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M

MASTER IN

INTERCULTURAL STUDIES FOR BUSINESS

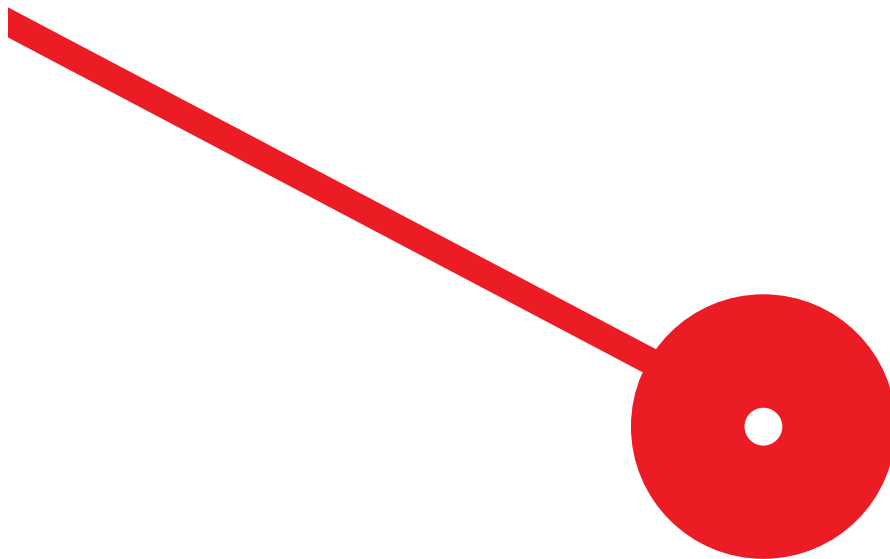
Moving Mountains: ADIRAM as the first step

Ana Margarida Cruz Silva

11/2021

Ana Margarida Cruz Silva. Moving Mountains:
ADIRAM as the first step

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“Versão Final”

*Dos rios às lagoas
Que encantam todas as pessoas
Há um mistério presente
Que perdura na nossa mente
Dos que estão e dos que vêm
Mesmo aqueles que nada têm
Estas serras enchem a alma
Com a sua brisa calma
Nos seus montes e vales desenhados
Há pedras e relevos transformados
Que no Verão ficam quentes
E no Inverno gelados
As encostas escondem segredos
Que se perdem por entre os penedos
Amores e histórias antigas
Memórias muito queridas
Quem as sente sabe bem
O prazer de conhecer mais além
Descobrir novos caminhos
E mistérios de cenários perdidos
A Estrela toca o céu lá no alto
A Gardunha espreita-o escondida pelo seu planalto
Marcam para sempre
Com a sua história comovente*

- Ana Margarida Silva.

Dedication

While I was thinking about who I should dedicate this work to, I couldn't possibly come up with a full list of all the people who have helped me to be where I am today, so this is...

“For those of you who have played the larger role in prolonging my agonies with your encouragement and support, well...you know who you are, and you owe me.”

(Pietsch, 2015: 5)

Acknowledgements

Many things in life are temporary...The awkward middle school stage, the bad haircut and people's weird obsession with Justin Bieber, Beyoncé or Harry Styles... okay maybe that one is not temporary! But out of all things, there is one thing that people tend to forget is temporary, emotions! The joy I felt when when I was a kid and went up to the mountain with my parents and my brother to fill the bottles with pure and crystalline water, temporary! The comfort I felt running around and playing with the mud... temporary! The happiness I felt when I got extra two weeks of spring break, temporary! The guilty I feel after disappointing someone and the sadness I feel when I'm left wondering: what did I do wrong? It is all temporary! I'm saying this as a reminder that life is full of temporary moments and temporary feelings.

We live in a very fast paced world where we get bored if a TikTok is longer than 15 seconds and if the food is in the microwave for more than 60. The world we live in is often impatient and unkind. We are impatient and unkind to ourselves. You may or may not be wondering why I am saying these things in the acknowledgements, well this is just an introduction to what I really want to say, a reminder to have a little grace for myself and others.

Therefore, firstly, I would like to thank Professor Clara Sarmiento for all the guidance. Thank you for always encouraging me to do more and better. In our classes, the Professor always demonstrated passion in everything you taught us. I will never forget your advice to always follow our dreams. As Professor once said, the sparkle in our eyes will always reflect the happiness our soul truly feels for doing what we really like. I believe those few words inspired me to take this journey and brought me where I am today.

Then, I would like to thank Dr. Célia Gonçalves, another woman who is a source of inspiration. With her I also had the opportunity to realize that dreams are born step by step and that dedication really moves mountains. I would like to thank my other colleagues with whom I had the opportunity to work in my internship at ADIRAM (Ana, Andreia and Pedro), as well as all the workers at CISE and all the

Professors at ISCAP who helped me to trace this path. Besides, Professor Álvaro Barbosa and Professor Luís Teixeira thank you also for the words of guidance.

Then, I could not fail to express my gratitude to some of the people to whom I owe an eternal debt: my mom, my dad, my brother and my sister in law. You are the pillars of my life and the first people that showed me the world, always cheering me in every victory and supporting me in every fall. All the words I can write will not be enough to thank these people for everything they have always done for me. To my mom, my best friend, thank you for always being there for me even when I did not deserve it. Thank you simply for being who you are, because without you I'm sure I would not be where I am today. To my dad, thank you because I know everything you do is because you care about me.

To my brother and my sister-in-law, thank you for always putting up with me, at my best and at my worst. “Mano” you have always been a role model to me. I will never be able to thank you enough for your unconditional support, even at dawn, when I called you although you live thousands of km away in a different country because my computer decided to break down and I did not know what to do. Even in moments like this, you have always been there for me! Raquel, you are like the sister I never had, I appreciate you and I thank you for being there to hear me whenever I need it. Thank you both of you for giving me the best gift, our little Duarte!

I want to thank my grandparents because of the way they were able to build a foundation for me, where I know I can always come back! I would like to thank everything I learned from you and with you. I will cherish every memory for the rest of my life. I would also like to thank my aunts, uncles and my cousins (Marcelo and Alípio) for always supporting me in every step of the way.

Now, I want to thank my friends because despite not being blood, they are the family of the heart. Ana, Andreia and Sara thank you for always being there for me and thank you for laughing at me and with me. Carlos, Filipa and Rafa thank you because have helped me through some of my biggest breakdowns and you never run away, but instead you always have a friendly word. The door to Guida's

house will always be open for you, not the bar or any drinks tho (this if for Carlos only). A special thank you to my housemates for helping me getting ready to the presentation of the report and for the kind words that gave me strength (Clara, Lú and Óscar). Thank you also to many other friends that, even though I do not mention their name, had any impact in my life.

Now, to my pet family Bono, Jerry and Kika, I would like to thank you because you have always put a smile on my face, even when all I wanted was to cry.

Besides, I would like to thank God! For my life, for the nature, the sky, the stars, the sun, the flowers, the sea, the birds, the music to my ears and, especially, for the mountains that inspired me to write this work because they are my first home and helped me to be who I am today.

To the ones I mentioned above, although I know many things in life are temporary, each one of you has taught me that our impact on the world and on each other does not have to be and for that I say thank you!

Resumo:

O presente relatório de estágio foi concretizado no âmbito do Mestrado em Estudos Interculturais para Negócios, do Instituto Superior de Contabilidade e Administração do Porto – Politécnico do Porto. O estágio curricular, decorreu entre fevereiro e junho de 2021, na Associação para o Desenvolvimento Integrado da Rede das *Aldeias de Montanha* (ADIRAM), integrando o Projeto *Aldeias de Montanha*.

O desenvolvimento das comunidades locais é extremamente importante para evitar o êxodo rural que se verifica no interior de Portugal e que tem sido um desafio difícil de controlar nas últimas décadas. Consequentemente, é necessário potencializar os recursos e as riquezas endógenas existentes nesses territórios de forma a preservá-los.

Neste sentido, este relatório de estágio tem como objetivo analisar a natureza do trabalho desenvolvido através da ADIRAM nas *Aldeias de Montanha*, localizadas na Serra da Estrela e Serra da Gardunha. Portanto, demonstrando que é essencial valorizar os seus territórios e as suas comunidades porque eles têm muito para oferecer, especialmente em termos de atração turística. O relatório pretende ainda descrever as tarefas realizadas durante o estágio e explorar três estudos de caso de forma a examinar cenários da vida real: as telenovelas, o burel e a Burel Factory e, finalmente, a fotografia.

Os resultados apresentados demonstram a importância de empoderar as comunidades locais e valorizar os seus respetivos territórios. Além disso, embora os territórios em análise sejam considerados territórios locais, há uma clara expansão do local para o global, representada na interação de ambientes e culturas locais com fluxos globais. Desta forma, o conceito de “glocal” e o substantivo processual “glocalização” devem ser tidos em consideração na procura de novas formas de desenvolver esses territórios e as suas comunidades.

Palavras chave: Comunidades locais, territórios rurais, turismo, indústrias culturais e criativas

Abstract:

This internship report was carried out in the scope of the Master's degree in Intercultural Studies for Business, lectured at the Porto Accounting and Business School, Polytechnic of Porto. The curricular internship took place between February and June 2021, in the Association for the Integrated Development of the *Aldeias de Montanha* Network (ADIRAM), integrating the Project *Aldeias de Montanha*.

The development of local communities is extremely important to avoid the rural exodus evident in the interior of Portugal which has been a difficult challenge to control over the last few decades. Consequently, it is necessary to enhance the resources and endogenous wealth existing in these territories in order to preserve them.

With this in mind, this internship report aims to analyze the nature of the work developed through ADIRAM in the *Aldeias de Montanha*, located in Serra da Estrela and Serra da Gardunha. Therefore, demonstrating that it is essential to value their territories and their communities because they have a lot to offer, especially in terms of tourist attraction. The report further describes the tasks performed during the internship and explores three case studies in order to examine real life settings: the soap operas, the burel fabric and the Burel Factory and finally, photography.

The results presented demonstrate the importance of empowering local communities and valuing their respective territories. Besides, although the territories in analysis are considered local territories, there is a clear expansion from the local to the global, represented in an interaction of local environments and cultures with global flows. Thus, the concept of “glocal” and the process noun “glocalization” should be taken into account when searching for new ways to develop such territories and their communities.

Key words: Local communities, rural territories, tourism, cultural and creative industries

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List of Abbreviations

ADIRAM- Association for the Integrated Development of the *Aldeias de Montanha* Network (Associação de Desenvolvimento Integrado da Rede das *Aldeias de Montanha*)

CIMBSE- Comunidade Intermunicipal das Beiras e Serra da Estrela

CISE- Centro de Interpretação da Serra da Estrela

DOI- Digital Object Identifier

et al.- et alii

ISCAP– Porto Accounting and Business School (Instituto Superior de Contabilidade e Administração do Porto)

Km – Kilometer

n.d.- Undated

NUTS- Nomenclatura das Unidades Territoriais para Fins Estatísticos

OECD- Organization for Economic Co-operation and Development

P. Porto- Polytechnic of Porto (Politécnico do Porto)

QREN- Quadro de Referência Estratégico Nacional

UNCTD - United Nations Conference on Trade and Development

UNDP- United Nations Development Programme

UNESCO- United Nations Educational, Scientific and Cultural Organization

UNWTO- United Nations World Tourism Organization

Introduction

The present work constitutes the report on the curricular internship developed in the scope of the Master's degree in Intercultural Studies for Business. The internship, with the duration of three months and the workload of 35 hours per week, took place from February 15 to June 11, 2021, at the Association for the Integrated Development of the *Aldeias de Montanha* Network (ADIRAM) (the first month was spent in an environment of remote work due to the lockdown restrictions caused by the COVID-19 pandemic situation).

The internship was carried out under the supervision of the ADIRAM Secretary Executive, Célia Gonçalves, who assigned me the responsibility of completing several tasks and through whom the contact with ADIRAM was maintained. The decision to do this internship was related to the interest in acquiring more professional experience and the wish of deepening in practical terms the learnings developed throughout the Master's degree.

This report aims to be a description of the work developed during the internship and of the formative and professional importance that it had for my path. In addition, it includes an analysis of three case studies that conclude the thesis sustained throughout all the report. The internship – an intermediate space between academic education and work environment – provided the opportunity for a more thoughtful and reflexive appreciation of the situations that are encountered in a professional environment. This point of view is developed in the report through a more theoretical perspective, alongside the analysis of practical situations. Throughout the report, several images and photographs will be used to support and illustrate the arguments under discussion, complemented by figures and tables whenever necessary.

Over the past few years, the relationship between tourism and the development of the rural areas in the interior of Portugal has become crucial. In this way, this report focuses on the development of the local communities of *Aldeias de Montanha*, especially through tourism. This is a field that has proved to be of central importance from the point of view of the most pressing trends and challenges that the near future presents.

The internship report is organized into five chapters. The first chapter, which follows the introduction of this report, addresses the theoretical framework and it is structured into six sections. The first section introduces the concept of culture, presenting some of the existing definitions that best fit the way culture is addressed in this report. The second section focuses on the concept of popular culture. The third one analyzes the notions of cultural territory and landscapes. The fourth section focuses on the definition of tourism and it is divided in several subsections dedicated to different types of tourism. The fifth section presents the meaning and importance of cultural and creative industries. Finally, the sixth and last section of this chapter addresses the concept of “glocal” as hybrid space.

The second chapter focuses on the spatial-temporal contextualization of *Aldeias de Montanha* and the territories where they are situated. The first section concentrates on the territories of Serra da Estrela and Serra da Gardunha and is divided into three subsections: the natural and landscape heritage; a brief historical overview; and the cultural characterization. Then, follows a section dedicated to the analysis of the contextualization of *Aldeias de Montanha* within the territorial unit of CIM - Beiras and Serra da Estrela. This section is divided into several subsections about different subjects relevant for the analysis underway, such as education, health and economy.

The third chapter addresses the host institution, the Association for the Integrated Development of the *Aldeias de Montanha* Network (ADIRAM), where the internship was conducted, and it is divided into four sections. The first section comprises the origins, chronological overview and objectives of ADIRAM. In the second section, the Project *Aldeias de Montanha* is presented. The third section analyses other projects being developed by ADIRAM, namely, the *Cooperative Spaces- Coworks @Aldeias de Montanha*, the EU4Shepherds, the *Queijeiras* Project, the *Lugar* Platform and the *Aldeias* Museum. Finally, the fourth section addresses other activities developed by ADIRAM.

The fourth chapter thoroughly describes the tasks performed during the internship conducted at ADIRAM and it is structured into four sections. The first

section presents the application and selection process. The second section addresses the workplace and the team. The third section is dedicated to the working process and the tasks assigned. This section is divided into five subsections, which include the different topics and analyzes them individually in the following order: databases, social media management, translation and text revision, and a fieldwork section that includes the subtopic of the Press Trips in which I was able to participate. The last section of the chapter corresponds to a reflection and analysis of the internship, including what remained after the end of the internship, presenting a brief reflection on the importance of a legacy.

In the fifth chapter, in order to emphasize the findings, acknowledge in the first four chapters of the report, three case studies will analyze real life settings. Such case studies differentiate the knowledge offered with the methods mentioned before, namely the experience acquired in the internship. The chapter is divided into four sections. The first focuses on the passage from the cultural industries to the creative industries. Then, we have the presentation of the first case study about the audiovisual creative industry – the soap operas and their cultural identity – which is divided into four subsections. After this, the creative industry of design, with the burel case study, is presented. Finally, the visual arts category of the creative industry, with the photography case study, closes this chapter.

To conclude, in the conclusion, the report displays some final considerations. In addition, a set of appendices that complement the information described are presented. At the academic level, the report intends to provide a useful set of new reflections on the topic being discussed. At the professional level, it attempts to materialize the experience developed at ADIRAM.

At a social and cultural level, the report aims to acknowledge the potentialities of the *Aldeias de Montanha* territories, in order to build structures of added value for their local communities. It seeks to take a closer look at the social responses adopted by ADIRAM to tackle inequality, marginalization, and the powerlessness of the local communities. The analysis of the projects currently

being developed by the Association have helped to transform those weaknesses into strengths.

The report is marked by the conceptualization of the relationship between culture, tourism, sustainability, and community development, but it also focuses on the operationalization and incorporation of cultural concerns within local plans and processes. Underpinning both areas, it is possible to understand how *Aldeias de Montanha* are organized and encouraged to develop.

Finally, at a personal level, the report seeks to do a retrospective of the first professional experience in which I had the opportunity to develop the academic contents acquired during the Master's course, in real situations, that are part of the everyday practice in the workplace. It represents a key point in my personal, academic, and professional life, opening new horizons for the immense possibilities that the world has to offer, and helping me realize “that at the top of the mountain, there’s [always] another mountain” (Garfield, n.d.).

Chapter I – Theoretical Framework

This chapter focuses on the theoretical framework necessary to understand the concepts that sustain this internship report. The chapter will be based on works and studies on the different topics being analyzed, both in general and in the context of local territories. In this way, the chapter combines general concepts on cultural studies and the globalized economy, with the analysis of the local territories of Serra da Estrela and Serra da Gardunha, where *Aldeias de Montanha* are located.

1.1 A Concept of Culture

The territories of Serra da Estrela, Serra da Gardunha and *Aldeias de Montanha*, their natural landscapes, ancient history, and traditions, represent cultural territories where culture can act in order to develop the social, economic, and cultural value that already exists there. Thus, it is important to understand the concept of culture and the cultural characterization of the territories under analysis.

Culture is one of the most difficult concepts in the human and social sciences (Hall, 1997: 2). There are many ways to define it. A more general definition of culture is UNESCO's, which states that "culture is a set of distinctive spiritual, material, intellectual, and emotional features of society or a social group. It encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (UNESCO, 2001).

This internship report will focus on the concept of culture based on the notion developed by Stuart Hall. In his book, *Cultural Representations and Signifying Practices*, Stuart Hall (1997) points out:

Culture, it is argued, is not so much a set of things- novels and paintings or TV programmes and comics - as a process, a set of practices. Primarily, culture is concerned with the production and the exchange of meanings – the 'giving and taking of meaning'- between the members of a society or group. [...] Members of

the same culture must share sets of concepts, images and ideas which enable them to think and feel about the world, and thus to interpret the world, in roughly similar ways. They must share, broadly speaking, the same 'cultural codes'. In this sense, thinking and feeling are themselves 'systems of representation', in which our concepts, images and emotions 'stand for' or represent, in our mental life, things which are or may be 'out there' in the world (2-4).

This definition of culture refers to "the production and circulation of meanings" (Sarmiento, 2015). Every culture presents certain meanings for different things. Every social practice is organized through meanings. Thus, social practices should be studied in order to understand and emphasize their cultural dimension (DuGay et al., 1997).

This contemporary concept of culture shows us that thinking and feeling are themselves "systems of representation" because we think and feel what our culture represents to us. Those "systems of representation", to which Stuart Hall refers, shape and mold our concepts, images, and emotions (Hall, 1997). This is culture, as a system of values, practices, and feelings present in everybody. According to this concept of culture, we are all cultural and social actors. Consequently, we see the outside world through the cultural lens or glasses that we have. They stand between the world and our minds. However, although there are "common meanings", this does not prevent the existence of diversity in the ways of interpreting or representing any topic (Sarmiento, 2015).

According to Clara Sarmiento (2015):

It is the agents of a culture that give meanings to people, objects, concepts and events that, by themselves, rarely have a single and unchanging meaning. [...] Culture is implicit in all practices that are not only genetically programmed, but that contain meanings and values, to be interpreted and decoded by the social actor (37-38, my translation).

These symbols, and the narratives that people in the same culture easily recognize, are part of the cultural capital, a term introduced and developed by the sociologist Pierre Bourdieu (1977, 1986, 1996). Everyone that lives and was raised within a culture has got a certain cultural capital. It represents the things

that we tactically know about our culture, such as symbols, ideas, tastes, and preferences and which we apply to different situations. Thus, culture is everything that connects a group, a community, everything we have in common, both physically and spiritually, both material and immaterial (things, values, practices, discourses, ways of behaving, everything, from things to thoughts, from values to feelings).

This is what happens in the territories of Serra da Estrela and Serra da Gardunha. The communities living in these mountains share a set of practices, speeches, representations, and symbologies that form common meanings, creating a distinctive identity and popular culture, ultimately, contributing to call the attention of the outside world.

Besides, culture is extremely important to understand how many voices there are in a society. Culture is communication and it is never homogeneous, therefore the groups that are part of a culture must communicate in order to find the right balance between them. Boaventura de Sousa Santos points out that “cultures are only monolithic when seen from outside or from far away. When seen from within or from a very close distance, it is easy to see that they are constituted of various and at times conflicting versions of that same culture” (Santos, 2006: 121 as cited in Sarmento, 2012: 279).

Then, it is also important to practice intercultural competence and intercultural communication in the interior of the same society, which is only apparently cohesive. This heterogeneity is also present in the Portuguese society, although not as evidently as in other countries. Within the national boundaries of a collective identity, as apparently homogeneous as the Portuguese, we find linguistic, accent, and cultural diversity, for instance. Two of the Portuguese territories, where we can identify this diversity, are exactly the ones this internship report is analyzing: Serra da Estrela and Serra da Gardunha. These cultural territories are very rich in their cultural diversity and traditions.

They represent a strong popular culture not only in the territories themselves but also in their communities.

1.2 Popular Culture

In every culture, there is something called popular culture. *Aldeias de Montanha* have a distinctive popular culture that characterizes their local communities. It is very difficult to assign a restricted meaning or a clearly circumscribed category to the concept of popular culture. According to John Storey, the inevitable difficulty of defining this construct emerges from its compound shape (Storey, 2001: 5).

As a concept, popular culture, similarly to the concept of culture, has never ceased to be debatable and ambivalent. The concept holds many ambiguities, complexities, and misconceptions, that often affect its general understanding (Pereira and Cachola, 2015). According to Pereira and Cachola (2015):

Popular culture, in itself, is not a historically fixed reality; it is, on the contrary, permanently constructed and ever evolving, located in specific times and places, which makes the task of applying to it any definitive conceptual category even harder. Not being an easy concept, popular culture has, indeed, been widely debated for more than a century now, and for the greater part of that time, it has been used to refer primarily the opposite of high culture, in an equation of bad versus good (3).

In fact, the debates around the notions of “popular”, as in “popular culture” and “popular art”, were the reason for the most diverse interpretations, controversies and polemics. Theories, perspectives and arguments debated lost much of the sociological and cultural categorization that served to define popular cultural productions, as opposed to elite and literate cultures.

Such oppositions are currently deeply nuanced, referring to the wide circulation of cultural objects and behaviors in different social territories and their

appropriation by different groups and social media. When emphasis turned towards the actual uses of culture and the way social relations are constructed by cultural objects, it became possible to overcome the presumed distance which separated the popular and the erudite (Fiske, 1992; Certeau, 1984). Thus, “popular culture” becomes a much broader category.

John Storey states that one of the sixth definitions of popular culture is that of popular culture as the culture that derives from ‘the people’ (2009: 9). According to this definition, popular culture indicates “an ‘authentic’ culture of ‘the people’”. [...] This is popular culture as folk culture: a culture of the people for the people” (Storey, 2009: 9).

It is in this way that popular culture will be approached in this internship report, mainly as “folk culture” or “folklore.” According to Clara Sarmiento, this can be understood as “a regional, traditional culture, whose manifestations are produced by the community and for the community, non-profit primordial” (2015: 31, my translation).

Popular culture as folklore is very much related to a certain region (Sarmiento, 2015: 31), it is a sort of culture that belongs to everybody in equal terms. It is produced by the community for the community, for them to use in everyday life. All everyday practices are cultural to some extent: in addition to the practical functions they may perform, they are also developed because of their symbolic meanings.

Following this line of thought, the notions of “popular” culture and art are used here to refer to traditional cultural productions that, far from the typographic cultures of commercial and industrial capitalism, collaborate in the organization of the artistic-cultural expression of social groups linked to the cultural territories of Serra da Estrela and Serra da Gardunha, where *Aldeias de Montanha* are located. Consequently, their practices of popular culture and art attract visitors

and tourists willing to know closely the traditions and the ways of life of the communities in these cultural territories.

1.3 Cultural Territory and Landscapes

When discussing territory, the anthropologist Jose Luis García (1976: 14) is emphatic in saying that it is not the physical characteristics of the territory that determine the creation of meanings. García (1976), having in consideration Hall (1966) in the work *The Hidden Dimension* and the theories directly derived from the linguistic theories of Sapir-Whorf, discusses a cultural perspective of territory. As García (1976) points out, “the territory is considered as a sign whose meaning is only understandable from the cultural codes in which it is inscribed” (García, 1976: 14, my translation).

Haesbaert (2002) defines territory based on the social processes that it is inserted in. The construction of territoriality is mediated by the social, political, and cultural dimensions of life in society. Thus, the territory is a shared place in everyday life, creating roots, ties of belonging, and symbols that provide meaning and motivate the internal movements within it.

According to Jaime Urrutia, “the territory is the primary basis for any cultural identity. From it, symbolic references and historical reports are constructed that allow a human group to share the same traditions and cultural expressions” (2009: 9, my translation). Thus, it represents the set of referential and symbolic elements – through traditions and customs –, people's knowledge and way of life, helping in the construction of a community's identity and, consequently, of a certain cultural territory.

Hence, initially, the idea of territory is linked to a geographical space. From a cultural point of view, it is a demarcated area that is related to a particular cultural identity. In this way, culture is intensely associated with the territory,

endowing it with its own specificities, through manifestations of art, uses, practices, customs, and peculiar traditions. A cultural territory symbolizes a subjective space where feelings and values are represented. These feelings and values characterize the construction of the identity.

The identity of a specific territory is an element of the character of the territory (Perafán and Oliveira, 2013). It is characterized by the relations established among people in everyday life, an identity marked by the cultural heritage that is perpetuated over time. The set of values and affections established in each social relationship provides the identity of the territory. Such cultural identity allows the development of the region, as well as the increase of originality and distinction of the territory.

By joining these different perspectives, we can see that the notion of cultural territory is used here in the sense that habits and cultural behaviors are continuously being produced, materializing different artistic and symbolic expressions. It is a matter of summoning an anthropological notion of culture in which its production, consumption, and circulation highlight the symbolic meanings of its territorialization, that is, its functions of cohesion, specialization, and human domestication of space.

It is important to value this local knowledge and distinctive identity, present in Serra da Estrela, Serra da Gardunha and *Aldeias de Montanha*. When looking for ways to develop a region, it is important to listen to its diversity as a cultural territory because most of the time we end up discovering that they have a very rich social, cultural and economic heritage to offer. This takes us to understand Serra da Estrela and Serra da Gardunha as cultural landscapes.

According to P.J. Fowler (2003), in 1992, the delegates at La Petite Pierre Meeting, recognized that:

[cultural landscapes] are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or

opportunities presented by their natural environment, and of successive social, economic and cultural forces, both external and internal. They should be selected [for World Heritage status] on the basis both of their outstanding universal value and of their representativity in terms of a clearly defined geographical region, and also for their capacity to illustrate the essential and distinct cultural elements of such regions (World Heritage Convention of UNESCO, 1992, as cited in Fowler, 2003: 28).

As P.J. Fowler points out, cultural landscapes are “combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment” (2003: 124). Serra da Estrela, Serra da Gardunha and *Aldeias de Montanha* carry a natural and cultural heritage that allows them to be considered cultural landscapes. Although these territories are not included in the official list of UNESCO, we can see that, because of their characteristics, they could be easily encompassed in the classification of cultural landscapes.

Up until today, 114 properties with 5 transboundary properties have been included on the World Heritage List (UNESCO, n.d.). Some of the sites included on the list reflect specific land-use techniques, guaranteeing and enabling biological diversity. Others are associated in the minds of communities with powerful beliefs and artistic and traditional customs (Fowler, 2003: 19). These latter allow to incorporate an exceptional spiritual relationship between people and nature, which is exactly what happens in the cultural territories of Serra da Estrela and Serra da Gardunha.

The designation of “cultural landscapes” reveals and sustains the great diversity of interactions between humankind and its environment. In this way, it also draws attention to the need to protect and preserve traditional living cultures. P.J Fowler states that “cultural landscapes -- cultivated terraces on lofty mountains, gardens, sacred places ... -- testify to the creative genius, social development and the imaginative and spiritual vitality of humanity. They are part of our collective identity” (2003: 19).

The territories of Serra da Estrela and Serra da Gardunha, where the *Aldeias de Montanha* are located, are marked by a distinctive identity, cultural richness, and heritage, which must be respected in their specificities. In this way, it is possible to value their local culture and traditions that are, as we will see below, an asset for developing tourism, but also for the development of cultural and creative industries in the region, consequently, leading to the economic development of the local communities.

1.4 Tourism

In general, culture is a significant factor of economic growth, with impacts on housing and on the location attractiveness of certain regions for tourists, residents, and investors, which determines the development of tourism (OECD, 2008).

The distinctive culture and identity of Serra da Estrela, Serra da Gardunha and *Aldeias de Montanha* make them popular tourist attractions. Thus, to better understand the potential of these territories, it is important to understand the meaning of tourism and the different types of tourism which help in the social and economic development of the local communities of *Aldeias de Montanha*.

It is particularly difficult to define the word “tourism” with precision because its definition is neither clear nor consensual in the literature. Different people have different meanings for this term, and a specific universal definition has not been adopted yet (Theobald, 2005: 8).

A definition of tourism accepted by several organizations (Eurostat, OECD, UNWTO, and UN Statistics Division 2001) is the one pointed out by Vanhove and Belgium (2016):

Tourism comprises the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited (953).

Besides, the literature also distinguishes between conceptual, as the one cited above, and statistical (technical or operational) definitions of tourism. The technical definitions provide tourism information for statistical or legislative purposes (Theobald, 2005: 11). The various technical definitions of tourism provide meaning or clarification that can be applied in both international and domestic settings (Vanhove and Belgium, 2016: 953).

Since the last century, both the concept and the practice of tourism have been continuously polished. When looking at the definition of tourism, it is necessary to understand the concept of “tourists” and “residents”.

1.4.1. Tourists and residents

As a human experience, tourism is related to the interaction between tourists and residents, both integral parts of the tourism system (Silva, 2011). As it was demonstrated above, tourism is a social, cultural, and economic phenomenon. It involves the movement of people to countries or places outside their usual environment, for personal or professional purposes, which are called visitors (they may be tourists; residents, or non-residents) (UNWTO, 2010).

As the UNWTO (2010) states:

A visitor is a traveler taking a trip to a main destination outside his/her usual environment, for less than a year, for any main purpose (business, leisure or other personal purpose) other than to be employed by a resident entity in the country or place visited. These trips taken by visitors qualify as tourism trips. Tourism refers to the activity of visitors. [...] a visitor (domestic, inbound or outbound) is classified as a tourist (or overnight visitor) if his/her trip includes an overnight stay, or as a same-day visitor (or excursionist) otherwise” (10).

Moreover, Armenski et al. pointed out that “the quality of interaction between tourists and residents contributes to both tourists experience and perception of the visited destination and acceptance and tolerance of tourist by residents.” (2011: 107). Thus, the concept of resident is also very important not only when discussing tourism but also in order to understand the experience of the tourist.

According to the UNWTO (2010):

The residents of a country are individuals whose centre of predominant economic interest is located in its economic territory. For a country, the non-residents are individuals whose centre of predominant economic interest is located outside its economic territory (10).

The resident population is part of the tourist activity. Residents’ influence and contribute substantially to the formation of the image of tourist destinations (Schroeder, 1996). As Leisen (2001) states:

Residents can influence tourist perceptions because they are an information source for tourists. Not only do residents interact with tourists at the destination, they themselves travel. Consequently, depending on their own predispositions, they can either positively or negatively shape tourists' images of their home area (62).

When tourists visit a location, cultural impacts take place, which usually lead to changes related to the local economy. But there are also impacts caused by the contact with a different culture. Depending on the differences between the interacting cultures, the contact between visitors and the host population tends to be a mixture of both positive and negative elements. Such aspects affect both hosts and residents (Fletcher et al., 2018).

Schroeder (1996) points out that residents with a more favorable image of their place can easily recommend it. Thus, residents have an important role in the tourists’ perception of the destination and become active agents in the history of tourist destinations. Additionally, the necessity to create a positive interaction

between tourists and residents is something crucial to achieve and maintain sustainable tourism in the destination (Armenski et al., 2011).

1.4.2 Tourism and Sustainable Development

In recent years, sustainability has become more and more popular as a critical concern in several fields, including tourism. This led researchers to develop and apply structures, models and monitoring systems related to sustainable tourism.

Sustainable tourism contributes to socioeconomic changes. It searches to prevent the deterioration of social, cultural, and ecological systems (Choi, 2016: 916). Sustainable tourism helps to increase positive outcomes related to local development and to mitigate possible harmful consequences of the industry on the environment, the local communities and the local economy (Nunkoo et al, 2013: 2).

According to the World Tourism Organization and to the United Nations Environment Programme, sustainable tourism can be defined as “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” (UNWTO and UNEP, 2005: 12).

Sustainable tourism seeks to maintain the economic viability of a community through the development of communication channels in association with receptive governments. For its successful implementation, "integrated policy, planning, management, monitoring and social learning processes are needed" (Choi, 2016: 916). Their political viability is dependent on how residents of the affected community become involved in these processes (Choi, 2016: 916).

As we have seen above, in order to achieve sustainable tourism development, it is critical to ensure that residents have positive perceptions and attitudes toward tourism (Nunkoo et al, 2013). Nunkoo, Smith, and Ramkissoon state that, without the support of residents, “[i]t is difficult to develop tourism in a sustainable and socially compatible manner” (2013: 6). Besides, tourist satisfaction is also a critical element of sustainable tourism. Ultimately, as the World Tourism Organization states, sustainable tourism development guidelines and management practices are relevant to all forms of tourism, in all types of destinations (UNWTO and UNEP, 2005: 12).

Empowerment of local communities is another crucial component of sustainable tourism (Strzelecka, Boley, & Strzelecka, 2017). Through empowerment people become more aware of their interests and have more access to decision-making processes. It is about bringing people who are usually outside the decision-making process into the discussion (Strzelecka, Boley, & Strzelecka, 2017).

Empowerment can be seen as an outcome of processes aimed at undoing negative social constructions, so that people, in this case local residents can understand how they can influence their surroundings. Rappaport (1987: 122) describes empowerment as “a process, a mechanism by which people, organizations, and communities gain mastery over their affairs”. Such empowerment can occur as a result of tourism processes (Strzelecka & Wicks, 2010).

There are several types of empowerment: psychological, social, political, economic and environmental (Boley et al., 2016; Strzelecka, Boley, & Strzelecka, 2017). Psychological empowerment occurs when tourism promotes the residents’ self-esteem, pride in local culture, and a feeling of being able to assume new roles in their communities (Ramos & Prideaux, 2014). In the social empowerment perspective, tourism can work as the social glue that connects community members, increasing community cohesion (Strzelecka, Boley, & Strzelecka,

2017). Political empowerment within a tourism context increases perceptions of sociopolitical control. Thus, it means allowing residents to feel that they can achieve certain desired outcomes, using strong social and political resources (Strzelecka, Boley, & Strzelecka, 2017). Additionally, we have the economic empowerment, where there is the retention and sharing of economic benefits. Finally, there is the environmental empowerment, in which tourism has an impact on natural resources' conservation (Boley et al., 2016).

With this being said, there is no doubt that empowerment plays a pivotal role in sustainable tourism. Empowering residents through the development of tourism is something very important. This works equally for residents not employed in the tourism industry because, although they are not directly affected by tourism, they are also influenced by the short and long-term effects of tourism.

As Strzelecka, Boley, & Strzelecka (2017) point out:

Regardless of whether residents are employed in the tourism industry, they still live within the destination and have their daily lives affected by tourism. Residents are influenced by both the economic rewards offered from tourism and its sociocultural and environmental impacts (15).

Besides, residents may also support tourism development despite their lack of direct economic benefit because they value non-economic benefits such as “pride, recognition, identity, community solidarity and cohesion” (Strzelecka, Boley, & Strzelecka, 2017: 16).

1.4.3 Tourism and Nature

For many tourists, getting back in touch with nature provides a unique holiday experience. With the increase of urbanization and globalization, more and more people feel the need to connect with nature. In this way, tourists can stay away from the stress of the hectic city life and escape from a routine lifestyle. This

has led to an increase in the demand for nature-related tourism, thus, strengthening the connection between tourism and nature (Coghlan, 2016: 653).

This section focuses on the three categories of tourism, that somehow connect this economic activity to nature: nature-based tourism, rural tourism, and mountain tourism. Nature-based tourism allows tourists to closely witness the wonderful works of nature. Rural tourism has gained more and more relevance in the last few years, not only because people look for an escape in rural areas but also because of the increasing need to develop rural inland areas. Finally, mountain tourism allows people to enjoy not only nature and the landscapes that mountains offer, but it also gives tourists the possibility to practice adventure sports, such as canyoning, climbing, mountain biking, and skiing. These three categories of tourism will be now analyzed in more detail because they represent a crucial part of the tourism practiced in *Aldeias de Montanha*.

1.4.3.1 Nature Tourism

Nature-based tourism allows the tourist to enjoy deeply the grandeur of nature. As Alexandra Coghlan (2016: 653) points out, “nature tourism encompasses any form that features nature as its primary setting or attraction”. Examples include passive enjoyment of the scenery, landscapes, geology, and flora and fauna; outdoor recreation, and adventure (Coghlan, 2016: 653).

Nature is abundant and works wonders in Serra da Estrela and Serra da Gardunha. As the site of the Casa das Penhas Douradas (n.d.) indicates, Serra da Estrela is:

A breathtaking scenery that feels like walking slowly, exploring time at your own pace, discovering winding paths, boulders, cliffs, viewpoints, rivers, lagoons, river beaches, sheep herds, and shepherds who have been guiding them for hundreds of years. Run the mountains, the plateaus, the valleys, sweep them with the view

that extends through the jagged cuttings, unravel the myths of the emblematic places (my translation).

Furthermore, as Turismo Centro de Portugal (n.d.) states:

Despite its small geographical area, Serra da Gardunha presents a high biological diversity, bringing together characteristic elements of the north, center, and south of the country, that give unique characteristics to this mountainous massif of the region of Beira Interior (my translation).

Thus, due to this natural wealth that is a symbol of both Serra da Estrela and Serra da Gardunha, nature-based tourism is considered very beneficial to their local communities, through income generation, employment, and direct support to conservation. Additionally, nature tourism allows escaping from the pressures of urban life, learning about the environment and do more on behalf of threatened spaces and species. Consequently, nature tourism is “believed to influence tourists’ environmentally friendly attitudes, knowledge, and ultimately their behavior” (Ardoin et al, 2015: 838).

When looking at nature tourism, it is also important to understand that several opportunities come from immersing oneself in nature: besides benefiting the local communities, it also helps to protect natural resources, reducing deforestation, and degradation.

1.4.3.2 Rural Tourism

In the last decade, the growth in rural tourism was evident, as a counterbalance to urbanization (Momsen, 2016: 805). Besides, environmental interests have also encouraged rural tourism, by people in search of peace, quiet places and fresh air (Momsen, 2016: 805).

Rural territories and the communities established in those areas are often left aside and neglected. However, they often have a rich heritage, as well as a

natural potential, the latter considered to be a differentiating factor able to promote development (Santos e Cunha, 2007).

In the last decade, the rural world has suffered, both in Portugal and in many regions of Europe, a multiplicity of changes, many of which are related to the decline of its main function, agriculture (Kastenholz et al., 2014: 1). As a result of these changes, the rural space changed from a production space to a “multifunctional” space and, in many cases, to a “consumption” space. More specifically, tourism and leisure in rural areas started to attract the attention of urban populations (Kastenholz et al., 2014: 1).

A positive vision regarding a new beginning for rural areas has been pointed out by António Covas (2019):

Henceforth, rurality is a way of life, in symbiosis with nature and not an exclusive mode of production. It is in front of us and not behind us. It is no longer related to a productive system; it has become a cultural mode par excellence (...). The rurality of the 2nd modernity will be a new inspiration and a new beginning. And the Earth appreciates.

Especially more recently, in the Portuguese countryside, there has been a growing need to actively seek alternatives to the declining activities in the rural areas. On the one hand, through new agricultural practices and by betting on niche markets in this sector. On the other hand, by betting on tourism and leisure services. The focus on these alternatives has also been possible through incentives from European funds that invest in rural development (Kastenholz et al., 2014).

Over the past few years, the relationship between tourism and the development of the rural areas in the interior of Portugal has become unavoidable, rapidly gaining more and more importance. For this reason, it is increasingly necessary to support ideas and projects that may contribute to develop the interior of the country (Kastenholz et al., 2014).

1.4.3.3 Mountain tourism

The steady social, economic and cultural growth and improvement of mountainous areas allowed the development of mountain tourism, which emerged as “a multifaceted and increasingly complex phenomenon” (Cousquer, 2016: 632). Mountain tourism provides significant work opportunities, economic development, and consequently revenue for mountain communities.

Besides, for the development of this type of tourism to be successful, stakeholders should understand how to make mountain tourism appealing for tourists and their needs. It is important that mountain communities consider what is the best way to manage tourism. Therefore, it is important to meet the needs of the sustainable development that such regions require, in order to avoid the degradation of resources, much like the mountains themselves. (Cousquer, 2016: 632).

The location of *Aldeias de Montanha* in Serra da Estrela and Serra da Gardunha is a deep-rooted characteristic of these territories and one of the most important aspects to attract tourists. Mountains are powerful symbols of untamed natural landscapes. This makes them alternative tourism and leisure spaces in today's urbanized world (Silva, 2011).

It is between glacier valleys and high mountain ranges, by streams of water and springs, that natural wonders take place in *Aldeias de Montanha* cultural territories. Mountain tourism in Serra da Estrela and Serra da Gardunha allows tourists to experience nature authentically. It is undoubtedly an extraordinary manner to return to the basic relationship with the natural elements.

1.4.4 Tourism and Culture

Tourism can create an arena where different cultures interact (Fletcher et al., 2018). Culture in tourism has not only an impact on the tourist as an individual, but it can also have a huge influence on the social and economic development of a region and its communities. Culture comprises innovation which can lead to the appearance of creative talents and increase tourism. It allows regional development leading to a greater attractiveness of the regions, both for tourists, residents, and investors (OECD, 2008). When we talk about tourism and culture, there are several categories of tourism that can fit in between them. In this internship report, we will look at the following ones: cultural tourism, culinary tourism, solidarity tourism and film tourism.

Cultural tourism directly interconnects culture and tourism and is extremely important in the context of *Aldeias de Montanha*. It is visible in the local history and culture of the villages. Besides, it is also present in cultural tourist attractions, such as historic buildings (palaces, castles, churches, chapels), museums, and many other places where important historical facts occurred.

Then, we have culinary tourism, which interrelates tourism and culture through the connection of local traditions with local ingredients and culinary practices, consequently allowing tourists to taste the local food. The villages of *Aldeias de Montanha* carry on a gastronomic legacy that makes culinary tourism extremely successful in the region.

Additionally, solidarity tourism, along with cultural and culinary tourism, also connects tourism with culture. In solidarity tourism, the tourist interacts and cooperates with the traditions, interests, and activities of the local communities. Consequently, this places tourists directly in contact with local cultures, allowing them to recognize, up close, the ways of life of the local people and their cultural identity (Alexova, 2015: 1-2). The referred categories of tourism will be analyzed in more detail below.

Finally, film tourism is another category that unites tourism and culture, as it promotes the culture of dreams and experiences to develop the image and the marketing of a destination (Beeton, 2010). In film tourism, visitors travel to locations that have been the subject of film and series recordings, in order to relive experiences, stories, fantasies, and the local culture.

1.4.4.1 Cultural tourism

As Yamashita points out, “in cultural tourism, tourists appreciate tangible and intangible aspects of culture at a given destination, from architecture, visual arts, dance performances, festivals, cuisines, to history” (2016: 212).

In recent years, cultural tourism “has become an umbrella term both to identify specially organized culture-based tourism experience and to provide unity and add depth to a diverse range of culture-related aspects of tourism more generally” (Craik, 1997, as cited in Yamashita, 2016: 212).

When tourists visit new places, their understanding and knowledge of other cultures and environments broadens. This is an important part of tourism which we can see as an educational process. According to Fletcher et al. "If channeled properly this education can lead to a greater awareness, sympathy and admiration for other societies" (2018: 212).

Cultural tourism can preserve the dwindling remains of history and heritage. Hence, cultural tourism can be associated with cultural and creative industries, thus leading to the development of local communities. To put the concept of cultural tourism in practice, *Aldeias de Montanha* follows an Animation Plan based on the values of the territory and on sustainability. The authenticity and culture of local communities are celebrated at *Festas de Montanha* (Mountain Festivities) that, far from the hustle and bustle of events in large cities, are seen as a celebration of the villages' identity through their natural and cultural heritage.

Festas de Montanha have a fully defined identity that increases cultural tourism in the region (Gonçalves, 2019: 30-33).

Besides, the majority of the tourism practiced in *Aldeias de Montanha* can be categorized as cultural tourism, where the tourist can find more about the local history, culture and people, taste their food, discover their customs and witness, in the first person, the traditions of each village. In *Aldeias de Montanha*, this type of tourism gives voice and brings awareness to the culture and local traditions that have been passed along many generations.

1.4.4.2 Culinary tourism

Culinary tourism is also referred to as “food or gastronomy tourism”, as it is asserted by de la Barre and Brouder (2016):

Culinary tourism is food-motivated travel that occurs in places not typically part of one’s everyday encounters. It includes instances where consumption of particular food is the main motivation, such as culinary festivals, as well as travel where food is complementary to the main motivation for travel (209).

Besides, culinary tourism also expresses identity and culture, because food can be perceived as an artifact molded by local folklore but also a shaper of the latter (Long, 2004; Everett & Aitchison, 2008).

Through *Aldeias de Montanha*, ADIRAM seeks innovation and differentiation in the production and training for the incorporation of design and creativity in the communication of endogenous products of the territory. Some examples are the famous Serra cheese, *Queijo Serra da Estrela*, the cornbread, *Broa de milho*, and the Black Cake of Loriga, *Bolo Negro de Loriga* (Gonçalves, 2019). In this way, it is possible to value local and endogenous culinary products. Thus, food can play a significant part in cultural and heritage tourism as well.

1.4.4.3 Solidarity tourism

Solidarity tourism is a relatively recent form of tourism, whose definition is still a challenge for contemporary tourism. However, its study aroused interest among researchers and academics during the last decade. This is in part because more and more organizations offer this type of travel and tourism. Such increase in the offer of solidarity tourism was caused by the rise in demand from tourists seeking authentic experiences (Fuentes-Moraleda, Muñoz-Mazón, and Rodríguez-Izquierdo, 2016: 229).

According to Lanquar and Mateos (2010), in solidarity tourism, the tourist's main motivation is solidarity with the population and the host destination. Tourists invest their leisure time by offering their collaboration to help projects of social interest. They invest their time as tourists in places that the authors call "solidarity spaces". Tourists who undertake a solidarity trip prefer to visit and explore mainly mountain and rural areas, characterized by their authentic culture, genuine people, and preserved nature. Solidarity tourism promotes not only nature but also the traditions and the interests of local communities.

According to Alexova (2015):

solidarity tourism is a herald of new messages and hopes in the public space, but also new ideas to promote sustainable models for local and regional development [...] The participation of the local population in the various stages of a given tourist product, respect for people, culture and nature, as well as a more equitable distribution of the profits of tourist activity are the bases of sustainable solidarity tourism (1-3).

When writing about the conceptual construction of solidarity tourism, it is important to understand the diversity included in it. Such diversity is visible through its capacity to include social and economic components, while still maintaining respect for the environment and communities, invoking solidarity as its main value (da Cruz, 2016).

As Célia Gonçalves (2019) states:

to assume the *Aldeias de Montanha* as a “solidarity tourism destination”, is an unprecedented bet at the national level. The initiative offers tourists “the best of both worlds”, that is, “giving ourselves to others” and “a quality tourism, with stunning landscapes, authentic nature and genuine people” (104, my translation).

Solidarity tourism supports the idea of intercultural understanding through dialogue. The use of solidarity tourism is used as a condition to get to know the community, its culture and identity, through stories and traditions, but mainly through dialogue. Thus, we can see that, in solidarity tourism, there is a mutual benefit, in which cultures come closer to each other (da Cruz, 2016).

1.4.4.4 Film tourism

Film tourism can be identified by other names, such as movie-induced tourism (Riley et al., 1998), television-induced tourism (Riley et al., 1998), media-related tourism (Busby and Klug, 2001), and screen tourism (Connell and Meyer, 2009; Kim, 2010; Kim and O'Connor, 2011). In this internship report we will adopt the general term “film tourism”, considering its widespread use in related tourism literature.

Similarly to names, the definitions of film tourism also vary from one author to another. For instance, Beeton (2005:11), the author of the concept film-induced tourism, defines it as “visitation to sites where movies and TV programs have been filmed as well as tours to production studios, including film-related theme parks”. Similarly, Hudson and Ritchie (2006: 387) propose the definition: “tourist visits to a destination or attraction as a result of the destinations being featured on television, video, or the cinema screen.”

In recent years, there has been an increasing number of tourists who travel influenced by books, films and television programs (Bolan et al., 2011). Soap

operas can be included in film tourism, since besides being characterized as a form of entertainment, they also influence tourist movement and can influence the image of the tourist destination.

Tourists can visit the filming locations of series, soap operas and films but also experience the atmosphere of cinematographic works. One of the main benefits of this type of tourism is the impact on the destination's image, allowing the development of income sources for the local community, as well as the revitalization of rural communities (Busby & Klug, 2001).

Film tourism is a growing phenomenon around the world, which stems from the growth of the entertainment industry but also from the increase in international travel. The reason for this comes from the enormous capacity for promotion, confirmation and reinforcement of images, as well as from the representations and identities that are generally created about the destinations (Beeton, 2010). Soap operas can be inserted in this perspective and considered as an effective tool to change the image of the destination and generate interest in visiting it.

Films, series and soap operas become sources of information about destinations and end up generating knowledge about them. Their role in the organic image of the destination causes positive associations and adds value to the place, due to various cognitive and psychological processes. Busby & Klug (2001) pointed out that film tourism has become a new expression of contemporary leisure.

Connell (2012) found out that cinematographic tourism also includes – in addition to traveling to recording locations – visits to spaces, culture, traditions, gastronomy, and also to places frequented by actors during those recordings. However, film tourism also depends on the supply side (Connell, 2012), namely, the development of destination marketing campaigns; joint initiatives to promote soap operas and tourist destinations; appropriate hospitality for the recording crew and cast during their stay; and also the existence of tax benefits, as well as

other incentives for film crews (Hudson & Ritchie, 2006; Christopherson & Rightor, 2010).

In some cases, the activities promoted in this sector rely on the partnership of national and local authorities for tourism, because such activities are a way of promoting spaces, monuments or even the immaterial characteristics of territories. This is what happens, for example, with Turismo do Centro and the municipal councils of several municipalities in Serra da Estrela that have joined forces with SIC, TVI, SP Televisão, and Plural, in order to promote tourism in Serra da Estrela.

1.5 Cultural and Creative industries

The approach of culture and creativity as a factor of economic development appeared recently, specifically in the mid-1990s (Moore, 2014). Since that time, a growing impact of culture on the economy has been visible. This led to the emergence of a variety of new terms, such as the “creative sector”, “creative business sector”, “cultural and communication industries”, among others (Moore, 2014). Besides, two concepts that gained importance in the last decades were the concepts of cultural industries and creative industries, which are relevant for the development of this internship report.

UNESCO Institute for Statistics defines cultural industries as “industries which produce and distribute cultural goods or service [...] those goods and services that combine creation, production and commercialization of contents which are intangible and cultural in nature” (2009). Regarding creative industries, they can be defined as “those industries which have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property” (Department for Digital, Culture, Media & Sport, 2001).

The Framework for Cultural Statistics Domains (Pessoa, Deloumeaux, and Ellis, 2009: 24), represented on Table (1), exemplifies a common set of culturally productive industries, activities, and practices, in which the three case studies to be analyzed in this internship report will be included.

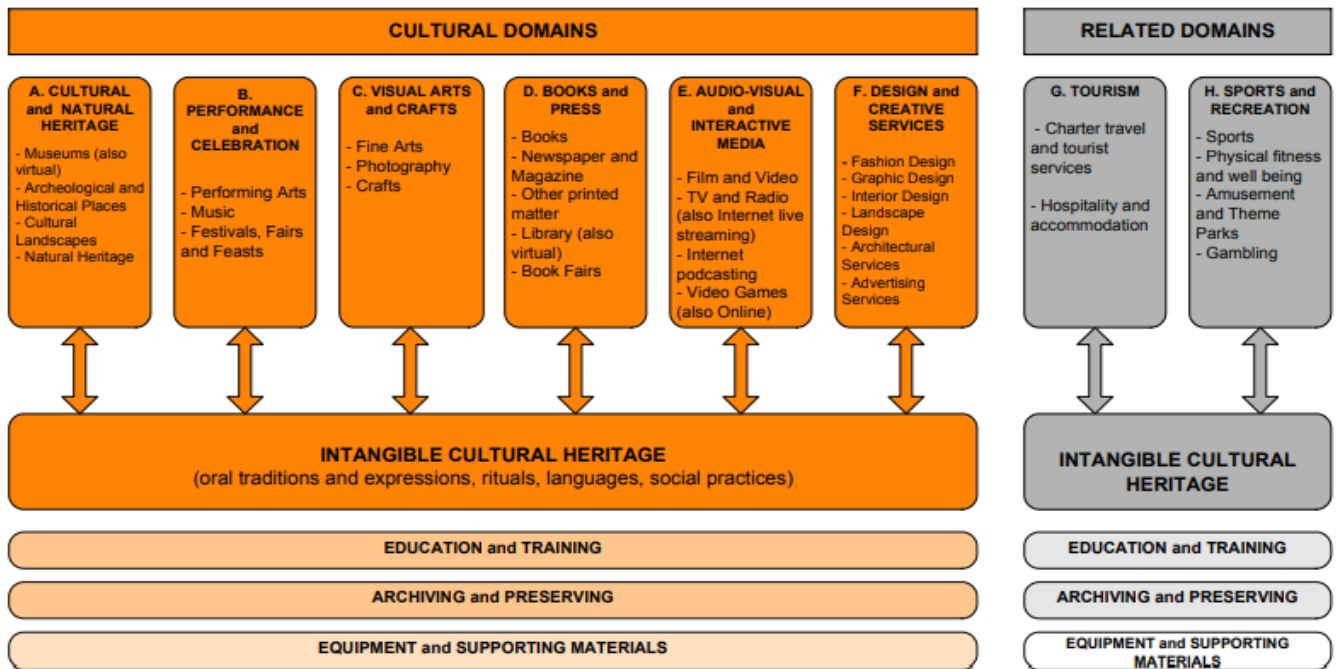


Table 1 Framework for cultural statistics domains (Pessoa, Deloumeaux, and Ellis, 2009).

These industries are characterized by a high level of innovation and creativity in the market, thus, they play a crucial role in increasing investment in different regions. As UNESCO and the United Nations (2013) state:

[...] when the creative sector becomes part of an overall development and growth strategy, it can contribute to the revitalization of the national economy where hybrid and dynamic economic and cultural exchanges occur, and innovation is nurtured. But that is not all. Investing in culture and the creative sector as a driver of social development can also lead to results that contribute to the overall wellbeing of communities, individual self-esteem and quality of life, dialogue and cohesion (10).

Besides helping to produce important economic benefits, creativity and innovation end up establishing themselves in the territory's identity. Additionally, through the promotion of cultural diversity, we can create a society more aware of its surroundings. Culture can boost local and regional attractiveness delivering amazing results in terms of the social and economic development of local regions and their communities.

1.6 The concept of “glocal” as hybrid space

Having in mind everything that was said before, we must understand the fact that, in the context of this internship report, global cultural flows interact with local environments. Thus, we have to work with the concept of “glocal” as well.

According to *The Oxford Dictionary of New Words* (1991), the term “glocal” and the process noun “glocalization” are:

Formed by telescoping global and local to make a blend; the idea is modelled on Japanese dochakuka (deriving from dochaku ‘living on one’s own land’), originally the agricultural principle of adapting one’s farming techniques to local conditions, but also adopted in Japanese for global localization, a global outlook adapted to local conditions. More specifically, the terms “glocal” and “glocalization” became aspects of business jargon during the 1980s. By now it has become [...] “one of the main marketing buzzwords of the beginning of the nineties” (Tulloch, 1991: 134 as cited in Robertson, 1995: 28).

With the application of global concepts to a local cultural territory, where different influences interconnect, there is space for something new, something subversive and innovative. We cannot forget that evolution is the source engine for social and economic development. Evolution pushes limits and brings along change. However, such links are not spontaneous and need to be nurtured. Local governments play an important role in this area. Their support is highly needed and required when developing new ideas and events.

From the dialectics of what is global and local, we can find progress and development because we keep our traditions and our identity but use and practice them with the help of globalized and technological sources. In the territories of Serra da Estrela and Serra da Gardunha, this translation of what is traditional and local into the language of what is modern and global creates a hybrid space that stands at the junction of global influences with a local environment. This hybrid space can push limits, bringing about change and opening new spaces for the economic development of the cultural territories of *Aldeias de Montanha*, especially in terms of tourism and the cultural and creative industries.

Chapter II – The cultural territories of *Aldeias de Montanha*: A spatial-temporal contextualization.

This chapter develops a spatial-temporal contextualization of *Aldeias de Montanha* and the territories where they are situated. Firstly, the chapter identifies the regions of Serra da Estrela and Serra da Gardunha. Then, there are three subsections related to the natural heritage, the historical background and the cultural characterization of these territories. Finally, there is a description of the CIMBSE¹ territory, which is decisive to understand the social and economic situation of *Aldeias de Montanha* as carried out in this chapter.

Aldeias de Montanha are located in the Center of Portugal, in the area of influence of Tourism Center of Portugal, between the Natural Park of Serra da Estrela and the Protected Landscape of Serra da Gardunha. They are distributed over the municipalities of Covilhã, Seia, Guarda, Manteigas, Celorico da Beira, Oliveira do Hospital, Gouveia, Fundão, and Fornos de Algodres.

The pilot project started in 2013, in the municipality of Seia, with 9 villages: Alvoco da Serra, Cabeça, Lapa dos Dinheiros, Loriga, Póvoa Velha, Sabugueiro, Sazes da Beira, Teixeira, Valezim and Vide. These villages were sought to integrate the main tourist routes of Serra da Estrela. With the development of the project, the network of *Aldeias de Montanha* decided to include other municipalities that shared the identification with Serra da Estrela, now counting on 9 municipalities and 41 villages in total (Gonçalves, 2019: 5). In Figure 1 below, we can see the representation of “Aldeias da Montanha” distributed over a municipalities map.

¹ CIMBSE or “Intermunicipal Community of Beiras and Serra da Estrela” is a collective person of public law of an associative nature and has a multi-purpose territorial scope. Its aims to fulfill common interests to the municipalities that are part of it, governed by Law 75/2013 of 12 September, which approved the Statute of Intermunicipal Entities, by its Statutes and by the other applicable legal provisions.” (CIMBSE, n.d., my translation)



Figure 1 Aldeias de Montanha Municipalities Map (Gonçalves, 2019).

2.1 Serra da Estrela and Serra da Gardunha

2.1.1 Natural and Landscape Heritage

We can start by looking at Serra da Estrela that was the territory where the first *Aldeias de Montanha* were located. Serra da Estrela, one of the most important mountain systems in mainland Portugal, is located in the Cordilheira Central, consisting of plateaus. The highest altitudes are found in the so-called “Planalto da Torre”, where the Tower (or Torre, in Portuguese) is located, at an altitude of 1993 meters, the highest point in mainland Portugal (Silva, Abrantes, & Kastenholz, 2018).

The mountains of Serra da Estrela possess a unique geographic value and geological heritage. All these characteristics place Serra da Estrela in a prominent position among the Portuguese Mountains. This mountainous massif constitutes the eastern part of an alignment with about 115 km, which goes from the region of Guarda to the massif of Lousã (Silva, Abrantes, & Kastenholz, 2018). The fault cliffs that limit it have a relatively long evolution.

The origins of Serra da Estrela date back to at least 200 million years ago (Ferreira & Vieira, 1999). Throughout times, the works of nature have done wonders in this territory, replenishing it with impressive glacier valleys and winding rivers (Turismo Centro de Portugal, n.d.). This region is characterized by its geology, orography, and climate representative of the Atlantic Mediterranean regions. The unique natural resources that characterize this place make it a privileged destination with high interest and tourist potential (Almeida, 2001; Silva, Abrantes, & Kastenholz, 2018).

Another important territory when contextualizing *Aldeias de Montanha* is Serra da Gardunha. Some of the *Aldeias de Montanha* located in Serra da Gardunha were integrated into the project during its expansion, nowadays playing a very important role in the network of the project. Serra da Gardunha is a branch of Serra da Estrela. Its location in the western part of the Iberian central system divides Castelo Branco countryside and Cova da Beira. Along with Serra da Estrela, it belongs to the mountain range called Cordilheira Central and extends in the Northeast / Southwest direction (Divisão de Desenvolvimento e Ordenamento do Território, 2012). It has a maximum altitude of 1227 meters, in Penha, from where, according to the poet José Régio, you can see "lands of Spain and sands of Portugal".

Despite the small geographical area, Serra da Gardunha has a high biological diversity, bringing together characteristic elements from the north, center, and south of the country, that give unique characteristics to this mountainous massif of Beira Interior. In terms of other natural resources, granite

and shale are also characteristic of Serra da Gardunha, as well as the constant presence of natural water resources. In addition, as states the Division for the Development and Spatial Planning² (2012):

The landscape and biological diversity of this conserved mountain range is closely linked to the geomorphology and petrology of the area: the metamorphism (gneiss) of the border shale conditioned the species (endemisms) and the use of the soil by men, establishing a perfect harmony. The landscape of Gardunha reveals a strong component of human intervention in terms of agriculture, especially linked to the planting of cherry trees and forest areas of resinous trees. (5-6, my translation).

There are other areas occupied by natural and semi-natural formations with significant and valuable biological diversity. Endowed with fauna, flora and plant communities of high importance for conservation, Serra da Gardunha is considered a Special Conservation Area (ZEC), being part of the national list of SIC - Sites of Community Importance, of the Natura 2000 Network (Divisão de Desenvolvimento e Ordenamento do Território, 2012).

As Silva, Abrantes, & Kastenholz point out “the singularity of these spaces contributes to the strong symbolism regarding their morphological structure, the richness of their fauna and flora, the built heritage, and the cultural and ethnographic dimension” (2018: 284-285). All of this, along with the different forms of settlement of these territories and their production systems, helped to accentuate the genuineness and authenticity characteristics of mountain spaces, namely the *Aldeias de Montanha* territories (Fernandes, 2001).

2.1.2 Brief Historical Overview

Aldeias de Montanha are situated in a territory with an ancient history. Thus, it is important to do a brief historical overview of their territory. As I

² Divisão de Desenvolvimento e Ordenamento do Território, in Portuguese.

mentioned above, the 41 *Aldeias de Montanha* are distributed over 9 municipalities between Serra da Estrela and Serra da Gardunha: Covilhã, Seia, Guarda, Manteigas, Celorico da Beira, Oliveira do Hospital, Gouveia, Fundão, and Fornos de Algodres. In this section, we will look briefly at the historical background of each one of these municipalities.

The municipality of Seia was the one where the pilot project of *Aldeias de Montanha* began, in 2013. The urban agglomeration of Seia is located on the northwestern slope of Serra da Estrela. Usually named *Porta da Serra da Estrela*, Seia is located at an altitude of 532 meters. It is said that it was founded by the Turduli, an ancient pre-Roman tribe. Former *Oppidum Sena* of Romans, it passed to Christian territory at the time of the conquest of Fernando Magno, in 1055 (Almeida and Belo, 2007). In 1136, it was given a charter by D. Afonso Henriques. From the old medieval castle, rebuilt by D. Afonso Henriques, remains the rocky terrace, which is currently occupied by the Mother Church. In 1217, D. Afonso II, confirmed the charter, later reformed by a new charter of King D. Manuel I, in 1510 (Almeida & Belo, 2007).

It was during the 18th century that Seia experienced a strong boost. The shift from an economic base supported by agriculture and pastoralism to the wool industries occurred due to the availability of wool (Almeida & Belo, 2007). The importance of the locality was accentuated in the 19th century, when it welcomed some former neighborhood municipalities and, in 1986, it was elevated to city (Almeida & Belo, 2007). The municipality of Seia currently includes the following *Aldeias de Montanha*: Alvoco da Serra, Cabeça, Lapa dos Dinheiros, Póvoa Velha, Sabugueiro, Sazes da Beira, Teixeira, Valezim, Vide and Loriga.

Then, there is the urban agglomeration of Celorico da Beira that is located along the left bank of the Mondego River. Since remote times it has been populated due to its strategic position originated from a Chalcolithic Romanized fort. Today, there are still visible around 500 meters of a section of Roman cobblestone, north of the Saint Lucia neighborhood. The castle that played an

important role in the defense of Portugal during the Castilian invasions was built on top of this fort, on a granite hillock with jagged flank (Almeida & Belo, 2007).

Almeida and Belo state that “at an uncertain date, between 1157 and 1169, it received the first charter from D. Afonso Henriques, which was confirmed by Afonso II in 1217. It received a new charter from King Manuel I, who elevated it to town in 1512” (2007: 252, my translation). The municipality of Celorico includes the following *Aldeias de Montanha*: Cadafaz, Prados, Rapa, Salgueirais and Vide Entre Vinhas.

The urban agglomeration of Covilhã is located on the eastern slope of Serra da Estrela, at about 800 meters of altitude, overlooking Cova da Beira, between the Degoldra and Carpinteira streams, tributaries on the right bank of the Zêzere River (Almeida & Belo, 2007).

As Almeida and Belo (2007) tell us:

Initially founded by the Roman general *Silius* with the name of *Silia Hermia* in 41 b.C., in the fertile lowland near the Zêzere River, it was later located halfway up the slope for defensive reasons. The richness of the territory, the navigability of the Zêzere and the fact that it is located at the crossroads of military routes, stimulated an intense and remote settlement. During the reconquest, it was several times taken and razed to the ground by the Moors. Appearing in ruins and depopulated in 1186, D. Sancho I ordered it to be rebuilt, granting it the first charter. Donated in 1199 to Raymundo Paes, with the purpose of fixing its population, Covilhã benefited from the first stone wall around the medieval nucleus of *Portas do Sol* by order of D. Dinis. It received new privileges granted by D. Fernando, confirmed and expanded by D. Afonso V. D. Manuel, donated it to the Infant D. Luís. D. Sebastião elevated Covilhã to the category of village in 1570, giving it the title of notable (50-51, my translation).

In 1870, Covilhã became a city. Another important aspect to mention is the impact that the two streams that cross the urban center had in the origin of its industrial development, that in 1186, led to the first references to the elaboration of woolen cloths. The municipality of Covilhã includes the following *Aldeias de*

Montanha: Cortes do Meio, Erada, Penhas da Saúde, São Jorge da Beira and Verdelhos.

The urban agglomeration of Fornos de Algodres is located on the steep slope overlooking the Mondego River on its right bank. Formerly, at the beginning of nationality, the so-called *Terras de Algodres* were *reguengos*³ of the crown, which covered several municipalities later extinct in 1826 and included in the current municipality of Fornos de Algodres. In the 13th century, D. Sancho I populated it. In 1311, it received a charter from D. Dinis, which was renovated in 1514 by D. Manuel I. It rose to the category of village in 1811 (Almeida & Belo, 2007). The name *Fornos de Algodres* derives from the ceramic ovens that existed here in abundance. The white houses in cascade attested it the character of *Varanda da Serra*. The municipality of Fornos de Algodres includes the following *Aldeias de Montanha*: Algodres and Figueiró da Granja.

The urban agglomeration of Fundão is located in the foothills, northeast of Serra da Gardunha, at an altitude of 500 meters, in the middle of Cova da Beira. The fertile territories on the banks of the Zêzere River encouraged human occupation since the Neolithic period and, especially, during the Romanization period (Almeida & Belo, 2007). According to Almeida and Belo (2007):

The formation of the urban settlement dates back to the end of the 12th century. There is a documented record that it was owned by a knight named Martin, O *Calvo*. In 1314, the first documentary reference of the place name *Fôdom* is marked. From the 15th century onwards, it registered a remarkable development, benefiting from the reception of people expelled from Spain, becoming a thriving urban center of artisans linked to various manufacturing branches of merchants. The economic development was accentuated in the 18th century, through the impulse that the Marquês de Pombal gave to the wool industry, supporting the installation of the school factory, later transformed into a building in the Paços do Concelho and several production units (103-104, my translation).

³ *Reguengos* refer to the jurisdictional qualification held by places directly dependent on the king's authority.

The wealth generated led to the construction of several mansions and manor houses. In 1747, it was elevated to the seat of the municipality, hosting the first public school in the pebble convent by the Royal Charter of D. Maria I. During the 19th century, in a process of some decay which began with the attacks of the French invasions, it ended up losing some of its radiance (Almeida & Belo, 2007). Later in 1988, Fundão was elevated to city. This municipality includes the following *Aldeias de Montanha*: Alcaide, Alcongosta and Alpedrinha.

Located in the northwestern slopes of Serra da Estrela, on the slope of the Mondego Valley, there is the urban agglomeration of Gouveia that was populated by the Turduli in 580 b.C. (Almeida & Belo, 2007). It was integrated into Christian territory after the campaigns of Fernando Magno in 1055-1056. In 1186, D. Sancho I granted it a charter. In 1217, D. Afonso II confirmed the charter and reinforced the privileges renewed by the new charter of D. Manuel I, in 1510. Another important aspect is related to the Jewish community that played there an important role. They settled in the *Bairro da Biqueira* which became, since the 14th century, one of the central points of the city. In 1987, Gouveia rose to the category of city (Almeida & Belo, 2007). The municipality of Gouveia includes the following *Aldeias de Montanha*: Figueiró da Serra, Folgoso, Mangualde da Serra and Melo.

Located at about 1056 meters of altitude, the urban agglomeration of Guarda is considered the highest city in the country, built on a granite spur on the northeastern slope of Serra da Estrela. As Almeida and Belo (2007) state:

The domain of the natural gateway of the Beira plateau, as well as the Mondego and Côa River basins, dictated its settlement from an early age: the oldest traces of human occupation in the area date back to the late Neolithic era. The first perennial fortification was erected there in the context of Romanization of the western peninsular, dating from 1 d.C. Little is known about the continued occupation of this space until the foundation of the Portuguese kingdom. From then on, it was responsible for integrating the military defensive line against Castile and León, to the east and northeast, and against *Andalus*, to the south (322, my translation).

In 1199, D. Sancho I gave it a charter, transferring the Egyptian episcopal chair there. In the second half of the 19th century, already elevated to district capital, the city was connected to the Beira Alta railway line, in 1882, and to the Beira Baixa line, in 1893. At the end of the 20th century and beginning of the 21st century, with the support from the Polis Program, the city began a process of urban rehabilitation and revitalization (Almeida & Belo, 2007). More recently, Guarda's candidacy for European Capital of Culture 2027 is a regional project, with the participation of 17 municipalities, which intends to develop Beira Interior based on its cultural dimension. ADIRAM was one of the Associations invited to be a Candidate Partner and design projects that enrich the candidacy dossier. The municipality of Guarda includes the following *Aldeias de Montanha*: Famalicão da Serra, Fernão Joanes, Trinta - Meios - Corujeira, Valhelhas and Videmonte.

Subsequently, we have the municipality of Manteigas. Its urban agglomeration is embedded in the Zêzere River Glacier Valley. The origins of the settlement of Manteigas are unknown. References to the designation of the village can only be found in documents from the 12th century. However, it is known that it went through Moorish domination and was certainly target of the onslaught of Fernando Magno, during the conquest of Seia in 1055. In 1514, D. Manuel I granted it charter. In 1896, it was annexed to the municipality of Guarda, ceasing to be the head of the municipality, but it saw that administrative dignity restored two years later. A typical mountain agglomeration, Manteigas is located at an altitude of about 700 meters (Almeida & Belo, 2007). This municipality includes the following *Aldeias de Montanha*: Penhas Douradas, Sameiro, Vale de Amoreira and Vila de Manteigas.

Finally, we have the urban agglomeration of Oliveira do Hospital that is located on a south-facing slope of Serra da Estrela, close to the Cavalos River. The origins of Oliveira do Hospital come from a military command made at the beginning of the 13th century for the administration of various royal and private donations, among which, potentially, some from the Countess D. Teresa

(Almeida & Belo, 2007). In 1120, D. Teresa donated the village to the Knights of the Order of the Hospital, which was later known as the Order of Rhodes or more commonly as the Order of Malta, remaining in its possession until the extinction of the religious orders in Portugal. This order also granted the first charter of the town, renovated in 1514, by D. Manuel I and confirmed by D. Sebastião, in 1577. In 1993, it was elevated to city (Almeida & Belo, 2007). The municipality of Oliveira do Hospital includes the following *Aldeias de Montanha*: Alvoco das Várzeas and São Gião.

Thus, in these municipalities and mountain villages surrounded by valleys with similar histories, generations of men and women have always fought for their lands. The territorial proximity and similar history of the municipalities of *Aldeias de Montanha* described above brought them together and gave rise to a Network of Mountain Villages with more than 100 km. We can say that understanding the long-term history of a place allows us to better understand its present history. As we can see from the brief historical analysis above, the cultural territory of *Aldeias de Montanha* is a territory with a long history, that began many centuries ago and still characterizes the ways of living of these communities. Now, with the historical knowledge of this region more synthesized, we will move on to its cultural characterization, looking at the popular cultural traditions and cultural interpretations of this territory.

2.1.3 Cultural Characterization

In this section, we will look at the cultural characterization of Serra da Estrela and Serra da Gardunha, where *Aldeias de Montanha* are situated. It is important to look at the cultural elements of a territory, to better understand their people, their history, and culture.

In Serra da Estrela and Serra da Gardunha, there are many ancient traditions that remain an important part of the community's life. There is the tradition of pastoralism (*pastorícia*, in Portuguese) but also that of transhumance (*transumância*, in Portuguese). As José Conde, biologist at CISE (Serra da Estrela Interpretation Center), explains: "In transhumance, the herds are taken to the highland pastures of the mountain range, where the herbs, remain green until later" (Conde, n.d. as cited in Turismo do Centro, n.d.).

Another important element of these territories is the wool that gave rise to a century-old industry, born in the medieval treads and manufactures. It has remained another valuable characteristic of Serra da Estrela until nowadays. The memory of the wool history is preserved at the Museum of Lanifices, in Covilhã (Queirós, 2006: 10-19).

In the cultural characterization of these territories, gastronomy is also very important. For instance, the mountain cheese (or *Queijo Serra da Estrela*, in Portuguese), made from milk sheep, artisanal and cured, is the Ex Libris product of Serra da Estrela. Additionally, there are many other gastronomic specialties that characterize the *Aldeias de Montanha* territories, such as fine olive oil, *chorizo*, *farinheira* (a typical Portuguese smoked sausage made from wheat flour, pork fat, and seasonings), ham, chestnuts, and *jeropiga*, a Portuguese traditional alcoholic drink prepared by adding spirit drink to grape must in the winter (Queirós, 2006: 10-19).

There is also the Dão wine, that is produced in this region. The mushrooms and the spring cherries from Cova da Beira. The apples from the native *Bravo Esmolfe* variety, which help fight aging, and perfume houses throughout the winter. The fries of river fish, trout and scales, and marinated eels. The wild boar, the partridge, the hare, and the hunting rabbit. Rye bread, cornbread (*Pão de Centeio*, *Broa de Milho*) and the Black Cake of Loriga (or *Bolo negro de Loriga*, in Portuguese). Then, there is also the curd that is made with whey, served with pumpkin or honey jam, kid, and lamb. All these products are gastronomic and

cultural marks of these territories and contribute to the economic and tourist development, since they are served in restaurants, old taverns, hotels, and local rural tourism houses (Queirós, 2006: 10-19).

Moreover, the Estrela and Gardunha mountain ranges and their scenic surroundings invite tourists to enjoy the great natural viewpoints and the summits of the mountains and plateaus. Tourists can visit these territories through thematic routes, discovering places of geological interest or walking on the defensive lines of castles, but also visiting churches and chapels. These circuits are the so-called cultural landscapes (Queirós, 2006: 10-19).

Besides, Serra da Estrela and Serra da Gardunha have natural, historical, and cultural treasures that have been encapsulated in their network of museums and interpretation centers. Tourists can get to know the culture of these territories up close by visiting them at any time of the year.

Through the celebration and preservation of local traditions, ancestral economic activities, and local products characteristic of *Aldeias de Montanha*, the visitor or the tourist can understand the culture and the history of these communities. The added value of natural resources and the potential of endogenous products associated to the agri-food sector and nature tourism are definitely an asset in the context of the culture and leisure of the region. These traditional characteristics of the territory give it a unique cultural identity.

2.2 Contextualization of *Aldeias de Montanha* within the territorial unit of CIM - Beiras and Serra da Estrela

On September 12, 2013, the Law nº75 was published. This law gave rise to the new territorial unit of CIM – Beiras and Serra da Estrela, according to the *Diário da República*.

As the website of the General Attorney of the Lisbon District tells us, this law:

[It] establishes the legal regime for local authorities, approves the statute of inter-municipal entities, establishes the legal regime for the transfer of competencies from the State to local authorities and inter-municipal entities, and approves the legal regime for municipal associations (Procuradoria-Geral Distrital de Lisboa, 2013).

The merger between Serra da Estrela Intermunicipal Community and the NUTS⁴ III Serra da Estrela, which integrated the municipalities of Seia, Gouveia and Fornos de Algodres, and the Urban Community of Beiras (Comurbeiras), led to the creation of this unit. Thus, CIM – Beiras and Serra da Estrela now covers 15 municipalities and three NUTS III - Beira Interior Norte, Cova da Beira and Serra da Estrela. The municipalities of Almeida, Celorico da Beira, Figueira de Castelo Rodrigo, Guarda, Manteigas, Meda, Pinhel, Sabugal, Trancoso, Belmonte, Covilhã and Fundão, which were part of CIM das Beiras, joined the municipalities of Seia, Gouveia and Fornos de Algodres, which constituted the Serra da Estrela CIM (Procuradoria-Geral Distrital de Lisboa, 2013).

2.2.1 CIMBSE: Population

The territory of the CIMBSE occupies an area of about 6300 km². According to the 2011 census data, it had around 236,023 inhabitants at that time, which corresponds to a population density of 37.43 inhab. /km². In order to characterize the population, knowing its dynamics and demographic evolution is of great importance. In this way, it is relevant to approach the distribution of the

⁴ Nomenclature of Territorial Units for Statistical Purposes (Available at: <https://www.infopedia.pt/dicionarios/siglas-abreviaturas/NUTS>)

resident population, with statistical indicators that allow us to understand the demographic reality of the territory under study (CIMBSE, 2017: 6-8)⁵.

According to the data made available by INE, regarding population indicators, the territory of CIM Beiras and Serra da Estrela follows the trend of population reduction registered in the Center region, albeit in a more pronounced manner. According to the 2011 census, at that time, the majority of the population of the CIMBSE region was 25 years of age or older, and the young generation aged 0-14 represented between 10% and 12% of the population. Young people aged 15-24 embodied between 9% and 10% of the total population. These figures are lower than those seen both in the Center region and at the national level (CIMBSE, 2017: 6-8).

In addition, when comparing the proportion of the population aged 65 years old and over, it is visible that, in the territories under analysis, it is more numerous than the average in Portugal (19.4%). For this reason, it is important to emphasize that the young population in the territory of CIM Beiras and Serra da Estrela has followed the trend also visible in the regional and national panoramas. This age group of the population decreased in all territorial units analyzed between 2007 and 2012 (CIMBSE, 2017: 6-8).

Regarding the aging index⁶, it is possible to see an increase between 2007 and 2012 in the main units of analysis, reflecting the increase in the weight of the population of older age groups in comparison to the younger ones. Besides, when looking at the analysis of the birth rate, it is possible to verify its decrease (CIMBSE, 2017: 6-8).

The analysis of the aforementioned indicators shows that this territory presents a small proportion of the active population, resulting from the aging of

⁵ It appears in the references section as: Comunidade Intermunicipal das Beiras e Serra da Estrela (CIMBSE).

⁶ Calculated as the ratio between the average resident population aged 65 and over and the average resident population under 15.

the population and the lower birth rate. To avoid this situation, it is increasingly important to develop projects and businesses that captivate the younger population, fostering their return to these territories that are so often neglected.

2.2.2 CIMBSE: Health Care System

On the subject of health, CIMBSE focuses on promoting the quality and well-being of the resident population. In a logic of using existing equipment's and endogenous resources, it seeks to use these resources to boost this sector of activity. As the document of the Integrated Strategy for the Intermunicipal Development of Beiras and Serra da Estrela 2020 states, it is important to mention three anchor projects:

- i) agenda for a Health living lab, which consists of an active aging program, for residents and tourists, in the training of the telemonitoring center and a bioclimatic project, respiratory health, and thermalism;
- ii) a super municipal social network with coordinated functioning of the territory's equipment;
- iii) training in terms of health and social infrastructure and equipment (CIMBSE, 2015: 9)⁷.

The fact that a majority of the population in this region is older, has led to the search for answers to the challenge of providing a healthy and active aging. The Health System of the CIMBSE has entities from the primary care network, the secondary care network, the integrated continuous care network, home teams, and Private Social Solidarity Institutions (IPSS), to respond positively to this challenge (CIMBSE, 2015: 57).

The following Tables (2-3) represent the health system entities distributed in the CIMBSE territory (CIMBSE, 2015: 106-107).

⁷ It appears in the references section as: Comunidade Intermunicipal das Beiras e Serra da Estrela (CIMBSE).

Health system entities	
Entities	Location
Centro Hospitalar da Cova da Beira	Covilhã
Hospital Nossa Senhora da Assunção	Seia
Hospital Sousa Martins	Guarda
Hospital Distrital do Fundão	Fundão
Centro de Saúde de Seia	Seia
Centro de Saúde de Celorico da Beira	Celorico da Beira
Centro de Saúde da Covilhã	Covilhã
Centro de Saúde de Gouveia	Gouveia
Centro de Saúde da Guarda	Guarda
Centro de Saúde de Manteigas	Manteigas
Centro de Saúde do Fundão	Fundão
Centro de Saúde de Belmonte	Belmonte
Centro de Saúde de Fornos de Algodres	Fornos de Algodres
Centro de Saúde de Trancoso	Trancoso
Centro de Saúde de Pinhel	Pinhel
Centro de Saúde do Sabugal	Sabugal

Table 2 Health System Entities (CIMBSE, 2015).

Health system entities	
Entities	Location
Centro de Saúde de Meda	Meda
Centro de Saúde de Almeida	Almeida
Centro de Saúde de Figueira de Castelo Rodrigo	Figueira de Castelo Rodrigo
Hospital Nossa Senhora da Assunção	Seia
Santa Casa da Misericórdia da Guarda	Guarda
Associação de Beneficência Popular de Gouveia	Gouveia
Santa Casa da Misericórdia de Fornos de Algodres	Fornos de Algodres
Santa Casa da Misericórdia de Manteigas	Manteigas
Santa Casa da Misericórdia de Seia	Seia
Santa Casa da Misericórdia do Fundão	Fundão
CS Almeida	Almeida
CS Celorico da Beira	Celorico da Beira
CS Figueira de Castelo Rodrigo	Figueira de Castelo Rodrigo
CS Fornos de Algodres	Fornos de Algodres
CS Gouveia	Gouveia
CS Guarda	Guarda
CS Manteigas	Manteigas
CS Meda	Meda
CS Pinhel	Pinhel
CS Sabugal	Sabugal
CS Seia	Seia
CS Trancoso	Trancoso

Table 3 Health System Entities (CIMBSE, 2015).

Still in this context of health, and in order to promote local living conditions through the provision of quality health care assistance, it is important to mention the relevance of associating infrastructures and health care with local resources.

The territory is differentiated by the following set of factors, namely:

- The focus on health sub-sectors, such as software and medical equipment (through Parkurbis, UBIMedical, CHCB, UBI, ULS da Guarda) and on thermalism (Unhais da Serra, Longroiva and Águas Santas);
- Specialized structures, such as private senior residences, hotel units of reference for health tourism and a network of quality rural tourism houses, namely

a network of village houses (*Aldeias de Montanha, Aldeias de Xisto and Aldeias Históricas*);

- Competitive prices in the provision of care compared to those in larger urban centers. The current average cost per user in a “senior home or residence” is around 927 euros per month;
- Higher education entities in the areas of senior care, health care and social support, electronics and software;
- R&D capacity with ongoing projects in the areas of Ambient Assisted Living (AAL), long-term care, telemedicine and telemonitoring (UBI, Instituto de Telecomunicações, CHCB);
- Specialization in the field of respiratory diseases (ULS da Guarda);
- Development of AAL projects in the Beiras and Serra da Estrela regions, by several companies, such as PT, HopeCare, Plux, or Siemens (CIMSE, 2015: 90).

In short, we can say that, in terms of its health system, the territory of CIM Beiras and Serra da Estrela offers conditions for the establishment of the population, be it the active population (young families with children) or the senior population, where the component of health care is privileged. These territories have an added value in terms of natural resources but also in the recognition of the quality and potential of endogenous products. These characteristics, associated with the agri-food sector and nature tourism, end up enhancing the provision of differentiating services in the health area (CIMBSE, 2015: 8).

2.2.3 CIMBSE: Education

In our society, the skills of human resources are increasingly becoming a decisive factor for economic growth. For this reason, it is important to take a brief look at the educational structure and the qualifications of the population living at the CIM Beiras and Serra da Estrela territory (CIMBSE, 2017).

In Portugal, there are around 15,221 educational establishments. About 43.3% refer to pre-school education, 50.5% to basic education, and the remaining 6.2% to secondary education. The territory of CIM Beiras and Serra da Estrela represents 13% of all pre-school education establishments in the Center region; 8% of basic education establishments - 1st Cycle; 12% of basic education establishments - 2nd and 3rd cycle; 13% of secondary education establishments, and only 8% of higher education establishments.

The indicators in Table (4) below, show a positive evolution throughout the territory of CIM Beiras and Serra da Estrela. Regarding basic education, the gross enrollment rate is considered higher in the CIMBSE than in the Center. In terms of secondary school enrollment rate, both in Serra da Estrela and in Cova da Beira, the values are higher than in the Center and Portugal. Only Beira Interior Norte has a lower rate (CIMBSE, 2015).

As we can see through the analysis of Table (4) below, between the years of 2001 and 2011 in all the analyzed territorial levels, the population without any level of education has decreased significantly. Still in this context, the population with secondary school attendance registered an increase of 3.3 pp (percentage points) in the territory of CIM Beiras and Serra da Estrela, higher than the national average (2.3 pp) and the regional average (3.2 pp). Regarding higher education, the increase registered in the territory of the CIM was 5.3 p.p., lower than the national panorama.

Besides, it is important to note that, in the territory of the CIM, there was an increase in the proportion of the resident population with complete higher education (CIMBSE, 2015: 43).

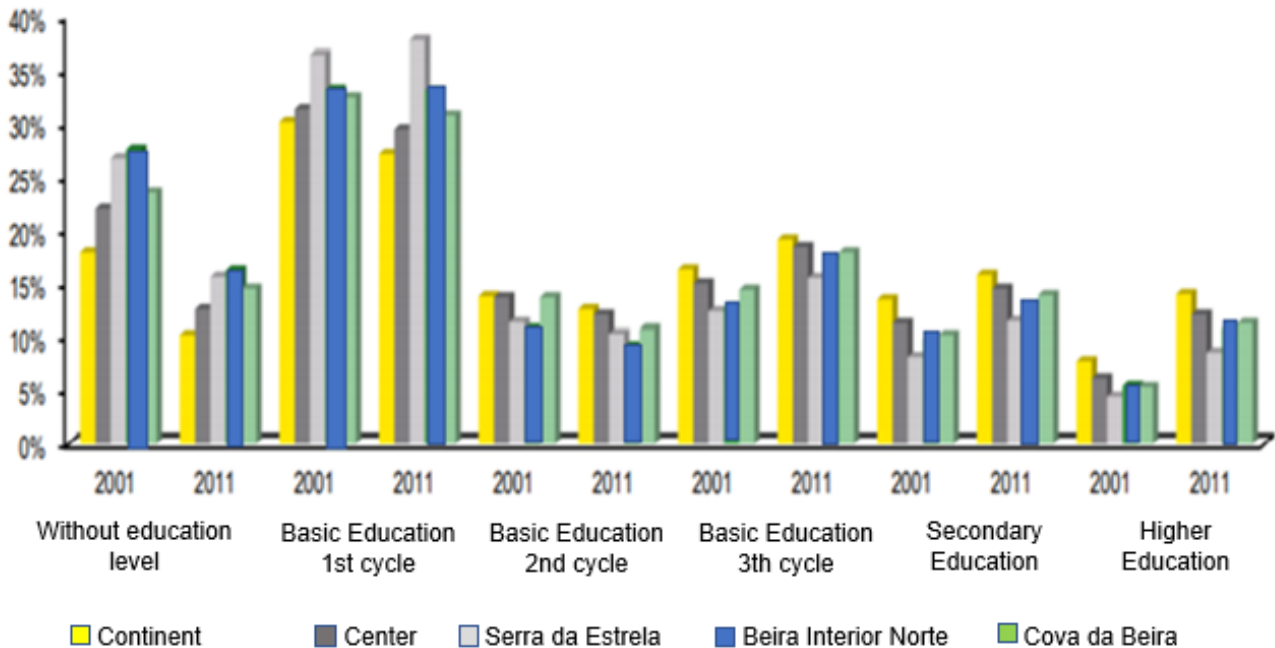


Table 4 BSE: Education levels 2001 to 2011 (PORDATA, 2011).

The analysis of the indicators above (Table 4) allows us to understand that education has shown a positive evolution in the number of graduates, mainly in scientific and technological areas. Statistical data show an increase in the population's qualifications. Therefore, regarding the development of education, this territory presents a positive performance. However, it is necessary to continue to invest in preventive actions that allow to reduce school dropout and the illiteracy rate, creating and reinforcing synergies between the educational/training system and the labor market. In this way, individuals can become more autonomous and endowed with skills that enable them to respond to the needs of the labor market and create conditions for the economic valuation of local specificities (CIMBSE, 2015: 44).

2.2.4 CIMBSE: Economy and Entrepreneurship

The development of a territory depends, to a large extent, on its economic structure. A dynamic economy that generates jobs and wealth also promotes social and cultural development. In this section, the main economic and business indicators for the territory of CIM Beiras and Serra da Estrela will be analyzed.

The following Table (5) represents the employed population by place of residence and sector of economic activity. In terms of distribution of the active population by sectors of activity, it is visible that all the municipalities of CIMBSE follow the same tendency (CIMBSE, 2017: 12). As the document *Plano Estratégico Regional de Empreendedorismo e Captação de Investimento* [Regional Strategic Plan for Entrepreneurship and Capture of Investment] from CIMBSE tells us: “The productive fabric of the territory presents itself in a diversified way and economic activities expand across the 3 sectors of activity” (CIMBSE, 2017: 12-13, my translation).

Municipalities	Primary Sector	Secondary Sector	Tertiary Sector
Almeida	206	413	1697
Belmonte	138	855	1529
Celorico da Beira	217	772	1797
Covilhã	448	5809	13482
Fornos de Algodres	92	416	1121
Figueira de Castelo Rodrigo	426	357	1239
Fundão	686	2859	6983
Gouveia	343	1014	3114
Guarda	431	3 524	13557
Manteigas	52	291	760
Meda	279	394	993
Pinhel	369	829	1997
Sabugal	329	1076	2302
Seia	229	2781	5757
Trancoso	345	858	2183
Total	4590	22248	58511

Table 5 Employed Resident Population by Sector of Economy (INE- Censos 2011).

When we look at the employed population by sector of activity, we can see that the most representative sector in the territory of CIM Beiras and Serra da

Estrela is the tertiary sector, with 68% of the employed population, followed by the secondary sector with 27% (CIMBSE, 2015: 43). In recent years, there has been an increase in new companies in some municipalities, such as the investment of PT's Data Center, the installation of software development units by ROF, TIM WE, Methodus ALTRAN, as well as more than a dozen startups in Covilhã and Fundão (CIMBSE, 2015: 60).

Regarding the primary sector, there is a smaller number of people employed in it. In addition, it is also possible to see the abandonment of some agricultural activities, which translates into the small weight that this sector represents in the economy of the territory. The secondary sector, on the other hand, shows a considerable difference when compared to the employment rate in the primary sector (CIMBSE, 2015: 13). About the secondary sector, it is possible to see a change in the business fabric, in terms of those that were considered the “traditional” activities of this sector. The crisis in the textile industry, which for many years had generated a high number of jobs in these territories, gave rise to other activities in the secondary sector, leading to the emergence of new companies. However, due to their small size, they do not generate as many jobs as the previous ones. Thus, we can conclude that the tertiary sector is the one that assumes the most predominance. The various activities related to this service include the largest number of the active population (CIMBSE, 2015: 13).

Regarding the situation of unemployment, similarly to the national panorama, this territory also presents weaknesses in terms of employability, with an unemployment rate around 12,60% (CIMBSE, 2015: 16-17). A value lower than the national average, but higher than that recorded in the Center region. The justification for this situation is, to a large extent, the fact that the working population has decreased because of the increase in migratory movements. To change this situation, it is necessary to innovate and invest in entrepreneurial projects.

The municipalities that constitute the CIMBSE territory are at different levels in promoting an entrepreneurial culture. The implementation of several initiatives to stimulate and support entrepreneurship is visible throughout the territory, but some municipalities show more capacity in affirming and implementing an entrepreneurial culture. For instance, the municipalities of Covilhã, Guarda, and Fundão are those with the greatest tendency towards entrepreneurship (CIMBSE, 2017: 15).

We can say that the disparity between the municipalities is justified by the different realities in terms of economic dynamism but also by the sectoral activities that are developed in the different cities (CIMBSE, 2017: 15). For this reason and many others mentioned above, it is urgent to create attractive conditions, in order to stop the rural exodus and allow the return of those who had to look for jobs elsewhere.

Focusing on this need to find new ways to develop the region, the tourism sector has appeared as one of the main focuses of the sub-region. In this way, ADIRAM, with the project *Aldeias de Montanha*, tries to act in response to this bet on tourism, seeking to enhance the existing natural resources, and affirming the territories of the villages as tourist destinations in the national and international market.

**Chapter III – ADIRAM: The Association for the
Integrated Development of the *Aldeias de Montanha*
Network**

3.1 Origins, chronological overview and objectives of ADIRAM

It was on April 22, 2012, that the first step towards the creation of a Network to develop the territory of *Aldeias de Montanha* took place. The Association for the Integrated Development of the *Aldeias de Montanha* Network (ADIRAM) was established and registered at the Seia Notary's Office on this date, with Alberto Martinho, Jorge Brito, and Ricardo Mendes, as the installation committee (ADIRAM, 2012).

As ADIRAM (2012) points out:

The operation to boost the *Aldeias de Montanha* Network was financed by the QREN, namely through the Regional Operational Program *Mais Centro*, Axis 8 – Valorization of the Regional Space, a measure of active management of protected and classified spaces (12, my translation).

The Association is currently headquartered at the Serra da Estrela Interpretation Center (CISE). Its main objective is to promote the integrated and touristic development of the Network of *Aldeias de Montanha*, as a brand that aggregates the tourist potential of the Serras da Estrela and Gardunha region, in a sustainable, integrated, innovative and creative way. This is essential for the promotion of the regional development of these territories considered attractive places with enormous potential (ADIRAM, 2012).

The promotion and creation of territorial marketing strategies for Serra da Estrela and Gardunha and their villages is another important element, through the enhancement of resources and endogenous wealth and the preservation of the environment and the heritage of mountain territories. By achieving these goals, it is possible to achieve others, namely the generation and creation of employment (ADIRAM, 2012).

In addition, the Association's objectives also include the representation of members before the Central, Regional and Local Administration and National and Foreign Institutions, through the help of their management (ADIRAM, 2012). As

it was mentioned before, the Association's main area of activity is established in the territories of Serra da Estrela and Serra da Gardunha but it also develops actions throughout the national territory and abroad. The numerous objectives of the Association always take into consideration the best way to develop the *Aldeias de Montanha* territories. For this, they seek to promote the integrated and touristic development of the Network, as a brand that aggregates the tourism of these territories of the Interior of Portugal (ADIRAM, 2012).

3.2 The Project *Aldeias de Montanha*

Following the creation of ADIRAM, the unique endogenous characteristics of the Serras da Estrela and Gardunha led to the creation of the *Aldeias de Montanha* Project.

These villages are placed in a territory with a privileged position, asserting itself as a national reference both in environmental and sustainable terms. The project combines nature, heritage, culture, well-being, and quality of life. It intends to pass on to visitors and tourists' values such as the connection to the earth, simple and traditional ways of living and contact with nature, thus aligning with the new concept of green economy (Gonçalves, 2019).

The target audience of this project is segmented by niches of specific interests, namely, research and observation of nature, photography, culture, adventure, and sports such as hiking/BTT routes, among others. However, it also has the type of public that comes to enjoy an occasional tourist experience. These are the visitors who visit the place seduced by a hike or an event from the *Aldeias de Montanha* Network's Animation Plan. Then, there are those who come for an exploratory experience, in which the tourist ends up discovering the territory (Gonçalves, 2019).

Aldeias de Montanha are a destination based on three axes: nature, people (tradition, culture) and gastronomy. The basis of the Project's communication plan is the idea of “emerging in a world apart”. A world that is rarely found, precious and purer and that it is situated on the mountain. There is this idea of going up to a unique and special world because the mountain was the main inspiration for the development of *Aldeias de Montanha* (Gonçalves, 2019).

On top of this, we do not find anything usual to find in big cities. What we find in these territories is untouched nature, hospitable and genuine people, authentic traditions, traditional Portuguese cuisine at its best, ancestral ways of life aligned with environmental values, and respect for future generations. Instead of shopping centers, one can find grocery stores with the best traditional products from the region that are not easily found anywhere else. There are no tourist guides, but there are people who tell us stories about the village, whom we call their guardians (Gonçalves, 2019). In this way, weaknesses are turned into strengths.

3.3 Other projects by ADIRAM

ADIRAM develops several other projects in order to promote and generate added value for the *Aldeias de Montanha*. This section will describe some of the main current projects and some projects already approved, that will soon be put into practice.

3.3.1 Cooperative Spaces- Coworks @Aldeias de Montanha

The *Cooperative Spaces- Coworks @Aldeias de Montanha* are an innovative way of creating a dynamic offer, thus activating the experience of the village in which they are situated. Nowadays, especially because of the pandemic

situation in which we live, caused by COVID-19, but also because of the facility we have to connect to the world through the internet, in the professional world, physical space is no longer a constraint. With this, new opportunities for rural coworking spaces emerged.

The world has seen an outburst of digital services and remote working (or telework), which indirectly has increased the attractiveness of the countryside. Thus, leading more and more people, currently on teleworking, to look for a better quality of life, which involves moving away from large urban centers in search of greater contact with nature (ADIRAM, 2020). Tomaz, Moriset, & Teller (2021), point out that:

Remote work is also predictable to remain at a fairly high level, as several workers experienced the benefits of working away from large urban areas during the COVID-19 period, and many companies are rethinking work arrangements to cut real estate costs (12).

Thus, we can see that the narrative of rural telework, or the idea “that information technology makes it possible to live and work in a healthier and quiet environment, rather than in busy and overpriced cities” has been revitalized by the COVID-19 crisis (Clark 2000, as cited in Berbegal-Mirabent, 2021: 2).

The *Cooperative Spaces- Coworks @Aldeias de Montanha* Project seeks to integrate the local community and values the use of sustainable products in the construction and decoration of the coworking spaces. As the document *Aldeias de Montanha-Coworks* from ADIRAM (2020) points out:

Using regional resources, such as the artisan's labor, or the piece of handicraft produced in the region, or re-using end-of-life objects, recycling them, or restoring them, makes this a project with a strong ecological component, importing concepts such as eco design and circular economy. These are spaces that have their own identity, they are creative spaces for enterprising and creative people who are looking for a better life, a quieter life, without losing productivity and relationships with other peers, with whom they can exchange ideas and experiences. It is a space for cooperation and interaction (2).



Figure 2 Coworking Spaces (ADIRAM, 2021).



Figure 3 Coworking Spaces (ADIRAM, 2021).



Figure 4 Exterior image of the Coworking Space of Alvoco das Várzeas (Silva, 2021).



Figure 5 Interior image of the Coworking Space of Alvoco das Várzeas (Silva, 2021).



Figure 6 Interior image of the Coworking Space of Alvoco das Várzeas (Silva, 2021).

There are already some coworking spaces in execution (as the one in Figures 2-6, above, located in the *Aldeia de Montanha* of Alvoco das Várzeas) and there are some others waiting to be approved. The main goal of the project is to enhance the concept of cooperation and collaboration in a common and shared space that allows the interaction and the exchange of ideas and experiences, seeking to offer its users the opportunity to work in an innovative, inspiring, and unusual space.

3.3.2 EU4Shepherds Project

EU4Shepherds is a project that is currently being developed by ADIRAM. It seeks to improve and update the training offer for extensive shepherds, considering the barriers they face, especially in administrative terms. It threads the acknowledgment of the new climate scenario, respective consequences, and opportunities, such as ecological production trends and agro-tourism, among

others. In this way, ADIRAM is associated with this project because it will help to maintain a sustainable exploitation of extensive livestock (economic, social, and environmental) in the territories of *Aldeias de Montanha*, providing the necessary tools for this agricultural area to become more resilient (EU4Shepherds, n.d.).

The project will adapt its training methods for work-based learning both for trainers and trainees, having in mind the logistical problems that extensive shepherds face, in order to ensure that this professional activity and the extensive livestock exploitations become as sustainable as possible. The project will provide a training platform designed for extensive shepherds, so that they can get used to digital tools (EU4Shepherds, n.d.).

As the website of the project states, the objectives mentioned above will be satisfied with the development of the following three points (EU4Shepherds, n.d.):

- New curricula for professional shepherds.
- New flexible training methodology for trainers.
- New on-line adapted training platform for extensive shepherds.

Although shepherds are the main characters of the project, the trainers involved also play a key element in making possible the much-needed innovation of professional shepherds' training.

3.3.3 The *Queijeiras* Project

The *Queijeiras* (women cheesemakers) Project was officially launched on March 27, 2021, in a live streaming event from one of the *Aldeias de Montanha* of Serra da Estrela. It is the most recent project of ADIRAM to be put into action (*Queijeiras* Project Website, 2021). This Project aligns with the Innovation and Entrepreneurship strategy of the *Aldeias de Montanha* Network Action Plan, integrated in the Experimentation Villages of Knowledge Hub, under the

PROVERE iNATURE Collective Efficiency Strategy, co-financed by the Center 2020.

Nowadays and in all sectors of society, in an urban but mainly rural context, there are still women who, despite their unique and fundamental role, do not receive the personal and professional recognition that they should receive. This is what happens with the *Queijeiras* of Serra da Estrela, that are responsible for one of the most traditional and authentic products in the region, a cheese recognized nationally and internationally for its excellence (*Queijeiras Project Website*, 2021). Although they deserve a protagonist role in the success story of the Portuguese cheeses, they have not yet been given that recognition (*Queijeiras Project Website*, 2021).

The process of making cheese is an art that requires wisdom, dedication and passion, which only a few people have, as well as the ancestral knowledge to do it with the superior quality that makes the cheese one of the most appreciated products of this region. Thus, in order to value their art and knowledge, it was decided to develop a special project to recognize the work of these extraordinary women (*Queijeiras Project Website*, 2021).

As the *Queijeiras* website (2021) states:

This is a Project for women, carried out by women. It will benefit 40 *Queijeiras* from 9 municipalities, but there is the ambition to increase this number. The *Queijeiras* Project arises to honor these women and contribute to their personal and professional development.

The method chosen to create the Project consists of three steps:

1. Design: exclusive burel cape - the boldness of innovation.
2. Content production: the book - the celebration of tradition.
3. Training: training in soft skills - knowledge sharing.

How does it work? The first step consists of the design of a cape, elaborated by the designer Sandra Pinho. The inspiration came from the values and identity of these women, leading to the creation of a cape made of burel, another of the noble products of the Serra da Estrela territory, an exclusive design piece produced with the support of the Burel Factory. The money made from the sale of the capes will be used to provide tools to empower the *Queijeiras*, personally and professionally. The women participating in the project will have an opportunity to acquire new leadership and management skills, through an entrepreneurship course (*Queijeiras Project Website, 2021*).

All this process will be documented with the publication of a book, *The Stories of the Guardians of the Mountain (As Histórias das Guardiãs da Montanha*, in Portuguese), which will perpetuate the project as well as the testimony, history, traditions, and knowledge of these women, so that future generations never forget their know-how. This will be a work of recognition but also of empowerment, by valuing an art and by perpetuating centuries of know-how. The cape is called *Queijeira*, and it was drawn from the circle, the simple shape of the cheese. Consequently, simplicity serves as the motto for the creative concept, the cut, the finishes and the name. There are three versions of the cape: a shorter and more practical cape, a longer cape that is a statement of style and a *Queijeirinha* for children.

According to the *Queijeiras Website (2021)*:

A circle is drawn that closes but always returns to where it starts. To witness the succession of seasons, generations, the wisdom of the mountains, animals, and plants. Doing, slowly, suspended in time. What has always been true, lasts but reinvents itself. A circle is drawn that closes but always returns to where it starts (my translation).



Figure 7 Some of the *Queijeiras* that already joined the Project (*Queijeiras Project Website*, 2021).

As José Francisco Rolo (2021), President of the *Aldeias de Montanha* Network, points out:

The main purpose of this project is to honor, value and provide a voice to the true Guardians of the Mountain and project in them a future of success, with the sophistication and dignification that they and the territory deserve [...] Supporting this project is thinking along, it is valuing Portugal and the women who, with their soul, make a product that has the gift to make us feel emotional, literally! (Rolo, 2021 as cited in *Queijeiras Project Website*, 2021 my translation).

The cape can be bought in different colors and each color as an expression of personality. Each color of the burel is associated to one of the attributes that so often characterizes the interior landscape of each woman. From serenity to strength, from wisdom to determination, each one of the *Queijeiras* is unique (*Queijeiras Project Website*, 2021). This is a dynamic project that links knowledge and flavors to design, fashion, and female empowerment.

3.3.4 Lugar Platform

The *Lugar* platform is a crowdfunding platform that aims to encourage a circular economy. The purpose of this platform is to establish a link between companies and individuals interested in contributing, within the scope of social responsibility, to projects from *Aldeias de Montanha* that need financial or material support.

For this, it is important to present the projects in a detailed way, so that whoever is contributing knows to what extent they can help. As the document *Lugar-Plataforma de Crowdfunding from Aldeias de Montanha (2020)* refers:

Lugar is a name that refers to the territory of rurality. It is simple and unpretentious. It represents a project that is rooted in a geographical location and at the same time, it represents an association with the digital place that is a virtual place, a website (3, my translation).

The project for this platform has been approved and financed and will be put into action soon. On the *Lugar* platform website, the projects that will need funding will be presented in a schematic structure, so that those who want to help can understand what each project needs to be carried forward (*Aldeias de Montanha, 2020*).

3.3.5 Aldeias Museum

The *Aldeias* Museum is a digital museum. This is a project which is still under construction and is expected to be put into practice soon. Its objective is to be a repository of memories that includes the traditional ways of doing things of the communities of *Aldeias de Montanha*, ancestral knowledge, traditions, histories, and people.

In addition, it is intended to be an inventory of the territory's natural wealth (fauna, flora, geology, raw materials, places of interest), as well as a mapping of past and present resources and products (handicraft, gastronomy, natural resources, among others), all this through a digital materialization of the experience of being in the territory (Aldeias de Montanha, 2020b).

The communities of *Aldeias de Montanha* are considered one of the territory's most precious elements. It is for them and with them that this museum will be built. It will be an opportunity for their history and their testimonies to remain eternalized in time and space. In this way, it will be possible to connect the wealth of what has existed for so many centuries and still exists nowadays to all the future possibilities that can emerge as a result of creative and innovative synergies of productive encounters between past and future.

As the *Aldeias de Montanha* (2020b) document points out, this museum presents, "Two parallel digital experiences that articulate a vision between traditional values and a vision for the future. A shelter/digital home for the endogenous resources of the *Aldeias de Montanha* territories" (2, my translation).

To conclude this section, it is important to refer that there will be a total synergy between the websites of each of the projects referred to above. Even though they have distinct and well-defined objectives and audiences, all of their websites will point to and reinforce each other.

3.4 Other activities by ADIRAM

With a view to promote and generate added value in the mountain environment, ADIRAM, through the Project *Aldeias de Montanha*, promotes and develops numerous activities. In this way, it has developed a set of collective businesses of supra-municipal interest. Their implementation and support take place through various operational instruments (Gonçalves, 2019). The activities

are comprised in 5 axes: the Mountain Festivities (*Festas de Montanha*), the Mountain Flavors (*Sabores de Montanha*), the Mountain Paths (*Caminhos de Montanha*), Solidarity Tourism and Innovative Villages. Each one of these will be described in this section.

3.4.1 Mountain Festivities: Before and after the COVID-19 pandemic

The Mountain Festivities or *Festas de Montanha*, in Portuguese, are part of an Animation Plan based on sustainability and the values of the territory: nature, authenticity and culture. These values demonstrate the sustainability in the type of tourism developed by *Aldeias de Montanha*, as they respect the local identity and the simpler ways of life of the communities of these territories (Gonçalves, 2019). This section presents some of the most important Mountain Festivities of *Aldeias de Montanha*.

Cabeça, Christmas Village or *Cabeça, Aldeia Natal*, in Portuguese, is one of the best-known Mountain Festivities. Usually, preparations for the festivities start in the first days of autumn. Cabeça, one of the *Aldeia de Montanha* located on a hill on the northern slope of Serra da Estrela, has in recent years become known as the Christmas Village (Figure 8-9). All the inhabitants participate in its creation. This is one of the most genuine and sustainable Christmas festivities in the national territory. In December, its streets and schist houses are adorned with LED lights and Christmas decorations made from recyclable materials or material with origin in nature (such as broom, vines, fern leaves or wool from the Serra da Estrela sheep of the breed *Bordaleira*) (Aldeias de Montanha, n.d.).



Figure 8 Cabeça, Aldeia Natal/ Cabeça, Christmas Village (Ribeiro, n.d.).



Figure 9 Cabeça, Aldeia Natal/ Cabeça, Christmas Village (Ribeiro, n.d.).

This is “a genuine festivity, made by genuine people”, in which tradition also intersects with innovation (Gonçalves, 2019). Cabeça is one of the first national parishes with free Wi-Fi coverage, and the first LED village in Portugal. As the *Aldeias de Montanha* (n.d.) website tells us, “In 2011, it was pioneer in replacing traditional public lighting with more economical and ecological LED technology”.



Figure 10 Cabeça, Aldeia Natal/ Cabeça Christmas Village (Ribeiro, n.d.).

However, in the last edition, in 2020, as the journalist from the Newspaper *Público*, Maria José Santana, points out, “there was no Head for big festivities: The Christmas Village in Serra da Estrela only opened online”. The Mountain Festivity, like so many others, had to adapt to the COVID-19 pandemic circumstances. For this reason, the village of Cabeça redoubled its care, with only occasional decorations. The idea was to make the public see these decorations from home. Some of the activities prepared included online market, lessons in ecological decorations and cooking (Santana, 2020b).

Maria José Santana (2020b) also states:

In normal situations, the inhabitants of the village of Cabeça, in Seia, would be experiencing, by this time, days of great hustle. It would be time to decorate the streets and squares of the village, decorating walls and lamps with ornaments made from leaves, pinecones or moss. They take advantage of what nature offers, and over several weeks, come together to form balls, bows, bells and other decorations. This year, due to the pandemic, the tradition will not be completely fulfilled.

Moreover, one of the most well-known Mountain Festivity is the Transhumance and Shepherds Festivity or *Festa da Transumância e dos Pastores*, in Portuguese (Figure 11). This is an event promoting the pastoral activity and transhumance, held in the territory of Seia since 2013. Organized by the municipality of Seia, the Association for the Integrated Development of the Network of the *Aldeias de Montanha* (ADIRAM) and the shepherds, this Mountain Festivity aims to preserve, value, and disseminate the way of life of the shepherds and the ancestral tradition associated with the seasonal movement of flocks in Serra da Estrela (7 *Maravilhas*, n.d.).



Figure 11 *Festa da Transumância e dos Pastores* / *Transhumance and Shepherds Festivity* (Ribeiro, n.d.).

The raising of flocks that was done, in the past, exclusively by shepherds, started to be carried out with the accompaniment of tourists, visitors, and residents. Like the Mountain Festivities, this event is full of traditions, the most iconic of which is the ritual of faith developed by the shepherds.

As the website of the *7 Maravilhas* describes:

This ancestral tradition begins with a ritual of faith, in which shepherds from various villages in the municipality of Seia, accompanied by their flocks (embroidered goats and sheep), duly decorated with the biggest and best rattles and halters made of sheep's wool, parade around the chapel of São João Batista, in Folgosa da Madalena, in search of a blessing for yet another transhumance (my translation).

We can say that, with the *Festa da Transumância e dos Pastores*, the solitary practice of the past gives rise to the sharing of experiences between shepherds and those who intend to experience shepherding for a day. Since last year, the celebration of this festivity changed a little bit due to the pandemic situation, which obliged to reduce the population that usually attends the event, as well as the sharing that existed between shepherds and observers, thus changing the dynamics of the event.

Another important Mountain Festivity is the so-called Solstice Festivity or *Festa do Solstício*, in Portuguese, which takes the inhabitants of the *Aldeia de Montanha* of Alvoco da Serra to open their doors and decorate the streets of their village to celebrate the arrival of summer (Figure 12). Such celebrations are called Solstice and *Caminhada do Lampião*, in Portuguese (Beira.pt, 2019).



Figure 12 Festa do Solstício / Solstice Festivity 2019 Flyer (Aldeias de Montanha, n.d.).

The typical streets are usually decorated with sustainable materials, giving new colors to the village. Before the COVID-19 pandemic situation, the houses became places of interaction between locals and tourists, where it was possible to taste the most genuine flavors of the region. Even in the narrow alleys there were always people singing, dancing, or reciting, in addition to many other activities, such as workshops, gatherings, exhibitions, and street art (Beira.pt, 2019). The dynamics changed but the magic continues present in this Mountain Festivity celebration.

Then, there is the Mushroom Festival (*Míscaros - Festival do Cogumelo*) at the *Aldeia de Montanha* of Alcaide, which seeks to explore the mushrooms heritage, with more than 300 species in Portugal. The large number of species of *míscaros* that are born on the slopes of the Gardunha mountain range led to the emergence of the *Míscaros - Mushroom Festival* (Figure 13).



Figure 13 Míscaros- The Mushroom Festival 2020 Flyer (Festival Míscaros Website, 2020).

Before the pandemic situation, it was possible to take mycological tours and enjoy the different ways of making mushrooms and other specialties of the region in the typical taverns, as well as watching live-cooking, workshops, and lots of entertainment (*Festival Míscaros Website, n.d.; Santana, 2020a*).

However, last year the pandemic forced the festival to change its usual strategy, highlighting the focus on home deliveries and online broadcasts. On November 13, 14 and 15 2020, the entertainment and flavors of the Mushroom Festival were held exclusively online in the comfort and protection of each one's home (*Santana, 2020a*). The event is organized by the Liga dos Amigos do Alcaide, Fundão municipality and Alcaide Parish Council and is part of the Animation Plan of the *Aldeias de Montanha* Network, within the scope of the Collective Efficiency Strategy PROVERE iNature, co-financed by the European Development Fund Regional (FEDER) through Center 2020 – Regional Operational Program of the Center (*Festival Míscaros Website, n.d.*).

Furthermore, the Wool Festival or *Jornadas da Lã* occurs in the *Aldeia de Montanha* of Trinta, Meios and Corujeira, and allows people to contact with the shepherds, witnessing the shearing and the procedures intrinsic to the treatment

of wool (Figure 14). Before the COVID-19 pandemic, it was possible for the participants to take part in workshops, routes and meals with regional products (Beira.pt., 2018).



Figure 14 Jornadas da Lã / Wool Festival Flyer 2021 (Aldeias de Montanha, 2021).

As part of the municipality's Cycle of Popular Culture Festivals, this festivity results from the partnership between the municipality of Guarda, the Union of Parishes of Corujeira and Trinta, local authorities, and the Association for the Integrated Development of the *Aldeias de Montanha* Network (ADIRAM) and includes the iNature Collective Efficiency Strategy Animation Plan.

This year, due to the COVID-19 pandemic, all activities were broadcast in digital format, on social networks (Aldeias de Montanha, n.d.). Although the physical presence was not possible, the online participation in the *Jornadas da Lã* also provided the knowledge of the traditions, customs, and feelings of the genuine people of the region.

The Mountain Festivity called Our Bread Festival or *Festival Pão Nosso*, in Portuguese, is dedicated to bread and to the traditional techniques of making rye bread. It is promoted in partnership with the municipality of Guarda and ADIRAM and co-financed by the 2020 Center under the Collective Efficiency Strategy PROVERE iNATURE - Sustainable Tourism in Classified Areas.

It shares the culture of rye bread, the natural values and identity of the mountain, in perfect harmony with the local culture. This is the message of this festival, which is an initiative that integrates the Cycle of Popular Culture Festivals of the municipality of Guarda.

Another Mountain Festivity is the Water Festival, which is organized by the Social and Cultural Humanitarian League of Aldeias and the Union of Parishes of Aldeias/ Mangualde da Serra, in partnership with the municipality of Gouveia and ADIRAM. The main goal of the festival is to value the importance of water, as well as other natural resources existent in the territory. As the organization refers, it intends to promote “greater knowledge about the natural resources of the villages and to debate forms of sustainable development of the territory, that is, in harmony with nature and promoting environmental balance” (Aldeias de Montanha, n.d., my translation).

In the municipality of Seia, the village of Lapa dos Dinheiros hosts one of the most important Mountain Festivities, the Wood Music Festival or *Festival Músicas do Bosque*, in Portuguese, which proposes the enjoyment of music "in communion with the exuberant nature" of Serra da Estrela (Figure 15).



Figure 15 Festival Músicas do Bosque / Wood Music Festival 2018 Flyer (Aldeias de Montanha, 2018).

Organized by the Union of Parishes of Seia, São Romão and Lapa dos Dinheiros, by the municipality of Seia and by the Association for the Integrated Development of the Network of the *Aldeias de Montanha* (ADIRAM), it has "a concept far removed from the agitation of the summer festivals that proliferate throughout country" and presents creative and innovative musical projects (Lusa Agency, 2018, my translation).

The event is extremely connected with the values of citizenship, as well as with environmental preservation. The community's involvement is taken with pride and genuineness. The festival creates a perfect harmony between the music, the natural beauty of the mountain and the peacefulness of the village (Lusa Agency, 2018). Associating music with landscape, gastronomy, arts and environmental preservation and conservation, this festival is part of the Animation Plan of the *Aldeias de Montanha* Network.

Then, there is the Vegetable Gardens Festival or *Festival das Hortas*, in Portuguese. This festival encourages the experience of production in the Mountain Gardens or *Hortas de Montanha*, providing them with new knowledge

and the appreciation and creation of economic value for local communities (Aldeias de Montanha, 2021).

Usually, there are workshops and artistic installations in the village, with the aim of designing unique gardens in the *Aldeias de Montanha* Network. The creation of economic value for rural communities is connected to the festivity linkage with Art (Plastic Arts; Music - Jazz; Multimedia) and Gastronomic Science. The capacity that the project has to raise the whole community's awareness about the importance of the mountain gardens in preserving the ecology of the environment is fundamental to balance their natural resources (Aldeias de Montanha, 2021).

Then, in the municipality of Manteigas, takes place the Autumn Festival. Its objective is to promote the gastronomy and natural potential of the territory. The event is organized «with a view to promote and disseminate local cuisine and all its natural potential, in a season of the year – autumn – when the golden colors add another color to the slopes and valleys» (Aldeias de Montanha, 2021, my translation).

Finally, the Cherry Festivity, or *Festa da Cereja*, takes place in municipality of Fundão, in the *Aldeia de Montanha* of Alcongosta and fuses tradition and innovation. The cherry is the ex-libris product. In addition to the cherry, there are other products made from this fruit, such as cherry liqueur, cherry sangria, cherry bread, and even cherry cream pastries, that make the delights of the visitors.

Before the COVID-19 pandemic, the visitor could enjoy the musical entertainment, taverns, concerts, balloon rides, handicrafts, the Cherry Train, and the pedestrian walk *Na Rota da Cereja* (In the Cherry's Route) (Visit Serra da Estrela, n.d.). This year, like many of the other Mountain Festivals mentioned above, it will take place between the 11th and 13th of June, essentially in an online edition. However, it will also have an in-person cherry market and an in-person concert broadcast online (Gazeta Rural, 2021).

The Mountain Festivities are traditional festivities with a fully defined identity and the involvement of the community is an integral part of their organization, revealing the pride and naturalness that the communities have towards their traditions (Gonçalves, 2019). Although the COVID-19 pandemic has changed their dynamics, the festivities online editions continue to allow the enjoyment of the identity of the villages, through the witness of their natural and cultural heritage.

3.4.2 Mountain Flavors

The Mountain Flavors axis began with the connection between the local businessmen and women with the traditional commerce of *Aldeias de Montanha*. As Gonçalves (2019) tells us:

In a logic of innovation and differentiation, both in production and in the training for the incorporation of design and creativity in the communication of endogenous products of the territory, especially those that have installed capacity but were unknown to the large final consumer (97, my translation).

Although there are no shopping centers or modern bakeries, there are traditional ones, such as Loripão, in Loriga, where it is possible to taste unique products in the country, such as the Loriga Bread (*Broa de Loriga*) and Black Cake (*Bolo Negro de Loriga*) (Figure 16).



Figure 16 Loriga bread (*Broa de Loriga*) and black cake (*Bolo Negro de Loriga*). (*Aldeias de Montanha/Ribeiro, n.d.*).

Other Mountain Flavors include the famous mountain cheese (or *Queijo Serra da Estrela*, in Portuguese), made from sheep milk, artisanal and cured. The olive oil, chorizo, *farinheira* (a typical Portuguese smoked sausage made from wheat flour, pork fat and seasonings), ham, chestnuts; the mushrooms and the spring cherries from Cova da Beira; the fries of river fish, trout and scales, and marinated eels. Then, there is also the curd that is made with whey, which is served with pumpkin or honey jam, creating a delicious desert.

These are some of the most well-known flavors of the region. All of them are gastronomic and cultural marks of the *Aldeias de Montanha* territories.

As the document *Aldeias de Montanha* from ADIRAM (2012) states:

With this network, it is intended to operationalize a concept of valuing Mountain Flavors, supported by a joint work between small restaurants, local products, differentiated by the quality of services, products from the land and handmade products. This all aiming the long-term notoriety of the Destination for the markets of national cuisine (20, my translation).

Mountain Flavors contribute to the economic and tourist development, as they are served in traditional restaurants, old taverns, hotels, and local rural

tourism houses. They tell stories and help to create delicious memories that mark those who taste them.

3.4.3 Mountain Paths

It is important to affirm the mountain as a place of excellence for the practice of sport in communion with nature. Such practice is increasingly a national and international trend and has been used a key point within the Mountain Paths axis. This axis has an important role in drawing attention to the region during the low tourist seasons in Serra da Estrela (March to June and September to November) (ADIRAM, 2012; Gonçalves, 2019).

In the Mountain Paths axis, altitude is a differentiating factor, which allows the observation of unique mountain landscapes and climates in the national context, as well as a very rich biodiversity and a history and culture deeply rooted in the territory. The Mountain Paths allow an encounter with authentic nature and genuine people, green landscapes, terraced fields, pure and crystalline waters that are home to a rich and abundant flora and fauna. Places where the identity of the mountain is felt.



Figure 17 Caniça Route (Ribeiro, n.d.).

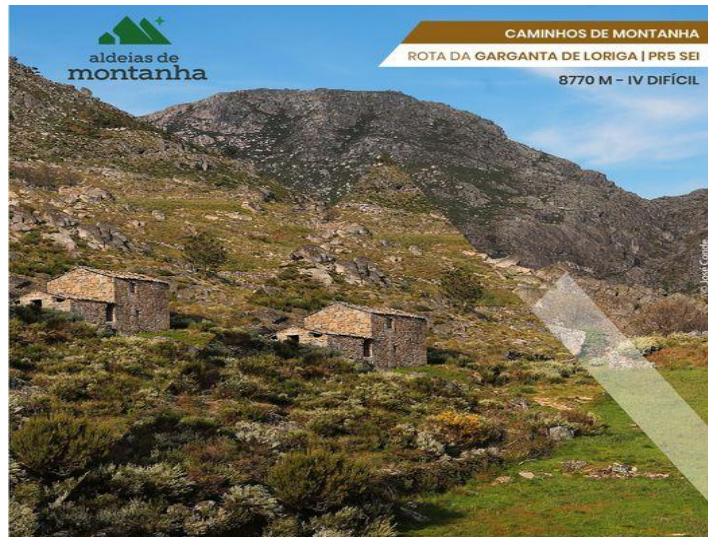


Figure 18 Loriga Gorge Route (Ribeiro, n.d.).

The Mountain Paths network includes a total of 14 walking routes:

Piódão Stream Route; Loriga Stream Route (Loriga, Vide and Cabeça); Terraces Route; Eira Route and Loriga Gorge Route (Loriga); Mass Route (Teixeira); Canadas Route (Alvoco da Serra); Wolfram Route (Sazes da Beira); Círio Mines Route (Valezim); Caniça Route (Lapa dos Dinheiros); Vale do Rossim Route; Fervença Route (Sabugueiro); Ribeira de Alvoco Route (Alvoco da Serra - Vide); and Pastoreio Route (Alvoco da Serra - Torre) (CM-Seia, n.d.).

This set of routes was previously established and extensively discussed with the local communities. The signaling of the routes is a work being developed by the municipality of Seia, through the Serra da Estrela Interpretation Center (CISE) (CM-Seia, n.d.).

The Mountain Paths aim to bring recognition to the natural and cultural richness of the landscapes and communities of *Aldeias de Montanha*. The paths reveal this territory as more than a simple snow destination, instead as a destination with the potential to assert itself as a tourist destination, capable of offering its visitors true treasures that can only be found here.

3.4.4 Solidarity Tourism

The *Aldeias de Montanha* are a "solidarity tourism destination". This is an unprecedented bet at the national level. As Célia Gonçalves reported to the Lusa Agency (2015):

The initiative offers tourists "the best of both worlds", in other words, "Giving ourselves to others" and "quality tourism, with stunning landscapes, authentic nature and genuine people". Tourists will be able to make a difference by actively participating in the development of low-density territories (my translation).

The areas of activity include the environmental area (ex. reforestation and the adoption of mountain paths); the social area (ex. activities with the elderly, monitoring of shepherds during the transhumance period) and the cultural area (ex. recovery of heritage or participation in Mountain Festivities) (Gonçalves, 2019: 102-105).

Célia Gonçalves added in her statement to the Lusa Agency (2015):

The innovative offer of *Aldeias de Montanha* is aimed at tourists who are looking for more than adventure, but also companies with social responsibility policies, who are expected to have a long-term commitment to the region. Solidarity tourism combines a leisure trip with an opportunity to help the community in the tourist destination. The person can come for a weekend and help in the village with the collection of firewood or pinecones (my translation).

In this way, it intended to continue to make *Aldeias de Montanha* a differentiating (solidarity) tourism destination by reinforcing the factors that distinguish it from the rest of the market: "The hospitality offered; Natural patrimony; Experience of living in a "Genuine" village; and having a real possibility to help" (Gonçalves, 2019).

3.4.5 Innovative Villages

The final axis of *Aldeias de Montanha* is that of the Innovative Villages. To improve the economic and social development of towns and villages, these places must be combined with the digital revolution that is taking place in the world. One of the innovative solutions that came to rural areas to develop and improve their social, economic, and environmental conditions are the so-called Innovative Villages.

The Vodafone Portugal Foundation, in partnership with ADIRAM, the municipality of Seia and local partnerships, in line with the development strategy of the *Aldeias de Montanha* Network, came together to transform one of the most emblematic villages in Serra da Estrela, Sabugueiro, into Portugal's first Smart Mountain Village (Gonçalves, 2019).

According to the Town Hall of the city of Seia, the initiative of transforming Sabugueiro into a Smart Mountain Village aims to make the village of Sabugueiro "a showcase of good practices and innovation, transforming it into an icon in terms of environmental sustainability, creative economies, urbanism, mobility, and new technologies" (Município de Seia, n.d.). Thus, helping the residents and the tourists of the village feeling more connected and cared for while living in or visiting such a unique and beautiful part of the world. Innovative Villages started with the *Aldeia de Montanha* of Sabugueiro and extending this designation is one of the ambitions for the other villages of the project.

One of the biggest challenges that ADIRAM faces is the positioning of *Aldeias de Montanha* as a territory of environmental sustainability and innovation. In order to succeed, it is important to communicate these villages through innovation but also as territories to explore in view of the three main axes referred to before: nature, people and gastronomy. It is important to capture the essence of these territories and their communities, by creating affinity between the audiences, and making an emotional appeal to the values that are inherent to it.

Therefore, when capturing the essence of the destination, two keywords will always be present: authenticity and genuineness (Gonçalves, 2019).

Chapter IV– Internship at ADIRAM: Description, tasks, and results

This chapter analyzes the internship in which I engaged. It starts off by describing the application and selection process. After this, it describes the workplace, the environment I was surrounded by, and the relationship developed with the team of the project. Finally, it analyzes the tasks that I performed and their respective results.

4.1 The application and selection process

Last year, around October, I was a little bit confused about what I wanted to do in my internship. Besides, the situation of the COVID-19 pandemic did not help because almost every enterprise or organization was not able to accept interns. Thus, I decided to talk with Professor Clara Sarmento to have some guidance.

She decided to talk with Professor Álvaro Barbosa, the vice-rector of the University of Saint Joseph (USJ), in Macau/China, and former Dean of USJ's Faculty of Creative Industries, since I was interested in doing something related to the cultural and creative industries. Professor Barbosa advised me to talk with Professor Luís Teixeira, at the School of the Arts of Porto Catholic University, who also works in the field of creative industries, to explain the situation and what I wanted to do. He later gave me his contact and that was when it all started. I arranged a meeting with Professor Teixeira and he asked me what I wanted to do. I was still very confused and undecided. However, as the conversation went on, we came to the topic of where I lived, and I said Serra da Estrela. This was the moment he suggested that I did my internship in one of the Associations located in this territory. They did not work directly with the creative industries, but I was really excited because I have always been so interested in the territory I was born in, as well as in ways that could possibly develop those communities.

Thus, I changed my mind about what I wanted in the first place, and I made a search about all the Associations existent in the area of Serra da Estrela. It was clear to me that *Aldeias de Montanha* was the perfect choice not only because I have always had a passion for the *Aldeias de Montanha* territories and their location but also because of the proximity of the ADIRAM Association headquarters to my house.

After this, I initiated the process of contacting the Association. The first contact I established was with Célia Gonçalves, the Executive Secretary of ADIRAM, who would later become my internship advisor. Ms. Célia was always very attentive and immediately showed interest in accepting the internship. From here, the next step was to deal with the information needed to carry out the internship and fill out all the bureaucracy. Due to the COVID-19 Pandemic, on February 15th, 2021, I started my internship online, teleworking from home. I just started going to the Association in person later, on March 23rd.

4.2 Workplace and team

The Association's headquarters are located at the Serra da Estrela Interpretation Center (CISE). This is a very nice workplace, as it has a small wood and a garden around it. For me this was a good thing as I really appreciate being surrounded by nature. In the mornings before going to the internship, I always took the opportunity to cross the wood, and this gave me another boost to start each day. In addition, although during working hours I had to be in the office where I performed my tasks, at lunchtime I could go outside and recover energy in the nature around me.

Regarding my coworkers, as it was a small team, it was easier for me to feel integrated. Although the internship only lasted three months, I was able to understand the dynamics of the team in a wonderful way. Each one of the

elements were always nice and helpful whenever I had a doubt or needed help. The dimension of the team also affected the way I perceived the group dynamics because, as there were only four elements - Célia Gonçalves, Ana Cravo, Pedro Ribeiro and Andreia Silva - I was able to closely connect with them and with most of the projects being developed by ADIRAM. What I can say is that, as the first official professional experience I have ever had, it was an amazing one.

4.3 The working process: tasks assigned

While doing my internship at ADIRAM, I developed several different tasks that I will now divide in different topics and analyze individually in the following order: databases, social media management, translation and text revision, and a fieldwork section that will include the subtopic of the Press Trips in which I participated.

4.3.1 Constructing databases

Databases are important because they enable knowledge management results, allowing a better organization of the existent data. The need to put data together in databases comes from the necessity to survive in a world dominated by innovation and new findings every day and, consequently, the need for its management to be based on the creation of value. As the Editors of Encyclopedia Britannica (2021) define it:

Database, also called electronic database, is any collection of data, or information, that is specially organized for rapid search and retrieval by a computer. Databases are structured to facilitate the storage, retrieval, modification, and deletion of data in conjunction with various data-processing operations (Britannica, T. Editors of Encyclopaedia, 2021).

We can say that, to create a database, there is a process that occurs in three steps: creation, exploration, and maintenance, leading to the storage of

data in categories of knowledge. Databases assume this important role of storing, visualizing and analyzing data. During my internship, I helped in the creation of two simple databases for ADIRAM. One containing the news released about the Association and respective projects, made through the process of clipping; and the other one with the accommodation and restaurants available across the *Aldeias de Montanha*.

4.3.1.1 Constructing a news database through the process of Clipping

According to the Cambridge Advanced Learner's Dictionary & Thesaurus (2020): “Clipping is an article cut from a newspaper”. In other words, clipping is the process that monitors the media with the purpose of compiling news about a certain topic.

The process of clipping press news is prepared by the ADIRAM team as a communication strategy to analyze, collect, select, and process the information disseminated by the different media about the Association, the *Aldeias de Montanha* Project and other projects developed by ADIRAM. In order to update the clipping of the Association, I was responsible for searching news about ADIRAM, *Aldeias de Montanha* and other projects of the Association that were published in the last few years, so that I could make a news database. Every time a new press release was sent, I had to be attentive to see when more news would come out. After gathering all the older and more recent information, I submitted everything to my colleague, Andreia Silva, so that, if necessary, she could make the appropriate format changes.

The creation of this database allowed the other workers and the team to easily access data and more consistent information, that will certainly continue to emerge over time. Below, in Table (6), there is an example of the news database, whose complete version can be found in the appendix I.

Base de Dados - Notícias

JORNAL/REVISTA	TEMA	TITULO	DATA	Autor
Fugas	Cabeça - Aldeia Natal	Este ano não há Cabeça para grandes festas: Aldeia Natal da serra da Estrela só abre online	17/11/2020	Maria José Santana
Fugas	Cabeça - Aldeia Natal	Cabeça, a Aldeia Natal da Serra da Estrela	06/12/2019	Adriano Miranda
Evasões	Cabeça - Aldeia Natal	Aldeia Natal sustentável e sem Pai Natal na Serra da Estrela já recebe visitantes	25/12/2019	Ana Santos

Table 6 News Database (Silva, 2021).

4.3.1.2 Database of accommodation and restaurants

Besides the news database, I also organized a database for the accommodation and restaurants located in *Aldeias de Montanha*. The creation of this database allows the other workers and the team to easily access data about accommodation and restaurants located in these territories, making it easier for them to choose one of them, for instance, when creating the texts for the social media of the project. Below, the Tables (7-8) present the database of the accommodation and restaurants located in *Aldeias de Montanha*, whose complete version can be found in appendices II and III.

Base de Dados - Alojamentos




NOME	responsável pelo alojament	MORADA	CONTACTO	EMAIL/Website	ALDEIA DE MONTANHA	REDES SOCIAIS	OBSERVAÇÕES
Casa de Campo Cortes de Baixo	/	Rua Direita, 6215-122	937174445	reservas@casacortesdebaixo.pt	Cortes do Meio	/	
Casa do Adro	/	Travessa do Adro nº7, 6215-139	919742286	/	Cortes do Meio	/	
Alojamento Trilhos e Cumes	/	Aldeia da Neve nº34, 6215-120, Cortes d	Whatsapp: 93 412 34 57	trilhoscumes@gmail.com	Penhas da Saúde	/	

Table 7 Accomodation Database (Silva, 2021).

Base de Dados - Restaurantes

NOME	CONTACTO	Redes Sociais/Website	Aldeia de Montanha	Morada	OBSERVAÇÕES
Puro Serra da Estrela	911752610	https://www.purorestaurante.pt/	Penhas da Saúde	Chalet N°64, Penhas da Saúde, 6215-120	
Restaurante Medieval	275 310 300	/	Penhas da Saúde	Estrada Nacional 339, Penhas Da Saúde, 6200-073	
Casa do Clube	275324157	Facebook: https://www.facebook.com/casadooclube/ Gmail: casadooclube@gmail.com	Penhas da Saúde	Rua Parque Campismo Penhas da Saúde, Covilhã.	
Varanda da Estrela	963 447 873	1) Varanda da Estrela Facebook	Penhas da Saúde	Rua Nave da Areia, 6215 -Penhas da Saúde	

Table 8 Restaurants Database (Silva, 2021).

4.3.2. Social media management

One of the main tasks I had in my internship was related to the social media management of the Project *Aldeias de Montanha*. In the context of the tourism industry, the globalized world in which we live, and the evolution of technologies, especially the internet, have changed the behavior of active consumers as well as the marketers' tourist destinations (Fatanti, and Suyadnya, 2015). In this way, businesses need to keep up with this new world in order to be successful.

There is no doubt that the Internet has a huge role in the development and promotion of tourism destinations (Fatanti, and Suyadnya, 2015). It has changed the way travel information search works and the process of determining the travel destination. Instagram, as well as Facebook, are used nowadays to advertise, promote, distribute ideas/goods, and provide information services (Fatanti, and Suyadnya, 2015).

Self-promotion social networking for tourism has become an important communication method to connect individuals and organizations effectively. This is now one of the strategies of ADIRAM. The use of social networking sites, such as Facebook, Instagram, and LinkedIn, has become a hub to meet and share ideas (Barczyk & Duncan, 2011). Consequently, there has been an increase in the number of businesses using social networking sites to market products and communicate with their consumers (Leskovec et al., 2007). This is also the case of ADIRAM, which recently created a new website for the Project *Aldeias de Montanha*.

Besides, the emergence of social media is a useful opportunity for researching the impact organizations can have. As Francesca Bria (2013), points out:

The emergence of social media provides insights into the processes, tactics, and strategies that organizations adopt. The shift to new technologies of communication also creates new opportunities for key actors within institutions, such as social entrepreneurs, social movements, and professions, to engage in forms of institutional work, or new practices designed to create, maintain, or change institutions [...] Social Media affects all organizations across different dimensions: organizations' internal communication, the working relationships, the relationship with their stakeholder audiences, conversations with consumers, business model innovation, and organizational reputation and legitimacy (Lawrence and Suddaby 2006, as cited in Bria, 2013: 45).

Technology, contents, as well as the way information is delivered to large audiences are nowadays, together with social media, processes much more bidirectional and interactive than they used to be. Thus, in order to follow the new tendencies in social media management, I had to help in the creation and revision of creative texts to share in the *Aldeias de Montanha* social networks, especially on the Project's Facebook. Every day, the project scheduled a new post on Facebook, Instagram, and LinkedIn. Firstly, we had to choose the picture and then create a text to describe it. My colleague, Pedro Ribeiro, the designer and photographer of ADIRAM, usually chose the image, and then I had to write a text that would fit in the description of the photo.

To create the texts, I used the process of benchmarking which I never had used before. As Carlos Passos and Rosana Haddad (2013) define:

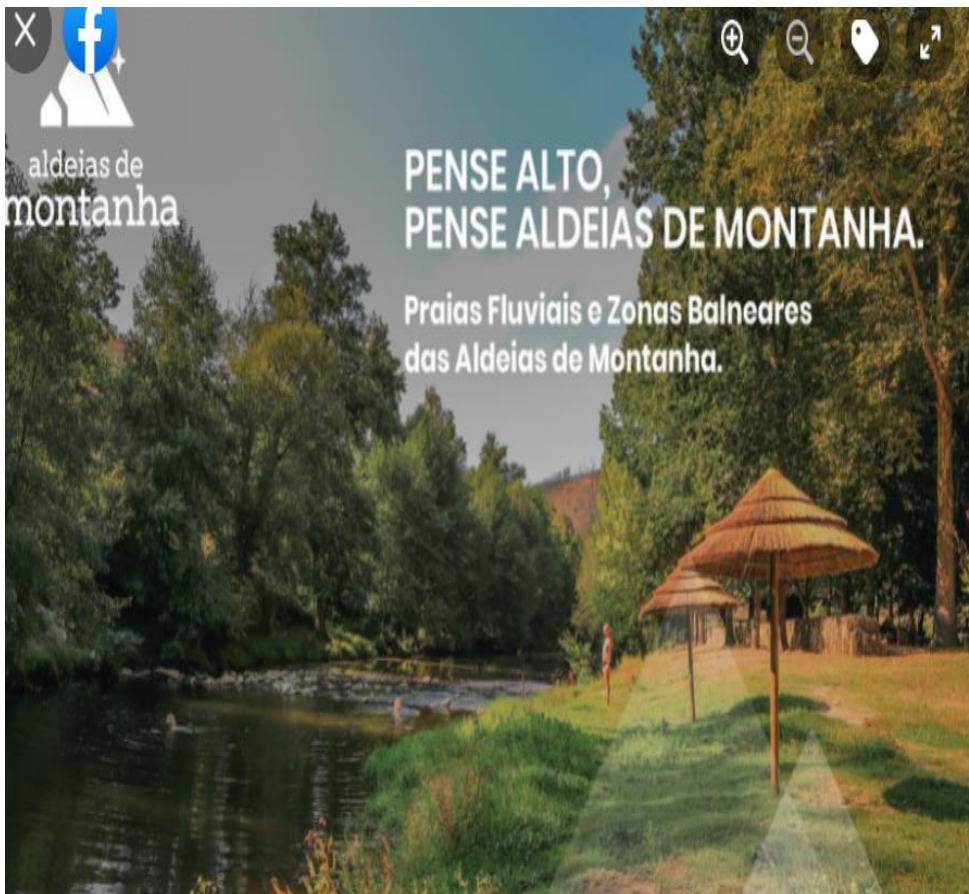
Benchmarking is related to 'comparative analysis' in that it involves the comparison of a performance indicator derived for one business with the same performance indicator derived for one or more other businesses (578).

Benchmarking is nowadays a common technique applied by many businesses. It has emerged as a reaction to growing international competitive pressures (Sisson et al, 2003). I used this method before creating the texts for

the social media of the project, to better understand how other organizations created their own contents. The final steps of the creation of the texts were publishing and scheduling, which were made by my colleagues.

The topics of the posts were divided in the axes that characterize the Association and the Project *Aldeias de Montanha*: nature, people (culture and traditions) and gastronomy. Every day, we tried to intercalate those topics, in order to find a balance between them.

The first topic provoked very positive responses from the public. The mountain, rural and nature tourism potential of *Aldeias de Montanha* makes these territories extremely coveted. Thus, when creating the posts, we always tried to share that potential. Besides, any post related to water was always very successful, especially those related to the river beaches of *Aldeias de Montanha* (Loriga, Lapa dos Dinheiros, Valhelhas and Alvoco das Várzeas) and the bathing areas in other villages. One of the strategies for making these river beaches and bathing areas known was developed before the beginning of summer. We decided to share two of them on social media, twice a week, along with some nearby restaurants or points of interest, thus creating and publicizing a sort of river beach online tour guide (Figure 19-20).



aldeias de montanha

**PENSE ALTO,
PENSE ALDEIAS DE MONTANHA.**

Praias Fluviais e Zonas Balneares das Aldeias de Montanha.

Aldeias de Montanha

31 de maio · Aveiro, Distrito de Aveiro · 🌐

Chegou o momento! 🌞

São muitas as Praias Fluviais e Zonas Balneares no território das Aldeias de Montanha e ao longo do Vale do Alva, lugares únicos e autênticos que convidam a refrescantes mergulhos de verão. 🌊

Esta é a nossa seleção, do que está à espera?

Celorico da Beira - Zona Balnear da Ratoeira;

Cov... [Ver mais](#)

— em Turismo Centro de Portugal.




Figure 19 River beaches Facebook post (Aldeias de Montanha Project's Facebook, 2021).




Figure 20 Loriga's river beach Facebook post (Aldeias de Montanha Project's Facebook, 2021).



Aldeias de Montanha

Em pleno Parque Natural da Serra da Estrela, a Praia Fluvial de Loriga situa-se num Vale Glaciário, localização que a torna única a nível nacional. Banhada pela Ribeira de Loriga, as suas águas puras e cristalinas  brotam de uma nascente na serra, e configuram-lhe uma paisagem pitoresca. Rodeada por um ambiente preservado, numa área de relevo acidentado, as suas encostas parecem ter sido desenhadas, fundindo-se por entre o céu. Para os mais aventureiros, é também uma zona fantástica a explorar, na qual podem praticar atividades como percursos pedestres ou desportos de natureza.  

A praia conta com diversas infraestruturas de apolo, nomeadamente um parque de estacionamento, casas de banho, posto de primeiros socorros e um parque de merendas onde pode usufruir das suas refeições. Possui ainda um parque para bicicletas, um bar com esplanada, um ecoponto e um parque infantil. O valor paisagístico e a beleza natural deste lugar conferem-lhe uma personalidade única que vai querer conhecer. 

Aceita o desafio?

Câmara Municipal de Seia
 Posto de Turismo de Loriga
 iNature
 Turismo Centro de Portugal
 Center of Portugal
 Visit Portugal
 Turismo de Portugal

Fotos da cronologia · 4/06 · 

Ver tamanho completo · Mais Opções

The axis of the people (culture and tradition) also created very positive results, especially when we shared something new or a historical or secret fact about a place. People are very attracted by new things and by the feeling of experiencing or getting to know something different and unique. Thus, posting about unique or historical places in *Aldeias de Montanha* always brought positive reactions from the public and it was a great way to bring attention to the excellent opportunities of cultural tourism that these territories offer. One of the posts related to tradition that had an amazing response was that of the Ascension

Thursday or *Dia da Espiga*, which commemorates the Ascension of Jesus to heaven (Figure 21).



Figure 21 *Dia da Espiga* Facebook post (Aldeias de Montanha Project's Facebook, 2021).

The gastronomy axis (Figure 22) was the one where we supported the local restaurants of *Aldeias de Montanha*, spreading the word about them, but also about the flavors that characterize these territories. Each week we tried to post about one or two restaurants located in the nine municipalities. The people that mostly reacted to these posts, in terms of comments and shares, were locals from the villages of the chosen restaurants, as well as other people that had already visited and enjoyed the place. They shared the post, which was good to bring recognition for these restaurants, thus helping to increase the influence created by the original post and calling attention for the possibilities of culinary tourism in the region.



Aldeias de Montanha
 Já conhece o Pastel D. Sancho? 🍩
 É confeccionado com uma massa folhada especial de centeio, queijo Serra da Estrela e a acompanhar o doce de ovos.
 O bolo Dom Sancho materializa a vontade dos Guardenses em homenagear o Rei que fundou a cidade, os agricultores que semeiam os campos de Centeio na Serra da Estrela e os pastores que mantêm os rebanhos.
 O FAST-FOOD?
 FICOU LÁ EM BAIXO. 😊👍

Cristal 98 pastelaria inovação
 Município da Guarda
 Center of Portugal
 Turismo Centro de Portugal
 Guarda2027
 Visit Portugal



Aldeias de Montanha
 Conhecer o restaurante Medieval, na Estância de Montanha das Penhas da Saúde 🏰, é deixar-se levar numa viagem onde os sabores da gastronomia serrana e o espaço envolvente estão em perfeita harmonia. 🍲

O FAST-FOOD?
 FICOU LÁ EM BAIXO.

Covilhã Município
 iNature
 Guarda2027
 Turismo Centro de Portugal
 Center of Portugal

Figure 22 Gastronomy Facebook posts (*Aldeias de Montanha Project's Facebook*, 2021).

While helping my colleagues with the social media management of the project, I could understand that, in order to communicate through various channels with potential tourists, it is increasingly common for the tourism industry to make intensive use of current information and communication technologies (Tang-Taye and Standing, 2016).

Social media has a relevant power in “setting the agenda” and shaping the public debate around any issue (Bria, 2013). Facebook, Instagram, and LinkedIn, as online social communities, are unprecedented, in the way that they provide a technological platform to establish and multiply relationships between users and organizations. This enables information to become visible to a wider audience and this is crucial to achieve results in a process of audience-making that affects the formation of opinions and collective judgments (Bria, 2013).

What I tried to do was to convey the legacy and the genuineness of the mountain communities and to keep the authenticity of these local and cultural territories while sharing them in the global network that is the Internet. The creation of such texts always had in mind the need to touch people’s feelings and get to their emotional side, as a way to make them feel the genuine message of the project. With the work developed in the social media management of the Project *Aldeias de Montanha*, I was able to leave a legacy of creative texts that I hope will remain. My colleagues can use them again in the future or even adapt them to several other circumstances.

With all of this being said, there is no doubt that online marketing has become a key strategic issue in the dissemination of tourist destinations and in the promotion of regional and international tourism. However, it is necessary to make the information available in a language that most people can understand, so that the message that is being shared may captivate its audience and reach success.

4.3.3 Translation of Tourism Promotional Materials: Internationalizing information

Nowadays, a huge part of the success of the tourism industry depends on effective communication with potential tourists from across the world. For communication to be effective, the language in use must be accessible to the target audience (Sulaiman, 2016). Thus, following the rapid growth of the tourism industry worldwide, translation has been one of the most used means of cross-cultural communication in tourism (Sulaiman & Wilson, 2019).

Indeed, the promotion of international tourism increasingly depends on translation. We can even say that tourism-related materials are one of the most translated types of text in the world. Tourism Promotional Materials come in a range of formats, such as brochures, leaflets, posters, flyers, postcards, and websites (Sulaiman, 2016).

As ADIRAM and *Aldeias de Montanha* are increasingly recognized both nationally and internationally, this need to translate the project's materials is very important, in order to make the information accessible to a wider number of people and guarantee the Association's international recognition.

The fact that my internship corresponded to the period of construction of the website and that my area of studies is very much related to translation and interpretation boosted my inclusion in the development of several translations for the Project, such as the website's translation from Portuguese into English. Therefore, I helped with the translation of the nature and culture villages webpages. Firstly, my colleague Andreia and I divided the texts and translated them individually. Then, we checked them together to adjust the corrections needed. Below, in Figures (23-26), we have examples of some the websites pages with some of the English translations. I also did the translation of the *Queijeiras* webpage, that will be inserted on the website soon.



Figure 23 English translation of the Website of the Project Aldeias de Montanha (Aldeias de Montanha Project's Website, 2021).



Figure 24 English translation of the Website of the Project Aldeias de Montanha (Aldeias de Montanha Project's Website, 2021).

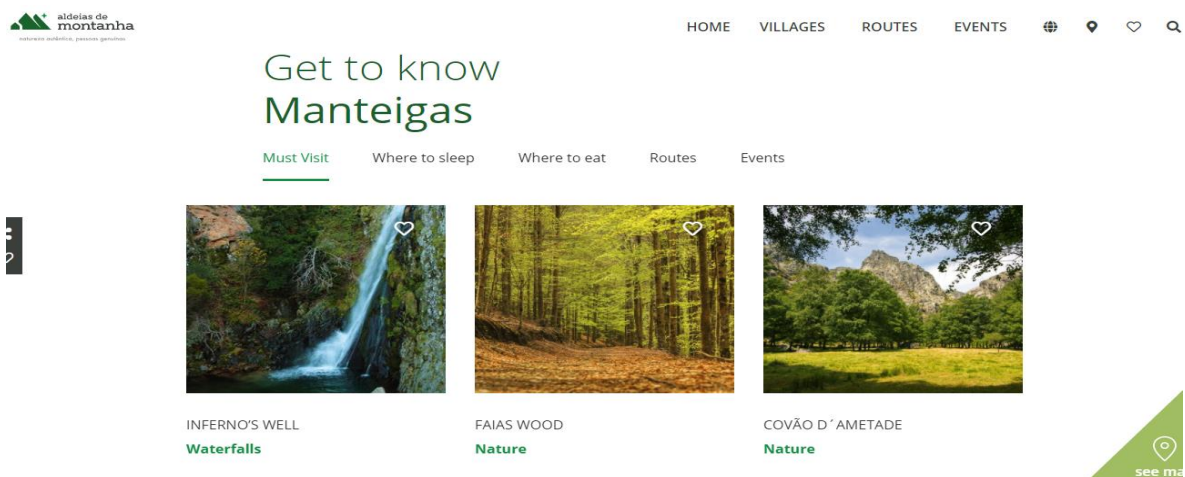


Figure 25 English translation of the Website of the Project Aldeias de Montanha (Aldeias de Montanha Project's Website, 2021).

COVÃO D'AMETADE

 40.328042, -7.586722

Manteigas, Manteigas

Is located at an altitude of about 1500 meters at the beginning of the glacial valley of the Zêzere River, next to Cântaro Magro. With glacial origin this is a perfect place to admire the beauty of the granite outcrops of Cântaros and Covão Cimeiro. It is crossed by the Zêzere River constituting an idyllic scenery perfect for nature lovers. From this place you can follow the following trails, the Great Zêzere Route, PR5-MTG, Route of the Massif Central, and PR6-MTG, Route of the Glacier, which connects Torre to Manteigas.



Figure 26 English translation of the Website of the Project Aldeias de Montanha (Aldeias de Montanha Project's Website, 2021).

Besides, I made the translation for the *Aldeias de Montanha* Wikipedia page (Figure 27), which is one of the first sources where people search for new things about a place. Thus, its translation helps to disseminate the information about the Association and the project to a larger audience.

Mountain Villages (Portugal)

From Wikipédia, the free encyclopedia

The **Mountain Villages** are a group of villages located in Portugal between the Natural Park of Serra da Estrela and the Protected Landscape of Serra da Gardunha, in the municipalities of Covilhã, Seia, Guarda, Manteigas, Celorico da Beira, Oliveira do Hospital, Gouveia, Fundão and Fornos de Algodres.

The Mountain Villages Project is promoted by ADIRAM – Association of Integrated Development of the Mountain Villages Network (Associação de Desenvolvimento Integrado da Rede de Aldeias de Montanha, in portuguese).^[1] It is part of the Collective Efficiency Strategy PROVERE (Program for the Economic Valuation of Endogenous Resources) called "iNature - Sustainable Tourism in Classified Areas"^[2].

Contents [hide]

- 1 Objectives
- 2 History
- 3 Mountain Villages Network
- 4 Structuring network
- 5 Activities and projects
- 6 References
- 7 External links
- 8 references were corrected and new information was created

Objectives [edit source]

The objective of the Project is to enhance the knowledge of the group of villages, seeking to stimulate the development based on strong rural traditions marked by a mountain experience and on new factors of competitiveness such as technological development, creativity, and innovation, the sharing economy, solidarity, and sustainability. The motto of the Mountain Villages is "Authentic nature, Genuine people" (Natureza autêntica, Pessoas genuínas).

History [edit source]

The pilot project started in 2013 in the municipality of Seia, with 9 villages: Alvoco da Serra, Cabeça, Lapa dos Dinheiros, Loriga, Póvoa Velha, Sabugueiro, Sazes da Beira, Teixeira, Valezim and Vide. These villages were sought to integrate the main tourist routes of Serra da Estrela.^[3] With the development of the project, the Mountain Villages network was extended to include the municipalities that share the identification with Serra da Estrela, now counting on 9 municipalities and 41 villages in total^[4].

Mountain Villages Network [edit source]

In its totality, the Mountain Villages Network includes 41 villages in 9 municipalities:



Figure 27 English translation for the Wikipedia of the Project Aldeias de Montanha (Aldeias de Montanha Project's Wikipedia page, 2021).

I also did the translation of a *Coworks - Espaços Cooperativa* document from which we can see some examples below⁸ (Figures 28-29).

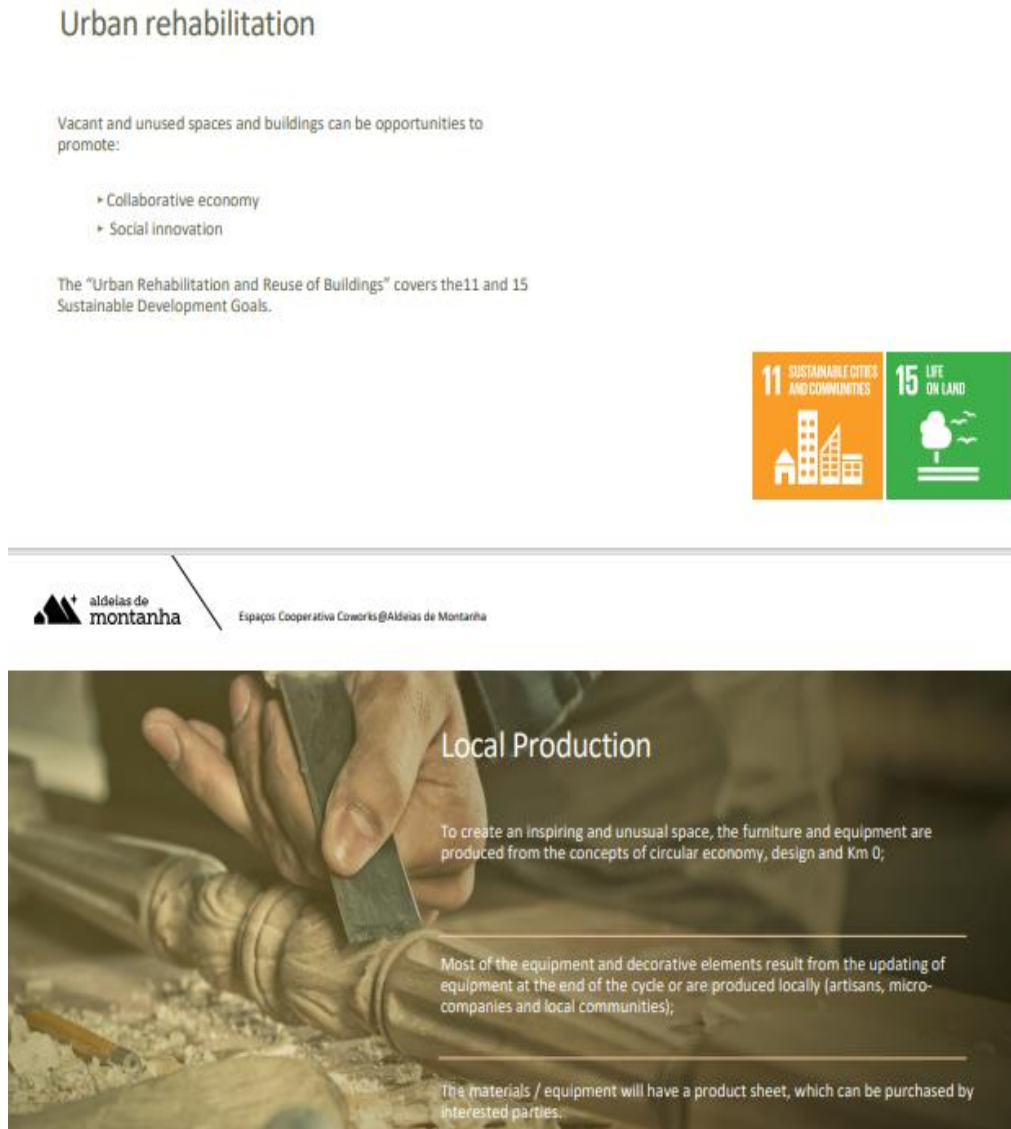


Figure 28 Part of the English translation of a Cowork *Espaços Cooperativa* document (Aldeias de Montanha/Silva, 2021).

⁸ The complete translation can be found in Appendix IV.

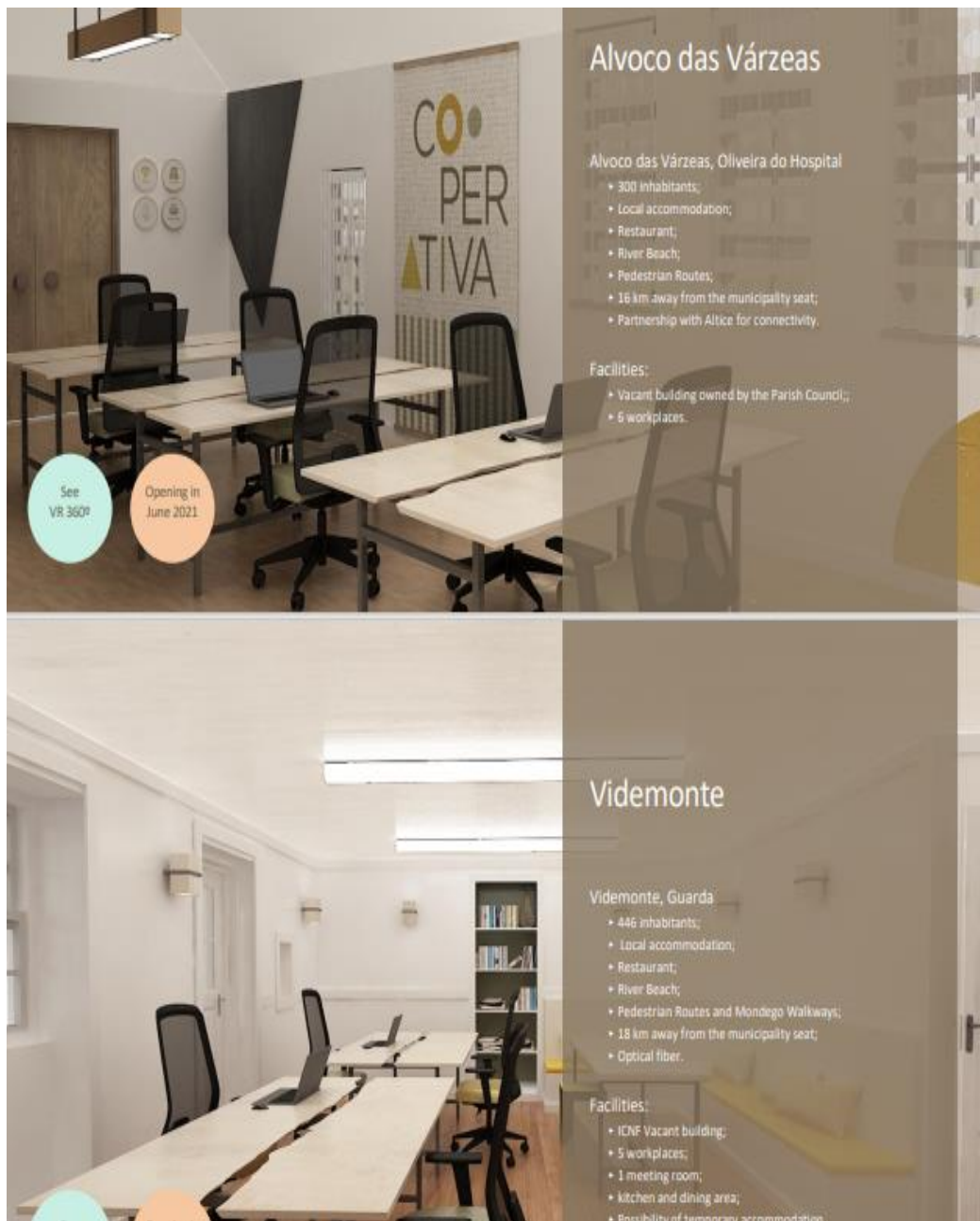


Figure 29 Part of the English translation of a Cowork Espaços Cooperativa document (Aldeias de Montanha/Silva, 2021).

In the case of the translations, I believe that these were very important to leave a legacy not only in the Association but also across borders. We live in an environment of increasing mobility and travel, where tourism is more and more a key driver for socio-economic progress. This is leading many economies to invest in tourism marketing and promotion, to attract as many tourists as possible. Language – both verbal and visual – represents the most powerful driving force towards achieving the goal of converting readers into tourists (Sulaiman, 2016). Thus, there is a growing need to make the information shared available in a language that most people can understand. This necessity of internationalizing businesses is even more accentuated nowadays, with the process of globalization.

For instance, the document about *Coworks- Espaços Cooperativa*, that I referred to above, was specifically translated for a *Telegraph* journalist, Juliet Kinsman. Kinsman was at the Center Region of Portugal, supported by *ARPT Centro de Portugal*⁹ from the 7th to the 10th of May, while she was doing a Press Trip in the territories of this region, including the *Aldeias de Montanha* territories. The journalist needed a translation of the information available about the coworking spaces, as well as some information about the *Aldeias de Montanha*, to better understand the projects and subsequently write an article about them for an international newspaper.

Hence, the translation of the document resulted in the internationalization of the local and cultural territories of *Aldeias de Montanha*, which were represented in one of the most famous British newspapers. The journalist also referred that the information about the coworking spaces would be detailed in another article specifically about this subject, as soon as the *Coworks- @Aldeias de Montanha Cooperative Spaces* start working officially. Bellow, in Figures 30-

⁹ *ARPT Centro de Portugal* is a non-profit association with members from the public and private sectors, responsible for promoting the Center of Portugal region in foreign markets.

32, we can see the part of the article where the coworking spaces and *Aldeias de Montanha* are referred.

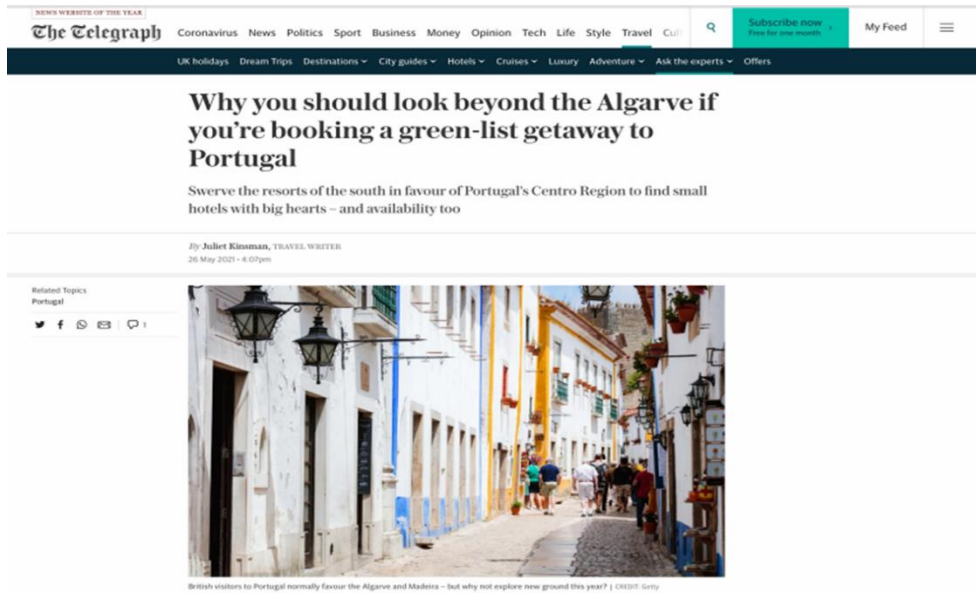


Figure 30 Part of the article written by the journalist Juliet Kinsman (Kinsman, 2021).

As someone missing weekend breaks to the tiny ancient hilltop towns of Provence or Tuscany, heading for Serra da Estrela's mountain villages proposed just the scratch for that itch. Plotting an itinerary of indie guesthouses punctuated by Instagram-worthy farmland and valley vistas is made extra appealing by Portugal's super-easy-to-navigate highways. GPS is a doddle, too, with no extra charge for post-Brexit data roaming as yet. Just take cash for those tolls, otherwise only Portuguese credit cards work.



Figure 31 Part of the article written by the journalist Juliet Kinsman (Kinsman, 2021).

"Oh the English — they usually just go to the [Algarve](#) or Madeira," eye-rolled a hotelier to me as I reached my first high-altitude inland base in the Centro Region. I was the only person padding up the cobblestones of Lapa dos Dinheiros in the golden-hour light as the church bells tolled; more fool those less imaginative holidaymakers, I thought. Unexpectedly design-forward hideaway [Casas da Lapa](#) had only just opened in 2020, with 15 new rooms and a spa, when the pandemic hit and it had to close. Upstaging Faro's rows of packed identikit seaside sun loungers is a pool framed by air-purifying pine forest and the sense this waterfall-soundtracked perch is still a secret in spite of the Portugalphilia flooding our social media feeds.

It also feels good supporting such under-the-radar, locally owned establishments after a year's forced hiatus. Especially this host, which is in cahoots with the Mountain Villages collective, an initiative promoting artisans and preserving ancient crafts and small-scale food producers in this less-explored locale.

In a year of feeling so disconnected from the rest of our globe's other 194 countries, I've been ravenous for the flavours of cultural idiosyncrasies. Cheese-making workshop? Meeting the female Queijeiras behind the famed Serra da Estrela cheese not only zaps Deliveroo fatigue but highlights these specialists' crucial role in cultural preservation. Whirl around a wool mill? Learning about the capes distinct to the shepherds of these slopes woven from the fetishised Burel yarn made from the Bordaleira breed of sheep native to these peaks made a change from months mainlining Netflix.

With so many small stays truly struggling right now, communitarianism is what's most needed post-Covid. As a sustainable travel advocate, I don't just push for eco-lodges with compostable toilets. Eat local, buy local, stay local, is my mantra. It leads to an all-the-more-authentic all-sensory dose of a destination, and leaves as much tourism money as possible in the pockets of independent businesses. A new co-working space has just opened in these hills, which when combined with Airbnb options makes this a never-considered-before destination for digital nomads, too.

Figure 32 Part of the article written by the journalist Juliet Kinsman (Kinsman, 2021).

While doing the translations, I always used methods that would help me to work as effectively as possible. The main methods I used were online services, especially the Linguee online service, and traditional dictionaries.

The translation of the official documents and websites of the Association allowed the promotion of the *Aldeias de Montanha* destination image and the expansion of their customer segment to foreign visitors. This is because, more than ever, such translations, along with the social media and website construction, are contributing to improve the image of the destination.

4.3.4 Fieldworks

During my internship, I had the opportunity to do some fieldworks in some of the *Aldeias de Montanha*. As the National Geographic Website (n.d.) states:

Fieldwork is the process of observing and collecting data about people, cultures, and natural environments. Fieldwork is conducted in the wild of our everyday surroundings rather than in the semi-controlled environments of a lab or classroom. This allows researchers to collect data about the dynamic places, people, and species around them. Fieldwork enables students and researchers to examine the way scientific theories interact with real life.

Fieldwork provides an unparalleled opportunity to connect with and understand the real world. The fieldwork I developed during my internship was, without a doubt, extremely important for me to understand the actual dynamic of the project. In the subsections below, there is a detailed description of the main parts of the fieldwork in which I participated. The first one took place in Cortes do Meio and the following two were Press Trips, one with an international journalist and the other with two national journalists.

4.3.4.1. Fieldwork at the *Aldeia de Montanha* of Cortes do Meio

The fieldwork developed at Cortes do Meio eventually served to create touristic panels for several tourist points of the village. This was also one of the first days that I worked in person at the Association, on March 25th, 2021. In this day, we arrived at Cortes do Meio and met with the Secretary of the Parish Council, the President of the Parish Assembly and a local resident, all of them very committed to the development of tourism in the region. They were all very nice and amazing guides throughout the day.

The first place we visited was the *Poço da Monteiro* (Figures 33-34). This is one of the wells located within the village itself, with easy access and parking. It holds fragments, stones, and boulders of various sizes, through which the water

flows and shines on sunny days. This riverside area is composed of small waterfalls. Mosses rip through the rocks revealing the natural habitat in its purest state. The sound of birds and the water falling add even more magic to the place, from which it is possible to see the hillside where the village of Bouça is located. Currently, some construction works to restore the watermill and the picnic area are being developed. In addition, in order to facilitate the performance of the Broa's Route (or *Rota da Broa*, in Portuguese), a path that will link this area to the community oven will be recovered.



Figure 33 Poço da Monteiro at Cortes do Meio (Silva, 2021).

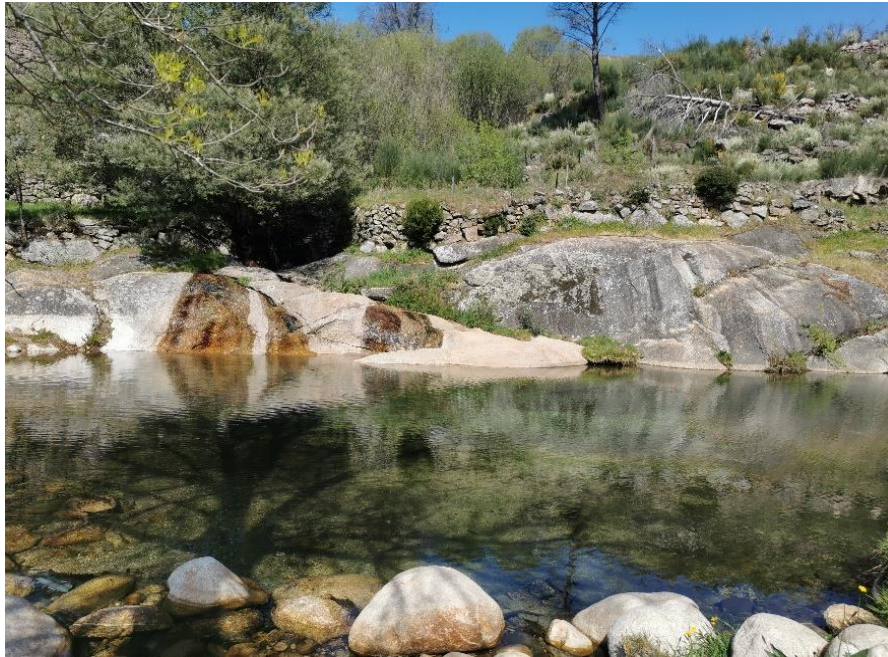


Figure 34 *Poço da Monteiro at Cortes do Meio (Silva, 2021).*

It is important to mention the recent development of the Broa's Route, which combines nature with gastronomy, aiming to preserve the ancestral knowledge and flavor of the *Broa de Cortes*. This route allows the visitor to understand the cycle of this traditional bread, which goes from the milling of the flour to the wood-burning oven, preserving for future generations the entire production process of the corn bread in Cortes do Meio. Besides, the restoration of some of the watermills, which has been carried out in recent years, keeps the past present and helps to remember ancient experiences, as a complement to the stunning scenery, for those who travel to this part of the mountain.

Then, we went to the Old Bridge's Well or *Poço da Ponte Velha*, in Portuguese (Figure 35), located near the center of the village of Cortes do Meio. This well is shallow depth and is great for children to splash in the natural pool water. It has a green area for those who want to rest in the sun or in the shadow. Around it, we were able to see the mountainside, small gardens and even a view

of the village. The bridge is a simple but very beautiful construction from where we could see the surrounding nature from a different perspective. It is widely used to take pictures by the tourists that visit the place, who later share them on their social media networks.



Figure 35 Poço da Ponte Velha at Cortes do Meio (Ribeiro, 2021).

After this, we went to the Oil Press Bridge or *Poço do Lagar* (Figure 36). This is a magical place, where nature is splendid. We were able to observe several animals, birds and butterflies, along with the local flora, in the water of the Ribeira. The presence of an old Oil Press gave the name to this place. This infrastructure has played an important role in the region for many years. Nowadays, it is possible to visit the interior in ruins, where we observed several engraved names, as well as a small, already slightly deteriorated image of Our Lady and the three Little Shepherds. Located around this place, we saw many olive trees which, due to their proximity to the watermill and through the abundant

production of olives, facilitated the production of olive oil from the 30s until the end of the 80s of the 20th century.



Figure 36 Poço do Lagar at Cortes do Meio (Silva, 2021).

In the afternoon, we visited the Funil's Well or *Poço do Funil* (Figure 37), in Portuguese. The nature around this well is different from the previous ones. Everything seems a little wild with practically no intervention or construction by human hands. Nature has made this place an authentic natural wonder. It has a good shadow area, but also plenty of space between the rocks and boulders. It has a small but amazing waterfall that falls between the imposing boulders towards the deep natural pool. The geology is extraordinary, creating a unique landscape.



Figure 37 *Poço do Funil* at *Cortes do Meio* (Silva, 2021).

As the Secretary of the Parish Council stated, the construction of the watermills, which dates back to the beginning of the 19th century, was originated with the human occupation of this valley and led to the cultivation of cereals, corn and rye. The ruins of many of these watermills are still visible today, mainly in this area of *Poço do Funil* and in *Poço das Azenhas*, along with typical and modest granite constructions, used at that time. In addition, the landscape is marked by buildings that were used to keep animals. Although nowadays they are mostly in ruins, it is estimated that more than fifty mills existed in this territory.

Another important infrastructure we saw, also associated with watermills and flour production, was the community oven that is currently being upgraded. The community oven of *Cortes do Meio* has always been a symbol of the importance of milling cereals. Today, this type of intensive cereal production, as practiced by our ancestors, no longer exists. However, the oven is still used nowadays, mostly by an elderly couple, but also by all those who want to use it, to bake bread and the famous cornbread.

Moreover, we went to the Formiga's Well or *Poço da Formiga*, in Portuguese (Figure 38), which is one of the largest in the Cortes Stream. The natural pool invites everyone to take a dip in its clear waters. Nature is abundant and the stones form paths along which the water flows, giving rise to small green mosses that reveal the ecological life of the stream. Besides, the *Poço da Formiga* has a bridge that connects to *Poço do Combarão*. In this well, the arrangement of the stones allows the visitor to sit and rest, observing nature in its purest state. The small waterfalls give the place a magical and authentic character.



Figure 38 *Poço da Formiga at Boça/ Cortes do Meio (Sequeira, 2020).*



Figure 39 Poço da Monteiro at Bouça/ Cortes do Meio (Silva, 2021).

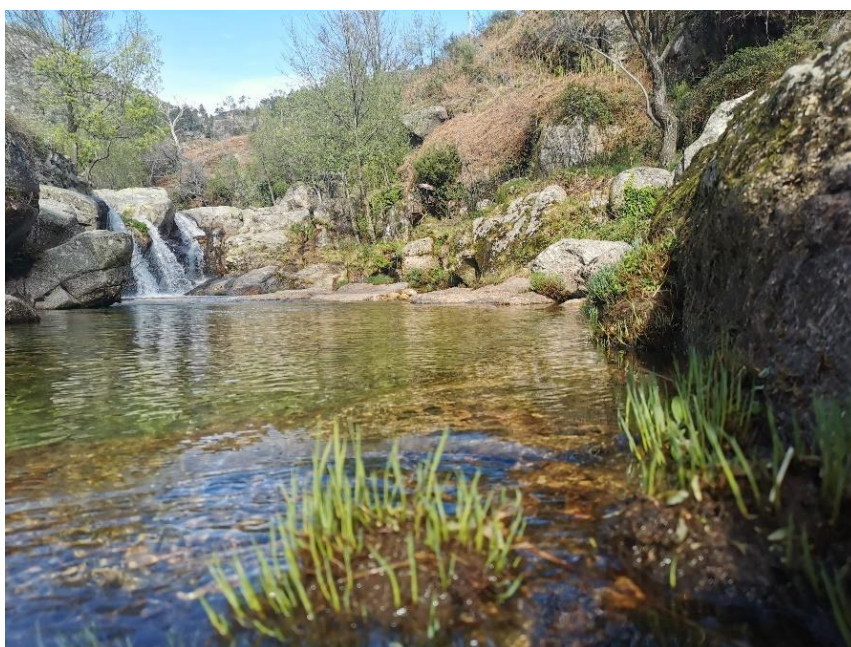


Figure 40 Poço do Combarão at Bouça/Cortes do Meio (Silva, 2021).

During this fieldwork day, I could witness that Cortes do Meio, Cortes de Baixo, Bouça, and the Cortes Stream are, without a doubt, must-visit places where nature created unmatched wonders. Nature, combined with human work, allows these places to become incredible cultural landscapes that mark the heart and soul of all those who visit them.

After the fieldwork day in Cortes do Meio, in which the team carried out a photographic and textual collection, my colleague Pedro Ribeiro, photographer and graphic designer at ADIRAM, made the photo editing part, and the textual part was made by my colleague Andreia Silva and myself. It was in the textual part that I helped with the initial research and the construction of texts to be used later in the creation of the panels and one information leaflet. The panels reflect a material and local legacy that will certainly remain in this village and will be a way to guide future tourists in that area. Below, there is an example of one of those panels¹⁰ (Figure 41).



Figure 41 Rota das Pontes - Cortes do Meio Panel (ADIRAM/ Aldeias de Montanha, 2021).

¹⁰ The other panels and the information leaflet can be found in Appendix V.

4.3.4.2 Press Trips

The organization of two Press Trips, by the Association, was another of the activities that allowed me to carry out some fieldwork. The organization of Press Trips is a method that has been used a lot by ADIRAM to gain coverage, exposure, and good publicity for the *Aldeias de Montanha* territories and associated projects, both nationally and internationally. Célia Gonçalves explained me that a Press Trip is an event where a journalist or more, often freelance travel writers, are invited on, so that they can, later, sell the stories they write. This is a great opportunity for both parts: the business and the writer. Press Trips are very important to spread information about the cultural territories of *Aldeias de Montanha* and attract visitors, that will also spread the word themselves, through the so-called 'word of mouth'.

4.3.4.2.1 International Press Trip: Taking *Aldeias de Montanha* across borders

The first Press Trip was an international one. Winfried Schumacher, or Win Shumacher, is a German journalist, photographer and world traveler that visited more than a hundred countries on every continent. Since 2009 he has lived in Tel Aviv and works as a lecturer at Haifa University. He came with his family all along from Israel.

On the first day of the Press Trip, we went with him to some of the *Aldeias de Montanha* in the municipality of Seia. The Secretary Executive of ADIRAM, Célia Gonçalves, led the trip that day. As she is one of the founders of the Project *Aldeias de Montanha*, she is in very close contact with the project, and she is probably one of the people that better knows these territories, besides the residents themselves. Firstly, we met Win and his family in the *Aldeia de Montanha* of Lapa dos Dinheiros, where they were going to stay during the two

days of the Press Trip, at the hotel *Casas da Lapa* (Figure 42-45), which is a wonderful place to relax.



Figure 42 *Casas da Lapa* (Ribeiro, n.d.).

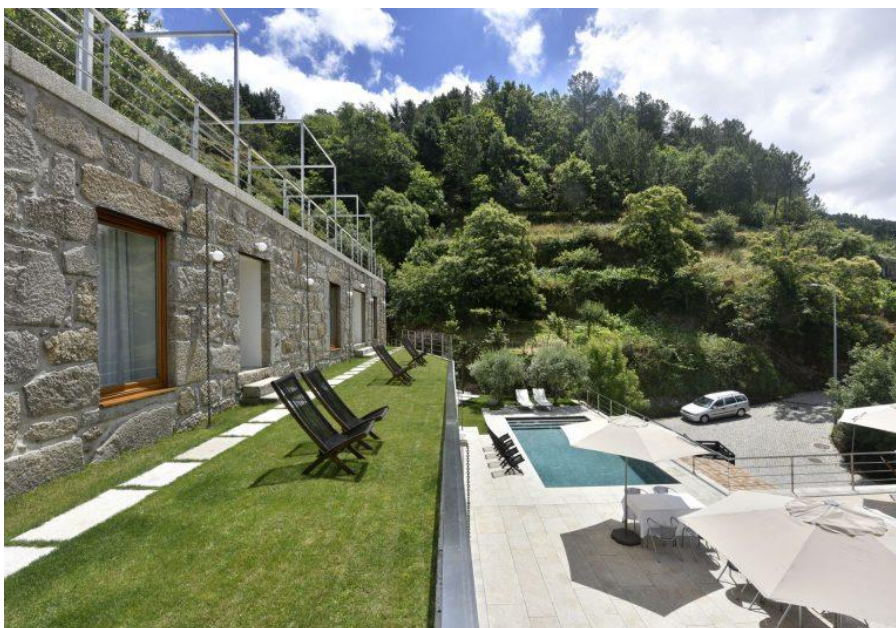


Figure 43 *Casas da Lapa* (Ribeiro, n.d.).



Figure 44 Casas da Lapa (Ribeiro, n.d.).



Figure 45 Casas da Lapa (Ribeiro, n.d.).

Then, we went with the journalist to visit some other *Aldeias de Montanha*. First, we passed in Valezim, where we could see the traditional streets and façades and we saw a traditional grocery store, very famous in the village, located close to the Church of Our Lady of the Rosary. On the way to Loriga, while leaving the *Aldeia de Montanha* of Valezim, we stopped so that Win could take a picture of the village and the surrounding nature. We then went to Loriga, where we visited its famous river beach (Figure 46).



Figure 46 Célia Gonçalves, Executive Secretary of ADIRAM, on the left, and Win Schumacher, on the right, at the Loriga' river beach (Silva, 2021).

At the heart of Serra da Estrela Natural Park, the River Beach of Loriga is located in a Glacier Valley, a location that makes it unique at the national level. Bathed by the Loriga stream, its pure and crystalline waters come from a spring in the mountains and form a picturesque landscape. Surrounded by a preserved environment, in an area of rugged relief, its slopes seem to have been designed, blending into the sky. The scenic value and natural beauty of this place give it a unique personality.



Figure 47 Loriga's River Beach (Ribeiro, n.d.).

After this, we went to the *Aldeia de Montanha* of Alvoco da Serra. In this village, we visited the House-Museum or *Casa-Museu* of Alvoco (Figures 48-49). It is an ethnographic space installed in a modest and typical granite house, composed of three functional units. Located in the primitive core of the village, on the Levada Street, it is a museum space that brings together a set of objects from the old daily life, based on agriculture and livestock, containing furniture, clothing, and agricultural implements. It also features a photographic exhibition on the evolution of Alvoco da Serra, its uses and customs.



Figure 48 House-Museum or Casa-Museu of Alvoco da Serra (Ribeiro, n.d.).



Figure 49 House-Museum or Casa-Museu of Alvoco da Serra (Silva, 2021).

We also saw the Roman-medieval bridge – attributed by the people of Alvoco to the Roman period – whose solidity and antiquity do not go unnoticed by those who pass by. Then, we were able to observe the traditional street and façades of the village and talk to some of the residents. Still in this village, we visited the community oven and the watermill that share the same place in the village.

Finally, in our way back, we stopped again in Loriga and went to *Loripão*, which is one of the few bakeries that makes the Black Cake of Loriga (*Bolo Negro de Loriga*), exclusive to the village and, as far as history indicates, a heritage from an English colony that settled there in the 19th century. We went there so that Win could buy cornbread (*Broa de Milho*) and the Black Cake of Loriga, as well as some other characteristic cakes from the bakery. In this way, the journalist was able to witness the three vectors of the project: nature, people (traditions) and gastronomy.

In the second and last day of this Press Trip, one of my colleagues who works at CISE, António Rodrigues, and myself, met Win and his family in the *Casas da Lapa* hotel. The journalist Win spoke Portuguese but his husband did not. Thus, as my colleague António guided and explained the route and its characteristics in Portuguese to the journalist, I interpreted in English for his husband and kids. It was really good for me to put into practice the skills of interpretation that I had acquired throughout the Master's degree.

As we met Win and his family, we prepared to start the second day of the Press Trip. We went for a walk along one of the parts of the Caniça Route, showing them the nature tourism associated with the project that has been growing even more in recent years (Figure 50). They were very impressed with all the nature, fauna, and flora we were able to see throughout the walk.



Figure 50 Caniça Route (Ribeiro, n.d.).

The last part of the visit took place on the river beach of Lapa dos Dinheiros, one of the ex-libris of this *Aldeia de Montanha* (Figure 51). The river beach of Lapa dos Dinheiros is located on the Caniça riverbank, a tributary of the Alva River, in the Serra da Estrela Natural Park. With a breathtaking landscape setting, the centenary forest and a set of remarkable granite outcrops stand out. The visit of Win and his family to this beach was an opportunity for them to feel the mountain in its purest state.



Figure 51 Lapa dos Dinheiros river beach (Ribeiro, n.d.).

Finally, we took the journalist and his family to the traditional restaurant *A Margarida I*, located in Senhora do Desterro and, in the afternoon, they had some time alone to visit the bathing area, also known as *Dr. Pedro* beach, located next to the Senhora do Desterro Hydroelectric Power Central. This is a privileged place for enjoying the waters of the Alva River and observing nature.

This Press Trip allowed to disseminate information across borders. The fact that Win Schumacher is a journalist, photographer and world traveler inspires him to write articles that describe the encounters with people from all over the world, shaping his background and spreading knowledge about many different cultures. He has written for newspapers, magazines, and travel guides in Germany, France, Luxembourg, Austria, and Switzerland. Thus, this press trip in *Aldeias de Montanha* had an enormous value for these communities and offered the opportunity to share their ways of living and cultural assets to an international audience.

4.3.4.3 National Press Trip: Valuing what we have inside

The second Press Trip was the one with two national journalists, André Rosa e Reinaldo Rodrigues, from *Evasões*, a Portuguese weekly magazine. We met them at the Loriga's river beach, where we stayed some time for Reinaldo to take some pictures and André to capture the essence of the surroundings. Then, we went to the *Penha da Águia* or *Mirante de Loriga* viewpoint (Figure 52), shaped like an arm of stone on the edge of the EN231 with a panoramic view of the village, to take more pictures. It is a small stone viewpoint that allows visitors to experience the sensation of being suspended above the valley.



Figure 52 *Mirante de Loriga viewpoint* (Rodrigues, 2021).

From there, we were able to see an open slot in the granite profile caused by the force of the glacier, as well as the S. Bento Valley, and the three rocks called *Penha do Gato*, *Penha dos Abutres* and *Fraga das Águias* that support the mountain massif, forming the Loriga stream. Still to be highlighted in this rich landscape are the famous agricultural terraces.

Finally, we went to Our Lady of Guidance Sanctuary, or *Santuário de Nossa Senhora da Guia*, in Portuguese. This small white chapel with a bell tower, erected to the Patroness of Emigrants, was built at a time when many Loriga citizens emigrated to Brazil, and many others left to various European countries. The chapel, and the festivity dedicated to Our Lady of Guidance, is one of the village's celebrations that receives more visitors in the first days of August. We stayed there while Ms. Célia presented the most recent projects of ADIRAM to the journalist André Rosa and the engineer Ana Cravo was being interviewed by Reinaldo Rodrigues for his Project *Um Outro País*.

This Press Trip allowed ADIRAM to share information to be communicated within Portugal. This is more and more important because, although there is a growing need to spread information across borders, we also notice a change in the awareness of people towards their own country. With the global pandemic we are living in, many countries were forced to close borders. Many people started to travel within national borders, which allowed them to understand that what is within is also of value. Thus, leading to a change in mentalities.

While doing the national Press Trip and talking with the journalists André Rosa and Reinaldo Rodrigues, it was clear that this is a tendency that has evolved since the beginning of the pandemic situation, even within the creative industries and the printed media (newspapers and magazines). As journalists were obliged to stay inside because of lockdown, they needed to find new ways to share information, focusing, for instance, in restaurants and accommodations located across Portugal. After the end of the lockdown restrictions, they decided to organize Press Trips to share even more what Portugal has to offer. They decided to encourage national tourism and the Press Trip in *Aldeias de Montanha* fits into this purpose.

We can say that these Press Trips are an incredible way to create a legacy because knowledge is passed through and written down, so that other people can access it, both in a material form, in a printed newspaper, or as easily as through a click in its online version. Below, in Figures 53-54, we have part of the article, written by André Rosa, about the *Aldeias de Montanha*.



André Rosa
24/06/2021

Sem o branco da neve, as encostas da Serra da Estrela vestem-se de urze colorida, nascem praias fluviais paradisíacas e há trilhos para percorrer entre vales, ribeiras e moinhos. A cozinha serrana, o património preservado e as tradições ancestrais fazem das aldeias de montanha do concelho de Seia o cenário ideal para um verão bem passado - e fresco.



Na madrugada de 22 de fevereiro de 1944, em plena Segunda Guerra Mundial, o nevoeiro cerrado atraçou a visão dos pilotos do Hudson EW 906 da força aérea inglesa, e a aeronave despenhou-se na montanha de Penha do Gato, a 1771 metros de altitude, em Loriga. Nessa noite, muitos homens que se preparavam para sair para a serra, para trabalhar nas minas de volfrâmio e de carvão, viram a explosão e, nos dias seguintes, acorreram ao local curiosos.

Esta história perdurou de tal forma no tempo que hoje há turistas e caminhantes interessados em ir ao local da queda do avião - que fica muito próximo da rota pedestre da Garganta de Loriga - e em 2019 o orçamento participativo do município de Seia propôs a criação de um desvio para que o local passasse a integrar o percurso, para homenagear os pilotos ingleses.



(Fotografia de Reinaldo Rodrigues/GI)

(Fotografia de Reinaldo Rodrigues/GI)

Figure 53 Part of the article created by the journalists André Rosa and Reinaldo Rodrigues through the information from the Press Trip to the Aldeias de Montanha (Rosa and Rodrigues, 2021).

No miradouro da **PENHA DA ÁGUIA** (um braço de pedra na berma da EN231 com vista panorâmica para a aldeia) avista-se também a Penha dos Abutres e as ribeiras da Nave e de São Bento a convergir num vale, formando a ribeira de **LORIGA**. Imaginando os socalcos agrícolas cobertos de neve, em virtude de estar muito próxima da torre da Serra da Estrela, não é difícil perceber porque há quem chame a esta aldeia a "Suíça portuguesa".

A história de Loriga tem séculos e foi marcada pela passagem de diversos povos, dos romanos, que ali deixaram uma ponte e uma calçada; aos mouros, de que restou um terraço medieval. O primeiro foral data de 1514, no reinado de D. Manuel I. Em termos económicos, a aldeia sempre se dedicou à pastorícia e ao cultivo de milho grosso. A indústria têxtil, que arrancou na Covilhã no século XVII, só ali chegou em meados do século XIX, alavancada pela abundância de gado e pelas ribeiras, usadas como fontes de energia.



(Fotografia de Reinaldo Rodrigues/GI)

(Fotografia de Reinaldo Rodrigues/GI)

Hoje restam poucas fábricas, que o diga Fernando Mendes, 57 anos, antigo encarregado de secção numa dessas unidades. Aos 11, quando começou a trabalhar numa padaria durante as férias de verão, foi maturando a ideia de criar um negócio próprio, e conseguiu-o, convertendo parte de uma antiga fábrica têxtil. Volvidos mais de trinta anos, a **LORIPÃO** é das poucas padarias que fazem o bolo negro, exclusivo da aldeia e, ao que a história indica, herança de uma colónia inglesa que ali se fixou no século XIX.

Figure 54 Part of the article created by the journalists André Rosa and Reinaldo Rodrigues through the information from the Press Trip to the Aldeias de Montanha (Rosa and Rodrigues, 2021).

4.3.5 Involvement in other projects by ADIRAM.

I was involved in two other projects that are now being developed by ADIRAM and *Aldeias de Montanha*: the *Queijeiras* and the *Cooperative Spaces-Coworks @Aldeias de Montanha*. In the *Queijeiras* Project, I helped with the translation of the website, as I mentioned above, but also in the creation of a questionnaire, in order to get to know the *Queijeiras* (Women cheesemakers). As it was mentioned before, and as the journalist Edgardo Pacheco (2021) from the Newspaper *Público*, states, this project corresponds to the:

Launching of a transformative project for extraordinary women, starting from the *Aldeias de Montanha* and Serra da Estrela, linking knowledge and flavors to design, fashion, and female empowerment. It all starts with the design of a *burel*

cape, followed by a book that will tell the stories of ancestral practices, and culminates in a training course to open paths for the future! (my translation).

Before the launching of the project, it was important to create a way to get to know these extraordinary women. Thus, a simple way to start was through the creation of a questionnaire that they could fill in with their personal information. This was very helpful to get more information about them, before moving on to make individual interviews in order to write the book *As Guardiãs da Montanha*. In Figures 55-56, we can see the questionnaire, as well as the prototype of the book *The Guardians of the Mountain* or *As Guardiãs da Montanha*, in Portuguese (Figure 57).

Queijeiras
Histórias das Guardiãs da Montanha
Questionário

Nome	
Idade	
Morada	
Nº de telefone e/ou telemóvel	
Mail	
Horário preferencial para entrevistas	
Redes Sociais	

1. Há quanto tempo se dedica à produção de queijo? O queijo é DOP?

Figure 55 Questionnaire for the Project Queijeiras (Aldeias de Montanha, 2021).

2. Gosta de fazer queijo? Porquê?

3. Com quem aprendeu a fazer queijo?

4. O leite que utiliza na produção é de rebanho próprio?

5. Quais são as maiores dificuldades que sente na profissão?

6. Partilhe uma história ou curiosidade sobre o seu queijo.

Figure 56 Questionnaire for the Project Queijeiras (Aldeias de Montanha, 2021).

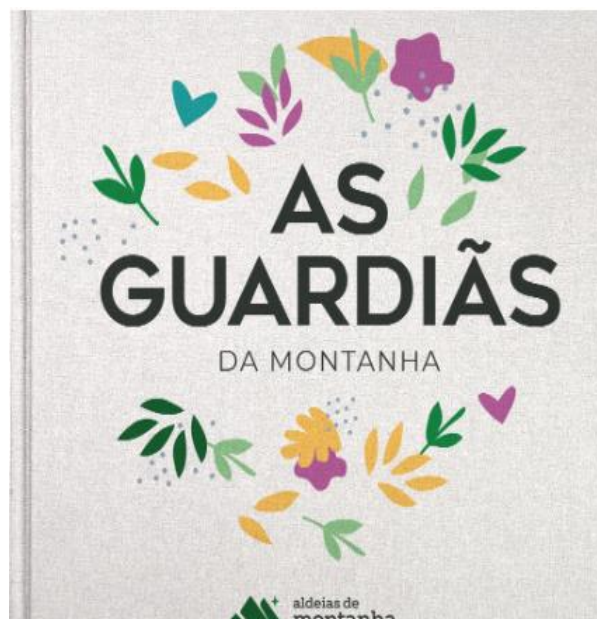


Figure 57 Prototype of the book As Guardiãs da Montanha (Aldeias de Montanha, 2021).

The other project in which I was involved was the *Cooperative Spaces-Coworks @Aldeias de Montanha*. In this project, as I mentioned before, I helped with the translation of some of the documents related to it. Besides, I also helped with some of the equipment of the facilities of one of the coworking spaces, the one located at the *Aldeia de Montanha* of Alvoco das Várzeas (Figure 58). On June 4th, 2021, Ms. Célia, Ms. Andreia and I went to the factory where the design of the chairs for the spaces had been altered, in order to take the final product to the coworking space. Besides taking the chairs to the coworking space, we also helped to put the tables and puffs, made by local merchants, in their place, as well as the traditional lace curtains (Figures 59-61). All the decoration of these spaces combines its conception and design with the principles of circular economy and the involvement of local communities in their implementation.



Figure 58 Alvoco das Várzeas, Aldeia de Montanha where it is situated one of the coworking spaces (Silva, 2021).



Figure 59 Cooperative Spaces- Coworks @Aldeias de Montanha, Alvoco das Várzeas (Silva, 2021).

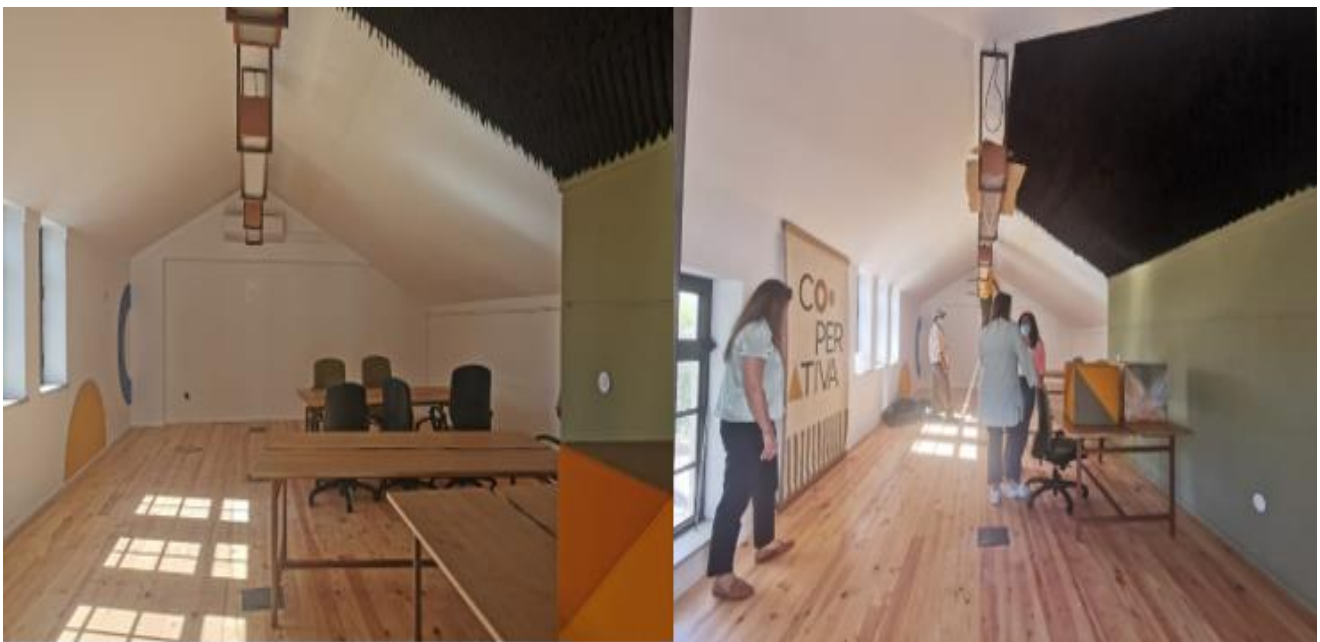


Figure 60 Cooperative Spaces- Coworks @Aldeias de Montanha, Alvoco das Várzeas (Silva, 2021).



Figure 61 Cooperative Spaces- Coworks @Aldeias de Montanha, Alvoco das Várzeas (Silva, 2021).

The fact that I was able to be involved in the *Queijeiras* and the *Cooperative Spaces- Coworks @Aldeias de Montanha* Projects allowed me to leave a legacy in the communities themselves. Although all the tasks contributed to the development of the territories, being able to participate in these two projects was a good way to connect with the local people.

Through the *Queijeiras* Project, it was possible to understand a little bit more about the way these women live and their goals for the future. The questionnaire was just a small step to start the project, before the interviews and the creation of the book *As Guardiãs da Montanha*, a tribute to the work they develop and the lives they live. The *Cooperative Spaces- Coworks @Aldeias de Montanha* Project allowed me to visit Alvoco das Várzeas, one of the *Aldeias de Montanha*, where I was able to help in the development of one of the places that will certainly make a difference in the future of the village.

4.4 And then, what remains? The importance of a legacy.

When we do something in life, we always expect to achieve results. In the case of an internship, we expect to have positive results that will later translate into a legacy which will live on in the place where we have worked. We expect a result, an impact that will remain in time, both for our self-development and the development of the workplace, but also for other interns and workers to come.

In the work I developed for ADIRAM, I always tried to do things that would remain in time and help disseminate the Association's mission while helping other workers there. When we talk about a legacy, the concept can get somehow deep and become an abstract, philosophical subject to bring up. Regarding my personal development, the internship left a legacy, in the way that it gave me many soft skills that I will take for life and will help me in my future career. Besides, after reminiscing about everything I did at ADIRAM, I believe I left a legacy behind that will certainly live on for some time. I truly hope that such legacy will bring awareness to the huge value that the territories and communities of the *Aldeias de Montanha* possess.

**Chapter V – Local Culture, Tourism and
Cultural/Creative Industries: An outline of 3 case-
studies**

Television, design, and photography are cultural aspects that are present in the daily lives of many consumers. As a part of the cultural and creative industries, these three elements have helped to develop the cultural territories being analyzed in this internship report. In order to prove and illustrate this, I will use three case studies.

The Framework of Cultural Statistics Domains, presented in the first chapter of this internship report, exemplifies a common set of culturally productive industries, activities, and practices in which the three case studies can be included (Pessoa, Deloumeaux, and Ellis, 2009, p. 24). They can be integrated in the following headings:

C. Visual Arts and Crafts: Photography.

E. Audio-Visual and Interactive Media: TV and Video- Soap Operas.

F. Design and Creative Services: Fashion Design- Burel.

The first case study is related to audiovisual creative industries, specifically television and soap operas. Then, I will analyze the creative industries case study of design, focusing specifically on burel. Finally, I will analyze photography as a creative industry in the visual arts field and its impact on the tourist destination image, mainly of Serra da Estrela, but also of Serra da Gardunha, where the *Aldeias de Montanha* are located.

5.1 From cultural industries to creative industries

Although we can describe the evolution from the cultural to the creative industries, it is also undoubted that there are continuities between them. Both terms are practically interchangeable (UNCTD and UNDP, 2010)¹¹.

The concept of cultural industries implies the creation, industrial reproduction, and mass distribution of cultural works. The term was coined in 1948, by Theodore Adorno and Max Horkheimer. The 1990s, especially in Australia and the UK, saw an evolution of the concept further towards the creative economy, leading to the introduction and use of the terms “creative industries” in policy development circles. This passage led to the definition pointed out in the first chapter of creative industries as "those industries that have their origin in individual creativity, skill and talent that have the potential to create employment and wealth through the generation and exploitation of intellectual property" (Department for Digital, Culture, Media & Sport, 2001).

Throughout times, the creation, production, and distribution of cultural products has changed significantly. As the years went by, cultural industries began to incorporate and adapt to technological advances, keeping in touch with the evolution of media in society, sophisticated production processes and new methods of large-scale distribution, to achieve the global markets (Department for Digital, Culture, Media & Sport, 2001).

Culture and creativity are relevant aspects to the development of any region. In many regions, the creative sector is growing rapidly. In addition to their dynamism and growth potential, the creative industries have several attractive qualities from the point of view of local development, namely their tendency to be socially responsible and an excellent means of inclusion for the entire community.

¹¹ United Nations Conference on Trade and Development., & United Nations Development Programme.

Creative activities generate positive externalities in the areas where they are located. Their connection and interaction with other activities creates agglomeration and clustering effects, in this way generating a high proportion of the total value added locally (UNCTD and UNDP, 2010). The creative industries are a key input for businesses or public authorities who want to communicate more effectively, to challenge conventions and to look for new ways to publicize their territory. This chapter analyzes the effect that the cultural and creative industries can have in the social and touristic development of the territories of the *Aldeias de Montanha*, and the way creative industries can make these cultural territories stand out.

5.2 Audiovisual: Soap Operas and Cultural Identity

The audiovisual field of the creative industries includes motion picture, television, radio, and other forms of broadcasting.

According to the UNCTD and UNDP (2010):

Audiovisuals are one of the most complex, politically sensitive and underestimated subgroups among the creative industries, as well as one of the engines of the creative economy [...] Television is among the most popular creative industries, in a phase of technological shifts from the analogue to the digital system and from terrestrial to satellite and cable stations (149-151).

Television works as a source for the construction of identity projects and allows for the deconstruction and reconstruction of cultural identities (C. Barker, 2005). Fiction programs allow the presentation, production and reproduction of a people's image and their identification with the product's content (Torres and Burnay, 2013). In this way, television fiction presents itself as a popular narrative (Torres and Burnay, 2013).

Eduardo Cintra Torres and Catarina Burnay (2013) pointed out that:

In a context of globalization and mobility, the idea of nation is associated with a symbolic dimension, rather than a spatial one, and television (and fiction) plays a crucial role in its expression through thematization, that is, the act of showing / documenting and narrating / commenting on political, economic and sociocultural facts; through ritualization, the ability to align the social time of the nation, to create a time collective; by belonging, the ability to create memories and expectations; and, finally, by participation (192).

Eduardo Cintra Torres (2006) also states that “Television is a powerful and permanent factory of sociability” (Torres, 2006: 48). The major themes discussed in soap operas are usually love, jealousy, ambition, and the lust for money in everyday life (Carroll, 1996; Creeber, 2001). This feature is a useful device for producers to attract their audience, allowing it to gain perspectives on contemporary cultural and social issues and traditions, such as food, fashion, leisure, social life, and even languages and dialects, which are representative of people who live in other places that contain different linguistic structures.

Cintra Torres (2006) refers that “Television provides contexts for differentiation and identification, allowing someone to relate to a social group and, consequently, to build a social self” (Torres, 2006: 48). The fact that they are broadcast in prime time means that soap operas are consumed by a wide spectrum of members of the same family, resulting in a huge social and cultural impact (da Costa, 2003). In this way, soap operas work as platforms and links for interpersonal, intercultural, and intertextual discussion among the audience and this is a large part of their attraction. In short, soap operas raise discussion and promote a social and cultural process of interpersonal communication, increasingly evident through the growth of digital media (Torres, 2015).

5.2.1 Two case studies: *A Serra* and *Bem Me Quer*.

The audiovisual- soap operas- case study is divided into two soap operas currently being broadcast: *A Serra* (The Mountain), in SIC (acronym of the full name *Sociedade Independente de Comunicação/ Independent Communication Society*) and *Bem Me Quer* (Wish me Well), in TVI (acronym of the full name *Televisão Independente/ Independent Television*). In both soap operas, the region of Serra da Estrela appears as one of the chosen destinations for the recording of the scenes and the development of the plot.

The case study that will be analyzed in more detail is the soap opera *A Serra*, while the soap opera *Bem Me Quer* will be analyzed in a more analytical way. This is because the exchange of information was better developed with SIC and SP Televisão and one of the institutions involved in the process (the municipality of Seia), than with TVI and Plural. Besides, while the storyline of *A Serra* occurs in its totality in Serra da Estrela, the soap opera *Bem Me Quer* divides the story between Serra da Estrela and Aveiro, giving less attention to the first region, thus, showing that the plot could easily be adapted to a different city.

The soap opera *A Serra* is a Portuguese soap opera produced by SP Televisão that has been aired by SIC since February 22, 2021. It presents a love triangle involving the innocent protagonist Fátima Neto (Júlia Palha) and Tomás Folgado (José Mata). Fátima is a young woman living in the mountains. She produces biological flour in a water mill, inherited from her deceased mother and Tomás is a mountain rescuer in the French Alps who returns to Serra da Estrela. Mariana Espinho (Carolina Carvalho) is the main obstacle to their relationship. Carlota Pereira Espinho (Sofia Alves), Mariana's mother, is the most powerful woman of Fraga Pequena (the fictional village where the storyline occurs) and the great villain of the soap opera. Fátima's brother Artur (Ângelo Rodrigues) and the Pereira Espinho family, the richest and most influential family in the Serra, come into conflict. In the second episode, the young man appears dead after a stormy night, leaving behind the mystery of his death. Fátima, devastated, wants

justice and will do everything to face anyone who gets in her way, including the powerful Pereira Espinho.

As referred by SIC (2021):

This is a story of love and fight for justice, in which the protagonist, simple and genuine, will not only be surprised by a ravishing passion, but also by a secret well-kept by the community, and a collective crime, committed by people she knows well: friends and enemies, rich and poor, good, and bad. A rural soap opera set in the mountains, in a remote village in Serra da Estrela, where everyone knows each other and is united by the isolation and the hard life they lead. A plot that is distinguished by having the mountain as a backdrop and proposing a return to the origins through proud characters (my translation).

The other soap opera under analysis is *Bem Me Quer*, a Portuguese soap opera broadcast by TVI since October 26, 2020. It is produced by Plural Entertainment and was written by Maria João Mira. *Bem Me Quer* narrates the life of a shepherdess who spent her entire life in a remote village in Serra da Estrela and, suddenly, is forced to move to the city of Aveiro. It is a story of a love triangle between Maria Rita Raposo (Kelly Bailey), a shepherd and cheesemaker who lives in Serra da Estrela with her grandfather, and David Quintela (José Condessa). Vera Trindade de Sousa (Bárbara Branco), one of the villains, is always trying to end their relationship. David travels to Serra da Estrela and brings a message from the man who claims to be Maria Rita's father, who supposedly died many years ago. A message that will change Maria Rita's life forever. The truth is that she is the daughter of a very rich man, who owned a ceramics industry in Aveiro and abandoned Maria Rita's mother even before she was born. This discovery forces the protagonist to move to Aveiro (TVI, 2021).

The interest of these soap operas for this internship report is the fact that both recorded many of their scenes in the region of Serra da Estrela. Before the soap operas, this destination was already represented as a tourist spot and an area of environmental preservation. In order to reinforce this image, there was a strong institutional investment by several municipalities of the area, in order to link both soap operas to the geographic and tourist region.

This interaction carried out between fiction and reality has benefited both parties: on one side, the soap opera, the television channels, and the producer win. For being set in a place so rich in landscapes and traditions, that decision adds dynamism to the story and expands the possibilities of unfolding the plot. On the other side, tourism in the region also wins, by attracting even more visibility while the soap opera is exhibited.

The potential dissemination of the products and traditions of Serra da Estrela through both soap operas is extremely important for the development of the local communities and for attracting tourists to the region. In both soap operas, the presence of the cheese and cheesemakers, the bread and the bakers, the Burel Factory and burel, the folklore ranch, as well as the Serra da Estrela dog, sheep, and shepherds (Figure 62-65), disseminates the region's cultural manifestations and represents the folklore of the communities, albeit at a fictionalized level.



*Figure 62 A member of the film crew in the backstage of the soap opera **A Serra** with a Serra da Estrela dog (SIC, 2021).*



Figure 63 Sãozinha Grilo (Maria João Abreu) and Jacinta Grilo (Ana Marta Ferreira), village bakers of Fraga Pequena taking the bread to the bakery shop (SIC, 2021).



Figure 64 Sãozinha Grilo (Maria João Abreu) and Elvira Roque Courela (Carla Andrino) working at the Burel Factory of the village Fraga Pequena (SIC, 2021).



Figure 65 Fátima (Júlia Palha) making cheese in the cheese factory (SIC, 2021).

5.2.2 Soap Operas: The creation process

The soap opera genre has its origins in the continuing radio series of the early days of American commercial radio, produced by conglomerates (Kim and Long, 2012). Currently, the genre is associated with innovative production values and, increasingly, plot lines address controversial issues of society, to attract a mass audience.

Eduardo Cintra Torres (2015) refers that:

In order to be considered a soap opera, this must include a set of features, such as [...] serialization, industrial production; group writing, with tight narrative corsets, like the large number of characters, the repetition of rich-middle-poor cores, the romantic couple or couples, the mixture of melodramatic, tragic, comic or burlesque modes, the need for occasions for product placement and social merchandising, the duration and construction of episodes, the distribution

between several studio scenes and few outdoor scenes, the type of production, the way of acting, etc. The narrative, in its general features – definition and development of the main and secondary plots and definition of the characters, narrative formatting of each episode (the grid or melodica) – has an author, a creator, a screenwriter (9-10, my translation).

About 16 soap operas debut per year on Portuguese generalist channels. The programming of soap operas is more accentuated in the private channels of SIC and TVI. For SIC, the soap opera is “structural”. The former Director of Production and Projects at SIC and current Director of Content Production at TVI, Gabriela Sobral, stated that the soap opera “structures the grid, it's the great catalyst for audiences in the most important times, prime time, and, in fact, it's a little bit where we're anchored. Our programming is anchored in these two hours of national fiction” (Gabriela Sobral, as cited in Torres, 2015: 15, my translation). From the point of view of business, the soap opera is considered the cheapest and longest-lasting product, with the power to attract audiences and capable of generating revenue in advertising breaks and in advertising onto the argument itself. It is deemed as the most successful genre in the Portuguese cultural industry (Torres, 2015, my translation).

5.2.2.1 The writing

As Eduardo Cintra Torres (2015) points out, “the insertion of the script creation in the industrial scope precedes the creative act itself. The first idea, that of the main plot of the novel, is intended to set the machine in motion (25, my translation)”. Once the narrative skeleton has been developed, the next step is the preparation of a synopsis for the client. In the case of the soap opera *A Serra*, it was prepared by the SP Televisão for SIC, and in the case of *Bem Me Quer*, it was prepared by Plural for TVI. The author and SP then receive input about the synopsis. When the synopsis is finally approved with the suggested changes, the discussion about the commercial part begins.

As Jorge Paixão da Costa (2003), points out:

The commercial interest of soap operas, as a product, became a determining factor as the main source of financing for their production. Sponsorship and support were developed and new forms of direct visibility for the products were studied, in order to sponsor the contents of soap operas, such as through product placement (28, my translation).

Another interesting fact is that the number of episodes is related to the need to amortize the initial investment. According to Eduardo Cintra Torres (2015):

The more episodes with the same actors and the same scenarios, the lower the cost per episode [...] The writing fits the industrial model of the soap opera: the episodes are about 40 minutes long; each episode has between 20 and 22 scenes; the argument always occupies A4 pages; each episode includes some outdoor scenes; there has to be secondary central scenes so as not to exaggerate the presence of the protagonists and, therefore, from the actors some scenes must be comic, to balance with the melodrama. Exceeding the number of outdoor scenes would change the budget (27-29, my translation).

Writing is a long process. The author or authors start designing the plots and characters some time before the beginning of the recordings. The producers have several screenwriters, almost all of them hired on term per project, that can be replaced along the creation process. This replacement process reveals the factory-like character of the creative writing, mentioned by Eduardo Cintra Torres. The same plot has been used over the years, overlapping everything else. The structure is the same, and it is up to the authors to try to catch the spectators' attention day after day, while avoiding shaking the foundations and pillars of the genre (Torres, 2015, my translation).

Still concerning writing, there must be a hook that grabs the viewer at the end of each episode and keeps the audience in suspense until the next episode, to encourage them to remain faithful to the program (Valaskivi, 2000). Basically, the hook is a mysterious situation, or a mere interrogation interrupted by the end of the episode.

For Inês Gomes and for SP Televisão, the hook is fundamental (Torres, 2015). It is necessary to fill the narrative with more characters and their complicated lives. One point to make here is that families represent the basis of the structure of the arguments of soap operas, even if they are framed in work and leisure environments, such as cafes, companies, and factories. Besides, the relationships of love, as we have seen in both soap operas, are extremely important, since the soap opera is a narrative of sentimental education (Torres, 2015). It is also important to mention that women have a fundamental place in the narratives. Additionally, the villain figure is a classic. In the end, it provides a moral lesson that is consistent with traditional values.

Cintra Torres (2015) points out that:

The argument of the soap operas provides, due to the diversity of human beings and situations, the inclusion of modern themes (such as the condemnation of domestic violence, sexual harassment, etc.), but there is no way to escape the Cinderella stereotype and traditional, conservative values: the conjugal family, marriage, motherhood. They are present in all episodes, in the speeches of the characters, in the goals of most characters (39, my translation).

The novelistic genre allows for some “social innovations” in the argument, generally linked to secondary characters. However, in essence, it follows the consensual values of the majority of its audience, that the soap opera needs to please and attract (Torres, 2015).

Moreover, a lot of fiction resorts to fanciful and unrealistic elements, using fictionalization in the construction of the narrative. Fictionalization is a common characteristic of soap operas. Some critics argue that, even though they are based on events and personalities easily recognized from daily life, they are not particularly realistic but are imaginary fictional stories instead. The fictionalization of the soap operas analyzed in this case study is evident because they show unlikely coincidences and exaggerated storylines which remind the viewer that the events are clearly artificial and dramatic (Rockler, 1999; Albada, 2000).

Although we have real aspects and traditional characteristics of Serra da Estrela – namely the presence of *Queijeiras* and cheesemakers, the Burel Factory, the Serra da Estrela dog, or the folklore ranch – the story itself is subject to fictional aspects. For instance, in the soap opera *A Serra*, there is the fictionalization of the village where the action takes place: the name *Fraga Pequena* is given to the fictional village, but in reality, there is no village with that name.

There is also the fictionalization of the landscape. One of the examples that most caught the attention of the public itself, namely the local community, was the fictionalization of a viewpoint (Figure 66-68) in a place where it does not exist, and the use of fake snow.



Figure 66 Second episode: Fátima's brother falls death in front of his friend. The viewpoint can be seen behind (SIC, 2021).



Figure 67 Fictionalized viewpoint and snow (SIC, 2021).



Figure 68 Fictionalized viewpoint and snow (SIC, 2021).

We also have the fictionalization of the folklore ranch: even though it is something very traditional from Serra da Estrela, it is a fictionalized aspect, in the sense that the clothes worn by the cast are not the typical folklore ranch clothes that characterize the cultural territory of Serra da Estrela (Figures 69-70). In this sense, more than a fictionalization, that represents an invention, so to speak, of practices and objects of popular culture.



Figure 69 Folklore ranch in the soap opera *A Serra* (SIC, 2021).



Figure 70 Seia's Folklore Ranch (Seia's Folklore Ranch Facebook page, 2021).

In the soap opera *Bem Me Quer*, although in a different way, a fictionalization of reality is also visible. One of the most outstanding examples of a fictional representation is the image of the shepherdess who acts and speaks (especially in her pronunciation) in an abrupt manner, not portraying today's reality, but rather a stereotyped representation of the communities of Serra da Estrela (Figure 71).



Figure 71 Maria Rita and David protagonists the soap opera *Bem Me Quer* (TVI, 2020).

In soap operas, the relationship between the unreality of many situations and the constant search for verisimilitude is a paradox that is important to understand. Along with fictionalization, screenwriters seek, as much as possible for verisimilitude in actions, situations and even details. The public already knows these elements and accepts them, as they understand their importance in creating drama with narrative potential.

Eduardo Cintra Torres (2015) states that:

The search for verisimilitude encompasses not only situations such as money issues or illnesses, but also the respect for the passage of narrative time, which follows every day of the week, including Saturdays and Sundays, and reaches details like the time it takes for a character to get from one house to another (41-42, my translation).

We can say that these small situations and details acquire enormous importance because a certain degree of realism that corresponds to the spectators' daily lives is intended. The proximity of fiction to reality is also achieved through the inclusion of people from real life. The screenwriters look for information on the internet about the situations that should be addressed in order to enhance verisimilitude. While answering some of the questions I made through a written interview¹² to the SP Televisão (2021), they stated that the internet is an excellent first step for this type of research.

5.2.2.2 Key characteristics and industries involved

As Cintra Torres (2015) mentioned, there are several characteristics that are extremely important for the development of soap operas. One of them is the notion of time, which is essential in fiction. There are ellipses, analepses flashbacks, flashforwards, prolepsis. Flashback is one of the most common strategies. Soap operas almost always place the plot in the present, in order to stimulate a vibrant relationship with their public. Another reason for this choice is because it is cheaper, and avoids having to recreate the past, namely in scenarios and wardrobe (Torres, 2015).

¹² All the interviews' statements presented in this chapter have been translated to English for concision and clear understanding for the reader. The original version in Portuguese can be found in their complete form in Appendix VI.

Another important aspect is the use of two cameras or, in general, three, with a full, sequential recording of the scene, thus allowing the viewer to have the illusion that their diegetic or narrative time coincides with ours (Torres, 2015). For instance, leaps in time imply great attention to detail. This work is carried out by the screenwriters, especially by the coordinator, who must verify the elements relating to time jumps. However, failures may pass, and the continuity sector is responsible for the task of identifying and solving them (Torres, 2015).

Intimacy and continuity are two major features of soap operas that reveal a deep degree of audience involvement, allowing the viewer to identify and empathize with particular characters (Creeber, 2001). After understanding these characteristics of soap operas, it becomes easier to understand why they encourage strong audience engagement. For instance, soap operas' regular view may result in, at least, some of the audience experiencing feelings of intimacy with the characters since the role of characters is also more central in soap operas than in cinema. This creates a bond between the public and the characters, that is, a connection of intimacy.

Continuity is a fundamental sector in the production of soap operas. Its importance is to verify the factual verisimilitude of the written episodes and prepare all the necessary documents so that all sectors of "the dream factory" can work in coordination (Torres, 2015). These very bureaucratic and administrative tasks, within this specific cultural industry, are essential for the creative texts to be effectively transformed into the final product.

Eduardo Cintra Torres (2015) states:

The sector's first task is to create an episode index that contains: the scene number; the time when it takes place (morning, afternoon, night); the day of action; the location (indoor or outdoor); the decor or setting (the spaces in the SP studios or abroad where the scene will be recorded); the characters participating in the scene; the respective actors; a column for observations; a summary of the action in the scene; and, finally, a column for the pagination (indicating the space

each scene occupies on the paper or digital version of the script). This results in a second version: the “decoupled index” (52, my translation).

In this process, someone is in charge of noting down what is necessary for the actors' image in terms of wardrobe, makeup, and accessories. If there are any changes, the index is corrected. The episode is then sent to the annotators, who accompany the recordings, as well as to the sectors that prepare the costumes and props of the scenic actors. Once again, we have the mobilization of other creative industries, namely fashion, which combines global aspects with local aspects. Each content in production has a room for the wardrobe used in it and furniture usually occupies a huge warehouse (Torres, 2015).

Moreover, the scripts only reach continuity after the author or authors meet with the administrator. This meeting represents a new encounter between the cultural and the industrial dimensions of the soap opera. The work of continuity ends with the recordings, in which an annotator takes notes and photographs of the scenes with a small camera.

According to Eduardo Cintra Torres (2015):

The soap opera lays on three pillars: the audiovisual industry, which structures the construction of content, from the writing to its presentation; the cultural aspect, present in the production and circulation of meaning through the creation of a narrative in audiovisual format; and the audiences, who determine its continuation or the possibility of changing the narrative. The audience is also responsible for receiving, interpreting and putting the themes of the soap opera into circulation in society [...] this strategic triangle – industry, culture, and audiences, or industrial production, cultural production, and mass audiences – is present before, during and after production (16, my translation).

The author Inês Gomes refers to the great evolution of the soap opera creative industry, not only at the narrative level but also technically, in the media, and in the way it is carried out (Torres, 2015). Since the dawn of the 21st century, the domestic production of soap operas has become professional in Portugal (Torres, 2015). This was the beginning of an audiovisual industry of soap operas, which implies permanent production structures, such as screenwriters, studios,

technical teams, actors, etc. It also means an ongoing relationship between the producing company and the issuing company (Torres, 2015). For instance, SIC turns to the producer SP Televisão, whereas TVI chooses Plural, in order to guarantee a trustful relationship, as they are shareholders of the companies that own the channels.

As a broadcaster and producer, SIC intervenes in the entire process, from the synopsis to the character's hairstyle and clothing, as well as in the proposed scenarios. Usually, SIC also discusses the possibility of changing or keeping the title of the project. The ideas come from SIC and the synopsis can be changed according to the channel's concerns, after a debate with the SP producers (Torres, 2015). If the soap opera runs well in terms of audiences, SIC can hire more episodes from the producer, to extend its success. SIC's intervention in the soap opera also includes a commercial dimension.

When talking about the directors of soap operas, they differ from the directors in cinema. In Portuguese soap operas, there is usually more than one director. According to Eduardo Cintra Torres (2015):

Directors have to adapt to the genre, which does not mean they do not have the ability to choose, as we will see. Two directors would direct the same scene differently, but the result would always be a soap opera scene, according to the conventions of the genre. Its range of options is reduced. [...] Without exaggeration, filmmaker directors are "slaves" of the genre in their conventions (cultural element) and modes of production (industrial element). They cannot escape "standard trade practices" (56, my translation).

This uniqueness stems from the collective and industrial nature of the product and means that the director is, in a way, suppressed by the soap opera, which is the true maker of itself (Torres, 2015).

5.2.3 The importance of exterior scenes and landscape filming for tourism.

Although one of the hallmarks of the soap opera genre is the weight of the scenes filmed in studio, the outdoors and nature gained a special importance for the genre in 1990, with the soap opera *Pantanal*. At that point, soap operas started to include more outdoor scenes. In the Portuguese case, in the 21st century there was a new leap forward, with the almost mandatory inclusion of the narrative in areas of the “real country” (Torres, 2015). This opening of the soap opera to other parts of the country outside of Lisbon has brought advantages for all parties involved.

Nowadays, practically all soap operas are filmed using real locations. This has introduced the institutional participation of municipalities, as well as other regional or local institutions and companies, which can also be advertisers and facilitate or even pay for the use of filming facilities.

For the development of this case study, I contacted the municipality of Seia¹³, in order to have a perspective of their institutional participation in the soap opera *A Serra* and to understand possible advantages for tourism and for the community’s development. These advantages can be seen from the moment the production team arrives at the filming locations (Figure 72-75), but also through the prestige that is obtained by associating the region to a daily television product.

For the production and the broadcasting channel, the advantages derive from providing spectacular images that include different and original narrative environments, as well as from including a certain idea of *Portugalidade* – the

¹³ All the interviews’ statements presented in this chapter have been translated to English for concision and clear understanding for the reader. The original version in Portuguese can be found in its complete form in the Appendix IX.

alleged quality or specific character of what is Portuguese – that makes the content much more original (Torres, 2015).



Figure 72 Mill in one of the Serra da Estrela locations chosen for the recordings (SIC, 2021).

Filming around different regions of Portugal also adds interest to the soap opera. It allows the public to demonstrate pride in what is “ours”, through the recognition of landscapes that were possibly unknown for many, while influencing the public to visit the places where the scenes are filmed. With the popularity of exterior locations, the use of images called stock shots has become widespread in the production of soap operas. According to Eduardo Cintra Torres (2015), stock shots are "a set of shots filmed in the places where the narrative takes place" (61, my translation).

The sceneries of the filming locations serve functions such as: mood change or day/night markers; collage to interior scenes, lending “exteriority”; allow the interruption of the flow of dialogues and the inclusion of extracts from musical themes that identify the soap opera and even constitute, as in the case of *A Serra* and *Bem Me Quer*, the soundtrack, thus completing the time of the episodes with repeated images. These plans, repeated throughout the soap opera, have an economic value, as they allow for a reduction in the budget.



Figure 73 Production members in the backstage of the soap opera *A Serra* recording exterior scenes in Serra da Estrela (SIC, 2021).



Figure 74 Production members in the backstage of the soap opera *A Serra* recording exterior scenes in Serra da Estrela (SIC, 2021).



Figure 75 Production members in the backstage of the soap opera A Serra recording exterior scenes in Serra da Estrela (SIC, 2021).

Furthermore, the municipality of Seia (2021) mentioned that the economic return created by the settlement of the team and the entire cast during the filming of the exterior scenes was another important benefit. However, for this return to be truly beneficial, it is not just the money that matters but also the relationship developed between the film crew and the community. The process of supporting the local community by the filming team and the cast themselves, even after the recordings are over, is a very important aspect for developing tourism effectively. If the local community feels integrated, they will also help to integrate possible visitors and tourists. Therefore, it is important to develop a strong and positive relationship with the community, as it represents one of the key stakeholders (Table 9) (Beeton, 2010). One of the ways to include the local community is by appealing to their involvement in the decision-making and inviting them to join the recordings.

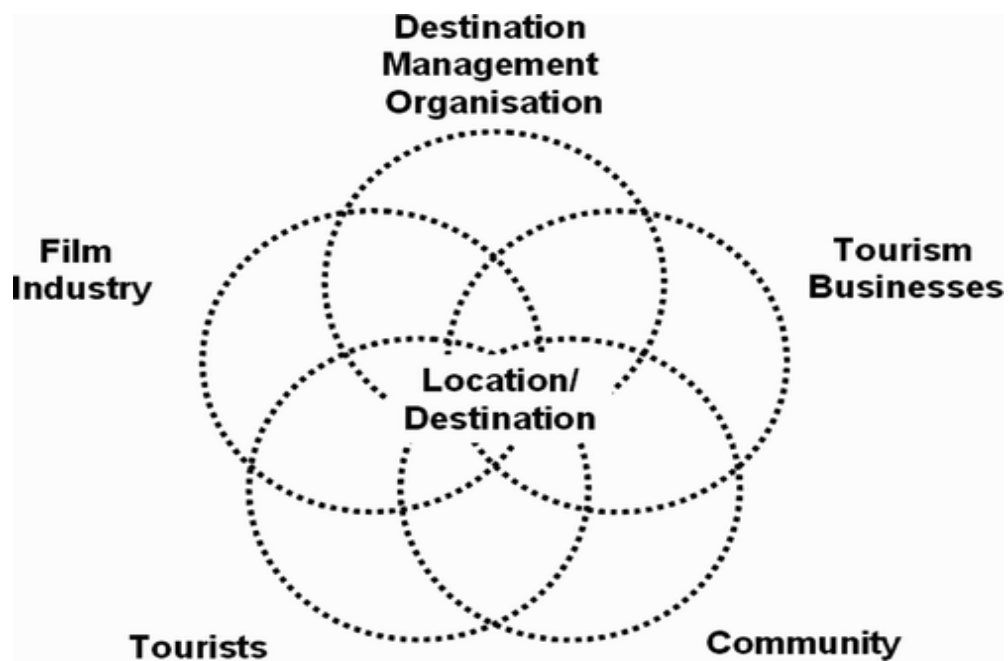


Table 9 Film tourism stakeholders (Heitmann, 2010).

Even before the beginning of filming, Inês Gomes, the author of the soap opera *A Serra*, spent a few days in several places of Serra da Estrela in order to learn about their particularities. Resulting from this experience, several characters, as well as professional and family groups, were created (SP Televisão, 2021). After that, it was necessary to identify the best interlocutors in the four municipalities involved and reach them. However, the filming process itself was very brief: the filming/recording companies arrived, filmed, and moved on; after an estimated average time, the soap operas started to be broadcast.

5.2.4 The impact of film tourism

Since the 1990s, a body of research literature about tourism generated by films and TV series, in which we can also include soap operas, has been created. This phenomenon has come to be known as film-induced tourism or film tourism (Beeton, 2005). As mentioned in the Theoretical Framework chapter, film tourism occurs when tourists visit a site or destination where movies, TV programs, series, or soap operas have been filmed, intending to physically get to know the place they first saw through a screen. The visit to the filming locations allows the visitor to experience the atmosphere of the audiovisual industry and to understand how it works. This type of tourism benefits the destination's image because it develops new and existing income sources for the local community.

Soap operas are part of film tourism, as they can influence the image of the destination and the visit to filming locations. Kim and Long (2012) even point out that soap operas and series can generate greater degrees of involvement with audiences than movies, because they are on the air for longer periods, thus, becoming more intimate. There is a degree of commitment necessary to watch the episodes every day. The level of involvement with the events and characters portrayed intensifies, and viewers become more familiar with what is depicted, creating a greater connection with the content being visualized (Kim and Long, 2012). In this way, the image of the destination becomes more lasting, influential, and memorable (Kim and Long, 2012).

The soap opera not only motivates film tourism, but it also works as a trigger or reinforcement for already existent motivations. According to Sine Heitmann (2010), "Motivation in tourism is important as it acts as a trigger that sets off travel and associated events (i.e., activities, behavior, consumption)". To complete this line of thought, Heitmann cites Dann (1977), pointing out that:

There are two basic factors in a decision to travel. Pull factors can be described as destination-specific attributes or outer motivations—the attractiveness of a destination or a particular attraction is "pulling" the tourist towards it. Push factors

can be described as person-specific motivations or inner motivations and influence the individual tourist to make a decision to travel. These two factors work together and should not be regarded in isolation (Dann, 1977 as cited in Heitmann, 2010: 33).

Besides, authenticity is another key feature that has to be considered as it is regarded to be a motivator (Macionis, 2004). Other factors that can influence film tourism behavior – factors that have been less researched but are also important – include gender, age, race, and/or cultural background (Chan, 2007; Bandyopadhyay, 2008).

Regarding the destination itself, the major features in motivating the public to travel to film tourism destinations are spectacular sceneries and recognizable sites (Riley et al., 1998). The abundant nature and the breathtaking landscapes that Serra da Estrela offers played a huge part in the decision to film the soap operas there. According to SP Televisão (2021),

The choice of the destination to film the soap opera was a decision taken by SIC, months before the first lockdown, clearly influenced by the unique beauty of Serra da Estrela, transversal to all seasons of the year [...] Travels are always part of people's imagination and soap operas have the ability to take them to places they would like to know and visit. As such, the soap opera *A Serra*, through the landscapes that it shows, makes people dream of the immensity of the Serra da Estrela mountains, whether with or without snow, a place that is wonderful at any time of the year (my translation).

In the case of the soap opera *A Serra*, the filming locations were chosen from the moment the story began to be outlined. This step is important since it is necessary to adapt the locations to the story being portrayed. As SP Televisão (2021) refers, "the choice focused on four municipalities which, although they are part of Serra da Estrela, all have different landscape characteristics, experiences, and histories; we are talking about Covilhã, Gouveia, Seia, and Manteigas" (my translation).

The municipality of Seia also mentioned that the locations were chosen according to the television project and the logical thematic framing. They are

mostly idyllic natural spaces, although there are also some outstanding scenarios created by man, like the case of the H2otel Congress & Medical Spa, in Unhais da Serra (Figures 76-77). Luís Veiga, Natura IMB Hotels Group chain administrator, owner of H2otel Congress & Medical SPA said, in his statement to the Portuguese digital magazine NIT, that “they were very proud to establish this partnership with SP Televisão through the PURALÃ Wool Valley Hotel & SPA, but above all with H2otel, the great mountain hotel that mirrors the region's DNA” (2021, my translation). He also explained that “SIC's new production is an excellent opportunity to promote, at the national level and in primetime on the Portuguese television, the Serra da Estrela destination itself” (NIT, 2021, my translation).



Figure 76 Backstage of the soap opera A Serra at H2otel (SIC, 2021).



Figure 77 Backstage of the soap opera A Serra with the actors José Mata and Carolina Carvalho at H2otel (SIC, 2021).

Moreover, many residents enjoy the opportunity to have previous insight into what they will see on the soap opera, and many are curious to understand how things work. Tourists often end up not resisting curiosity and appear at the filming locations. SP Televisão (2021) stated that, although the four municipalities were already considered excellent tourist destinations, with the visibility they are receiving during the broadcast of the soap operas, they have acquired a stronger touristic demand.

Although it is too early to fully understand the impact of the soap operas, the municipality of Seia refers that some of the people who recently visited the municipality's museums already stated that it was after watching the soap opera that they became curious about visiting Seia. Additionally, *A Serra* is also broadcast on SIC International and seen worldwide. This internalization of the destination is also very important to attract foreign tourists and people from all over the world.

As we know, the local and the global are now more united than ever. The younger generation dominates the most recent technologies at the service of communication. Companies and industries around the world are becoming more and more in touch with the advances in the technological world. The soap opera

as a cultural and creative industry itself tries to follow the technological trends of our globalized world. SP Televisão (2021), refers that:

The road that leads to the destination can be difficult and time-consuming to build, but now people can reach the destination with a click on their TV, mobile phone, or computer. In this way, the soap opera is another product of the magic that communication represents today (my translation).

Nowadays, there are new ways to motivate the public to watch soap operas and to get to know the filming location out of the screen. As Williams (2008) pointed out, the internet allows interactions between soap opera producers, audiences, and characters, giving access to potential interactions that go beyond watching a soap opera on television. In both *A Serra* and *Bem Me Quer*, many of the actors who are part of the cast have taken advantage of the internet to interact with the public.

SP Televisão (2021) referred that since they started filming the soap opera, the cast of *A Serra* was delighted with everything that Covilhã, Gouveia, Seia, and Manteigas offered them, from the natural beauty of the territories to the friendliness of the locals. Many actors, amazed by the outdoor scenes, took stunning photos and posted them on their social media accounts (Figure 78). In this way, the celebrities that make part of the soap operas, especially the protagonists, work as an effective marketing tool for film tourism, in promoting a certain destination (Yen & Teng, 2015). Likewise, SIC and TVI themselves have been using social media to publicize their respective soap operas and interact with their fans.



Figure 78 Instagram post made by Júlia Palha as Fátima, the protagonist of the soap opera *A Serra*, in Vale do Rossim (Júlia Palha's Instagram, 2021).

Members of the audience can engage in intertextual communication in these online virtual “communities” or social media networks (Instagram, Twitter, Facebook, LinkedIn). The reflection and incorporation of feedback and comments from the public about the program's plot are one of the means used to capture the target audience. In this sense, there is an integration of the audience of soap operas in the TV production processes, which is also leveraged by the producers in order to increase the involvement of the audience in those processes. This post-viewing behavior is considered the highest level of audience involvement

(Carroll, 1996). Through it, it is possible to shape the patterns of visualization of the public, namely, the tourist behavior (Sood, 2002; Bae and Lee, 2004).

Moreover, the physical space and the remarkable landscape of the moving images attract the film tourist to the destination, as he/she attaches meaning to the place (Heitmann, 2010). This connection is influenced by previous reasons, namely the various interests of the tourist. As seen in Table (10), film tourists can fit into one or several categories/segments.

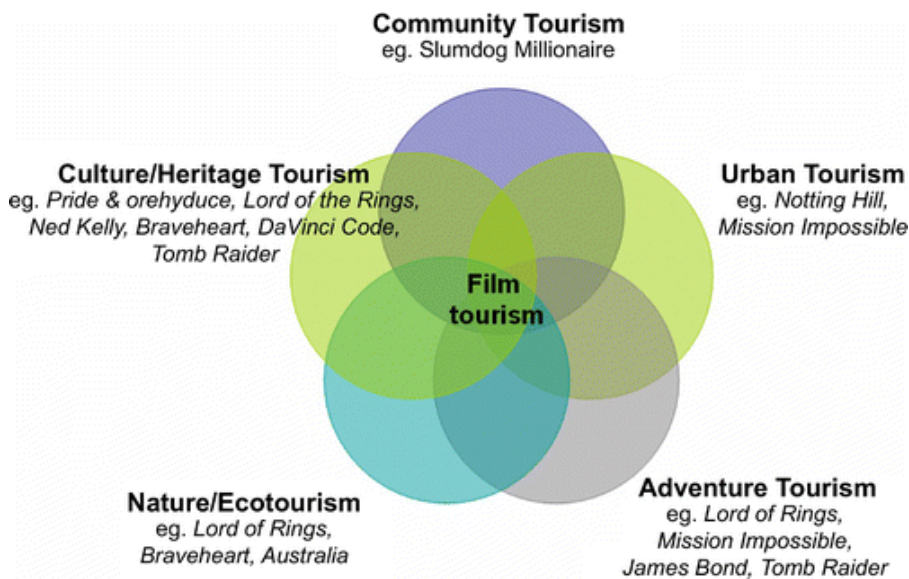


Table 10 Film tourism and other types of tourism (Heitmann, 2010).

In Table (10), we can see that film tourism is related to many types of tourism. In the case of Serra da Estrela, the predominant ones are culture/heritage tourism, nature/ecotourism, community tourism, and adventure tourism. One of the types that is not represented in Table (10), but that is worth mentioning, is popular culture-related tourism (Iwashita, 2008). Through the inclusion of traditional characteristics of the communities of Serra da Estrela, it is

possible to understand how popular culture is considered a driving force in the development of a destination's image. Although combined with fiction, the products and the typical activities illustrated in the soap operas give the public a taste of what they can see when visiting the location. Such traditional practices – as part of popular culture - attract visitors and tourists willing to know closely the traditions and the ways of life of the communities in the cultural territories of Serra da Estrela. This can be considered a marketing tool because it helps not only to create popular culture film-induced tourism but also to increase the sales of local products, namely the traditional Serra da Estrela cheese.

Briefly, for all the characteristics mentioned above, we can say that the soap operas *A Serra* and *Bem Me Quer* are able to create film tourism in Serra da Estrela, thus influencing the attractiveness of this territory's cultural landscape. They also enhance the territory's reputation within the framework of nature, rural, mountain, and culinary tourism, already prevalent in the region. The visibility achieved with the broadcast of the soap operas also reinforces the value of the region's historical and cultural heritage, as well as the recognition of the destination's image.

5.3 Design: Burel

Regarding the relation between creative industries and the historical and cultural heritage of Serra da Estrela, this chapter will develop the case study of burel and the effect that the Burel factory has on the region's social, entrepreneurial and touristic development.

Design is related to the creation of forms and the making of products. Creative design is expressed in several ways, through the creation of unique decorative items. This case study is related to burel clothing and burel decoration products, the latter with a distinct functional role in the architectural design of buildings. Design products are usually aesthetic but also provide a function based on concepts and specifications. They fit into the “functional creations” category that the UNCTAD defined for creative industries (UNCTD and UNDP, 2010):

It is the result of creativity expressed as a knowledge-based economic activity, which produces goods or services with creative content, cultural and economic value and market objectives. As such, the design industry is part of the creative economy given that it cuts across the artisan, manufacturing and services components of the value chain, interacting with technology and qualifying for IPRs (Intellectual Property rights). As an artistic work, design is associated with copyrights and specifically with “design rights” although the delimitation between the artistic expression and the industrial manufacturing is not evident. Certainly, without design, most goods and services would not exist or would fail to be differentiated in the marketplace (155-156).

5.3.1 The history of burel and the Burel Factory

Burel is one of the most traditional woolen fabrics in the local wool industry of Serra da Estrela and has always been associated with this region, its mountains, the shepherds, and their capes. Its diffusion gained wings with the creation of the Burel Factory. The Burel Factory is the factory of the Burel Mountain Originals, a milestone in the history of the village of Manteigas and of Portuguese wool.

This history begins in 1947, with the birth of Lanifícios Império, considered since then as the most important wool factory in the region. The recovery of the Burel Factory began in 2006, when Isabel Costa and João Tomás acquired and restored an old sanatorium in Penhas Douradas, which is now the House of Penhas Douradas Hotel (Casa das Penhas Douradas Hotel) (Figure 79-80).



Figure 79 House of Penhas Douradas (Casa das Penhas Douradas) (Burel Factory website, n.d.).

While building the House of Penhas Douradas, Isabel e João discovered the elements that characterize the cultural mastery of Serra da Estrela, especially the burel, that later would be used in the hotel's decoration. The burel's centuries-old connection to the region's culture led them to meet the Lanifícios Império Factory.



Figure 80 Room in the House of Penhas Douradas (Casa das Penhas Douradas) with bed decoration made of Burel (Burel Factory website, n.d.).



Figure 81 Inside of the Burel Factory (Burel Factory website, n.d.).



Figure 82 Workers at the Burel Factory (Burel Factory website, 2021).

In 2010, the factory was recovered by João Tomás and Isabel Costa. After realizing the heritage it contained, they were informed that the factory was in process of insolvency. Thus, they decided to give life to the burel industry and move forward with its recovery.

As the website of the Burel Factory (n.d.) refers:

We kept the 19th century machines, recycled some patterns from the old weave books that we still use in some blankets today, and started to color the burel that until now only existed in the original colors of wool. We showed the product to designers and creatives. We tried to elevate it, value it, and make it become synonymous with creation. With that, we evidenced the innovation and all the effort invested in the project. In this way, an industrial heritage and a tradition rooted in those cliffs was saved, while ensuring jobs and the transmission of knowledge about wool trades to the younger generations. The social and ecological sustainability and conservation of the mountain that is our home were

increased. Nature continues to inspire and welcome us, through the grandeur of the landscape, the sheep that lend us their wool twice a year, and the shepherds who lead them. We seek to attract qualified labor to the region by spreading the talent and affection that is woven into each piece. We promote a history that belongs to many people and nowadays we are the biggest employers in Manteigas (my translation).

In 2016, the couple also acquired the former Pousada de São Lourenço. They transformed it into the new São Lourenço House Hotel (*Casa de São Lourenço Hotel*) (Figure 83) which, as the website states: “continued the dynamization of the Center region and showcases a lifestyle linked to the mountains, their culture, people, and knowledge inherited for generations” (my translation). They recover material and immaterial heritage and consider this their life mission, valuing history through innovation. Once again, the local is combined with the global (Burel Factory, n.d.).



Figure 83 Inside of the São Lourenço House Hotel (Burel Factory website, n.d.).

5.3.2 Social Impact: a sustainable approach

In 2010, the Burel Factory was born in Serra da Estrela with a mission: to recover the burel and wool industry. A factory was recovered from its imminent bankruptcy, but a weakened population, dependent on the woolen culture, was also supported (Burel Factory, n.d.).

The owners started to bet on the local community as a way to integrate them into the project. The Factory project tried to guarantee employment and seek to attract more qualified labor, promoting the dynamism of knowledge and valuing a local product as an asset for the development of the region. The Burel Factory has become a means of prosperity for Manteigas, leading to the creation of economic and social sustainability.

One of the aspects that is mainly valued by the owners and the team of the Burel Factory is exactly the concept of sustainability. The Burel Factory website (n.d.) states that:

The Burel Factory has followed a zero-waste policy since its inception, through the conscientious use of its resources and developing partnerships with artists, designers and associations, in order to innovate in the use and valorization of wool, our raw material. We also seek to develop a large part of our products from waste, so that we can be surprised by the results that create unique and conscientious pieces with the least ecological impact possible (my translation).

The focus on the issue of waste involves awareness, leading the Factory to create products that draw attention to the importance of sustainability. The Burel Factory intends to preserve the heritage and keep it alive, prolonging its history that comes from afar, and spreading Portuguese culture in a responsible way, through the conscious presentation of an authentic product, respecting nature and the mountains (Burel Factory Website, n.d.).

5.3.2.1 Burel and the empowerment of a minority.

Burel has the power to give a voice to minorities. Through the written interview¹⁴ made to the representative of the Burel Factory, Romeu Lebres (2021), he stated that Burel itself “has always represented a minority: a culture from an interior region of the country that until now was deprived of a voice”. Giving notoriety and spreading knowledge has always been one of the biggest motivations for Isabel and João to continue this heritage recovery project.

One of the most recent projects, in which the capacity of burel to empower minorities is revealed, is the *Queijeiras* Project, an association between the Factory and ADIRAM, through the Project *Aldeias de Montanha*. The goals of this project are very similar to the factory's motto, highlighting a product characteristic of the region but more importantly highlighting who is behind its origin. The women cheesemakers represent an important profession not only in the region but also in the whole country. The *Queijeiras* are courageous women who, with their determination, tenaciously continue the legacy of producing a traditional product (cheese), often in the shadow of its production. Believing that their merit, courage, and determination should be recognized and truly valued, the representatives of the Burel Factory decided to join the project and produce the burel covers – called *Queijeiras*- in their own factory (Figure 84). The majority of the money earned will later revert to pay for the *Queijeiras* entrepreneurship course.

¹⁴ All the interviews' statements presented in this chapter have been translated to English for concision and clear understanding for the reader. The original version in Portuguese can be found in its complete form in Appendix X.



Figure 84 Some of the Queijeiras and Célia Gonçalves, executive secretary of ADIRAM with the Burel cover Queijeira (Queijeiras website, 2021).

5.3.3 The Burel Factory: From local culture to global influences

It is important to emphasize the link between the local and the global in terms of production. Although the main software is in the hands of those who continue to handle old looms and machines, still working with a 19th century card and spinning machine, the Factory has been focusing on the digital as well. This allows a better adaptation to the current circumstances in which the world finds itself, but it is also a vehicle that allows for a more global diffusion that is better suited to today's globalized world.

The importance that burel has in the identity and culture of Serra da Estrela makes it an incredible product. However, as Romeu Lebres explained, when Isabel and João first came into contact with the product, they realized it had languished in its own narrative and was threatened to disappear because it had not kept up with time. The first step towards change was the decision to give it color, since, until then, burel only had the natural shades of the wool. Then, the couple decided to contact some designers and artists to create new products.

According to Romeo Lebres:

The versatility of the fabric allowed for great creative freedom and suddenly we had pieces with a contemporary, innovative and different design, which fortunately caught a lot of public attention. Because it's a market with so much to offer, it's important that authentic and original brands have their place. We have our own pieces and others in association with several designers who realized the great potential of the product. We are always open to collaborations, to develop exclusive patterns and to promote our 3D pieces for more conceptual and author pieces. It's important to create something that adds something new, that creates value, but at the same time maintains the foundations, the origins, to give greater character to the brand, define its positioning and project paths to continue. If we don't know our past, how can we know how to define the future? (my translation).

Consequently, there was a passage from the local to the mainstream fashion which, in reality, does not qualify as the typical mainstream since it continues to serve a niche market (Lebres, 2021). The difference from the typical mainstream is the fact that the market in which burel is positioned is trying to escape the mainstream and fast fashion tendency. In this way, it focuses "on a product that has something more to add: its history, the relationship with the community, the values to which it is intrinsically linked, such as sustainability and the enhancement of natural resources" (Lebres, 2021, my translation).

Romeu Lebres explained that the design the Burel Factory started to adopt in each piece, as well as the various partnerships established with designers, architects and creatives, naturally took burel's projection more towards the mainstream. In this sense, this transition from the local to a more global universe is a sign that the production of burel is a knowledge and an art that remains alive but still rises through design and innovation (Lebres, 2015). Namely, the Factory has a Creative Center to achieve this goal of blending tradition and innovation. The Creative Center allows to recreate the future with the threads of the past and represents much more than a physical location at the Burel Factory.



Figure 85 Burel Factory Creative Center (Burel Factory website, n.d.).

As the website of the Burel Factory (n.d.) refers:

It is a space dedicated to creation, innovation and thinking about a future woven from woolen threads and full of stories from the past. It is a piece of imagination moved by the sound of looms and the singing of seamstresses. It is a space for living and designing and constantly innovate. Weaving the present with the threads of the past, making progress in the art and tradition of the transformation of wool, thinking creatively, with a dynamic of making and experimenting, facing work as learning, transmitting the knowledge acquired throughout life, encouraging design and business innovation, increasing the capacity and quality of scientific research, producing culture, reinforcing the identity of a region, developing a green economy (my translation).

This Creative Center allows burel to join the creativity of the best Portuguese designers, thus, allowing burel to play an active role in the fashion industry. The designers currently working with the Burel Factory are Daniel Vieira, Sara Lamúria, Benedetta Maxia, Tiago Alves da Silva, Pedro Noronha Feio, Rita Paulo, Inês Gil Forte, João Paulo Assunção, Ana Baleia, Carapau, Gonçalo Campos, Conceição Abreu, Soraia Gomes Teixeira, Madalena Braga, Rita Oliveira, Raul Cunha, Sandra Holbeche, Rui Grazina, Pedro Silva Dias, Cláudia Costa, Gabriela Gomes, and Ana Rita Albuquerque. With this positioning, the Burel Factory intends to demystify the idea that burel is a handcrafted product,

so that it can be associated with design and creativity. This dynamic is important for this fabric to be valued by those who appreciate beauty, authenticity and design, giving creative freedom while ensuring that the essence of the product is reflected in every image. Hence, the connection with several Portuguese designers is very important for the dissemination of the Factory and the product (Burel Factory Website, n.d.).

Burel brings with it the knowledge of generations and integrates itself into the fashion and design industry without forgetting comfort. Romeu Lebres (2021) also states that, despite this inclusion in the fashion world, they continue to be aware of the local culture and continue to reveal the importance of their historical roots, that they promote with such pride.

The fact that burel is an extremely versatile fabric, that is easy to work with, extended its adaptation beyond the fashion world, into the world of architecture. Its characteristics allowed this adaptation, as indicated by Romeu Lebres (2021): “being very strong, durable, resistant to fire, while allowing acoustic and thermal insulation, leading to savings in energy resources, are highly valued characteristics in the architecture of interiors” (my translation). For this reason, the Burel Factory representatives decided to start giving more attention to this area. The colors and the fact that burel is a natural product also made it an attractive solution for architects and interior designers.

Romeu Lebres (2021) points out that:

The opportunities in the field of architecture took shape when a few years ago, a representative of Microsoft Portugal discovered us by chance and realized the numerous benefits of the product and challenged us to a coating project at its headquarters in Lisbon (my translation).

This opportunity emerged as a launching pad in this area and paved the way for other projects that followed in the world of the burel architecture (Figure 86).



Figure 86 Burel Architecture (Burel Factory website, n.d.).

As we can see from all that has been mentioned above, the Burel Factory has become a really important industry for Manteigas. Besides, it has brought attention to the region not only in terms of business but also in touristic terms. It has helped Manteigas to become an industrial and creative hub in the Serra da Estrela region. The Burel Factory ancestral history allowed to revive a flame, with constant visitors arriving from abroad to witness all that living knowledge. As a result, the Burel Factory has influenced the increase in tourism in Manteigas and the surrounding region (Lebres, 2021).

The intention of the owners of the Burel Factory was always to make that region more dynamic, not letting their ancient traditions die. This is why they also promote free guided tours of the Factory and decided to invest in two very important hotels for the tourism of the region: House of São Lourenço/ *Casa de São Lourenço* and House of Penhas Douradas/ *Casa das Penhas Douradas* –

Burel Mountain Hotels. Besides attracting an upscale national and international tourist flow, these investments also serve as “windows”, because burel is integrated in their decoration. Burel is used in the interior architecture, in the art on the walls, in the ceilings, and consequently appreciated by those who visit them.



Figure 87 Burel Factory's team (Burel Factory website, n.d.).

The Burel Factory has become a space of design and production of burel in an innovative way. Nevertheless, despite all the innovation involved in this new Burel Factory concept, production continues to use the same traditional machines and equipment. In this way, it is possible to guarantee the production of unique and high-quality fabrics. In a way, the Factory made a transition from the local to the global without leaving its historical legacy. As the Burel Factory website (n.d.) says “preserving the past, reinterpreting it and turning it into a history of the future” (my translation).

5.4 Visual Arts: Photography

Finally, the last case study in analysis is the creative industry of visual arts, more precisely, photography and its contribution to the development of tourism in the cultural territories of *Aldeias de Montanha*.

In the visual arts category, value comes from how exclusive and original an artwork is. The rarer it is, the more value it is likely to have. These products are usually personalized and created with a uniqueness that makes them an incomparable work of art. This gives them their own value and identity, which can vary over time, making each transaction a unique deal. The visual arts category of creative industries comprises painting, sculpture, antiques, and photography (which is the one analyzed in this case study). Other visual arts integrated in this loose category are engravings, carvings, lithographs, collages, and other ornaments (UNCTD and UNDP, 2010).

In this case study, we will look at the impact that photography has on tourism, especially as a communication tool through the internet and social network channels. In the digital age we are living in, photography has lost most of its properties of a physically tangible product and has become more and more an intellectual property (Kalazić, Horvat, and Mijoč, 2015). Besides, the process of transition of photography into a mass-produced good has also taken place. Nowadays, photographs are used by marketers to advertise and publicize the travel destination through various media channels (Cederholm, 2004; Michaelidou et al., 2013; Kaewnopparat, 2017).

Photography consists of many dimensions, such as photographic techniques, types of media, composition, content, and colors (Kaewnopparat, 2017). Besides, tourist destinations can be presented from many perspectives, namely through beautiful landscapes, architecture, natural settings, and geographic locations. All these elements are extremely important for drawing the

attention of people who look at the photographs (Lynn et al., 2013), because each element is a crucial factor influencing tourists' emotional response.

More and more tourist destinations use photographs to present their images to their target audiences (Jenkins, 2003). This is one of the main means of dissemination of the destination, whether in brochures, postcards or on social networks (Garrod, 2008). With this being said, photography has become a crucial marketing communication material used in the promotion of tourism activities by many marketers (Cederholm, 2004).

In the last years, visual information turned into a central point in various websites. Photography, in particular, works as a way to capture the tourists' attention, allowing them to explore and see images of the destination as if they were in the place itself (Cao et al., 2010). In this way, photographs can affect decision-making about tourists' travel destinations, influencing their behavior and satisfaction with tourist sites (Garrod, 2008).

Additionally, the photographs that the tourists themselves take also have an impact on the destination's tourism. Firstly, they serve as memories of travel destinations, reflect travel experiences, illustrate the variety of perspectives that tourists have, and represent a unique visual experience for each individual (Kaewnopparat, 2017).

Then, although tourists usually take photographs to send a message of reality to him/herself, they also do it to share them later with others. In this way, they profit from the opportunity to show the destination where they went on vacation while narrating each of the experiences behind every memory captured (Groves & Timothy, 2001). The simple sharing of vacation pictures with family and friends, when tourists return home, draws attraction towards the destination's image. Besides, nowadays, most tourists share the photographs they took of their vacation destination on their social media accounts, in this way increasing the possibilities of other people to go and visit the place.

Taking photographs is, without a doubt, one of the activities that is very present in tourists' experiences (Cederholm, 2004). Therefore, we can verify this close link between photography and tourism, not only from the point of view of travel destinations but also from the point of view of tourists themselves.

5.4.1 The role of photography in the development of ADIRAM and *Aldeias de Montanha*

Both for ADIRAM and the Project *Aldeias de Montanha*, photography is an extremely important resource. Currently, Pedro Ribeiro is the photographer at ADIRAM, with whom I had the opportunity to work during my internship. In order to better understand the importance of photography for the Association, the project and the development of tourism in *Aldeias de Montanha*, I did an interview in which I asked some questions regarding his experience as a photographer for the Association¹⁵.

Pedro Ribeiro mentioned that, in April 2013, after losing his job, he became aware of a vacancy at ADIRAM. Thus, he tried to understand how the Association worked and spoke with the project coordinator, Célia Gonçalves, who said that ADIRAM was also interested in his work. So, in mid-July 2013, he started working on the project, where he continues today. He joined as a graphic designer and photographer.

His entry into the Association as a photographer and designer has strengthened ADIRAM's dissemination. When he arrived in 2013, the Association was still taking its first steps, there were no images and therefore it was necessary

¹⁵ All the interviews' statements presented in this chapter have been translated to English for concision and clear understanding for the reader. The original version in Portuguese can be found in its complete form in Appendix XI.

to create a photography bank. This became ADIRAM's first communication strategy, that eventually grew over time.

Pedro Ribeiro (2021) says that, later on, the project gained wings, as the three-person team at the time began to develop it even more, forming the first Mountain Festivities (*Festas de Montanha*), creating the Mountain Paths (*Caminhos de Montanha*) and the Mountain Flavors (*Sabores de Montanha*) initiative. The project started to have a great impact that allowed its network to extend to other municipalities. This continuous growth transformed the *Aldeias de Montanha* Project into a remarkable tourism destination in the Center of Portugal.

Pedro Ribeiro (2021) pointed out that his presence in the project allowed him to contact with the inhabitants of the villages, in order to understand their traditions and their ways of life. This is also part of the Association's motto: to share the life and traditions of the communities. This desire for dissemination led to the creation of an image bank, referred above, that would confirm the authentic and genuine side of the territory. As the proverb says, "A picture is worth a thousand words".

In the globalized world we live in today, the power of photography has become one of the most influential means of communication. The tourism sector took advantage of this. There are countless associations, travel agencies and other tourism-related businesses that have been using photography, graphic images and text to publicize their destinations.

Photography, as a means of communication and network, is associated with new perspectives in the digital age. The internet has become a bridge for photography, allowing it to cross into a new dimension. In this way, it has become possible for photography to expand its production and sales capacities (Kalazić et al, 2015).

Social networks strengthen the connection between photography and tourism. Photography is used as a privileged element in those networks. On the social networks of the *Aldeias de Montanha* Project, photography plays a crucial role in the dissemination of each village. Especially on Instagram (Figure 88), which is the social network that the majority of the younger generation uses, the dissemination of images has been a huge success, increasing the level of views and the number of people who follow this specific page. According to Pedro Ribeiro (2021), each social network differs in its type of content, but the most attractive aspects are the river beaches, the local cuisine, the countryside, as well as the Mountain Festivities, and the Mountain Paths.

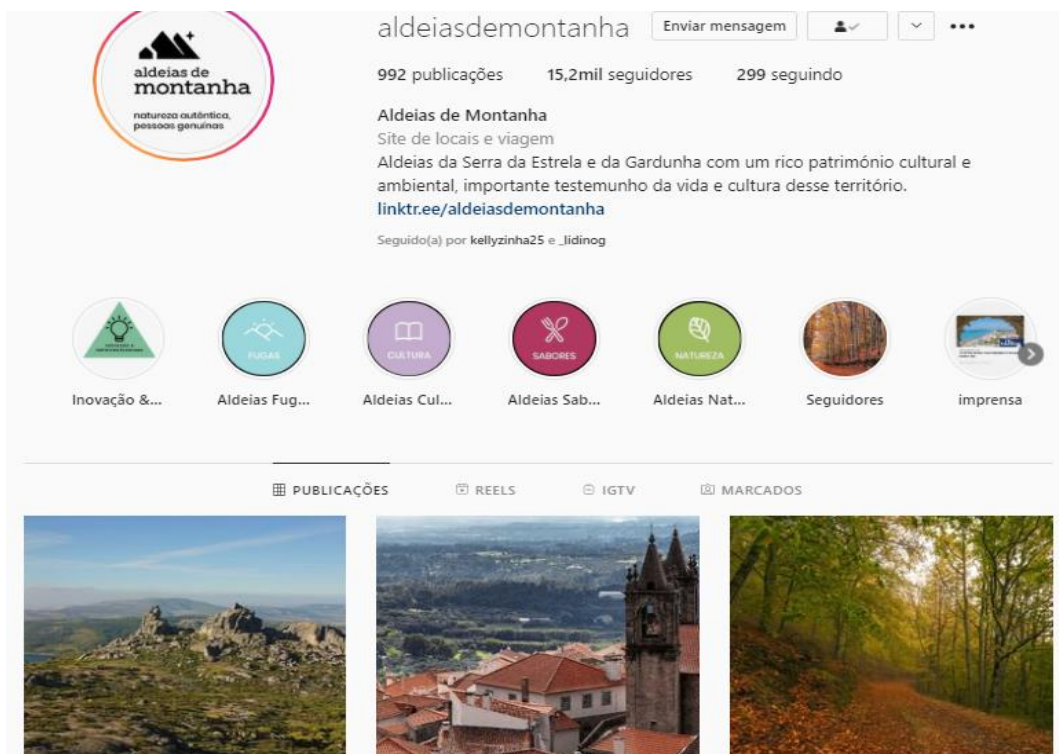


Figure 88 Aldeias de Montanha Instagram page (Aldeias de Montanha Instagram page, 2021).

Additionally, websites have become a distribution channel for photography (Kalazić et al, 2015). Namely, the website of *Aldeias de Montanha*, recently renovated, pays special attention to the importance of photography in the destination's image. The photographs on the website allow potential tourists to see in advance the wonderful places they can visit in the *Aldeias de Montanha* territories.

Besides, in order to emphasize the message intended to convey, it is common to associate a text to each photograph used in the social networks of the project *Aldeias de Montanha*. Photography combined with creative writing strengthens the dissemination of the tourist destination. Pedro Ribeiro refers that this connection is extremely important. He himself published the book *Estrela, Uma Montanha de Emoções (Estrela, A Mountain of Emotions)* (Figure 89), a bilingual book that ended up helping national and foreign tourists and photographers to know the territory of Serra da Estrela. Through the guidelines described in the book, the tourist or photographer can understand how to take a particular photograph in a particular place.



Figure 89 *Estrela, Uma Montanha de Emoções / Estrela, A Mountain of Emotions* book cover (Caetano and Ribeiro, 2016).

Pedro Ribeiro (2021) also revealed that in his experience as a photographer of *Aldeias de Montanha*, some of the places he has photographed over the years have become characteristic tourist attractions of the project. That is the case of *Cabeça, Aldeia Natal*, a project that was initially developed with a colleague who also worked at ADIRAM, Ricardo Mendes, who launched the idea of an Ecological Christmas Village. The idea grew through Pedro's contribution with photographs and the creation of a collection of images that over time helped to affirm the event. Some of these images were even published in *Visão* magazine, *Jornal Público*, *Revista Fugas*, and the National Geographic Channel (Figure 90), allowing an amazing dissemination of the event to an extremely wide audience.



Figure 90 Photograph of *Cabeça, Aldeia Natal* by Pedro Ribeiro, published on the National Geographic Channel Facebook page, in 2015. (National Geographic channel Facebook page, 2015).

In short, we can then say that photography has the power to convey a certain magic, a narrative about the surrounding space and makes people want to live the experience even without having visited the place before. It is this power

that makes photography such an important element when we refer to the tourist development of a destination, in this case to the touristic development of the *Aldeias de Montanha* cultural territories.

Conclusion

The internship at ADIRAM proved to be an excellent and rewarding experience. It allowed me to gain a different perspective on the job market, as well as to create new skills and professional practices in a work environment. Although theory is undoubtedly important, the possibility to align it with practice, turned out to be the best of both worlds. Besides, nowadays, such relation becomes imperative to solve challengeable situations that may arise in the workplace.

The work developed during the internship involved several types of functions. The collection and curation of data for the databases, the translations and the creation of the posts for the social media networks of the project *Aldeias de Montanha* revealed to be the most crucial and time-consuming tasks of the internship. The interdisciplinary nature of the projects developed by ADIRAM, notably the main Project *Aldeias de Montanha*, but also the *Queijeiras* Project and the *Cooperative Spaces - Coworks @Aldeias de Montanha* Project, along with the opportunity to participate in their creation, was undeniably a source of inspiration to write this report.

The report outlines all the work that has been accomplished. The structure used in the report sought to describe and analyze the tasks performed during the internship, combined with the analysis of concrete situations, thus creating the opportunity to reflect on the role of being an intern and on the multiplicity of issues surrounding a work environment like this. The overall balance of the internship at ADIRAM and *Aldeias de Montanha* is extremely positive. With the work developed in the Association, I was able to understand closely how the promotion of the often-neglected local communities in the interior of Portugal is essential.

So that the local communities of *Aldeias de Montanha* may understand their true value and the importance of preserving their environment and cultural heritage, it is important to continue to enhance the resources and endogenous wealth that exist in these territories. The projects currently developed by

ADIRAM, in which I had the possibility to participate, will certainly contribute to achieve that purpose.

With this in mind, this internship report analyzed the importance of creating territorial marketing strategies in local communities and rural territories. Such territories and their communities have always faced challenges, including the rapid growth of the metropolitan edges that lead to the decline of rural populations. Associations like ADIRAM try to find ways to overcome those challenges in order to strengthen the economy of local communities, providing a better quality of life and building on local assets. These associations try to increase territorial justice and cohesion, favoring the demography and development of the regions. In the case of *Aldeias de Montanha*, the work developed by ADIRAM has allowed the local populations to increase their degree of identity towards the cultural territories they inhabit. Thus, reducing the state of abandonment, tackling the tendency towards rural exodus, and strengthening the ties and traditions that unite them. In other words, the work of ADIRAM seeks to dynamize “a network of villages with the main objective of developing, in a creative and innovative way, a new tourist product, based on the potential of culture and traditions and the synergies of the territory” (*Aldeias de Montanha* Facebook page).

The development of local communities through tourism in the *Aldeias de Montanha* territories has shown many economic, social, cultural, and environmental benefits for this countryside area. It has created new jobs, given new life and new perspectives to traditional products and local food, making people value nature and want to protect it. It has brought together people from cities and rural areas, to know each other and their culture better. It has brought the local and the global together in an intensive exchange of knowledge, creating a hybrid space that we call the “glocal”.

Besides, it is important to bear in mind that, although the COVID-19 crisis we are experiencing initially affected rural areas in a very severe way, from the

moment everyone began to adapt to the global pandemic situation, new opportunities for rural territories have emerged. The interest in interior rural areas and the contact with nature led many people to dream about open-air and nature-based experiences, especially through the use of coworking spaces for telework. Thus, research on this area should continue to be developed because rural tourism can take advantage of these new trends, in order to support the recovery of rural areas from the effects of COVID-19.

With this being said, there is no doubt that ADIRAM has had a major impact on the development of the *Aldeias de Montanha* communities. It has helped to turn weaknesses into strengths. The Association has, step by step, been a strong driver of change for these local communities. As Matshona Dhliwayo and T.S. Eliot respectively pointed out, “Step by step a mountain is conquered” and “Only those who will risk going too far can possibly find out how far they can go”.

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Appendices

Appendix I – *Aldeias de Montanha* news database.

Base de Dados - Notícias

JORNAL/REVISTA	TEMA	TITULO	DATA	Autor	Print da Notícia
Fugas	Cabeça - Aldeia Natal	Este ano não há Cabeça para grandes festas: Aldeia Natal da serra da Estrela só abre online	17/11/2020	Maria José Santana	Cabeça_1.png
Fugas	Cabeça - Aldeia Natal	Cabeça, a Aldeia Natal da Serra da Estrela	06/12/2019	Adriano Miranda	Cabeça_2.png
Evasões	Cabeça - Aldeia Natal	Aldeia Natal sustentável e sem Pai Natal na Serra da Estrela já recebe visitantes	25/12/2019	Ana Santos	Cabeça_3.png Cabeça_4.png
Notícias de Viseu	Cabeça - Aldeia Natal	Cabeça Aldeia Natal é ainda mais genuína e Ecológica	28/11/2019	Editor	Cabeça_5.png
Nit	Cabeça - Aldeia Natal	Esta caminhada natalícia leva-o à descoberta de uma aldeia secreta	17/11/2020	Daniel Vidal	Cabeça_6.png
beira.pt	Cabeça - Aldeia Natal	Cabeça vive a Aldeia Natal até ao primeiro dia de 2020	27/12/2019	Beira.pt	Cabeça_7.png
Público	Cabeça - Aldeia Natal	Aldeia Natal do concelho de Seia exclui o Pai Natal e valoriza o presépio	26/11/2015	Lusa	Cabeça_8.png
Espalha Factos	Cabeça - Aldeia Natal	Sem Pai Natal e 100% sustentável: Conheça a Aldeia Natal de Cabeça, a mais ecológica do país	07/12/2019	Paulo Ricardo Pereira	Cabeça_9.png
Rádio Renascença	Cabeça - Aldeia Natal	Em Cabeça não há Covid...nem Aldeia Natal ou família para a consoada	21/12/2020	Liliana Carona	Cabeça_10.png
RTP Notícias	Cabeça - Aldeia Natal	Concelho de Seia tem até 1 de janeiro a Aldeia Natal "mais genuína e sustentável"	12/12/2017	Lusa	Cabeça_11.png
TSF Rádio Notícias	Cabeça - Aldeia Natal	Cabeça, a aldeia onde todos podem ir menos o Pai Natal	25/12/2018	José Ricardo Ferreira	Cabeça_12.png
beira.pt	Cabeça - Aldeia Natal	Cabeça volta a ser "Aldeia Natal" a partir de hoje	07/12/2019	Beira.pt	Cabeça_13.png
o interior	Cabeça - Aldeia Natal	Cabeça (Seia) transforma-se em "Aldeia Natal" a partir de sábado	06/12/2019	Região	Cabeça_14.png










Aldeias VIVAS	Cabeça - Aldeia Natal	Cabeça Aldeia Natal é ainda mais genuína e Ecológica	03/12/2019	Rute Mateus	Cabeça_15.png
e-Cultura	Cabeça - Aldeia Natal	Cabeça vive a Aldeia Natal até à Passagem do Ano	/	/	Cabeça_16.png
Espalha Factos	Festa da Transumância e dos Pastores	Na festa da transumância podes ser pastor por um dia	14/06/2017	Sofia Batista	Festa da Trans. e dos Pastores_1.png
Notícias de Viseu	Festa da Transumância e dos Pastores	Festa da Transumância e dos Pastores	19/06/2019	Editor	Festa da Trans. e dos Pastores_2.png
Diário de Viseu	Festa da Transumância e dos Pastores	Seia põe festa da transumância na final das 7 Maravilhas	27/08/2020	/	Festa da Trans. e dos Pastores_3.png
efeverde	Festa da Transumância e dos Pastores	Pastores y rebaños, los mejores bomberos que puede tener Portugal	03/07/2017	Carlos Garcia	Festa da Trans. e dos Pastores_4.png
beira.pt	Festa da Transumância e dos Pastores	Festa da Transumância e dos Pastores realiza-se este domingo em Seia	20/06/2019	Beira.pt	Festa da Trans. e dos Pastores_5.png
Fugas	Noite das Caçoilas	No alto da Serra da Estrela, revive-se a tradição ancestral da Noite das Caçoilas	06/11/2019	Fugas e Lusa	Noite das caçoilas_1.png
Evasões	Noite das Caçoilas	Vem aí a Noite das Caçoilas (na aldeia mais alta de Portugal)	06/11/2019	Carina Fonseca	NoitedasCaçoilas_2.png
Jornal do Fundão	Noite das Caçoilas	Sabugueiro revive tradição ancestral da Noite das Caçoilas	04/11/2019	/	NoitedasCaçoilas_3.png
Rádio Boa Nova	Noite das Caçoilas	Sabugueiro acolhe Noite das Caçoilas onde se revive uma das tradições mais antigas na região	04/11/2019	/	NoitedasCaçoilas_4.png
Jornal de Santa Marinha	Noite das Caçoilas	Noite das Caçoilas: Sabores que contam histórias, experiências autênticas e genuínas	30/10/2018	/	
Beira.pt	Noite das Caçoilas	Habitantes de aldeia de Seia revivem tradição ancestral da Noite das Caçoilas	04/11/2019	/	
Bomdia.eu	Noite das Caçoilas	Sabugueiro recupera tradição da Noite das Caçoilas	04/11/2019	/	
Jornal do Fundão	Noite das Caçoilas	Vem aí a Noite das Caçoilas (na aldeia mais alta de Portugal)	04/11/2019	/	
Público	Noite das Caçoilas	No alto da Serra da Estrela, revive-se a tradição ancestral da Noite das Caçoilas	06/11/2019	Fugas e Lusa	
Evasões	Noite das Caçoilas	Vem aí a Noite das Caçoilas (na aldeia mais alta de Portugal)	06/11/2019		


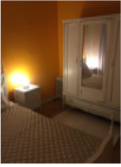






Folha do Centro	Espaços Cowork	Aldeias de Montanha vão ter espaços de Coworking Rural	12/02/2020	Margarida Prata	
beira.pt	Espaços Cowork	Três Aldeias de Montanha vão ter espaços de trabalho e de incubação de ideias	13/02/2020	/	
RTP Notícias	Espaços Cowork	Três Aldeias de Montanha vão ter espaços de trabalho e de incubação de ideias	13/02/2020	Lusa	
Diário Imobiliário	Espaços Cowork	Três Aldeias de Montanha disponibilizam espaços (gratuitos) de 'coworking' e incubação de ideias	13/02/2020	/	
Link to Leaders	Espaços Cowork	Três Aldeias de Montanha vão ter espaços de incubação de ideias	15/02/2020	/	
A. Notícia.pt	Espaços Cowork	Aldeias de Montanha vão passar a ter espaços de Coworking Rural	17/02/2020	Redação	
HumanResources.Sapo.PT	Espaços Cowork	Estas três aldeias vão ter espaços de coworking rural	17/02/2020	Margarida Lopes	
ECO.Sapo.PT	Espaços Cowork	Nestas três aldeias portuguesas, o cowork é no meio da montanha.	17/02/2020	/	
Do it!	Espaços Cowork	Aldeias de Montanha vão ter espaços de Coworking Rural	17/02/2020		
Mundo Português	Espaços Cowork	Aldeias de Montanha vão ter espaços rurais de trabalho partilhado	18/02/2020		
Mood Sapo	Espaços Cowork	ALDEIAS DE MONTANHA VÃO TER ESPAÇOS DE COWORKING RURAL	18/02/2020		
Notícias de Viseu	Espaços Cowork	Aldeias De Montanha Vão Ter Espaços De Coworking Rural	20/02/2020	/	
Jornal: A Guarda	Espaços Cowork	Aldeias de Montanha vão ter espaços de Coworking Rural	21/02/2020	/	
ImoLeite: Mediação Imobiliária	Espaços Cowork	Cowork chega às aldeias de montanha: para trabalhar e respirar o ar puro da Serra da Estrela	26/02/2020	/	
Idealista	Espaços Cowork	Cowork chega às aldeias de montanha: para trabalhar e respirar o ar puro da Serra da Estrela	26/02/2020	/	
The World News	Espaços Cowork	Os nómadas digitais já podem trabalhar nas Aldeias de Montanha	08/03/2020		
Expresso	Espaços Cowork	Os nómadas digitais já podem trabalhar nas Aldeias de Montanha	08/03/2020		
Expresso	Espaços Cowork	Cowork na serra e férias em meio rural	13/06/2020		
Idealista	Espaços Cowork	Portuguesa sitio investe mais de um milhão na expansão da rede de espaços de cowork	11/11/2020		
RTP	Projeto Queijeiras	Aldeias de Montanha homenageiam queijeiras com criação de capa exclusiva em burel	24/03/2021	Lusa	

Appendix II– Database of accommodation in *Aldeias de Montanha*.

Base de Dados - Alojamentos








A	B	C	D	E	F	G	H
NOME	responsável pelo alojament	MORADA	CONTACTO	EMAIL/Website	ALDEIA DE MONTANHA	REDES SOCIAIS	OBSERVAÇÕES
Casa de Campo Cortes de Baixo	/	Rua Direita, 6215-122	937174445	reservas@casacortesdebaixo.pt	Cortes do Meio	/	
Casa do Adro	/	Travessa do Adro nº7, 6215-139	919742286	/	Cortes do Meio	/	
Alojamento Trilhos e Cumes	/	Aldeia da Neve nº34, 6215-120, Cortes de	Whatsapp: 93 412 34 57	trilhosecumes@gmail.com	Penhas da Saúde	/	
Pousada da Juventude Serra da Estrela	/	Penhas da Saúde, N339, 6200-324 Covilhã	275 335 375	pousadas de Juventude (pousadasjuventud	Penhas da Saúde	/	
Luna Chalés da Montanha		Estrada Nacional 339, 6200-073, Penhas da Sa	275 310 300	s://www.lunahoteis.com/ luna-chales.	Penhas da Saúde		
Luna Hotel Serra da Estrela		Estrada Nacional 339, Penhas da Saúde, 6200-073 Serra da Estrela, Covilhã Portugal	289 009 400	ps://www.lunahoteis.com/ luna-serra.f	Penhas da Saúde		
Mountain House/ Serra da Estrela		Em frente à Capela de Penhas da Saúde. Próximo do Hotel Luna, 6200-142 Penhas da Saúde	918 997 552		Penhas da Saúde		

Casa de Campo M	Penhas da Saúde (18,26 km) 6200 Covilhã	915 134 942		Penhas da Saúde	Casa de Campo M - Serra da Estrela (facebook.com)	
Refúgio na Estrela	Rua Curral Do Vento, 6215-000 Penhas da Saúde, Portugal-	966 741 132		Penhas da Saúde	(4) Refúgio na Estrela Facebook	
Janelas da Serra	Edifício Madressilva - 2ª andar, EN339 KM23 (18,39 km), 6200-324 Penhas da Saúde	915 107 414		Penhas da Saúde	(4) Janelas da Serra - Alojamento Serra da Estrela Facebook	
Casa da Bela Vista - Serra da Estrela	Edifício Madressilva (18,32 km) 6215 Penhas da Saúde	965 682 829		Penhas da Saúde	(4) Casa da Bela Vista Serra da Estrela Facebook	
Natura Glamping – Gardunha	Apartado 4, 6230-909 Fundão, Portugal	Tel: +351 275 031 786 Tel.: +351 933 529 451	Email: reservas@naturaglamping.com Website: Natura Glamping – Desfrute da Natureza e do Glamour na Gardunha	Alcongesta	Natura Glamping Facebook	
Casas de Alpedrinha	Quinta do Anjo da Guarda, S/N EN18, 6230-117 Alpedrinha – Fundão, Portugal	Tel: 926 620 419 Telf: 275 035 400	Email: geral@casasdealpedrinha.com Website: https://www.casasdealpedrinha.com/	Alpedrinha	Casas de Alpedrinha (facebook.com)	
Quinta do Adamastor	Rua do Hospital, Nº 215 Figueiró Da Serra, Gouveia 6290-071 Portugal	271 770 019	Email: geral@quintadoadamastor.com Website: http://www.quintadoadamastor.com/	Figueiró da Serra	https://www.facebook.com/Hotel-Rural-Quinta-do-Adamastor-610504275735128/	
Quinta do Tapadão	Quinta do Tapadão 6290-071 Figueiró da Se	963466722 963466648	schenkerstefan@gmail.com erika.schneider58@gmail.com	Figueiró da Serra		
Casas da Estrela	Travessa do Terreiro, 6 e 8 Mangualde da Serra, 6290-111 Gouveia, Portugal	912362669		Mangualde da Serra		






Casa das Tapadas	Quinta das Tapadas 6290-111, Mangualde da Serra	966 286 995	casadastapadas@gmail.com	Mangualde da Serra	https://www.facebook.com/CasadasTapadas.SerradaEstrela/	
Casa de Mello	Rua Cardeal Patriarca Mendes Bello 2, 6290-121	967 664 836		Mangualde da Serra		
ismo Rural Macieira Brava	Quinta da Morena Portela - Corujeira 6300-090 Guarda	910 602 580	quinta-da-morena@hotmail.com	Corujeira		
Casa do Cipreste	Nossa Srª dos caminhos (30,54 km) 6300-105 Fernão Joanes	914 381 254		Fernão Joanes	https://www.facebook.com/destinocampestral/	
Casa Retiro de Xisto II	Rua da Igreja, 6300-245 Videmonte, Portugal	914 381 254		Videmonte		
Casas Retiro de Xisto - Casa Santo António	Rua da Serra, Videmonte, 6300-245 Videmonte, Portugal	914 381 254		Videmonte		
Casas Retiro de Xisto - Casa Tí Lucília	Largo de Santo António, 6300-245 Videmonte, Portugal	914 381 254		Videmonte		
Casa das Penhas Douradas	Penhas Douradas, 6260-200 Manteigas	Telf: 275 981 045 Tel: 963 384 026	booking@casadaspenhasdouradas.pt	Penhas Douradas		

Casa do Moinho	Estrada N232, 6260-311 Sameiro, Portugal	968 916 305			Sameiro		
Casas do Sameiro	Rua Tenente-Coronel José Biscaia Rabaça 6260-311 Sameiro	Tel.:275 982327 Telm.: 96 5742863		Email: casadosameiro@gmail.com Website: https://www.casadosameiro.com/casa_cerro.htm	Sameiro		
Casa da Latada	Rua Tenente-Coronel José Biscaia Rabaça 6260-311 Sameiro	Tel.:275 982327 Telm.: 96 5742863		Email: casadosameiro@gmail.com Website: https://www.casadosameiro.com/casa_cerro.htm	Sameiro		
Casa da Era	Rua Tenente-Coronel José Biscaia Rabaça 6260-311 Sameiro	Tel.:275 982327 Telm.: 96 5742863		Email: casadosameiro@gmail.com Website: https://www.casadosameiro.com/casa_cerro.htm	Sameiro		
Casa d'Avó - Serra da Estrela	R. Ten-Cel. José Biscaia Rabaça 33, 6260-311 Sameiro	967 272 446			Sameiro		
Quinta da Cortexeira	EN 232 6260-403, Vale da Amoreira	967125699			Vale da Amoreira		
Casa Lagar da Alagoa	Estrada Nac. nº 232, Km 73 Vale de Amoreira, 6260-403 Manteigas, Portugal	Tel.: +351 275 487 024 Telem.: +351 918 688 602		E-mail: geral@casa-lagar-alagoa.com Website: https://www.casalagardaalagoa.com/	Vale da Amoreira	https://www.facebook.com/casalagaraalagoa/	
Casa de São Lourenço / Burel Panorama Hotel	N232, Km 49.3, 6260-200 Manteigas	275249730		https://casadesaolourenco.pt/	Manteigas	https://www.facebook.com/CasadeSaoLourenco/	
Casa Cerro da Correia - Alojamento Local / Local Lodge/ Cada da Cícó	Cerro da Correia, Inês da Cunha Direito Custódio, Manteigas, 6260-033 Manteigas	966787834		Email: info@casacerrodacorreia.pt	Manteigas		

Inatel Manteigas		Aprt. 17, 6260-012 Manteigas	Tel.: +351 275 980 300 Fax: +351 275 980 340	E-mail: inatel.manteigas@inatel.pt Website: https://hoteis.inatel.pt/Menu/Hoteis-Alojamento/Saude-Bem-Estar/Manteigas/Inatel-Manteigas.aspx	Manteigas		
otel Vila Galé Serra da Estrela		Caldas de Manteigas - Fonte Santa 6260-013 Manteigas, Portugal	272 240 020	https://www.vilagale.com/pt/hoteis/centro-de-portugal/vila-gale-serra-da-estrela	Manteigas	https://www.facebook.com/vilagale	
el Restaurante Vale do Zêzere		Quinta de Santo António, Estrada da Lapa, 6260-191 Manteigas	275 982 002	http://www.hotelvaledozezere.com/?fbclid=IwAR2oE70EBrm-hWp8Q3lvAPwkY2d4rsaTjua357yDrG8QjurbhUaMxNMBoGU#contact	Manteigas	https://www.facebook.com/Hotel-Restaurante-Vale-do-Z%C3%Aazere-199348326758151/	
Casa do Comendador		Vivenda Tereza de Jesus, 6260-194 Manteigas	927 510 133		Manteigas		
Hotel Berne		Quinta de Santo António Quinta de Santo António, Manteigas 6260-191 Portugal	275 981 351	Email: reservas@hotelberne.com	Manteigas		
Casa d'Avenida - Alojamento Local		R. de Santo António 60, Manteigas	963 884 072		Manteigas		
Casa das Tias		Rua de S. Joao de Deus, N7, Manteigas, 6260-000, Portugal	960 230 575		Manteigas		
Casinhas do Mé-Mé		Manteigas, Serra da Estrela (14,52 km) 6260-190 Manteigas	960 335 171		Manteigas	https://pt.facebook.com/casinhadomeme/	
Casa Das Obras: Turismo de Habitação		Rua Teles de Vasconcelos 6260-185 Manteigas, Portugal	275 981 155	Email: turismo@casadasobras.pt	Manteigas		
Descanso Serrano		Loteamento do Olival, Lote 12/13 6260 Manteigas	Telefone/Fax: 275 981 107 Tel.: 964 713 603	Email: geral@descansoserrano.pt	Manteigas	Website: http://www.descansoserrano.pt/	










Arcadas da Vila	R. Dr. Sobral 36, 6260-184 Manteigas	964 494 913		Manteigas	www.facebook.com/arcadasdavi/	
Quinta da Moenda	Quinta da Moenda Av. Fronteira 1, 3400-301 Alvoco das Várzeas	238666443	Website: http://www.quintadamoenda.com Email: quintadamoenda@gmail.com	Alvoco de Várzeas		
Casa de Baixo - Petit Hotel	Rua da Arrifana, Nº 11 3400-310 Alvoco das Várzeas	238 092 777 918 204 054 915 446 883	Email: geral@casadebaixo.pt	Alvoco de Várzeas	www.facebook.com/casadebaixo	
Quinta das Covas	Quinta das Covas, 3400-328, Alvoco das Várzeas	915 670 759		Alvoco de Várzeas	www.facebook.com/quintacovas	
Quinta dos Barbas	Quinta dos Barbas, 3400-000 São Gião	238606341	Email: quintadosbarbas@clix.pt Website: www.quintadosbarbas.com	São Gião		
Quinta do Caramulo	Ladeira do Parceiro-São Gião (13,80 km) 3400-644 Oliveira do Hospital	964 529 914		São Gião	https://pt-facebook.com/quintadocaramulo/	
Casa da Ponte/ Casa da Ribeira	Avenida do Progresso, Nº1, 6270-012 Alvoco da Serra	238 954 253		Alvoco da Serra		
Casa das Lages	Av. Armindo Pinto Mateus 5, 6270-012 Alvoco da Serra	965 109 302		Alvoco da Serra	https://www.facebook.com/Casa-das-Lages-Turismo-Rural-362924291759/	
Quinta de Cabrum	E.N. 231 - Km 67,6 6270-012 Alvoco da Serra - Seia - Portugal	Tel.: +351 238 949 020 Telemóvel: +351 966 774 456	Website: http://www.quintadecabrum.pt/ E-Mail: geral@quintadecabrum.pt	Alvoco da Serra		
Abrigo do Outeiro	Escadinhas do Outeiro, Rua 25 de Abril, Cabeça nº6, 6270-021 Cabeça,	965 333 993		Cabeça		

Quinta de Cabrum	E.N. 231 - Km 67,6 6270-012 Alvoco da Serra - Seia - Portugal	Tel.: +351 238 949 020 Telemóvel: +351 966 774 456	Website: http://www.quintadecabrum.pt/ E-Mail: geral@quintadecabrum.pt	Alvoco da Serra	
Abrigo do Outeiro	Escadinhas do Outeiro, Rua 25 de Abril, Cabeça n.º 6, 6270-021 Cabeça,	965 333 993		Cabeça	
Casa Nova do Primo Zé	R. de São Romão 4, 6270-021 Cabeça	965 333 993		Cabeça	
Casa dos Mouros	R. Prof. Egas Moniz 6, 6270-072 Loriga	911 517 619		Loriga	
Loriga Hostel- Feel	Rua Professor Egas Moniz (10,66 km) 6270-073 Loriga	961 585 910		Loriga	www.facebook.com/lorigahostel/ 
Casa da Ponte do Arrocho	Rua do Porto 2D, 6270-102 Loriga	913 816 411	Website: https://www.casapontedoarrocho.pt/ Email: casapontedoarrocho@gmail.com	Loriga	
A casa da Moenda	Rua Coronel Reis, nº 1, Loriga, Portugal	968 140 378	a.casa.moenda@gmail.com	Loriga	https://pt-pt.facebook.com/acasa.moenda 
Casa do Meio da Vila	Travessa do Figueiredo, 6 (10,93 km) 6270-073 Loriga	966 440 110		Loriga	pt.facebook.com/casado meio da vila 
Casa da Ponte do Arrocho	Rua do Porto 2D, 6270-102 Loriga	913 816 411	Email: casapontedoarrocho@gmail.com Website: https://www.casapontedoarrocho.pt/	Loriga	
Casa Cristovão	Rua Sacadura Cabral nº48 (10,93 km) 6270-108 Loriga	964 526 751		Loriga	https://www.facebook.com/casa.cristovao/ Instagram: https://www.instagram.com/casacristovao_ 

Casa da Fonte	Estrada Nacional, 231, Avenida Pedro Vaz Leal, 3, 6270-080 Loriga	238 953 127		Loriga	https://pt-pt.facebook.com/CasaDaFonteSagrada	
EntreSocalcos	Rua Sacadura Cabral Nº50 6270-108 Loriga	925 100 239	Website: http://www.entresocalcos.pt/ Email: geral@entresocalcos.pt	Loriga	www.facebook.com/EntreSocalcos/	
Casas da Lapa	Rua Eira de Costa 10, 6270-651 Lapa dos Dinheiros, Seia, Portugal	911 851 895	Email: booking@casasdalapa.pt Website : https://casasdalapa.pt/	Lapas dos Dinheiros	Facebook: https://pt-pt.facebook.com/casasdalapa/ Instagram: https://www.instagram.com/casasdalapa/	
Casas do Soito	Rua Eira da Costa, 10 6270-651 Lapa dos Dinheiros, Portugal	911 851 895	Website: https://www.casasdoito.com/ Email: booking@casasdalapa.pt	Lapa dos Dinheiros		
Casa do Beco	Beco da Rua 18 de Dezembro Nº5, 6270-651 Lapa dos Dinheiros		https://casadobeco.com/	Lapa dos Dinheiros	https://www.instagram.com/becocasa/	
As Casas do Pastor	Rua da Laginha, Nº1 - Póvoa Velha - 6270-373 - Seia - Serra da Estrela	238 393 262/962 622 912/ 912 532 976	Website: https://www.casadopastor.com/index.php/pt/contactos-e-localizacao Email: info@casadopastor.com	Póvoa Velha	www.facebook.com/casadopastor	
Casas da Ribeira	Rua da Ribeira, Póvoa Velha/ Serra da Estrela, 6270-373 Seia - Portugal	Tel.: +351238311221 Telemóvel: +351919329475	Email: info@casasdaribeira.com	Póvoa Velha	https://pt-pt.facebook.com/casasdaribeira/	
Encosta da Serra	Rua do Comércio, 6270-151 Sabugueiro (Serra da Estrela)	Telf: 238311294 Telmóvel: 967033886		Sabugueiro	https://pt-pt.facebook.com/encostadaserra	
Abriço de Montanha: Hotel Rural	Rua Do Comércio Nº 46 6270-151 Sabugueiro, Seia	el.: 238 315 329 Fax: 238 315 26	Website: https://www.abrigodamontanha.pt/ Email: reservas@abrigodamontanha.com.pt	Sabugueiro	Facebook: https://pt-pt.facebook.com/abrigodamontanha/ Instagram: Abriço da Montanha (@abrigodamontanha)	

Abrigo de Montanha: Alojamento familiar	Rua fundo do povo s/n 6270-151 Sabugueiro, Seia, Portugal	el.: 238 315 329 Fax: 238 315 26	Website: https://www.abrigodamontanha.pt/ Email: reservas@abrigodamontanha.com.pt	Sabugueiro	Facebook: https://pt-pt.facebook.com/abrigodamontanha/ Instagram: Abrigo da Montanha (@abrigodamontanha)	
Casa da Ribeirinha	Rua da Ribeirinha nº 1, Sabugueiro, Portugal, 6270-151	926 892 781	Email: casadaribeirinha@hotmail.com	Sabugueiro	https://pt-pt.facebook.com/casadaribeirinhaserraestrela	
Casas do Cruzeiro	Avenida da Igreja, 5 6270-151 Sabugueiro – Serra da Estrela	Telefones da receção: +351 238 315 872 / +351 238 312 825 Telemóveis Receção: +351 968 578 919 / +351 912 239 738	Email: reservas@casasdocruzeiro.pt	Sabugueiro	https://pt-pt.facebook.com/casasdocruzeirosabugueiro	
Casa da Moreia	Travessa do Outeiro, Nº3 6270-151 Sabugueiro – Seia	961 951 167	Website: www.casadamoreia.com Email: info@casadamoreia.com	Sabugueiro	Facebook: www.facebook.com/casadamoreia	
Casas do Mocho	R. do Forno 2, 6270-151 Sabugueiro	936 336 912		Sabugueiro		
Casas do Patrão	R. do Cortinhal n 7, 6270-151 Sabugueiro	913 186 535		Sabugueiro		
A Torre no Sabugueiro	Rua do Comércio 34, Sabugueiro	238 313 317		Sabugueiro	https://pt-pt.facebook.com/atorrenosabugueiro/	
Casa do Serrinho	Largo Nossa Senhora de Fátima n2, Sabugueiro	238 314 304		Sabugueiro	https://pt-pt.facebook.com/CasaDoSerrinho	
Casa Miguel	R. do Lavadouro 8, 6270-151 Sabugueiro	918 485 017		Sabugueiro		

Casas da Estrela	R. do Serro 14, 6270-151 Sabugueiro	918 485 017		Sabugueiro		
Casa da Graça	Avenida do Comércio, nº8 (5,74 km) 6270-151 Sabugueiro	238 312 011		Sabugueiro	https://pt-pt.facebook.com/pages/category/Hotel-Lodging/Casa-Gra%C3%A7a-Serra-Da-Estrela-Sabugueiro-138321773613436/	
Csaa das Fontinhas	R. das Fontinhas 22, 6270-151 Sabugueiro	238 312 116		Sabugueiro	https://pt-pt.facebook.com/pages/category/Local-Business/Casa-das-Fontinhas-Serra-da-Estrela-558204297576269/	
Hotel Criativo do Sabugueiro	Rua do Bairro Cruz do Manco 6270-151 Sabugueiro, Seia - Serra da Estrela	Tel.: 238 314 138 Telm: 960 058 899		Sabugueiro	https://www.facebook.com/HostelCriativoSabugueiro/	
Casa Sabugueiro	Rua do Comércio, nº36 Sabugueiro, Seia 6270-151	Tel.: (+351) 238 316 621 (+351) 967 618 428	Website: http://www.casasabugueiro.com Email: casasabugueiro@gmail.com	Sabugueiro	Facebook: https://www.facebook.com/casabugueiro/	
Casa Mira Serra	R. do Serrinho 1, 6270-151 Sabugueiro	238 312 116		Sabugueiro	https://www.facebook.com/Casa-das-Fontinhas-Serra-da-Estrela-558204297576269/	
Casas do Coreto	Rua do Coreto - 13, 6270-Sabugueiro (57,62	918 153 346		Sabugueiro	https://pt-pt.facebook.com/casasdocoreto/	
Casa do Outeirinho	Rua do Comércio (5,10 km) 6270-151 Seia	918 612 690		Sabugueiro	https://www.facebook.com/Casas-do-Outeirinho-Sabugueiro-101895005177539/	
Recantos	Rua das Fontinhas 13 6270-151 SABUGUEIRO, Seia - Serra da Estrela	Tel.: +351 238 312 029 Tlm.: +351 965 464 787	Email: recantos.da.estrela@gmail.com	Sabugueiro	https://www.facebook.com/ana.maximino.3	








Sambuc'asa		Rua do Coreto, 10 (6,04 km) 6270-151 Seia	969 557 819	Email: sambucasasabugueiro@gmail.com	Sabugueiro	https://www.facebook.com/SambucasaSabugueiro/	
Casa Ferreira		Largo do Terreiro 14, 6270-151 Sabugueiro	918 485 017		Sabugueiro		
Casa do Limoeiro 1		Av. da República 1, 6270-621 Valezim	912 973 508		Valezim		
Casa do Limoeiro 2		Av. da República 1, 6270-621 Valezim	912 973 508		Valezim		
Casa Dom Dinis		Rua da Venda 10, 6285-118 Vide			Vide		
Recanto do Açor		Rua da Estalagem, 6285-110 Vide, Portugal	238 666 219		Vide		
Csaa do Giestal		Cova do Giestal Quinta da Obra 6285- 116 Vide	968 758 913	Email: casadogiestal@gmail.com Website: http://www.casadogiestal.pt	Vide	Facebook: https://pt-pt.facebook.com/casadogiestal/	
Casas da Nascente		Sazes Velho, 6270-352 Sazes da Beira	238 951 243	Website: http://www.casadanascente.com/	Sazes da Beira	Facebook: https://pt-pt.facebook.com/people/Casa-da-Nascente/100057702300232/	
Alaistair Ferris		Quinta do Soito, Rua do Soito, 6270-352 Sazes Velho	935 076 781		Sazes Velho		
Lugar nas Estrelas	Carolina	Rua da Barroca 6200-637 Peso Covilhã – Castelo Branco Portugal	927 532 030	Website: https://lugarnasestrelas.com/ EMAIL: info@lugarnasestrelas.com	Peso Concelho da Covilhã	Facebook: https://www.facebook.com/rc.lugarnasestrelas	

Appendix III– Database of restaurants in *Aldeias de Montanha* territories.




Base de Dados - Restaurantes

NOME	CONTACTO	Redes Sociais/Website	Aldeia de Montanha	Morada	OBSERVAÇÕES
Puro Serra da Estrela	911752610	https://www.purorestaurante.pt/	Penhas da Saúde	Chalet Nº64, Penhas da Saúde, 6215-120	
Restaurante Medieval	275 310 300	/	Penhas da Saúde	Estrada Nacional 339, Penhas Da Saúde, 6200-073	
Casa do Clube	275324157	Facebook: https://www.facebook.com/casadoclube/ Gmail: casadoclube@gmail.com	Penhas da Saúde	Rua Parque Campismo Penhas da Saúde, Covilhã.	
Varanda da Estrela	963 447 873	1) Varanda da Estrela Facebook	Penhas da Saúde	Rua Nave da Areia, 6215 -Penhas da Saúde	
Restaurante Ramos	(+351) 271 703 038	/	Algodres	Alto de S.João- Algodres	
Encosta do Castro	968 672 205	Restaurante Encosta do Castro Facebook	Figueiró da Granja	Castro de Santiago, Figueiró da Granja. Fornos de Algodres (30,13 km), 6370-041 Guarda	
Café restaurante Cerejal	275 567 140		Alpedrinha	Estrada Nacional 18, Alpedrinha, Castelo Branco	
Papo d'Anjo Restaurante	926 276 397	Website: papodanjo@casasdealpedrinha.pt Facebook: https://www.facebook.com/papodanjorestaurante	Alpedrinha	N18, 6230-116 Alpedrinha	
A Sandra	969 268 581	https://www.facebook.com/asandra.aldeias_1	Aldeias	R. Manuel Jacinto Alves Nº 8, 6290-013	

O Albertino	238 745 266	Facebook: https://www.facebook.com/pages/O%20Albertino/136055579801107/ Website: https://www.oalbertino-folgosinho.com	Folgosinho	Largo do Adro de Viriato 8, 6290-081	
O Mocas	238 748 026	https://www.facebook.com/pages/O%20Mocas/515120708955278/	Folgosinho	Rua do Outão 3, 6290-081 Folgosinho	
ifé Restaurante Ponto de Encontro	271 598 256	https://www.facebook.com/PontoEncontroTrinta/	Trinta	Avenida do Adro, Nº43, Trinta (31,10 km) 6300-225 Trinta	
Restaurante Ganhão	271 598 205	https://www.facebook.com/RestauranteGanhao/	Trinta	Avenida do Adro, 12 Trinta (31,08 km) 6300-225 Guarda	
Soadro do Zêzere	Telf: 275 487 114 Fax: 275 487 119 Tel.: 964 437 709	Website: http://www.soadro.com/ Gmail: geral@soadro.com	Valhelhas	Estrada Nacional nº 232 6300-235 Valhelhas	
Valleculla	275487123	luiscastrovalleculla@gmail.com	Valhelhas	Praça Doutor José de Castro 1, 6300-235 Guarda, Portugal	
Sabores d'Aldeia	275 982 007	restaurantesabores@serranos@gmail.com	Sameiro	R. Ten-Cel. José Biscaia Rabaça 2, 6260-311 Sameiro	
O Olival	275 982 003	https://www.facebook.com/ooliva	Manteigas	N232,2 (18,41 km) 6260-040 Manteigas	

Restaurante Caramelo	275 981 071	https://pt-pt.facebook.com/pg/restaurante-cafecaramelo/about/	Manteigas	Rua do Alardo, Manteigas	
Steak House Alfátima, Manteigas	275 981 011	https://pt-pt.facebook.com/alfatima2017/	Manteigas	Estrada da Lapa (14,52 km) 6260 Manteigas	
Taberna das Caldas	275 981 352		Manteigas	Caldas de Manteigas, Manteigas 6260-012 Portugal	
Paragem 43: Restaurante	927 979 255	https://www.facebook.com/pages/category/Restaurant/Paragem-43-201564407406570/	Alvoco das Várzeas	Alvoco das várzeas 3400-302 Alvoco das Várzeas	
Truticultura do Aguincho	968 248 257		Alvoco da Serra	Alvoco da Serra	
Churrasqueira	238 954 156	https://pt-pt.facebook.com/pages/category/Barbecue-Restaurant/Restaurante-Churrasqueira-Serrana-1104964186188266/	Loriga		
O Vicente	238 953 127	Facebook: https://www.facebook.com/ovicenteloriga/?f=284266174930169 Instagram: https://www.instagram.com/ovicente_loriga/ Website: https://www.ovicente.com/	Loriga	Morada: Estrada Nacional 231, Avenida Pedro Vaz Leal nº 4, 6270-080 Loriga Seia	

Sabores d'Loriga (Bar)	965 805 766	https://www.facebook.com/saboresdloriga/?ref=py_c	Loriga	Edifício Pisão RC Dto, 6270-080 N231Loriga	
Restaurante O Império	238 951 203	Facebook: https://pt-pt.facebook.com/restauranteimperio/ Email: restauranteimperioloriga@gmail.com	Loriga	Av. Augusto Luís Mendes nº17, Loriga, Portugal	
Mirante da Estrela	969 089 750	Facebook: https://pt-pt.facebook.com/mirantedaestrelaOficial/ Instagram: https://www.instagram.com/mirante_da_estrela/	Sabugueiro	Rua do Comércio, 60 (5,14 km) 6270-151 Sabugueiro	
Restaurante Martins	238 311 900	https://pt-pt.facebook.com/RestauranteMartinsRestauracaoEAlojamentos/	Sabugueiro	Rua do Comércio, nº 55 6270-151, Sabugueiro	
Restaurante Miralva	238 311 646	https://www.facebook.com/restaurantemiralva/	Sabugueiro	R. do Comércio, nº 27 Sabugueiro (5,85 km) 6270-151 Seia	
Restaurante "O Nevão"	238 311 432	https://www.facebook.com/restaurantenevao	Sabugueiro	Rua Da Barreira, Sabugueiro 6270-151 Portugal	
Restaurante "Casa da Ponte"	968 124 519	https://pt-pt.facebook.com/sabugueirocasadaponte/?ref=py_c	Sabugueiro	Rua Do Comércio, nº3 Sabugueiro 6270-151	

Restaurante "Melmequer"	238 953 004	https://pt-pt.facebook.com/pages/category/Local-Business/MELMEQUER-158059290936215/	Valezim	Avenida da República, Valezim	
Restaurante Pedras Lavradas	238 661 150		Teixeira de Baixo	Pedras Lavradas, Teixeira de Baixo, 6285-052 Seia	
O Guarda Rios	238 661 115	Facebook: https://www.facebook.com/guardariosrestaurante Gmail: restaurante.guardarios@gmail.com	Barriosa, Vide	Barriosa 6285-059 Vide Seia	

**Appendix IV– English translation of the document
*Coworks - Espaços Cooperativa.***



CO
PER
TIVA
COWORK
@ ALDEIAS DE MONTANHA

aldeias de
montanha

A concept that brings life to the
Mountain Villages
(Aldeias de Montanha)

Basic Principles

1

Urban rehabilitation based on Circular Economy principles

2

Furniture with local production

3

Location of spaces in a rural environment

4

Nonprofit Management



Espaços Cooperativo Coworks@Aldeias de Montanha

Urban rehabilitation

Vacant and unused spaces and buildings can be opportunities to promote:

- Collaborative economy
- Social innovation

The "Urban Rehabilitation and Reuse of Buildings" covers the 11 and 15 Sustainable Development Goals.





General characteristics of Cowork spaces

- Shared work space;
- 24/7 access;
- Wifi;
- Shared use printer;
- Shared pantry, bathrooms and lounge;
- Reduced access cost;
- Integrated management.

Cowork spaces in a rural environment

- Unique innovative project at national and European level;
- In Portugal there are 193 active coworking spaces (May 2021), none in a village setting.
- ADIRAM team carried out the training “Creación, gestión y dinamización de un coworking rural” (Spain).



Marca

CO
PER
TIVA

COWORK
@ ALDEIAS DE MONTANHA

NAMMING

The cooperative, (Cooperativa, in Portuguese), in its traditional concept is an autonomous association of people, who come together, voluntarily to satisfy, common social and cultural economic needs and aspirations, through a jointly owned company, democratically controlled. Cooperatives in their legal form are very common in the context of villages.

We wanted to value the concept of cooperation and collaboration in a common space of sharing and interaction, exchange of ideas and experiences.

Marca



Brand Design

In a contemporary graphic register, the shapes represent diversity and the uniqueness of the individual as a whole.

The triangle is a widely used graphic in the communication of the Mountain Villages and the "oo" represent the use of forms, in an "economy of resources".

The colors were inspired by the natural landscapes.

The division of the word favors the reading of the term "ACTIVE", in line with the positioning of strategic dynamization.

Coworks@Aldeias de Montanha Spaces

Opening in June 2021:

Alvoco das Várzeas
Oliveira do Hospital

Videmonte
Guarda

Ongoing interventions: (with secured financial instrument)

Alpedrinha
Fundão

Lapa dos Dinheiros
Seia

In execution proceedings: (without financial instrument for materialization)

Cortes do Meio
Covilhã
Empty space of the Parish Council

Folgosinho
Gouveia
Thematic space with a gastronomic laboratory, installed in an ICNF building

In the process of awarding the project:

Rapa
Celorico da Beira
Old mill recovered

Algodres
Fornos de Algodres
Local Association Building.



Alvoco das Várzeas

Alvoco das Várzeas, Oliveira do Hospital

- 300 inhabitants;
- Local accommodation;
- Restaurant;
- River Beach;
- Pedestrian Routes;
- 16 km away from the municipality seat;
- Partnership with Altice for connectivity.

Facilities:

- Vacant building owned by the Parish Council;
- 6 workplaces.

See
VR 360°

Opening in
June 2021



Videmonte

Videmonte, Guarda

- 446 inhabitants;
- Local accommodation;
- Restaurant;
- River Beach;
- Pedestrian Routes and Mondego Walkways;
- 18 km away from the municipality seat;
- Optical fiber.

Facilities:

- ICNF Vacant building;
- 5 workplaces;
- 1 meeting room;
- kitchen and dining area;
- Possibility of temporary accommodation .

See
VR 360°

Opening in
June 2021



Ver
VR 360°

Ongoing intervention:
(with secured financial instrument)

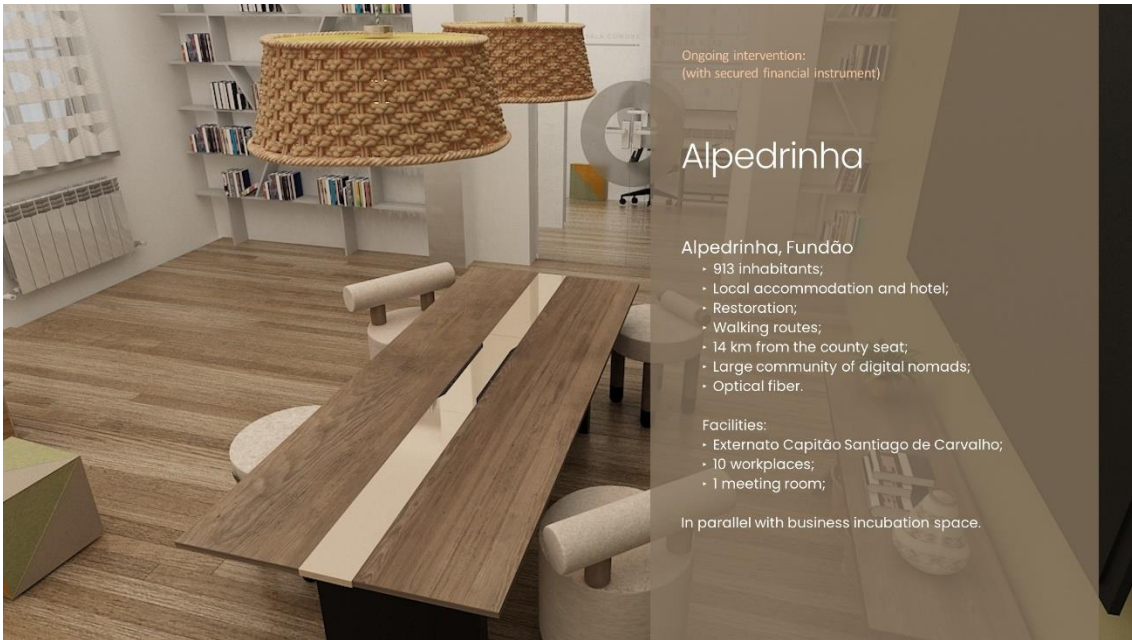
Lapa dos Dinheiros

Lapa dos Dinheiros, Seia

- 300 inhabitants
- Local accommodation and hotel;
- Meal service in partnership with local IPSS;
- River Beach;
- Pedestrian routes;
- 15 km from the municipality seat;
- Optical fiber.

Facilities:

- Vacant building owned by the Parish Council;
- 10 workplaces;
- 1 meeting room;
- Kitchen and dining area;
- Lounge;
- Outdoor garden.



Ongoing intervention:
(with secured financial instrument)

Alpedrinha

Alpedrinha, Fundão

- 913 inhabitants;
- Local accommodation and hotel;
- Restoration;
- Walking routes;
- 14 km from the county seat;
- Large community of digital nomads;
- Optical fiber.

Facilities:

- Externato Capitão Santiago de Carvalho;
- 10 workplaces;
- 1 meeting room;

In parallel with business incubation space.



Cortes do Meio

In execution project
(without financial instrument for
materialization)



Folgoso

In execution project
(without financial instrument for
materialization)



Rapa

In the process of awarding the
project.



Algodres

In the process of awarding the
project.

Opening the Villages to the world

Communication plan



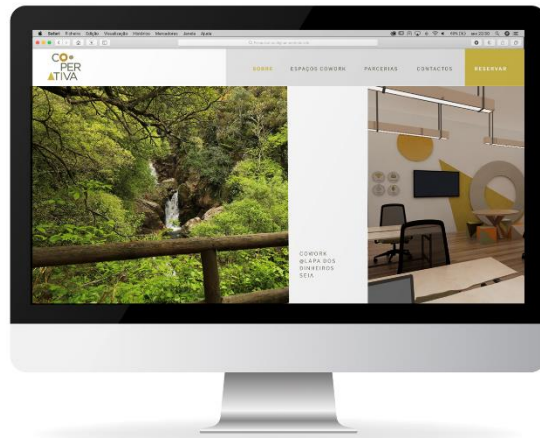
aldeias de
montanha

Espaços Cooperativa Coworks@Aldeias de Montanha

Website

Website features:

- Online booking
- Bilingual
- Map of the Villages and points of interest
- Visualization of VR 360° spaces
- Contribution from Partners
- Link to the website www.aldeiasdemontanha.pt



Social Networks

Continued communication on the social networks of the Mountain Villages (LinkedIn, Instagram and Facebook)

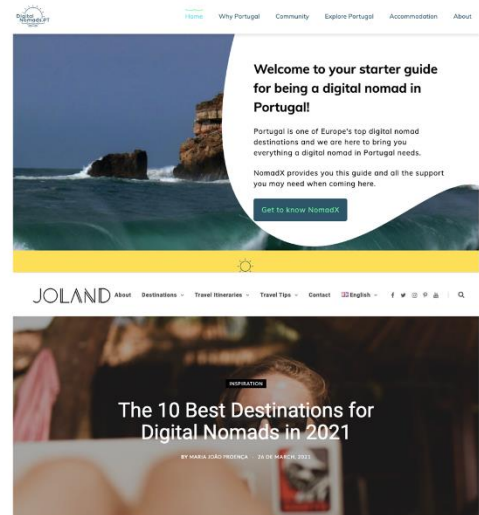
- Opening publications
- News publications / novelties
- User testimonies / stories



Press Kit

Digital kit to be sent to the national and international media, as well as blogs, influencers and communities of digital nomads, containing:

- Differentiating concept of Coworks
- Link to VR / 360° virtual tour of the spaces
- Renders of the spaces for publication
- Presentation of the surrounding villages
- Invitation to face-to-face / digital inauguration event



Inauguration Event

- Event with virtual and face-to-face component.
-
- Launch event with community + institutional partners.
-
- Live streaming of the inauguration, with passage (press release, ambassadors, social networks).

"There is a future in the Village" event

- Create semiannual online micro-events broadcast from cowork spaces, with speakers from various areas, on topics of sustainability, circular economy and interior life projects.
-
- Conversations are open to the community to attend in person.
-
- Live streaming 360° for social networks.

Presence at Web Summit 2021

Creation of a piece with QR CODE marker that refers to:

- Website
- VR experience of spaces
- 360° / VR experience of the surroundings of the Villages and main points of scenic interest

Partnerships

– Ambassadors.

Creation of a close link with selected and appropriate bloggers and influencers in terms of profile.

– Cross selling with national cowork in urban environments.

– Cross selling with international cowork in a rural environment.



Translanton: "When we know other realities, we learn to improve ours. " "The world is easy"
Gonçalo Cadilhe

Bringing coworks to life

Activation Plan



Espaços Cooperativa Coworks@Aldeias de Montanha

Integrated activities on the “Aldeia Escola” (School Village) axis

Use of cowork spaces as a meeting point for communities, through workshops with children and families, making coworks poles of knowledge transfer and generating a sense of belonging.
Use of design thinking methodologies in facilitation.

Ancestral knowledge (handicrafts, pastoralism, cheese making, agricultural practices, etc.) and didactic content on environmental sustainability on the mountain will be the main themes to be addressed, in a playful way and in participatory dynamics. Imagining the future will be another issue to be addressed.

Integrated activities on the “Aldeia Escola” (School Village) axis

- Co-creation sessions with children, families and artisans.
- Workshops with children, youth and families in the projection of future scenarios for the Mountain Villages.
- Workshops for children on environmental sustainability (partnership with CISE).



Citizen laboratories

Implementation of citizen laboratories with residents to respond to the specific problems and needs of each Mountain Village, using co-creation methodologies. Laboratories are guided by the following objectives:

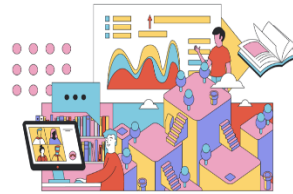
- Foster the community's spirit of belonging, agency and citizenship;
- Promote social innovation;
- Design, prototype and implement ideas generated by residents;
- Creation of a bank of public domain ideas that can be replicated by other interior territories.



Citizen Laboratories

Partnerships with researchers and universities in the area of design to implement and facilitate the laboratories. Use of the Laboratorios Ciudadanos MediaLab Prado methodology.

LABORATORIOS CIUDADANOS DISTRIBUIDOS:
 innovación ciudadana en bibliotecas y otras instituciones culturales



Creative residences

Use cowork spaces as a workspace for creative residences to work with the territory's endogenous resources. The objective will be to generate projects that can benefit the Mountain Villages, boost their resources and eventually generate entrepreneurship projects that can be incubated by the Municipality's incubators.

- Guests from strategic areas for the sustainable development of villages and municipalities: design, tourism, gastronomy, forest, sustainable agriculture, arts, etc.



Creative residences

The selected residents would have contact with various resources of the Villages in the form of mini-workshops and guided tours with artisans, Burel Factory, people from the community who teach typical recipes, CISE on the richness of the Serra's ecosystems, shepherds and cheese makers who show ways of doing , etc.



Entrepreneurship workshops

Small training sessions in the form of presentations / talks on various topics related to entrepreneurship and the leverage of small local businesses. For instance:

- The importance of creating a brand as a differentiation from regional products
- Good practices for communicating on social networks
- Business model canvas
- Etc.

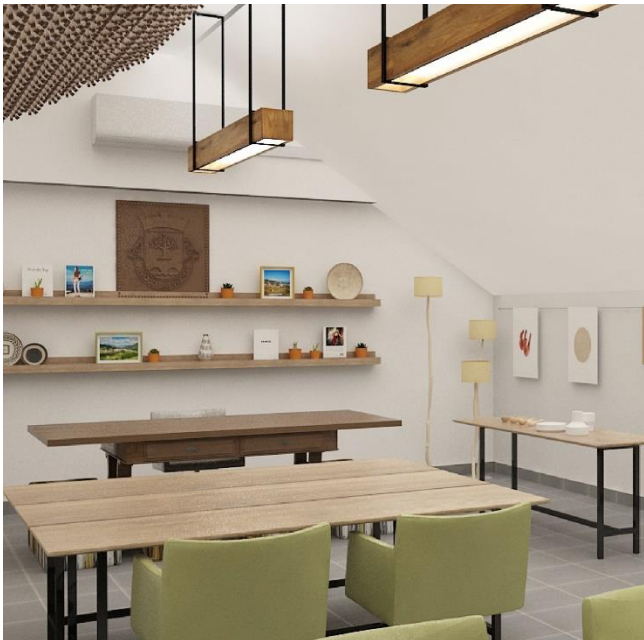
Implementation through partnerships with Municipality incubators.

Future meetings

Organize sessions with residents to discuss and exchange ideas about the future of the Mountain Villages. Goals:

- Strengthen the feeling of community
- Promote citizenship and a sense of agency
- Capture innovation and community ideas about your needs and wants
- Involve young people with the territory.

Partnerships with researchers and universities in the area of design to facilitate and moderate the sessions. Use of design thinking methodologies.



Exhibition space

Making coworks one of the communities' aggregating points, the spaces function as a physical "showcase" of the projects and actions that are taking place, through the exhibition of the results of the various initiatives (artistic residencies).

It is another way of keeping the community involved and aware of what is happening in the space.

University linkages

– Establish partnerships with universities in strategic areas for the Villages (tourism, design, management, forest, etc.).

– Twice a year, conduct an experimentation laboratory with university students to generate design, social innovation or entrepreneurship projects linked to the resources of the Villages.

– Promote the use of space to carry out research activities, writing retreats, etc.



Reading children's stories

– Promote literacy and a taste for reading.
• main target audience: Pre-school and 1st cycle children
• secondary audience: general community

– Readings can serve as a starting point for guided visits made by the inhabitants showing customs.

– Promotion through community volunteers (readers).

– Partnership with municipality libraries / storytellers / theaters.

Book club

Use of Cowork spaces to stimulate community reading sessions aloud, in order to promote literacy, promote community connections, and battle the isolation of the elderly.

- main target audience: elderly;
- secondary target audience: community in general;

Promotion through community volunteers (readers).
Dynamization of partnership with itinerant libraries in the municipalities.

Event "There is a hackathon in the Village" / "Há hackathon na Aldeia"

Simultaneous implementation in the coworks network of a 2-day *Hackathon* with the following challenge:

- Call for tenders on social networks
-
- Selection of participants according to strategic motivations for the Mountain Villages
-
- Incubation prize of the winning idea
-
- Contribution of thoughts to a bank of ideas for Interior territories

Appendix V– Panels and the information leaflet created by ADIRAM’s team after the fieldwork in Cortes do Meio.



PR? CVL

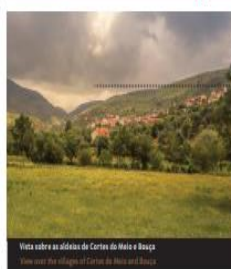
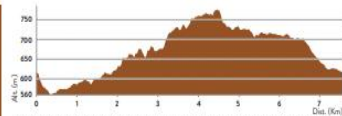
ROTA DAS PONTES CORTES DO MEIO

BRIDGES ROUTE



FICHA TÉCNICA / TECHNICAL SHEET

Início do percurso / End of the walking path: **Cortes do Meio**
 Porta secundária / Secondary entrance: **Bouça**
 Temáticas do percurso: **História e Paisagem**
 Temática: **cup of the walking path: History and Landscape**
 Coordenadas de Início / Starting waypoint: 40-24337, -7-58980
 Coordenadas de Porta secundária (Bouça): 40-247016, -7-596900
 Sentido recomendado / Recommended direction: **Panteiros do relógio / Clockwise**
 Altitude / height: **min. 560 m / máx. 776 m**
 Distância / Distance: **7,5 km**
 Desníveis acumulados / Accumulated gradients: **+400 / -400**
 Época recomendada / Recommended season: **Todo o ano / All year round**
 Carta militar / Military map (SEDE / 1:20000): **234, 235**



PONTOS DE INTERESSE, INFO SOBRE A FREGUESIA...

DESCUBRA OS SEGREDO DO VALE DAS CORTES!

Pontes, açudes, lagoas, levadas, poços e piscinas naturais, juntam-se a uma ribeira única para lhe proporcionar um percurso surpreendente em cada curva. Percorrendo varedas e canchais rurais, este é um percurso acessível mas que pode apresentar algumas dificuldades técnicas em particular com o piso molhado pois grande parte desenvolve-se em varedas. É uma experiência que se recomenda lenta, por forma a poder desfrutar de todos os poços e piscinas que irá encontrar, ainda assim e junto à Bouça é possível encurtar significativamente o percurso, adaptando-o ao tempo que tem disponível.

PONTOS DE INTERESSE, INFO SOBRE A FREGUESIA...

A Rota das Pontes desenvolve-se no vale da ribeira de Cortes, estabelecendo ligação entre a Aldeia da Montaria de Cortes do Meio, apelidada de "Capital das Piscinas Naturais" e a aldeia de Bouça. Nas águas desta ribeira encontra-se uma fauna e flora rica e diversificada, em particular de espécies associadas aos ecossistemas aquícolas. Entre as espécies mais emblemáticas referem-se na flora, o friso (*Phlox angustifolia*), os salgueiros (salix) e o arbusto (*Sorbaria crocata*), e na fauna a truta-farda (*Salmo trutta*), a lontra (*Lutra*) e o matro-de-água (*Cinclus cinclus*). Nas vertentes envolventes observam-se espécies típicas do clima mediterrânico de que se salientam o sobreiro (*Quercus suber*) e o nogueirinho (*Fraxinus ssp.oxeas*). Nas águas cristalinas da ribeira de Cortes, grandes blocos de granito permitem a formação de vários poços de água, uns mais profundos que outros, que se denominam no presente de piscinas naturais, e que constituem um dos principais atractivos deste percurso. De montante para jusante reconhecem-se os poços do Combarão, da Formiga, do Funil, da Monteiro e o Poço da Ponte Velha. Na envolvente destas maravilhosas poças para além de todo um ecossistema ribeirinho, verifica-se a existência de campos agrícolas instalados em socacos. Ao longo do trajeto são numerosos os exemplos de arquitetura popular de que se destacam os moinhos de água ou açudes, o moinho de água e a Capela da Bouça, assim como as suas ruas empadroadas e forradas.

DESCUBRA OS SEGREDO DO VALE DAS CORTES!

Pontes, açudes, lagoas, levadas, poços e piscinas naturais, juntam-se a uma ribeira única para lhe proporcionar um percurso surpreendente em cada curva. Percorrendo varedas e canchais rurais, este é um percurso acessível mas que pode apresentar algumas dificuldades técnicas em particular com o piso molhado pois grande parte desenvolve-se em varedas. É uma experiência que se recomenda lenta, por forma a poder desfrutar de todos os poços e piscinas que irá encontrar, ainda assim e junto à Bouça é possível encurtar significativamente o percurso, adaptando-o ao tempo que tem disponível.

POÇO DA FORMIGA

Nas aldeias de Bouça um dos seus mais emblemáticos poços, é o Poço da Formiga, e é um dos melhores da Ribeira de Cortes. A piscina natural é servida por uma cascata, do grande largura e comprimento, com águas frescas e transparentes. A natureza é abundante e as pedras na ribeira, mais conhecidas como pedras, formam entre si caminhos por onde a água deriva dando origem a pequenos magueiros verdes que realçam a vida ecológica da ribeira. Neste poço, verificamos a presença de moinhos ainda em funcionamento preservando esta atividade que foi e ainda é importante para a freguesia de Cortes do Meio. É a seguir ao Poço da Formiga que encontramos uma pequena ponte metálica, a Ponte do Combarão, que liga ao Poço do Combarão.

POÇO DO COMBARÃO

O Poço do Combarão é um local idílico de natureza autêntica e de maravilhosas quedas de água, que formam belíssimas cascatas. Entre outros formados por grandes blocos graníticos poderá destacar, da natureza no seu estado puro com o imponente vale de Cortes sobre nós.

PONTOS DE INTERESSE / POINTS OF INTEREST

- 1- Ponte Velha
- 2- Poço da Ponte Velha
- 3- Ponte do Lager
- 4- Poço das Azenhas
- 5- Poço da Funil
- 6- Açude
- 7- Ponte de Tábuas
- 8- Poço da Formiga
- 9- Ponte da Cima e Poço da Prata
- 10- Ponte do Salto
- 11- Capela de Bouça
- 12- Poço do Embudo
- 13- Poço do Caldeirão
- 14- Poço do Combarão
- 15- Ponte da Monteiro
- 16- Poço da Formiga
- 17- Poço da Monteiro
- 18- Ponte Combarão
- 19- Ponte Nova
- 20- Poço da Fátima

- 1- Ponte Velha
- 2- Poço da Ponte Velha
- 3- Ponte do Lager
- 4- Poço das Azenhas
- 5- Poço da Funil
- 6- Açude
- 7- Ponte de Tábuas
- 8- Poço da Formiga
- 9- Ponte da Cima e Poço da Prata
- 10- Ponte do Salto
- 11- Capela de Bouça
- 12- Poço do Embudo
- 13- Poço do Caldeirão
- 14- Poço do Combarão
- 15- Ponte da Monteiro
- 16- Poço da Formiga
- 17- Poço da Monteiro
- 18- Ponte Combarão
- 19- Ponte Nova
- 20- Poço da Fátima



PR? CVL

ROTA DAS PONTES CORTES DO MEIO

BRIDGES ROUTE



VIA SEM BARRAS DE ACESSIBILIDADE
MÉDIO OU FÁCIL?



DURAÇÃO MÉDIA DO PERCURSO
WALKING APPROXIMATE TIME



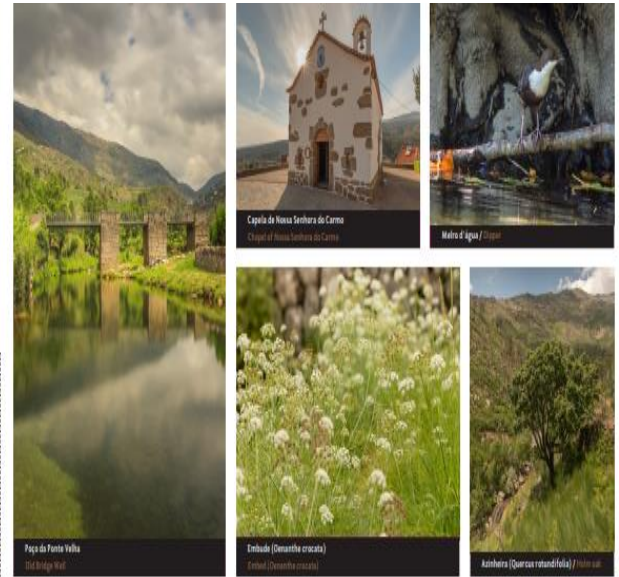
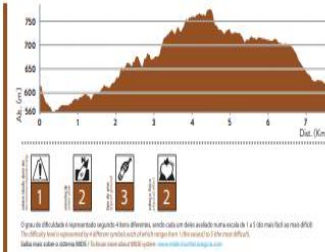
PEQUENA ROTA CIRCULAR
CIRCULAR SHORT DISTANCE WALKING PATH





FICHA TÉCNICA / TECHNICAL SHEET

Início do percurso / End of the walking path: Cortes do Meio
 Porta secundária / Secondary entrance: Bouça
 Temáticas do percurso: História e Paisagem
 Thematic scope of the walking path: History and Landscape
 Coordenadas de Início / Starting waypoint: 40.354337, -7.580980
 Coordenadas de Porta secundária (Bouça): 40.367016, -7.580980
 Sentido recomendado / Recommended direction: Ponteiros do relógio / Clockwise
 Altitude / Height: mín. 560 m / máx. 776 m
 Distância / Distance: 7,5 km
 Desníveis acumulados / Accumulated gradient: 400 / -400
 Época recomendada / Recommended season: Todo o ano / All year round
 Carta militar / Military map (GEDE / 1:25000): N.7.212



PONTOS DE INTERESSE, INFO SOBRE A FREGUESIA...

PONTOS DE INTERESSE, INFO SOBRE A FREGUESIA...

A Rota das Pontes desenvolve-se no vale da ribeira da Cortes, estabelecendo ligação entre a Aldia de Montanha de Cortes do Meio, apelidada de "Capital das Pincinas Naturais" e a aldia de Bouça.

Nas águas desta ribeira encontra-se uma fauna e flora rica e diversificada, em particular de espécies associadas aos ecossistemas aquáticos. Entre as espécies mais emblemáticas referem-se na flora, o freixo (*Fraxinus angustifolia*), os salgueiros (salix) e o embudo (*Samolus coccineus*), e na fauna a sula-leão (*Salmo trutta*), a trinta (*Trutina*) e o meio-de-água (*Cricotus crinitus*). Nas vertentes envolventes observam-se espécies típicas do clima mediterrânico de que se salientam o sobreiro (*Quercus suber*) e o romaninho (*Arundinella stricta*).

Nas águas cristalinas da ribeira de Cortes, grandes blocos de granito permitem a formação de vários poços de água, uns mais profundos que outros, que se denominam no dialeto local piscinas naturais, e que constituem um dos principais atrativos deste percurso. De montante para jusante encontram-se os poços do Combarão, da Formiga, da Funi, da Monteiro e o Poço da Ponte Velha.

Na envolvente destes maravilhosos poços para além do todo um ecossistema ribeirinho, verifica-se a existência de campos agrícolas instalados em socacos. Ao longo do trajeto são numerosos os exemplos de arquitetura popular de que se destacam os moinhos de água ou azenhas, o antigo lagar e a Capela da Bouça, assim como as suas ruas empovoadas e floridas.

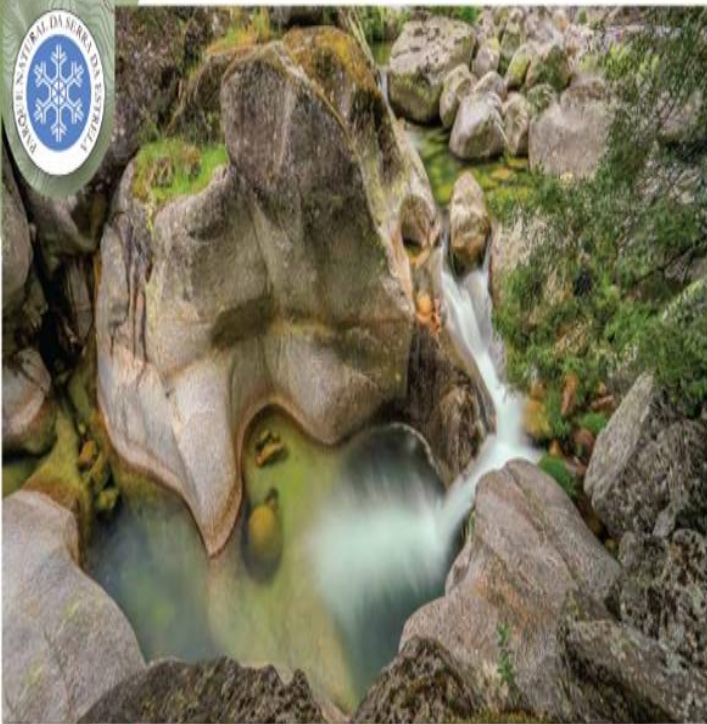
DESCUBRA OS SEGREDOS DO VALE DAS CORTES!

Ponteiros, azenhas, lagares, lavadas, poços e piscinas naturais, juntam-se a uma ribeira única para lhe proporcionar um percurso surpreendente em cada curva. Percorrendo veados e caminhos rurais, esta é um percurso acessível mas que pode apresentar algumas dificuldades técnicas em particular com o piso molhado pois grande parte desenvolve-se em veados. É uma experiência que se recomenda lenta, por forma a poder desfrutar de todos os poços e piscinas que irá encontrar, ainda assim e junto à Bouça é possível encontrar significativamente e perarais, adaptando-o ao tempo que tem disponível.

DESCUBRA OS SEGREDOS DO VALE DAS CORTES!

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- ### PONTOS DE INTERESSE / POINTS OF INTEREST
- | | |
|-----------------------------------|-------------------------|
| 1 - Ponte Velha | 11 - Capela da Bouça |
| 2 - Poço da Ponte Velha | 12 - Poço da Embudo |
| 3 - Ponte da Lagar | 13 - Poço da Caldeira |
| 4 - Poço das Azenhas | 14 - Poço do Combarão |
| 5 - Poço da Funi | 15 - Ponte do Combarão |
| 6 - Azenhas | 16 - Poço da Formiga |
| 7 - Ponte da Taboa | 17 - Poço da Monteiro |
| 8 - Poço do Forno Velho | 18 - Poço da Comandaria |
| 9 - Ponte da Cima e Poço da Praia | 19 - Ponte Nova |
| 10 - Ponte do Salto | 20 - Poço da Fátima |



PR **ROTA DAS PONTES - CORTES DO MEIO**
ROTA DAS PONTES - CORTES DO MEIO

POÇO DO FUNIL
FUNIL WELL

CONTEXTO HISTÓRICO

A Ao longo da Ribeira de Cortes, na sua passagem semi-glacial, encontramos entre tantas outras, o Poço do Funil, este poço é um lugar deslumbrante e mais selvagem que os restantes poços. Aqui encontra sucessivas quedas de água que encontram pelas imponentes paredes até ao poço, criando uma bela cascata, que de numa autêntica piscina natural em forma de "Funil", com uma profundidade desconhecida. Observar na sua envolvente vegetação própria das zonas ribeirinhas, como por exemplo o Freixo (taxus angustifolia), e também é de destacar a deslumbrante Adiantum (Quercus Roburifolia) de grandes dimensões, que encontra poucos metros antes deste belo poço. Quanto à fauna presente é bastante variada e própria destas ambientes, destacamos a tritão (Lentini Longicauda) que poderá porventura encontrar no funil.

Este poço para além de apresentar este cenário único, é também testemunho da história, através das ruínas de montes dispostos em "patamares", onde ainda se vêem vestígios de mós e pedaços de engarfos que ficaram cegos.

HISTORICAL CONTEXT

A Ao longo da Ribeira de Cortes, na sua passagem semi-glacial, encontramos entre tantas outras, o Poço do Funil, este poço é um lugar deslumbrante e mais selvagem que os restantes poços. Aqui encontra sucessivas quedas de água que encontram pelas imponentes paredes até ao poço, criando uma bela cascata, que de numa autêntica piscina natural em forma de "Funil", com uma profundidade desconhecida. Observar na sua envolvente vegetação própria das zonas ribeirinhas, como por exemplo o Freixo (taxus angustifolia), e também é de destacar a deslumbrante Adiantum (Quercus Roburifolia) de grandes dimensões, que encontra poucos metros antes deste belo poço. Quanto à fauna presente é bastante variada e própria destas ambientes, destacamos a tritão (Lentini Longicauda) que poderá porventura encontrar no funil.

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Créditos fotográficos: © Pedro Ribeiro



MOINHOS DE ÁGUA OU AZENHAS

A construção dos moinhos de água ou azenhas, tem-se iniciado no início do século XIX, quando a ocupação humana neste vale encantado e o cultivo de cereais, milho e castanhas, se tornaram obrigatórios.

Típicos e tradicionais construídos de granito, dotados de um complexo mecanismo de moagem.

Observando a água da Ribeira de Cortes, por um complexo e belo conjunto de pedras, esta cascata existe em estado de ruína, que ancora o movimento da roda de pedra, proporcionando a "forçatura", que move a pedra rotacionando a farinha.

Edifícios que terão existido neste local, em parte funcionaram, mas de 50 azenhas, hoje, praticamente em ruína.

As azenhas produzem uma mó de pedra, mó de uma só utilização, móvel, para a moagem de milho e cereais.

Algumas azenhas possuem uma segunda mó denominada de "mó de ferro", usada para a moagem de grãos de trigo de tipo duro e moagem de cereais para a produção de uma farinha mais fina e branca, com menos impurezas.

As azenhas representam um importante marco na história da qualidade de vida das pessoas que se beneficiaram logo de melhores sementes e sua importância.

Da farinha produzida faz-se pão, e a farinha fina de milho nos fornos comunitários de Cortes de Baixo, Cortes do Meio e Cuiça. Não esquecer também as paças de cortis, adormecidas com a farinha mais grossa de moagem de milho amarelo e branco.



FÁBRICA DE LANFÍCIOS

No margin direito, no sentido ascendente, da Ribeira de Cortes, encontramos os restos de uma fábrica, que terá sido construída no tempo de Marquês de Pombal. Das ruínas vemos o aproveitamento da energia das águas para a produção de lanfícios, feito que nunca chegou a ser concluído. Não poderá observar grandes blocos graníticos que formam parte de sua estrutura e representam suas máquinas.

No margin esquerdo, no sentido ascendente, da Ribeira de Cortes, encontramos os restos de uma fábrica que terá sido construída no tempo de Marquês de Pombal. Das ruínas vemos o aproveitamento da energia das águas para a produção de lanfícios, feito que nunca chegou a ser concluído. Não poderá observar grandes blocos graníticos que formam parte de sua estrutura e representam suas máquinas.

GUARDA
www.guarda.gov.pt

www.mun-guarda.pt

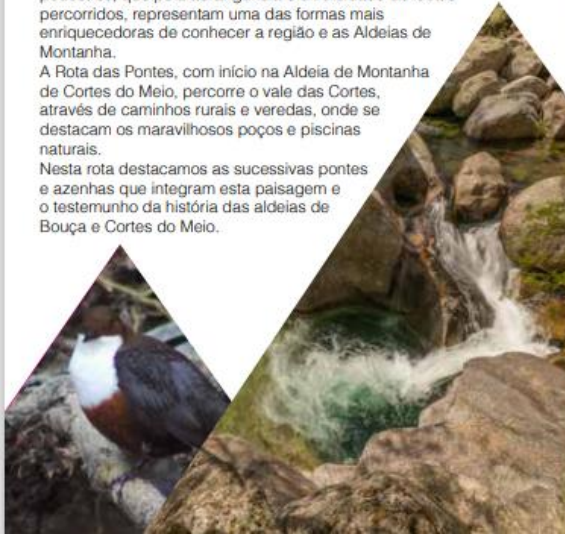
aldeias de montanha

UMA MONTANHA, MUITOS MUNDOS

Os caminhos de Montanha são uma rede de percursos pedestres, que pela abrangência e diversidade de locais percorridos, representam uma das formas mais enriquecedoras de conhecer a região e as Aldeias de Montanha.

A Rota das Pontes, com início na Aldeia de Montanha de Cortes do Meio, percorre o vale das Cortes, através de caminhos rurais e veredas, onde se destacam os maravilhosos poços e piscinas naturais.

Nesta rota destacamos as sucessivas pontes e azenhas que integram esta paisagem e o testemunho da história das aldeias de Bouça e Cortes do Meio.



CONTACTOS DE EMERGÊNCIA

SOS Número Europeu de Emergência

112

SOS Ambiente e Território

808 200 520

Centro Hospitalar Cova da Beira - Tel.: 275 330 000

OUTROS CONTACTOS

Município da Covilhã - 275 330 600

Junta de Freguesia de Cortes do Meio - 275 971 801

Bombeiros Voluntários da Covilhã - 275 310 310

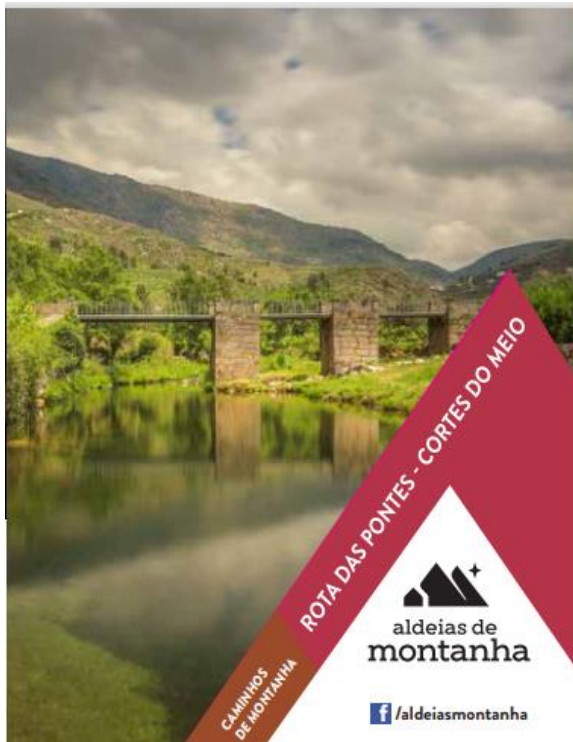
PSP Covilhã - 275 320 920

Informação Meteorológica - 218 447 000

ONDE FICAR E ONDE COMER

www.cm-covilha.pt

www.aldeiasdemontanha.pt



REDE DE PERCURSOS PEDESTRES DA COVILHÃ

ROTA DAS PONTES CORTES DO MEIO

Descubra os segredos do vale das Cortes!

Pontes, azenhas, lagares, levadas, poços e piscinas naturais, juntam-se a uma ribeira única para lhe proporcionar um percurso surpreendente em cada curva. Percorrendo veredas e caminhos rurais, este é um percurso acessível mas que pode apresentar algumas dificuldades técnicas em particular com o piso molhado pois grande parte desenvolve-se em veredas. É uma experiência que se recomenda lenta, por forma a poder desfrutar de todos os poços e piscinas que irá encontrar, ainda assim e junto à Bouça é possível encurtar significativamente o percurso, adaptando-o ao tempo que tem disponível.



Appendix VI– Written interview made to SIC and the SP television for the Audiovisual – Soap Opera *A Serra* Case Study.

Caso de Estudo: Telenovela A Serra

Caso de estudo da telenovela *A Serra*, a ser desenvolvido pela estudante Ana Margarida Cruz Silva, estudante no 2º ano do mestrado em Intercultural Studies for Business, no Instituto Superior de Contabilidade e Administração do Porto, ISCAP- P.Porto.

Questões:

1- De que forma chegaram à decisão de gravar a telenovela *A Serra* na região da Serra da Estrela?

R – A escolha da região do País para a gravação da novela foi da SIC, uma decisão tomada meses antes do primeiro confinamento, claramente influenciada pela beleza ímpar da Serra da Estrela, transversal a todas as estações do ano.

2- O território da Serra da Estrela é um território de grande dimensão, como decidiram em que locais seriam gravadas as cenas da telenovela?

R – A partir do momento em que começamos a delinear uma história há que encontrar o local, ou locais, que melhor se adaptem ao que queremos contar e que os permitam diversificar o ambiente da novela. Neste caso, a escolha incidu em quatro concelhos, que embora façam todos parte da Serra da Estrela, têm características paisagísticas, vivências e histórias diferentes, estamos a falar da Covilhã, Gouveia, Seia e Manteigas.

3- Antes de iniciarem as gravações entraram em contacto com associações ou entidades locais de forma a melhor compreender as tradições que marcam este território? De que forma estabeleceram esse contacto?

R – Antes mesmo das gravações, a autora, Inês Gomes, passou uns dias em vários locais da Serra da Estrela a apreender as suas particularidades. Dessa experiência resultaram personagens, núcleos profissionais e familiares. Depois disso, foi necessário identificar os melhores interlocutores, nos quatro concelhos referidos, e chegar até eles. A internet é um excelente primeiro passo para estas pesquisas.

4- Apesar da situação pandémica em que vivemos, é possível verificar se os residentes das aldeias em que estão a gravar, bem como turistas ou curiosos aparecem durante as gravações para assistirem às mesmas? Para além disso, têm conhecimento de qual a reação das comunidades locais às gravações?

R – Os residentes gostam sempre de ver ao vivo aquilo que irão ver na TV, até porque muitos têm curiosidade em perceber como as coisas são feitas. Quanto aos turistas, esses também acabam por não resistir à curiosidade e vão espreitar as gravações. É mais uma história que têm para contar quando regressarem a casa. A reação das comunidades locais à novela é importantíssima para todos os que a fazem. Os da terra são sempre mais exigentes, mas acaba por ser muito compensador saber que gostam do que estão a ver e de que a sua terra está bem retratada.

5- Durante as gravações da telenovela, depararam-se com alguma dificuldade devido à localização da gravação das cenas?

R – Encontrámos algumas dificuldades, sim, mas nada que não conseguíssemos resolver. O acesso a alguns décors de gravação, mais remotos, podem, por vezes, complicar o dia de trabalho, tornando-o mais moroso, mas até isso tem

sido compensador, no sentido em que admiramos a beleza natural da Serra da Estrela, que tanto tem acrescentado à história que queremos contar.

6- O elenco da telenovela demonstrou alguma reação à paisagem e à região, por exemplo, dizendo se voltariam ou recomendariam a região como destino turístico?

R – O elenco de *A Serra* está maravilhado com tudo o que a Covilhã, Gouveia, Seia e Manteigas lhes tem oferecido, em termos de beleza natural e simpatia dos locais, desde que começou a gravar a novela. São muitos os atores que aproveitam as gravações de exteriores para tirarem fotos deslumbrantes que, posteriormente, publicam nas suas contas pessoais nas redes sociais.

7- As telenovelas, como indústrias criativas, têm um grande impacto nas regiões em que são gravadas. De que forma consideram que a escolha para gravar esta telenovela na Serra terá um impacto significativo no desenvolvimento turístico desta região? Consideram que as pessoas conseguem a partir das suas casas obter imagens que de outra forma não iriam conseguir atingindo assim uma maior audiência?

R – Acreditamos que os quatro concelhos aqui referidos, que já eram um destino turístico de excelência, terão uma acentuada procura, durante e após a exibição da novela *A Serra*. As viagens fazem sempre parte do imaginário das pessoas e remetem-nas para locais que gostariam de conhecer e visitar, até por mais do que uma vez. Como tal, *A Serra*, através das paisagens que vai mostrando no decorrer da história, põe as pessoas a sonhar com a imensidão das montanhas da Serra da Estrela, quer seja com neve, ou sem ela. Aquele local é maravilhoso em qualquer época do ano. E não devemos esquecer que *A Serra* é também transmitida pela SIC Internacional e vista um pouco por todo o Mundo. Até nisso é um ganho para os espectadores que assistem à novela porque matam saudades do seu país.

8- A produção de uma telenovela convoca diversas indústrias, nomeadamente empresas de audiovisuais e tecnologia avançada, desta forma aplicando conceitos globais num território cultural local que é a Serra da Estrela e as suas comunidades. De que forma consideram que a adaptação deste conceito de glocal impacta a vida das comunidades locais?

R – O conceito local deixou de ter quase fronteiras com o conceito global. Os mais novos dominam as novas tecnologias ao serviço da comunicação e “forçam” os mais velhos a atualizarem-se. A estrada que leva ao destino pode ser difícil e demorada de se fazer, mas as pessoas e o mundo chegam à mesma ao destino através de um clique na TV, no telemóvel ou no computador. A novela é mais um produto da magia que é a comunicação, nos dias de hoje.

9- Na vossa opinião, existe o potencial da Serra da Estrela se tornar num destino de film tourism (telenovelas, séries, filmes)?

R – Definitivamente, existe esse potencial. Em Portugal temos a sorte de ter um clima ameno, em que conseguimos ter o melhor dos dois mundos: sol, calor, praia, campo, montanhas, frio e neve. Tudo isto num só país.

**Appendix VII– Emails exchanged with SIC and SP
Televisão to request the written interview with the
respective publication authorization.**



RE: Caso de Estudo: telenovela "A Serra".



Atendimento SIC <atendimento@sic.impresa.pt>

qui, 22/04/2021 08:51

Para: Você

Cara Senhora Mestranda Margarida Silva,

Antes de mais, muitos parabéns pela escolha da novela 😊. Agradecemos por se ter lembrado da SIC para a ajudar na sua carreira académica e solicitamos, por favor, que nos envie as questões que pretende realizar à Produção (ou se apenas pretende resposta à pergunta relativa à escolha da região da Serra da Estrela para filmar "A Serra") e uma declaração digitalizada do/a docente responsável pela cadeira, identificando o estabelecimento universitário e os objetivos do trabalho académico.

Colocando-nos à sua inteira disposição para futuros contactos, apresentamos os nossos cumprimentos e desejamos-lhe que continue bem, em nome de toda a equipa da SIC,

Bruno Costa

Assistente de Atendimento aos Telespectadores

Edifício IMPRESA Rua Calvet Magalhães, 242

2770-022 Paço de Arcos

Tel.: + 351 214 179 652



Atendimento SIC <atendimento@sic.impresa.pt>

sex, 23/04/2021 11:30

Para: Você

Cara Senhora Mestranda Margarida Silva,

Agradeço a informação prestada. Encaminhei o pedido para a Direção Geral de Entretenimento e para a produtora SP Televisão, a fim de ser analisado.

Permanecendo à sua inteira disposição para futuros contactos, renovo os nossos cumprimentos e desejo sucessos pessoais e académicos, em nome de toda a equipa da SIC,

Bruno Costa

Assistente de Atendimento aos Telespectadores

Edifício IMPRESA Rua Calvet Magalhães, 242

2770-022 Paço de Arcos

Tel.: + 351 214 179 652

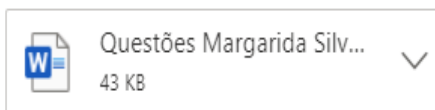




Gabinete Comunicação <gabinete.comunicacao@sptelevisao.pt>

seg, 10/05/2021 16:30

Para: Você



Olá, cara Margarida.

Enviamos-lhe, em anexo, as respostas às perguntas que nos fez chegar, a propósito da telenovela A Serra. Esperamos ter ajudado à concretização do seu trabalho e obrigado pelo contacto.

Votos de muito sucesso.

Cumprimentos,

Gabinete de Comunicação e Marketing
SP Televisão S.A.

Edifício SP- Caminho Da Ponte S/N

2735-519 Cacém

+351 21 426 1464

gabinete.comunicacao@sptelevisao.pt | www.sptelevisao.pt



Gabinete Comunicação <gabinete.comunicacao@sptelevisao.pt>

seg, 31/05/2021 16:30

Para: Você



Boa tarde, cara Margarida.

Por nós não tem qualquer problema em publicar a troca de emails no seu trabalho, Margarida.

Votos de muito sucesso.

Cumprimentos,

Gabinete de Comunicação e Marketing
SP Televisão S.A.

Edifício SP- Caminho Da Ponte S/N

2735-519 Cacém

+351 21 426 1464

gabinete.comunicacao@sptelevisao.pt | www.sptelevisao.pt

Junte-se a nós no Facebook

<http://www.facebook.com/#!/Sptelevisao>

Appendix VIII– Digitized statement signed by the responsible for the Master’s degree Professor Clara Sarmiento.



ISCAP-P.PORTO, 23 de abril de 2021

**Declaração de identificação do estabelecimento universitário
e objetivos do trabalho académico, com caso de estudo da telenovela "A Serra"**

Eu, Clara Maria Laranjeira Sarmento e Santos, Professora Coordenadora com Agregação e diretora do Mestrado em Intercultural Studies for Business do Instituto Superior de Contabilidade e Administração do Politécnico do Porto (ISCAP-P.Porto), confirmo que a aluna Ana Margarida Cruz Silva se encontra atualmente a frequentar o segundo ano deste mestrado. De momento, a estudante está a realizar o seu relatório de estágio curricular final, no qual irá analisar um caso de estudo referente ao papel das indústrias criativas no desenvolvimento do turismo na Serra da Estrela, especificamente tendo em conta o papel da telenovela "A Serra" nesse processo.

O estágio da aluna Ana Margarida Cruz Silva decorre na ADIRAM – Associação para o Desenvolvimento Integrado da Rede das Aldeias de Montanha. O estágio nesta Associação e o seu contacto direto com várias aldeias da região da Serra da Estrela levou a aluna a selecionar a telenovela "A Serra" como estudo de caso, sob minha orientação. O principal objetivo deste trabalho académico é perceber o impacto da telenovela no desenvolvimento turístico da região. Para tal, a aluna pretende compreender a razão pela qual foi escolhida esta região para a gravação da telenovela, bem como compreender o papel que esta seleção desempenha na promoção e na sustentabilidade socioeconómica do território cultural das Aldeias de Montanha.

A Docente Responsável,

Clara Sarmento

Professora Coordenadora com Agregação, ISCAP-P.PORTO
Directora do Centro de Estudos Interculturais e do Mestrado em Intercultural Studies for Business

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Appendix IX– Written interview made to the municipality of Seia for the Audiovisual – Soap Opera *A Serra* Case Study.

Caso de estudo da telenovela *A Serra*, a ser desenvolvido pela estudante Ana Margarida Cruz Silva, estudante no 2º ano do mestrado em Intercultural Studies for Business, no Instituto Superior de Contabilidade e Administração do Porto, ISCAP- P.Porto.

Questões:

1- Como foram efetuados os contactos entre a SIC e a Câmara Municipal de Seia para a realização das gravações?

R- Foi estabelecido contacto entre a SP Produções e o Presidente da Câmara Municipal de Seia, que depois desencadeou os necessários processos internos para que o Município se associasse ao projeto.

2- O território da Serra da Estrela e neste caso do concelho de Seia é um território de grande dimensão, como decidiram em que locais seriam gravadas as cenas

da

telenovela?

R- Os locais de gravação foram de acordo com o projeto televisivo e o lógico enquadramento temático. O Município teve como objetivo a notoriedade do território no que respeita ao turismo de natureza e aos recursos a ele associados, bem como, à valorização do património histórico e cultural.

3- Antes de iniciarem as gravações, a Câmara Municipal de Seia entrou em contacto com associações ou entidades locais para que pudessem fazer parte do projeto? De que forma estabeleceram esse contacto?

R- A responsabilidade do projeto televisivo é da SP Produções, não tendo a Câmara qualquer interferência no contacto com entidades.

4- Apesar da situação pandémica em que vivemos, é possível verificar se os residentes das aldeias em que estão a gravar, bem como turistas ou curiosos aparecem durante as gravações para assistirem às mesmas. Possuem conhecimento de qual a reação das comunidades locais às gravações?

R- Atendendo à situação pandémica não nos tem sido possível aferir essa informação com rigor, pelo que não dispomos de dados fiáveis para disponibilizar. No entanto a perceção que temos é que as gravações são sempre muito bem acolhidas pelos locais, para além do retorno económico para as comunidades onde se instalam durante o período de filmagens.

5- As telenovelas, como indústrias criativas, têm um grande impacto nas regiões em que são gravadas. De que forma consideram que a escolha para gravar esta telenovela na serra da Estrela terá um impacto significativo no desenvolvimento turístico desta região? Consideram que as pessoas conseguem a partir das suas

casas obter imagens que de outra forma não iriam conseguir atingindo assim uma maior audiência?

R- Consideramos que com esta produção na serra da Estrela tem sido possível divulgar locais menos conhecidos e recursos turísticos distintos a um público alargado.

6- Até agora têm sentido, ou conhecem testemunhos de estabelecimentos turísticos que tenham sido afetados positivamente pela gravação da novela nesta região? Consideram que já é possível verificar um aumento do turismo na região?

R- Temos o testemunho de pessoas que visitaram os nossos museus afirmando que foi após o visionamento da novela que ficaram com curiosidade/vontade de visitar Seia.

7- A produção de uma telenovela convoca diversas indústrias, nomeadamente empresas de audiovisuais e tecnologia avançada, desta forma aplicando conceitos globais num território cultural local que é a Serra da Estrela e as suas comunidades. De que forma consideram que a adaptação deste conceito de “glocal” impacta a vida das comunidades locais?

R- Por si só podemos falar do conhecimento que é possível trazer às comunidades e eventualmente da adaptação que as empresas locais sentem a necessidade de fazer para acompanhar as tendências.

8- Na vossa opinião, existe o potencial da Serra da Estrela se tornar num destino de film tourism (telenovelas, séries, filmes)?

R- Julgamos que esse potencial já existia antes da novela daí o Município ser associado da *Centro Portugal Film Commission*.

Appendix X– Written interview made to the Burel Factory representative Romeu Lebres for the Design: Burel Case Study.

Caso de Estudo:

Design: Burel

From local production to mainstream fashion

Industries involved in the process

Caso de estudo a ser desenvolvido pela estudante Ana Margarida Cruz Silva, estudante no 2º ano do mestrado em Intercultural Studies for Business, no Instituto Superior de Contabilidade e Administração do Porto, ISCAP- P.Porto.

Questões:

1- Considera que houve uma passagem do Burel, da produção local para a mainstream fashion? De que forma caracteriza essa passagem?

R- Não diria Mainstream Fashion porque o burel atende a um mercado de nicho. Um mercado que procura precisamente fugir ao mainstream e ao fast fashion, para se focar num produto que tem algo mais a acrescentar: a sua história, a relação com a comunidade, os valores a que se liga de forma intrínseca como a sustentabilidade e a valorização dos recursos naturais.

O design que começámos a empregar em cada peça que tecemos, assim como as várias parcerias que estabelecemos com designers, arquitetos e criativos, fazem com que, naturalmente a sua projeção seja maior e mais mainstream, e

isto alegra-nos porque é sinal que é um saber e uma arte que se mantém viva, que se eleva através do design e da inovação.

2- Se sim, quais as indústrias envolvidas nesse processo da passagem da produção local para a mainstream fashion?

3- Na sua opinião, como é que a indústria têxtil e a indústria da moda podem “vender” a cultura local?

R- Na minha opinião qualquer tipo de indústria deveria ter consciência da cultura local. Por uma questão de diferenciação, de garantir elementos únicos que definem precisamente as culturas locais e as suas populações. É importante criar algo que acrescente algo novo, que crie valor, mas que ao mesmo tempo mantenha as bases nas origens para dar maior carácter à marca, definir bem o seu posicionamento e ajudar a traçar caminhos para continuar. Se não conhecermos bem o nosso passado, como havemos de saber definir o futuro?

4- Conte-me um pouco acerca da última posição da Burel Factory na indústria da moda.

R- Na indústria da moda o nosso principal papel é desmistificar a ideia de que o burel é um produto artesanal para que seja associado ao design e à criatividade. Não queremos com isto abafar as suas raízes históricas que, aliás, promovemos com orgulho, mas é importante que este tecido, que é tão rico, seja valorizado por aqueles que apreciam beleza, autenticidade e design. Porque é um mercado com tanta oferta, que é importante que marcas autênticas e originais tenham o seu lugar.

Temos peças próprias e outras em associação com vários designers que se aperceberam do grande potencial do produto. Estamos sempre abertos a colaborações, a desenvolver padrões exclusivos e em divulgar os nossos Pontos 3D para peças mais conceptuais e de autor.

5- Que habilidades considera necessárias para ter sucesso na indústria da moda?

R- Irreverência, resiliência e criatividade.

6- Que tipo de tecnologia e software são utilizados na empresa e com quais está familiarizada?

R- O software principal está nas mãos de quem continua a manusear os teares e as máquinas antigas que fazemos questão de manter. Trabalhamos com uma carda e uma fição do século XIX, por ex, e já são poucas as pessoas que sabem trabalhar com elas. Felizmente que a Serra da Estrela ainda mantém estes autênticos guardiões de conhecimento, que o transmitem aos mais novos.

De resto, temos vindo a apostar no digital, não só pelas circunstâncias atuais em que o mundo se encontra, mas porque é um veículo que permite uma difusão mais global e mais adequada às necessidades de hoje. É mais um capítulo na já longa história do burel.

7- Conte-me um pouco acerca da sua experiência de trabalho com designers, fotógrafos e modelos.

R- É um trabalho onde damos liberdade criativa, que para nós é essencial, ao mesmo tempo que nos asseguramos que a essência do produto se reflita em cada imagem. Normalmente falamos um pouco sobre o burel para que a sua história contribua para o contexto, mas depois o design e as cores tão bonitas, tornam-no fácil de trabalhar porque se enquadram numa infinidade de cenários e contextos.

8- Como considera que a conexão com vários designers portugueses afetou a Burel Factory e a sua difusão?

R- Foi muito importante. Quando descobrimos a burel, embrenhámos-nos na sua história e na importância que ele tinha na identidade e cultura da região da Serra da Estrela. Era um produto incrível, mas que, infelizmente, por não ter acompanhado o tempo se definha na sua própria narrativa e ameaçava desaparecer. Começámos por lhe dar cor, porque até então só havia nos tons naturais da lã, mas não era suficiente. Foi quando decidimos desafiar alguns designers e artistas a criar. A versatilidade do tecido permitiu uma grande liberdade criativa e de repente tínhamos peças com um design contemporâneo, inovador e diferente, o que felizmente lhe chamou muita atenção do público.

9- Como considera que o Burel aliado à indústria da moda pode funcionar como forma de empoderamento de minorias (nomeadamente através do projeto Queijeiras)?

R- O Burel representa desde sempre uma minoria: uma cultura de uma região interior do país que até agora era privada de voz. Dar-lhes palavra e notoriedade, difundir o seu conhecimento sempre foi a alavanca que nos impulsionou em continuar este projeto de recuperação de património. O projeto Queijeiras foi algo

que nos tocou profundamente por dar destaque a uma profissão tão importante na região, no país, mas ao mesmo tempo tão tímida na sua difusão. São mulheres que transformam a sua determinação em algo bom, que tenazmente continuam algo tão característico daquela zona mas que continuavam na sombra. Acreditamos que o mérito, a coragem e a determinação devem ser reconhecidos e verdadeiramente valorizados.

10-Em termos da Burel Arquitetura, como chegaram à conclusão de que o burel poderia ser adaptado na arquitetura?

R: Como já referimos, o burel é um tecido extremamente versátil e fácil de trabalhar. É muito forte, durável, resistente ao fogo, ao mesmo tempo que permite um isolamento acústico e térmico, levando a uma poupança nos recursos energéticos, por exemplo. Características como estas são muito valorizadas na arquitetura de interiores, o que felizmente nos leva a apostar cada vez mais nessa área. E depois, as cores, o facto de ser um produto natural também o tornam numa solução atrativa para os arquitetos e designers de interiores.

Quando há uns anos alguém da Microsoft Portugal nos descobriu por acaso e se apercebeu dessas inúmeras benesses do produto, desafiou-nos para um projeto de revestimentos da sua sede em Lisboa. Foi uma surpresa para todos que correu muito bem, e que felizmente nos abriu caminho para outros projetos que se seguiram.

11- A associação de cidades com a indústria da moda altera a perceção do lugar. Essas representações, que podem ser definidas como imagens mentais em termos de ideias, crenças e perceções que as pessoas têm sobre as cidades, afetam fortemente as atitudes das pessoas em relação a essas cidades, tornando os locais atraentes não apenas para consumidores e turistas, mas

também para o capital humano, empresas e investimentos. Considera que isto tem acontecido em Manteigas, desde a abertura da Burel Factory?

R- Acreditamos que sim. Manteigas tem-se reafirmado como um polo turístico, industrial e criativo da região da Serra da Estrela. Já trazia essa história de longe, uma vez que sempre esteve ligada à lã e ao burel, e o que fizemos foi reanimar essa chama, dinamizar a população, desafiá-la, e enchê-la de orgulho na sua mestria quando os surpreendemos com as constantes visitas que chegam de fora para testemunhar todo aquele conhecimento vivo.

12- Considera que a Burel Factory influenciou o aumento do turismo em Manteigas e na região envolvente?

R- Acreditamos que sim, até porque fazemos questão que assim seja. A nossa intenção sempre foi dinamizar aquela região e não a deixar morrer. Razão pela qual promovemos as visitas guiadas à nossa fábrica de forma gratuita e investimos em dois hotéis, a Casa de São Lourenço e a Casa das Penhas Douradas – Burel Mountain Hotels que, além de atraírem um fluxo turístico nacional e internacional upscale, servem ainda como “montras” onde o burel é integrado na sua decoração, na arquitetura interior, na arte nas paredes, nos tetos, e conseqüentemente apreciado por quem os visita.

**Appendix XI– Interview made to Pedro Ribeiro for the
Visual Arts: Photography Case Study.**

Caso de Estudo: Visual Arts - Photography

Caso de estudo a ser desenvolvido pela estudante Ana Margarida Cruz Silva, estudante no 2º ano do mestrado em Intercultural Studies for Business, no Instituto Superior de Contabilidade e Administração do Porto, ISCAP- P.Porto.

Questões:

1- Como decidiu dedicar-se à carreira de fotógrafo?

R- Sempre estive ligado à área artística. Tudo começou com a pintura. Começou a interessar-se pelas artes no geral. Em 2010, apareceu a paixão pela fotografia. Começou a fazer foto reportagens para algumas empresas e algumas publicações em revistas de fotografia de natureza. A paixão foi crescendo, começou a participar em alguns concursos de fotografia, onde foi acumulando prémios nacionais. Em março/ abril de 2017, foi desafiado pelo escritor Paulo Caetano a criar um livro em conjunto. Um livro diferenciado sobre o parque Natural Serra da Estrela. Tinha já um bom levantamento fotográfico e ele as ideias para os textos. Passaram da ideia à prática. Mais tarde começou a fazer trabalhos por conta própria. Faz trabalhos como freelancer em eventos e vende fotografias de autor.

2- De que forma ocorreu a entrada na Associação ADIRAM?

R- Em Abril de 2013 dava aulas de expressões artísticas, ficando desempregado. Entretanto soube de uma vaga na ADIRAM, através de uma colega. Foi tentar perceber como funcionava a Associação e falou com a coordenadora do projeto, Célia Gonçalves, que disse haver interesse também da parte da ADIRAM. Em meados de julho de 2013 começou a trabalhar no projeto, onde continua hoje em dia. Entrou como designer gráfico e fotógrafo.

3- Considera que a sua presença nesta Associação como fotógrafo e designer fortaleceu a difusão da mesma?

R- Sim, sem dúvida, porque quando chegou em 2013, a Associação ainda estava só a dar os primeiros passos. Não havia imagens e, por isso criou um banco de imagens e a primeira estratégia de comunicação que foi crescendo ao longo do tempo. Mais tarde, o projeto ganhou asas, uma vez que a equipa de três pessoas na altura começou a desenvolver. Começaram a existir as primeiras Festas de Montanha, criam-se os Caminhos de Montanha, iniciativa dos sabores de Montanha... Mais tarde como o projeto estava a ter um bom impacto deu-se o alargamento da rede do projeto a outros municípios. Foi crescendo continuamente e, é hoje em dia um Projeto que muito contribui para a afirmação do turismo do Centro de Portugal.

4- Como é que a fotografia lhe permite estar em contacto com culturas locais?

R- A sua vinda para as *Aldeias de Montanha* fez que com fosse em busca do contacto com os habitantes das Aldeias, de forma a perceber as suas tradições e o seu modo de vida, criando a partir daqui um banco de imagens que permitissem uma afirmação do lado autêntico e genuíno do território.

5- Qual o papel da fotografia na indústria do turismo?

R- No mundo global em que vivemos hoje em dia, o poder da imagem tornou-se num dos meios de comunicação mais importantes e como tal o turismo precisa de se afirmar através dos diferentes meios de comunicação, desenvolvendo-se através da fotografia, da imagem gráfica e do texto. As redes sociais também permitem uma grande afirmação do turismo, acabando por usar a imagem como elemento privilegiado.

6- Já teve alguma experiência enquanto fotógrafo de um lugar nos territórios das *Aldeias de Montanha*, que tivesse feito com que esse lugar se torna uma atração turística?

R- Por exemplo, a Cabeça, Aldeia Natal é um projeto que inicialmente se desenvolveu através de uma ideia desenvolvida com um colega que também trabalhou na ADIRAM. O município financiava o Projeto... O Ricardo Mendes lançou essa ideia – Aldeia Natal Ecológica. Com a vida do Pedro, a ideia foi crescendo. Ele contribuiu com fotografias e recolha de imagens que ao longo do tempo ajudaram a afirmar o evento, tendo sido algumas imagens publicadas na revista Visão, no Jornal Público, na Fugas e na National Geographic Channel (por volta de 2015).

7- Como é que o instagram, por exemplo, tem mudado a fotografia de viagem?

R- Através dos vloggers, dos influencers, fotógrafos de viagem... influenciaram a visão das pessoas para visitarem locais remotos até que outrora eram pouco conhecidos e pouco divulgados.

8- Quais são os tipos de fotografia que fazem mais sucesso nas redes sociais (*Aldeias de Montanha*)?

R- Água, praias fluviais.

Cada rede social difere do tipo de conteúdo. Por exemplo, praias fluviais, a gastronomia local, as ruralidades são os aspetos que mais atraem (As Festas e Os Caminhos de Montanha).

9- Qual é o poder da fotografia em mudar a percepção das pessoas sobre um lugar, neste caso sobre os territórios das *Aldeias de Montanha*?

R- A fotografia tem de transmitir uma certa magia e narrativa do lugar que envolva a pessoa e a faça ter vontade de viver a experiência mesmo sem nunca lá ter estado.

10- Há uns anos publicou o livro intitulado *Estrela: Uma Montanha de Emoções*. Quais foram os principais objetivos da publicação desse livro? Considera que afetou positivamente o turismo local?

R- Sim, como foi um livro que até ao momento não havia nada semelhante no território, bilingue, acabou por ajudar turistas e fotógrafos nacionais e estrangeiros a conhecerem o território da Serra da Estrela, contribuindo como um guia em que o fotógrafo através das orientações descritas no livro consegue perceber como foi realizada determinada fotografia, num determinado lugar.