandesa*, a cut of steak from the free-range cattle of the region, or *churra galega* lamb, the tender meat from the DOP (Denominação de Origem Protegida) certified local sheep breed. For dessert, the *bola doce* (sweet ball), traditionally enjoyed around Easter, is a popular choice for locals and tourists alike.

5.4.2 Pauliteiros

The pauliteiro dance is a traditional stick dance from the northeastern region of Portugal. The exact origins are unknown, but historians believe the Celtic tribes who migrated to the area in the 700s BCE, (before the common era) 2700 years ago brought their tradition of stick dancing with bagpipe music. According to Alge, the tradition could symbolize a warrior, or sword dance, or even a celebration of the season (2007). While stick dancers are not unique to Portugal, the pauliteiros have since developed into its own genre involving eight male dancers lined up four by four, each holding two wooden sticks (*paulito* is stick in Mirandese, *pauliteiro* meaning one who holds the little stick) (and sometimes castanets - *castanholas*). The dancers hop and weave and two-step with each other, all to the beat produced by the *gaiteiros*. The *gaiteiros* consist of three men, each playing either the *gaita-de-foles* (bagpipe), *caixa* (small drum), or the *bombo* (big drum). The traditional attire for the pauliteiro is a white skirt, black vest, and decorated hat (Alge, 2007). Figure 7 shows both the pauliteiros and *gaiteiros* during a regular performance in Miranda city.

Figure 7 - *Pauliteiros*
Grupo de Pauliteiros de Miranda performing the *assalto al castielho* (castle assault, written in Mirandese) stunt,
typically the final act of the performance, in front of the *Camara Municipal* (left) and the *gaiteiros* following the
dancers through the streets of Miranda (from left to right: *gaita-de-foles, caixa, & bombo*) (right)
Source: Schilling, 2023 (taken during field study - August 2023)

Traditionally, each village of Miranda has their own pauliteiro group, often part of a larger cultural association. While the associations were not popular during the *Estado Novo* (New State) and dictatorial regime of Antonio de Oliveira Salazar (1933-1974), they have been given a resurgence since the 1980s, creating a new generation of pauliteiro dancers (Alge, 2007). The new groups aren't necessarily part of larger associations and some female groups have recently been formed. Traditionally, however, women were only involved by carrying the flag. While only eight members dance at a time, there are always multiple members (typically around 14-15 people) of the groups and even freelance members who fill in when necessary. The steps and music are mostly the same from group to group, with small variations throughout. This makes it easy for "freelance" pauliteiros to work in different groups.

Nowadays, pauliteiro groups mainly perform for tourists or at cultural events, both in Miranda and abroad. Every Saturday in summer and the last Saturday of the month during the rest of the year, each of the pauliteiro groups are asked to perform on a rotating basis in the city of Miranda. They dance through the streets, encouraging tourists to follow them around town (see Figure 7 and 8). Groups are also commonly hired out by bus tours to perform during dinner or at the tour group's accommodation. The bus groups typically consist of Portuguese tourists, which allows for post-show interaction, easily accessible to all due to language. The interaction often includes an explanation of the instruments, music and dance, an opportunity for pictures, and sometimes a couple of dance steps are shared.

Figure 8 - *Pauliteiros Interaction*
Grupo de Pauliteiros de Miranda interacting with tourists after a performance in front of the Camara Municipal
(with the author in the middle right)
Source: Schilling, 2023 (taken during field study - August 2023)

Pauliteiro groups are also known to travel throughout Portugal and Europe for folklore festivals or dance shows. Some groups have made it all the way to London, New York City, and even Dubai for the cultural event "Expo 2020: Connecting Minds, Creating the Future". Groups typically travel together in a caravan style, staying the night on location when necessary. The associations are most often paid for their performances, though if and how the group members are paid depends on each association. According to one interviewee, he made anywhere between 10 and 50 euros per performance, depending on length and venue (Stakeholder Subject 2).

In the villages, pauliteiro groups were traditionally formed each year when boys were around 7 to 9 years old. Nowadays with such a low birth rate, not every village can formulate a pauliteiro group every couple of years, let alone every year. They have created some flexibility in the age groups, decreasing the maximum age limit to begin learning, and combining village groups together; so there could be a group of boys, ages 8 to 12, forming a group originating from two to three different villages (Stakeholder Subject 1). Miranda city, which traditionally did not have the pauliteiro tradition, now has multiple groups, as many of the youth reside there, or can easily access practices after school. By 15 or 16 years old, you are considered an experienced dancer and can participate with the older members of the group as an official pauliteiro.

While some pauliteiro groups continue to modernize by adopting new dance steps, or teaching girls and women to dance (*pauliteiras*), there are those who wish to keep the traditional style in place. According to one subject, he prefers that females don't learn pauliteiro as it 'transforms' the culture. Though he understands that culture does evolve and perhaps it's a necessary change (Stakeholder Subject 1).

While not the pure focus of this study, the pauliteiros associations' direct linkage to youth and culture, not to mention its popularity as a tourist attraction, made it an easy element of heritage to highlight. Therefore, the majority of youth and stakeholders interviewed participated in pauliteiro associations in some function (whether as dancers or *gaiteiros*).

5.4.3 Mirandese Language

Mirandese has been the second official language of Portugal since 1999. With origins in the Asturo-Leonese Latin family, to an untrained ear, Mirandese might sound like a mixture of Portuguese and Spanish. However, it is its own language, complete with grammar and syntax rules (first documented thanks to José Leite de Vasconcelos in the 19th century) now taught in a compulsory class until fourth grade (Município de Miranda do Douro, 2015). Children have the option to continue their studies of Mirandese until they graduate high school.

According to Ferreira, Mirandese was quickly dying out in Miranda do Douro until recent history. This was partly due to the presence of the Catholic Church in Miranda city, where the languages used were either Latin, or secondly, Portuguese, and, more recently, the shame associated with speaking Mirandese during the *Estado Novo* (2010). One interviewee described being ridiculed when speaking Mirandese as a boy when attending school in Miranda city (Stakeholder Subject 1). The current status of the language is considered dire by authors such as Ferreira, as the population who spoke only Mirandese is quickly aging out and, according to one stakeholder subject, the new generation of learners are not learning the language fluently, instead opting for English or Spanish as their second language choice.

> *"Probably we gonna lose the language. The younger guys don't learn. Mirandese is a language, it's an oral language. So, if you are with the oldest persons then they speak with you always in Mirandese. But with the passing of time and the passing of age sometimes the guys don't speak Mirandese" (SS 1).*

Mirandese was traditionally spoken in the villages of Miranda do Douro, with each village adopting its own dialect. Official numbers of Mirandese speakers are unknown, but experts estimate between five and ten thousand, including speakers currently living outside Miranda do Douro (Ferreira, 2010). You can now see signs throughout the municipality in both Portuguese and Mirandese and various bookshops boast the few texts translated or written in Mirandese. Through organizations such as the *Associação de Lhéngua i Cultura Mirandesa* (Association of Mirandese Language & Culture, written in Mirandese) and the Instituto Príncipe Real Inovação & Desenvolvimento (Royal Institute of Innovation & Development - IPR), the expansion of Mirandese is being facilitated, with hopes of further translations and promotion of print and online media in Mirandese.

The Mirandese language was used as another highlighted element of cultural heritage used in this investigation. An interview was conducted with an associate of the IPR, however, due to timing and scheduling constraints, an interview with the *Associação de Lhéngua i Cultura Mirandesa* was unable to take place.

5.4.4 Mirandese Donkeys

The Mirandese donkey is a native breed, one of the last indigenous varieties in the region. Characterized by its larger size, big, long ears, and long fur, the Mirandese donkey is a vital cultural element of the region, being used for centuries for farming, construction, and companionship in the remote stretches of Trás-os-Montes (AEPGA, 2019).

Figure 9 - *Burro de Miranda*
A mother and her foal at the maternity ward of the *Centro de Valorização do Burros de Miranda* in Atenor village.
Source: Schilling, 2023 (taken during field study - August 2023)

Founded in 2001, the *Associação para o Estudo e Proteção do Gado Asinino -* AEPGA (Association for the Study and Protection of Donkey Cattle) works in Miranda do Douro helping to promote and preserve the donkey as heritage, aid in the repopulation of the breed, and to educate people on care and protection (for owners, locals, and tourists). The association has three different centers throughout Miranda do Douro focusing on different themes. The *Centro de Acolhimento do Burro* (Donkey Reception Center) in the village of Pena Branca takes in abused or abandoned donkeys and rehabilitates them. The *Centro de Valorização do Burros de Miranda* (Mirandese Donkey Valorization Center) in the village of Atenor hosts the maternity ward and doubles as a visitor center for tourists to learn about the association and meet the donkeys (see Figure 9). And finally, the *Centro de Atividades Lúdico-Pedagógicas do Burro de Miranda* (Center for Playful-Pedagogical Activities of the Mirandese Donkey) in São Joanico (municipality of Vimioso) and works as the educational function of AEPGA (see more in section 5.5). The association actively works with youth, both through pedagogical activities and workshops, and via Erasmus+ trainings with international youth and internships with graduate students.

Donkeys & Tourism

AEPGA understands the value of tourism to help meet their goals, despite not using it as its focus for development. One of their marketing and fundraising initiatives is the *Campanha de Apadrinhamento do Burro de Miranda* (Sponsorship Campaign for the Mirandese Donkey). Participants choose from 11 donkeys to "adopt" for a 30-euro fee per year. The adoption fee goes toward food and maintenance costs for the donkeys. The association sends updates to the more than 1,800 *padrinhos* (godfathers) about their adopted donkey, giving people the opportunity to interact with the donkeys without physically being in Miranda do Douro (particularly during Covid-19).

This year, a new initiative was added, encouraging *padrinhos* to visit the region and discover the remote stretches of Miranda do Douro (instead of just Miranda city). "11 Burros, 11 Destinos" (11 Donkeys, 11 Destinations) includes a map of the region featuring 11 sites of interest recommended by each of the 11 donkeys (see Figure 10 for one donkey's 'recommendations' and Annex K for the full brochure). AEPGA's goal in this playful campaign is to, "...make the natural and cultural values of the Planalto Mirandese known, with the aim of raising awareness of the need for and importance of preserving the territory in the interior of the country" (AEPGA, 2020). In partnership with the municipalities of the region, AEPGA hopes to increase tourism receipts in the area, as it was hit hard during Covid-19. They hope to raise awareness, for locals and tourists alike, instilling the importance of preservation efforts in the community and encouraging positive attitudes and behavioral changes (AEPGA, 2020). Thus, establishing a regenerative economy based on sustainable social and economic development.

Figure 10 - *11 Burros, 11 Destinos*
Screenshot showing one of the 11 tourist sites suggested by AEPGA to visit in Miranda do Douro, including a short description of the donkey and the cultural site. This site is in partnership with another organization working in heritage preservation, Palombar.
Source: AEGPA, 2020

AEPGA was an obvious choice to highlight for this investigation as they perfectly align with the aims of the research by working with tourism, youth, and sustainable development. Therefore, an interview with the project coordinator, who is head of education and initiatives was held.

5.5 Creative Tourism

This characterization easily highlights the potential Miranda do Douro has for creative tourism activities. From *bolo doce* cooking classes to Mirandese lessons, the region is ripe with cultural heritage to share. However, the creative tourism market remains relatively untouched. Only a couple of instances of creative tourism were discovered by the author, primarily small-scale and unofficial examples, or sadly, activities that have yet to be reestablished after Covid-19. These examples are outlined below.

5.5.1 Pauliteiros & Creative Tourism

The pauliteiro groups have vast opportunities for creative tourism and are currently experiencing it in small 'moments' after performances. As mentioned, pauliteiro groups are often hired to perform for tourist groups visiting via bus tour. These groups are often older Portuguese or Spanish tourists interested in cultural heritage (Stakeholder Subject 2). After the performance, the manager of the group (wearing the *capa de honra*) explains a bit about the performance, what music was used, the traditional dress, and the basics of the dance. Unofficially, and rarely, do tourists ask to learn some of the dance steps. In one case detailed by an interviewee, a couple of older women came up on stage to dance alongside the pauliteiros (Stakeholder Subject 1). When asked, all the pauliteiros interviewed said this is a rare occurrence, where typically the tourist has an inactive role as viewer and not participant. Though, spontaneous 'moments' did encourage the pauliteiros and they hoped for more interactive experiences in the future (Stakeholder Subject 2). Therefore, not only is there clear opportunity for creative tourism within the pauliteiro presentation, but there is desire from the dancers themselves for creative tourism.

5.5.2 *Centro de Atividades Lúdico-Pedagógicas do Burro de Miranda*

The *Centro de Atividades Lúdico-Pedagógicas do Burro de Miranda* - CALP (Center for Playful-Pedagogical Activities of the Mirandese Donkey) is the educational center of AEPGA. While located just outside of Miranda do Douro, but still within the Trás-os-Montes region, it continues to work in direct connection with the municipality and shares similar initiatives - education and cultural and natural preservation.

The center hosts multiple activities, typically for school groups or aimed at young children (six-to-ten-year-olds), or children with disabilities. From workshops learning about the day-to-day care of donkeys, to short and long-term walks with the donkeys, the activities are meant to engage youth and stimulate curiosity. To promote regional solidarity, there is a discount for anyone originating from the surrounding municipalities (Miranda do Douro, Vimioso and Mogadouro).

While most visitors to CALP are students, the emphasis on education and training of locals is in direct relation to this investigation. There is opportunity for tourist and student interaction in the activities, or, at the very least, skill building from locals to be used for tourist interactions in the future. While not currently creative in nature, activities could be adapted to include creative elements, such as the pairing of traditional instruments with donkey-related activities. AEPGA successfully implemented this strategy when partnering with the *L Burro I L Gueiteiro* Festival discussed in the next section.

5.5.3 *L Burro i l Gueiteir*o Festival

L Burro i l Gueiteiro (The Donkey and the Bagpiper, written in Mirandese) Festival was a yearly festival in Miranda do Douro meant to revitalize "two key elements of Mirandese culture - the donkey of Miranda and the bagpipe player" (AEPGA, 2019) (see Figure 11). Usually taking place over the course of one week, the festival highlighted the best of the culture, while also "breaking stereotypes of a culture frozen

in time" (AEPGA, 2019). The festival worked in partnership with AEPGA, Palombar, *Galandum Galundaina,* pauliteiro groups, and various other local partners dedicated to cultural preservation. The festival featured "donkeys, pipers, theater, dance and music meeting local populations, typically devoid of this type of cultural event" (AEPGA, 2019).
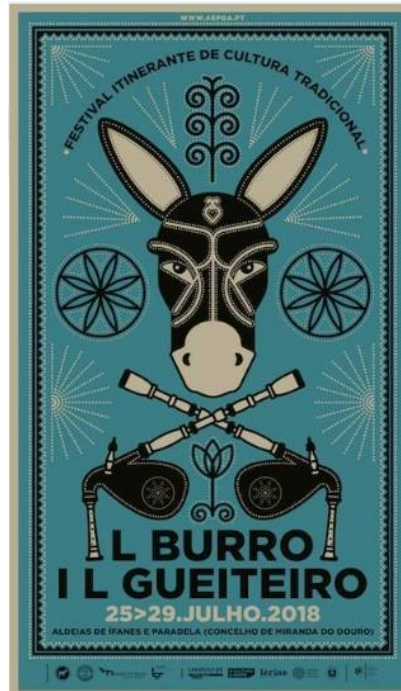
Figure 11 - *L Burro i L Gueiteiro - Festival Itinerante de Cultura Tradicional (16 edição- 2018)*
The 2018 festival poster advertising the event as an "traveling festival of traditional culture".
Source: AEPGA, 2019

The highlight of the festival was walking from town to town alongside the donkeys to the sounds of bagpipe music, recreating the tradition of the wandering minstrel who once traveled the same paths bringing music and entertainment to the villages (The Guardian, 2017). Thus, participants directly interacted with local peoples by visiting villages that don't often interact with tourists (let alone foreign tourists). The creative tourism of the festival included workshops featuring day-to-day care of donkeys (AEPGA), bagpipe lessons (Galandum Galundaina), Mirandese language classes, and pauliteiro dance workshops (personal communication, Fernandes, 2023).

Unfortunately, the festival has yet to be relaunched after the pandemic, though in its last iteration in 2018, it received many nominations from the Iberian Festivals Awards (Best Tourist Promotion, Best Cultural Program, Best Hosting and Reception) and was featured in the UK newspaper *The Guardian* as one of the "20 great traditional festivals in Europe". Therefore, the best and most official example of creative tourism in the region has not been active for five years now, leaving a void in the creative tourism market, an excellent opportunity for establishment.

Chapter 6: Results
Findings from youth & stakeholder interviews

This chapter details the results obtained from the interviews of stakeholders and youth from Miranda do Douro. The data is structured by the pre-established themes deduced from literature which helped guide the interview questions (see Appendices L - N for interview questions). The results were found by going through each interview and pulling out quotations relevant to the deduced themes and helping to answer the initial research question. The quotes provided were deemed the most relevant or telling for the whole group, or were an outlying, yet insightful thought (for a full list of quotations and deduced themes, see Appendix Q). Emerging themes induced during the analysis make up the subsections of each deduced category (see Appendix R for a full list of induced themes).

12 interviews were conducted in total, six stakeholders and six youths. All residents lived in the region at some time, nine of them born in Miranda do Douro and the remaining three originally from the coast of Portugal; two moving back at a young age due to family heritage, and another moving for a position at a development organization. Half of the stakeholders live in Miranda do Douro full time, either in the city, or various villages. Two of the stakeholder subjects live outside of Miranda, leaving for university not to return due to job opportunities elsewhere in Portugal. Two-thirds of the youth subjects don't live in Miranda full time, splitting their time between Miranda and their university towns, but return to Miranda often on weekends, or to live there during school breaks. Two youths recently graduated high school, expecting to attend university on the coast of Portugal. Seven of the 12 subjects participate as pauliteiro dancers, another working alongside the pauliteiros as a member of the *gaiteiros*. Half of the participants speak Mirandese, where four of them cite fluency.

6.1 Stakeholder Interview Results

Many new themes emerged from the analysis of stakeholder interviews. For clarity, the themes have been outlined in Table 8, starting with the original nine deductive themes used to shape the semi-structured interview questions. Following are the deductive sub-themes. These sub-themes were referenced in literature and in the objectives of the work, yet were not explicit in interview questions, though often implicitly mentioned during the interview. And finally, the inductive themes were the categories that emerged from the analysis based on what the stakeholder subjects had to say.

To show the connection between the other analysis points of this work, italicized themes were shared by youth subjects, and underlined themes appeared in the benchmarking analysis.

Table 8 - *Emerging Themes from Stakeholder Analysis: Motivation, Impacts & Cultural Preservation*
Inductive themes that are *italicized* are shared with youth subjects and those underlined are reinforced by the benchmarking analysis.

Deductive Themes	Deductive Sub-themes	Inductive Themes
Heritage (cultural knowledge, cultural preservation, sustainability)	*Threat of cultural loss*	Heritage & history
		Sharing culture with others

Co-creation (host-visitor interaction, tourist's role)	Active participation	None
	Cultural pride	
Motivation (encouraging youth participation)	<u>Peer influence</u>	Community buy-in
	Cultural pride & *preservation*	*Unique culture*
	Socialization & travel	
Supports (what is currently working and what needs to be done in the future for youth & tourism)	<u>*Mentorship*</u>	Technology
	<u>*Stakeholder partnerships*</u>	Repatriation
Barriers (what is currently not working and what should be changed for youth in tourism)	<u>Lack of partnerships & networks</u>	Disinterest
	Rural Exodus	*Limited government support*
	Logistics (time, proximity, funding, language)	*Lack of technology*
Benefits (for youth, tourists & community)	Place attachment	Travel opportunities
	Cultural preservation, promotion & exchange	
	Skill building	
	Rewarding experiences	Socialization
	Community building	
	Economic revitalization & increased tourism receipts	
Negative Consequences (for youth, tourists & community)	None	*Inability to modernize*
		Too much emphasis on one cultural element

Engagement & Skills (active participation, interaction, learning opportunities)	Youth helping youth	Expert practitioners
	Hands-on activities & workshops	
	Lack of autonomy opportunities for youth	Travel
	Communication skills	*Responsibility & leadership skills*
Identity & Place Attachment (emotional connection, cultural awareness)	Valorization of identity through co-creation	Lack of identity due to modernization

6.1.1 Cultural Heritage & Preservation

The desire for cultural preservation among stakeholders was strong. The most common themes that emerged from the interviews were attempts to preserve and record the culture, keeping the culture going for future generations, the connection that the heritage has with the history of the region, and the opportunity for heritage to become a symbol of the region.

Overwhelmingly, the stakeholders discussed their worry about the loss of culture due to disinterest and the aging population, particularly in regard to the Mirandese language. Stakeholder Subject 1 believes the language is in jeopardy already, and they don't want other heritage lost as well. They also emphasized that the heritage of Miranda is directly connected to its history and when engaging youth in the cultural activities, they also learn about where they come from.

> *"It's not only the dancing, it's the culture. One thing is with another" (SS 1).*

The pauliteiro stakeholders feel pride in sharing their culture with others, particularly as it has become the 'symbol' of their region and connects tourists with the culture. Stakeholder Subject 4 sees the pauliteiros as the 'entry to the city'. Miranda is rich in heritage besides the pauliteiros, including, but not limited to, the language and the Mirandese donkey. Stakeholder Subject 6 views the donkey as the 'symbol of Miranda', which has helped transform the region and put it on the map.

6.1.2 Co-creation and Host & Visitor Interaction

The stakeholders expressed that formal co-creative tourist activities are not common, but there are often unofficial creative and co-creative 'moments' during a presentation or project, particularly in the case of the pauliteiros.

> *"Well, I don't remember the last time I did a model workshop. Maybe in a festival where we went there to dance and then some of the public did the request to teach them some movements" (SS 2).*

The interaction felt during these 'moments' is something the stakeholders enjoy overall and it makes them proud to share their culture. Though 'simple' and unofficial, they are appreciated on both sides (host and visitor).

"We love to interact with people and are proud to show our culture" (SS 2).

"Almost on the end of the performance, we try to get someone if they want to dance with us. Simple, simple things, But yeah, and then the people will like it. They participate" (SS 1).

The development organizations have more opportunities for co-creation and interaction with locals and tourists, though on a limited scale during projects or briefly during festivals. All six stakeholders showed interest in furthering their co-creative opportunities within their relevant associations.

6.1.3 Motivation

The six stakeholders mention multiple perceptions in what they think might motivate modern youth to participate in cultural and co-creative activities. Their perceptions include cultural preservation, including its promotion and sustainability; cultural pride; peer and community influence; socialization; and the opportunity for travel experiences. Some of these perceptions come from their own experiences as youth participants, what they know from fellow adult participants, or through working directly with youth. Stakeholder Subject 5, who works at a development organization, sees youth motivation as one of her biggest challenges. Stakeholder Subject 2, who dances pauliteiro, aptly put it, "We are not in pauliteiros to earn money, that's for sure". Often, their motivation was intrinsic, including cultural preservation efforts due to their deeply felt cultural pride and the uniqueness of the heritage.

"We do it because we love it and we want to keep the culture" (SS 1).

"Speaking for myself, what keeps me motivated is the pride to share our origins, our traditions, and contribute to promoting the name Miranda do Douro and its culture in Portugal and abroad. The opportunity to meet new people and places. The dance of Pauliteiros is one of a kind tradition in Portugal. The feeling of sharing our traditions to other people and receiving smiles and applauses is priceless." (SS 2).

Stakeholder Subject 3 thinks that young people are more interested in social causes than many people think, so appealing to their sense of justice for cultural preservation and sustainability could be a way to motivate them to participate. Through experience with their developmental organization, Stakeholder Subject 5 has seen that locals like it when they share their processes with people. They enjoy that their craft is helpful and that others want to learn it.

An interesting perception from the stakeholders is that of peer influence - the 'if other youth are participating, I will too' mentality. Two pauliteiro stakeholders (out of the four total) who both teach young pauliteiro groups don't see motivation as a concern, especially for youth under the age of 15.

"They love to be a pauliteiro dancer. The small guys they love it to be a pauliteiro" (SS 1).

Stakeholder Subject 5 noticed that community buy-in was important for participation as well. If parents and adults in the community are interested, or participate themselves, then it's easier to get youth involved. They explained it as a 'three-way street: the organization, participant and the community', all three needed for participation to become meaningful. They followed up by adding that all three should also apply what they learned in order to support the development of the community.

In conjunction with peer influence, socialization was another important motivation for the stakeholders, especially the adult pauliteiros. All four of them joined pauliteiros for a chance to socialize and be with friends.

"Especially our group is a group of friends. When do we gather, it's a meeting of friends" (SS 2).

This was especially true as the pauliteiros were only in the villages and belonging to the group was a way to meet everybody from the village. This is why the pauliteiros expanded to Miranda city in 2005, despite its origins in the villages. By establishing a group in the city, where more youth are living currently, the pauliteiros could continue recruiting members and provide socialization opportunities for everyone.

Finally, and most substantially, the major motivation for youth participation in cultural and co-creative tourist activities, both felt and perceived by stakeholders, is the opportunity to travel. Five of the six stakeholders indicated travel, as their organizations work directly with sending youth to different regions of Portugal or abroad (via festival or Erasmus+ participation). Particularly for the pauliteiros, travel is a major motivator, especially as travel was more difficult previously.

> *"So we join, we go to dance. When we go to another country or out of our village, well it's fantastic. I know a lot of new places in Portugal. In other countries too. If it's not for the pauliteiros, probably I [would] never know" (SS 1).*

6.1.4 Conditioning Factors

Conditioning factors included both supports and barriers to youth participation in co-creative activities. Stakeholders were asked about factors currently in practice and practices that should take place in the future to ensure continued youth participation. Alternatively, they were asked about current practices that got in the way of youth participation, and what is needed to ensure youth can (and want to) participate in the future. These factors include outside forces that need to support or are currently not supporting in successful co-creative activities. This deductive theme also ties into motivation strategies, as some of the conditioning factors could also motivate youth. See Table 9 for the full list.

Table 9 - *Stakeholder Conditioning Factors to Youth Participation - Emerging Themes*

Deductive Themes	Emerging Factors - Inductive Themes	Descriptions
Supports *What is currently taking place that supports youth to participate in co-creative tourism activities?* *What do they need for it to continue in the future?*	Group work & mentorship	• Adults mentoring youth • Youth mentoring youth
	Technology	• Globalization • Internet access
	Repatriation	• Moving back to the region with families
Barriers *What is currently getting in the way of youth participating in co-creative tourism activities?* *What needs to change to ensure youth can participate in the future?*	Disinterest	• Will to learn • Changing attitudes
	Technology	• Internet access
	Lack of partnerships & networks	• Public and private

Barriers	Rural exodus	- Population loss - Limited number of youth - Aging population - Emigration - Absence of higher education
What is currently getting in the way of youth participating in co-creative tourism activities? *What needs to change to ensure youth can participate in the future?*	Logistics	- Time constraints - Proximity - Difficulties with transportation - Funding

Supports

Three major supporting conditioning factors were identified by the stakeholder subjects, namely from the four men who dance pauliteiro. Thus, their interpretation of aspects that would help local youth participate in co-creative tourism focus on local youth participating in pauliteiros co-creative workshops. With that in mind, the supporting factors they identified were group work and mentorship, technology, and repatriation.

Group Work & Mentorship

As mentioned, the pauliteiro associations center around socialization just as much as cultural preservation and knowledge building. According to two of the four pauliteiros interviewed, this is key in supporting youth participation. Stakeholder Subject 4 mentioned that the 'mentorship' from the older kids is how new groups get started, or friends join existing groups. Stakeholder Subject 3 explained how the 'mentorship' role is not just from adults, but more recently from teenagers mentoring *pauliteirico* (young pauliteiros, written in Mirandese) groups of kids ages 6-8.

Technology

Technology was another supporting factor identified by the pauliteiros. Stakeholder Subject 3 explained that 10 years ago was a hard time for many associations as there weren't many opportunities to perform. However, now, thanks to the widespread use of the Internet creating knowledge sharing opportunities and a globalized world, there are more calls for national and international festivals. Most pauliteiro associations have a website, if not a social media page, which helps them market themselves for such events.

Repatriation

Finally, Stakeholder Subject 3 noted repatriation as a supporting factor in participation. During the *Estado Novo*, many families immigrated abroad, with France as a choice destination for many from Miranda do Douro. Within the last five years, many families have returned, bringing their new families with them and resettling in the region. In the case of Stakeholder Subject 3, three families returned in the last five years, which resulted in three new pauliteiro dancers for their association.

Barriers

Comparing discourse, the stakeholders perceived more barriers than supports to youth participation in co-creative tourism activities. There was quite a bit of consensus among the interviewees regarding what factors are currently getting in the way and what needs to change to ensure future participation. The factors included disinterest, technology, lack of partnerships and networks, rural exodus, and logistical challenges.

Disinterest

Two interviewees in particular cited disinterest as a challenge for participation, including focusing their time and energy on other hobbies.

"Yeah, they are always with their head in other things, in football and things" (SS 1).

Stakeholder Subject 5 discussed how it is difficult to motivate youth these days as they have a lot of different interests and are particular about how they want to spend their time. If youth aren't interested in a project theme, or don't find it useful, they won't invest any effort into it. This was relevant to Stakeholder Subject 5 who works in a development organization that organizes projects for the community. They feel the organization suffers from a 'creative problem' and 'redundancy', as they always have to 'brew' new ideas to find new participants.

Stakeholder Subject 2 made an interesting point about an adult friend who doesn't dance in any pauliteiro association because he never learned how. He explained that his friend didn't learn as a kid, so now doesn't have the 'will' to learn as an adult.

Technology

Technology was included both as a supporting factor and a barrier to youth participation. In this case, the stakeholder attributed the lack of participation with distractions from technology.

"But now, it's completely different than when I started. When I started we don't have computers, we don't have telephones, we don't have that. But now, the kids… think in other things, they want to play the game on the telephone, they want to send a message, and they want to play something in the computer" (SS 1).

Lack of Partnerships & Networks

All six of the interviewees mentioned lack of government support and local or regional partnerships as a major setback. Stakeholder Subject 3 believed that the municipality does little to incentivize cultural groups to work in tourism. They went on to explain how there is no central body of pauliteiros, each association works for themselves, which has led to challenges, particularly disorganization.

From the perspective of the developmental organization, Stakeholder Subject 5 had trouble finding partners in the region as other local organizations are often skeptical of outside support.

Rural Exodus

Five of the six stakeholders attributed much of their difficulties in youth participation to rural exodus, the conditions that create it, and the resulting negative consequences it imparts on the community. Due to emigration, mainly to the coastal cities of Portugal, or abroad, Miranda do Douro suffers from population loss, generating a limited number of youth and an overall aging population. This emigration is often a result of the lack of opportunities in the region, including an absence of a higher education institute. GR spoke of his experience in his village as 'lucky' because it is one of the few places with industry in the region, giving residents a reason, and opportunity, to stay. He notes that the other villages aren't as lucky.

"Yeah, it's because there are none [youth]. Because we are losing people. We are in this interior region of Portugal; we lose all people. And they go to the biggest city, they go to France, to the Europe, to other Europe countries. So it's for that, because we lose people. Not because they don't like pauliteiros… they don't have a lot of work. So they go" (SS 1).

Logistical Challenges

Every stakeholder agrees that current logistical constraints make it challenging for cultural preservation and youth participation already. Namely, time constraints, proximity, difficulties with transportation, and lack of funding.

As previously mentioned, youth are often not motivated to put the time into an activity if they have no interest in it. Couple the disinterest with an already busy schedule, and participation will remain low. Three interviewees directly cited youth's busy schedule as a barrier to participation, particularly above the age of 12 due to academic and extracurricular responsibilities. For the pauliteiros adults, their own participation is limited by time as they have full-time jobs and families, preventing participation in weekly practices or performances on the weekends.

> *"But it's difficult. When you have your life, your work and your problems, sometimes requires a sacrifice. Okay, but it require time to handle these things of pauliteiros. Some people has not that much will to do that" (SS 2).*

In the case of co-creation, oftentimes there is a significant time investment to teach and work alongside tourists. According to one pauliteiro interviewee, there is no time for a co-creative 'moment' at the end of a performance during a festival because there is a pre-determined schedule and a lot of groups performing. Stakeholder Subject 5's development organization works a lot with co-creation, but most of their projects are long-term (one to three years), so youth are unable to commit to all aspects of the training for such an extended period of time.

A major problem cited specifically by three interviewees is transportation and proximity. Being a rural region spread out over almost 500 km^2, with 23 villages, getting youth to and from activities is a major challenge.

> *"As I said, maybe the challenge is to find sustainability on the perspective of all the youth because they don't have time and they don't have nothing else to do. If they want to come with us, they have 20 kilometers, the parents don't want to take them, it's impossible for them to come. So, mobility, sustainability, financial support, they are quite important in the rural areas" (SS 6).*

Not to mention, if participating in a pauliteiro performance, there is often travel involved, which can be difficult to "gather the group" (SS 2) in one place as dancers are living all over Portugal to study or work.

In connection with partnerships and networks, a lack of funding is a major constraint identified by the stakeholders. As discussed, the pauliteiros don't make a lot of money, if any, for their performances and participation in developmental programs is often voluntary. Therefore, local cultural associations are always looking for outside support. According to the stakeholders, this support should come from the *Câmara Municipal* (CM – municipal government).

However, according to Stakeholder Subject 5, government funding often comes with 'red tape' [extra challenges and rules], which makes it difficult to be innovative and creative as they have an obligation to meet EU or municipal standards.

Stakeholder Subject 6 believes that the funding that is received is often invested poorly, or the funds are not going to the right place. They shared a story about the municipal government giving youth autonomy on where they wanted to see their funds and, through democratic vote, youth chose for the government to purchase kayaks instead of establishing a regional taxi service dedicated for youth activities. Stakeholder Subject 6 was frustrated with the municipality, referring to the Chinese proverb, 'Give a man a fish and you

feed him for a day. Teach a man to fish and you feed him for a lifetime'. In this sentiment, SS 6 felt the municipal funding was not being invested well and youth were given autonomy, but without any guidance.

> *"Not to give the fish, they are giving the fish, they are not giving the tools to make a good fishery"* (SS 6).

6.1.5 Impact: Benefits & Negative Consequences

The impact of local youth participation in co-creative tourist activities is two-fold, creating both benefits and negative consequences. However, according to the stakeholders, far more positive benefits were expressed than negative consequences, reaching beyond the benefits of just the youth. They highlighted the benefits to their organizations and the greater community as well. See Table 10 for the full list.

Table 10 - *Stakeholder Benefits & Negative Consequences to Youth Participation*

Impact	Pillar of Sustainability	Detail
Benefits	**Cultural**	Preservation, regeneration & development • keeping traditions around for future generations, supporting development organizations
		Modernization • adapting cultural elements to modern society & including younger generation
	Social	Skill building • learning practical skills for the future, such as autonomy & leadership
		Rewarding experiences • fun, engaging activities that encourage repeated participation
		Travel opportunities • giving youth a chance to get to know Portugal and abroad and participate in cultural exchange, an opportunity they might not otherwise have
		Socialization • youth interacting with other youth & youth interacting with adults, disconnecting from technology
		Place attachment • increasing feelings of cultural identity and pride
		Community building • establishing intergenerational connections and interacting with people from different backgrounds
	Economic	Financial compensation • job creation from co-creative tourism activities
		Increased tourism receipts • co-creative tourism activities becoming popular and increasing the number of visiting tourists

Negative Consequences	Too much emphasis on one cultural element
	• highlighting most popular culture & leaving others behind
	Unable to modernize
	• traditional approaches lacking technology & innovation

Benefits

When interviewed, stakeholders had the impression that youth participation in general cultural activities and co-creative touristic activities would be beneficial. Stakeholder Subject 6's understanding of the overall impact was telling:

> *"We know that we cannot achieve 100%. So if we achieve and we have a good relationship with 10% of the young people, I think it's a good number and the number that can make the difference because we see, and assist, a little different in the contexts" (SS 6).*

To align with the four-pillar model of sustainability, the benefits are divided by the pillars: cultural, social, and economic (excluding political as it is not applicable in this context).

Cultural Benefits

Culturally, stakeholders saw cultural preservation, including sustainable development and regeneration and cultural modernization as the main positive impacts of youth participation in cultural activities. From a cultural regeneration standpoint, Stakeholder Subject 5 emphasized that sincere participation from youth ultimately benefits the community as it helps in its regeneration by supporting development organizations to fulfill their goals.

Regeneration also comes in the form of organizational renewal. As the community is aging out, new voices from the next generation are needed, not only to learn the heritage to thus preserve it, but to showcase it to others.

> *"The role of youth in the association is important to renew and replace the older elements, because their availability tends to decrease as they age. And to bring new energy and motivation. Youth is necessary to maintain/preserve the tradition and without them, the tendency is for the group to disappear" (SS 2).*

Secondly, cultural modernization was identified as a benefit to the community by one stakeholder, linking the 'refresh' to both adapting the culture to the present day and engaging more people to participate (as local participants or tourists).

> *"Bring to the group new energy, motivation, modernity, and attractiveness. Youth normally has more stamina and, putting dance technical issues aside, a group of 20–30-year-old dancing pauliteiros is more attractive to the eye than a group of 40–50-year-old elements" (SS 2).*

Social Benefits

The social impacts of youth participation were the most widely recognized by the stakeholders, with also the most differing responses. There was no one consensus on the social benefits, but seven emerging themes, most focusing on youth: skill building opportunity, rewarding experience for youth, opportunity for youth to travel, socialization, identity reinforcement; and two benefiting both youth and the greater community: place attachment and community building.

Youth benefits somewhat mirror the motivation to join travel and the chance for socialization. However, in the context of impact, Stakeholder Subject 4 noted how this socialization is especially important for the 'era of technology' when youth are often glued to their screens.

> *"Today is the era of technology. To get off the technology for a moment and be in the moment. Another benefit is that, you know, we do rehearsals, the kids leave the house at the end of rehearsals, we have dinner, we play ball" (SS 4).*

In the context of travel, skill building via exchange opportunities, such as learning new cultures, exchanging information, and opening horizons was mentioned (Stakeholder Subject 5). And the idea that participating in culture can be a rewarding experience, leading to opportunities to participate in festivals, perform in known concert halls, and even appearing on television (SS 2).

One particularly interesting idea from Stakeholder Subject 6 indicated identity reinforcement. Their idea stemmed from the fact that Miranda do Douro is a rural, fractured community, which subsequently can have some more traditional views about life. Youth raised in this environment might lack opportunities to expand their horizons unless they participate in activities with people from outside the region to 'open the gate' for the local youth.

> *"To have young people in the organization allow the young people from these rural parts to feel more comfortable to see another ways of feeling the landscape and the rural sites. So we can say that our young can be a little like the first ones that can open the gates for the young people from the region to have more will to be like their selves… Also you can see it the like more social point of view. If you are homosexual, or if you like strange music or if you are, vegetarian, it can be more easy to promote also that way of living, if other young from other parts of Portugal and Europe also show these way of living" (SS 6).*

As far as community wide benefits, place attachment, pride, engagement, and community building were all noted. Community building included both youth supporting youth (as referenced by SS 6 above) and youth supporting the older generations. Stakeholder Subject 6 went on to describe the 'natural segregation' that society can impart on communities, particularly in rural spaces that segregate based on opportunities, education level and economic status. They emphasized the beneficial partnership between young people as a benefit to their participation which can help reverse these tendencies.

Regarding youth supporting older generations, a benefit Stakeholder Subject 6 noticed from one of their organization's development projects brought young and old together for a knowledge sharing and co-creative festival.

> *"For the old people to have 15 days of young people shouting, dancing, making music. I think it's a really good feeling" (SS 6).*

Economic Benefits

As a rural community with little industry and an aging population, economic benefits can have a large impact. For many of the development projects, financial compensation is difficult as they are often funded by the local government or EU commissions. However, participation in groups such as the pauliteiros oftentimes do pay, ranging from €20-100 per person, per show.

For the greater community, youth participation in cultural activities could increase tourism receipts. According to Stakeholder Subject 4, the pauliteiros bring tourism to the region as the 'main attraction of Miranda'.

Negative Consequences

As for the negative impacts on youth participation, the only responses came from the interviewees working in development organizations. Interestingly enough, one negative consequence of local youth participation in co-creative tourism activities focused on the pauliteiros. Stakeholder Subject 6 believed that the region puts too much emphasis on one cultural element (the pauliteiros), leaving all others to be lost in time.

> *"For the association we have a role and as the community to change this [lack of youth voice], and maybe to discuss with the local municipality, how we can let them be more young people promoting their projects… nowadays, I think, everyone they want to be pauliteiros of Miranda… The dream of a young people is to be pauliteiro and that is not normal. I think in my perspective" (SS 6).*

Stakeholder Subject 6 also mentioned that some of the pauliteiro groups are often anti-modernization, which can be detrimental to cultural advancement in youth as they might not feel connected by/or engaged with the culture. He recounted a story of the failed attempt to modernize the pauliteiros through a collaboration with a modern dance group from Porto. According to his account, no new steps were added, and most participants resented the activity, so it was not attempted again.

6.1.6 Engagement & Skill building

When asked about engagement practices and skill building opportunities, stakeholders discussed their own methods and what they perceived as the most effective strategies. There were also some realizations that more engaging and skills-focused activities could be incorporated in the future.

Engagement Practices

According to stakeholders, some of the most common and effective engagement strategies stakeholders used when working with youth included hands-on activities, experiences with experts in the field, youth working alongside other youth, travel opportunities, and workshops. Stakeholder Subject 5 added that local community support helps with youth engagement and GR added that a diverse, well-rounded curriculum is key. For example, not simply teaching the pauliteiro dance steps, but the history and the culture behind it all.

Skill building Opportunities

Stakeholder Subject 2 spoke about the role of youth in his pauliteiro association, understanding that, currently, youth weren't given much autonomy or leadership, limiting their skill building opportunities. He emphasized this was vital to the success of the association.

> *"The role of the youth in our group is essentially to dance and play instruments. Management tasks, treasury, shows, marketing, etc., are essentially ensured by a core of 3-4 of the older elements… But we recognize we are not putting too much tasks for the younger elements… because these younger elements in the future, not too far from now, they will be the responsibles of the group. And if we don't resonate responsibilities, then I think probably the group will be less active" (SS 2).*

6.1.7 Identity & Place Attachment

The stakeholders expressed how it is difficult to motivate youth who don't feel attached to the community. Stakeholder Subject 2 noted a lack of youth buy-in to culture nowadays due to modernization.

"I think it essentially depends on the mentality of each person and how much you identify with your culture and the willingness you have to represent it. Maybe nowadays, there are more young people that do not identify with traditions, thinking that it is lame think, old fashioned, a thing from the past" (SS 2).

In response to this common trend of modern youth, development organizations have been working on ways to increase pride among youth. Stakeholder Subject 5 noted the value that co-creative tourism activities could have to increase pride in the region and Stakeholder Subject 6 hopes to focus on improving locals' understanding and valuation of the natural landscape of the region, but with a modern twist.

"Value the natural landscape and the natural values that they have in the surrounding. We try to engage the nature with technology to see how everything can be related" (SS 6).

6.2 Youth Interview Results

Similar to the stakeholder subjects, youth interviews resulted in the emergence of many new themes. Table 11 once again shows the deductive themes, sub-themes, and new inductive themes. To show the connection between the other analysis points of this work, italicized themes were shared by youth subjects, and underlined themes appeared in the benchmarking analysis.

Table 11 - *Emerging Themes from Youth Analysis: Motivation, Impacts & Cultural Preservation*
Inductive themes that are *italicized* are shared with stakeholder subjects and those underlined are reinforced by the benchmarking analysis.

Deductive Themes	Deductive Sub-themes	Inductive Themes
Heritage (cultural knowledge, cultural preservation, sustainability)	*Threat of cultural loss*	*Sharing culture with others*
Co-creation (host-visitor interaction, tourist's role)	Potential for co-creative tourism in region	None
Motivation (encouraging youth participation)	*Cultural preservation*	Passionate practitioners
	Interest & learning new skills	*Unique culture*
	Socialization & travel	Technology
	Engaging environment	
Supports (what is currently working and what needs to be done in the future for youth in tourism)	Mentorship	Early engagement
	Stakeholder partnerships	

Barriers (what is currently not working and what should be changed for youth in tourism)	*Rural exodus*	Lack of publicity, *technology* & innovation
		Changing the current tourism dynamic
	Logistics (time, proximity, funding, language)	Low economic incentive
		Limited government support
Benefits (for youth, tourists & community)	*Cultural preservation, promotion & exchange*	None
	Skill building	
	Rewarding experiences	
	Cooperation & *community building*	
	Economic revitalization & job creation	
	Non-formal education and knowledge building	
Negative Consequences (for youth, tourists & community)	None	*Inability to modernize*
		Inequitable distribution
		Stagnation
Engagement & Skills (active participation, interaction, learning opportunities)	*Hands-on activities & workshops*	Use of technology
	Innovative activities to avoid redundancy	
	Relevant & relatable activities	Passionate & excited practitioners
	Sincere follow-up	
	Communication skills	*Responsibility & leadership skills*
Identity & Place Attachment (emotional connection, cultural awareness)	None	'Cementing' identity of the region

6.2.1 Cultural Heritage & Preservation

Youth subjects felt strongly about the need for cultural preservation, most commonly citing the imminent loss of culture without immediate preservation actions (particularly the loss of the Mirandese language). They also referenced the satisfaction in sharing their heritage with their friends, and all six subjects knew quite a bit about the region's cultural history and tourist offer. Three of whom spoke in length about it, including their participation in many of the activities.

As Mirandese is a compulsory course until fourth grade in Miranda, all six youth subjects have some knowledge of the language. However, only half of the subjects chose to continue studying Mirandese until graduation, the other three opting to take English or Spanish instead. One subject took a newly offered course at the University of Coimbra this summer. However, all six subjects agreed that the Mirandese language is in dire threat of extinction. Youth Stakeholder 3 discussed how in his village most people below the age of 60 speak Portuguese fluently and only some of that age group speak Mirandese (primarily the younger generations). However, people from 60 and above might only speak Mirandese, or "Portuguese with a very rough Mirandese accent" and often only speak Mirandese amongst themselves. In reference to the Mirandese courses, Youth Stakeholder 5 suggested that providing the option in school was a good idea to help preserve the culture.

> *"But I took them and it's a good way of teaching the kids the language, I think. Because if we don't teach the younger generations, who is going to learn the language, right?" (YS 5).*

Though he went on to say that more and more students are opting out of the course, which is resulting in cultural loss.

> *Well, it's kind of alarming that cultures are disappearing... And the, well, as I said, the influx of people actively learning the language is dwindling.... I do not think Mirandese as a subject is mandatory anymore, simply because both the parents and the kids didn't want to be sitting in a class learning a language that probably has no future. And I think that's the first problem is that we all know that the language doesn't have a future and that we were just abandoning it" (YS 5).*

Youth Stakeholder 6 is particularly worried about loss of culture, understanding that as the community ages, the culture could die with them.

> *"I'm pretty sure in 10 years' time, or even before that, a lot of the aspects are going to get lost in history. And it's aspects that we can never regain again... And sharing the culture is really important. I remember that my parents did a project about assimilating culture from our elders, because each time an elder passes away, it's like we're losing an entire library filled with knowledge. And so, to me, I think every opportunity you get to do an activity you should take" (YS 6).*

She also understands that culture should not just be preserved for the benefit of tourists, but for locals as well.

> *"If we're going to celebrate our culture, we should celebrate all of it, not just a tiny part of it, because that's what the tourists know" (YS 6).*

While not all subjects participated fully in regional cultural activities, all six were still very proud of their culture, especially when they had the opportunity to share it with others. Two subjects spoke enthusiastically about participating in co-creative activities to share their heritage with friends.

"Yeah, because, I think even though I'm from there, I also need to learn a lot as well. And if I was to participate in like, a workshop of cuisine or something, because I really like to cook and I really love to learn some of the dishes. I know what to do, some of them because of my parents and my grandparents. But learning like a professional, it will be amazing for having some friends over and I was like a chef cooking. It would be amazing" (YS 2).

6.2.2 Co-creation and Host & Visitor Interaction

All six youth subjects had recent informal interactions with tourists. None had heard of co-creative tourism before, though all think there is potential for it in Miranda do Douro and had many suggestions for what cultural heritage could be used for co-creative activities. Interestingly, none of the youth subjects felt comfortable leading an activity, though all were interested in participating in some capacity.

Interactions with tourists are common according to the youth stakeholders. Even those living in the villages attend school in the city so cross paths with tourists after school, helping with directions or translations. More commonly, interactions take place when the youth are participating as pauliteiros or *gaiteiros*. The four youth subjects associated with pauliteiros mentioned their interaction with tourists is often after a performance, when tourists come up for pictures and ask questions. According to Youth Stakeholder 3, this interaction is often superficial.

"I think the most interaction I have with tourists, most of them Spanish for sure in the region. It's when we perform in Miranda, that's probably one of the times when we most interact with the tourists, when we end our performance. A lot of Spanish people come take photos and speak to us about the dance and about the dressing that we have on" (YS 3).

As a *gaiteiro* who performs for tourists often, Youth Stakeholder 4 sees himself not just as a musician, but as a 'tour guide', as many interested tourists ask about more than just the instruments after a performance.

"Yeah, I interacted. We in the world of music in the region, we have to interact very often with tourists, people. They ask about our instrument. And how we started and the more questions are about the history of the, the village, the city and or everything new, we have to answer everything. We're like musicians and tourist guides" (YS 4).

Overall, the youth subjects like the interaction with tourists, albeit superficial. One subject referenced seeing the tourists 'sonrisa' [smile], which made him happy.

While initially citing they had never heard of co-creative tourism, upon reflection, four of the subjects remembered creative and interactive activities currently present in Miranda, or which they had participated in, in the past. This included the *passeios* with the Mirandese donkey, an interactive pauliteiro exhibit at the museum showing the four basic dance steps, farm visits, and a field trip to another region where Mirandese students taught children about their culture through games. While studying in Porto, Youth Stakeholder 3 tried to establish a co-creative activity teaching his classmates pauliteiro dances. Unfortunately, it didn't work out, citing time constraints from his classmates, such as *praxe* (a traditional extracurricular activity at Portuguese universities promoting student integration in the academic community).

One subject had a truly co-creative 'moment', although unplanned, while at a traditional dance festival in Spain.

"Recently, we went to Asturias, okay. In, Spain, and, well, the performance was nothing special. But that night, we went to a festival that were like, maybe 20 people there… And we started dancing pauliteiros there. And they very much liked it, and they try to engage as well. And then they tried to teach us some dances as well. That they have, for some reason. I don't even know they brought a bagpipe and some accordion. Yeah, yeah. And some drums and they were playing while dancing and we're trying to replicate. It's a very interesting. I think that fits quite good with the co-creation thing" (YS 3).

All of the youth subjects see Miranda as having a lot of potential for co-creative tourism, including bringing more tourists to the region. Youth Stakeholder 6 remembers fondly a co-creative activity she did in Lisbon that was really 'marking', seeing the potential in creating lasting memories for participants in Miranda as well.

"Yeah, I really think that we have potential. We are a small city and but we can offer so much. So there are really cool spots to this kind of things then. I think it will be great and it will be new and could bring people to you… that would be amazing" (YS 2).

"I talked to you about going on that field trip back in Lisbon to learn how to make bread. I don't have many memories of Lisbon. I really don't. And this memory in my head always pops up… I don't remember the context, where it was, the name, and what else did we do. But I specifically remember folding the dough. And I think, even for the younger generation and the older one, it would be really marking" (YS 6).

Youth subjects were also enthusiastic about participating in co-creative activities.

And I think it really would be great teaching and doing that with other people. It will be, it might be a different experience. And other people learning, we doing it together. I would like it actually" (YS 2).

Some of their suggestions for co-creative activities included:
- Mirandese classes
- Workshops on traditional instruments of the region - *gaita de foles, caixa, bombo*
- Pauliteiro and *rancho* dance workshops
- Workshops making traditional dress and handicrafts using traditional materials
  - *Capa de honra* and wallets made of *pardo & surrobeco* (coarse, woolen cloth)
  - Woodworking
- Cooking classes making traditional cuisine and pastries
  - *Chouriço* (sausage)
  - *Alheira* (sausage)
  - *Posta mirandesa* (local beef steak)
  - *Folar* (traditional bread served at Easter)
  - *Bolo doce* (sweet cake)
  - *Bolos economicos* (dry, fluffy cakes)
- Conservation efforts to preserve local nature and wildlife
  - Beekeeping
  - Douro River activities
- Art classes with local artists working with traditional cultural aspects

While recognizing the potential for co-creative tourism, youth subjects were still reluctant to lead any activities, choosing instead to participate or support 'behind-the-scenes', citing time constraints, plans to move away from the region, and lack of skills as a major barrier to successful facilitation.

"Like helping others doing these activities. I don't, I don't want to be a leader or co-creator. But I would like to help others… Because I don't want as soon as I finished my course I don't want to go to Miranda, I want I want to go to some other country… No, I wouldn't mind talking with the tourists and, no, that I wouldn't mind. I only would be in the behind the scenes" (YS 2).

6.2.3 Motivation

The six youth subjects had a lot of ideas on how to motivate youth to participate in cultural and co-creative activities. Most of their ideas came from personal experience participating in cultural activities, such as pauliteiros, or Mirandese classes. Other ideas were formed from extrinsic motivation factors to participate in any activity outside of school.

Youth Participation in Cultural Activities

The most common reasons youth subjects cited for currently participating in regional cultural activities were socialization, interest, ability to share and preserve heritage, travel, and the uniqueness, or being part of something special and different.

Socialization opportunities were far and away the most common reason for participation in cultural activities, particularly for pauliteiro dancers. Two of the three dancers joined pauliteiros because their friends were already dancing.

"We have a relation with the friends, we are, everybody are friends. We are in the convivio [community]... My friends and I, we were just like a family. We have a really [good] relation with us, with everybody in the group" (YS 1).

Youth Stakeholder 3 discusses the 'party' atmosphere of being with the other pauliteiros, especially when traveling.

"We always go by bus… So, it's music left and right. It's people screaming, people telling stories, people telling jokes along the way because the trips are sometimes 3, 4, 6 hours to… So, night outs. We arrive late. There's always a story behind the night out" (YS 3).

Despite joining pauliteiros because of the chance to be with friends, Youth Stakeholder 3 now cites the group as therapeutic, showing genuine interest in the activity.

"Yes, yes. It's harder, of course, then, than it was before I entered the university. I think having that time to pauliteiros once in a while, really clears my mind of university. I usually come to Miranda do Douro, come back to my home here once or twice a month. And I usually try to line it up when we have performances to do" (YS 3).

As cultural preservation was meaningful to all the youth subjects, this was also a major motivation for their participation in cultural activities, alongside the ability to share their heritage with others.

"Nobody does it for the money really. We dancing really for the culture, you know" (YS 1).

"I'm really happy doing that. It's something that makes me happy" (YS 2).

The second most cited reason to participate for the young subjects associated with pauliteiros was the opportunity for travel. Collectively, the four young men have performed throughout Portugal, including

Madeira, and Spain, and have traveled to Croatia and France. This was a somewhat smaller list compared to generations before them due to travel restrictions from the Covid-19 pandemic.

> *"We have many opportunities to visit places promoting our culture. And I think it's really great. It's really great in those travels. And when I was a kid and teenager, though, those travels were fantastic" (YS 2).*

Youth Stakeholder 3 reiterated Youth Stakeholder 1's sentiment that youth aren't participating in cultural activities to make money, but that the travel opportunities more than make up for it.

> *"...if it were for the money, most of the people have already left. We continue to perform, because of the fun it is and the adventures we go on. We've gathered quite the stories among our performances across Portugal and Spain, and Croatia, as well. Quite some interesting stories up there. So yeah, the pay it's not the main thing of pauliteiros. So it's cool. It's always a motivation, of course, but not the main purpose of the group" (YS 3).*

Finally, according to the youth subjects, they were motivated to participate in cultural activities because they were 'cool'. It gave them a chance to participate in something unique, they had the opportunity to be on TV, and to be a part of something that is popular.

> *"Because people just love to see them. It's very unique of this area, I believe. And it also makes you feel the people are watching. It feels dangerous. And because it feels dangerous, it's very cool to watch the eight pauliteiros moving. Not hitting each other, or hitting with the sticks. It's a very cool, cool activity, the pauliteiros, both from the point of dancing and the watching... And it's increasing popularity quite a bit. Yeah. Just not too long ago pauliteiros was considered the cultural patrimony of Portugal and we're trying now to put it in UNESCO" (YS 3).*

One subject who does not participate in cultural activities explained that because he didn't start at a young age, he has less motivation to begin participating now.

> *"I, there's a, there's a bit of a problem with appeal, I guess... And over time, I mean, a few get to a certain place and you don't partake in the activity at the start, you're gonna lose. 'Well, I didn't start yesterday, so why bother starting today?' kind of deal. So over time, the interest also waned, kind of because we also have we belong from a different generation of people that are more in contact with technology. And over time, the interest kind of just faded" (YS 5).*

Youth Participation in Co-creative Tourism Activities

When asked about participating in co-creative tourist activities, youth subjects were motivated by the opportunity to learn new skills, or to build upon knowledge of their current interests. They were especially motivated when they could engage in activities with friends. The subjects also provided some insights into how other youth might be motivated to participate in such activities.

> *"If I have the time to spend on them, and if they were activities that will push my interest. I always like, I'm not a very good dancer, apart from pauliteiros, but I love to learn some, some cool dances, if I have the opportunity. And if some of my friends were interested in it as well, so I didn't have to go alone. It'd be a big motivation for me. Yeah. Yeah, it's always best with friends" (YS 3).*

One subject's motivation to participate was community-building, especially after feeling isolated during the Covid-19 pandemic.

"Knowing my community, as well, it's really important. And to know the people that are around you, I, because of COVID, I feel like I lost years of knowing what was going on" (YS 6).

According to the youth subjects, both tourists and other local youth could be motivated to participate in co-creative activities through the inclusion of technology and an engaging environment led by passionate practitioners.

"I think when it comes to events, I think the environment is really [important] - no one wants to be in an environment that has no conditions to it. But most importantly, that has people that are not really passionate about anything. That's also something that lacks in this region, because we don't have a lot of people, when there's like these types of activities. The staff normally aren't really passionate about it. And I feel like if I knew that the staff would be passionate about it, and that we just by participating, you're doing a lot for the culture, right? I feel like it would be a next step for our city. In carrying the passion" (YS 6).

They also referred to general interest as well, citing the need for a wide range of activity options to keep the youth of today interested.

"I think that while modernizing the activities can really help the kids feel like it's not something lame... We also need to be mindful on the people that we want the activities to reach to. Because if people aren't really interested in it, we can't really force them... I've remembered in the lectures, they will tell us that 'I know it's boring, but bear with us'... That's not the way to go. If you want the youth to be involved, you can't force them to anything. And you have to motivate them with things you're actually interested upon. Because you have to understand that maybe back then you'd have no choice but to take their parents properties and maybe work every day in with the animals or something of that sorts. But nowadays, the youths doesn't really care much about it, and are actually not the big fans of the outside. So you also have to be mindful with the activities you're bringing them to" (YS 6).

One subject admitted that many youths, who are younger than him, will be difficult to motivate. He cited a difference from his generation of university-aged youth to those currently in middle and high school.

"I feel like these younger generations are so different from my generation. They don't feel very motivated for any kinds of these activities, they just want to go to the bar and drink... I don't know if social media kind of ruined this younger generation... so difficult to impress all these [youth] always on their phone, scrolling, scrolling" (YS 3).

6.2.4 Conditioning Factors

Youth were asked the same questions as stakeholders about what supports and barriers are currently present to youth participation and what could be done to ensure youth participation in the future. See Table 12 for the full list.

Table 12 - *Youth Conditioning Factors to Youth Participation: Emerging Themes*

Deductive Themes	Emerging Factors - Inductive Themes	Descriptions
Supports *What is currently taking place that supports youth to participate in co-creative tourism activities?* *What do they need for it to continue in the future?*	Stakeholder partnerships	• Adults mentoring youth • Organizational support
	Promoting early engagement	• Combats time constraints and disinterest
Barriers *What is currently getting in the way of youth participating in co-creative tourism activities?* *What needs to change to ensure youth can participate in the future?*	Lack of publicity	• Locally, nationally, and internationally
	Current tourism dynamic	• Aging tourist profile • Seasonality • Current tourist promotions • Daytripper with little motivation to return
	Low economic incentive	• Little to no remuneration for a large dedication of time & energy
	Limited government interest or support	• Misdirected financing • Organization support • Poor resource management
	Lack of technology	• Poor service • Limited information
	Lack of innovation	• Stagnant • Redundant
	Rural exodus	• Population loss • Limited number of youths • Aging population • Emigration • Absence of higher education • Decreasing economy • Limited job opportunities • Poor infrastructure
	Logistics	• Time constraints • Proximity • Funding • Language

Supports

Only two supporting conditioning factors were identified by youth subjects, as they tended to focus on the barriers to youth participation in co-creative tourism. They identified stakeholder partnerships and encouraging participation in activities for young kids as two strategies to support in participation.

Stakeholder Partnerships

One youth subject suggested promoting stakeholder partnerships to encourage youth participation. Her suggestion was through mentorship, whereas the 'experienced' adult helps organize the activity behind-the-scenes, actively supporting the youth, but also giving them autonomy.

> *"I think that one of the reasons why I don't think I would be a good leader is because I don't have a lot of experience. And one thing these stakeholders can offer is that experience. And I feel like, just maybe they don't have to be the leaders of those activities, but just supporting people on these co creative tourism activities. I think it would give them a sense of backup plans like, 'Okay, I've never done this before. However, I have this stakeholder kind of supporting me. So if I ever need something like an advice, or maybe help with anything, I know I can rely on them'. And sometimes that is necessary to rely on other people that have more experience than you" (YS 6).*

Promoting Early Engagement

Another suggestion to support youth participation was to get kids involved in cultural and co-creative activities early in life, that way they will have more time to participate, as their schedules aren't as busy yet. This might also spark an interest in the culture, so they will choose to continue pursuing the activities in the future. On a practical level, one youth subject mentioned that young kids have more energy to expend, which is particularly relevant to some activities (such as the pauliteiros).

> *"Okay, so they were 14 years old, around that age, okay. And that's a very good age to start because we don't really have much to do it… We could practice plenty in the free time that we have. So we did practice once a week for about three hours at a time. Back then we were, we had a lot of energy. The hours were very doable. Nowadays, it's very rough. We don't, we don't really train anymore. The older ones. Yeah, it's tiring" (YS 3).*

> *"They don't know the culture. But some people believe that it's reaching out from kids from an early age that they will start getting interested in on things" (YS 6).*

Barriers

Eight barriers preventing local youth participation in co-creative activities emerged from the data analysis, with youth stakeholders identifying lack of publicity, the current tourism dynamic, low economic incentive, limited government interest, lack of technology and innovation, the causes and effects of rural exodus, and logistics as the major challenges.

Lack of Publicity

Two subjects were particularly concerned with publicity challenges in the region, citing lack of marketing as a major reason current creative activities have low attendance.

> *"Well, I mean, they would have to take a better posture at divulging that these activities exist, because there is a lot of people out there that are willing to their craft, and that are not publicized… And I think the town hall, the Casa da Cultura, etc, they will all have to have a posture of divulging, of promoting, and of keeping up with the trends of you know, the internet's and whatever, because it's very lacking here, there's not a lot of internet presence here" (YS 5).*

Youth Stakeholder 6 noted her discontent with the ongoing issue and how it's not just the limited scope of regional publicity, but on a national and international scale as well.

> *"And it's, as I said, frustrating. It's really frustrating. Because it's so sad, talking to people that are from the country that don't know what Miranda is, never heard of it. And even if I try to go like, 'Oh, you know, I'm from the place of the second official language of Portugal'. They look me up and down. 'Where are you talking about? I never heard of that place!' I don't think there's enough publicity, enough education. As I said, only the people that are from the villages really know the culture" (YS 6).*

Current Tourism Dynamic

According to the youth subjects, the current tourism dynamic includes third generation daytrippers, most often coming from Spain in the summer months or on weekends. All six youth subjects saw this as a barrier to the advancement of co-creative activities as the current promotions are tailored to this demographic, who might not be interested in these types of activities (or unable due to physical limitations).

> *"I mean, maybe most of the tourists are on the older side. So, in that case, it's quite hard to engage in physical activities, rather than maybe a language or language activity. So, I don't think that would work as well as he did in that situation. I mean, sometimes the tourists come will come with their, their sons and daughters, and they are on the younger side. But it's harder to see" (YS 3).*

Youth Stakeholder 5 saw seasonality as a major barrier to the success of co-creative activities. Despite having unique traditions that are suitable to co-creation year-round, without tourists to attend the activities and organizational support to host the activities, their likelihood is low.

> *"The actual maintenance of these activities. Since tourism sometimes is seasonal, we would have to have these all year round without having problems of keeping them operations" (YS 5).*

Additionally, the current tourist profile consists of older adults who come on a bus tour or shopping day trip. According to Youth Stakeholder 6, these tourists have little incentive to return after their first visit as they've already seen and tried everything.

> *"There was a peak of tourists and then started to stagnate. And now we're kind of in this position where we are in Miranda, where we do have a lot of things, but we just need new people to come. Because the old people already bought everything they needed. They already tried majority of the things and as I said, I feel like it's really badly advertised that every activity we have going on here" (YS 6).*

Low Economic Incentive

While youth subjects don't participate in cultural activities with the expectations to get paid, it does create a barrier to their active participation, especially as they get older. According to one pauliteiro, they get paid around 15 euros per person for each performance, which he deemed as 'quite cheap'. As youth age and co-creative activities become more established, the expectation from many would be to receive remuneration for their work.

> *"In the beginning, no [receiving money for facilitating an activity]. I think if I was participating in this type of activities, in the beginning, helping make me happy. But if we grew and if we need more support, I think it, I would expect being paid some kind of salary or something like that" (YS 2).*

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Limited Government Support

Four of the six youth subjects cited limited government investment, misdirected financing, poor resources management and low organizational support from the local municipality as a barrier to the success of co-creative tourism in Miranda.

As the local government entity, youth subjects expected the municipality to be more supportive of cultural activities. Instead, they feel like their financing is going to other, unknown projects where community members don't see the benefits. Youth Stakeholder 3 thinks this is unwise as tourism is the lifeblood of the government's economic source.

> *"... the CM of Miranda, they live for tourism. Most of the money that comes in is from tourism. They should finance these activities so there is more motivation for the leader of the activity. The professors, the ones that are making the activities. That's maybe one of the reasons there aren't many of these here, no motivation to do these activities" (YS 3).*

Poor resource management, including delays and superficial fixes to problems were cited by two youth subjects. Youth Stakeholder 6 was particularly disenfranchised as much of the resource allocation is centered around tourism centers, leaving community members behind.

> *"The fact that Miranda has both a problem with actually using the resources that they have, like the resource management of this area is extremely poor, they have a lot of things they can invest in, and they decide to just skip it and do something else...And yeah, there's either a considerable delay between them doing things that are basically needed to even suspend the [activity]... Or there is just that total negligence about what could be done" (YS 5).*

> *"And this is also something that is frustrating with our Camara Municipal... when it came to change the city... Always concentrate on the parts of the city where tourists would go... Because we have so much and do so little... I have to look up synonyms frustrating because I'm running out of uses for that word...I feel defeated" (YS 6).*

Lack of Technology & Innovation

The limitation of reliable, high-speed Internet with clear information and the low levels of innovations in current activities are slowing developmental progress in Miranda, according to youth subjects.

> *"The other thing is the fact that the city isn't being renewed in any way. So we have shops, we have artisanal shops, sure. But they've been basically the same (YS 5).*

> *"So I feel like the projects everyone is doing, are not giving a lot of fruits, because we were not seeing an increase of people speaking the language, we're seeing an increase in tourism, but we have difficulty in keeping the cultural aspect and keeping the population in our town. We're talking about every year, when students finish 12th grade, there's two types of students, the ones that want to pursue higher education and go to either, Braganca, or go further away, and either come back or don't" (YS 6).*

Youth Stakeholder 6 went on to say that there is ample opportunity for innovation in tourism activities, as well as regular business infrastructures. She saw a negative trend of youth who inherited their family businesses and kept them the same as they had been for generations, leading to stagnation.

"And then the other portion of them are kids that can't pursue higher education. And because their parents have properties or businesses, local businesses, they stay to help the parents, and maybe when their parents die, or something they can inherit and everything, and they stay doing the same thing that parents used to. And there's not really innovation, because they're not getting higher education in either marketing, maybe agriculture, things don't really evolve, the business stagnates because it's always the same (YS 6).

Rural Exodus

The causes and effects of rural exodus are considerable, which, according to all six youth subjects, is a major barrier to youth participation in co-creative tourism activities and for the overall success of the activities as well. They include population loss, the limited population of youth in the region, the aging population, emigration, the absence of a higher education institution, the steadily decreasing economy, limited job opportunities, and poor infrastructure. They cite these reasons as why youth are leaving Miranda do Douro, with few choosing to return.

"Yeah, it make sense. People from my age in college… But for young people, we don't have many opportunities to work there. So we don't have many people, young people they're working. And so that's one of the challenges. Our population is really old. It's really old" (YS 2).

When asked about the current economic status of Miranda do Douro, all six youth subjects were not optimistic about its future. Two subjects gave it a score of 'medium bad' and 'very low' and three subjects reiterated how there is no industry in the region besides tourism.

"That's why most people, a lot of people leave for the other Europe countries… Don't get paid enough for, say, a truly comforting life. Especially in the region because you don't have any high paying jobs here" (YS 3).

"It's very low. Like I said before the economy, it's in the tourism… [In one] village we have two or three manufacturers, that form knives and barrels... And that's all of the region's economy" (YS 4).

With a poor economy comes limited job opportunities, reinforcing youth's decision to stay in the cities they studied, or even moving abroad to find employment.

"I understand the other part than the other person that never come back or lack of opportunities in the various areas of like engineering or economy. Yeah. And the people like more big cities, not the, the rural world" (YS 4).

Even Youth Stakeholder 5, currently studying management, does not plan to return to Miranda do Douro as he doesn't see a future in the region, even with his relevant degree.

"Honestly, I will not stay here. I can tell you that for sure. Because there is no, there just aren't any employment spots. With the course I'm taking [management], wouldn't it be good here? Right?... So it's just that the place doesn't really have a lot to offer" (YS 5).

And finally, poor infrastructure is not keeping youth around, as they don't have the same amenities available to them as they would in the city centers. There is no cinema, fast food restaurants, or a shopping center, and the nearest hospital is in Bragança, more than an hour away.

"Yeah, the lack of opportunities. I'm not talking about only job opportunities. I'm talking about health as well. We don't have many, we only have one health center and it closes every day at 10 o'clock. So, if we feel sick or something we need to go to Bragança, that is like a hour away. So, opportunities in health, job opportunities, and learning opportunities. We only have high school there and we don't have anything else so in order for us to take a college degree and a masters, we need to leave Miranda. So, the lack of opportunities in general for a life I think that's why people leave the region" (YS 2).

Despite the long list of barriers, one youth subject still has hope. She emphasizes that her peers are 'giving up' and they need to change their mindset to support in the further development of Miranda do Douro.

"Other than the lack of services we offer in our city, opportunities is always something that people talk about... they would always tell us that we leave because we don't have opportunities, but we don't make opportunities for ourselves. And although I agree with that mindset, like we can't immediately give up, right?... I feel like, if we don't have any setup, from the Câmara, or like the junta, stakeholders, it's hard to come back and try to do something on our own... And even though you can try to be positive, you can't change it. So, I feel like a lot of people give up and just try to go somewhere easier. And try to start fresh. And I think that's, that's one of the reasons why people leave" (YS 6).

Logistical Challenges

As indicated throughout the provided quotes from youth subjects, there are many logistical challenges that go alongside the other barriers to youth participation in co-creative tourism activities. The main four identified by youth were time constraints, proximity, funding, and language.

All six youths cited time constraints as a major challenge, specifically regarding participation as a pauliteiro, learning Mirandese, or facilitating a co-creative activity.

"[Youth] don't want to take the language because it's one additional thing you have to worry about in the courses" (YS 3).

"And also, because I am going to college and it would be really packed. If I were ever to participate or lead one of these activities would be years from now, after I find my place" (YS 6).

One subject suggested dedicating more time during the school day to cultural activities, somehow incorporating it into the curriculum, or creating a time for extracurriculars after school. Another mentioned how in the last year of high school there is often more free time during the school day as coursework has already been completed. This could be another time to schedule such activities.

Youth's proximity to the co-creative activity was a major barrier identified by all six subjects. Even if the university is close by, in the case of Braganca, the youth are still not in Miranda and will have to trouble back an hour, or more, to participate or facilitate an activity.

"Not being in Miranda in most of the year, I only go sometimes, it really is a challenge. And it's one of the biggest challenge because from here I can't help the same way if I was there" (YS 2).

Finally, youth cite a logistical constraint about encouraging foreign tourists to come participate as the main promotions are only in Portuguese and Spanish.

"Also, you see a lot of activities only cater to specific tourists are from Spain. Not really international ones… So normally, when you get a flyer from activity, it's only translated to Spanish or French. Rarely you see one translated to English and when you see them it's badly translated" (YS 6).

6.2.5 Impact: Benefits & Negative Consequences

Just like the stakeholders, youth also indicated far more benefits than negative consequences to youth participation in co-creative tourism. They highlighted the benefits to themselves and the greater community, focusing on cultural, social, and economic elements. Table 13 details the full list of impacts discussed.

Table 13 - *Youth Benefits & Negative Consequences to Participation*

Impact	Pillar of Sustainability	Detail
Benefits	**Cultural**	Preservation -keeping traditions around for future generations
		Promotion -educating locals & sharing culture with tourists
	Social	Cooperation -between community members, stakeholders, tourists, & other youth
		Community building -establishing intergenerational connections
		Cultural exchange -with domestic & international tourists
		Rewarding experiences - fun, engaging activities that encourage repeated participation
		Non-formal education & knowledge building -engaging activities outside of school, learning practical skills
		Skill building -learning practical skills for the future, such as communication & responsibility
	Economic	Revitalization -increased money flow allowing for enhanced infrastructure
		Job creation -facilitating co-creative activities or entrepreneurial opportunities
Negative Consequences	Inequitable distribution -more value put on certain cultural elements, focus on city rather than villages	
	Stagnation -lack of innovation and negative growth	
	Inability to modernize -traditional approaches lacking technology & innovation	

Benefits

Once again, the benefits are categorized by the four-pillar model of sustainability, including cultural, social, and economic benefits. Without knowledge of these categories, many youth subjects included them in their responses.

Cultural Benefits

Culturally, the youth subjects emphasized preservation and promotion opportunities via participation in co-creative activities. Understanding the importance of culture and also sharing it with others.

> *"I'm thinking right now, when we're on the streets and enjoying our culture, that's the one that makes me really happy" (YS 2).*

Social Benefits

All six youth subjects saw social benefits at the forefront of youth participation in cultural and co-creative tourism activities. The social benefits indicated included: cooperation, community building, cultural exchange, education and knowledge building, socialization, and skill building.

According to the youth subjects, cooperation between various stakeholders working together was a major benefit of youth participation. This was especially important as Miranda is a small, tightly knit community.

> *"I would expect everyone helping each other and, because in Miranda, almost everyone does everything... so the help from everyone in the city and the region would, I would expect it, and I think it would be amazing working with each other. And in promoting our culture. I think it would be really great" (YS 2).*

> *"I expect the people from Miranda and the tourists cooperate to make a great activity and great event for always remembering or learning so wouldn't have learned if they're not in the activity" (YS 4).*

In addition to cooperation, community building, and revitalization of the community spirit were benefits youth subjects indicated. This included seeing people in the streets during off season, an often 'dead' part of the year in a usually bustling summertime town.

> *"We are a small city. So one of the benefits, at least I think, in that way, it's seeing people in the city in Miranda. Because in the winter, there are zero people in the streets. I don't see anyone walking. And seeing people in the summer and in the spring, as well as walking the streets, the cafes - makes me really happy" (YS 2).*

> *"I feel like nowadays everyone lives in a very individuality kind of reality. And it's a bit sad that in the big cities, we don't have a sense of community. And I love my community here. I can go outside for a while. And I would get like five, six different people asking how I am and asking 'How's the family?' because we all know each other and I think this would be a good bonding moment for the community" (YS 6).*

Alongside cooperation, the idea of cultural exchange was highlighted by Youth Subject 4, a positive result from the interaction between locals and tourists.

> *"Cooperate with different persons from different countries or different regions of Portugal... Cooperate with the community that have a different culture and different language. And the community itself [to] show the foreign people its culture and all of his town" (YS 4).*

According to one youth subject, tourists would have the added benefit of taking more than just the vacation photos back home. They would take the newly learned skill, the memory of the experience, and any new cultural knowledge learned from the local practitioners. According to Youth Stakeholder 5, this is something they could look back on 'fondly' as a rewarding experience and leading to place attachment.

> *"They [tourists] would come here and do something… they would partake physically, they would learn it more in depth than just scrolling through a museum or scrolling through whatever, right? And they would take home something not only a memory of the time they spent here, if they liked the activity, they're going to look fondly back at the right now for the community" (YS 5).*

Non-formal education and knowledge building opportunities were emphasized by Youth Stakeholder 6 as a positive benefit, including learning about her own culture, which she thinks she could always learn more about.

> *"For me personally, as I said before, I think education and knowledge are key fragments of our community in our society. And I love to learn as much as I can, every opportunity I have, in any place, doesn't matter how different they are. And I think this could be a really good opportunity to learn about my own culture, because I'm not really proficient on that" (YS 6).*

In addition to knowledge building, skill building opportunities were considered abundant according to youth subjects. They mentioned building communication skills and learning responsibility.

> *"For myself, I think it's the experience mostly, and the opportunity that I have to talk with the other people… And from me… being more comfortable speaking in front of people, and I think that's one of the benefits for me… And it'd be amazing like having something to do in the summer not only being in the pool or being home. It would move younger people and they would gain experience since a young age and starting from the stakeholders, the municipality, the museum, it will be there easier because they have the means and the spaces" (YS 2).*

From a community-wide level, Youth Stakeholder 3 sees co-creative activities as teaching a wide range of skills, which in turn creates a 'more skilled community'.

> *"They [the community] can have more experienced people with a wider range of skill sets. The more people that come to these activities, the more people they have in their region with a wider variety of skills - like cooking skills… Like a more skilled community I guess" (YS 3).*

Economic Benefits

All of the youth subjects emphasized the positive economic benefits resulting from co-creative tourism activities, including sector revitalization and job creation. According to youth, this is especially important as Miranda's economy depends heavily on tourist receipts.

> *"[Tourism] definitely pumps up the economy of the region. It's a very remote region in Portugal. And many of the people nowadays usually go to the margin, to the more the big cities of Portugal's so they live here. And the tourism really, really binds some people here in the region and makes people come back to this region, to Trás-os-Montes. Yeah, I think it really keeps people from leaving and making these region desertive [empty]" (YS 3).*

> *"There's a lot of them [benefits]. It's basically if you could see, for example, Miranda, I would always say this city still exists because of tourism. The amount of Spanish people you can see here in both their holidays, and in their weekends, you will be impressed... There are summers where,*

and even you don't even have to go as far as saying a summer, there are just weekends where this is the more Spanish people than Portuguese" (YS 5).

According to one youth subject, co-creative activities also have the potential to bring young entrepreneurs back to the city after completing university.

"I think some people will be interested in [co-creative tourism activities] because, like me, I know lots of people that really love to share and really love our culture. So I think if those opportunities appear, I think some young people, some young entrepreneurs and people that like to share our culture would take that opportunity and make the most of it" (YS 2).

Negative Consequences

Youth subjects focused on the benefits of co-creative tourism, so the negative consequences they presented were sparse. However, they believed the negative impacts could be the inequitable distribution of tourist activities, favoring one heritage practice over another, and focusing on Miranda city versus giving the villages a much-needed economic boost through tourism receipts. As well as stagnation of the region through lack of innovation and modernization.

"Aside from the horrible navigation to actually find the palace. I guess the space in which we could actually do this. Some of these activities would also be very well done in the village around here. There's always the problem that tourists come to Miranda, but they probably don't want to come to a village in the middle of nowhere" (YS 5).

"So I think the timing and the place where they are set, for example. Also, if it's set on the villages, which I think it's great, because we also need to shine a light on the villages around Miranda, then it's what makes Miranda. If it's set on those villages, even though it's really good for it…" (YS 6).

An interesting revelation was that two of the youth subjects believed that the culture was somewhat stagnant, unable to develop and modernize in our increasingly globalized world. The pauliteiro dances and the *gaiteiro* music is rarely updated or modernized.

"The performance itself, it usually goes about the same in every performance, because we don't really mix things up. Especially now because we don't have time to. Yeah, don't have time to train other songs… only training for the older ones is the performances themselves" (YS 3).

Youth Stakeholder 3 did cite time constraints as one of the reasons why their group is unable to train new songs, but the sentiment is shared by Youth Stakeholder 4 who plays the *gaita de foles*. He is frustrated that when his generation is invested in the culture and then attempts to modernize it, there is often backlash, particularly from the municipality.

"No, not my generation, but these type of, like the formentation [training] of the gaita itself, that evolve, and the people should have evolved too with our evolution" (YS 3).

Just as lack of innovation was considered a barrier to success, it also popped up when youth subjects were asked about negative consequences to co-creative tourism. Just as the tourism dynamic is stale now, focusing on daytrippers and an older generation of visitors, Youth Subject 2 is worried if Miranda completely switches tourism goals to co-creation, the same stagnation could happen again in the future. He believes that with innovative methods and 'evolving with the times' this can be avoided.

"I think in Miranda people didn't really evolve with the times… and I think we are kinda stagnated in the time, and I think that's one of the bad consequences of that region, because it's always the

same thing. And we don't bring nothing new to the table… I think we need to evolve and bring some new activities, some new challenges to attract more people to region" (YS 2).

6.2.6 Engagement & Skill building

When asked about engagement practices and skill building opportunities, youth discussed what currently engages them from their own experiences and what skills they think they are currently deficient in and would like to improve, most often for professional reasons.

Engagement Practices

As youth were highly motivated by engaging activities, they had a lot to say about the subject, much of which was already touched on in motivation and conditioning factors. Not only did they provide examples of what was currently not working to keep them engaged, such as monotony, lack of innovation and technology, and being unrelatable, they suggested practical solutions, such as promoting cultural activities to younger youth, incorporating activities into the school day, updating and 'refreshing' activities regularly, giving time for hands-on activities with practical implicating, providing passionate practitioners to facilitate activities and make them exciting, and providing some sort of follow-up to the activity to reinforce learning.

Youth Stakeholder 5 was particularly insightful about engagement opportunities, providing input about the importance of exciting and innovative activities, hands-on experiences, knowledgeable and passionate practitioners that make learning a new skill relatable, easy to understand and exciting.

> *"If the activity is fun, but the way it was handled was not that good, would I really bother going there for a bad experience? Even though I'm partaking in the culture, even though I'm partaking with people that probably know how, not only passed down knowledge, but through them also learning the craft, but the experience would be bad, well I mean that wouldn't be as fun... Going to see the donkeys once is fine. The problem is that it's a one and done things... The way it's handled. I'm going to say replayability... Take for example the woodworking. I think I would like to do it. For it to be fun, it would need to have both parts of knowledge embedded into it. Both the knowledge of exhibition, telling me how it's done and showing me the actual procedures. And the hands-on knowledge I would get from actually participating in it… but it would need to be guided, because guidance is very important in tourism, right?... I would like the ways to be conveyed in an easy way. And that the things would be engaging. That they would choose people that… [during a school field trip to Lisbon] had the guide that was assigned to our group was a young man, very energetic, always cracking jokes. It was a memorable experience, right? I mean, I can tell him with 100% certainty that that was definitely one of the highlights of our trip… between the two, the energetic person that was exposing and always cracking jokes, I mean, it was definitely for sure he loved his job. Well, I mean, one stuck, right? So I guess an expectation that I would have would be that the people wouldn't be, you know, dead inside, I guess. And always with the same blank stare… But hired people that actually wanted to be there. They weren't forced to be there" (YS 5).*

Skill building Opportunities

Youth subjects put a lot of emphasis on the opportunity to learn skills in co-creative activities, and also the need to acquire new skills before facilitating a co-creative activity. Specifically, they thought they were lacking in communication skills, responsibility and leadership. As discussed previously, they felt their deficiency in skills was a barrier to facilitating co-creative activities as they did not feel confident without support from stakeholders. Though all six youth subjects did feel comfortable working with people from different generations and from different cultures, even speaking in another language.

"Working with communication and marketing, I think one of the skills is speaking and being comfortable speaking with other people, and having other languages that you're comfortable with. I think it's one of the goals for I want to achieve for my future plans or my future professional life. Speaking more languages, and being more comfortable speaking in front of a lot of people" (YS 2).

"I think I don't have a lot of experience on leading, of course, that's, I think, the main issue... I could try. I don't think I'm in the position to. But if I had helped from other people, and if I had everything worked about, I think I could try to" (YS 6).

Four of the six youth subjects would be interested in specific skill building workshops if offered in the region, noting the potential benefit from learning from different groups of people with varied skill sets.

"Of course, I think specially in this region, because it has a lot of commerce, business, and just people who overall lived a lot of different experiences. I think those are the most experienced people to help me and work on those skills I'm lacking on. And not only that, but I feel like as I said before, a lot of times, everyone has a different perspective. So even though maybe I'm not going for exactly the business aspect of my life, I think that even people that only have properties or are humble farmers could offer me such insight that I would never find anywhere else" (YS 6).

6.2.7 Identity & Place Attachment

Two of the four subjects indicated identity explicitly, describing how co-creative tourism could strengthen the identity of the region, creating place attachment for locals and giving tourists a better understanding of the region's identity.

When asked to summarize the impacts of co-creative tourism, Youth Stakeholder 5 reinforced the potential positive impacts, such as cultural preservation and job creation, while also referring to regional identity.

"Well, I mean, aside from bringing in more tourism, because the activity is good, I guess it would help the community in both understanding that both, understanding that the culture is important and that we have to preserve it. But also in creating jobs, I guess mean, creating jobs is a very big thing, right? Because we wouldn't need people for all these creative positions, I guess. And also the factor that it would be a way to kind of cement the identity of the region, right?" (YS 5).

6.3 Summary

Both stakeholders and youth had a lot of input about the motivations, success factors, and impacts of youth involvement in co-creative tourism activities. Both subject groups, though optimistic about the potential of co-creative tourism, were also wary that without prompt implementation, the negative effects of rural exodus would continue to grow, including loss of cultural heritage. The following quotes sum up their sentiments well, Stakeholder Subject 6 referring to giving youth the tools to succeed on their own.

"Everyone says youth go to the university and they will never come back and we are quite pessimists in approach. So, we are naturally saying that in 20 years from now, we will have, again, a very insulated area with only few people that will work in the region. Yeah, so the challenge is to, if we want to have an omelet, we have to give eggs to the young people to go forward" (SS 6).

"Yeah. I know for a fact that if we were to implement co creative tourism activities in our city, and if it wasn't thought through, and if it wasn't really planned out, every single detail, like carefully picked out. I know for that fact that it would flop there because people weren't interesting on engaging, or because as I said, accessibility wasn't an option. Like they couldn't go or maybe just for the fact that it was something that they wouldn't care about, and then there's not a lot of attendees" (YS 6).

The next chapter will dive into an analysis of the results, drawing conclusions to be used for further research and strategies relevant for communities to implement.

Chapter 7: Discussion

Unpacking the findings: The projected sustainable benefits of youth involvement in co-creative tourism

The primary objective of this exploratory research analysis was to find the most effective ways to encourage local youth to participate in co-creative tourism activities in small towns and rural communities. Additionally, the specific objectives included reinforcing the idea that youth involvement in these activities could promote steps toward sustainable development, which would support cultural preservation efforts, create skill building opportunities, and decrease the negative effects of rural exodus.

By completing a benchmarking analysis of current organizations working with youth and tourism and conducting interviews of youth and stakeholders in the case study community of Miranda do Douro, the research has achieved its goal. Not only did new strategies emerge from the analysis, but existing themes from literature were confirmed as to their successful nature. The results will be discussed in detail below, starting with a comparison of the views of stakeholders and youth regarding cultural heritage, preservation, identity, co-creation, engagement, and skill building. Secondly, a discussion about what motivates youth to participate, according to both subject groups. Thirdly, an outline of the critical factors necessary for successful implementation of youth participation, again from the perspectives of both youth and stakeholders. This is followed by the projected impacts that youth involvement will have on the youth themselves, participating tourists, and the greater community. The chapter ends on a practical note, proposing five key strategies to be used in tandem, and accompanied by a list of suggested strategies. All of which are meant to be used to ensure successful youth involvement in co-creative tourism activities in small towns and rural communities.

7.1 General Findings: Case Study Analysis

This section includes a discussion about the general findings found from the semi-structured interviews of youth and stakeholders from Miranda do Douro. Their insights and opinions on cultural heritage and preservation, identity and place attachment, co-creation, and engagement and skill building opportunities set the stage for further discussions about meeting the goals of the research analysis.

7.1.1 Cultural Heritage, Preservation, Identity & Place Attachment

Some emerging themes from the research analysis of youth interviews were the fact that youth were relatively knowledgeable in their regional heritage and had participated in many of the cultural activities and tourist attractions Miranda do Douro had to offer. This finding reinforced the idea that youth are interested in their culture, which would motivate them to help preserve it for future generations (McAra, 2021).

Youth were also concerned that heritage preservation efforts were just for tourist benefit, leaving locals behind, a risk also found in other studies (Rasoolimanesh, et al., 2013). This sentiment extended to focusing only on one aspect of culture, such as the tourist-favorite, the pauliteiros. Some of the youth wanted to make sure that all culture was preserved and with an equal distribution, with a focus on those most at-risk, such as the language.

Stakeholders saw the connection between cultural heritage and history and how, when shared together, can lead to stronger place attachment. This is interesting as it connects directly with teaching and engagement strategies of connecting students with the content to increase self-awareness and understanding (Chickering

& Garrison, 1987). While co-creative tourism is moving away from the traditional school setting, some of the strategies currently in play are still relevant to non-formal education. This is especially true in our globalized world where youth might favor another culture over their own (oftentimes urbanized and modernized settings). In rural spaces this sentiment is amplified as reported by some respondents, as they can seem 'less modern' due to delays in technology, or an 'antiquated' and 'traditional' lifestyle.

In connection with Wiansing and Vongvitisin's CBCT indicators (2019), youth and stakeholder subjects made connection to five of the six suggested socio-cultural indicators, touching indirectly on equality in participation of all ages and genders (though equity was mentioned in reference to culture). Youth and stakeholders said co-creative tourism would benefit the socio-cultural landscape of Miranda do Douro by heritage preservation from youth participation, understanding cultural diversities, reviving cultures, and traditions, promoting a local sense of place and local history, and increasing feelings of local pride. See Annex E for the full list.

7.1.2 Co-creation

Both stakeholder and youth subjects reinforced the notion that there is potential for co-creative tourism in Miranda do Douro as there is an abundance of unique cultural heritage. Their suggestions were widespread and matched many of the current options seen in successful creative tourism destinations worldwide, such as cooking classes and artisan and dance workshops. This reinforced literature which found success in similar activities in rural areas (Carvalho et al., 2016). However, the opportunity for Mirandese classes as a co-creative tourism activity is unique, setting Miranda apart from other destinations. The idea of Mirandese co-creative workshops is especially important, as both youth and local stakeholders saw the loss of the language as an imminent threat (Ferreira, 2010). While Mirandese classes are compulsory until fourth grade in regional schools, according to interview subjects, students are leaving the class with only a basic level, unable to hold fluent conversations. Therefore, although preservation efforts are being made, the preservation of fluency is quickly dying out with the older generation, making conservation of the Mirandese language at a critical point. As one youth subject so poignantly put it, "each time an elder passes away, it's like we're losing an entire library filled with knowledge" (YS 6). This extends not just to the language, but to other cultural heritage as well.

Youth insisted they currently had a lot of interaction with tourists, though informal and superficial, often in the street and in-passing. This sentiment is confirmed by Kastenholz et al.'s work looking at host-guest relations in rural tourism (2013). Therefore, this finding, confirmed by literature, proves youth have similar experiences as adults when interacting with tourists in rural spaces, which may, in part, be due to the lack of initiatives for more engaging interaction (Carvalho et al., 2016).

Stakeholders reinforced the idea of informal interactions with tourists, referring to 'moments' between themselves and tourists, typically after a performance. While stakeholders did see the potential for co-creation, the pauliteiros in particular, they did not seem to realize that co-creation is already at their fingertips, as formal, long-term activities are not necessary (especially in the beginning stages). Extending these co-creative 'moments' to more interactive exchanges would be a great way for community members to 'get their feet wet' and learn more about co-creative tourism before diving headfirst into the tourist niche.

An interesting finding was that youth did not feel confident facilitating a co-creative activity, despite their knowledge and previous participation in local culture. Four of the six youth subjects had been dancing pauliteiros or playing the *gaita de foles* since elementary school. The fact they don't feel confident facilitating a small, informal workshop sharing dance steps, or basic music notes was compelling. Many subjects mentioned that they would feel more comfortable facilitating activities with stakeholder support, or youth-to-youth mentorship. Three of them mentioned participating with friends as a motivator to facilitation. This finding reinforces the fact that youth should be given skill building opportunities from a

young age, working on communication, leadership, responsibility, empowerment, and autonomy, among others (Duxbury et al., 2021).

In connection with Duxbury et al.'s ideas on connecting creative tourism to the SDGs, youth and stakeholders, while not explicitly said, emphasized that co-creation could lead to decent work and economic growth (SDG 8), reduced inequalities (SDG 10), sustainable cities and communities (SDG 11), and responsible production and consumption (SDG 12). Table 14 demonstrates how the interview subject's ideas relate to Duxbury et al.'s ideas for the UN sustainable development goals.

Table 14 - *Youth Involvement in Co-creative Tourism & the UN's SDGs*
Duxbury et al.'s ideas are followed in parentheses by the ideas from youth and stakeholders.

Decent Work & Economic Growth SDG 8	Reduce Inequalities SDG 10	Sustainable Cities & Communities SDG 11	Responsible Production & Consumption SDG 12
Economic development (creating jobs, increasing tourism receipts)	Creative tourism leveraged from local initiative (need for strong local government involvement)	Sustainability linked to uniqueness of place identity and values (promoting one-of-a-kind traditions)	Responsible production through youth engagement (youth facilitating and participating in activities)
Creative tourism product development (emphasizing local heritage that's often overlooked)	Creative tourism as basis for local collaboration (intergenerational connections & community building)		
Increasing the value of community-based tourism (increasing tourism receipts, encouraging tourism in the villages)	Valuing peripheral places (encouraging tourism in the villages)	Survival of traditions through creative tourism entrepreneurship (cultural preservation as a key motivator)	Intercultural & intergenerational dialogue between locals and visitors (cultural diplomacy and understanding diversities)
Co-creation processes in tourism (multitude of co-creative activities possible)	Recognizing peripheral cultures and informal knowledge (encouraging tourism in the villages, promoting unique & dying traditions)		
Enabling public policies for cultural development & entrepreneurship (need for strong government involvement)		Creative tourism adding value to local resources (using local resources that aren't currently used in tourism)	Responsible consumption through meaningful experiences (active participation with sincere follow-up)

Source: Created by author by adapting Duxbury et al.'s *Connecting creative tourism to the SDGs* (2021, p. 267)

7.1.3 Engagement & Skill building

When asked how they would be engaged in co-creative tourism activities, youth subjects had a lot to say about what currently wasn't working in school or extracurricular activities. Based on what they said wasn't working, it was straightforward to propose doing the opposite to create engagement. Table 15 illustrates the simplicity of taking youth considerations into account. As ideally half of the participants in co-creative activities are youth, if the youth participants are not invested in the activity, it would affect the overall sentiment for the tourist as well. Much of what youth indicated as engaging strategies, including excited and passionate practitioners and hands-on activities, clearly aligned with expectations of cultural and co-creative tourists (Duxbury et al., 2021; CBI, 2021). It is relevant to note the disconnect between youth and stakeholders when asked about engagement practices. Stakeholders noted this was one of the most challenging responsibilities, especially in motivation strategies. By including youth in the conversation, stakeholders, including the municipality, are given a better insight into successful strategies for youth involvement, thus increasing youth participation.

Table 15 - *Youth Engagement Strategies*

Lack of Engagement	Engagement
Limited use of technology	Implement technology
Monotonous activity	Refresh activities to interest modern youth
Lack of innovation	Think outside the box
Unrelatable activities	Include youth input in planning and organization

An interesting addition to the youth subject's ideas about engagement were follow-up activities. They specifically mentioned being able to recreate the activity at home, at a later date. Their suggestion was via technology, using a QR code to share instructions, or even videos of the workshop. However, the follow-up could go beyond by practitioners following up with groups through video call or postcards. Sincere follow-up could help participants, tourists and locals alike, feel more connected to the activity and to one another, encouraging return visits, and reinforcing social connections. This was also a strategy used by the organizations featured in the benchmarking analysis. It provides a skill building opportunity for youth, as they are given a voice in the community and feel empowered to make positive changes (which applies to Wiansing & Vongvitisin's CBCT leadership indicators (see Annex E).

7.2 Motivation

What do youth need to participate?

The guiding research question for this work asks for the most effective ways to encourage local youth to participate in co-creative tourism activities. Through the input of local youth and stakeholders, the most successful perceived motivation strategies are presented in Table 16 below.

Table 16 - *Youth Motivation Factors for Participation in Co-creative Tourist Activities*

Motivation Factor	Description
Cultural preservation	• Promotion - sharing with others • Sustainability – preserving for future generations • Cultural pride – expanding pride to all generations
Peer & community influence	• Community buy-in – encouraging all community members to participate or promote activities • Community building – reestablishing connections post-Covid 19
Socialization	• Being with friends • *Convivio* (community) • Companionship
Travel opportunities	• Traveling nationally & internationally • Cultural exchange with national & international tourists
Interest	• Likeable – establishing enjoyable activities youth like to participate in • Hobby – promoting non-academic experiences • 'Therapeutic' – a safe space outside of school for stress relief • Wide-range - create differentiated activities appealing to diverse interests
Unique culture	• Unrivaled elsewhere – Miranda do Douro boasts 'one-of-a-kind' traditions • 'Cool' culture
Engaging environment	• Technology – include youth in technological advancement of activities • Innovation – constantly updating activities • Creativity – emphasize creativity in all stages of activity (planning & implementation) • Passion – practitioners and participants • Teamwork - intergenerational
Learning new skills	• Building new interests • New opportunity
Incorporation of technology	• Modern age • Social media
Passionate practitioners	• Passion extends to participants

7.2.1 Youth Input

Most of the motivating factors cited by youth subjects were already identified through literature including cultural preservation, interest, socialization (Wiansing & Vongvitisin, 2019; Duxbury et al., 2021), learning new skills (F. Almeida, 2021), engaging environments (Astin, 1985; Chickering & Garrison, 1987; Bonwell, 1991; Alexander & Murphy, 1994), and travel opportunities (Canosa et al., 2017). However, the idea of incorporating technology, using passionate practitioners, and highlighting the uniqueness of the heritage emerged as new strategies through analysis.

Youth like to travel and explore new places, with many of the cultural activities of the region providing opportunities to visit new places, both in Portugal and abroad. However, something that youth did not explicitly discuss was the opportunity to 'travel' within your own community via interaction with foreign tourists and the resulting cultural exchange. Once again, this was a finding in adult members of rural communities that can now be applied to youth as well (Figueiredo et al., 2014).

The fact that socialization opportunities scored so highly for youth subjects was an interesting finding (in relation to co-creation facilitation as well). Though youth learning from other youth and working together to acquire knowledge was presented by Alexander and Murphy (1994), the fact that all six youth cited 'being with friends' as one of the top motivators is significant. It is also a challenging discovery, as there will always be instances where this is not possible, meaning motivational efforts will have to be supplemented in other ways.

A way to combat youth's hesitance to participate in co-creative tourism activities if their friends aren't present is through general interest. The disconnect between adults and youth often creates barriers to engagement and refusal to participate. The youth subjects cited 'lame' activities presented by adults who themselves admitted the activity was boring, but in the youth's 'best interest'. However, if youth can't understand what their 'best interests' are, and they have no real connection to the activity, they will disengage (Chickering & Garrison, 1987). One youth referenced how, in modernity, youth have more options than the generations before them. They can choose to leave Miranda for university and never return, instead of staying in the region to work on the family farm (YS 6). With more opportunity comes the need for more engagement and innovation strategies.

A motivational theme that emerged from analysis was the idea of passionate practitioners facilitating co-creative activities. This is a practical strategy that is seemingly obvious, but often undiscussed in these contexts. It is the expectation for tourist guides to engage their groups by making connections, asking questions, telling stories and being generally excited about their line of work (Carneiro, 2021). Why would this be any different for co-creative tourism? The piece that youth subjects managed to overlook, however, was the fact that they could be those passionate practitioners. With the right skill building opportunities and outside support, the youth who so passionately discuss their culture and have been learning heritage elements for years already can become the co-creative tourist facilitator sharing their culture with national and foreign tourists alike.

Another youth subject also mentioned the negative effects of technology on the newest generation of young people (young youth - those under the age of 14). As a 20-year-old, he saw himself in a different category of youth, one who grew up playing outside with friends. According to him, this new generation was raised on their phones, glued to social media (YS 5). It was an interesting finding that older youth felt such a disconnect from younger youth. This points to the need for all generations to spend time working together and getting to know each other, so everyone's needs can be met. It also calls for more research focusing on the young youth demographic to gain an understanding of their current perspectives regarding sustainable development and co-creative tourism.

Regarding technology, this is something youth and stakeholders saw both as a threat to engagement, but also a tool for engagement. While younger youth might be more attached to their phones, it's also a way to publicize, encourage participation, and engage youth during the activities. It can also help establish autonomy and empowerment, as youth tend to be more apt with technology than older generations.

An emerging theme from both the youth and stakeholder analyses was the idea that interviewees viewed their cultural heritage as unique, unrivaled, and 'cool'. The pauliteiro subjects were particularly enthusiastic about this, both one stakeholder and one youth mentioned the opportunity to be on TV and travel to share something different. The fact that the pauliteiros are currently preparing an application for Intangible World

Heritage with UNESCO highlights the uniqueness of their craft and emphasized the potential for co-creation in Miranda do Douro.

7.2.2 Stakeholder Input

As one of the biggest challenges seen for local development organizations, motivating youth is key for successful sustainable development in Miranda do Douro. While youth's input is vital in understanding how to encourage them to participate, it was also enlightening to see what stakeholders had to say for the same topic. Only four themes overlapped between the two subjects - cultural preservation, socialization, travel opportunities, and the draw of the uniqueness of the culture. Youth had a lot more to say about motivating factors than stakeholders, showing a disconnect between the adult stakeholder and effective motivation strategies. For the four pauliteiro subjects, their ideas on motivating youth came from when they were youths and when they first started participating in cultural activities. This was ranging from 10 to 25 years ago. Since then, the world has evolved drastically, with youth alongside it.

One pauliteiro subject did present an interesting theory that could help motivate modern youth. He thought that youth today have a deeper sense of social justice and better understanding of our globalized world (SS 3). By appealing to this sense, stakeholders could motivate youth by re-defining co-creative activities as a social cause for preservation. As sustainability is a buzzword heard around the world, this might encourage previously disinterested youth to engage in the call to better their future.

7.3 Critical Success Factors

What factors should be in place for youth participation to be successful?

The conditioning factors were presented by youth and stakeholder subjects as supports and barriers to youth participation in co-creative activities. When combined, these positive and negative elements become the critical success factors of co-creative tourism (see Table 17). Therefore, the results from the deductive conditioning factors are discussed from both subject's point of view, as well as touching on the inductive themes that emerged from the analysis. As critical success factors can overlap with motivating factors, any that overlap will not be discussed twice.

Table 17 - *Stakeholder & Youth Critical Success Factors*

Stakeholders	Both	Youth
Networks	Mentorship and stakeholder partnerships	Early engagement
Repatriation	Government support	Publicity
	Decrease rural exodus	Current tourism dynamic
Interest	Logistics	Economic incentive
	Technology	Innovation

The themes reinforced by literature included the need for stakeholder partnerships and government support, creating partnerships and networks, combating the negative effects of rural exodus, and working around logistical challenges. Emerging themes included mentorship, early engagement, widespread publicity, staying on top of the evolving tourism dynamic, providing economic incentives, and using technology and innovative strategies. Many of the themes, both reinforced and emerging were also discussed as motivation strategies, so will not be repeated unless a different context was presented.

Partnerships and networks are vital for any tourism development plan (Brandão et al., 2023) and both interview groups agree. According to the stakeholder subjects, partnerships with government entities and other local actors are necessary and both groups highlighted the municipal government as the most relevant actor. This is especially apparent with the pauliteiro associations. Surprisingly there is not one greater association or network of pauliteiro groups in the region. Each association works on their own. Outside of municipal facilitated performances in the city which highlights each group on a rotating basis, associations are on their own, each left waiting for a call from the municipality to assign them to an interested enterprise, or else to find performance opportunities on their own. Though one stakeholder claimed the associations generally get along with each other and one youth subject dances freelance without problem, there is a clear disconnect between the associations and their overarching goals of cultural promotion and preservation. Unfortunately, this is often the case in rural areas as many have developed individualistic thinking, not recognizing the value of cooperation (Salvado et al., 2023).

Both groups spoke harshly about the need for government support and investment. They cited their current situation as 'frustrating' and coming with 'red tape', as the government gives misdirected financing and little organizational support. Just as partnerships are needed from stakeholders, partnerships with the municipality are vital as well. This is especially the case as the municipalities are often the ones in many small towns and rural communities that have the financing and publicity power to not only bring in the tourists but organize the co-creative activities. However, some responsibility should be taken by locals as well. Two youth subjects touched on this point, referencing the lack of motivation for youth to stick around to make changes, but having no problem complaining about the lack of changes. This sentiment is backed by many rural areas who often await state support instead of acting themselves (Kastenholz, Paço & Nave, 2023). This cycle could be combatted by providing leadership and autonomy opportunities to youth via skill building exercises and mentorship activities. With these skills in place, youth might feel more agency and establish entrepreneurial ventures in the region or take cultural preservation and promotion into their own hands, achieving a truly regenerative practice via co-creative tourism (Dredge, 2022). There is also the possibility of funding coming from local development organizations, such as AEPGA or the IPR, or even regional and international entities, such as the EU.

The misdirected financing was brought to attention by a stakeholder working with a development organization in Miranda. He was frustrated that the municipality gave youth autonomy to choose their funding initiatives, but without proper support and direction, resulting in a purchase of kayak equipment instead of something he deemed more useful community-wide, such as a rural taxi system for youth. Without proper guidance and skill building, inexperienced youth can be detrimental to their own futures. Therefore, responsibility and leadership should be taught, and decisions facilitated before being given full autonomy with a possibility of initial support by more experienced stakeholders.

It was surprising to hear that youth subjects understood the current tourism dynamic as third generation *daytrippers*. They mentioned how Spanish tourists will come for one day in the summer, or on the weekend to shop and watch one pauliteiro performance inside a restaurant in Miranda city. They cited these older tourists, often on bus tours, could have trouble participating in some cultural activities due to their physical limitations. However, what youth didn't know is that the typical cultural tourist (and therefore, co-creative tourist) is an older professional with an expendable income who likes to experience culture 'hands-on' (CBI, 2021). So, while the tourists may be part of a different generation, they are exactly the demographic

suited for co-creative activities. The challenge then is to motivate these potential cultural tourists to stay in the region for more than an afternoon, as *daytripping* tourists don't have the same goals as cultural tourists. This is another reason why a partnership with the municipality is vital, as they have an entire team dedicated to tourism promotion, where they could campaign to bring a new type of tourist to Miranda do Douro, thus facilitating co-creative tourism implementation and increasing tourism receipts.

Currently, youth are not getting paid, or getting paid very little, for their involvement in tourist activities. This is a limiting factor to their extended participation, especially as they age. An increase in tourism receipts and a decrease in seasonality would strengthen the economy of Miranda do Douro, thus creating jobs and encouraging youth to stay in the region. Some of these jobs, of course, would be in the co-creative tourism field, but with a growing economy, other sectors would develop as well, creating a wide range of job opportunities. It was especially telling how a student of management planned to leave the region because he felt he had no economic future in Miranda. By adding a tourism market, the potential for economic advancement is high.

Logistically, the challenges presented by the subjects match up with logistical challenges in many small towns and rural communities. These can be minimized by reconfiguring the already existing infrastructures. For example, youth mentioned the lack of tourist promotions in English. This is easily solved by creating internships or projects with the high school students studying tourism. Another barrier was time. Youth felt they didn't have sufficient time to dedicate to another activity. However, if co-creative tourism was incorporated into the school curriculum, for example in a humanities course, the issue of time delay could be solved. There was also the youth subject's suggestion of dedicating after-school time for extracurricular activities, much like it is done in the United States. To alleviate time constraints further, gearing co-creative activities to youth ages 15-17 could bypass time constraints that older youth face – such as university, jobs, and potential family commitments.

7.4 Impacts

What are the projected outcomes of youth participation?

Youth and stakeholders presented their projected impacts, both beneficial and consequential, of youth participation in co-creative tourism activities (see Table 18). Subjects touched on the impacts for multiple groups, including youth, tourists, and the community at large. Though overwhelmingly positive, and in line with the initial goals of the research, subjects did warn that implementing co-creation will be a challenging, yet positive, change to Miranda do Douro.

Positive impacts all led to sustainable development in the cultural, social, and economic spheres. Youth participation in co-creative activities would lead to cultural preservation efforts, create skill building opportunities and, overall, decrease the negative effects of rural exodus. Just how the impacts will create sustainable development is outlined below. As impacts can overlap with both motivating and critical success factors, any that overlap will not be discussed twice. Any benefits that are underlined correspond to the 20 projected benefits of youth participation in co-creative tourism (based on Wiansing & Vongvitisin's *Community Benefitting through Creative Tourism Indicators* (2019, p. 128) and Duxbury et. al's, *Connecting creative tourism to the SDGs* (2021, p. 267) – see Table 18).

Table 18 - *Perceived Impacts of Youth Participation in Co-creative Tourism Activities*

Impacts	Stakeholders	Both	Youth
Benefits	Travel opportunities	Cultural preservation & promotion	Cooperation
	Place attachment	Skill building	Cultural exchange
	Socialization	Rewarding experiences	Non-formal education & knowledge building
	Increased tourism receipts	Community building	Job Creation
		Economic revitalization	
Negative Consequences	Too much emphasis on one cultural element	Inability to modernize	Inequitable distribution
			Stagnation

7.4.1 Benefits

As one of the primary aims of this research was to achieve ways toward sustainable development in small towns and rural communities, it was encouraging to hear the subjects express so many benefits to youth participation in co-creative tourism activities.

Non-formal education was one of the primary engagement strategies presented in literature to motivate youth to participate and to promote sustainable development. One youth subject agreed, linking cultural activities to education and knowledge building opportunities (Morciano et al., 2015). Even if the activities were taking place inside the classroom as previously mentioned, the strategy does not follow the typical teacher-led practice you find in traditional school settings.

These non-formal strategies also create good skill building opportunities, giving youth a necessary avenue to learn vital skills needed for their future (in co-creative tourism or not). One youth subject also brought up the fact that co-creative activities are an opportunity to teach various skills to all members of the community, ultimately leading to a more skilled community. While his reference was to practical skills, such as cooking, soft skills would be developed in the process too. Skills such as intercultural and intergenerational communication, creativity, decision making, empowerment, and teamwork, among others. Even practical skills in marketing and business management would be useful. And thus, with a more skilled community base and a growing economy, the development of the region would continue to progress, reaching new limits of potential.

The economic potential of co-creative tourism is vast. And in a community with an ageing population, with few economic prospects, this is extremely vital to its continued survival, not only as a town, but for the heritage currently being preserved by the few community members left. Youth subjects pointed to the fact that Miranda do Douro 'still exists because of tourism' and this is a dangerous position to be in. Diversification is necessary as relying too heavily on tourism could be catastrophic, as we saw during the Covid-19 pandemic. The region could start the diversification with co-creative tourism activities and, with

its success, expand to creative activities in general, transforming the community into a cultural and creative hub for the region (like Loulé, or Caldas da Rainha, Portugal). Even new economic activities could be assessed, including product creation based around the newly established co-creative tourism market. The potential for economic success is boundless, with the hope of resulting in decreasing levels of rural exodus and, ultimately, increased cultural preservation.

7.4.2 Negative Consequences

While there were far more benefits to negative consequences, youth subjects did bring to attention three significant potential negative effects of co-creative tourism, some of which are already plaguing Miranda do Douro via cultural tourism. These negative consequences were the inability to modernize, inequitable distribution, and stagnation. Unfortunately, some of the critical success factors previously mentioned were combated by centralizing cultural activities in Miranda city and during the school day. However, one of the potential negative consequences of this is that, through centralization, the villages are being left behind. This is particularly poignant as many of the co-creative activities, such as the pauliteiros and the Mirandese language, were born out of the villages, with little connection to the city. By keeping activities in the city, this is creating a loss of the traditional elements of the heritage.

On the other hand, there is a need to modernize. While modernization could be applied to promotion techniques, the use of technology, and tourist activities (i.e., establishing co-creative activities, but also to the culture itself). Many believe culture is a living heritage, one that can adapt and transform itself with the passing of time. Some of the pauliteiro groups, for example, have modernized with the inclusion of women and girls. The fact that Miranda city has a pauliteiros association while not originally from the city is telling. But youth subjects still find it stagnant. By including youth in the planning, formation and implementation processes, innovation and modernization will follow, decreasing the effects of stagnation.

7.5 Strategies for Success

As a practical element to this theoretical, exploratory research analysis, both key strategies and additional strategies are proposed to ensure the successful motivation and implementation of youth participation in co-creative tourism activities.

Ultimately, tourism can only go so far for sustainable development, hence why practitioners have started referring to regeneration instead. While not every negative effect of rural exodus can be overturned by implementing these strategies, the hope is that it can reduce the effects and create some opportunities. If coupled with other sustainable and regenerative practices, small towns and rural communities could truly achieve their cultural, social, and economic goals.

7.5.1 Key Strategies

The benchmarking analysis was a preliminary look into youth involvement in tourism activities. While the four organizations analyzed did not work in co-creative tourism, the best practices, critical success factors, and deficiencies of those organizations did provide some strategies to ensure youth participation in tourism was successful. These strategies helped guide the formulations of the interview questions for the youth and stakeholder semi-structured interviews as they were deemed relevant to apply to co-creative tourism activities as well. Therefore, by matching the strategies that emerged from the benchmarking analysis with similar strategies from the case study analysis, five key strategies for successful implementation of youth involved co-creative activities emerged based on organizational, stakeholder and youth input.

1. PEER INFLUENCE
2. **MENTORSHIP**
3. **PARTNERSHIP AND NETWORKS**
4. YOUTH HELPING YOUTH
5. OPPORTUNITIES FOR AUTONOMY

Using these five strategies in tandem, small towns and rural communities will have a greater likelihood of success in motivating and implementing youth involvement in co-creative tourism activities.

Both mentorship and stakeholder partnerships were discussed in detail by the stakeholder and youth subjects, aligning as well with the critical success factors identified in the benchmarking. Thus, those strategies are particularly vital early in the implementation of co-creative tourism activities.

7.5.2 Additional Strategies

The additional strategies detailed in Table 19 are proposed strategies to be used alongside the key strategies. Unlike the key strategies, these strategies do not need to be used in tandem, practitioners can pick and choose what best suits their needs. Each strategy includes a short description, detailing specific tasks to use in strategy implementation, though creative license is encouraged and community context desired.

Table 19 - *Additional Strategies for Success - How to ensure successful youth participation in co-creative tourism activities to promote sustainable development in small towns and rural communities*

Factor	Strategy	Description
Motivation	Early engagement	Start participation in cultural and co-creative activities young by incorporating it into the school curriculum, or as an extracurricular activity after school.
	Peer influence	Encourage groups of friends to join cultural activities together and/or help to establish bonds between participants early to reinforce their desire to return.
	Mentorship opportunities	Youth with youth, adults with youth, stakeholders with youth to inspire each other, create lasting bonds, and learn important skills about teamwork and communication (including intergenerational communication).
	Skill building opportunities	Formal workshops on communication, leadership, responsibility, empowerment & autonomy, and informal chances to practice these skills.
	Technology implementation	Use technology for promotion via social media outlets, while also implementing technology into activities. Use youth knowledge for cooperation opportunities and advancement.
	Social justice promotion	Emphasize co-creative activities as preserving culture and boosting the economy, thus establishing sustainable development in the region.

Successful Implementation	Partnerships & networks	Create partnerships and build networks with comparable associations and organizations who share similar goals. Meet regularly to share ideas and support each other.
	Connect culture with history to reinforce place attachment	Teach youth the story of their region and people alongside cultural activities to promote a sense of identity.
	Experiment with co-creation	Take advantage of pre-existing cultural activities and practice co-creation by extending the 'moments' of tourist interaction.
	Guided support promoting youth agency	Give youth autonomy and agency, while also giving them the tools to succeed via facilitation. Youth autonomy can be achieved by including them in the planning, formation, and implementation processes of co-creative activities.
	Promotion to new tourism demographic - the cultural tourists	While maintaining the *daytripper* demographic, appeal to cultural tourists via targeted promotion of existing cultural events in the off-season and facilitating the creation of homestay options as an alternative accommodation.
	Practice genuine and meaningful follow-up procedures	Both short and long-term activities should see facilitator follow-up, giving youth opportunities for continued engagement and knowledge reinforcement, and to secure social bonds.
	Establish a space for youth to collaborate	Provide a safe space where youth of all genders and ages can work and engage with one another.
	Provide non-formal, engaging learning experiences	Youth interaction with culture outside of traditional education settings and using non-traditional methods, such as tactile and kinesthetic methods.
	For occasional activities, centralize them – geographically & timing	Offer in centralized locations, accessible by public transportation (school, local organizations). Plan the activities for after school on weekdays to decrease logistical constraints.
	Extended activities spread throughout region	Create opportunities for co-creation multiple days in a row to increase length of stay of tourists and deepen engagement for youth. Offer activities throughout the region, highlighting villages and peripheral spaces. Provide transportation options for youth.
	Differentiate activities	To avoid stagnation and increase repeated tourist participation, keep activities updated, modern, and encompassing a wide range of creative skills.

Chapter 8: Conclusions

Tying it all together: What's next for youth involvement in
co-creative tourism?

8.1 Principal Conclusions

In conclusion, co-creative tourism should be implemented into small towns and rural communities to promote steps toward sustainable development. To extend the scope of development, youth should be encouraged to participate in the activities as co-creators. Various key and additional strategies were presented to support organizations wanting to increase, or start youth participation, including methods to motivate youth and ensure the success of their participation in co-creative activities.

With these strategies in place, phases of sustainable development in the cultural, social, and economic spheres could be achieved in small towns and rural communities. However, without defined partnerships, sincere government support and job creation, youth would continue to emigrate outside of the region, continuing the negative effects of rural exodus, such as cultural loss. Therefore, more emphasis on network-building and government funding is needed, or the regenerative potential of local youth participation in co-creative tourism could be lost.

The benchmarking analysis established the need for organizations working in youth and tourism to provide non-formal learning experiences with hands-on activities and to emphasize practical skills applicable for the future. To encourage youth to continue participation, organizations should empower youth by teaching autonomy and by providing sincere follow-up to activities. A dedicated space, safe for youth of all ages and genders should be provided for youth to promote genuine peer-to-peer interactions. And finally, partnerships and networks should be established to ensure youth participation leads to meaningful interactions and promotes wider community development.

Both local youth and stakeholders agreed that regional cultural heritage is unique and important, and efforts should be made to preserve it. Youth are well-versed in the cultural offering in the region and both youth and stakeholders agree that co-creative tourism could be used to showcase the vast cultural offering to tourists, while helping to preserve the culture for future generations. This motivates both youth and stakeholders to participate in such interactive activities, as well as for the fact that socialization opportunities are present. Stakeholders emphasize that youth need peer influence and community buy-in for motivation, while youth reference engaging and excited facilitators and sharing responsibilities with youth as major motivators. To help support their participation, technology is key, as well as group work and mentorship (young with old, as well as young with young). Stakeholders understand that recent repatriation has supported the increase of youth participation numbers, but the inevitable rural exodus of said youth due to lack of higher education in the region and limited opportunities counteracts any progress that had been made. Other barriers to youth participation include logistical challenges such as transportation issues, time constraints, proximity, and lack of funding. Stakeholders expressed dissatisfaction in the lack of partnerships and networks supporting youth and each other in the region, and both stakeholders and youth were dissatisfied with the role of the local municipality - citing the need for an increased and directed level of support.

The benefits to local youth participation in co-creative tourism activities were vast, crossing the cultural, economic, and social spheres. Besides cultural preservation, sustainable development, regeneration, and modernization (including technologically) were important benefits for both youth and stakeholders. Economically, co-creative tourist activities would bring financial compensation and an increase in tourism receipts. It would also create opportunities for older artisans to showcase their craft and youth to establish

tourism start-ups (and vice versa). Socially, youth looked forward to relevant skill building opportunities, while stakeholders cited travel possibilities and an increase in attitudes of place attachment, community building, and collaboration. However, such co-creative activities must be engaging, as youth expect hands-on, interactive experiences working alongside experts who can teach skills of leadership and communication. This would help create a renewed sense of identity for youth as they help take ownership of their culture and share it with the incoming tourists.

8.2 Contributions

Theoretical contributions to this study include reinforcing ideas of sustainable development through community involvement and co-creative tourism, primarily by adding to the ideas of Duxbury et al. (2021) and Wiansing & Vongvitisin (2019).

However, the major contribution was adding the perspective of the forgotten demographic – youth. As youths are often a forgotten element of the sustainable development debate (Jaafar et al., 2015), and even more so, a forgotten demographic of study in academic research (Canosa et al., 2017), this study gives voice to young people in connection to sustainable development and co-creative tourism. By analyzing both local stakeholders and youth from Miranda do Douro, the inputs of youth were highlighted, as well as showcasing the differences between what youth consider relevant compared to their adult counterparts.

The analysis also resulted in practical contributions for tourism enterprises and organizations working in youth and sustainable development. These entities can use the proposed strategies for success to ensure youth participation and sustainable cultural, social, and economic development.

8.3 Limitations

As exploratory research, there are limitations to the overall study. Many of these related to time constraints and logistics, though the wide scope of the research leaves the debate open for other researchers to dive into the topic.

The limitations of the benchmarking analysis included time and communication constraints, and lack of practical, documented examples of youth involvement in tourism activities. The four organizations assessed did not respond to requests for an interview. Therefore, the analysis was based solely on literature provided by the organization, often via their social media pages. While primary in nature, this literature was often limited as the organizations are relatively small-scale and unable to provide the time or funding to promote themselves further.

There was also difficulty in finding applicable organizations to analyze. As previously mentioned, various keyword searches were used with limited results. The nature of local youth involvement in creative tourism is so new and understudied, that a widened search was necessary. Local youth participation in general tourism activities is also understudied and undocumented. However, there are many instances of local youth participation in tourism, generally within small-scale, community-based initiatives (similar to JUST ACT Gambia), but due to its nature, documentation is limited, if not absent as these are developing communities with little resources and free time, often at the beginning stages of their tourism ventures. For this reason, the ability to find resources on the web, or conduct interviews was limited.

The limitations of the case study analysis included time constraints, language barriers, the limited sample size and the small scope of the sample group, the absence of practical, documented examples of youth involvement in tourism activities, and the lack of open communication channels with many relevant stakeholders and potential interviewees.

These limitations affected the results of the study as only a small portion of current youth residents were interviewed, all with plans for higher education and currently participating in cultural activities. A missing target demographic was youth not planning to attend higher education institutes and those who had no participation, or initial motivation to participate, in cultural activities. The youth sample was also 83% male, giving a male-dominated perspective to the analysis.

Of course, an exploratory analysis favors quality over quantity, however the limited interview size was detrimental to the study as repeated opinions still don't carry much weight. Time constraints and language barriers resulted in a small sample size, where snowball sampling only went so far. Initial momentum was felt in March with stakeholder interviews, but due to language challenges and busy school schedules, youth interviews didn't take place until August.

The stakeholder interviews were also limited in scope as four of the six were associated with pauliteiro groups. With such a wide range of cultural heritage and activities, a wider range of interview types should have been conducted. There were some stakeholder organizations that were flagged for interviews, but making contact was difficult without a previous connection. These organizations included the *Casa da Música* (Music House), *Associação de Lhéngua i Cultura Mirandesa* (Association of Language and Culture Mirandese, written in Mirandese), *and Palombar - Conservação da Natureza e do Património Rural* (Conservation of Nature and Rural Heritage).

Overall, the research is limited as it focuses on tourism as a sustainable development strategy, leaving out the common negative aspects of tourism on small towns and rural communities, and not mentioning other possible development strategies. As the scope of the research was already large, it is acknowledged that there are missing components to this debate, which can be supplemented through additional literature, namely by authors Fuglestad, et al., 2021; Figueiredo, et al., 2014; and Figueiredo, 2013, who discuss the Portuguese context.

Another general limitation to the research is the missing political element to sustainable development. As the analysis suggested that formal governance models and governmental intervention was key to successful development practices, focuses on this important sphere would have expanded the breadth of knowledge further. Interviews were requested from various governmental associations, including the tourism department of Miranda do Douro with no success.

Another missing element unable to be discussed due to scope was the pillar that started the sustainable development discussion – the environment. As the SDGs are focused on eradicating poverty through various means, the research chose to focus on tourism for cultural, social, and economic development, leaving both political and environmental discussions to be supplemented elsewhere.

8.4 Next Steps

As an exploratory research analysis, it is clear there is much more to uncover from the youth's perspective on their role in using co-creative tourism for the sustainable development agenda. Further studies are necessary and with a wider range of participants. Though the impact of this study might be limited, the theoretical contribution shouldn't be overlooked as it opens the discussion for further analysis of youth involvement in co-creative activities to help achieve sustainable rural development.

Some further research avenues include:
- Interviewing younger youth (ages 14 and below).
- Interviewing a wider scope of stakeholders, including the municipality, tourist enterprises, and tourists themselves.

- Interviewing more diverse subjects, including gender, socioeconomic status, education level, personal goals, and cultural involvement.
- Interviewing a larger number of subjects in general to gain a better understanding.
- Comparing results from the wider scope of interview subjects.
- Implement action and collaborative research methods to empower participants and promote regenerative practices (Bryman & Bell, 2011).
- Analyze tourism market potential for Miranda do Douro, including market segments, understanding if co-creative tourism is economically viable.
- Analyze impact of co-creative tourism activities in Miranda do Douro, especially regarding cultural preservation, skill building, and rural exodus.

The logical next steps in this analysis would be two-fold. First, to follow-up with current interview subjects sharing the results from the other subject groups to showcase disconnect between youth and stakeholders. Afterward, by organizing focus groups mixing subject groups, similar questions could be raised, noting the similarities and differences between both analyses. And second, implement a pilot program by using the key strategies and some additional strategies with youth and co-creation to observe if it makes an impact.

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Appendix

Appendix A - Literature Review Concepts Table: Cultural Tourism

Cultural Tourism Concepts Table				
Topic	**Author**	**Year**	**Page**	**Concept**
Culture & Heritage	UNESCO	ND	NA	Culture - "Set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs" Cultural heritage - "Legacy which we receive from the past, which we live in the present and which we will pass on to future generations"
	Richards, G	1996	24	Cultural Tourism - "The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs"
Creative Tourism	Duxbury, N	2020	13	"Creative tourism highlights and articulates the local, the vernacular, and the specificities of particular places. The small-scale and interactive nature of activities encourages experimentation, flexibility, changing offers, co-learning, and creative exchanges between locals and visitors"
	Remoaldo, P	2022	2, 4	"In tourism, creativity has become a condition for the survival of many cultural destinations, trying to oppose the massification present in this activity" (p. 2) "Creative tourism gives tourists the opportunity to develop creative potential and skills by being actively involved in the creative processes" (p. 4)
	Richards	2014	8	The tourist is also transformed from an insensitive individual who is ignorant about local culture into a pupil and a colleague who is there to receive and exchange knowledge with their hosts".
	Richards & Raymond	2000	4	"Creative tourism offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristics of the holiday destination where they are undertaken"
	Almeida	2021	203	"Today we can share time with an artisan, appropriating his techniques, breaks, materials, impressions, and desires – and redesigning the final product to our needs".

Appendix B - Literature Review Concepts Table: Sustainable Development & Creative Tourism

<table>
<tr><td colspan="5" align="center">Sustainable Development Concepts Table</td></tr>
<tr><td>Topic</td><td>Author</td><td>Year</td><td>Page</td><td align="center">Concept</td></tr>
<tr><td>Sustainable Development</td><td>Brundtland</td><td>1987</td><td>41</td><td>"Development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (also adopted by IISD).</td></tr>
<tr><td>Sustainable Tourism</td><td>UNWTO</td><td>ND</td><td>NA</td><td>"Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities"</td></tr>
<tr><td rowspan="2">Rural Tourism</td><td>Lane et al.</td><td>2022</td><td>4</td><td>Rural tourism has become vital in the role of sustainable regional development and regeneration schemes - "Local ownership and community involvement remain strong features in sustainable rural tourism management"</td></tr>
<tr><td>Figueiredo et al.</td><td>2014</td><td>9-10</td><td>"The host-visitor interaction also creates an inter-cultural exchange, often exceedingly positive in the eyes of residents who are given an opportunity to learn about diverse cultures without having to leave their hometown" (p. 9)

"Residents express a positive view on tourism and tourists, mainly related to the opportunity to break the village isolation; the enjoyment of a lively atmosphere as well as the opportunity to cultural interchange and learning. Tourism is also seen as increasing residents' pride in the communities they live in, fostering at the same time place attachment and identity and helping to preserve local culture and traditions" (p. 9)

"It can help foster local development be increasing local's feeling of pride, self-esteem, and place attachment, and reinforce local identities" (p. 10)</td></tr>
<tr><td rowspan="2">Regenerative Tourism</td><td>CBI</td><td>2022</td><td>NA</td><td>"Regenerative tourism represents a sustainable way of traveling and discovering new places. Its main goal is for visitors to have a positive impact on their holiday destination, meaning that they leave it in a better condition than how they found it. A concept that goes beyond "not damaging" the environment and that aims to actively revitalize and regenerate it, resulting in a positive cycle of impacts on local communities and economies: sustainable regeneration".</td></tr>
<tr><td>WTTC, Lethabo-Thabo Royds</td><td>ND</td><td>NA</td><td>"I like to think of regenerative travel as the next step in our sustainable travel journey. Sustainability is about making sure that the resources we enjoy today will still be available for the generations that follow; regeneration is about making sure that what we do now feeds back into the system from which we benefit. It's about being proactive and intentional"</td></tr>
<tr><td rowspan="2">Community Involvement & Development</td><td>Nicholas et al.</td><td>2009</td><td></td><td>Local community involvement is fundamental to sustaining tourism development and the conservation of heritage management.</td></tr>
<tr><td>Rasoolimanesh et al.</td><td>2013</td><td></td><td>"In community involvement, the connections and interactions between people in the community is important for creating strong bonds and relationships. Community involvement can create a sense of belonging, trust, and credibility among community members".</td></tr>
</table>

	Jaafar et al.	2015	157	"Therefore, educating a community about their history in relation to a locality encourages them to feel a sense of pride in themselves and in the site, and fosters a greater sense of appreciation for their historical relics".

Community engagement is central to this process of instilling pride in communities. Community involvement in heritage projects enhances the sense of belonging among residents, assists people in developing robust social networks with each other and inculcates a greater sense of appreciation and understanding about the value of the local area". |
| | ICOMOS | 1987, 1999 | Article 3, Article 12 | "The participation and the involvement of the residents are essential for the success of the conservation program and should be encouraged. The conservation of historic towns and urban areas concerns their residents first of all" (Washington Charter, 1987, Article 3).

Heritage conservation is sustained through community participation (Burra Charter, 1999, Article 12). |
	UNWTO	1993	NA	Where possible, the integrity of the host community should be preserved and enhanced so as to generate opportunities for future generations.
Culture for Sustainability	UNESCO & UNWTO - World Conference on Tourism & Culture	2015	NA	Identified important contributions living cultures and creative industries play in sustainable development. They were identified as key to offering unique visitor experiences, fostering innovation and promoting cultural diplomacy.
		2019	NA	The fourth conference, reattributed the importance of preserving heritage (both tangible and intangible), for the enjoyment, use and engagement for future generations.
	Duxbury et al.	2012	6	"...culture is true participation because active cultural participation offers inhabitants the best opportunity to shape our societies: re-inventing the narratives on the past, shaping the expectations for today, and imagining the dreams for tomorrow. This emphasis deeply informs thinking about cultural planning within a sustainability context".
	UN	ND	NA	"Sustainable development is not complete without mentioning the role of cultural preservation, political freedom and technological advances - all crucial in obtaining a true sustainable future".
Culture for Economic Development	UNESCO	2021	NA	The role of culture and creativity in the sustainable development of youth is particularly strong as the creative sector employs more young people (15-29 year olds) than any other economic sector, creating 29.5 million jobs overall.
Cultural Tourism for Sustainability	Bonadei & Iguman	2018	10	"Promotion of the social integration of marginalized groups, encouragement of the relations with regions sharing common characteristics or cultural traits through the creation of cultural networks, and contributions to the conservation and restoration of the regional heritage" (as cited by the European Committee of the Regions)
	CBI	2015, 2021	NA	There were an estimated 10 million cultural tourist travelers in 2018 within the EU, each staying for approximately seven nights and spending approximately 103 euros a day (2015).

				Cultural tourism offers many benefits to countries, as the typical cultural tourist spends 38% more money per day than the average tourist and stays 22% longer (2021). Allows people to get in touch with local people, local culture and local creativity. They allow visitors to take a souvenir back home that they made themselves and that can promote the culture to the tourists' peers. They also lead to more opportunities for local people to acquire knowledge and skills and to earn an income" (2021).

Creative Tourism for Sustainability Concepts Table				
Topic	**Author**	**Year**	**Page**	**Concept**
Creative Tourism for Sustainability	Duxbury & Richards	2019	7	"As research on creative tourism moves forward, the field should proceed with a heightened cognizance of the significant roles travel and tourism play in constructing and shaping our interconnected world, and the ways in which we imagine and understand it, others, and ourselves. Today, we recognize the great need for connections on a human level globally and to our planet, and the essential importance of intercultural learning and sharing experiences. The forces of imagination and creative expression provide us with important tools with which to revitalize and extend cultural traditions and practices, to immerse ourselves in different worldviews and perspectives, and to build renewed visions and pathways for the future, inspiring and informing the world we are collectively constructing. Creative tourism can play an important role in this trajectory going forward."
Creative tourism for social development	Almeida	2021	203	"Creative tourism proposes to deconstruct the boundaries between the material and the immaterial, leveraging the creative potential of those involved to start to define a new intervention territory – the commons. It may be from this central concepts of commons and the intersection between participatory artistic practices, civic and political participation, and the plurality of definitions associated with 'community' that new concepts such as creative tourism emerge and are articulated". "Despite the multiple languages – from which we expand our potential for expression – the feeling of belonging to a group , community, context, or a more global society emergers in us. Within this sense of collective identity, of which we are a part and contribute to its co-creation, we review and renew our own desire and individual identities".
	Duxbury et al.	2021		"In developing and promoting creative tourism, 'local people' are becoming 'more and more a part of the marketing mix, since creative tourism experiences and workshops are about local people, their artists and artisans, their culture, their place, and their role as ambassadors'" (p. 4). *Fostering cultural revitalization & sustainability:* • 'Creative tourism can breathe new life into active practices and foster appreciation for traditional skills and designs' (p. 243).

				• Creative tourism, if designed and implemented well, could be a mechanism to create local pride and stimulate cultural preservation, to reinforce a unique local sense of place based on visual quality and functional efficiency and, ultimately, to provide a better platform to engage different generations– 'the old meets new' (Almeida, p. 92). *Opening space for intercultural dialogue and understanding* • Almeida observes, the encounters and learning experiences provided through creative tourism tend to favor connections 'in gentle contacts with different realities' and thus 'is a valuable tool for human development that brings people together and reduces barriers' (Chapter 24, p. 190). "Dimensions of creative tourism that provide avenues for generative and potentially transformative possibilities ...fostering cultural revitalization and sustainability, opening a space for intercultural dialogue and understanding, expanding narratives and innovating new practices, and engaging with the environmental crises" (p. 267)
	Prabhakaran et al.	2014	124	"... It also provides local communities with the opportunity to express pride in their own culture, thus giving the impetus to revive threatened traditions and cultural practices".
	Wiansing & Vongvitisin	2019	125, 128	"Bringing local culture and pride to the forefront also creates a networking platform for individuals of different nationalities and backgrounds, thus fostering dialogue among cultures and encouraging cultural diversity and creativity" (p. 125). Community Benefiting through Creative Tourism (CBCT) indicators (p. 128) *Socio-cultural indicators* 1. Create jobs for women 2. Heritage preservation by young generation 3. Family bonding 4. Health and wellness 5. Understanding cultural diversities 6. Revive cultures and traditions 7. Equality in participation of all ages and genders 8. Promotion of local senses of place and local history 9. Senior is happy 10. Local pride *Leadership indicators* 1. Listen deeply and find agreed and shared solutions 2. Be more visionary in the future of communities 3. Build teamwork 4. Communication skills improved 5. Can see situations more systematically 6. Have courage to change 7. Ability to persuade others 8. Improve coordination skills

Creative tourism for economic development	Zuluaga & Guerra	2021	105	"Creative tourism presents 'an encouraging opportunity for entrepreneurs with low entry hurdles'".
	Richards	2009		"Creative Tourism is a new form of tourism that has the potential to change existing models of tourism development and to make a contribution to diversifying and innovating the tourist experience. By doing so Creative Tourism can help stimulate local economic, social, and cultural development".
	Richards	2014	8	"Individuals who possess unique creative skills are placed in a new position of power: the purveyors of knowledge and the teachers of skills". Laying out the need to stimulate existing markets with new experiential travels, in some cases utilizing existing methods of economic avenues including the "souvenir" "The use of local crafts as a basis for creative tourism experiences should provide a means of innovating the production of souvenirs".
	Prabhakaran et al.	2014	124	"Tourism can generate significant income and employment; if managed properly, local natural and cultural resources could turn into valuable tourism assets".
	Wiansing & Vongvitisin	2019	128	Summary of Community Benefiting through Creative Tourism (CBCT) indicators *Economic quality indicators* 1. Increase in local employment 2. Agricultural products are increasingly used in tourism sectors 3. Annual income increased 4. Young generation returns home with job opportunities 5. New product development by local people 6. Local wisdom is valued and added to new product 7. New business development by locals 8. Market opportunities for handicraft and local artisans 9. Local sourcing and nearby communities benefit from tourism 10. Household debt decreasing

Appendix C – Literature Review Concepts Table: Youth & Sustainable Development

Topic	Author	Year	Page	Concept
Youth Engagement	Kuh et al.	2006	66	"Such a view holds that because each student has a unique perspective on the world and the topic under study, all students enrich the learning of others as well as their own through sharing their knowledge and experience" (Alexander & Murphy, 1994)
	Bonwell et al.	1991	20, 68	"Students learn by becoming involved. Student involvement refers to the amount of physical and psychological energy that the student devotes to the academic experience (Astin 1985, pp. 133-34)" "Active and collaborative learning is an effective educational practice because students learn more when they are intensely involved in their education and are asked to think about and apply what they are learning in different settings"
	Chickering & Garrison	1987	3	"Learning is not a spectator sport. Students do not learn much just by sitting in class listening to teachers, memorizing prepackaged assignments, and vitting out answers. They must talk about what they are learning, write about it, relate it to past experiences, and apply it to their daily lives. They must make what they learn part of themselves".
Non-formal Education	Romi & Schmida	2009	263	"Based on the active participation of individuals in the life of their surrounding community with which they communicate directly and where they acquire appropriate habits of doing, thinking and feeling"
	Duxbury et al.	2021	5	"Creative tourism 'can be used as a strategy to teach many abilities to people at any age, developing creative capacities as well as notions of history, language, biology, and even teamwork abilities, empathy, and other social skills'"
Youth's Role in Sustainable Development	Morciano et al.	2015	4	Positive consequences of youth work, such as leading to more equal opportunities for young people, promoting active citizenship and contributing to economic and social development.
	Almeida	2021	203	"More than creating new concepts, products, or economically based activities, today young people demand an unceasing exploration and reinvention of production methods based on participatory models. Practices such as creative tourism are subject to this condition, leading to a future that brings generations closer together and promotes new forms of communication and knowledge transfer"
	Jaafar et al.	2015	155, 157	"On the other hand, some studies would suggest that youth are more concerned about the negative impact of tourism development than older residents, perhaps because they have either not had any direct experience with tangible benefits of tourism or their developmental stage renders them cognitively unable to process all of the information concerning a hypothetical (Bett, 2005; Latkova & Vogt, 2012)" (p. 155). "Many of the benefits of youth participation in WHS conservation are similar to those achieved through adult participation (i.e. public participation in general). Young people welcome having a public voice in and, according to Frank (2006) desire to have stronger links with their community. Youth participation is increasingly thought of as an essential precondition for effective community enhancement" (p. 157). "Therefore, it is imperative that youth as the recipients of such opportunities, be given a voice in any community tourism development and conservation management programs" (Latkova & Vogt, 2012) (p. 157).

Appendix D - Qualitative Analysis Terminology Definitions

Key Word	Definition	Source
Ethnography	Entails an extended involvement in the setting of the social group being studied. It is particularly popular in the social sciences as, by its very linguistic origins, is the writing (*graphy*) about cultures (*ethno*). While in the field, the ethnographer typically immerses themself in the group, observing behavior, listening in on conversations, and asking questions. This is often coupled with interviews and document analysis.	Bryman & Bell, 2011
Exploratory Research	"Consists of an attempt to discover something new and interesting, by working your way through a research topic".	Swedberg, 2020, p. 24
Inductive Reasoning	"The process of induction involves drawing generalizable inferences out of observations".	Bryman & Bell, 2011, p. 13
Action Research	"Approach in which the action researcher and a client collaborate in the diagnosis of a problem and in the development of a solution based on the diagnosis… eventually leading to re-education, changing patterns of thinking, and action… which is intended to contribute to academic theory and practical action".	Bryman & Bell, 2011, p. 413
Collaborative & Participatory Research	A two-way process where the researcher becomes involved in the world of the participant and the participant helps to generate research output, leading to cooperative enquiry where everyone is co-researcher and co-subject.	Reason, 1999
Respondent Validation	"Submitting research findings to members of the social world who were studied for confirmation that the investigator has correctly understood that social world…The aim...is to seek corroboration...of the account that the researcher has arrived at".	Bryman and Bell, 2011, p. 396
Snowball Sampling	"With this approach to sampling, the researcher makes initial contact with a small group of people who are relevant to the research topic and then uses these to establish contact with others".	Bryman & Bell, 2011, p. 190
Theoretical Sampling	According to Glaser and Strauss, "theoretical sampling is done in order to discover categories and their properties and to suggest the interrelationships into a theory".	Glaser & Strauss, 1967, p. 62

Appendix E - CREATOUR Conference Notes

Key:
Thesis potential
Thesis support

<u>Sessions Attended</u>

- ***Culture, tourism and regeneration***
  - ○ ✓**Dianne Dredge** (The Tourism CoLab, Australia)
    - ▪ *Every experience has its intelligence: Learning in a regenerative tourism living lab*
      - ▪ Regenerative travel focused on head, heart & gut
      - ▪ The Islander Way Project:
        - ▪ Worked on Flinders Island to understand how to give locals the autonomy to use tourism for development
        - ▪ Lived there for 3 months, talking to the locals, holding sessions
    - ▪ https://www.thetourismcolab.com.au/
      - ▪ place-based, community-led and environment-centred approach
      - ▪ Give courses on regenerative tourism
      - ▪ Workshops, Experiments, living labs, incubators, building visitor experience ecosystems and demonstration projects

- ***Creative tourism: Research reflections and contributions***
  - ○ **Dina Ramos** (University of Aveiro, Portugal)
    - ▪ *The contribution of creative tourism in the preservation of "Gandares" identity, culture and heritage*
- ***Identities, traditions and heritage in community-based tourism***
  - ○ **Olga Matos** (Polytechnic Institute of Viana do Castelo & Lab2pt
    - ▪ *Constructing sustainable tourism strategies in rural territories - the role of creative tourism in southern Europe*
      - ▪ Making "less urbanized" territories more attractive for creative tourism
      - ▪ Rural areas have unique resources so they should use this diversity to promote themselves and diversity their offer
      - ▪ Built knowledge exchange vs. knowledge transfer
  - ○ **David Ross** (University of the Azores, Portugal)
    - ▪ *Balancing creativity and preservation: Reflections on a creative tourism dilemma*
      - ▪ There is currently a focus on the object in creative tourism (something you produce)
      - ▪ Co-creation activities involve cultural adaptation and personal touches
        - ▪ Ex. learning traditional dance and a tourist incorporates their own moves
        - ▪ → heritage is transferred AND transformed (which created added value to the heritage)
      - ▪ Change the idea that heritage is a nonrenewable resource to a renewable one
        - ▪ Identity is no longer a fixed concept, nor is creativity
      - ▪ Creativity can also blossom after the activity
        - ▪ Ex. cooking class where you'rre interacting and learning the recipe, but there is no deviation from the recipe (as it's a traditional recipe and they're teaching you their tradition). However, when you return home, you take what you learned in the class and add your own twist
          - ▪ Ecuadorian ceviche - don't add popcorn, add tortilla chips instead
      - ▪ Transformative notion of the tourist as the guide
      - ▪ Creative tourism is being party of the creative process, not necessarily the whole art
      - ▪ Linking the world of creativity with the world of tourism - these are focused on the tourism side (what about the creative side?? Where is their role in the development?)
        - ▪ ex. Time is necessary for the creative process. Current tourism development in creativity tourism doesn't actually allow for the necessary time to have a real creative experience
          - ▪ MiratecArts argued this as well

- *Looking forward: Culture, tourism and local development*
  - Ines Camara (Culture Action Europe & Mapa das Ideias Enterprise, Portugal)
    - *Culture & Resilience*
      - Designing the traveler experience:
        - My body, mind & device
        - body=movement
        - mind=experience/emotion
        - device=tech/support
          - (can't forget the tech world, we can't escape it)
      - Tourism is the "memory making business"
      - Getting in on the act - audience involvement model
        - Curatorial
        - Interpretive
        - Inventive
      - Heritage doesn't need to be old - where we live today is heritage
        - ex. Modern graffiti
      - Remote tourism - the new future??
        - For elderly & sick who can't travel…during another pandemic
  - Greg Richards (University of Tilburg & Breda University, Netherlands)
    - *Art and placemaking in small cities: From blockbuster to placebuilder?*
      - Place-making & place-branding
        - Part of place building
        - Artists in particular act as ambassadors and creative creators in place building
      - What do you offer after the blockbuster event (the yearly festival)? - what's next?
      - If you create a good place to live in, it will also be a good place to travel to (and vice versa!)
        - Locals will be more happy and therefore more accepting and open to tourists

Appendix F - CREATOUR Conference Conversational Interview Guide

CREATOUR Project
- Research and development phase creating a network of creative tourism promoters working on design, planning, testing and implementation of creative tourism offers
    - Culture, tourism & local development (bottom-up development)
- Small cities and rural areas
- 40 pilot projects
- Regiões: Norte, Centro, Alentejo, Algarve
- Goal: find issues and potentials of creative tourism in small cities/rural areas in Portugal

Questions for Creative Tourism Projects:

<u>About Youth</u>
1. Are there youth in the community?
2. Is there youth involvement in your projects?
    1. Are they local youth or tourists?
    2. What are your current challenges with youth involvement?
    3. Are there barriers to their involvement?
3. Would you like youth involved in your projects?
    1. How do you envision their involvement?
        1. Local youth
        2. Youth tourists

Survey: is there interest of young people to get involved in these themes
      b. Elderly and young working together
      b. Bringing youth people back to rural spaces
Take a look at 15 pilots to study in this context that are already doing this
      d. Is it feasible?
      d. Does it happen already?
      d. What is needed for children to be interested?
Take a look at organizations that don't have children now, but would like to and would like to work with them in the future:
      g. What are their current challenges with this?
      g. What are the big barriers?
Interview project leaders and interview local young people in town with projects
This could be a hobby or a job

<u>About cultural mapping</u>
- Have you used cultural mapping in your community?

Questions for CREATOUR Team (Nancy/Tiago):
- What are you currently working on with CREATOUR?
- Did the project end in 2019?
- Are there any pilots that are still successfully working in creative tourism?
    - Do you maintain contact with them?
- What were the results of the study regarding the socio-economic impact of the creative tourism organizations (one of the objectives of the project)?

Appendix G - CREATOUR Conference Conversational Interview Summary

A preliminary process of data collected outside of the aforementioned analysis, was via the author's participation as session chair at the 2022 CREATOUR Conference: Creative Tourism, Regenerative Development, and Destination Resilience. Held over three days in Ribeira Grande, São Miguel of the Azores archipelago in Portugal, the conference was put on in conjunction with CREATOUR Azores, Nancy Duxbury's team at the Universidade de Coimbra and the GISU Smart Cities and Tourism Symposium. The author attended keynote and breakout presentations, learning about a wide range of topics related to creative tourism from leaders in the field. Some of the more impactful topics were: regenerative tourism (Dredge); creative tourism for preservation (Almeida; Ramos; & Ross); sustainable tourism in rural areas (Matos); culture and resilience (Câmara); creative experiences and emotional engagement (Jelinčić); and placemaking (Richards, 2022) (see Appendix E for conference notes). These sessions were enlightening toward the methodology of the research as they set the groundwork for how the research would be conducted, what exactly to look for, and who to home in on.

Three presenters, Olga Matos, Dianne Dredge, and David Ross were particularly helpful for this process. The author had the opportunity for informal, conversational interviews with all three, which are outlined below. An interview guide was created before the conference which helped focus the information conversations (see Appendix F).

An enlightening conversation with Olga Matos of the Instituto Politécnico de Viana do Castelo and Lab2pt at the Universidade do Minho helped to establish the methodology of this investigation as a case study. Her presentation work, "The contribution of festivals to creative tourism and territorial development: Are small-scale festivals a useful contribution?" (2022) featured a case study on Miranda do Douro and the *L Burro i L Gueiteiro* (the donkey and the bagpiper [written in Mirandese]) festival. While Miranda do Douro was not yet chosen as the case community at this point, the very nature of case study research in a qualitative analysis was presented and matched nicely with this research's goals. Matos highlighted the importance of a close connection with the community, but also the feasibility to do so remotely if necessary. This connection from the conference eventually resulted in further networking of locals from Miranda do Douro and the establishment of it as the case study community for this research.

Dianne Dredge (2022) of the Tourism CoLab in Australia was also particularly helpful as she works very directly with tourism as a tool for community development and regeneration. The CoLab is a research institute working alongside communities, teaching both researchers and practitioners how to use tourism not for sustainability, but for regeneration (see Annex X). The informal conversation with Dredge resulted in the expansion of the sustainability agenda and how youth can really play a vital role in the regeneration of their communities.

Finally, the presentation and afterward conversation with David Ross (2022) was helpful as it presented a critique of heritage as a fixed, immovable piece of culture. A professor at the University of the Azores, he spoke about cultural heritage as a transformative notion and how identity is no longer a fixed concept. As an example, he presented the most commonly used form of creative tourism - a cooking class. While the presenter is sharing their knowledge about the local gastronomy and history, the tourist is also sharing their experiences in cooking from their own culture. This cross-cultural exchange, or co-creation (as discussed in Chapter 2), is what creative tourism practitioners could strive for an even deeper tourist experience. As the learning and creative process does not stop with the activity, the tourist experience is further expanded at home when the tourist teaches a family member or friend the newly learned recipe, but perhaps with a twist (an addition from the tourist's cultural heritage). The same experience could be felt by the locals when making the recipe again at home, where they incorporate a newly learned skill, taught to them from the tourist, into their traditional recipe. Thus, evolving culture and changing the concept of identity. Ross's theory was extremely thought-provoking and influenced the co-creative tourism focus of this research project, with the end goal of the aforementioned phenomenon happening between local youth and tourists.

Appendix H - Benchmarking Keyword Search

- "Creative tour*" AND "kid*" (creative tourism and kids)
- "Creative tour*" AND "child*" (creative tourism and children)
- "Creative tour*" AND "you*" (creative tourism and youth)
- "Creative tour*" AND "local kid*" (creative tourism and local kids)
- "Creative tour*" AND "local you*" (creative tourism and local youth)
- "Tour*" AND "local you*" (tourism and local youth)
- Teen tour guide
- You* teach* adult creat*
- Teen teach* adult culture
- Sustain* develop* you* tour*
- Local youth host tourism sustainable

Appendix I - Benchmarking Analysis - Local Youth Participation in Tourist Activities

Organization	Youth Council of Opatija			*Caretos* of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
Projects	**Youth Council of Opatija**	**Creative Tourism Lab**	**Opatija Culture & Green Activism (OKiZA) Competition**	**Associação Grupo de Caretos de Podence**	***Casa do Careto* Museum** "Ocupação dos Tempos Livres"	**Cultural Ambassador Program** Taste Trainings Taste of Migration	**JUST ACT Gambia (JAG)** Charity	**JUST ACT** Trainings
Location	Opatija, Croatia			Podence, Portugal		Sydney, Australia	Janjanbureh, Central River Region, The Gambia	
Year	Founded in 2007	2019	2018-present	Founded in 2002	2004-present	Founded in 2015	Founded in 2009;mTaken over by YEP in 2017	Registered in 2015
Duration	1 year appointments.	Use as you wish, open to the public, hours undefined.	Each project must be realized by the following year.	3 weeks surrounding Carnival.	Maximum 6 hours a day of work.	Tours last 2-3 hours; Training is 6 weeks; Employment is indefinite.	Year-round.	Training is 1 month.
Project Timeline	In its 16th year, it will continue with a new group each year.	Unclear if the tourism lab is still running.	The 3rd year of competitions.	Undefined.	New class of school workers every year.	Undefined.	Undefined.	New class of trainees every year.
Organization Type	Youth governmental organization	Incubator Lab	Competition	Non-profit association	Museum & headquarters of non-profit association	Social enterprise	Charity organization (UK)	Youth organization

Organization	Youth Council of Opatija			*Caretos* of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
Partnerships/Network (who supports is; how is it funded)	City Council of Opatija	Silos Group d.o.o (IT services) International University of Rijeka, Croatia, Faculty of Management in Tourism and Hospitality	Youth Council of Opatija Partnered with Udruga Zmergo (local non-profit for local environmental activism) & ZLICA - the local youth component of Zmergo	UNESCO *Secretaria do Estado da Cultura, Município de Macedo de Cavaleiros, Geopark Terras de Cavaleiros, Associação Mutualista – Montepio, Fundação Inatel, Turismo Portugal,*	*Instituto Portugues da Juventude*	TAFE NSW (Technical & Further Education, New South Wales) - vocational education and training provider	Youth Empowerment Project (YEP) - EU Emergency Trust Fund for Africa	National Youth Council (NYC), Attorney General Chambers of The Gambia, The Gambia Tourism Board (GTB), The National Centre for Arts and Culture (NCAC), The Gambia Tourism and Hospitality Institute (GTHI), Institution of Travel and Tourism of The Gambia (ITTOG), ASSERT
Concept (main idea)	"Advisory body of a representative body that promotes and advocates the rights, needs and interests of young people at the local level".	Empower youth via entrepreneurship in tourism.	"Competition for creative and innovative solutions of artists and creatives with the aim of creation platform for multiple exchange of ideas and encouragement of sustainable and cultural	Non-profit organized based on the importance of the *caretos* identity.	*Casa do Careto* is operated in conjunction by local children, for local children in order to keep the legacy alive for future generations.	Train migrants and young people to give tours about their local food culture.	Establish sustainable and community-based tourism in the region.	Empowerment and training activities for local youth.

Organization	Youth Council of Opatija			Caretos of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
			development of Opatija…					
Main Activity	Create and implement activities for youth, including seminars and Erasmus exchanges. Youth involvement in public affairs (participating in city council meetings) identifies issues in the community that need to be addressed.	Youth took over the creation of a public space (incubator) to promote youth entrepreneurs in tourism. Worked from the earliest stage on from designing the logo, to developing activities, to marketing tasks. Provided workshops for young local entrepreneurs to learn from experts in how to create a visual identity, lay the foundations of a brand, define a business model and marketing strategies, create a business plan & website (all with a tourism focus).	"With its creative and innovative solutions, i.e. cultural projects from the creative field"	Preserve and disseminate the *Caretos* of Podence, organize festivities, promote the *caretos* on a national and international level, manage the *Casa do Careto* museum and manage the UNESCO recognition of the tradition as Intangible Cultural Heritage of Humanity.	Permanent exhibition showcasing *careto* tradition, a multipurpose hall to organize events and seminars, and a shop selling *careto* memorabilia. Young people helped run the museum during their school holidays as part of the "Ocupação Tempo Livre" program, working a maximum of 6 hours a day at the museum (with payment).	Training courses for future guides to give 2-3 hour tours about their local culinary culture, showcasing 'off the grid' hotspots of migrant cuisine in Sydney.	Empowerment & funding.	Tour guide training.

Organization	Youth Council of Opatija			*Caretos* of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
		Youth with best idea awarded prize of €400.						
Goals (main aims)	Give a voice to youth in community matters & public affairs through active inclusion by empowering them to be leaders of tomorrow. Retain young citizens in an aging community.	Strengthen competencies of youth through long-term empowerment (thus promoting the Youth Council's goals).	"The purpose of this competition is to encourage artists and fellow citizens to actively participate in creation content that will contribute to the development of green Opatija, while the goal of the competition is to create new interesting ones values in culture that will create a sense of community for end users, elevate them culturally interventions and innovations and make them aware of today's environmental and climate challenges". Creates a common platform for the	Preserve & share culture of Podence and *careto* tradition for locals and at an international level. Organize Carnival festivals.	"The Association is youthful in nature, its priority is to implement activities and educational programs aimed at the youngest given which are the main link in the perpetuation of the festive and cultural manifestation to which it is dedicated". "Aims to provide young people with experience in a non-formal learning context or in an active work context, and to develop personal, professional and social skills and competencies".	"Provide education and employment opportunities to disadvantaged populations, promote social cohesion, mutual respect and social tolerance between people of diverse backgrounds, and shift the perceptions of culture and place through media relations and hands on experience and narrative".	Train local youth to become official, government-recognized tour guides. "Enable community-led development, support training to develop life-long skills and income earning opportunities, maximize the use of local expertise in training development". Provide a tourist information center in town alongside the museum and culture center (built with funding from UNESCO). Community involvement in tourism services - goods, guides, workshops & accommodation.	

Organization	Youth Council of Opatija			Caretos of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
			multiple exchange of ideas and encouraging sustainability and quality of life in the local community.					
Motivation	Retaining youth to work & live in Opatija as the population is aging and young people are moving out due to lack of economic opportunity.	Retain youth in the city via entrepreneurship in tourism (a major economic driver in Opatija).	"Supporting artists in their efforts to influence qualitative changes in society"	Aging and migrating community where the tradition was dying out with the people. By the 1970s only 3 men were left who carried out the tradition.	Providing a healthy activity during free time. Sharing culture with youth to foster pride and ensure preservation.	Migrant communities are often underserved and in need of extra support. Australia is culturally diverse, but some are still ethnocentric and discriminatory.	Rural exodus (to the coast or abroad - often illegally) (particularly young boys), outsiders giving less-knowledged and less-authentic tours of the region, few income earning opportunities in the community. Community is a cultural center in the Gambia, with well-established cultural heritage.	
Outcomes	Example: Croatia Youth Network Seminar - "Local Stories: Structured Dialogue as an Initiator of Local Change" (2018).	Created city space that can be used as a start-up incubator for youth to develop any idea they have for tourism in the community. The winners of the competition implemented interactive guided tours around the city.	Winner (voted by jury after public presentation) receives €650-1,000 to realize the project for the public In 2022 if a young person won (18-30) ZLICA organization would up prize money to €2,000.	Successfully attracted thousands of visitors to the region with promotion of festivals. Included young women as caretos (traditionally only for men). Reignited economy, giving jobs to locals: festival hosting, caretos costume	Unknown - undocumented.	Currently hosting 10 tours with graduates from the Cultural Ambassador Program guiding tasting tours for Persian, Chinese, Vietnamese, Afghani, Indian, Balkan and Korean foods and culture. Host a school trip tour showcasing various migrant communities.	Kankurang Festival held since 2018, has brought tourism to the region and placed it on the international stage for cultural and community-based tourism. The influx of tourism led to the development	2010 - Initial training of youth in community history, nature, bird-guiding and tourism; 2013 – Official training by ASSERT & Gambian Tourism Board which led to certification of 9 locals youths; 2017 - 14 more youths trained; 5 "Active Youths" chosen

Organization	Youth Council of Opatija		Caretos of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
		Inspired the creation of the Hubbazzia incubator for local entrepreneurs in tourism in Opatija (Croatia first center for innovation in tourism - 2021). Aims to stimulate regional economic and social development.	making, heritage workers.			of other key activities, such as women's garden, women's skill center, and local cultural groups receiving pay. A Tourist Visitor Center was created where local handicrafts will be sold.	to attend training to become trainers. These 5 now make up the Janjanbureh Tour Guide Association; 2020- Youth Booth - incubator site where youth can "get together to plan, develop and implement tangible initiatives". Using solar energy, it also works as a fruit processing facility and restaurant; Professional kayak tour guide training for local youths; 2021 - 12 youths trained; Worked with surrounding communities to establish a network of community-based tourism projects; Youth-

Organization	Youth Council of Opatija			Caretos of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
							to-youth exchanges between villages; There are currently more than 20 guides in the region covering traditional, kayaking and walking tours, who all receive income for their work.	
Youth Participation (age limit, quantity & nature)	15-30 years old living in the region. 7 elected members.	30 local youth (ages 15-30).	18+ local population. Focus on young creators & artists.	Young men and women (often teens & young adults) participate with their families and dress as caretos, even if they don't live in Podence anymore. Young children participate by making facanitos (simple careto costumes) with their families or at school. The participation of youth in the Carnival is seen	12–17-year-olds working alongside 18-30 year old mentors.	No age specified for Cultural Ambassador Program. School-aged children participate in the Taste of Migration tours.	Focus on post grade 12 youth (approximately 18-30 years old), but as a community initiative, all interested participants are welcome	Those with official guiding licenses needed to pass grade 12. The 2013 group was all under 30.

Organization	Youth Council of Opatija			Caretos of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
				as a rite of passage in the community.				
Social Sustainability	Giving everyone in the community a voice to participate. By giving everyone a voice, more people will feel part of the community and be more inclined to stay. Teaching soft skills for use in the future.	"Creating (self) employment opportunities, strengthening entrepreneurial competencies, linking the main actors of the local community". One of their goals is for long-term operations.	Competition Criteria Includes: -sustainable and/or cultural development -promotion of volunteerism (from community members) -social inclusion	Caretos costumes are passed down from generation to generation and shared amongst the family. There are elements of the costume added by each generation. Community gathering by interacting with community members during festivals (the *caretos* play pranks & dance with visitors & visit the houses of locals sharing wine and food).	Skill building and networking opportunities. Social inclusion, cultural preservation & inter-generational dialogue continues year-round. Making of the *careto* costume brings the community together as local materials are used and at least 3 people are needed to make it taking an entire year.	Advances social and public welfare, culture and education all for migrant or underserved communities (including youth).	"To enable Janjanbureh and surrounding areas to develop responsible, sustainable, pro-poor tourism for the benefit of the community whilst respecting the local culture, traditions and the natural environment, and to enable rural regeneration so the school population of today is assured of a prospering town sufficient to reduce rural/urban/illegal migration". "... aim of creating activities in which the visitor has an educational, emotional, social, and participative interaction with a place, its living culture, and the people who live there, leading to the understanding of the value of cultural diversity by the process of learning and sharing experience between tourists and the host community."	
Creative Tourism	—	The winners of the competition implemented interactive guided tours around the city.	—	Workshops involving tourists participating in the *careto* costume making.		Trainings include teaching guides how to showcase culture via interactive experiences (i.e. food tasting)	"It will develop cultural tourism experiences and services through Community	Teach and promote hands-on experience of local life for tourists (the current cultural tourism demand).

Organization	Youth Council of Opatija			*Caretos* of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
							Based Tourism (CBT)".	
Deficiencies/Questions	Only reaches those involved. Chosen youth must already have some active participation as they have to apply.	Small-scale reach. Lack of long-term implementation (possibly due to covid-19).	Only one winner per year. Is there follow-up with the other contestants?	Besides the making of the costume and learning about the tradition, the participation is really only once a year during the Carnival season.	Limited information about the outcomes of the project. Creative tourism project is not on-going. Unclear what exact activities the youth participate in during their work experience.	Only a couple migrants from each region can participate as there can't be 15 different Vietnam food tours. What age of youth are supported in the Cultural Ambassador Program?	Community reliant on tourism.	Ran out of funding and was unable to achieve their aims of training local tour guides.
Critical Success Factors	Focus on empowerment and youth agency. Soft skills of public speaking, political participation, creativity, and innovation. Networking opportunities with local government.	Youth empowerment and agency. Building competencies for use in future (whether or not that stays in the community or not). Networking opportunities with local stakeholders, including enterprises (for	Networking for funding. Giving youth an actual opportunity to realize a project.	Immaterial Heritage of Humanity by UNESCO (2019), including participation in international immaterial heritage events showcasing the *Caretos* tradition. Encouraging young people to return to Podence. Local economic and social development.	Government funding for youth participation. *Casa do Careto* is operated by local children, for local children in order to keep the cultural legacy alive for future generations. Large social media presence, namely Instagram.	Training in practical skills. Networking with local restaurants and shops. Platform to work (train & provide the business for tour guides to work). Bringing multiple cultures together. Sharing culture leads to mutual respect and establishes self-pride.	Was able to re-establish it with the support of NGOs. This network allowed for the tour guide training of youth (JUST ACT). Outside support (outside of the lesser developed country) is helpful (as	Field visits in the community to engage members outside of the trainees. Large network with actors and various common sustainability goals (government, NGOs, etc). Follow-up with youth is key - don't leave

Organization	Youth Council of Opatija			Caretos of Podence		Taste Cultural Food Tours	Janjanbureh Uniting Sustainable Tourism & Community Training (JUST ACT)	
		possible future employment).					that's where the funding often comes from).	them after the training, plan more training, support in job search, etc.

Appendix J - Case Study Community Search

The following table was used to compile information about potential case study communities according to the following criteria:
- In Portugal
- Population less than 10,000 (considered a small town, or rural community
- Prevalence of significant tangible or intangible cultural heritage (UNESCO or Portugal World Heritage designated)
- Suffering from rural exodus
- Suffering from declining youth population
- Current creative tourism activity
- Community involvement or interest in creative tourism activities
- Youth involvement in tourism activities
- General willingness to participate in research
- English-speaking population

Empty cells signify that no information of note was found.
The cells highlighted in pink signify that these communities were part of the CREATOUR initiative.

	Community	Creative Tourism	Youth Involvement	Organization Involved	Geography	Municipality	Demographics	To Note
1	Abrantes	*180 Abrantes Creative Camp*: Promoting creative collaboration in the media arts International artists act as mentors Urban art installations based on	Weeklong summer 'boot camp' for youth	Canal180 (tv station) Camara Municipal https://www.canal180.pt/page/about/ https://180.camp/	Subregion: Central Medio Tejo District: Santarem Region: Center Historical Province: Ribatejo	Abrantes	34,000	Last camp was in 2020

		local elements & local identity							
2	Campo Benfeito	Capuchinos		https://www.capuchinhas.pt/sobre-nos/		District: Viseu	Castro Daire	67	No tourism here yet
3	Cerdeira			Xisto Village Network https://www.cerdeirahomeforcreativity.com/homepage_en https://www.aldeiasdoxisto.pt/pt/aldeias/lousa/cerdeira/		Serra da Lousã Near Oliveira do Hospital		103	Too small
4	Conimbriga	*Mosaico - Conimbriga & Sico*: Ancient Roman mosaics from ruins inspiring workshop in mosaic making	Works with local school groups, teaching students and training teachers	Mosaico Lab Monographic Museum of Conímbriga – Museu Nacional https://www.facebook.com/mosaicolabportugal/ https://mosaicolab.pt/pt/		Sub-region: Coimbra District: Coimbra Region: Center Historical Province: Beira Litoral	Is a coalition between Condeixa-a-Nova, Penela and Ansião	N/A	Last *mosaico* week was virtually in 2021
5	Covão do Lobo (historic parish)	*Tourism 3B*: Ruralidades e Memorias - Local artisan activities: reeds, basket	A way to instill pride and inspire younger generation	Ruralidades e Memorias https://www.facebook.com/profile.php?id=100069850292245 Camara Municipal		Subregion: Aveiro District: Aveiro	Vagos	2,000 (with Fonte de Angeao)	Hasn't posted since June 2020

		weaving and making clay bricks.				Region: Center Historical Province: Beira Litoral			
6	Mirando do Douro	L Burro Il Gueiteiro - Itinerant Festival of Traditional Culture (Mirandese donkey & bagpipe playing)	Pauliteiros Mirandese language	Estudo e Protecção do Gado Asinino (AEPGA) https://www.aepga.pt/	Subregion: Trás-os-Montes District: Braganca Region: North	Mirando do Douro	6,483 8.6% young (under 15) 52.4% working age (15-64) 39% elderly (65+) 455 aging index (elderly per 100 young people)	Olga Matos works with them	
7	Santa Comba Dao/Treixedo/Molelos (black pottery)				Subregion: Viseu Dao-Lafoes District: Viseu Región: Center (Beiras)	Santa Comba Dao	3,386	*Molelos* - black pottery (no clear creative tourism activity)	

					Historical Province: Beira Alta			
8	São João de Madeira	*Creative Industrial Tourism* - Workshops held in municipal buildings & factories where visitors learn industry-related techniques from former factory employes	Some activities suggest 15+ for participation, meaning kids are encouraged	Camara Municipal https://turismoindustrial.cm-sjm.pt/home	Subregion: Metropolitan area of Porto (NUTS III) District: Aveiro Region: North (NUTS II) Historical Province: Beira Litoral	São João de Madeira	21,000	This is industrial tourism: (hat construction, pencil making & cookie baking (commercial)
9	Travancinha (parish in Seia)	Accommodation - agrotourism?		Chão do Rio in serra da Estrela https://www.chaodorio.pt/	Subregion: Serra da Estrela District: Guarda Region: Center Historical Province: Beira Alta	Seia	387	

1 0	Vilar de Nantes (parish within Chaves)	*Revitalizing Vilar de Nantes black pottery*	activities designed for children and youth: clay workshops	Development Association of the Alto Tâmega Region (ADRAT) https://adrat.pt/quem-somos/	Subregion : Alto Tamego District: Vila Real Region: North Historical Province: Trás-os-Montes & Alto Douro	Chaves	1898	No informatio n about this program found online

Appendix K - Miranda do Douro Site Visit Field Notes

AEPGA Visit

- 2001 founded
- Parque natural do Douro
- Founder did their thesis on the donkeys and determined there weren't very many left
- Burro de Miranda is the race
- They mixed horses and donkeys to create mules bc they were better for work and this led to the decline in the donkey
- Or mixing with other donkeys
- 80 babies per year of pure Mirandese donkeys
- People don't work with them so much anymore bc their hooves ruin the garden
- Every year they name the babies based on a letter - this year they're on T
- Live between 25-30 years
- The center takes donkeys that can't be taken care of anymore by villagers
- They're characterized by their big size. They were purposely bred this way, choosing the largest ones to procreate.
- Long ears are characteristic
- 2 times per day they're fed
- Our guide knew the name and story of every donkey
- Adopt Noa bc she nursed an orphaned baby and that's not common
- They become friends and they don't separate friends
- Tourists normally come in the summer
- Vimioso is for 3rd age donkeys - that center is for schools to visit and they do activities with these groups

Appendix L - Pauliteiro Interview Guide

- Questions highlighted in blue are asked in all interviews (motivations/benefits/challenges)

<u>Local Youth Participation in Co-creative Tourism Activities</u>
Master's Thesis Investigation
Tourism Management & Planning, Universidade de Aveiro
Courtney Schilling

Firstly, thank you for agreeing to participate in this interview. This interview is meant for adults associated with various stakeholder groups in Miranda do Douro. **The aim is to analyze youth participation in co-creative tourism activities in small towns and rural communities, their motivation and conditioning factors.** *Your answers will be used to provide the perspective of the stakeholders in the community, primarily in relation to benefits and challenges of their participation. Your responses will be assessed to find common themes also found in the youth interviews to then create guidelines for other organizations and communities to encourage their local youth to participate in their co-creative tourism activities.*

1. Tell me about your association.
2. How long have you been involved in the association?
3. What is the role of youth in your association?
4. What is the age range of the youth that currently participate in your association?
5. Have you noticed a difference in youth participation since you started your participation?
6. Has the role of youth officially changed since you started your participation?
7. In your opinion, what are the perceived benefits of youth participating in the association in general?
    1. For the youth
    2. For the association
    3. For the community
8. In your opinion, what are the perceived challenges of youth participating in the association in general?
    1. For the youth
    2. For the association
    3. For the community
9. What do you think youth today need to feel motivated to participate?
10. Do you work with tourists? In what capacity?
    1. How do you qualify this interaction? What did it mean to you? What was good or bad about it?

<u>creative tourism</u> - a type of tourism focusing on tourist experiences, encouraging active participation of tourists in an activity typical of the destination, helping to stimulate creativity

<u>co-creation</u> - The equitable contribution of a local and tourist engaging together in a physical and/or mental creative activity.
11. According to the definition above, does your association work in creative tourism?
    1. Co-creative tourism?
    12. Do you think your association has potential in working in co-creative tourism?
    1. If so, how?
13. In your opinion, what are the perceived benefits of youth participating in co-creative tourism activities with the association?
    1. For the youth
    2. For the association
    3. For the community
14. In your opinion, what are the perceived challenges of youth participating in co-creative tourism activities with the association?
    1. For the youth
    2. For the association
    3. For the community
    15. Do you know of any youth who would be interested in participating in a survey or interview? I'm looking for 4-5 interviews of youth ages 14-24.

Appendix M - Youth Interview Guide

- Questions highlighted in blue are asked in all interviews (motivations/benefits/challenges)

Local Youth Participation in Co-creative Tourism Activities
Master's Thesis Investigation
Tourism Management & Planning, Universidade de Aveiro
Courtney Schilling

Firstly, thank you for agreeing to participate in this interview. This interview is meant for youth, ages 14-25 living in, or originating from Miranda do Douro. **The aim is to analyze youth participation in co-creative tourism activities in small towns and rural communities, their motivation and conditioning factors.** *Your answers will be used to provide the perspective of youth in the community which will then be assessed to find common themes within your demographic to then create guidelines for other organizations and communities to encourage their local youth to participate in their co-creative tourism activities.*

"Creative tourism offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristics of the holiday destination where they are undertaken" (Richards & Raymond, 2000, p. 4).

1. Are you familiar with the cultural offer to visitors and residents in Miranda do Douro?
    1. If yes, list the main cultural offerings.
    2. If not, why do you think you don't know them?
2. Have you participated in any cultural activity in the region?
    1. If yes, what were they?
    2. If yes, why did you participate?
    3. If yes, at what age did you start participating?
    4. If no, why didn't you participate?
3. What are the main tourist activities (in general) in the region?
4. Have you participated in any tourist activity in the region?
    1. If yes, what were they?
    2. If yes, why did you participate?
    3. If yes, how did you participate?
    4. If no, why didn't you participate?
    5. What about in other places?
5. Have you interacted with any tourists in the region?
    1. If yes, in what capacity/activity?
    2. If yes, where were the tourists from?
    3. How do you qualify this interaction? What did it mean to you? What was good or bad about it?
    4. If no, why not?
6. What do you think are the benefits of tourism in the region overall?
7. What do you think are the challenges/consequences of tourism in the region overall?

creative tourism - a type of tourism focusing on tourist experiences, encouraging active participation of tourists in an activity typical of the destination, helping to stimulate creativity

8. Are you familiar with the term creative tourism? To what extent?
9. According to the definition above, does Miranda do Douro have creative tourism activities?
    1. If yes, have you participated in any of the activities before? Which?
    2. If not, do you think there is potential for these kinds of activities?

co-creation - The equitable contribution of a local and tourist engaging together in a physical and/or mental creative activity.

10. What co-creative tourism activities do you think would do well in the region specifically?
    1. Why?
11. Do you have interest in participating in co-creative tourism activities in the region?
    1. If yes, in what role? Participant, leader, co-creator? If not, why?

12.   What would motivate you to participate in co-creative tourism activities in the region?
13.   What challenges do you see in participating in co-creative tourism activities in the region?
14.   What expectations would you have in participating in co-creative tourism activities in the region?
15.   Would you feel comfortable participating in co-creative tourism activities in the region?
            1.   Speaking a different language
            2.   Interacting with different generations
            3.   Leading an activity
16.   What do you think are the benefits of you participating in a co-creative tourism activity in the region?
            1.   For you
            2.   For the tourists
            3.   For the community
17.   What do you think is the role of local stakeholders in your potential participation in co-creative tourism activities in the region?
            1.   Stakeholders=Camara Municipal, Casa da Cultura, tourism organizations
18.   What are your future plans/goals for your professional life?
19.   What skill(s) do you think are needed to achieve your professional goals?
20.   What skill(s) do you think you currently have?
21.   What skill(s) do you think you currently lack that prevent you from achieving your professional goals?
22.   Would you participate in a skill building workshop if it were offered in the region?
            1.   Why not?
23.   Do your future professional plans include Miranda do Douro? (i.e. Do you plan to stay and live in the region?) Why?
24.   Why do you think people leave the region?
25.   What are your perceptions about the current economic state of the region?
26.   Age
27.   Gender
28.   Location
29.   School/Occupation
            1.   Specialization
30.   Do you like to travel?
31.   How often do you travel?
32.   How far have you traveled?
33.   Have you participated in any creative tourism activities before?
            1.   If so, describe them (what, where, experience)
34.   Do you have free time?
            1.   If yes, what do you like to do in your free time? (hobbies, leisure activities)
            2.   If yes, would you participate as a co-creator in a creative tourism activity in the region?
            3.   If no, why not?
35.   Do you have an interest in creative activities?
            1.   If yes, what? How often?
            2.   If not, are you open to trying creative activities?
36.   Do you have any suggestions on how youth could become involved in co-creative tourism activities?
37.   Do you know of anyone else who would be interested in participating in an interview? I'm looking for 4-5 more participants aged 14-24 from the Miranda do Douro region (male and female, they don't need to be a member of the pauliteiros group)

The Benefits of Creative Tourism in Small Towns & Rural Communities According to Literature:
"...Situate creative tourism within local development, and to show how it can contribute to local economic benefit, community engagement, social inclusion, empowerment, cultural vitality and sustainability, cross-cultural exchange, and responsible travel" (Duxbury et al., 2021, p. 3).

"In developing and promoting creative tourism, 'local people' are becoming 'more and more a part of the marketing mix, since creative tourism experiences and workshops are about local people, their artists and artisans, their culture, their place, and their role as ambassadors'" (see Delisle, Chapter 19, p. 146). (Duxbury et al., 2021, p. 4).

Appendix N – Stakeholder Interview Guide

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Firstly, thank you for agreeing to participate in this interview. This interview is meant for adults associated with various stakeholder groups in Miranda do Douro. **The aim is to analyze youth participation in co-creative tourism activities in small towns and rural communities, their motivation and conditioning factors.** *Your answers will be used to provide the perspective of the stakeholders in the community, primarily in relation to benefits and challenges of their participation. Your responses will be assessed to find common themes also found in the youth interviews to then create guidelines for other organizations and communities to encourage their local youth to participate in their co-creative tourism activities.*

1. Can you tell me about your organization?
2. How long have you been involved in the organization?
   1. What is your role?
3. Are youth involved in your organization?
   1. If yes, in what capacity are they involved in their organization?
      1. How do they participate?
      2. How often do they participate?
      3. What is the age range of the youth that currently participate?
      4. What skills do they learn?
   2. If not, why aren't youth involved in your organization?
      1. Do you want them to be involved?
4. Have you noticed a difference in youth participation since you started working for your organization?
   1. Amount of participation
   2. Motivation to participation
   3. Level of engagement during participation
   4. How youth participate
5. How do you currently engage youth participants in your organization?
6. In your opinion, what are the perceived benefits of youth participating in the organization in general?
   1. For the youth
   2. For the organization
   3. For the community
7. In your opinion, what are the perceived challenges of youth participating in the organization in general?
   1. For the youth
   2. For the organization
   3. For the community
8. What do you think youth today need to feel motivated to participate in your organization?
   1. In general
9. Do you work with tourists? In what capacity?
   1. How do you qualify this interaction? What did it mean to you? What was good or bad about it?

creative tourism - a type of tourism focusing on tourist experiences, encouraging active participation of tourists in an activity typical of the destination, helping to stimulate creativity
co-creation - The equitable contribution of a local and tourist engaging together in a physical and/or mental creative activity.

10. According to the definition above, does your organization work in creative tourism?
    1. Co-creative tourism?
11. Do you think your organization has potential in working in co-creative tourism?
    1. If so, how?
12. In your opinion, what are the perceived benefits of youth participating in co-creative tourism activities within your organization?
    1. For the youth
    2. For the association
    3. For the community
13. In your opinion, what are the perceived challenges of youth participating in co-creative tourism activities within your organization?
    1. For the youth
    2. For the association
    3. For the community
14. Do you know of any youth who would be interested in participating in an interview? I'm looking for 4-5 interviews of youth ages 14-24.

Appendix O - Initial Interview for Case Study

Subject: Alberto Fernandes
Association: *L Burro i l Gueiteiro* & *Galandum Galundaina*
Date of Interview: March 14, 2023

Question	Response
Is there a population of youth in Mirando do Douro that could be surveyed and potentially interviewed?	Duarte Martinez = Mirandese teacher
What are the current tourism offers you have in mind that work with youth? Is there a contact person you have in mind?	CM puts on pauliteiro shows every year • Last Saturday of each month a group performs in the streets Spanish tourists come on a weekend day (day trip) for shopping. During the weekend markets they invite them to perform as well. During Easter they will have a festival. Center the performances in Mirando do Douro.

Creative tourism activities? Is there a contact person you have in mind?
 	
• Donkeys
• Pauliteiros
• Festival
	His master's thesis was on the economic viability of creative tourism.
	
	Paulietiros don't really offer creative tourism activities. They don't organize events, they are just called to them and participate.
	
	The donkey group does creative tourism
	
	Festival: L Burro i L Guiteiro
	• Concerts at night
	• Walks with donkeys and bagpipers in the morning (10km) with a lunch
	• Conference and workshops
	   o Treatments of donkeys
	   o Bagpiper lessons
	   o Mirandese language
	   o Pauliteiro workshops
	   o AEPGA - donkey association

Is there an opportunity for a visit to Mirando do Douro? When?	Talk to guy in Aveiro for a ride!
Pauliteiros	• Small villages around Miranda do Douro (5-10km from each other) • Each village used to have their own group • Works as a puberty ritual - only boys • Some villages now don't practice b/c of immigration (demographic desert) • Currently 12 active groups • There are women groups as well (4-5 recently, only 10 years old) • They all work independently as an association • CM contacts the associations asking them to perform

	• There is no greater organization that connects all of the associations - though they are trying to inscribe to UNESCO cultural heritage (like Podence) • A group performed at Dubai Expo in 2021 • There are modern groups of pauliteiros around Portugal (in Porto for example), even France and Brasil (from immigrants) • Kids start participating as soon as they can walk • They have whole kids paulteiro groups (4-9) • They join the adults at 14-16+ • Connected to caretos - 1-2 ritual moments and the rest are commercial (but not Carnival time, it's during 2 saint's day depending on their village's saints and during harvest time) - signifying the bad things away (fires) and the hope for a good year (for the harvest) - August and winter festivities as well • The associations are having trouble keeping youth involved because of rural exodus - they're formed by old people and young kids (b/c the teens and older youth are working or already left) • Guiada festival in the winter with workshops with pauliteiros • Womax - world music expo - '[PMpauliteiro group and they did a workshop • Began leaving the villages in the 18th century to Lisbon • 1930s went to London, Japan • 1970s tour - US (7 states) • They've participated in pop concerts with famous Portuguese artists - **modernization** • They're represented in +

General Notes	• Mirandese singing group - Just started in 2005
	• The teach Mirandese from kindergarten to senior year (optional - only 1 subject - different from Galician)
	• They teach Mirandese language online
	• One of the members of the Pauliteiros lives in Aveiro - with Mirandese heritage
	• Barbara alger - read her (German anthro) - she writes about regional dances - About pauliteiros dances
	• There are some pauliteiro associations that are more active than others - pauliteiro.com
	• Group from city is very active – has a girl group
	• Regional culture
	    o Donkey
	    o Steak beef
	    o Pauliteiro - on a higher level b/c it extends all of Portugal, not just Miranda
	    o Language
	• Malhadas - active group that participates worldwide (with youth and women)
	• Pauliteiros.com - Group with guy who is living in Aveiro
	• Poles sol village - active group - participate in Dubai expo
	• Dos igrejas - most popular b/c they have a famous anthropologist in it (they participated in the US tour)

Appendix P - Deductive Content Analysis Coding Agenda

- Words <u>underlined</u> are key themes to be searched for and extracted from data.

Category	Description	Examples	Coding Rules
Heritage	Discussing cultural offer, <u>cultural preservation</u>, cultural changes or <u>modernization</u>/ commodification. Knowledge (or lack of) about local traditions and customs.	Preserving the culture for the <u>next generation.</u> Keeping the cultural traditions alive. Disappointed that pauliteiros now includes female dancers. Decided not to take the Mirandese language.	Avoid detailed content about cultural offerings, instead focus on quantification or which ones they know and which they don't. Include both positive & negative thoughts about modernization. Lack of knowledge is a key focus. Understand why.
Co-creation	<u>Participation</u> in creative tourist activities. Experience in co-creation. <u>Interaction</u> with tourists.	Observed a pauliteiro show and watched French tourists learn dance steps. Hosted a Portuguese student and cooked together. Helped a Spanish tourist with directions to a local restaurant.	Look for various roles in co-creation: <u>host, participant</u> and/or <u>observer</u>. Experiences don't always have to be related to tourism.
Logistics	Explanation of how current cultural activities function (or struggle to function). <u>Feasibility</u> of research goals to work.	Difficulty of getting from show to show as a pauliteiro. Lack of youth available to start a new group of kids.	Seek positive and negative examples.
Motivation	Discussions on why subjects participate in culture (and why they don't).	We get paid very little to dance, we do it for the camaraderie and the travel.	Not just motivations of creative tourism, but learning the culture and staying in Miranda as well.
Impact - Benefit	Positive <u>contributions</u>/ benefits currently resulting from tourism. Possible positive contributions that could come out of co-creative tourism.	Our town continues to be inhabited only because of tourism. More people would understand how interesting our culture is and help to preserve it as well.	Look at various groups to benefit: youth, tourists and the community at large.

Impact – Negative Consequences	Negative consequences currently resulting from tourism. Possible negative consequences that could come out of co-creative tourism.	Our town only relies on tourism; we were hit hard during Covid-19. We don't want the culture to change too much. By giving tourists too much control, we could lose some of our traditions.	Look at various groups to endure: <u>youth, tourists</u> and the <u>community</u> at large.
Conditioning Factors - Support	Discussions about who supports the current cultural activities and how they support it. Explanation of what pushes the current cultural activities forward. Suggestions about who could support co-creation in the future.	We get a lot of support from the community members. They don't even dance, but they join the association because they appreciate the culture so much.	Look at various types of support: <u>financial, physical, social</u> and <u>emotional</u>. Look at various groups who support: government, international and national organizations, institutions, and community members.
Conditioning Factors - Barriers	Discussions about who currently <u>hinders</u> the implementation of cultural activities and how they are creating barriers. Explanations of what is holding back current cultural activities and what pushes the current cultural activities forward. Suggestions about how these barriers could be prevented in the future.	The municipality chooses to spend money on frivolous activities instead of investing in cultural preservation.	Look at various types of support: financial, physical, social and emotional. Look at various groups who support: government, international and national organizations, institutions, and community members.
Skills	Descriptions of current skills and where they were learned. Explanation of skill <u>goals</u>, why they want to achieve those goals and how they plan to achieve it.	Interpersonal skills: patience; active listening, conflict resolution; relationship building; teamwork; leadership; <u>intergenerational knowledge</u>; and negotiation & persuasion. Intercultural skills: <u>communication</u> (foreign language & non-verbal); <u>empathy & understanding</u>; critical thinking; <u>collaboration</u>; <u>respect</u>; adaptability; awareness; and <u>open-mindedness</u>.	Not looking for specific computer software skills, but more general skills (computer literacy).

		Organizational skills:time management; creating structure; goal setting; and physical organization. Creative skills: brainstorming; design; problem-solving; and strategy building.	
Rural Exodus	Discussions about low population or lack of youth. Explanations about why some people leave the region and others stay.	There are no job opportunities in Miranda, especially for someone with a college degree who doesn't want to work in tourism, so they leave.	
Identity	Discussions about 'being Mirandese', admiration and appreciation for the culture. Discussions about place attachment and why they feel emotionally connected to the region (or not).	We were born here, we love our town, we feel sad that we have to leave. My grandparents speak Mirandese so I wanted to learn it too.	Focus on identity for locals, but don't forget tourist influence. Beware of motivations - keep any mention of a motivating factor to participate in tourism in the motivation category.
Engagement	Discussions about what youth expect when participating in an activity. Suggestions youth have to keep them interested. What tools organizations use to keep youth & tourists interested in activity.	I wouldn't attend a workshop if the leader wasn't passionate about the subject, then it's boring and just feels like school. We like to have hands-on activities for the kids when they come to the farm.	Beware of motivations - keep any mention of a motivating factor to participate in tourism in the motivation category.
Demographics	All subjects: sex, residence, connection to research question Youth subjects: age, education	I am a 32 year old female from Duas Igrejas, but currently living in Viseu. I'm in my 2nd year of my bachelor's degree studying engineering.	

Appendix Q – Deduced Themes & Interview Results

Stakeholder Subject 1

Male	Pauliteiros (biggest thing), Mirandese language, Carnival tradition, passeio bike & walking tours (to see views & nature & hear music), traditional music	Passeios for tourists & locals alike	Pauliteiros come from the villages and the villages are too small (50-100 people total), so the amount of youth they can train per year is limited. Only 6-8 groups are active yearround, other villages only train new young pauliteiros every couple of years once they have enough young people to start.	"We do it because we love it and we want to keep the culture" [we're not professionals]
Adult	"Not only pauliteiro dance and the Mirandese there's the second official language in Portugal. They are keep it in the small village, not in the town, not not in Miranda. And so "When I came to Miranda to study the people of Miranda they see as like we are retarded at the time. Yeah, we speak another word so now Mirandese it's okay it's second language. somebody worked too hard to to be the second language but the language and the dance are keep it on the small village and as the dance and the language other things music, ancient music, and we try to preserve that we try to gravar.We try to preserve that. We try to gravar". [time]	"So yes, I like to explain and if it's me or other guy who presents. We like the interaction."	Only 14-15 official pauliteiro dancers & musicians, so everyone does everything all the time [this is why Rodrigo must freelance with other groups].	"We have proud to be appointed. We must learn. It's nothing difficult".
Miranda do Douro city	"Always to keep the culture going, the dance going" [when needing to call freelance dancers for his pauliteiro association].	"Almost on the end of the performance, we try to get someone if they want to dance with us. Simple, simple things. But yeah, and then then the people will like it. They participate."	"But if you go to any village in Miranda, everybody knows to dance, everybody, or in some time they dance or they play something. Everybody has a relation with this culture".	"They like to dance because it's cool it's nice, it's it's not only that"
Paulocoulo	"Probably we gonna lose the language. The younger guys they don't learn. Mirandes is a language, it's an oral language. So if you are with the oldest persons then they speak with you always in Mirandese. But with the passing of time and the passing of age sometimes the guys don't speak Mirandesee."	NA	"Normally you will study outside of the region. It's difficult to have some guys to play". [Once kids graduate high school, it's hard to get them to come back and dance because they're studying in different cities].	"They love, they love to be a pauliteiro dancer... [the young kids he's teaching] the small guys they love to be a pauliteiro"
Pauliteiro	"It's not only it's not only dance, okay, you must get that culture...why they are pauliteiro; what are the dancers but the dance what mean the dance when they begin; why we you only are eight and not more; why we only use that instruments to dance; Why not others?"	NA	"We have the lucky to always have someone to go [perform]" [because their village is larger than others, so they have more people].	"When you ever this was an association in the small village it's like someplace to meet everybody."
Dances & teaches young kids to dance	"When I formed the pauliteiros the music is always in Mirandese. I tried to, when we are dancing, when they are learning the dance, the music itself, I will speak in Mirandese. It's not only the dancing, it's the culture. One thing is with another."	NA	When you form a group you try not be very different the age with a gap of three or four years it's okay [once they learn how to dance, it doesn't matter the age]. To dance you don't have age. Okay? Of course when you were young you are more stronger more gymnastic. It's better don't have a big gap.	"It's in a unique culture in the world. You have a lot of dances, with sticks. Okay. It's true. In some regions around the world in Spain, I don't know in Greece in other countries have stick dances, but not like us. So that's a big benefit to the young guys want to participate. And that's what they, that's why they are motivated."
	"The people ya, it's nice. I hope that when they go out of Miranda, they learn more things about the pauliteiros and the culture. Yeah, we try to transmit that."	NA	NA	" So we join, we in if we go to dance when we go to this to another country or out of our village, well it's fantastic. I, I know a lot of all knew some places in Portugal. In other countries, too, if it's not for the pauliteiros, probably I never knew."

Conditioning Factors - Support	Conditioning Factors - Barriers	Skills	Rural Exodus - Job opportunities	Identity/Place Attachment	Engagement
NA	"Not everybody wants to dance. Okay, and others like to play and others don't don't like to do anything relation with the with pauliteiros. In 10 you have 1 that don't like so it's okay"	NA	"Yeah, it's because there are none .Because we are losing people. We are in this interior region of Portugal we lose of people. And they go to the biggest city, they go to France, to the in Europe, countries to other Europe countries. So it's for that, because we lose people. Not because they don't like pauliteiros, it's only for that. Not because they don't like pauliteiros, it's only for that. I mean, it's what my village Palocoulo so is not best or worse than others. It's not but we have the lucky of some guys who implant some industry in the in the village, knives and cooperates. Yeah. So if you have work, the people rest in the in the village, the others village of the conselho of Miranda, they don't have a lot of work. So they go."	" And this meetings, this, how you say this friendship between them I think we are losing something. So that's why when I when I teach them, I don't like they always see the dance itself. It's it's a lot of things. And I try to explain that I try to motivate the learning not only the dance, but everything that are involved in the dance."
NA	"But now, it's completely different than when I started, when I started, we don't have computers, we don't have telephones, we don't have that."	NA	NA	NA	" Yes. I understand that the the younger guys, the kids, you look at them, and they are always with their head in another place. Yeah. But something rest [stay] something resting their head. So I know, how they how they think or I know that's how they do. You tell him a lot of things and you look to their face and say, This guy don't don't hear anything that I say? Yeah, it's what you think. But I think it gets better."
NA	"But now, the kids think because the society is like that they think in other things, they want to play the game on the telephone, they want to send a message, and they want to play something in the computer"	NA	NA	NA	NA
NA	"Yeah, they are always with their head in other things in football in, in soccer, and things, but something something less than what you're saying. "	NA	NA	NA	NA
NA	"When you go to a festival you cannot explain okay. Yeah. You have a lot of the groups so then we are limited in time. Yeah, I cannot explain a lot of things you only present yourself or the group."	NA	NA	NA	NA
NA	"We say that the pauliteiro dancer is a warrior dancer, male dancer. Okay. But now then some girls begin to dance too. And they, they have a group. Not only a group, that 2, 3, 4 groups of female dancers. It's okay. It's not the, the culture. How you say? Transform itself? Okay. So I, in my opinion, it's not very correctly, but it's okay. Some days I go with the, with that female group, and I try to teach them something. So I don't like very much, but it's okay. I understand that the culture transforming"	NA	NA	NA	NA

Stakeholder Subject 2

Demographics (sex, age, residence, hometown, activity, involvement)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits
Male	"Most similar thing with that is what I told you about the Mirandese school in Porto. Where two elements of my group right now I think the best dance lessons is suspended. But when two years ago, the school was teaching pauliteiros dance including myself, I went with the these two elements and teach and teaching some of the students."	"No. Well, I don't remember the last time I did a model workshop, maybe in a festival, where we went there to dance and then, some of the public did the request to teach them some movements. But I think also in that festival, we have the workshop. Workshop thing. Where we, I don't know, we'll have one, two hour with people teaching them some basic moves. That's, for example, here in Miranda there are tourists excursions like they came here by bus, they visit here the city but I don't think so much the companies that work with tourism ask the municipality to ask pauliteiros to do a workshop thing. Is not not normal."	"The most important thing probably is can be the reason is the willingness of people to join, but this also relies on our availability to recruit people to teach them the dance. How just like I say, I told you to join the group because I am in Porto, or is in Lisbon, or is in other place, yeah. It is difficult to to gather the group."	"This was really the recruitment processes we have several elements and all the elements knows other, have friends, right. Something like that. We have a friend that is not in pauliteiros. We sometimes we tell to these people to join us. And something like that. See is a circle of people around us."	"The thing of work with tourists is not as much difference of doing a show. I think this is interesting in the way where pauliteiros is publicize it and spread the pauliteiros thing we store is that's a positive thing. I think when you say young youth to interact with tourists, teach. "
Adult	"The role of youth in the association is important to renew and replace the older elements, because their availability tends to decrease as they age. And to bring new energy and motivation. Youth is necessary to maintain/preserve the tradition and without them, the tendency is for the group to disappear. "	"Not in a formal way at all. But in our shows we like to interact with the public. As we are 8 male dancers, sometimes we invite 8 females from the audience to dance a music together with simple moves that are easy to learn (not with the sticks). It turns out to be a funny moment. But also, when it is requested, we do workshops where we teach some basic moves of the dance. How to play instruments is not usual, because it requires a lot of time and practice. But in this regard, two friends of mine founded a Mirandese school in Porto as a recreational activity, and where I also have participated from time to time, people can apply and with weekly classes can learn the dances, how to play bagpipe and drums, and even to speak the mirandese language. "	"But it's difficult. When you have your life, your work and your problems, sometimes requires also not is not a sacrifice. Okay, but it requires time to handle with these things of pauliteiros. Some people has not that much will to do that."	"1.The group Pauliteiros da cidade de Miranda do Douro was created in 2005 by a group of young friends from Miranda (the city) including myself, mostly with age between 16 - 18 but also some elements (bagpipe and drums musicians) over 60 yo. The idea was to create a group with elements originary from the city, because back then, the several existing groups were from the surrounding villages. Our rehearser (7 years older), a friend of ours, was a member of the group "Pauliteiros de Miranda" from a village called Fonte de Aldeia, and as of this moment a partnership and collaboration was made between the two groups (I dance in both groups). Also, a few years later in Miranda, a group of little pauliteiros age between 10-12 yo was created. Later the vast majority of the elements were integrated in our group. "	"Group renewal is essential, because people as they age tend to have less availability (family or professional issues). Bring to the group new energy, motivation, modernity and attractiveness. Youth normally has more stamina and, putting dance technical issues aside, a group of 20-30 year old dancing pauliteiros is more attractive to the eye than a group of 40-50 year old elements. On the other hand, youth receives financial compensation in some of the shows (like all the other elements), depending on the budget, but the most important is the rewarding experience of meeting new people, places, participating in festivals, performing in known concert halls, appearing on TV."
Porto	"We have also been hired for events / conferences / parades in the two most important portuguese cities (Lisboa and Porto) where there are many tourists, with the purpose to show the portuguese traditions. Just out of curiosity, we have also performed abroad in several countries and, as you are from the US, another group from a village in Miranda, was invited by the portuguese community in Newark / NJ, and they performed in time square in NY. What a better stage to promote Pauliteiros to the world. "	NA	"Not every time, but most of the shows I go with them. Because they have the problem we have with the lack of elements and they are recruiting, no inviting sometimes several elements of our group to also dance with them." [dancing with pauliteiros.com instead of normal group because of lack of dancers]	"especially our group is a group of friends. First of all. When do we gather, it's a meeting of friends."	"The role of youth in the association is important to renew and replace the older elements, because their availability tends to decrease as they age. And to bring new energy and motivation. Youth is necessary to maintain/preserve the tradition and without them, the tendency is for the group to disappear. "
Miranda do Douro city	"We love to interact with people and are proud to show our culture."	NA	NA	"We are not in pauliteiros to earn money, that's for sure. We have more expenses in the end than profits, ok. For example if we go abroad to another country, we don't receive anything because it's too expensive to go there - the tickets to travel. It's kind of a trip, a friend's trip to visit a country or other places. But, here in Miranda, it depends on the budget, but we can earn 20 euros, 50, 100. But normally, it's around 50 each show."	NA
Pauliteiro	NA	NA	NA	" Since I started my participation I have noticed a reduction in the participation of youth, perhaps because the interest of young people in this folklore is decreasing, perhaps because youth is decreasing in our municipality, I'm not sure at all. Despite that, in Miranda there is the "casa da cultura mirandesa", a cultural space where people (mostly kids, teenagers) can learn to dance pauliteiros, to play instruments, etc., trying to preserve the traditions of Miranda."	NA
Dances & has taught young kids to dance in the past. Founding member of his dance group	NA	NA	NA	" Speaking for myself, what keeps me motivated is the pride to share our origins, our traditions, and contribute to promoting the name Miranda do Douro and its culture in Portugal and abroad. The opportunity to meet new people and places. The dance of Pauliteiros is one of a kind tradition in Portugal. The feeling of sharing our traditions to other people and receiving smiles and applauses is priceless. I think this is what should motivate youth to participate."	NA

Conditioning Factors - Support	Conditioning Factors - Barriers	Skills	Rural Exodus - Job opportunities	Identity/Place Attachment	Engagement
"To our shows it depends where it is the show. For instance, if there is a show in Lisbon or Aveiro, for example, some people can go from Miranda. But in Porto there are several elements that can go from Porto to Aveiro. Yeah, depending. You don't need to come to Miranda to go with the group together."	"Also the best that the problem is our availability and the time we don't have much now. It's something that is for us right now."	Lack of skills building: "But we recognize that we are not putting too much tasks for the younger elements." [the 2 managers who are adults run everything]..." "Just a thing - Because these younger elements in the future not too far from - now. They will be the responsibles of the group. And if we don't resonate responsibilities, then I think probably the group will be less active."	" Since I started my participation I have noticed a reduction in the participation of youth, perhaps because the interest of young people in this folklore is decreasing, perhaps because youth is decreasing in our municipality, I'm not sure at all. Despite that, in Miranda there is the "casa da cultura mirandesa", a cultural space where people (mostly kids, teenagers) can learn to dance pauliteiros, to play instruments, etc., trying to preserve the traditions of Miranda. "	"I think it essentially depends on the mentality of each person and how much you identify with your culture and the willingness you have to represent it. Maybe nowadays, there are more young people that do not identify with traditions, thinking that it is lame think, old fashioned, a thing from the past."	"No. Well, I don't remember the last time I did a model workshop, maybe in a festival, where we went there to dance and then, some of the public did the request to teach them some basic moves. Workshop thing. Where we, I don't know, we'll have one, two hour with people teaching them some basic moves. That's, for example, here in Miranda there are tourists excursions like they came here by bus, they visit here the city but I don't think so much the companies that work with tourism ask the municipality to ask pauliteiros to do a workshop thing. Is not not normal.....But normally tourists wants to see dancing. Probably they will they have the curiosity how to dancing works. Teach some basic moves with I don't know at all because it's, yeah, it's not a common thing we do."
NA	"Yeah, we have the problem of our availability because I'm not in Miranda. I'm not living in Miranda, yeah. And Walter is in another city also. To do that process, it is important to be here in the full time and to teach the dance to younger elements that want to participate"	"The role of youth in our group is essentially to dance and play instruments. Management tasks, treasury, shows, marketing etc are essentially ensured by a core of 3,4 of the older elements. But we are trying to put some more responsibility on some of the younger elements. "	"The demography of Miranda but especially in the surrounding villages is decreasing. There are fewer births and young people are moving to big cities or emigrating. This will make it difficult to form and maintain groups, but I don't think Pauliteiros will disappear, but probably in the future there will be fewer groups. "	NA	NA
NA	"I think right now. He has the mentality that is too late. He does not have the will to learn." [talking about 26 year old brother who has never danced and doesn't plan to join]	NA	NA	NA	NA
NA	"We are not in pauliteiros to earn money, that's for sure. We have more expenses in the end than profits, ok. For example if we go abroad to another country, we don't receive anything because it's too expensive to go there - the tickets to travel. It's kind of a trip, a friend's trip to visit a country or other places. But, here in Miranda, it depends on the budget, but we can earn 20 euros, 50, 100. But normally, it's around 50 each show."	NA	NA	NA	NA

Stakeholder Subject 3

Demographics (sex, age, residence, hometown, activity, involvement)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits
Male	NA	NA	3-4 guys from his group aren't from his village (they just wanted to participate).	Thinks the 15 year olds either are really into the culture at this point or not - the guys in this age gap are not completely engaged - they have other interests or they're dating, they like cars and motorcycles They don't want to participate in weekend events, they want to do a motorcycle trip around the region So engagement of this age group is hard Ages until 15 isn't hard to engage	Opportunity for travel
Adult	NA	NA	NA	He joined for opportunity to travel, especially in his time period where travel was hard.	Money: amount earned depends on show €1,000-2,500 - €50 goes to each dancer (for example), some needs to go to the association
Aveiro	NA	NA	NA	Thinks young people are interested in causes (cultural sustainability) so they could be motivate this way - kids are impressionable and open to this	Socialization: To drink some beers with others
Fonte de Aldeia	NA	NA	NA	NA	Preserve the culture - keep the tradition
Pauliteiro	NA	NA	NA	NA	NA
Dances	NA	NA	NA	NA	NA

Conditioning Factors - Support	Conditioning Factors - Barriers
Miranda do Douro pauliteiro group from the city so a different mentality [about the Miranda do Douro city group] The kids are from the same class or same school They start the group at 15 and maintain until university versus starting at age 8 The city group can be a reference for small kids to learn the culture (15 year old mentors dor 12 year old?)	Thinks the CM needs to incentivize pauliteiro groups more and showcase the culture more
10 years ago they faced a challenge to encourage people to come to their group 10 years ago was a hard time - many deactivated and only participated in local parties and only in standby mode There hadn't been as many opportunities to participate in festivals abroad (like it was 29 years ago) But now there are more calls for international and national festivals - thanks to the Internet (globalization) This was also a time a lot of young people were leaving 5 years ago 3 families came back from France after immigrating before (they had 3 new guys participating)	Favoritism? They all have the same goal, but maybe there is some competition bc some groups have privileges to score more shows than others (some have contacts in CM) - he doesn't think it's a critical issue
NA	No Network? There is no yearly conference where all the associations come together, but one village has a festival of Pauliteiros and invites all the groups to participate (Palocoulo)
NA	yea, 10 years ago they faced a challenge to encourage people to come to their group 10 years ago was a hard time - many deactivated and only participated in local parties and only in standby mode There hadn't been as many opportunities to participate in festivals abroad (like it was 29 years ago) But now there are more calls for international and national festivals - thanks to the Internet (globalization) This was also a time a lot of young people were leaving 5 years ago 3 families came back from France after immigrating before (they had 3 new guys participating)
NA	Transportation - most of the shows are outside of the city (Porto). The CM doesn't always offer the transport, if they do it's only for ½ a day from 9am to 4pm.
NA	Money could also be a problem bc they don't get paid very much so it's not worth it (I'd prefer to do something else on the weekend).

Stakeholder Subject 4

Demographics (sex, age, residence, hometown, activity, involvement)	Heritage - Cultural Preservation Keep culture alive/Next generation
Male	Thinks the pauliteiros are the entry to the city.
Adult	NA
?	NA
Malhadas	
Pauliteiro	
Dances & teaches girls group to dance	

Motivation	Impact - Benefits
Travel - It's not difficult to encourage them to participate - they want to b/c they get to travel (first time he saw the sea and went abroad).	Opportunity to travel (leave Miranda, but also Portugal).
Socialization	Socialize - (get off the screen) Today is the era of technology, To get off the technology for a moment and be in the moment Another benefit is that, you know, we do rehearsals, the kids leave the house at the end of rehearsals, we have dinner, we play ball.
NA	Brings tourism - Now the pauliteiros are an active part, they're the main part. Miranda's main attraction is the pauliteiros, because Miranda is known for its music, and we're already going to Miranda to see the pauliteiros.

Conditioning Factors - Support	Conditioning Factors - Barriers
Mentorship from older kids - this is how he started	It's not about the financial benefits - they don't earn much
Doesn't find motivation to be very difficult, especially when there is travel involved (to Lisbon for example).	Everything is easy for kids now, so they don't want to work hard to do anything.
NA	Working around the busy schedule of kids - they have soccer practice (or whatever)

Stakeholder Subject 5

Motivation	Impact - Benefits	Impact - Consequences
Word of mouth - as an established organization now, people recommend the projects to other people so participation is usually constant now (though, there was a learning curve and this took time).	Youth benefits - When they go on intercambios, this is a huge benefit b/c usually these youth don't have an opportunity to travel abroad - this gives them this opportunity - learning new cultures/exchange information/opens their horizons	As an organization funded by the EU versus the local government, there was skepticism about how it worked/if it was a competitor at first (this has now subsided with time).
t's a travel project and people like to travel!	Organizational benefits - They are able to perform the projects and the organization gains from the projects as well - the benefits that the youth get, the organization gets as well	NA
Theme - sometimes this is challenge b/c sometimes the projects are so specific that no one is interested - they need to be interested in the topic (simple as that)	Everything they do is for the community - if there is sincere participation from the youth than the community benefits - particularly with cultural preservation. Any good that comes out of the project benefits the community	NA
Locals like when their share their processes with people, they enjoy that their craft is helpful and that others want to learn it (via co-creative tourism)	Co-creative tourism would give association more creative projects and help them grow and fulfill their development goals.	NA
When the community is involved, it's easier to get youth involved. So youth invovlement/motivation is dependent on community buy-in.	Co-creative tourism benefitting community: -more community participation/engagement -people like that their craft is helpful and that people want to learn about it -increases pride	NA

Demographics (sex, age, residence, hometown, activity, involvement)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility
Female	Work to preserve the Mirandese language: -Are a bilingual organization (Portuguese & Mirandese) -Created a Mirandese language guide for non-speakers	Project participants come and work with local project participants.	Funded by the EU, not the Camara (local government does help in finding 'manpower' - suggests people/youth to go on Erasmus mobility trips & provides space for meetings)
Adult	Locals like when their share their processes with people (via co-creative tourism)	NA	Longer-term projects: 1-3 years --> difficult for youth to be involved
Miranda do Douro city	NA	NA	The region doesn't have a large population in general, so they can't always find people that meet the requirements they're asking for
	NA	NA	They always have to brew new ideas to find participation
	NA	NA	Hard to find partnerships - working with other organization. There aren't enough people/organization interested in participating b/c there just aren't that many people left in Miranda - so they have the funding, but not anyone to use it
?	NA	NA	NA
Instituto Príncipe Real Inovação & Desenvolvimento (IPR)	NA	NA	NA
Co-manages organization & facilitates trainings, activities, grants	NA	NA	NA

Conditioning Factors - Barriers
As an EU-funded project there is often red-tape and limitations due to EU objectives/obligations (this can limit engagement opportunities as well).
Though there aren't very many youth b/c youth don't stay in Miranda They're too busy to participate Particularly people after 18
The time frame of the projects - b/c they're longer (1-3 years), they have trouble keeping people involved for the whole time The region doesn't have a large population in general, so they can't always find people that meet the requirements they're asking for Sustainability
The organization has creative problems - they suffer from redundancy - there is no need to do the same project twice, so they always have to do something new They always have to brew new ideas to find participation
Organization barriers - They apply to work in so many projects, but are only chosen for some each year Hard to find partnerships - working with other organization Getting them to care about the projects to invest their time in it
Community barriers - Spreading information is difficult - getting everyone to participate and participate fully (outside of the actual participants) 3-way street: organization, participant, & community - all 3 need to participate They should help apply what is learned in the projects
Youth barriers - The participation itself - youth these days have a lot of different interests The things they're trying to protect are often perceived as useless (for example the pigeon houses) They have different ideas about what they want to do/how they want to spend their time They don't see the future in things they don't see useless - if it's useful to them, they'll participate The biggest challenge of the Mirandese language Not going to take time to learn b/c it's not useful for them ing youth to participate in projects as their biggest challenge

Rural Exodus - Job opportunities	Identity/Place Attachment	Engagement
aren't very many youth b/c youth don't stay in Miranda	Co-creative tourism activities in Miranda would increase pride - people like when others come to Miranda to do what they're doing	Always trying to involve the local community in their projects
Hard to find partnerships - working with other organization There aren't enough people/organization interested in participating b/c there just aren't that many people left in Miranda - so they have the funding, but not anyone to use it	NA	Engagement through travel opportunities.
NA	NA	Engagement differs per project (different goals require different engagement strategies). They try to be hands-on/interactive, but the objectives from the EU can sometimes limit that.
NA	NA	Locals like when their share their processes with people (via co-creative tourism)
NA	NA	Bringing experts to discuss a project (which also motivates that participants).
NA	NA	Hands-on workshops coupled with a seminar.

Stakeholder Subject 6

Demographics (sex, age, residence, hometown, activity, involvement)	Impact - Benefits	Impact - Consequences	Conditioning Factors - Barriers
Male	[Encouring local youth to be themselves - which can be challenging when you're from a small, traditional community] [young people are the first to 'open the gate' for other young people of the region' - brings more confidence] "Also this young team do we have to have young people in the organization allow the young people from these rural parts to feel more comfortable to see another ways of feeling the landscape and the rural sites. So we can say that our young can be a little like the first ones that can open the gates for the young people from the region to have more will to be like their selves. Which it's like this - if you live in a rural part of Portugal or even Spain, we can say that one of the legs for young is to have more confidence to be really young, in this region. Also you can see it the like more social point of view. If you are homosexual, or if you like strange music or if you are, vegetarian, it can be more easy to promote also that way of living." [I asked if it was an honor to work in an organization that does this and he said yes]. [Yeah. So I was I was asking, it gives an opportunity for people who maybe don't feel normal in their community to get to know people from all over Europe, who maybe are similar to them.] "Or because they are not really good students. Or because they have the lack of opportunities that society is quite good on making natural segregation. That's in a rural parts we can notice more because they don't have so many friends touched by themselves the difference. We have a lack of young help between themselves. To find a good partnership between them - between young."	"And for the community. If they don't work, these natural renewal of young and the young can see their territory has a feeling of success. Everyone says you go everyone except that they go to the university and they will never come back and where we are quite pessimists in approach. So we are naturally saying that in 20 years from now, we will have, again, a very insulated area with only few people that will work in the reason. Yeah, so the challenge is, is to if we want to have an omelet, we have to give eggs to the young people to do normally."	[Municipal funding isn't going to right places] "hey Miranda do Douro is promoting youth participation of project that they can apply 10,000 euros. The group of young people can do a project and the municipality is giving this money but the projects are always very normal to buy canoe to do canoeing, buy music box? So we can have music? But not really a project Yeah.But we it was really a good project for the young. But the other project was to buy canoe right kayak to do canoeing in the river. Yeah, without any plan. And we lost 99% of the person's vote in the other project because they vote for their friends and not for the quality of the...Yeah, I was giving an example that we try to promote a good project for new mobility on young on the region, like a taxi for young people.. The kids but the municipality is not it's a good it's approaching they can apply but they are not giving the "carne de pesca" English. You understand Canada pesca? No, like the Chinese proverb do you have to give the Carne da pesca the fishing material? Yeah, not to give the fish ah, they are giving the fish they are not giving the tools to make a good fishery."
Adult			Hard to get youth above the age of 12 to participate because of scheduling/timing contrainsts - they have exams, etc.
Miranda do Douro region	"So already so I will say, you know, I was saying that we have as we are so little we have noticed that Miranda do Douro probably we have 40 babies a year. Yeah, While in Aveiro maybe we have 2000 kids the year. Yeah. So as they are less, less chance opportunities to find relative Yeah. Genetic point of view, or conceals. So if they don't find the family as a role in the organization of kids, the school as the role on the developing of the kids, but friends have a more eager range on this pay roll. I think. So that's why rural areas as to change a lot in their perspective of strategy to develop because if it is only based on family that normally they are very antique, right? mind why we call machismo we can find the racismo not so proper. It's not very expressive. But they are what they are. Yeah. The we have a school that is also similar. The kids. That's why I said that the example of these kids, young people we bring to the region is quite important for the young people that live here. Yeah, maybe their friends and we have no relation with with them. But our role is quite important for them. Yeah, I'm worried to say, Mother. I feel that I have these in my mind. And if they become vegetarian, and we are vegetarian, it's more risky for them to say that to the family. Yeah, absolutely. Absolutely. Vegetarianism, because it's more easy and I don't want to complicate too much."	[If you educate and empower students without giving them local opportunities, they will leave] " will be the reverse in ways because if we are we are making the good students and the good feelings, they go to the university and they don't come back. They don't make new projects and their their creativity where they are young. They are not promoting in their land, their territory, because they have they have shame of doing that in their region. We are not helping them. And it's really a challenge that we can change this. So they can promote these activities in the local."	" I think we are really away from the city center, far away from the main production of the young people, that can be more connected to these areas of interest. We have noticed it's a little more hard for them to come. The young people stay more attention to the family, to the comfortable place of their life. We noticed some difference. I think we have not so many adventurous young people that want to discover new things."
near Porto	"For the youth, it's a way to receive new new feelings and new ways of seeing society and Rural Development. For the organization. It's opportunity for us also to integrate young people that can be in future one of the leaders of the organization, right? It's true that we are associations and the associations need to renew their staff and their, their, their members. And for the community is always an even more in these communities where people are quite old. Then we go to the village. As now for example, we have working camp of 20 young people in a village with 50 people that all of them is more than 70 years old. Yeah. For the old people to have 15 days of young people shouting, dancing, making music. I think it's a really good feeling." "Cool, it would be nice. For the youth, the benefits will be clear and not to see how they can engage with I think it will always be very useful for them"	[Too much emphasis on one type of culture - pauliteiros - so the others are forgotten] "For the association is we have a role and as the community to change this, and maybe to discuss with the local municipality, how we can let them be more young people promoting their projects and doing some interesting projects while they are young. But they will nowadays I think everyone will have the legs of the young people they won't they want all them to be pauliteiros of Miranda. Not something that we are studying. The dream of a young people is to be pauliteiro and that is not normal. I think in my perspective."	[Lack of regional support] "...because the lack of support from the government from the the municipality from the rational path, even from the young institutions that give support, but it's really little supports quite offensive, by the way, though, the money they give to young your organization's doesn't give us the opportunity to work with them, as we showed, with the weight by passion by not because we have a support financial, financial support, that that has to change. If we see on the youth programs, financial opportunity, we could apply that projects so we can have more time and more human resources to work with young people. But nowadays that doesn't exist. And we are only do it by passion. And by our our own initiative, we do the simple things that we call do we have not? Much time to work with them? Because there is no support?"
AEPGA	" Also, for the association, we will be more aware to involve the local people also in helping us to promote these kind of activities"	[Not wanting to adapt or modernize the culture - he gave an example of the pauliteiros] "You'll see that the you can after you cannot, it was a an interesting project from a theater from Porto that is "Still Comando" that come last year of two years to work with the pauliteiros to make them these names a little more modern. And everyone said that all the group s said that they didn't want to work with this. The best dancing company of theater of Portugal and at the end to find a group of friends that accept by mistake to participate in this project. it's not normal that young pauliteiro dancer, will have to be receptive to work with contemporary contemporaneous dancing. Yeah, not to say that. No, no, I don't want I have to dance like 10, 100 years ago when Salazar invented this dance to show how rural we are to society."	"Yeah, I think, I don't know. As I said, maybe the challenge is to find sustainability on the perspective of all the youth because they don't have time and they don't have nothing else to do. If they want to come with us, they have 20 kilometers, the fathers don't want to take them, it's possible for them to come. So, mobility, sustainability, financial support, they are quite important in the rural areas, so we can do something more integrative if you are in Porto, you take the metro when you go anywhere. If you are here, you cannot go on bicycle 20 kilometers to meet the friends or to meet an organization. "
Project coordinator	"And for the community, also, it can be a way of seeing the tourists, not like the something very strange, but to be more natural to visit, we are now developing a project that we are trying to have some breeders of donkeys and cows to open their farms to the visitors. So, this can be co creative. Tourists. But yes, it's true that our farmers are not very young. Yeah, more or less. So it's why it's so difficult if we can attract a young student, people to return to their place and to have the cows that more open to the society and can be a good way. An example of this co creative."		"And for the community. If they don't work, these natural renewal of young and the young can see their territory has a feeling of success. Everyone says you go everyone except that they go to the university and they will never come back and where we are quite pessimists in approach. So we are naturally saying that in 20 years from now, we will have, again, a very insulated area with only few people that will work in the reason. Yeah, so the challenge is, is to if we want to have an omelet, we have to give eggs to the young people to do normally."

Heritage - Cultural Preservation *Keep culture alive/Next generation*	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility
[Donkey as a symbol of Miranda] 'Oh, of course as we are living with donkeys. It's quite funny that we have transform once easy that was then in Portugal and was not well conne...cted and we did with intelligency and to see that after 20 years old and the donkey is here and it seen by the other people as a symbol from the natural landscape and 'maybe why the modern in a way. it's a good example how we can transform a symbol that..."	NA	"Yeah. We know that we cannot achieve one hundred percent. So if we achieve and we have a good relationship with 10% of the young people, I think it's a good number and the number that can make the difference because we see, and assist, a little difference in the contexts." [youht participation - they have 10-15% of their staff as 20-30 year olds

Rural Exodus - Job opportunities	Identity/Place Attachment	Engagement
" Yes, but in the local I think it's similar. Local we don't notice a difference. Even maybe they are better because we are quite integrated in the region and we attract what I call normal statistic point of view of young people from the region that are more connected to new things and new movement. The rest we know that it's quite impossible to change if we don't have a regional strategy to change the education in the region. It's quite basic. I don't really believe that we are promoting a hole in the region that the good students go to the university and go away. And maybe they return, maybe not. And the young people that are not following a career, they are not having good opportunities to develop themselves. Or because they are not really good students. Or because they have the lack of opportunities that society is quite good on making natural segregation. That's in a rural parts we can notice more because they don't have so many friends touched by themselves. We have a lack of young help between themselves.To find a good partnership between them - between young."	"Value the natural landscape and the natural values that they have in the surrounding. To feel that not for not living, we try to engage the natural with technology to see how everything can be related. And it's not bad to live in agriculture or farming"	"University when he finished he wants to come and work with us. We know that we are quite far away from the Centers, city centers and universities with more quality. So if we want to attract the young people to come to our region and work with us, we have to be also very persuasive in our intentions. That's also we try to involve them during a during the career. We also promote workshops on Donkey Behavior Workshop on veterinary behavior, though, we can attract them during their service, so when they finish they want to come and work with us."
"And for the community. If they don't work, these natural renewal of young and the young can see their territory has a feeling of success. Everyone says you go everyone except that they go to the university and they will never come back and where we are quite pessimists in approach. So we are naturally saying that in 20 years from now, we will have, again, a very insulated area with only few people that will work in the reason. Yeah, so the challenge is, is to if we want to have an omelet, we have to give eggs to the young people to do normally."	NA	"I will say that we are not really a younger organization with the with it naturally promoting in the activities we do, going to the universities and to attract them to have a younger strategy and young minds can only that can be quite useful to attract young people. But to say that we are not really Young your organization. So we do it quite naturally"
NA	NA	"As you said, to contact the donkey and to to see them as a friend and not like working to more the way that we are promoting them and naturally, we see that even the young people from the region by seeing YouTube by seeing, internet by seeing television, they are quite aware of the new role of the animals and new feelings nice, quite, quite interesting to see how they learn with the global society. So after we tried to show them and to give the opportunity to feel the animal and to work with them, but after the few opportunities,"

Youth Subject 1

Demographics (sex, age, residence, hometown, activity, involvement, university, degree, future plans)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation
Male	Took Mirandese classes until graduation	"Yes because the music is interesting to tourists. They like really much dancing and I see the sonrisa [smile]"	They aren't learning in school - it has to be on their own initiative	"Nobody does it for the money really. We dancing really the culture, you know"
18	9 girls participate as pauliteiras from his class	"No [to tourists dancing with pauliteiros], it's really hard. I training for about one year to do my first situation"	NA	"We have a relation with the friends, we are, everybody are friends. We are in the convivio - the community. Well, we drink, we about two hours [practice] but with interruptions" "Yeah, travel with my friends. My friends and I really friends, we were just like a family. We have a really really relation with us, with everybody in the group" His friend convinced him to join in the first place.
Miranda do Douro city	NA	NA		"Yes, to see the countries"
Miranda do Douro city	NA	NA		Motivation isn't necessarily from family (father nor grandfather were pauliteiros despite being from the village - Salazar?)
Pauliteiro	NA	NA		"And I see my friends to join in this. And he telle me why note. There's a cool future I see. Since I was young, and I like, really, really much and I say why not. I'm joining and I'm very happy to join".
Actively dances, speaks Mirandese	NA			
University of Porto	NA			
Economics	NA			
Doesn't know if he'll return or not	NA			

Conditioning Factors - Barriers Critical Success Factors	Skills	Rural Exodus - Job opportunities
Proximity - once youth go off to university (even if it's the closest one by), it's still not in Miranda.	Going out of your comfort zone: "In the beginning, it's hard to start in dancing, because it's a new thing. It's a thing you never, you've never done this. And it's a challenge, I can say".	Doesn't know if he'll return to Miranda - "I don't know because I like the big cities and Miranda don't have many people. I like the city, more big. But who knows".
Population - only 35 people in his graduating class (he says most - all but 3 or 4 - plan to go to university)	NA	"They leave to go to the university and then some people go to Miranda do douro and some stay in the city of the university, or other cities."

Youth Subject 2

Demographics (sex, age, residence, hometown, activity, involvement, university, degree, future plans)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits	Impact - Consequences
Male	"I have done some theater in Mirandese as well. In school, in school. My teacher, my Mirandese teacher like so into theater theatres, and we're, they were always in Mirandese and we promoted to the city and for everyone to see, sometimes we do that as well."	"Yeah. Because I used to work in the summer in restaurants and I talked to them and briefly told them the story and about the pauliteiros and when can they see them. So yeah, and in Mirandancas and a lot of other groups of pauliteiros, they usually they do a festival where they call other groups from Portugal and sometimes for other from other countries and receive them. And one of the times I was a guide to one of the groups and the all around the city and told them the history of the culture. Yeah. So I mean, directly tourists from the region."	"No, I wouldn't mind talking with the tourists and no, that I wouldn't mind. I only would be in the behind the scenes, I think with big, or something, some activities that require or require much more effort. And if I'm not there, I can't help them. And so when I'm there, I'm happy to help in every way. But so, but I'm not there in most of the years. So I, it makes me kind of sad, actually. But talking to the tourists explaining, I wouldn't mind that."	[To preserve culture] "um, because I'm really happy doing that. It's something that makes me happy. And we have a lot of opportunities promoting, like going to many places. I went to Barcelona, I went to Asturias. A lot of my brother and my group, the rancho group went to Madeira, Lisbon, we house we have many opportunities to visit places promoting our culture. And I think it's really great. It's really great in those travels, I really great. And when I was a kid and teenager, though, those travels were fantastic."	[of tourism in general] "We are a small city. So one of the benefits, at least I think, in that way, it's seeing people in the city in Miranda, because in the winter, there are zero people in the streets. I don't see anyone walking and seeing people in the summer and in the spring, as well as walking the streets. The cafes, makes me really happy. And that's one of them. And most of the economy as well. And I think that's it for me that the the I'm thinking right now, when we're on the streets and enjoying our culture, that's the one that makes me makes me really happy."	"I think in Miranda people didn't really, People didn't really evolve with the times...Yeah. People really evolved with the times and I think we are kinda stagnated in the time, and I think that's one of the consequences, bad consequences of that reason, because it's always the same thing. And we don't bring nothing new to the table. And that, I think, kind of bad. And then in that doesn't call it mentioned, like, I went to Miranda and it's the same thing. I don't want to go again, because I'm seeing again, the same things every day every night. So I think we need to evolve and bring some new activities, some new challenges for attract more people to region...I'm talking about as well the restaurants are offering as well the same thing. The shops. They didn't evolve and it's kind of sad actually"
20	"Yeah, because I, I think even though I'm from there, I would, I also need to learn a lot as well. And I was participate in like, if workshop of cuisine or something, because I really liked to cook and I really love to learn some of the dishes. I know what to do. Some of them because of my parents and my grandparents. But learning like a professional, it will be amazing for having some friends over and I was like a chef cooking. It was the amazing,"	"Yeah, there are a lot of French people as well because we are A region of immigrants and there are a lot of people in France. But actually French people that are not immigrants coming as well. And Spanish and French are the ones that I see the most. Yeah, I saw like Italians or Americans as well, but not so much."	"Yeah. Not being in Miranda in most of the year, I only go sometimes, it really is a challenge. And it's one of the biggest challenge because from here I can't help the same way if I was there. And that's really it. And when if I had a job, and I'm learning now I'm in university, so the classes and everything. I'm part of some groups here in the college. So it really takes some of my time. And that's really sad, but that it is what it is."	[Travel] "um, because I'm really happy doing that. It's something that makes me happy. And we have a lot of opportunities promoting, like going to many places. I went to Barcelona, I went to Asturias. A lot of my brother and my group, the rancho group went to Madeira, Lisbon, we house we have many opportunities to visit places promoting our culture. And I think it's really great. It's really great in those travels, I really great. And when I was a kid and teenager, though, those travels were fantastic."	"I, I would expect everyone helping each other and, because in Miranda, almost everyone does everything, and as, like I said, the dishes that I talked about, and works with some thing related to our culture, so the help from everyone in the city and the region would, I would expect it, and I think it would be amazing working with each other. And in promoting our culture. I think it would be really great. And I wouldn't expect it because I think everyone in there benefits from it."	NA
Vila Real (study)	NA	[when asked about creative tourism in Miranda] "I think that's really great. Yeah. If we had like, some workshops, classes in Mirandese, I think that would be great."	"I think some people will be interested in because, like me, they I know lots of people that really love to share and really love our culture. So I think if those opportunities appear, I think some young people, some young entrepreneurs and people that like to share our culture would take that opportunity and make the most of it. Yeah, I think if the opportunities appear, I think some people would go and work there in create this creative tourism activities."	[motivated to participate in co-creative activities] "The sharing and teaching other people actually our culture, it will motivate me, because I like to learn about other cultures as well. And when I have the opportunity to teach them and talk about my culture, I love it. So I think that's the only motivation that I have to participate in these things. Loving our culture and loving to share it. That's the reason that I would like to participate and help other people create and share our culture in Miranda and the region. "	[when asked about co-creative tourism] "For myself, I think it's the experience mostly, and the opportunity that I have to talk with the other people. I think it would be one of the benefits experiencing talking about my culture would be amazing. And from me as from my job, or so far something that I do in the future, being more comfortable speaking in front of people, and I think that's one of the benefits for me.	NA
Miranda do Douro	NA	"That I think but I've heard I don't think so. I know some activities that like in the festival that we're talking about are it's kind of funny actually. It's like a bike with the first six people and they walked around the city and they drink around the city in the bike well that's really great. But activities like this like interactive and some I don't think that are okay...maybe the walks with donkeys and maybe that. I know in the museum we have right at my room that explains the pauliteiros and there are some marks on the floor for people to learn a simple dance move, called a quadrada that is like walking in a square for walking in it. And apart from that, I don't think there are activities like that."	"In the beginning, no. I think if I was participating in this type of activities, in the beginning, helping make me happy. But if we grew and if we need more support, I think it I would expect being paid some kind of salary or something like that."	NA	"...For the tourists, I would think the experience of learning something new and taking on new new ideas, new new thoughts, I think for them as well, it would be the experience and and what they take with experience from them to for their homes, I think ..."	NA
Folkloric dancer & pauliteiro	NA	[does Miranda have potential for creative tourism?] "Yeah, I really think that we have potential we are a small city and but we can offer so much. So there are really cool spots to this kind of things then. I think it will be great and it will be new and could bring people to you some workshops, like I said before being Mirandese and like classes of gaita de foles and also work with the clothes that we wear when we are in rancho are as well a part of our culture. And and we have like these cape that is really famous. It's called a capa de honras. And it's a it's wool that it's the Um, I don't know how to say it right now, encido. The though. Like the...they do wallets, they do every type of thing with that material. And I think it would be great, like some workshops working with that and with the instruments that are traditional, and the dances and the language, that would be amazing. And it will be new, and it would bring other people and I think that's it. Working with it. It will be amazing.	"Yeah, I would feel comfortable speaking Portuguese, my mother language. And English, I think I would be comfortable. And in Spanish, I think. And that's the, the three languages that I would be comfortable speaking. And in Miranda, there are a lot of people that talk many languages, Spanish, English, and French. So I think it will be easier to promote those type of activities, speaking so many languages, speaking so many languages, I think it's a really great thing and opens that much more opportunities to tourism. And to do these activities promoting in many languages. I think it would be great. But those three, those are the ones that I would be comfortable speaking in...Yeah, most people, most people speak Spanish. And Portuguese. English, I would say the younger generation. French, I would the older generation. Most of them speak French, because they most of them were immigrants, or they have family in France or Swiss looks. Luxembourg. So yeah. That's it."	NA	"...and for the community, I think it will make people happier. Like I said, in the winter, we don't have anything but in summary, not only for me, but I think people let me render like to see people walking down the streets and walking around, and it will be great for the economy as well, to be honest,"	NA

Actively dances, speaks Mirandese	NA	"I read here the Portuguese cooking and in Miranda we have a traditional cuisine as well and reading that made me really realize it would be amazing teaching other people about our food. Yes. If you ever heard about chourica, alheira, and that will be really amazing doing with other people and also in Easter we have some…what you what you have there, about to Portuguese cuisine really made me realize about our food because we have some traditional food and personally I think it's really good. I really like it. And I was talking about, I don't know if you've tried it, posta Mirandesa. Posta Mirandesa is the famous. It's like a beef and potatoes and some legumes and is one of the famous dishes that we have there. And I said before the latest centuries, and as well in Easter, we have some traditional sweets that we make. We saw we have sodos and economicos. Yeah…I eat it for free because my grandmother does it. Okay. I don't know actually the price, but they are not really expensive. They are really good, we also have, it's like a tart with cinnamon and sugar, caramelize and the one of the traditional dish that we have in Miranda and everybody likes it. I don't like it because I don't like cinnamon. But everybody adores it. And I think it really would be great teaching and doing that with other people. It will be it might be a different experience. And other people learning. We doing it together. I would like it actually."	"No, I think it would work really great in the winter as well because we have some traditions in winter. We have a thing called fogueiro do gallo, that happens the 24th of December. And single guys, the single guys of the region go to the mountain and to build, to catch wood and bring it to the city to build a fire in the center of the city. And so it will be as well doable in the winter."	NA	"I think like, they have the, the places and they have the means to promote it. And I think it would be great starting from them, those in those activities, and starting from them, like they have the means so they started and we amazing and we great for other like people in the summer, young people, teenagers would do something. I'm I've worked since I was like 15 years old. But there are there are, there is a lot of people that don't work and doing these activities. And it'd be amazing like having something to do in the summer not only being in the pool or being home. It would move younger people and they would gain experience since a young age and parting from the starting from the stakeholders, the municipality, the museum, it will be there easier because they have the means and the spaces. And yeah, I think that's it."	NA
University of Tras-os-Montes e Alto Douro	NA	"Like helping others doing these activities. I don't, I don't want to be a leader or co-creator. But I would like to help others. Realize this, realize now do these activities and help in every way possible that I can. Because I don't want as soon as I finished my my course I don't want to go to Miranda, I want I want to go to some other country. So I couldn't help them, like by leading or CO creating. So help him I'll help them in every way possible that I can, it would make me really happy....I'd rather be behind the scenes. "	"And I decided to work since a young age to pay for my studies and have some money to go to college. Yeah."	NA	NA	NA
Langagues & Business Relations	NA	"No, I wouldn't mind talking with the tourists and, no, that I wouldn't mind. I only would be in the behind the scenes, I think with big, or something, some activities that require or require much more effort. And if I'm not there, I can't help them. And so when I'm there, I'm happy to help in every way. But so, but I'm not there in most of the years. So I, it makes me kind of sad, actually. But talking to the tourists explaining, I wouldn't mind that."	NA	NA	NA	NA
Doesn't think he'll return (at least right away)	NA	"Yeah, I think I would help in like some Miranese classes, helping helping my teacher, if he was a part of the workshop, or something like that. I think I would, I would help. And, yeah, "	NA	NA	NA	NA

Conditioning Factors - Barriers / Critical Success Factors	Skills	Rural Exodus - Job opportunities
"I think in Miranda people didn't really. People didn't really evolve with the times...Yeah. People really evolved with the times and I think we are kinda stagnated in the time, and I think that's one of the consequences, bad consequences of that reason, because it's always the same thing. And we don't bring nothing new to the table. And that, I think, kind of bad. And then in that doesn't call it mentioned, like, I went to Miranda and it's the same thing. I don't want to go again, because I'm seeing again, the same things every day every night. So I think we need to evolve and bring some new activities, some new challenges for attract more people to region...I'm talking about as well the restaurants are offering as well the same thing. The shops. They didn't evolve and it's kind of sad actually"	"Yeah. I learned Spanish since I was like a child because my mother had a shop and I was always in the shop when I was a child. And I picked here and there. And, like, went to Spain a lot of the times. Yeah. Shopping and vacation. So I learned."	"Like helping others doing these activities. I don't, I don't want to be a leader or co-creator. But I would like to help others. Realize this, realize now do these activities and help in every way possible that I can. Because I don't want as soon as I finished my my course I don't want to go to Miranda, I want I want to go to some other country. So I couldn't help them, like by leading or CO creating. So help him I'll help them in every way possible that I can, it would make me really happy."
"Yeah, it make sense. People from my age are in college. So that's really news from my age and around there. But the, for young people, we don't have many opportunities to work there. So we don't have many people, young people they're working. And so that's one of the challenges our population is really old. It's really old. And that is a challenge. Not having opportunities for workers for young people."	Speaks 3-4 languages:m"I think that I already speak three, four languages and counting with Mirandese. That's one of the skills that I have right now. And I'm think I'm getting better talking with other people in those languages in front of people, but I'm not quite there yet. Learn how to do it....Yeah, but I was still say talking with the people. But sometimes I would be really proud because some Spanish people will say to me, are you Spanish? Are you from Spain? And I was really, really proud of my Spanish" [when working in a restaurant]	"Yeah, it make sense. People from my age are in college. So that's really news from my age and around there. But the, for young people, we don't have many opportunities to work there. So we don't have many people, young people they're working. And so that's one of the challenges our population is really old. It's really old. And that is a challenge. Not having opportunities for workers for young people."
NA	[when asked about working with different generations] "I think so I'm, I think I'm a social person. And I might be shy in the beginning, but as soon as I open up, I think I will be comfortable interacting with different generations. Yeah."	"I will love working abroad in other countries experiencing living in another country. I would love that. In working with marketing and publicity, publicity, I think it will be amazing. For now that's it. That's what I'm thinking. Yeah...No, I wasn't, though. But I would go like some. There are some Erasmus activities in the summer, like two weeks or? And I think I would do that. And go to many different places. And instead of only going to one during a lot of time during a long period of time. Yeah...I really want to do that. Because I have some friends that did it. And they really liked it. And you have to It's amazing."
NA	"Working with communication and marketing, I think one of the skills is speaking and being comfortable speaking with other people, and having other language, other languages that you're comfortable with. I think it's one of the the, the goals for I want to achieve for my future plans or my future professional life. Speaking more languages, and being more comfortable speaking in front of a lot of people"	"Yes, I will come back, but not to meet and for now. Because like I said, when we were talking about the opportunities for now, I don't think I have any opportunities working there that are not, there is not something that I would like to do to work in there. From my professional point of view. So for now, I don't think so. But we change so many times. So I don't know. We'll see."
NA	NA	"Yeah, the lack of opportunities. And when I say opportunities, I'm not talking about only job opportunities. I'm talking about about health as well. We don't have many, we only have one center, health center and it closes every day at 10 o'clock. So if we feel sick or something we need to go to Braganza that is like a hour away. So opportunities in health, job opportunities, and that I think it's, and learning opportunities. We only have high school there and we don't have anything else so in order for us to take a college degree and a master, we need to leave Miranda. So the lack of opportunities in general for a life I think that's why people live the region."
NA	NA	[referring to economic situation]" I don't go to Miranda. I think it's an a medium level. Okay. I think it will grow now in August because of the festival - medium bad level I think."

Demographics (sex, age, residence, hometown, activity, involvement, university, degree, future plans)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits
Male	"Okay, starting off with one, I think one of the biggest cultural attractions for tourists is, of course, the pauliteiros. That's an iconic dance of this region. Miranda do Douro has a lot of groups as many regions each region has its own group, a group with its own dances and takes on the different kinds of music. And that's for sure, one of the main tourist attractions in Miranda do Douro. Also, we have some incredible although you say that in English, do you know the term arivas? No, I will say it again. Arrivals. It's like you have these these river and the river in Miranda do Douro, separates Portugal from Spain. You have them the bridge that connects them? Yeah. The river is in the middle of two mountains. And these mountains in Miranda do Douro, you can see the in the Spanish part of the mountain you can see at two in lichens. Or you say it like yellow lichens , there's a small two. That's also one of the one of the cool things to look at. Look out in Miranda do Douro"	"So there's one performance that always occurs once a week, which is what when Miranda when group from all the pauliteiro groups is chosen to do that, that week, according to the availability of course. And once a week one group goes to the goes to dance in Miranda do Douro, they go through the through the streets reforming, trying to grab someone's attention, especially in summer, because there are a lot of tourists there. And sometimes we can gather quite a lot of people at the endpoint and that usually comes around one performance one once every one month and a half, something like that. Because of the rotation of the groups and apart from that, sometimes here in Sendim there's a restaurant [name of restaurant] when there's there's a group of tourists that goes there in Miranda and that there's always there's sometimes a hotel and restaurant that sometimes calls us as well. Apart from that we go to some festivals that are are occurring. I don't think we are the we are one of the groups with the most performances. But you So we're chosen more often than the other groups to some festivals they'll call us. And lemme, let me let me think we've gone very far. Not as far as the group that went before this. They went to Dubai."	[get youth involved early so they have time] "Six years ago. I'm 20. Now so yeah, 14-15. That's about right. Okay. I was the older one of the group. Okay, so they were 14 years old, around that age, okay. And that's a very, very good age to start because we don't really have much to do it. We have apart from apart from school, which doesn't really take up much time. We could practice plenty in the free time that we have. So we did practice once a week for about three hours at a time. Back then we were we were, we had a lot of energy. The hours were very doable nowadays, it's very rough. We don't, we don't really train anymore. The older ones. Yeah, it's tiring."	"Should we do this is a very, very long tradition here in the in the area. I, I can't tell you exactly the year, they began hear in Sendim. But I believe it was like 40-50 years ago. And like four to five generations of pauliteiros have been trained. My generation, we were not looking looking to be pauliteiros. But we were like, we are 10-11 people in our group. Might as well. Like, do something with our night, spend spend some useful time if our time like, trying to learn pauliteiros, right. And we found the trainer, a friend of ours who was prior to that was a pauliteiro. And he teach us all out to be, how to dance. And we were I believe, six years ago, times kind of messed up because of COVID. Yeah. But yeah, I believe it was six years ago. So 2017 That's when you started? Yeah, yeah. Me and the group of friends group of 9, 10 friends. You only need eight hours to dance. Yeah, we started up as 11 I believe."	[of tourism overall] "definitely pumps up the economy of the region. It's a very remote region in Portugal. And many of the people nowadays usually go to the margin to the more the big cities of Portugal's so they live here. And the tourism really, really binds some people here in the region and makes people come come back to this region to Tras os Montes. Yeah, I think I think it really keeps people from leaving and making these these region desertive. I can. I can go further than that."
20	"Also, you have the sightseeing the Miranda do Douro, there's one in I believe it's Picote a town in here Miranda do Douro and it has a sight seeing, which is called How is it" [miradouro]	"I think the most interaction I have with tourists, most of them Spanish. For sure. In in the region, it's when we perform in Miranda, that's probably one of the one of the, the times when we most interact with, with the tourists, when when we end our performance. A lot of Spanish people come take photos and speak to us about the dance and about the, the, the dressing that we have on. And, yeah, we usually, that's the interaction we have with tourists in that department that I don't, I don't really interact with the tourists. They're just they're taking photos of everything."	[about co-creative activities] " I believe these kind of activities should be in a more universal language. If it's in Portugal, either in Portuguese or in English. So it's for a wider range of people. I don't really mind Spanish. I don't really like the language, but I don't mind it. French, I can gather a few words. I think I can handle myself to try to understand what they're saying. Maybe feel the other way. Maybe Portuguese people handle themselves pretty well in Spanish and French. English is somewhat harder because the population is in the older side so English is not so well known out here. I think most of the tourists are Spanish or Portuguese, so a Spanish or Portuguese activity would be the most appropriate and I wouldn't mind that."	"Yeah, well, most of the of the, of the adolescence, young young people here come back to the to the to Miranda do Douro wants summer breaks in. Because everyone's such good friends with everyone. Everyone knows each other. We party ourselves. Even when there's not many people here. We we have a blast. Every summer. That's fine. Yeah."	[of co-creative activities] "Yes, I think I already answered for me, about the skills. The tourists he wouldn't have that much experience with the skills, so that would be a new skill for them. That would be a benefit for them. For the community, well, they can have more experienced people with a wider range of skill sets. The more people that come to these activities, the more people they have in their region with a wider variety of skills - like cooking skills. Cooking skills, very good, everyone needs to know how to cook. To know how to handle themselves when they're alone. Like a more skilled community i guess."
Porto (study)	"The food. It's a very high point in Miranda do Douro. We are very good meat. Very good. We call it here. posta. And it's a very thick, very thick beef from Mirandese cows, which is very tender and very flavorful. It has a lot of juices and it's one of the best meats I've ever eaten. Okay. And one of the most renowned restaurants here in Miranda is in my town. It's called Gabriella Gabriella. Yes, it's the the restaurant the most well known restaurants of pasta in in Miranda."	"In most of our performances, when we end most of the people, some of the people always want to take a photo with the group, we always pose we always suppose the whole group for photos. Sometimes we spent like 10-15, 20-30 minutes taking photos, because everyone wants to take a photo with us. Then we see the person only wants to take the photo with the musicians and stay there a lot of time. And while they're taking photos, some of them some of us are speaking with them. In Croatia, I while we were waiting for our performance, we were in these in the Embassy of Portugal. And there were a lot of ordering. I don't know if there were English maybe preparations probably. But there are a lot of people in the in the event. And while we were waiting, we were there dressed, dressed in pauliteiros costume. And most of my most of my friends were sitting in the chairs because they didn't speak much English. I could handle myself pretty well in English. So I started talking to a person there in the event. We got quite a conversation about meat in the water. The trips? Yeah, it was very, very fun. Awesome."	"Sure, I interact with people from different generations all the time, so that wouldn't be a bother for me"	"Yes, yes. It's harder, of course, then, than it was before I entered the university. I think having having that time to pauliteiros once in a while, really clears my mind of university strength. I usually come come to Miranda do Douro, come back to my home here once or twice a month. And I usually try to wind it up when we have performances to do I usually go when we have performances most of the time."	NA

Sendim	"That comes to mind in Miranda in the region of Miranda what else is there to see that I remember. I mean, there's a lot of churches up you can see the turtles. They're cool. I guess I've I don't really find them fascinating, but many people do. So that could also be tourist point. Or you also have at Atenor. You have the donkeys of Atenor. Donkeys at Tenor are also very well known here in Miranda. You can you can ride them, it's very cool. You can go to the farm and see all the all the farmers three two donkeys and it's, you can you can spend quite an enjoyable evening there. And I think that's all I Okay, I remember about that. That's good."	"Oh, yeah. When we're in the restaurant, primarily in the restaurant, because we've had the three to four performances in the hotel. I haven't gone gone to any of them because I wasn't available. Okay. But the Sendim restaurant performances, I usually go to most of them. And it usually goes by we have tourists, a lot of tourists from, that came by bus, that were dining there. From across the country. I've seen people from the Algarve at the bottom of Portugal from Lisbon from Guimaraes all across the country there and we perform inside the restaurant. We perform inside the restaurant and when we end we do our like, 'Thank you for...' and then we pose for a photo, everyone who wants to take a photo takes a photo with us, some of them can talk to us. It so usually is a Portuguese group, so it's very easy to communicate to them. And sometimes oh I have a I have a sibling, a sibling. No, I have like a son. My son lives here, my parents used to live in, in Miranda, so I know. Yeah, it's sometimes you find quite a very interesting people with the roots in Miranda. The Yeah. And they love seeing the love seeing the pauliteiros. Yeah. And that's a Well, that's the interaction we have in the restaurant."	NA	" We went to Croatia. Oh, nice. Yeah, a month ago. Oh, wow. Oh, by the by the embassy, Portugal in Croatia. From there. And many groups go to go to those those types of events in Spain. We've, we've already our group and all the other groups have already done plenty of performances. There are a lot of festivals primarily because the Miranda do Douro is so close to Spain for going to the more it's much closer than going to Porto"	NA
Pauliteiro	"Yeah, I've actually I'm actually a pauliteiro myself. You are okay. And I can say but we went to many places. With each year that passes we go to more extravagant places. Because people just love to see them. It's it's very unique of this area, I believe. And it's also makes you makes you feel the people are doing we're watching. It feels dangerous. And because it feels dangerous, it's very cool to watch the eight pauliteiros moving. Not hitting each other, or visiting with a with the sticks. It's a very cool, cool activity, the pauliteiros, both from the point of dancing and the watching."	Had never heard of creative tourism	NA	"We've We've performed In Lisboa as well. Some, some performances, some pauliteiros, I included I've already gone to the TV to the Portuguese TV as well. And I believe in the past two, three years. Three years maybe not because that was COVID here but like two years pauliteiros as very come a long way. And it's increasing popularity quite a bit. Yeah. Just not too long ago pauliteiros was considered consider the cultural patrimony of Portugal and we're trying now to put it in UNESCO."	NA
Actively dances	"In Sendim before we started, the groups that were already already in action, the group prior to us was already getting quite old. Most of the people were were in the university. Most of them were were working. So it was very difficult to even dance at that point to even perform. So we, it was a line tradition here in our city. And it was for the best that we started learning and continuing tradition. Yeah, we, we, the one year ago, we started teaching a new generation of younglings. They are like 14-15 years old. They already don't perform with us, some of them because we're not always available. Because we already in the university. Yeah, at the university. So they, they usually three, four of them come with us to perform when it's needed."	"Workshops. workshops in Miranda. I don't know. I don't know if I've heard. I don't know. I don't know about any workshops. Maybe. I don't feel like release things. Yeah, no, I remember. Yeah. If"	NA	"Okay, okay. We, the money is cool at all. But if it were for the, for the money, most of the people have already left. We continue to perform, cuz of the fun it is and the adventures we go on. We've gathered quite the stories among our performances across Portugal and Spain, and Croatia, as well. Quite quite some interesting stories up there. So yeah, the pay it's not the main thing of pauliteiros. So it's cool. It's always a motivation, of course, but not the main purpose of the group. Absolutely. Just want to say that. Yeah, yeah,"	NA
University of Porto	"We've We've performed In Lisboa as well. Some, some performances, some pauliteiros, I included I've already gone to the TV to the Portuguese TV as well. And I believe in the past two, three years. Three years maybe not because that was COVID here but like two years pauliteiros as very come a long way. And it's increasing popularity quite a bit. Yeah. Just not too long ago pauliteiros was considered consider the cultural patrimony of Portugal and we're trying now to put it in UNESCO."	"mean I can see some some I can Mirandese classes, some Mirandese? Yeah, that would be a possibility. Yeah. Not very, not many Mirandese teachers nowadays, but that could be a possibility. And that could be an interesting, an interesting cause to have. Also, like the pauliteiros, we sometimes very, very rarely, because we don't usually have the time but sometimes, people like to grab the sticks and try to do that. And then we try to teach to teach very simple move not to do. So that also going to be an interesting workshop like a beginner's guide to pauliteiros. I usually, like that. the gastronomy, think about the gastronomy, the main point of the gastronomy is usually the meat and it's very quite simple to cook. Not gonna lie. Not much potential there. The main, the main, the main thing about the meat, it's very good meat. That's why the gastronomy is so good."	NA	"okay. We always go by bus. So, and we always go alone. I call me the pauliteiros go the pauliteiros group. So it's music left and right. It's people screaming, people telling stories, people telling jokes among the way because the trips are sometimes 3, 4, 6 hours to Lisbon for example. And when we arrive there when it's a long trip, sometimes we sleep there When we sleep, we always go for night. So, night outs. We arrive late. It's always there's always a story behind the a night out. Yeah. Shit always happens. We drink a lot. I dunno if Rodrigo told you, but here in Miranda we drink a lot."	NA

Computer Programming	"the performance itself, it usually usually goes about the same in every performance, because we don't really mix things up. Especially now because we don't have drying time to. Yeah, don't have time to train other songs. So usually stick to the the normal, normal songs, we usually dance, we don't train anymore for our only training for the older ones. Is the performances themselves. Yeah. So we don't really have we don't don't really train you new songs. So the performance goes about the same every time. Maybe we mix the songs a little but about the same. Every time what's really funny about the performances, it's the trip to the performance. We always go by bus provided by the way the Miranda Municipal or you said,"	"Yeah. Recently, we went to Asturias, okay. In, Spain, and, well, the performance was nothing special. But that night, we went to a festival that were like, maybe 20 people there. So we made the party ourselves. We started the dancing like crazy ones there. And some people, some interesting people started getting closer and closer to us and started dancing with us. And we just went, so at a certain point, we have a up have a quite a few drinks. And we started dancing pauliteiros there. And they they very much liked it, and they try to engage as well. And then they tried to teach us some dances as well. That they have they, for some reason. I don't even know they brought a bagpipe and some accordion accordion? Yeah, yeah. And some drums and they were playing while dancing and we're trying to replicate. It's a very interesting. I think that fits quite quite good with the co-creattion thing. Yeah,"	NA	"I, if I believe they have the capabilities to teach? Sure, I believe the the activity or CO cooperate with them. Sure, but if I didn't have the participant role is nice to learn."	NA
Wants to return & work remotely	"Yeah, we have a class we only teach here here in Mirandes do Douro which is optional. Called Mirandese and usually, before the 10th grade most of the people go but when you when you arrive at secondary secondary, 10th grade some of the people start not don't doesn't want to the the language because it's one additional one additional thing you have to worry about in the in the courses. Yeah, some people don't know what to take it. I was one of the people who didn't take it."	"I, if I believe they have the capabilities to teach? Sure, I believe the activity or CO cooperate with them. Sure, but if I didn't have the participant role is nice to learn. we have an idea, me and some friends and pauliteiros that went to Porto as well, to build there a pauliteiros group that we teach. At the end, it didn't really come to nothing. But we have pretty sure that we could teach an entire group how to dance primarily, because pauliteiros is divided into into two roles, I guess. Yeah. Or if you because there are four distinct, distinct positions, and you copy them to, for the eight people, to, to, to monitor for people. Two times for people. And I, me and that friend of mine, are one of the only boys that know how to dance in every position. So it would be not very hard to teach, to teach people how to how to dance in every position, really. So we try to do that. Unfortunately, this didn't work out because people were in primarily because of praxe, it couldn't pull it off. People were very occupied to spend some time. Me and that friend, we're pretty sure that we could teach an entire group. So yeah, the leader. that would that would be the only leader position. Yeah, I have also some other political friends. They would be the CO creators cooperating with us, but the leader position were me and that friend, okay, for. Yeah, that's a shame. Yeah,"	NA	[in co-creative activities] "If I have the time to spend on them, and if they were activities that will push my interest. I always like, I'm not a very good dancer, apart from pauliteiros. But I love to learn some, some cool dances, if I have the opportunity, and if some of my friends were interested in it as well, so I didn't have to go alone. I'd be a big motivation for me. Yeah. Yeah, it's always best with friends."	NA
	"Usually here in the in Miranda, I have more experience in Sendim talking about this but, most 60 year old to downwards it's everyone speaks Portuguese perfect Portuguese. Some older generations do speak only Mirandese. Or Portuguese with a very rough Mirandese accent. some words come from come from Mirandese in their speech. You can always perfectly speak to them because your Mirandese it's not very, very different from Portuguese and it's very understandable. But some older generations do speak Mirandese, especially amongst each other. These speaker Mirandese."	NA	NA	NA	NA

Conditioning Factors - Barriers Critical Success Factors	Skills	Rural Exodus - Job opportunities	Identity/ Place Attachment	Engagement
[expensive] "Well, that really depends on the on the association. We your your into depends on the group, our group adopted. Adopted I think that it gets the groups are always paid. The money goes to the association of that group, and whether the Association wants to pay or not it's according to the association, our association. We are paid - two heads of the association Gather the pay pay for the laundry because we want reads it's getting awards. Yeah, more expensive than the than it was some time ago. Okay, pays for laundry, pays for transport of the people use cars. And then the remaining money goes for the the association some of it for some, when we need a bagpipe a new bagpipe or a new a new shirt, or a new skirt , it goes to there and remaining after you save some is distributed among the equally among all the people that went to the performance. But that's just our association. Yeah. I believe the association of Palacoulo doesn't pay doesn't pay them directly, I guess. Maybe from what I've been told. They, they keep keep the money. And they don't. Yeah, I guess they use it for for the music. They don't pay the pauliteiros. They use it for when something is needed. Okay."	[expectations for co-creative activities] "To learn a new skill, to improve my existing skills. I'd love to be a better Mirandese speaker. That's it's, to improve my skills, learn new skills, expand on existing ones."	"In Sendim before we started, the groups that were already already in action, the group prior to us was already getting quite old. Most of the people were were in the university. Most of them were were working. So it was very difficult to even dance at that point to even perform. So we, it was a line tradition here in our city. And it was for the best that we started learning and continuing tradition. Yeah, we, we, the one year ago, we started teaching a new generation of younglings. They are like 14-15 years old. They already don't perform with us, some of them because we're not always available. Because we already in the university. Yeah, at the university. So they, they usually three, four of them come with us to perform when it's needed."	NA	"Maybe do some some time completions of Rubik's Cube. Okay. I like playing video games with my friends. Always. Always a relaxing time when I do that. Go to the pool. Summer, I can go to the pool. And yeah, when many performance or performance Yeah, obviously I always go go with them. I will be more most of my hobbies. If I missed any. That would be"
[don't get paid much] "I believe outcomes around those, those performances are quite cheap. On the group, I believe it's like four or $500 euros, like four or 500 euros for the group. And that comes around like 15 per person. 20 Sometimes? Not. Not, uh, not bigger than that."	[skills needed for prof goals] "these goals? A lot of patience, it's very frustrating sometimes programming. And what skills do you need? As I said, a lot of patience and the having having the motivation to spend a lot of evenings smacking the head against the same wall? So it starts working. That's, that's how you learn from."	"Since Miranda doesn't have any, any higher education, everyone just kind of leaves as they go to the university. Right now I'm studying in Porto. I'm studying for two. Programming. Computer Science."	NA	"I'm working on a simple game in, in Unity. In a simple game. I'm trying to work on trying to make make a simple game. I think that's that's a creative activity. Yeah. Sometimes I like to put music on and try to try to play it My guitar. Yeah, try some random songs on the guitar or the sound school and start playing like a custom song I may. That's the most creative. I think I can be. I don't really draw. I used to draw my courses, but I don't try anymore."
[to co-creative tourism] "Like, we tried to teach. I mean, maybe most of the tourists are on the older older side. So in, in that case, it's quite hard to engage in physical activities, rather than maybe a language or language activity. So I don't think that would work as well as he did in that situation. I mean, sometimes the tourists come will come with their, their sons and daughters, and they are on the younger side. But it's harder to see. Maybe you see, like, between 10 and 20. Maybe like 20 and, and babies. But between 25 to 30 something you you can't really find people like that. You usually find the parents with their with their sons and daughters. You don't usually see like young adults."	"I'm trying to improve my skills in the in the summer, the university doesn't do that. Not with the job, making me making me know the relevant skills I need for my future. So I'm trying to learn by myself the skills. But I do have some experience in some programming languages, and some protocols have intermediate knowledge about programming in a more general way of saying,"	"best case scenario is I don't work for Portugal. And I work remotely for the for an international country to another country in Europe, or maybe outside of Europe, that would be more complicated, but that would be the preferred the preferred outcome. Okay, if I stay in Miranda maybe if I have some some money to spare i The I'd stay I maybe I have my own apartment or something like that. But the preferred at least for the next five to seven years. I'll be alright it's to stay and work remotely from here as a very, very relaxing region to be in not many can remain confusion like in the big cities. It's where everyone is rushing to every Billy's very relaxing out here to live in."	NA	NA

[to participating in co-creative activities] "Sure, sure. I don't really like going alone to this kind of activities. But if I were to go with a friend, sure. Now that would be fun."	"sure, definitely. Communication is very important in to the management in managing the the function functionalities, the things that need to be done in the project, when you're in a team, especially where when you're in a team, of people you don't really know about? You need to have the skills to, to lead or to or to at least the work somewhat efficiently together."	"And not many not much opportunity out here. I have the advantage of I can work remotely because everything is done by computer. But if you have not remote work, like most of professional stuff, the other professions you need to be there you need to live in Perth. You need to be in Lisboa in the big cities to work"	NA	NA
[to participating in co-creative activities] "time. University time and to have limited time for the stuff you want to do. Yeah, so that's, that's the challenge. The two need to align on very well for everyone to try to participate in these kinds of activities. Other constraints? Maybe the place that will be constrained to time of day and place. Place I meant indoors or outdoors, if it was covered or not, because now in this time of year, it's unbearable to be outside in the sun. So hot 40 degrees easily. So very hot. So that will be unbearable."	"I don't think so. At least in the in the area, I'm, I mean, I think the best way to improve my communication skills, it's to work with other people, in projects and special in the way programming works, team in teams, needs to be done in certain ways where I think a more generic workshop of communication with them to help a lot"	"I have I have some in the older other older friends not as established some some places here in sending in in Miranda. I have a friend which is a, how do you say that physiotherapy? Okay. That has a small smaller small small small shop here in in Miranda but most of them are probably not staying here they from what I know about them some of them also like the big cities on the the night in big cities and they they enjoy it enjoy their I don't I don't really feel that amazed by the night nights in, in those places in the big cities. Okay. feel the need to be there. Yeah, so a lot more people leave them stay. Some people do stay in here. Also a barber shop downtown here in Sendim."	NA	NA
[lack of government funding/organization] "Speaking of Miranda, that would be the municipality? Those would be the ones with the most contribution. The primarily the CM of miranda they live for the tourism. Most of the money that comes in is from tourism. They should finance these activities so there is more motivation for the leader of the activity. The professors, the ones that are making thea activities. That's maybe one of the reasons there aren't many of these here, not many motivation to do these activities. "	NA	NA	NA	NA
"you don't really you don't really have a high salary working all the way for for here in the region. But for Portugal in a whole salary, it's not the best. That's why most people a lot of people leave for the other Europe countries. I mean, the it's not people don't leave above but they definitely don't. Don't get paid enough for say a truly comforting life. Especially in the region because you don't have any high paying jobs here. Outside of like, obviously, the more involved people with the camera itself, those probably off the most money. Okay."	NA	NA	NA	NA

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"This past semester, and you're really, yes, I did have plenty of free time. I feel like I didn't use it very effectively. But I did have plenty of free time. I will probably not have that much free time this next year. So I'll have a lot of courses and I'll get my driver's license. Now. We'll take some of my time as well. But yeah, I don't feel like I'll have much free time. Next year."	NA	NA	NA	NA
"From what I, from what I know about the youth and from the people from the youth, I know in Miranda do Douro. I feel like these younger generations, that I kind of feel old, speaking younger generations, and I'm just 20. But I feel like these younger generations are so different from my generation, they don't feel very motivated for any kinds of these activities, they just want to go to the bar and drink. And some, some of them smoke, which is not very cool. For such a young age, such a young age. I don't know if social media kinda kind of ruined this younger generation. Okay. So I don't think they will be very motivated to be, unfortunately, motivated to do any of these activities. Some of them will be there are always exceptions. I won't think most of the people will be very interested. Maybe maybe focus these activities in a different direction. So it could be a could draw more attention from the younger side of. I can say draw more attention from the younger side, I can't really provide an example. Because I haven't know these these people are so this so difficult to so difficult to impress all these always on their phone, scrolling, scrolling. Like, your life?"	NA	NA	NA	NA

Youth Subject 4

Demographics (sex, age, residence, hometown, activity, involvement, university, degree, future plans)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits	Impact - Consequences
Male						
21	"Yeah, I'm familiar. I play bagpipe. And that's a typical instrument of, of the city. And the region, we have the pauliteiros. Our culture like food, our culture, food, and travel guides, like the boat on the river. The I'm familiar with. Yeah, I do. I participate in a lot of things. Like the pauliteiros, we have gaita de foles for the music, for the dance, and a lot a lot of the culture are in, in the in around the gaita de foles and it's very similar. When you when I talk about the culture, I mean, and talk about the music and the antique manner of people dressing "	"Yeah, I interacted a we we in the world of music in the region, we have to interact very often with with tourists, people. They ask about our instrument. And our we started and very and the more questions are about the history of the, the village, the city and the or everything new, we have to ask everything. We're like music musicians and tourist guides."	[easier to get gaita groups together, because it's only 3, not 11] "More like in gaita group. Pauliteiro group that needs at least 11 persons is that. That's lots of people to to get together. And their gaiteiros group. It's more more easy. You go. We find and they talk with us. Oh, come come to our village. That's the seasonal festival of o santo."	"When I when I'm when I was young, I like all the that thing and the cultural and music. Nowadays, I like it is even, even more, but that grew interesting in me. And I go in for our challenges in life and I started to play with with a teacher and my second teacher we became really close friends and the end is motivating me for doing that thing."	[of tourism in general] "I think are very well, very are a lot of benefits involving the tourism in Miranda. It's a small town. It's in the interior of Portugal. Not not much persons. Not industrially associated with nothing. That's I think, in my opinion, that's our survive survive of Miranda that's nowadays that the tourism"	[of tourism in general] "Challenge? I think the people, governors are every everyone that that practice as needs to take care of more of us that we're not like, like old ones, they've come to, to play gaita or pauliteiros for our therefore, like the going go to the party. I think we, the youngest people, we have investing in everything around our music, and we deserve to get I know, I'm not talking about more paid, but the culture also evolved. And I think that consequence, that the people from Miranda and from around Portugal itself needs to understand the street musicians. They deserve respect, like opera musicians or every every type of musicians."
Coimbra	"No, not my generation, but these type of or that's like, formentation of the gaita itself, that evolve, and the people should have evolved to with our evolution."	[don't talk to tourists, just do the procession after church] "Not not much in, in the cultural museum. That's more like a street instrument. That's very noisy. And things more sound good. You know, and it's more like a street instrument for go in after after the church. After the ceremony, we have a cortejjo, that's called that's processcao. We have We are associated with music in general but in the street."	"I'm very, I'm very busy, busy with my job and finish my exams that finish tomorrow. That's, that's"	"I don't I don't think about pauliteiros was when I when I started. I started for curiosity and my my interests were music in general."	[expectations for co-creative tourism] "I expect the people from Miranda and the tourists cooperate for make a great activity and great event for always remembering or learning so wouldn't have learned if they're not in the activity. "	NA
Miranda city	NA	"Yeah. A tourist tourist guide talk with us for playing to tourists. They're coming to Miranda, and in the end, or in the middle when we we have a break or, or something like that. They really like to question us about the instrument because it's peculiar. "	"I think the local stakeholder assume a majority of the the the otherwise say the organization and all behind the scenes. That's for associations and Casa da Musica, and the government. They have to take care of the event event itself. And the community and foreign people can enjoy the moon"	[gaiteiros get paid pretty well - especially compared to pauliteiros] "Imagine, with pauliteiros it's very difficult to get a lot of payment because 11 people, we have the voyage and all of it. Normally, it's less paid than group of gaiteiros itself. When you get out of our municipally, we charge 100 Euros per person, more this location. And our consumes like lunch or dining or, and if they want us to stay for another day they have to give us wherever wherever we sleep. But in the in the municipally depends. Like, we we can charge. If it's like half an hour we can charge like 115 euros for all the group. That's more like that. Okay."	[of co-creative tourism] " Cooperate with different persons from different countries or different regions of Portugal. For the tourists, I think the same. Cooperate with the community that have a different culture and different language. And the community itself for show the foreign people its culture and all of his town, Miranda do Douro. There are benefits for all - for tourists, community and for myself too. "	NA
Gaita de foles, caixa, bombo, speaks Mirandese	NA	"Yeah. Now you you're saying it I think there are like we in Portugal, we call it oficinas. How do I call it in English? Workshop! is the workshops, the foreign people come and visit and participate and stimulate the creative the creativity and experience and then the experience being like a musician or person from Miranda do Douro."	NA	[to participate in creative tourism] "nothing that if they are very promoted and I've interested in in the in the in the activity, I go"	"Like, like I said, if we if if they, I think it's in the base of the promotion, and the giveness of the people, like the interest of that, and the shares of cultures, and I think oh I said that. That's, that's in everything. The both cultures are both persons like to give each others a piece of the their culture mixing that and enjoy the stuff there there are in Miranda or there are in other region to take, take the positivity and take the pleasure for both, I think in this."	NA

University of Coimbra	NA	"I'm work with an association where I where I started playing gaita de foles and I learned in there too we do various type of of workshops in in every municipally of Braganca. It's called...let me let me see in my computer. in my my father's village there are another one too they call it Festa na Aldeia. it's a little fair with some workshops for the one that deserves that deserves know that one play in that the workshops and now are the I think tomorrow is going to be a workshop in in the Casa de musica in Miranda do Douro."	NA	"More about music and music and languages I think"	NA	NA
Geography	NA	"Yeah. In that's called, Festival Improvavel. Playing the gaita de foles. I, I participate in the workshops too. And I'm a little into the organization in the organization. Well, I, I'm, I'm with with my teacher and friend who participate in organization is free to have no it's the organization all these workshops and much, much that I like actress for acting skills for skills for relaxing moments. Most of the time in this festival are Portuguese people. Kids or their families."	NA	NA	NA	NA
Wants to return	NA	"I don't have another, that's more like our playing gaita de foles, or being pauliteiro for a day, that's around that or if they weren't related to the nature. In the we have park that natural park of Douro. That's that conservation zone/environment around the Douro river. Certain species of I don't know what what they call these animals in English, some condors itself or eagles that are not much often see in Portugal. Mirandese language."	NA	NA	NA	NA
	NA	"I like more being the participant okay. um I'm feel comfortable but I like to to learn more than they're teaching. Okay, yeah" [instead of the organizer]	NA	NA	NA	NA

Conditioning Factors - Barriers Critical Success Factors	Skills	Rural Exodus - Job opportunities	Identity/ Place Attachment	Engagement
[of tourism in general] "Challenge? I think the people, governors are every everyone that that practice as needs to take care of more of us that we're not like, like old ones, they've come to, to play gaita or pauliteiros for our therefore, like the going go to the party. I think we, the youngest people, we have investing in everything around our music, and we deserve to get I know, I'm not talking about more paid, but the culture also evolved. And I think that consequence, that the people from Miranda and from around Portugal itself needs to understand the street musicians. They deserve respect, like opera musicians or every every type of musicians."	" I would feel a little comfortable. Pretty much comfortable. My english and french isn't very good, but spanish I can speak very good spanish. A little bit of French. Like that's the same thing as English. I can understand more than speaking. "	"I haven't. I don't know what I'm going to do in the future. But I my plan, my plans for the future is create a family in Miranda do Douro. If I have the opportunity, I I would say yes [work for his father's business]. I am in in my goal in Miranda do Douro, is though anything related to geography like or being teacher or work aside the measure, the although I'd say the lands of the people, all let that. topography."	NA	[different generations working together] "It depends very well, when I play with very different people ages, like my brother is 11 years old. Another guy that comes with us is my age. There are people of 50 years old. depends too much."
[of co-creative tourism] "I don't think nothing is going to make it difficult. If there are investment and the interest from every person that is involved, I don't think there are challenge."	[comfortable leading an activity] " Not much. I think it's very responsible to lead an activity, but I can help leading. But not assume the leadership. "	[why he wants to return to Miranda] "If we grow in miranda do Douro. And we leave Miranda do Douro, and we never get back or get back only on the holidays. I don't think we miss something, like being people person from Miranda do Douro. That's one of the things but I, I I understand the other part than the other person that never come back or lack of opportunity opportunities in the various areas of like engineering or economy. Yeah. And the people like more big cities, not the, the rural world. Yeah, I like it [the rural life]"	NA	NA
NA	"the skills I want to perfect my, my language skills in Mirandese. That's a personal goal and a professional goal. And in English too. I need to do that and finish my bachelor and have a stable life. I don't, I don't have taking lessons but in the future I think it can join online course or something like like this, like that for perfection, my English. And we're in this I'm going to take a course during this Yeah."	"It's very, it's very low. Like I said before the economy, it's in the tourism. Not much. we have when in one, when village we have two or three manufacturers, that form knives and barrels and not. And that's all of Miranda do Douro's economy."	NA	NA

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Youth Subject 5

Demographics (sex, age, residence, hometown, activity, involvement, university, degree, future plans)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits	Impact - Consequences
Male 21	" There, there's a quite big list, aside from the tourist " For example, the cathedral here, you have a guided tour, which goes all throughout the city, especially in the summer. There's even a train. It's a car, but it's styled as a train, right? Yeah, some carriages. It goes around. It's like a little tour around the city. They stop here and there to show off some of the tourist spots. And they also offer tours to places like the church, for example, the cathedral."	"Yes, well, multiple times through translation and "Other than that, I've also interacted with them. During some of the holidays, there is a big fare here in the principal avenue that goes all the way towards the old part of the city, and multiple times in that area, with both recommendations of places to visit during their stay here. And to just guide them through because the fair is multifaceted, has the fair, it has a show of like music and whatever down at the castle. And then they have the other pavilion, which is completely out of place. It's were very well hidden for some reason. And in that pavilion, they also have another part of the Fair, which is mostly reserved for artisanal products, and guiding people there, for	talked about no time to do anything, but if cultural "the internet's and whatever, because it's very lacking here, there's not a lot of internet presence here. The websites, they, they're bad, they're slow, they have little to no information. "	[reason he didn't participate as pauliteiro] "I, there's a, [to participate in these co-creative activities] "I think I mean, people like to travel, people like to travel and more than that. They like to collect fridge magnets from the place I went to. And I think taking home, just a little trinket of what I did would be a sufficient enough motivation. But if we had a big enough participation or a project that would be heavy enough for us to not carry that at least it would be exposed somewhere for people to see See, right? A little Hall of Fame of, well, this all this was done by a tourist or this is the hall of fame for the cocreation I guess for sure. There would be also, I don't know, people don't really like competition. But I think competition also sparks some of the best in us sometimes the desire to be the best part of ourselves to pour what we could have or can have to a certain aspects. So a little bit of a competition here and there would be also quite nice, I guess having a little time gated artisanal thing or whatever. Yeah, I think it would be a pretty good way of going about it."	[of tourism in general] "So the benefits of tourism? [for the tourists] " So yeah, for tourists. I mean, they would come here and do something, I guess, as I said, I think one of the bigger parts of a thing that we would get back, besides the experience in the knowledge would be going home with something that we ourselves did when we were in a certain place, right. So for tourists, they would partake physically, they would learn it more in depth than just scrolling through a museum or scrolling through whatever, right. And they would take home something not only a memory of the time they spent here, if they liked the activity, they're going to look fondly back at the right now for the community. "	"For sure, Miranda, the whole region really has always "I mean, it's just a waiting game until they disappear. And both the interest for Mirandese is very low, especially nowadays, I mean, back in my day, we were witnessing a change to everything that was digital. .. And all the way back then it was mandatory, at least but we already were having little interest on it. Nowadays, if it isn't mandatory, and people just don't care. And if you took, for example, my year that had 30, some students, and they all were learning Mirandese, even if they don't apply it, if they paid some attention to the language, they will at least have 30 people that kind of learned the language right? "
Braganca	"Aside from that, there's also a few places here that have different artisanal crafts. You probably are familiar with the capa de honras, the large overcoats, and there are several workshops and you could go there for example and see how they are made by both methods of old and newer adopted methods"	"So the artisanal part, which would be a great proponent for this creed of tourism wouldn't be a very good spot to be in. I mean, woodworking. I mean, it's hard, but it's doable in a smaller scale. Right. And it's not done. The sewing is kind of a different deal. It's harder to do. But sewing has I say, sewing I'm, I'm kind of referring to clothing making, right. So but it has multiple parts. Even if people don't know how to operate a sewing machine, they are able to cut the leather strips or the different parts for the capitals, for example, the capital of it uses a lot of cutting, right, and stitching together to create a different layers that you can see from the different colors, right. That's also not done. Dishes. I mean, we have a very good steak here. I've never seen a tourist make a steak here. As for pantry, or pastry, sorry. Also not done. So I mean, there's there's a recurring thing here of not capitalizing upon the things that we have here."	"public, right? It's known that it's going to happen. So they would have to, they would have to maintain, preserve and spread the word out for sure."	" I guess some benefits would be that I would have something to do, I would partake in the things of the region that I didn't have, I never had the opportunity to work with woodfords. "	[for the community] "Well, I mean, aside from bringing in more tourism, because the activity is good, right? I guess it would help the community in both understanding that both understanding that the culture is important and that we have to preserve it. But also in creating jobs, I guess mean, creating jobs is a very big thing, right? Because we wouldn't need people for all these creative positions, I guess. And also the factor that it would be a way to kind of cement the identity of the region, right? "	"I mean, back in my day, things are different, right? And kids these days don't really give much of care about it, either. I mean, it's ticking time bomb, people are just going to disappear, the language is going to fade, the culture is going to wane. And this not only has to do with the language, but the culture see if people aren't partaking in the language, right? "
Lisbon - moved to Miranda city when he was 8	doesn't dance pauliteiro, but respects it and finds it interesting (a lot of his friends dance0	"But I mean, from the list that I've given you, I guess you could see definitely the problem with this, we have all these activities that are that have a creative process that everyone at least could do one bit of, and none of it is used. "	NA	"I think it boils down to interest. I think that if we created a people are attracted to things because they, they think they will enjoy them, or that they are inside, like an area. "	NA	" Where are the incentives of doing pauliteiros? ...They are actively renewing it. They're offering the ability of partaking in an activity after school. And the pauliteiros isn't a school activity. It's not publicized in school, we don't have an incentive during school time to go partake in these different pauliteiros, and learning the language, in having taking part of the dances that I was talking about. We don't have artisanal courses here. ...Right. The there's a also a crafting of masks, you've probably seen that right? We don't have that we don't have for the utensils that the pauliteiros use. We don't have sewing to, you know, learn how to make the dresses or the capa de honras, there's none of that. So yeah, I mean, over time, things will disappear."

None	[discussing compulsary Mirandese classes at school] " But I took them and it's a good way of teaching the kids the language, I think, yeah, because if we don't teach the younger generations So who is going to learn the language? Right? "	[things that have potential for co-creation] "I mean, yeah, pauliteiros, for example, for sure. The clothes making also seems like a very interesting thing, because it's, I mean, taking the exact same example and just superimposing it over the clothes. I'm 100%. Sure, the Spanish also wear clothes. And they also have traditional, traditional attire. So probably, there's something there that could also be learned, even if the methods are different, right? Because they might have a tool that they use for something in particular, that we don't hear. And we might have one that they don't either. And even if that is the case, I mean, there's definitely an exchange to be done there. Pastry as well. The little cakes who can do whatever food for sure. I mean, yeah. Though food is a bit of a different I guess business because you have full on Restaurant Dishes, right? You have full on cooking and then you have stuff like pastries, which could be done in in contract. shouldn't wear the tourists. Right...There's a lot of things that we have here that have been used over the years, both in agriculture and other kinds of things. For sure that they could be, there could be like an exchange. Yeah."	NA	[need technology to motivate this new generation] "Right. And it also goes back to the fact that I said that the newer generation is more has more technology at their disposal sooner than what we had, "	NA	[tourism bring money to city, but gov't doesn't reinvest it properly] "it's not reinvested, it's not reinvested in the economy. And it's kind of Yeah. Yeah, the return of investment, the ROI and wouldn't be very much a thing. If they did do anything resembling returning the investment, you know, they get money from tourism, then they splunge it in God knows where"
Polytechnic Institute of Bragança	[contact with Mirandese donkey] "We had a couple years ago, and they I wouldn't call it an expedition, but it was sort of a slow walk around. I guess. They brought they brought some of them and you could you could get on top of them. You could ride them for a bit. It was all very controlled. But yeah, that was definitely that. Yeah, for sure."	woodworking, sewing, clay, Mirandese, pauliteiros	NA	NA	NA	NA
Management	"Mirandese is severely under protected language, right? There are a lot of a lot I mean, some books that are translated, but the influx of people actively learning the language and the influx of people that will don't practice it anymore or just perish is, well, even for a person that wouldn't care very much about a language of a random country. Well, it's kind of alarming that cultures are disappearing,...There's no funds here that going to be rendered protecting the language There hasn't been a person that did a dictionary, there hasn't been a person that has documented the language in depth, or at least to a point to where you would kind of kind of see the language as being helped, or in surviving, right. And the Well, as I said, the influx of people actively learning the language is dwindling....I do not think Mirandese as a subject is mandatory anymore, simply because both the parents and the kids didn't want to be sitting in a class learning a language that has probably no future. And I think that's the first problem is that we all know that the language doesn't have a future and that we were just abandoning it."	never heard of creative tourism	NA	NA	NA	NA

Conditioning Factors - Barriers Critical Success Factors	Skills	Rural Exodus - Job opportunities	Identity/ Place Attachment	Engagement
[talking about Miranda having poor signage] "I have "For sure, Miranda, the whole region really has always always had, at least to us, really, people from outside don't really know the region, that is a big problem. The fact that Miranda has both a problem with actually using the resources that they have, like the resource management of this area is extremely poor, they have a lot of things they can invest in, and they decide to just skip it and do something else...And yeah, there's either a considerable delay between them doing things that are basically needed to even suspend the, what they're changing, right? Or there is just that total negligence about what could be done."	[would he lead activities?] "Well, I mean, given my "So yeah, I mean, definitely, for the speakers of English for sure, I would be happy to speak English with them. For your speakers of Spanish. I mean, I could I could do with some lessons, obviously. But I have to be comfortable, I guess, especially because Romance languages tend to understand each other quite well. And I mean, French is really the odd claim here. I think we understand French, a person that hasn't heard a shred of French, or learned. So if they were to go speak with a Romanian person, I would gather that we would probably get along better with a Romanian person than a French person. "	"France, especially because Portugal has had over the "The other thing is the fact that the city isn't being renewed in any way. So we have shops, we have artisanal shops, sure. But they've been basically the same."	" And also the factor that it would be a way to kind of NA	[technology] "With the pandemic, a lot of places "For sure, for sure. Even though the area doesn't seem to know how to well bank on these I, I would have, for example, the pauliteiros, the PE classes that we had, were divided by the three periods. And throughout the three periods, the evaluation method would be of two sports or two activities. So as an example, in the first period, we would have football and volleyball, for example, and we will be evaluated on these two. So there was always a period where we learned dance and dance not only refers to modern dances, it also refers kind of to the pauliteiros, not only, not the pauliteiros in particular, but with a more traditional ones, even though it was just a one and done thing. Right. And, I mean, it was fun. It's always fun trying to partake in these tourist activities, I guess. And for sure, by titles, a woodworking also seems very interesting. The whole part with cooking role, I guess. So yeah, for sure."
"The problem is that is seasonal. That's the first one it can be used all throughout the year. The second part is I've never seen that being done with tourists, right? "	"Yeah, for sure. I don't really like interacting with younger generations, because I find their attention span to be non existent. But for sure, even with older generations, I've gotten used to solving problems around here with like, tech related stuff. I've grown to be a very patient person. So even if the people would need a bit more time to understand the different steps or to actually execute them, right. I think I would be fine with that. "	[curse of 12 tech shops coming through and all failing] "if it happens with a tech shop, right? In a growing world where every kid has a tablet, or every every kid has a phone, everyone has like a computer, whatever. If it happens with a tech shop, imagine an artisanal shop that sells like fancy cork caps or whatever, it's gonna fade, it's just gonna fade into obscurity."	NA	"The general handling of the whole activity I guess. If the activity is fun, but the way it was handled was not that good, would I really bother going there for a bad experience? Even though I'm partaking int eh culture, even though I'm partaking with people that probably know how, not only passed down knowledge, but through them also learning the craft, but the experience would be bad, well I mean that wouldn't be as fun. People wouldn't be…I guess horse riding isn't for everyone. As artisanal handicraft isn't for everyone. As some people don't like to cook and get their hands dirty. So theres definitely those challenges. Going to see the donkeys once is fine. The problem is that it's a one and done things. Going to the museum with multiple exhibitions that would be nice, I guess, but that is definitely a challenge. The way it's handled. I'm going to say replayability. Going through the river in the boat. Once is enough. We don't have to go multiple times I guess."
"Challenges as in negative, a hurdle? Aside from the horrible navigation to actually find the palace. I guess the space in which we could actually do this. Some of these activities would also be very well done in the village around here. There's always the problem that tourists come to Miranda, but they probably don't want to come to a village in the middle of nowhere. The space would definitely be a problem. Miranda has more than enough space to have these activities, but they would have to be done, it would make sense for it to be done, if you have a museum of pauliteiros for example, you would partake in thea activities of the pauliteiro there, at leats, right? I guess that reports back to the problem of location. The city has both tourists types in the newer part and older part of the city. The older part is not navigable by car, which is a problem."	"And even though it might sound a bit narcissistic, I consider myself an excellent judge of a character. So yeah, I mean, I guess I have the more humane part of the job. Now for the rest, I will need to actually practice math, or I guess, I have the human part, I only need the math work. Now, with the advent of these AI technologies, my work will be cut out from me massively. So I will need to adapt in a very different way, I would say, having a skill of knowing how to use technology as well"	"Honestly, I will not stay here. I can tell you that for sure. Because there is no. There just aren't any employment spots? What the course I'm taking? Isn't it wouldn't be good here. Right? The things that I would apply, wherever I would go to open a company will be appliable here, right? applicable? And"	NA	"Take for example the woodworking. I think I would like to do it. For it to be fun it would need to have both parts of knowledge embedded into it. Both the knowledge of exhibition telling me how it's done and showing me the actual procedures. And the hands-on knowledge i would get from actually participating in it. Because if they just throw me into a workshop with a sawmill and a fig plants and say go ham on it. Ok, sure, I guess… It would need to have both ane encouraging side to it, not that I would get rewarded out of it,probably that I would get reward out of it more in a self-accomplished way, but it would need to be guided, because guidance is very important in tourism, right? We don't like to go to the Vatican just to be following someone holding an umbrella telling us thats where the pope sits. We would like to know the history of th place. Not sit where the pope sits, but know better about the place. Not just an exhibition and just be at your will I guess.

"The actual maintenance of these activities. Since tourism sometimes, here as well, is seasonal,, we would have to have to have these all year round without having problems of keeping them operations."	" As well as knowing multiple languages, I need to brush up on my French, but I would like to learn German, Italian, I would also like to learn a Slavic language as well as a oriental like a Chinese or Japanese type language. I know it's a big leap multiple languages, but I would like to know at least one for each part of the globe."	"So it's just that the place doesn't really have a lot to offer. We don't have a cinema, we don't have fast food restaurants, for example, that they they tend to have a lot of influx with the proximity. They sometimes, for example, Braganca is a medium sized city for Portugal standards, of course. And they have a couple of fast food, restaurants, both franchises and non franchises. And they garner a lot of revenue out of the people there because there's a university there, right. And they are kind of close to the universities and but I guess also has a shopping center.	NA	" I would like the ways to be conveyed in an easy way. I mean, we could go down to a science fair and they start speaking science gibberish. I would like things to be easily comprehensible. It would be nice if thing were boiled down to a common groups of ease to understand. And that the things would be engaging. That they would choose people that… [during a school field trip to Lisbon] the had the guide that was assigned to our group was a young man, very energetic always cracking jokes. It was a memorable experience, right? I mean, I can tell him with 100% certainty that that was definitely one of the highlights of our trip...o between the two, the energetic person that was exposing and always cracking jokes, I mean, it was definitely for sure he loved his job. Well, I mean, one stuck, right. So I guess an expectation that I would have would be that the people wouldn't be, you know, dead inside, I guess. And always with the same blank stare. ..But hired people that actually wanted to be there. They weren't forced to be there."
"Well, I mean, they would have to take a better posture at divulging that these activities exist, because there is a lot of people out there that are willing to show and let people are taking their craft, and that are not publicized. Right. I mean, I'm 100% sure that they would let me go work with clay, for example, and do all these kinds of other activities. It's just not made official, it's not part of the tour, it's a part of what we can do here, right. And I think the town hall, the Casa da Cultura, etc, they will all have to have a posture of divulging of promoting, and of keeping up with, not the Kardashians, but keeping up with the trends of you know, the internet's and whatever, because it's very lacking here, there's not a lot of internet presence here. "	NA	"Miranda just doesn't have enough population for this. That's the main factor"	NA	"Another expectation that I would have, aside from the, the ease of conveying the different methods would be that we would get a way of checking on those methods, right, like, like a QR codes that we would have to website that had those methods of woodworking, for example, laid out in a simple, I wouldn't say instructions manual would kind of Yeah, so for the futures, and future for reference for to have or, for example, to have the steps of the operation very well. delimited, for example. "
"the internet's and whatever, because it's very lacking here, there's not a lot of internet presence here. The websites, they, they're bad, they're slow, they have little to no information. "	NA	"The other factor is because what we have here is the high school. Right not the university, the people, there aren't adults, there are people that are bound by returning to home at seven by bus, right or getting picked up by their parents. There's not that freedom that I have of finishing classes at 2pm or whatever, and I just go watch a movie or something with my colleagues did there's not that freedom to first go there. There's not the population to have this, and there's not the need for because the population of Miranda is kind of older, right? as well. So they probably don't find all that interesting, those things right."	NA	NA
NA	NA	"So I would definitely not stay here. That's that's a given. I will also probably not stay in Portugal at all."	NA	NA

Youth Subject 6

Demographics (sex, age, residence, hometown, activity, involvement, university, degree, future plans)	Heritage - Cultural Preservation Keep culture alive/Next generation	Co-creation/ Host-Visitor Interaction	Logistics/ Feasibility	Motivation	Impact - Benefits	Impact - Consequences
Female	"... to study what could be done to preserve the culture. And there are some of them that have projects, some of these companies have projects, partnership with our local school, and they would get us all in like this sort of thing. And kind of incentivize us to go further. The thing is, it was always really monotonous and a lot of us already have a plan for a future. So they were insisting you have to stay in Miranda and the or if you go then you have to come back because this is your culture. It was a bit repetitive for us.	"I helped when there was an Erasmus program, and students from England, and also Spain came, and I went with our professors and our, and the professors they had in the Erasmus program, to visit the town and just talk to them about culture. And, you know, in the skill set that I could give, I would translate for them to get the programs I have participated, or helping translate."	"So normally, the kid the students from those villages always participate in those [pauliteiro] groups, because I'm from here, you'd end up because I'm in from the city. I don't really have that opportunity."	"I wish I would enjoy either participating in them and learning or helping other people learn as a staff member, I would really enjoy doing it. Because I feel like education is one of the main keys to our society. And sharing the culture is really important. I remember that my parents did a project about assimilating culture, from our elders, because each time an elder passes away, it's like we're losing an entire library filled with knowledge. And so to me, I think every opportunity you get to do an activity you should take."	[of tourism in general] "So Miranda is tourism heavy, kind of, like that's where we get our economy from. A lot of people stay in Miranda because they have local businesses and have farms properties, or basically have really heavy jobs that require people to go there and pay for service. And, for example, when we're talking about a local business that sells honey, or sells products made by donkey milk, because we do have a business that sells soap from Donkey donkey milk. Yes. So when we have those kinds of businesses do you normally have a shop near the attractions, and they wouldn't survive if it wasn't for the tourists, because people from the region are not going to buy magnets that say "I love Miranda", I visited ...Miranda and I loved it. They're not going to buy that. And the products like the honey, things that you can consume. They're really expensive. And normally people only buy it when it's like celebration."	[seasonality - makes it difficult to provide these opportunities in the summer b/c there aren't enough people to run them] "People complain that we don't have a lot of tourism. Well, we complain that our culture is dying. But when we do have opportunities, there's so many people coming that we don't have enough to go around, basically, we don't have a lot of people. Yeah."
17	"Majority of tourists in our time or Spanish become because they're retired or they have some business to attend. There are a lot of cultural points, we have our castle that has a really interesting story. We have our cathedral, that is beautiful mannerism style, and also has an exhibition inside with paintings and sculptures... So would we do have and I noticed that because we have a lot of cultural aspects is that they don't promote it enough."	"With and without our school, our school does like little road trips. That takes us to like little events, I have gone on some affairs and lessons to little kids is the kids don't really know much about the region. They can't, their parents aren't from here. They don't know the culture. But some people believe that it's reaching out from kids from an early age that they will start getting interested in on things. So I have gone to workshops as well, that were just showing the kids our culture. And basically what we did was we would show them for example, the animals we have that are only specific from the region, for example, the Mirandese donkey, now the sheeps, and the cows, so we would teach them about the more practical things. There's even a farm in Malhadas. It's a village here, that we visited, and they they could pet the cows and it was a goat. Yeah, there was goats as well. So I participated in that. And with the school I have participated in some projects My mother has helped with. Also part of her association, as I talked to you about. she also participates in it and if I am able to I love to participate with her."	"there was a peak of tourists and then started to stagnate. And now we're kind of in this position where we are in Miranda, where we do have a lot of things, but we just need new people to come. Because the old people already bought everything they needed. They already tried majority of the things and as I said, I feel like it's really badly advertised that every activity we have going on here"	"I think when it comes to events, I think the environment is really no one wants to be in an environment that has no conditions to it. But most importantly, that has people that are not really passionate about anything, that's also something that lacks in this region, because we don't have a lot of people when there's like these types of activities. The staff normally aren't really passionate about it. And I feel like if I knew that the staff would be passionate about it, and that we just by participating, you're doing a lot for the culture, right? I feel like it would be a next step for our city. In carrying the passion and"	[of co-creative tourism] "For me personally, as I said before, I think education and knowledge are key fragments of our community in our society. And I love to learn as much as I can, every every opportunity I have, in any place, doesn't matter how different they are. And I think this could be a really good opportunity to learn about my own culture, because I'm not really proficient on that. "	"I think also is that I have gone to some activities, that the people that went to those activities weren't really passionate to be there, not not the staff, but the people attending didn't. And it kind of bums out the whole activity. And normally as like time progress, they would leave the activity, and then you would be left out with only like five for people that were there for the activity."
Miranda city	"here, we have an association that is trying to save the culture. They translate books to Mirandese, and we're talking about well known books from Fernando Pessoa. And also, Jose Saramago"	[creative tourism ideas] "I think so. Something that Miranda is known for is its gastronomy as well. And for example, the desserts that we have either Bala doce that's basically like, a big loaf of, I don't know if it qualifies as cake or bread, but it has like a lot of layers in it. And that is something that people could learn how to make. Either that or folar is also like a pastry, not really pastry. It's like bread with egg in it, Chourico and such. So I think like, in terms of that, I think we could do something about it. I think locals and also tourists, as the main focus would really enjoy knowing how to make these pastries"	" And also, because I am going to college and it would be really packed. If I were ever to participate or lead one of these activities would be years from now, after I find my place. "	"Knowing my community, as well, it's really important. And to know the people that are around you, I, because of COVID, I feel like I lost years of knowing what was going on about will be enriched from COVID A lot of people on which is completely changed. And II without COVID. Thinking that there are some people that don't know there can be when they go outside don't know, anyone that passes through them don't know anything about the city. It's a bit scary. So I think it's that natural step to knowing where you are and finding. Yeah."	"But also, just in general, for the tourists, I think it would be something different. As I said before, on the other interview, a lot of the tourists we have are from Spain, and our retirees retiring. And so I feel like throughout their life, they had travel a lot. And they couldn't experience much because due to work and live situations, and I feel like when they get to our region, they want to be amazed. And this could be so engaging that they would, they would mark them"	"I think we're codependent on our tourism. And also, even though our camara, and the business always tries to get a lot of money and work on it with the community, because they there are projects that go around to better the city, visually, and also, like, try to move services around for accessibility. I think that we don't have enough funds to make some parts. And for some people as well, a meet and a livable place. I know so many people whose parents moved here, because they found a job offer. "

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Lisbon - moved to Miranda when she was 6	"And it's, as I said, frustrating. It's really frustrating. Because it's, it's so sad, talking to people that are from the country that don't know what Miranda is never heard of it. And even if I try to go like, Oh, you know, I'm from the place of the second official language of Portugal. They look me Up and down. Where are already talking about? I never heard of that place.! , I don't think there's enough of publicitiy, enough education. As I as I said, only the people that are from the villages really know the culture."	[creative tourism ideas] "So I would guess that here in Miranda we also have a lot of artists, painters, and maybe that would kind of be difficult to set up, because, you would need the artists to be in Miranda and be willing to do that. But I think an art class would be fun. as there was a specific artist that's called Balbina Mindes. She has a lot of her works in one of our museums. And I gone to that museum, and she has a really specific way of painting. And she likes to incorporate pieces of our culture into her paintings as as well as your niece in it. So she would have like an aspect for example, pauliteiros, and then she would ride over with with Mirandese. Oh, I think I think that would be fun. Because it's like, you're learning how to paint in general. Yeah. So learning the culture and learning the language. And even if, for example, the tourists don't have that kind of style of painting their place. I think it could be Oh, I think we have something similar to this aspect that we're painting or something. I think that would be fun."	"Um, well, they feel like, in my position, because I wouldn't be here in Miranda in the next few years, I wouldn't really have the liberty to come whenever a workshop or an activity would be going on."	""I think that while modernizing the activities can really help the kids feel like it's not something lame. I've heard a lot of colleagues of mine say that it was lame to participate. It's so lame. So I do, I do think that modernizing things can be a way to go, we also need to be mindful on the on our on the people that we want the activities to reach to. Because if people aren't really interested in it, we can't really force them. And even though this is the only, like... Ive remembered in the lectures, they will tell us that I know it's boring, but bear with us. And they will tell us that they know we're not interested, but they're doing it the same. That's not the way to go. If you want the youth to be involved, you can't force them to anything. And you have to motivate them with things you're actually interested upon. Because you have to understand that maybe back then you'd have no choice but to take their parents properties and maybe work every day in with the animals or something of that sorts. But nowadays, the youths doesn't really care much about it, and are actually not the big fans of the outside. So you also have to be mindful with the activities you're bringing them to. Yeah. Okay.""	"Yeah, and community. I feel like nowadays we're does everyone lives in a very individuality kind of reality. And it's a bit sad that in the big cities, we don't have a sense of community. And I love my community here. I can go outside for a while. And I would get like five, six different people asking how I am and asking How's the family because we all know each other and I think this would be a good bonding moment for the community."	NA
None	"Well, yeah. You've been here their entire life. Yeah, and the second rise of immigrants coming to our town. And even though some of them, I do have a friend of us from France, she she plays the gaita de foles and she goes on concerts with pauliteiros, right? You see those people. And that's really rare, because the majority of them are only here because it's cheap. Oh, it's a small town, they probably are struggling with something. It's cheap, let's move there. And then they don't know anything about the culture. I'm pretty sure in 10 years time, or even before that a lot of the aspects are going to get lost in history. And it's aspects that we can never regain again. "	" I talked to you about going on that field trip back in Lisbon to learn how to make bread don't have many memories of Lisbon. I really don't. And memory in my head always pops up. When I think about when I was living in in Lisbon. It's the one thing I don't remember the context where it was the name, and what else did we do? But I specifically remember folding the dough. And I think, even for the younger generation and the older one, it would be really marking"	"So I think the timing and the place where they are set, for example, also, if it's set on the villages, which I think it's great, because we also need to shine a light on the villages around me, then it's what makes Miranda. If it's set on those villages, even though it's really good for it, I don't exactly have anything that connects me to those places. So for example, if it's an activity that last two, three days, I couldn't go, unless I would commute every day. Yeah, don't have a place to stay. So I think accessibility is also really, yeah."	NA	NA	NA
unknown	"If we're going to celebrate our culture, we should celebrate all of it, not just a tiny part of it, because that's what the tourists knows"	never heard of creative tourism	"Do you have free time, especially this last year, because because I was a senior in high school, I basically only had classes into morning. So I would spend the entire afternoon doing whatever I wanted. I did have to study than I came. But I had a lot of free time. So on my free time, I do a lot"	NA	NA	NA
Modern Languages: Anglo-American Studies	"I wish I would enjoy either participating in them and learning or helping other people learn as a staff member, I would really enjoy doing it. Because I feel like education is one of the main keys to our society. And sharing the culture is really important. I remember that my parents did a project about assimilating culture, from our elders, because each time an elder passes away, it's like we're losing an entire library filled with knowledge. And so to me, I think every opportunity you get to do an activity you should take."	NA	NA	NA	NA	NA
Plan to return after living abroad for some time	NA	NA	NA	NA	NA	NA

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"activities on? I think that one of the reasons why I don't think I would be a good leader is because I don't have a lot of experience. And one thing these stakeholders can offer is that experience. And I feel like, just maybe they don't have to be the leaders of those activities, but just supporting people on these co creative tourism activities. I think it would be give them a sense of backup plans like, Okay, I've never done this before. However, I have this stakeholder kind of supporting me. So if I ever need something like an advice, or maybe help with anything, I know I can rely on them. And sometimes that is necessary to rely on other people that have more experienced than you. And also I feel like these organizations can have enough money and free sources of budget to bring division, they bring visions to life, something that normal people like us that have to go to a nine to five job don't really have and can't really offer or the community. So we kind of have to rely on those that have the ability to Yeah, good."	[lack of innovation] ""So I feel like the projects everyone is doing, or not giving a lot of fruits, because we were not seeing an increase of people speaking the language, we're seeing an increase in tourism. But we have difficulty in keeping the cultural aspect and keeping the population in our town. We're talking about every year, when students finish 12th grade, there's two types of students, the ones that want to pursue higher education and go to either, Braganca, or go further away, and either come back or don't. Yeah, and when I come back, like I told you, it's small businesses that don't have anything to do with the culture. And then the other portion of them are kids that can't pursue higher education. And because their parents have properties or businesses, local businesses, they stay to the parents, and maybe when their parents die, or something they can inherit and everything, and they stay doing the same thing that parents used to. And there's not really innovation, because they're not getting higher indication in either marketing, maybe agriculture, things don't really evolve the business stagnates because it's always the same."	[leading an activity] "I could try. I don't think I'm in the position to. But if I had helped with other people, and if I had everything worked about, I think I could try to"	"And they were teaching us how to build our CV. Because basically, guys have to go get education, come back and use that education to help the town is, as we understand. Now, we don't have a lot of services. And that includes universities. So kids, when they finish high school have to go to far away, really far away to get their education. "	"I sometimes say that I don't know a lot about my culture, because I wasn't shown enough. But then I get frustrated when people don't know certain aspects of our culture, because it's like, how can you not know this? And are expecting tourists to come? Yeah. There's so much more than just the aspects we were talking about. So much more. But because those aspects are the ones that people know, we have to do something about them, we have to kind of press on them. Because well, why try to elicit publicize the press and try to do activities and the rest. We already have, like, we aspects that we already did projects about. I don't think that's to go. "	"And when they do select the audience correctly, they can be, as I said, a bit repetitive and don't really spark excitement. That's my experience from it." [institutes working with youth and cultural preservation]
NA	"But the thing is, it's this types of projects that don't have a lot of publicity. Like they exist. Sure who knows about them? Yeah, a couple of people and then what we're talking about the people that already lived here, and I'll probably have properties with other animal also in, they have other stuff to do than to help an organization."	"I think I don't have a lot of experience on leading, of coures, that's, I think, the main issue, but that could, you know, be easily worked around with that as well, because of my age"	"So I feel like the projects everyone is doing, or not giving a lot of fruits, because we were not seeing an increase of people speaking the language, we're seeing an increase in tourism. But we have difficulty in keeping the cultural aspect and keeping the population in our town. We're talking about every year, when students finish 12th grade, there's two types of students, the ones that want to pursue higher education and go to either, Braganca, or go further away, and either come back or don't. Yeah, and when I come back, like I told you, it's small businesses that don't have anything to do with the culture. And then the other portion of them are kids that can't pursue higher education. And because their parents have properties or businesses, local businesses, the stay to help the parents, and maybe when their parents die, or something they can inherit and everything, and they stay doing the same thing that parents used to. And there's not really innovation, because they're not getting higher indication in either marketing, maybe agriculture, things don't really evolve the business stagnates because it's always the same."	"I think on both ends, that people don't normally which attend to like parties or something, they all got really eager once COVID ended. And they all started to try to make up from the last time. And I think that made them closer. But I think like the casual members self would participate in the community kind of got to back down. When I first moved here, I remember that to anyone passing by, if I mentioned, oh, I am the daughter of and this is my aunt, they would know who I was. Because my aunt worked for the longest time on the school stuff. And they all knew my aunt from like their childhood. So they would be like, Oh, I know who you are, how's your ends. And I feel like recently because people are getting older leaving, and some of them dying. Whenever I mentioned my aunt still like, I don't remember that person. So I feel like to me personally, it affected as I am not as connected. This is why I think that these activities could be really good for the community."	[start them young] ""With and without our school, our school does like little road trips. That takes us to like little events, I have gone on some affairs and lessons to little kids is the kids don't really know much about the region. They can't, their parents aren't from here. They don't know the culture. But some people believe that it's reaching out from kids from an early age that they will start getting interested in on things. So I have gone to workshops as well, that were just showing the kids our culture. And basically what we did was we would show them for example, the animals we have that are only specific from the region, for example, the Mirandese donkey, now the sheeps, and the cows, so we would teach them about the more practical things. There's even a farm in Malhadas. It's a village here, that we visited, and they could pet the cows and it was a goat. Yeah, there was goats as well. So I participated in that. And with the school I have participated in some projects My mother has helped with. Also part of her association, as I talked to you about. she also participates in it and if I am able to I love to participate with her."
NA	"there was a peak of tourists and then started to stagnate. And now we're kind of in this position where we are in Miranda, where we do have a lot of things, but we just need new people to come. Because the old people already bought everything they needed. They already tried majority of the things and as I said, I feel like it's really badly advertised that every activity we have going on here"	"But I always strive to communicate and to just reach out to other generations. Good. You like each and every generation doesn't matter if they're older or younger. They all have a different perspective in life. Yeah. Sometimes it's something that you wouldn't even think about ever in your entire lifespan."	" So if things go according to my plan, I'm going to take my degree, and then maybe do my Masters or doctorate in America, that's going to be a long time, long time. After that, after everything, I would like to come back and see progress. And I'm really scared of not seeing anything, because if you want something well done, you have to take it upon yourself. I already made a plan that while in America, I'm probably going to send money to family members that I have here or directly to business owners to kind of get shares out of the business that you have here...ou know what, now that I'm going to college, I'm probably it's not the best idea because I need the money for myself to actually. But I would like to, in the future, when I get some money, and I have my own job, my own adult money, I would like to spend money on these businesses. I have a friend that has a lot of properties, and their parents have businesses, right. And I was thinking, You know what, when I got the money, when I get the money, I'm going to, I'm going to give you some of it. And we're going to be business partners, you do the entirety of taking care of the animals and agricultural aspect. It's something I'm not well versed in, you do that. And then anytime you need to buy equipment or money or even an indication because she's not going to college, this is not going well, like I said, have a business. So she's staying here. Want to take like an online course"	"My roots are here. And I see so much that could be used, and so little that is actually in use. And I would like to change that. And it feels like, that's also gold of my brother. I feel like he also wants to travel around and then come back. Maybe if you say that."	" I stopped taking because it gets a little repetitive. I don't want to bash any education system. We only have one professor from Mirandese, and he had to teach every year so and there's like a bunch of other class Is this as well. And I don't shame him. But basically what I do in those classes is he would give us a worksheet, and then we acts in your knees out loud, to ask stuff about the text that we would. And then we have to fill in the exercises. And that would be every every class. And I believe we had to take it once a week. Sometimes we did do more article activities, for example, little games the kids used to play when he was young."

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NA	"Also, you see a lot of activities only cater to specific tourists are from Spain. Not really international ones, like from France, or England, or America. So normally, when you get a flyer from activity, it's only translated to Spanish or French. Rarely you see one translated to English and when you see them it's badly translated"	"I think I think I would have to need good communication skills, and especially in a professional sense, because what I'm thinking, what I'm going to do with my degree is probably become a teacher or work as a translator, and a company. So I would also need a lot of being mindful towards other people. I'm not going to be working alone. And also, if I did become a teacher, for example, I would have to need a lot of stamina and shins to not go mentally. I think that's a good way of putting."	"Okay, So other than the lack of services we offer in our city, opportunities is always something that people talk about. When I used to go to the lectures of the movie, the project that I showed you a lot, the other session, yeah, they would always tell us that we leave because we don't have opportunities, but we don't make opportunities for ourselves. And although I agree with that mindset, like he can't immediately give up, right? I do want, although I do agree with that, I feel like, if we don't have any setup, from the camera, or like the junta stakeholders from before, it's simple is hard to come back and try to do something on our own. And it's not something that people easily can just, Oh, I'm sure the what will coach you can't really be positive about it. It's the facts. And even though you can try to be positive, you can change it. So I feel like a lot of people give up and just try to go somewhere easier. And try to start fresh. And I think that's, that's one of the reasons why people leave. Yeah."	NA	"I think when it comes to events, I think the environment is really no one wants to be in an environment that has no conditions to it. But most importantly, that has people that are not really passionate about anything, that's also something that lacks in this region, because we don't have a lot of people when there's like these types of activities. The staff normally aren't really passionate about it. And I feel like if I knew that the staff would be passionate about it, and that we just by participating, you're doing a lot for the culture, right? I feel like it would be a next step for our city. In carrying the passion and"
NA	"AAnd this is also something that is frustrating with our Camara Municipal , with not our current budget, but our presidents in the past that when it was when it came to change the city, do some what's it called? constructions, right? You elevate the lifestyle of the people here to make it better. always concentrate on the parts of the city where tourists would go to this town, and we will walk around all of it. All of it gonna be like, Why is this house broken down? There's a lot of parts in Miranda where it's entirely covered with the metal sheets. Yeah. And it looks so ugly, because it's like, tacky colors as well. Yeah, and some of them are so old, that are starting to like fall down. And once they fall down, you can see that there's like gaps. It's like when someone comes to visit your house and you have everything dirty. So you tuck everything into a closet. Essentially, they open the closet and everything comes crashing down. And it's true. Because we have so much and do so little and we do is how can I say? It?It's the most in they do it the easiest way they can? Yeah, oh, we have to do this project up. But I know we really want to spend the time, effort and money to under resources and to do them. Right. It's just like the quickest way possible. And then everything is done. Badly...It's I have to look up synonyms, frustrating because I'm running out of uses for that word...I feel defeated"	"I think I have kind of an easygoing personality. So I am able to connect with people from different generations easily. And either become like someone people can look up to, and also someone that people can easily reverse with. I also think that even though I'm still a teenage, right, I think I have I am responsible enough to take care of myself. And I think in any line of work, you have to be worried about your job, but also your mental health. And I think I can balance that enough. So I have good time management, and can also balance a lot of things at the same time. And I think all of this is something that any job would meet. So I would guess those are just skills I have. Yeah,"	"I think we're codependent on our tourism. And also, even though our camara, and the business always tries to get a lot of money and work on it with the community, because they there are projects that go around to better the city, visually, and also, like, try to move services around for accessibility. I think that we don't have enough funds to make some parts. And for some people as well, a meet and a livable place. I know so many people whose parents moved here, because they found a job offer. And after 1,2,3 years, or even after six years, they always go away. Because they just found better solutions and better places to move into. I have this one friend, that when I moved here, on my first grade, he was the first person I met. And even though his parents weren't from here, he had lived here for basically his entire life. And three, four years ago, he moved to Porto, because his parents just found a better job there. And they didn't have anything imminent, that could offer them better, or make them state. Even if it wasn't better. They didn't have a reason to stay."	NA	"Yeah. I know for a fact that if we were to implement co creative tourism activities in our city, and if it wasn't thought through, and if it wasn't really planned out, every single detail, like carefully picked out. I know for that fact that it would flop there because people weren't interesting on engaging, or because as I said, accessibility wasn't an option. Like they couldn't go or maybe just for the fact that it was something that they would care about, and then there's not a lot of attendees."
NA	"Majority of tourists in our time or Spanish become because they're retired or they have some business to attend. So they normally don't stay up for the activities. There are a lot of cultural points, we have our castle that has a really interesting story. We have our cathedral, that is beautiful mannerism style, and also has an exhibition inside with paintings and sculptures... So would we do have and I noticed that because we have a lot of cultural aspects is that they don't promote it enough."	"Yeah, despise that? Yeah, I think despite that, I do lock in a bit of I am responsible, but it responsible and maturity are different things. And I think I need to, it feels like university is like the breaking point where people start acting like adults. Yeah. Or because I think it will be like the push, I need to actually think things through and not rush into things. And also I think I would have made a lot of connections. So right now I am. Even though I know a lot of people and my parents have like a really connecting job, I think I'm lacking connections as well. And that's something that you need later on in life. So I think that's also something is it's not exactly something that like, characteristics that I lack, but just things I don't get half in because of like my age and stuff."	NA	NA	"I think that while modernizing the activities can really help the kids feel like it's not something lame. I've heard a lot of colleagues of mine say that it was lame to participate. It's so lame. So I do, I do think that modernizing things can be a way to go, we also need to be mindful on the on our on the people that we want the activities to reach to. Because if people aren't really interested in it, we can't really force them. And even though this is the only, like... Ive remembered in the lectures, they will tell us that I know it's boring, but bear with us. And they will tell us that they know we're not interested, but they're doing it the same. That's not the way to go. If you want the youth to be involved, you can't force them to anything. And you have to motivate them with things you're actually interested upon. Because you have to understand that maybe back then you'd have no choice but to take their parents properties and maybe work every day in with the animals or something of that sorts. But nowadays, the youths doesn't really care much about it, and are actually not the big fans of the outside. So you also have to be mindful with the activities you're bringing them to. Yeah. Okay."
NA	NA	"I used to have a friend who worked on sales, okay. And he, he finished high school didn't get a degree or anything due to some personal issues. And he used to tell me that Sophia, and anything in life, education can get you really far. But in the end, if you have really good connections, and if you know the right people, it can really get you places. And since then, even though I prioritize my education, that never left my mind, my mind. So I always tried to focus on connecting with other people."	NA	NA	NA
NA	NA	"Of course, I think specially in this region, because it has a lot of commerce, business, and just people who overall lift a lot of different experiences. I think those are the most experienced people to help me and work on those skills I'm lacking on. And not only that, but I feel like as I said before, a lot of times, everyone has a different perspective. So even though maybe I'm not going for exactly the business aspect of my life, I think that even people that only have properties or are humble farmers something could offer me such insight that I would never find anywhere else."	NA	NA	NA

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Appendix R – Emerging Themes

Emerging Themes - Stakeholders

Heritage - Cultural Preservation	Co-creation/ Host-Visitor Interaction	Motivation	Conditioning Factors - Support	Conditioning Factors - Barriers	Impact - Benefits	Impact - Consequences	Engagement & Skills	Identity & Place Attachment
Threat of cultural loss	Active participation	Cultural preservation, promotion & sustainability	Group work & mentorship	Disinterest	CULTURAL: preservation, development, regeneration & modernization	Too much emphasis on one cultural element	Hands-on activities, experts, youth helping youth, travel, and workshops	Lack of identity due to modernization.
Heritage & history	Cultural pride	Cultural pride	Technology	Technology	SOCIAL: skill buil	Inability to modernize	Lack of autonomy & leadership opportunities for youth	Inclusion of co-creative activities & technology.
Sharing culture with others		Peer influence & community buy-in	Repatriation	Lack of partnerships & networks	ECONOMIC: financial compensation & increased tourism receipts			
		Socialization		Rural exodus				
		Unrivaled, unique culture		Logistics				
		Travel opportunities						

Emerging Themes - Youth

Heritage - Cultural Preservation	Co-creation/ Host-Visitor Interaction	Motivation	Conditioning Factors - Support	Conditioning Factors - Barriers	Impact - Benefits	Impact - Consequences	Engagement & Skills	Identity & Place Attachment
Threat of cultural loss	Recent informal interactions with tourists	Socialization	Stakeholder Partnerships	Lack of publicity	CULTURAL: preservation & promotion	Inequitable distribution	Promoting early engagement	Cementing' identity of region
Sharing culture with others	Potential for co-creative tourism in region	Interest	Promoting early engagement	Current tourism dynamic	SOCIAL: cooperat	Stagnation	Use of technology	
Knowledgeable about regional cultural heritage	Co-creative activity participation or 'behind-the-scenes- role	Sharing culture with others & preserving heritage		Low economic incentive	ECONOMIC: revitilization & job creation	Inability to modernize	Relevant & relatable materials	
Participation in regional cultural heritage		Travel opportunities		Limited government support			Innovative activities	
		Cool' & unique		Lack of technology			Avoiding redundancy	
		Learning new skills		Lack of innovation			Follow-up	
		Technology		Rural exodus			Passionate & excited practioners	
		Engaging environment	Logistics				Communication, responsibility, leadership	
		Passionate practitioners						

Annex

Annex A - The Four Realms of an Experience
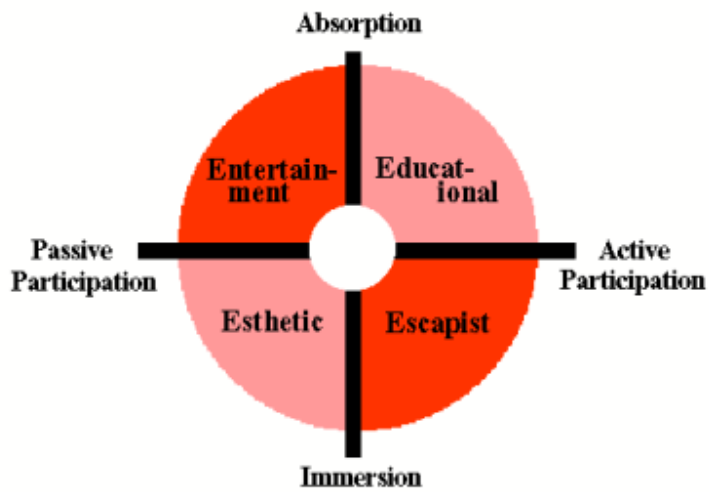
Figure 1. Pine and Gilmore's model, source: Pine and Gilmore (1998)

Source: Pine & Gilmore, 1998

Annex B - Co-creation Model of Heritage Consumption Experiences
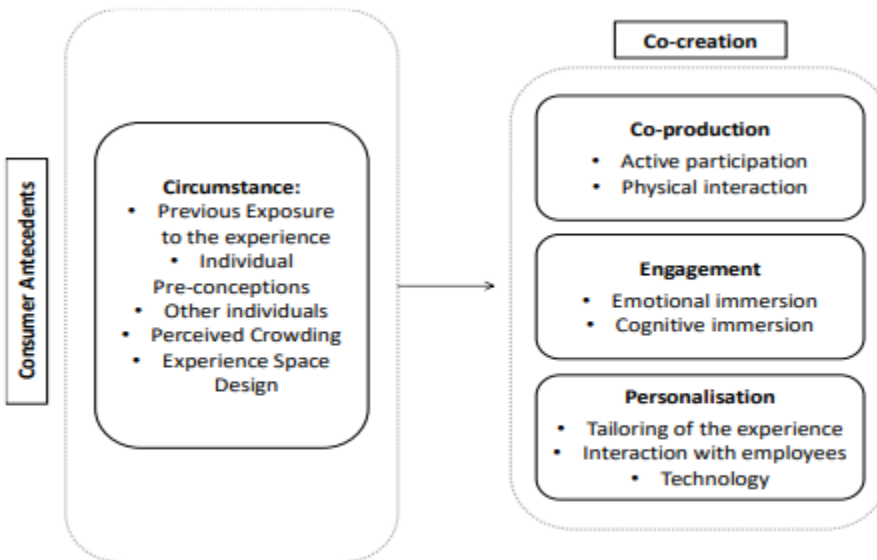
Figure 3. Minkiewizc et al.'s model of co-creation of heritage consumption experiences; source: Minkiewicz et al. (2014)

Source: Minkiewicz et al., 2014

Annex C - The 4-Pillars of Sustainable Development Model
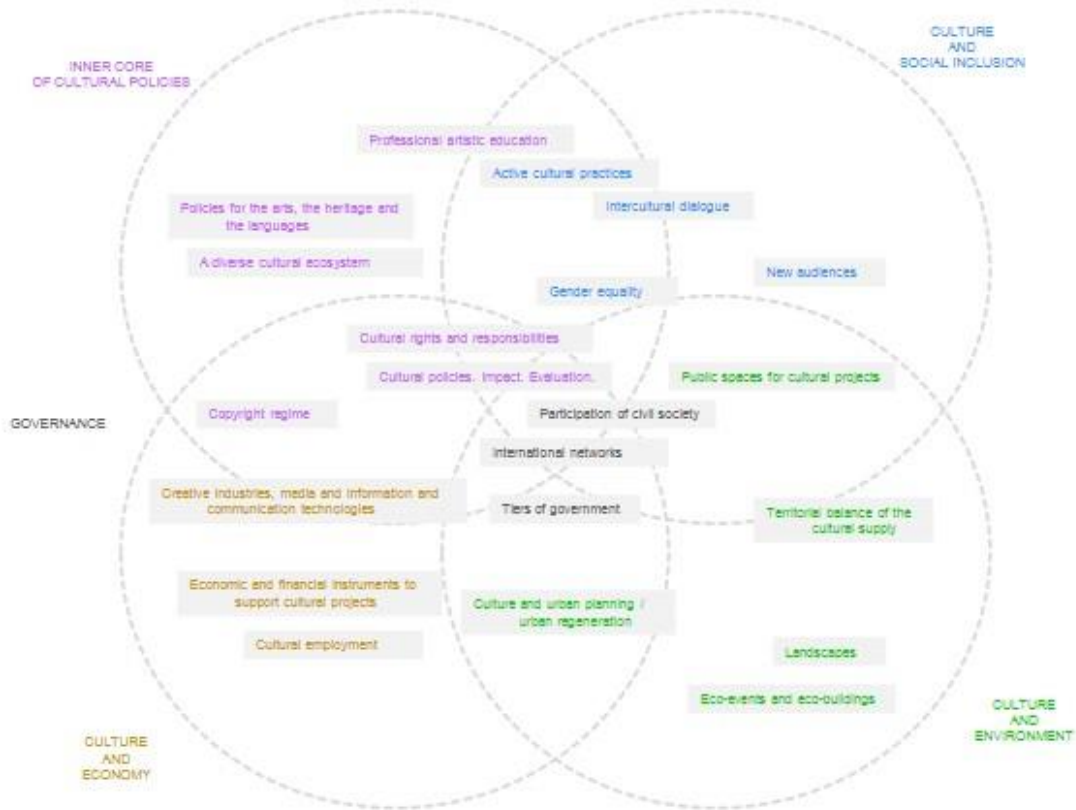
Source: Duxbury & Jeannotte, 2011

Annex D - Regenerative Tourism Foundations

Source: Dredge, D. & Tourism CoLab, 2022
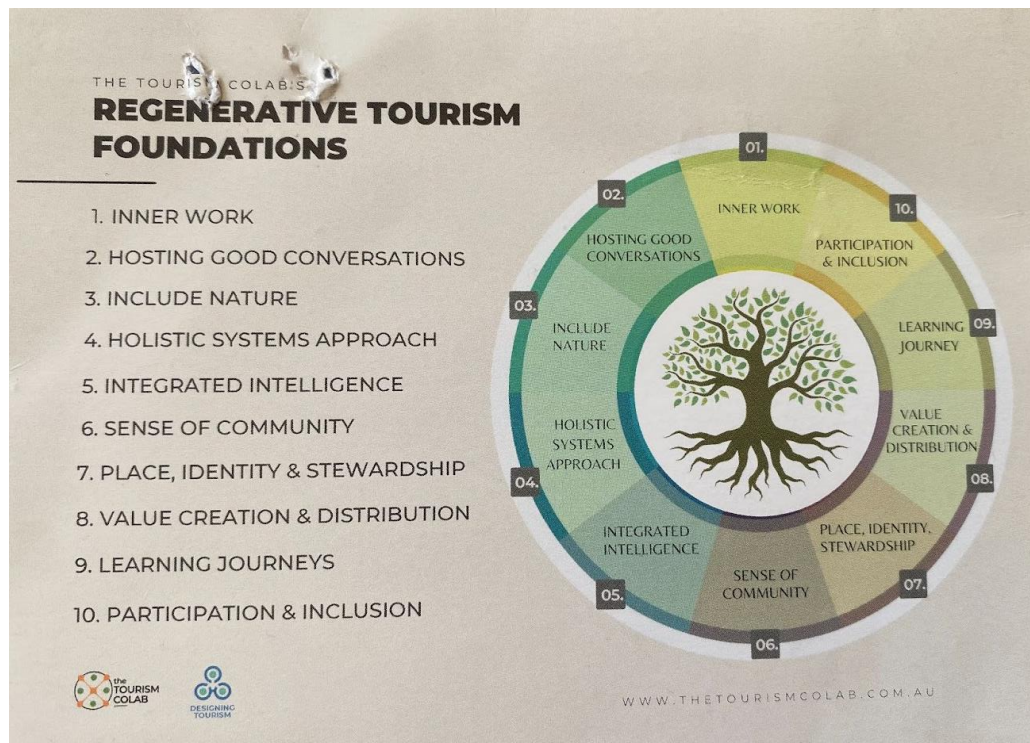
Annex E - Summary of Community Benefiting through Creative Tourism (CBCT) indicators

Table 10.1 Summary of Community Benefitting through Creative Tourism (CBCT) indicators

Economic quality indicators
1. Increase in local employment
2. Agricultural products are increasingly used in tourism sectors
3. Annual income increased
4. Young generation returns home with job opportunities
5. New product development by local people
6. Local wisdom is valued and added to new product
7. New business development by locals
8. Market opportunities for handicraft and local artisans
9. Local sourcing and nearby communities benefit from tourism
10. Household debt decreasing

Socio-cultural indicators
1. Create jobs for women
2. Heritage preservation by young generation
3. Family bonding
4. Health and wellness
5. Understanding cultural diversities
6. Revive cultures and traditions
7. Equality in participation of all ages and genders
8. Promotion of local senses of place and local history
9. Senior is happy
10. Local pride

Environmental quality indicators
1. Waste decreased
2. Effective use of water
3. Lessen plastic uses
4. Increase in the use of natural materials
5. Energy consumption is managed effectively
6. Increase green spaces and areas
7. Increase environmental awareness
8. Young people are aware of climate changes
9. Increase in understanding about sustainable development
10. Waste management improved

Leadership indicators
1. Listen deeply and find agreed and shared solutions
2. Be more visionary in the future of communities
3. Build teamwork
4. Communication skills improved
5. Can see situations more systematically
6. Have courage to change
7. Ability to persuade others
8. Improve coordination skills

Source: Wiansing & Vongvitisin, 2019, p. 128

Annex F - Step Model of Deductive Category Application

Source: Mayring, 2000

Research question, Object	
Theoretical based definition of the aspects of analysis, main categories, sub categories	
Theoretical based formulation if definitions, examples and coding rules for the categories — Collecting them in a coding agenda	
Revision of categories and coding agenda	Formative check of reliability
Final working through the texts	Summative check of reliability
Interpretation of the results, ev. quantitative steps of analysis (e.g. frequencies)	

Annex G - Deductive Content Analysis Coding Agenda

Source: Mayring, 2000

Category	Definition	Examples	Coding Rules
C1: high self confidence	High subjective conviction to have successfully coped with the situational demands, which means - to be clear about the demands and their coping possibilities, - to have a positive, hopeful feeling in handling the situation, - to be sure to have coped with the demands on ones own efforts.	"Of course there had been some little problems, but we solved them all, either I myself or the student gave in, depends who made a mistake. Everyone can make mistakes." (17, 23) "Sure there had been problems, but in the end we had a fine relationship. We got it all together." (27, 33)	All three aspects of thew definition have to point to "high" self confidence no aspect only "middle" Otherwise C2: middle self confidence

Annex H - Step Model of Inductive Content Analysis Process

Source: Bryman & Bell, 2011, p. 574
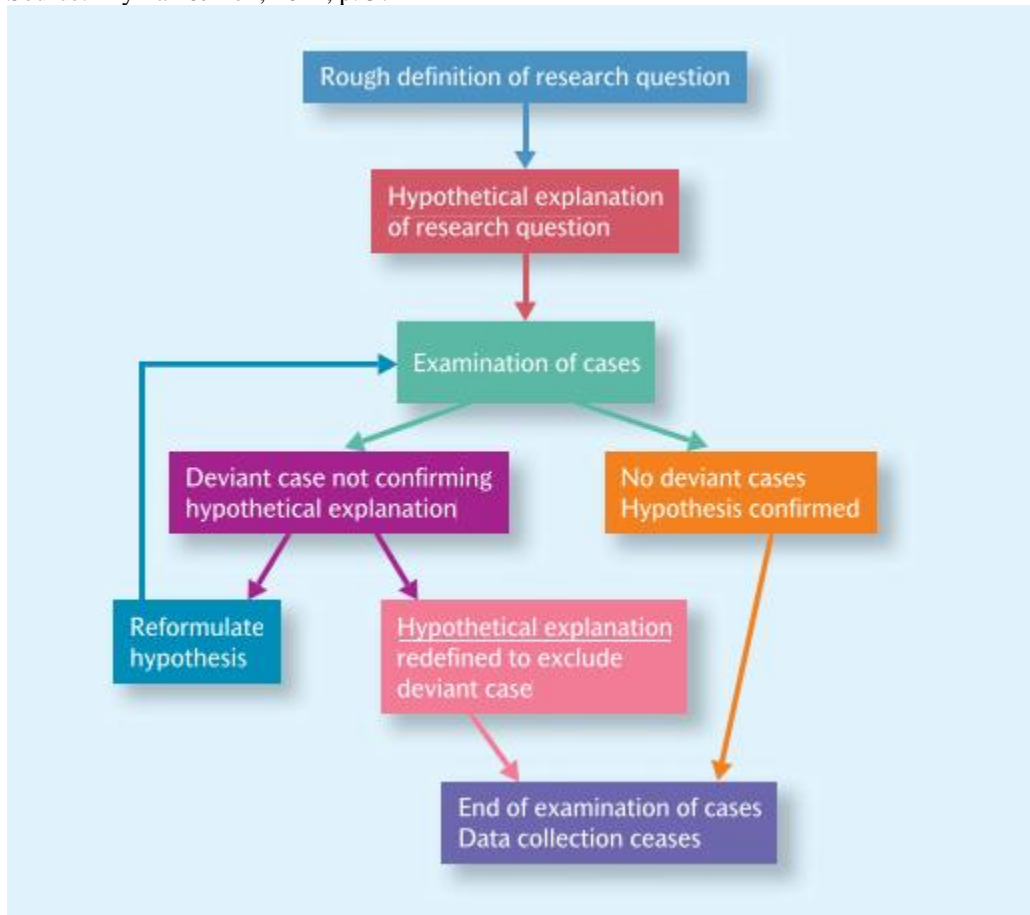
Annex I – Miranda do Douro Census Data, 2021

PORDATA

FUNDAÇÃO
FRANCISCO MANUEL DOS SANTOS

Your municipality in numbers!
Miranda do Douro

	2011		2021	
	Miranda do Douro	Portugal	Miranda do Douro	Portugal
Resident population	7,485	10,557,560	⊥ Pre 6,483	⊥ Pre 10,361,831
Area in km2	487	92,212	487	92,225
Population density average number of individuals per km2	15.3	114.6	⊥ 13.2	⊥ 112.9
Young people (%) aged under 15	10.0	15.0	⊥ 8.7	⊥ 13.1
Working-age population (%) 15 to 64 years	57.9	66.0	⊥ 52.3	⊥ 63.5
Elderly people (%) 65 years and older	32.1	18.9	⊥ 39.0	⊥ 23.4
Ageing index elderly per 100 young people	321	126	⊥ 447	⊥ 178
Foreign population (7)	114	434,708	109	698,536
Foreigners as % of the resident population (7)	1.5	4.1	⊥ Pre 1.7	⊥ Pre 6.7
Births (8)	33	96,856	26	79,582
Deaths	116	102,848	143	124,802
Infant mortality rate (‰) deaths of children under 1 year of age per 1000 births	0.0	3.1	0.0	2.4
Difference between births and deaths natural increase	-	-	-	-
Marriages	21	36,035	8	29,057
Divorces	8	26,751	1	17,279
Hospitals		226	-	-
Pharmacies (6)	2	3,074	2	3,112
Conventional household dwellings	5,525	5,879,333	5,599	6,002,874
new buildings completed for family housing	12	15,416	9	9,138
Schools in pre-school education	4	6,812	4	5,774
Schools in 1st cycle education	3	5,221	3	4,057
Schools in 2nd cycle education	2	1,170	2	1,180
Schools in 3rd cycle education	2	1,516	2	1,440
Schools in upper-secondary education	1	937	1	967
Non-higher education students (2)	1,040	1,925,956	612	1,575,679
Institutions in higher education		300		288
Higher education students (2)	//	396,268	//	411,995
Museums		377	⊥ 1	⊥ 419
Live show performances	22	25,871	19	24,469
Movie screens		558		547
Town Council expenditure on culture and sports (%)	11.6	9.6	-	-
Non-financial enterprises (1)	877	1,113,559	-	-
Personnel employed by non-financial enterprises (1)	1,506	3,631,747	-	-
Personnel employed of the four major enterprises in the municipality (%) Non financial enterprises	8	2	-	-
Turnover of the four major enterprises in the municipality (%) Non financial enterprises	19	5	-	-
Average monthly earnings of employees, €	803	1,084	-	-
Banks, Savings Banks	7	5,834	4	3,266
Mutual Agricultural Lending Banks	3	748	3	681
ATMs	9	13,911	10	12,486
Social Security pensions old age, disability and survivors	2,749	2,943,654	2,239	2,977,307
Public Administration Retirement Fund pensions	537	591,777	594	647,483
Social Security and Public Administration Retirement Fund pensions as % of resident population aged 15 and over	-	39	-	40
Beneficiaries of the Social Integration Income (SII)	153	447,088	122	262,210
Unemployed registered at public employment offices as a % of resident population aged 15 to 64	6	8	⊥ 5	⊥ 6
Unemployed registered at public employment offices	273	551,944	167	386,230
Employees in Local Government	190	131,522	192	144,833
Town Council expenditure (4) €, thousands	11,414.2	7,075,029.4	-	-
Town Council revenue (5) €, thousands	11,196.8	7,282,891.6	-	-
Town Council financial balance €, thousands	- 217	207,862	-	-
Transfers received in the total Town Council revenues (%)	86.3	50.3	-	-
Crimes registered by the police forces per thousand inhabitants	37.9	39.3	Pre 28.4	⊥ Pre 29.1
Electric energy consumption per inhabitant (kWh)	3,685.9	4,655.7	Pro 3,831.1	Pro 4,650.7
Urban waste selectively collected per inhabitant (kg)	29.2	71.3	35.6	114.8
Municipality environmental expenditure (%)	4	8	-	-
Tourist accommodations (3)	9	2,019	⊥ 22	⊥ 6,271

Annex J - Miranda do Douro History

Source: Municipio de Miranda do Douro brochure, obtained by author during field study (August 2023)

A LITTLE BIT OF OUR HISTORY

Miranda do Douro, county seat, situated on a spike that dominates the right bank of the Douro, in the international section that separates the Portuguese province of Trás-os-Montes from the Spanish province of Castilla y Léon.

Miranda's life came with King D.Dinis.

It existed on the cliffs of the Douro and was bathed by the Douro and Fresno rivers. It is during the "Tratado of Alcanices", celebrated between D. Dinis, king of Portugal and Fernando IV, of Leão and Castela, that we have to make the historical reading of the foundation of the village of Miranda on December 18th, 1286, elevating it to the category of village and increasing its former privileges.

One of the privileges of this charter was Miranda never leave the crown.

From this point on, Miranda became progressively the most important of the surrounding villages of Trás-os-Montes.

On July 10, 1545, D. João III elevated Miranda do Douro to the category of city, becoming the first diocesse of Trás-os-Montes (by Pope Paul III's bull of May 22, 1545) that amputated the archdiocesse of Braga most of the transmontane territory.

In 1762, in the context of the Seven Years War, the army of Charles III invades Trás-os-Montes. The barn, with about 500 barrels of gunpowder, was hit by a cannon fire, blowing up the 4 towers of the castle and the surrounding neighborhoods.

Approximately one third of the city's population, some 400 people, perished in the face of this catastrophe, thus leading to Miranda's religious, demographic and urban ruin.

Almost two years later, in 1764, D. Freixo Aleixo Miranda Henriques (23rd Bishop), left Miranda, replacing her with Bragança, which became another episcopal headquarter, definitive and unique from 1780.

Two hundred years later, thanks to the construction of the Picote and Miranda dams, the county became a rapidly developing region and the city, thanks to the perfect harmony between past and present, is today a true "live museum".

Therefore, the county of Miranda do Douro has a vast, diverse, valuable cultural and architectural heritage spread throughout its parishes, which continue to preserve and spread part of its culture through its manufactured pieces such as quilts and carpets made in traditional looms, "saragoça" and burel tissues, embroidery, bagpipes(gaitas-de-foles), flutes, "castanolas"(castanets), "rocas" and knives.

Annex K - *11 Burros, 11 Destinos* Map - AEGPA

Source: AEGPA brochure, obtained by author during field study (August, 2023)

4 DÁLIA | A DEDICADA

Com 13 anos – nasceu a 26 de Fevereiro de 2008 –, a Dália é uma fêmea robusta, amiga das suas amigas, embora demonstre uma especial afeição pelo Cuca, com quem partilha todos os truíck e segredos das estábulos. Muito dedicada aos seus semelhantes, não perde uma ocasião para partilhar os seus conhecimentos sobre uma vida feliz e saudável.

5 DOM QUIXOTE | O APRENDIZ

Fazendo jus ao seu homónimo, o Dom Quixote é um autêntico asinino andante. Nascido a 6 de Março de 2008, tem sido considerado como um dos melhores companheiros de viagem da sua geração e está sempre pronto para meter cascos a caminho, chegando a ser destacado como líder dos caminhadas com burros.

6 DULCINEIA | A COMPANHEIRA

Apresentamos-lhe agora a Dulcineia, a irmã gémea do Dom Quixote. Ter partilhado o ventre acabou por moldar a personalidade desta burrica, que adora ter companhia por perto. Quando se tornou mais autónoma do mano aventureira, tornou-se na amiga cúmplice do Bulhaca, partilhando com ela todos os instantes, das brincadeiras às refeições.

7 GAIVOTA | A VIGOROSA

Para a Gaivota os prazeres da pasto estão acima de tudo. Nascida a 20 de Abril de 2011, tornou-se numa verdadeira expert. Quando sai para os lameiros procura sempre os recantos onde a mistura de ervas lhe parega mais fresca e nutritiva, com o intuito de preparar saborosas e equilibradas refeições.

8 GORONGOSA | A CASMURRA

Prestes a completar 10 anos de idade – nasceu a 15 de Maio de 2011 –, o Gorongosa mantém a sua personalidade vincada, num equilíbrio entre a rebeldia e a meiguice. Se por um lado, faz jus à espécie com uma casmurrice acima da média, também é uma das primeiros a chegar-se à vedação para cumprimentar os seus tratadores, assim que chegam pela manhã.

9 HERA | A MIMALHA

Nascida a 20 de Maio de 2012, a Hera é ainda uma jovem adulta que faz tudo para chamar a atenção, de forma a evidenciar-se no grupo e a receber mais mimos, seja dos tratadores ou dos visitantes. Depois de, há 3 anos, ter sido mãe da Nea, agora tem uma pequena Quinoa a quem dar toda a sua atenção.

10 LAVANDA | A BELA

Apesar de ser a caçula do grupo – nasceu a 13 de Março de 2015- -, a Lavanda é uma burrita muito responsável. Em Setembro do ano passado, deu à luz a Quercus II, desde então, acompanha o seu burranquito para todo o lado. Dotada de um notável instinto protector, a Lavanda adora alinhar em brincadeiras com os mais pequenos.

11 TÓ | O TRANQUILO

Tendo nascido em Outubro de 2003, o Tó é o onção do cercado, o burro sábio e ponderado que já não está para conselgados, embora mantenha a boa forma física. Sendo o mais velho dos orelhudos da Campanha, o Tó é um avô sensato, que mantém a paciência para aturar as trapelias dos mais pequenotes. Reformado, mas não parado, é o seu lema actual.

PRESERVE O PLANALTO MIRANDÊS

O Planalto Mirandês tem muito para oferecer. Este é um território de todos e para usufruto de todos, mas é em especial dos que o habitam de forma permanente, a população local, a fauna e flora aqui existentes. Por isso, respeite e ajude a proteger os seus recursos e a melhorar o ecossistema presente para as futuras gerações. São poucas as regras, mas seguindo-as, podemos aumentar o impacto da natureza em todos nós. Seja um visitante responsável!

— Siga apenas pelos trilhos sinalizados;
— Evite barulhos e ot tudos que perturbem a paz do local;
— Proteja o Património Geológico: não colha amostras de rochas;
— Observe as plantas sem as colher;
— Observe a fauna sem perturbar;
— Coloque o lixo nos locais a este destinado;
— Não acampe e faça fogo, nem deite para o chão beatas acesas. Em alguns períodos é mesmo proibido fumar nos espaços florestais.

Se observar algum comportamento negativo face à natureza, contacte o SOS Ambiente 808 200 520. Em caso de acidente contacte o serviço de emergência 112. Tenha em atenção que em algumas áreas, durante a época de caça (15 de agosto a 28 de fevereiro) às quintas-feiras, fins-de-semana e feriados, podem ocorrer actividades cinegéticas.

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11 BURROS 11 DESTINOS

11BURROS11DESTINOS.PT

NÃO SEJA CASMURRO, APADRINHE UM BURRO!

Porque deve apoiar esta iniciativa?

Desde 2005 que a Associação para o Estudo e Proteção do Gado Asinino (AEPGA) tem vindo a promover a Campanha de Apadrinhamento do Burro de Miranda, de forma a angariar fundos que permitam assegurar o bem-estar dos animais que estão ao seu cuidado e dos restantes asininos do Planalto Mirandês. Este ano, apresenta uma motivação acrescida para ajudar também a recuperar o turismo local afectado pelo surgimento da COVID-19, convidando todos o visitar a região.

Hoje, contamos com mais de 1800 padrinhos e madrinhas que contribuem de forma pontual, ou contínua, para que a associação cumpra os seus objectivos de conservação desta raça autóctone portuguesa, particularmente ameaçada de extinção. Este apoio é essencial para o projecto que estamos a desenvolver. Quantos mais fundos angariarmos, mais conseguiremos fazer pelo Burro e, quantos mais formos, maior será a projecção que daremos à sua voz.

Apoie esta causa, apadrinhando um Burro de Miranda e torne-se, assim, um membro activo na preservação desta raça, considerada património genético, ecológico e cultural único no nosso país.

Saiba como apadrinhar um Burro de Miranda aqui:
http://www.aepga.pt/area/como-apoiar/apadrinhamentos/

BURROS PARA APADRINHAR

1 ATENOR | O BRINCALHÃO

Nascido a 20 de Abril de 2005, o Atenor é um dos burros mais viajados da AEPGA. A sua alma de viajante alia o talento para a caminhada. Tem um jeito especial em cativar o público com as suas hilariantes habilidades, sendo a mais famosa de todas a forma como põe a sua comprida língua de fora.

2 BULHACA | A AMOROSA

Doce, meiga e extremosa, é aquela que não tira os olhos dos seus crios. Sempre atenta às suas necessidades, sempre disposta a dar carinho ou a alinhar numa brincadeira. Com quinze anos - nasceu a 23 de Fevereiro de 2006 - a Bulhaca já foi mãe várias vezes e trata os seus burricos sempre com o mesmo desvelo.

3 CUCA | A SERENA

Nascida a 11 de Abril de 2006, a Cuca é uma burra resoluta que gosta de sossego é um dos suas maiores prazeres é pastorear e conviver harmoniosamente com os seus companheiros de estábulo, especialmente com a sua grande amiga Dália. A vida da Cuca ganhou também um novo significado quando, em Julho do ano passado, foi mãe da Quercus.