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Storytelling Experiences by Millennial Tourists in UNESCO Heritage Centers

Tese de Mestrado

Gestão Turística

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Dedicatória

Dedico este trabalho à minha avó Matilde, a quem devo todo o meu percurso acadêmico.

RESUMO

Viajar é um modo efêmero de viver noutra cultura e aprender sobre os seus costumes e tradições. Os turistas cada vez mais procuram tornar as suas viagens autênticas e inesquecíveis e estão cada vez mais abertos a outros contextos socioculturais. Eles não são mais um mero espectador, mas um participante ativo na experiência turística (Otto & Ritchie, 1996). O turismo é de facto um conjunto de momentos, depois retratado em memórias que mantêm os turistas conectados aos destinos. A economia da experiência é, sem dúvida, uma tendência crescente, justificada pela globalização da informação, pela democratização da cultura, pela busca de desafios e pela urgência em viver momentos únicos (Pine & Gilmore, 1998; Jelinčić & Mansfeld, 2019). Os turistas querem saber mais sobre os destinos, tradições e património, procurando fontes fiáveis de informação. A aprendizagem e o turismo tornaram-se dois elementos indissociáveis, resultando num aumento exponencial de turistas culturais com diferentes motivações: espirituais, intelectuais e emocionais, que definem o seu perfil enquanto turistas. As principais atrações culturais dos destinos situam-se nos centros históricos. Aqui, monumentos, património e partilha de histórias estão concentrados.

Contar histórias é um produto do turismo cultural, um meio de comunicação, um mecanismo para promover o potencial turístico dos destinos fomentando a conservação dos espaços, a consciência social, a partilha de conhecimento e a preservação da tradição (Gonçalves, Seabra, & Silva, 2017). As experiências turísticas memoráveis fomentam fortes ligações com destinos, fazendo com que os turistas queiram voltar, reviver momentos passados e paralelamente se tornem contadores de histórias compartilhando a sua própria experiência. O *storytelling* não se limita a relatar eventos. Ajuda os turistas a se conectarem com o destino visitado de forma sensorial, possibilitando um relacionamento mais próximo com a comunidade, os seus residentes e a cultura local.

Os turistas culturais são um segmento bastante heterógeno, com personalidades e padrões comportamentais diversificados. Considerando este fator, relevou-se pertinente adotar uma abordagem geracional, focando exclusivamente a geração *millennial*. Este grupo, revela um surpreendente interesse em visitar património, e conhecer a cultura dos destinos. Nas suas viagens os *millennials* optam por experiências autênticas, que lhes permitam conhecer a comunidade local, a história, e património (EdgeResearch, 2017).

O estudo empírico foi elaborado através da realização de inquéritos nos Centros Históricos reconhecidos pela UNESCO em Portugal continental: Évora, Guimarães e Porto. Os resultados confirmam as dimensões da experiência: (1) *sense*, (2) *feel*, (3) *think*, (4) *act* e (5) *relate*, do modelo de Schmitt (1999). A dimensão *think* não demonstrou relevância perante os resultados obtidos, justificando-se pelo facto da geração *millennial* ser mais experimental e preferir viver cada momento de forma plena através de seus sentidos e sensações (Veiga, Santos, Águas, & Santos, 2017). A discussão centra-se nos resultados e nas implicações para o turismo cultural e para a gestão turística, podendo auxiliar na criação de novas estratégias de marketing e comunicação que otimizem as dimensões da experiência turística. São também apresentadas limitações e futuras linhas de investigação.

Keywords: Storytelling, Turismo Cultural, Património Imaterial, Experiência Turística, Gerações, Millennials

ABSTRACT

Traveling is an ephemeral way of living in another culture and learning about its customs and traditions. Tourists increasingly seek to make their travels more authentic and unforgettable and are more open to other socio-cultural contexts. They are no longer a mere spectator, but an active participant in the tourism experience (Otto & Ritchie, 1996). Tourism is indeed a set of moments, then portrayed in memories that keep tourists connected to the destinations. The economy of experience is undoubtedly a growing trend, justified by the globalization of information, by the democratization of culture, by and by the urgency of living unique moments (Pine & Gilmore, 1998; Jelincic & Mansfeld, 2019). Tourists want to know more about destinations, traditions and heritage by looking for reliable sources of information. Learning and tourism have become in dissociated elements, resulting in an exponential increase of cultural tourists with different motivations: spiritual, intellectual and emotional, that define their profile as tourists. The main cultural attractions of the destinations are located in the historical centers. Here, monuments, heritage and story sharing are concentrated.

Telling stories is a product of cultural tourism, a means of communication, a mechanism to promote the tourism potential of the destinations by fostering space conservation, social awareness, knowledge sharing and the preservation of local traditions (Gonçalves, Seabra, & Silva, 2017). Memorable tourist experiences foster strong connections with destinations, making tourists want to return, relive past moments and in parallel, become storytellers sharing their own experience. Storytelling is not limited to reporting events. It helps tourists to connect with the visited places in a sensorial way, enabling a closer relationship with the community, its residents and the local culture. Cultural tourists are a very heterogeneous segment, with diverse personalities and behavioral patterns. Considering this factor, it was pertinent to adopt a generational approach, focusing exclusively on the millennial generation. This group reveals a surprising interest in visiting heritage and knowing the culture of the destinations. In their travels the millennials opt for authentic experiences that enable them to get to know the local community, history, and heritage (EdgeResearch, 2017).

The empirical study was carried out by conducting surveys in Historical Centers recognized by UNESCO in Portugal mainland: Évora, Guimarães and Porto. The results confirm the dimensions of experience: (1) *sense*, (2) *feel*, (3) *think*, (4) *act*, and (5) *relate*, regarding the model of Schmitt (1999). However, the dimension *think* was not relevant in the generation studied. This is understandable because millennials are more experimental and prefer to live the moment to the fullest, through their senses and sensations (Veiga, Santos, Águas, & Santos, 2017). Discussion centers on the study findings and implications for cultural tourism, and tourism management that can help in the creation of new marketing and communication strategies that enhance the dimensions of the tourism experience. Lastly limitations and guidelines for future research are presented.

Keywords: Storytelling, Cultural Tourism, Intangible Heritage, Tourism Experience, Generations, Millennials

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List of Abbreviations

| | |
|---------------|--|
| APCH | Associação Portuguesa de Centros Históricos |
| ET27 | Estratégia do Turismo em Portugal 2020-2027 |
| INE | Instituto Nacional de Estatística |
| SPSS | Statistical Package for the Social Science |
| TPA | Theory of Planned Behavior |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| UNWTO | World Tourism Organization |
| WHHC | World Heritage Historical Centers |

“Storytelling is the most powerful way to put ideas into the world.”

– Robert McKee, professor

I. Introduction

This chapter presents the primarily focus of this work, subject description, theoretical significance, key objectives and methodology used for analysis research.

1.1. Tourism Consumption

The tourist market is one of the pillars of world's economy. Annually it is estimated that 1.2 billion people travel internationally, contributing to the commercial stimulus, and local development (Julião, 2013). According to the World Travel & Tourism Council, tourism represents 10.4% of the general GDP in 2018. It is a market that fosters place development and enables the cultural exchange (WTTC, 2019).

Tourism is in constant transformation, adapting to different contexts and trends, caused by globalization and social exchange (Pessanha, 2016). These changes create new profiles of tourists, new destinations, new social classes, political and technological issues (Yang, Liu, Li, & Harrill, 2018), that infer in the way people interact, relate and communicate. These changes affect all the major markets including tourism.

Tourists are highly influenced by sociologic phenomena affecting their consumption patterns (Sharpley, 2018). Today, individuals are more sensible to other cultures, lifestyles and desire to know more about the destinations visited.

Living authentic experiences have become the *core* of the tourist market (Tung & Ritchie, 2011; Neuhofer, Buhalis, & Ladkin, 2015; Zhang, Wu, & Buhalis, 2017; Chang, 2018). The demand for what is real and genuine is increasing. Studies show that tourists give importance to know the culture, heritage and lifestyle of residents and places, justifying the growth of the cultural tourism market, with an increase of more than 15% per year in the last decades (UNWTO, 2015).

“Culture is a complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”
- (Tylor, 1871, p. 1).

Culture is a concept that does not stand individualized, but rather as a global and shared value (Kroeber & Kluckhohn, 1952) with a crucial influence in social sciences. In tourism, cultural attractions move millions of people worldwide every year. Numerous travelers are drawn by the historical inheritance of the destinations. *“Cultural Tourism bridges the past with the present”* (Gonçalves, Seabra, & Silva, 2017, p. 2173) and is an integral part of destinations’ economy. It shows the uniqueness of the patrimonial and monumental offer of cities. Over the years, these elements are adding value, making the destinations more attractive and competitive (Zukin, 1995).

At the same time, tourist information became mixed and saturated caused by the substantial number of platforms and info sources. These constraints were responsible to new trends and ways to seek genuine information (Pirolli, 2018). All these aspects facilitated the growth of cultural tourism and the pursuit of stories. Stories represent the destinations through a genuine narrative. They work as a dynamic and authentic learning tool. Storytelling is indeed a growing trend, with a vast immaterial value a wider range of applicability. Intangible attractions, like stories, are gaining a significant value, as they are mechanism to immerse in local communities.

Our daily lives are filled with storytelling, whether through social media, marketing, or in simple dialogues. Man, as a social being is programmed to be a storyteller because it is the most effective communicational tool for establishing contact with

others, developing empathy, attachment, knowledge and practices to others (Andrews, Hull, & Donahue, 2008; Bueno, 2015).

The applicability of storytelling has proven to be effective as a long-explored business communication strategy (Sole & Wilson, 2002; Roth, 2016). However, in the tourist market, there is a certain dimness in this practice. Not only because of the limited literature in this topic, but also because of the underprivileged tourist exploitation of this resource. There is no heritage without history, and it is the storyteller's responsibility to know how to "sell" that story in an interactive way to tourists. In addition, telling stories, makes tourists getting closer to residents and tourist workers.

Considering the important role of storytellers for the tourism consumption and tourist behavior this study intends to extend its contribution to the theories of consumer behavior, framing its analysis in Ajzen's Theory of Planned Behavior Consumer. The final framework research aims to fill the shortage of literature in storytelling and tourism but also to support instrumentalize this practice, concretely, in the historical centers recognized by UNESCO in Portugal mainland, and millennial tourists.

1.2. Research Objectives

This study aims to analyze storytelling experiences in historical centers recognized as World Heritage Centers of UNESCO (WHHC) in Portugal mainland. It is intended with this research to deepen the following topics:

- How storytelling is a mechanism for approaching tourists to cultural destinations;
- Establish how storytelling is an effective communicational tool to show the history of cultural destinations;
- Reveal how the different stories told in the historical centers recognized by UNESCO in Portugal mainland can be associated with the type of tourist experience in those places;
- How the millennial generation connects with cultural destinations through storytelling;

- Demonstrate the type of tourist experience millennials tourists choose to enjoy in historic centers.

The empirical study is going to be carried out by conducting surveys in Historical Centers recognized by UNESCO in Portugal mainland: Évora, Guimarães and Porto. To evaluate the importance of history and storytelling the data is going to be analysed using content analysis procedures. All the data will be collected and clustered according to each WHHC. The quantitative research will analyze the tourism experience with a survey focusing on five tourism experience dimensions: *(1) sense, (2) feel, (3) think, (4) act, and (5) relate* based on the model of the tourism experience of Schmitt (1999).

1.3. Dissertation Work Structure

The final dissertation is composed by five main chapters. In chapter I a general summary is given on the subject. The main guidelines are identified, as well as the study relevance, the research object, instruments and method procedures. In chapter II the literature review is divided in three main topics: Cultural Tourism and Heritage, Tourism Experience and Storytelling, Generations and Tourism Consumption. In chapter III are presented. The Methodological Procedures, Measures, Setting Description and Sample profile are described. Chapter IV exposes the Results and Discussion. In Chapter V, are described the main Conclusions, Implications, Study Limitations and Further Research. All the main topics and sub-topics are organized in Table 1.

Table 1
Master Dissertation Work Structure

| CHAPTER | THEMES | | |
|-------------------------------------|-------------------------------------|------------------------------------|---|
| <i>I.INTRODUCTION</i> | Tourism Consumption | | |
| | Study Relevance | | |
| | Research Objectives | | |
| | Work Structure | | |
| <i>II. LITERATURE REVIEW</i> | Cultural Tourism and Heritage | Cultural Tourism | |
| | | Cultural Tourism in Portugal | |
| | | Cultural Tourists | |
| | | World Heritage by UNESCO | World Heritage Historical Centers (WHHC) Intangible Heritage |
| | Tourism Experience and Storytelling | Tourism Experience | |
| | | Cultural Tourism Experience | |
| | | Storytelling: Conceptual Evolution | |
| | | Storytelling in Tourism | |
| | | Storytellers | Family and Friends |
| | | | Institutional Websites |
| | | | Television and Cinema |
| | | | Digital Influencers and Social Media |
| | Official Tour Guides | | |
| | Tourist Staff | | |
| Generations and Tourism Consumption | Generational Segmentation | Residents | |
| | | Tourists | |
| | | Millennials Millennial Tourists | |
| <i>III.METHODOLOGY</i> | Methodological Procedure | | |
| | Statistical Procedure | | |
| | Setting Research | | |
| | Sample Profile | | |
| <i>IV.RESULTS</i> | Discussion | | |
| | Results | Qualitative Results | |
| | | Quantitative Results | |
| <i>V.CONCLUSIONS</i> | Conclusions | | |
| | Implications | | |
| | Study Limitations | | |
| | Further Research | | |

Source: Own Production

II. Literature Review

This chapter presents the literature review of the main research topics: Cultural Tourism and Heritage, Tourism Experience and Storytelling, Generations and Tourism Consumption.

Tourism experience can be defined “as the subjective evaluation of an individual (affective, cognitive or behavioral), of the events related to their tourism activity, which begins before the trip with the planning and preparation phase, as a destination and finally with the memories of the trip” (Tung & Ritchie, 2011, pp. 1368-1369). The consumption of experiences in tourism is explained by Ajzen's Theory of Planned Behavior. Consumer behavior theories are adaptable to different realities in order to explain and anticipate consumer behavior in a specific context. TPB is an extension of Theory of Reason Action by Fishbein and Ajzen (1975). Several studies in tourism confirm the applicability of Theory of Planned Behavior (Sparks, 2007; Hsu & Huang, 2010; Reza Jalilvand & Samiei, 2012; Han, Meng, & Kim, 2017; Japutra, Loureiro, Molinillo, & Ekinici, 2019). This behavioral theory is used to understand attitudes towards behaviors that do not depend exclusively on the individual will (Hsu & Huang, 2010). The TPB includes two important constructs that influence attitudes towards consumer behavior - A subjective norm and the perceived behavioral control (Bray, 2008).

The perceived behavior control is a social construct that is influenced by different factors that potentiate or exclude the adoption of a behavior. Past experiences and learning are examples of factors that influence behavior. Ajzen (1991) argues that the more positive an attitude towards a behavior, the greater the intention to adopt that same conduct. In this study the PCB construct is related to the variable of the tourist experience. The more positive a tourist experience is in a specific tourist destination; more likely tourists will repeat the same behaviors that led to the realization of that specific experience. The existence of an intrinsic will to revisit the destinations, is related to places where positive tourism experiences took place.

The other construct pointed out by Ajzen is the subjective norm, which translates into a social notion of individuals that encourages or constrains them to perform certain behaviors. This construct is related to the social pressure for people to adopt specific

performances (Ajzen, 1991). In this case the subjective norm is associated with the contribution of storytellers that are present in all phases of the tourism experience (before, *in-situ*, and after). In this study, storytellers are considered as influencers of the tourism experience, and can influence tourism consumption. In the pre-experience, family and friends, so guidebooks, and institutional sites, are the first storytellers. These narrators share testimonies and past experiences (positive or negative) that influence the behaviors adopted during the trip. Throughout the *in-situ* experience, tourists are led to adopt certain manners by local storytellers (residents, tourist workers, tour guides). In the post-experience (after the trip), tourists become storytellers, sharing their own experience with others, conditioning again the behavioral patterns to be adopted *posteriori*, the consumption of tourism and inevitably the future tourism experience.

1. Cultural Tourism and Heritage

According to anthropological studies, culture is a set of "*habits and capacities acquired by man in society*" (Tylor, 1871). It represents all creations that later are transmitted to future generations (Reimão, 1996; Duranti, 1997). Also, it is a purely abstract notion that defines behaviors, craft creations, ideas or mental states (Bourricaud, 1952).

Rocher (1979), defines culture as a set of various attributes such as thoughts, feelings, and behaviors, which characterize the culture as a whole. Subsequently, they are apprehended by future generations and shared among the members of that community, fostering a sense of belonging to a particular place or group. "*Culture is as much an individual, psychological construct as it is a social construct. To some extent, culture exists in each and every one of us individually as much as it exists as a global, social construct ...*" (Matsumoto, 1996, p. 21).

Hofstede (1980), defines this set of attributes as "cumulative knowledge", with different dimensions, passed from one group to another. As Vanhee, Dignum, and Ferber (2013), stated regarding the Hofstede's theory, the core of culture are the basic values of the human condition in a given context. In other words, what is considered "*good*" and "*bad*." In the next levels are, heroes and symbols, which represent the history and identity of a specific culture. Parallel to all levels are the practices, which are inherent to these three dimensions: Values, Heroes and Symbols, as shown in Figure 1:

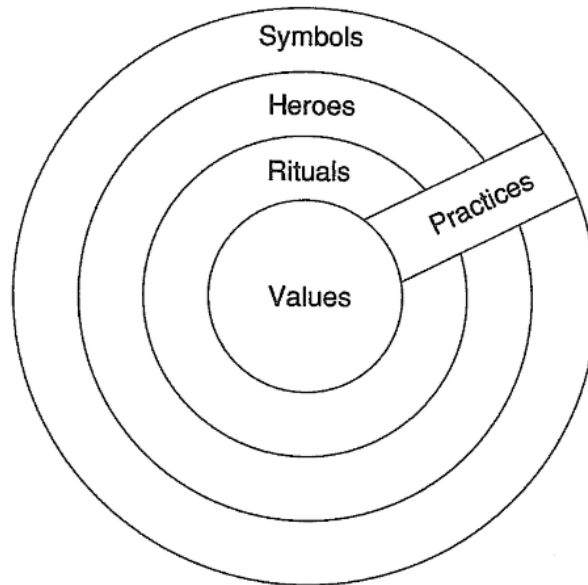


Figure 1: Hofstede's Onion Model of Culture (1997)
 Source: Vanhee, Dignum, & Ferber (2013)

The conceptualization of culture is directly linked with the understanding of Cultural Tourism, since they are two concepts impossible to isolate (Csapó, 2012). Although the study of culture has already been the subject of different scientific studies, the approach in the tourism segment is comparatively recent, considering that its practice already exists before its designation as cultural tourism.

In the nineteenth century, expeditions and pilgrimages were common activities, used as incentives to search for culture (Rohrscheidt, 2008). Knowing *culture* was fundamental to the development of intellectual abilities. Until the end of the twentieth century, these journeys were not considering a tourist leisure activity (OECD, 2009). Only in the beginning of the twenty-first century, the concept of cultural tourism arises (Ontario Tourism Government, 2009).

In the late 90's, international and domestic travel increase significantly. Cultural tourism which was considered only a niche of the tourist market, has become one of the main attractions of mass tourism. This trend has grown until today, being one of the most popular types of tourism (Richards, 2018; UNWTO, 2018).

According to a study carried out by TripAdvisor (2018), based on reservations made between 2016 and 2017, the cultural tourism market is one of the biggest tourist segments. Along with the data of the Global Tourism Industry, revenues generated by the tourism

sector amount to 3.2 trillion dollars, of which 800 trillion to 1.1 trillion are from cultural tourism, as exposed in Figure 2:

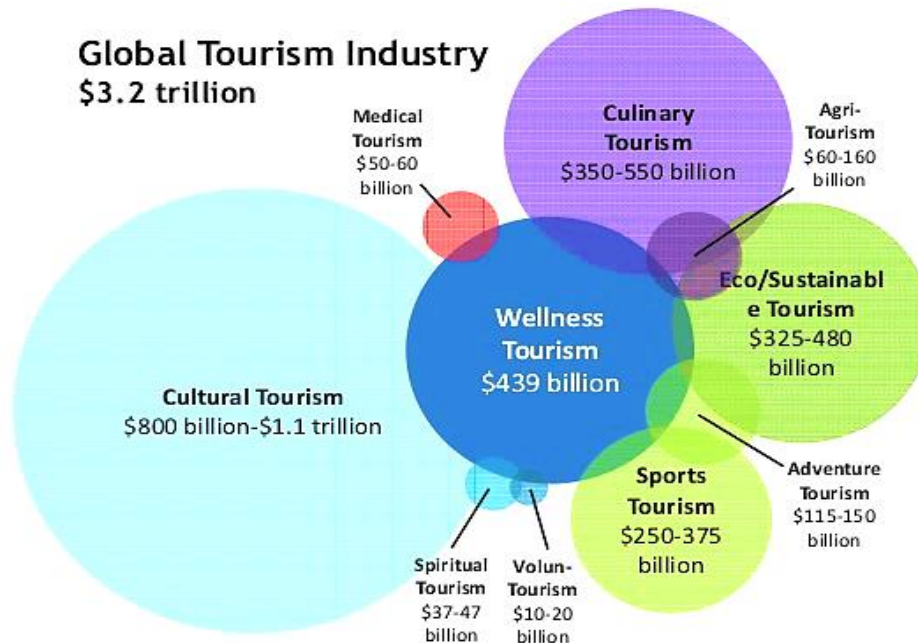


Figure 2: Global Tourism Industry
Source: Global Wellness Institute (2013)

This growth has different repercussions. The more tourists travel, the more knowledge they get, making them more demanding to what they want to visit. All these factors involve a greater awareness of the traditions and lifestyles of others (IPK International, 2016). These aspects reflect the holistic importance of this market, and its influence on consumption habits of tourism products (Reisinguer, 1994; Stebbins, 1996; Kim & Ritchie, 2014; García & Michel, 2017). Thus, more and more destinations are concerned with giving visibility to their traditions, since these are constituent elements of their identity (Talavera, 2003).

Cultural tourism is a very complex research topic, with different approaches and definitions. According to Table 2, it is corroborated the conceptual evolution of cultural tourism, which over the years, goes from a connotation exclusively focused on leisure, becoming a means of learning. Traveling is not just a visit; it is an experience of knowledge.

Table 2

Literature review of the concept of Cultural Tourism

| Concept of Cultural Tourism | Authors |
|---|----------------------------|
| <i>"Cultural tourism is a type of travel interest where the destination's host culture is a factor of attractiveness."</i> | (Reisinger, 1994, p. 24) |
| <i>"Visiting people outside the local community, motivated wholly or partially by historical, artistic, and scientific or lifestyle attractions and heritage of a community, region, group or institution."</i> | (Silberberg, 1995, p. 361) |
| <i>"All movements of people with the purpose of visiting specific cultural elements, such as historical sites, artistic and cultural and dramatic manifestations outside their place of residence."</i> | (Richards, 1996, p. 24) |
| <i>"Travel motivated by cultural interests such as trips and visits to historical sites and monuments, museums and galleries, artistic performances and festivals as well as community lifestyles."</i> | (Medlik, 2012, p. 48) |
| <i>"Cultural tourism is related to the changes in the preferences of modern tourists, and demands for sustainable development, that is, they care about the culture they consume while cultivating the consumer."</i> | (Urošević, 2012, p. 67) |
| <i>"Cultural Tourism is a type of tourism activity in which the essential motivation of the visitor is to learn, discover, experience and consume tangible and intangible cultural attractions in a tourist destination."</i> | (UNWTO, 2017, p. 18) |

Source: Own elaboration based on literature review

Culture promotes the uniqueness of the patrimonial and monumental offer of cities. These elements are adding value, making the destinations more competitive and appealing (Zukin, 1995). This approximation with the local culture encourages actions to preserve the local heritage, since it is important to maintain spaces and monuments in a good state of preservation. Authentic cultural experiences increase a mobilizing effect for protection and innovation (IPK International, 2016). More tourists are looking for places that represent uniqueness and authenticity (Csapó, 2012) and culture is an important contributor to boost these qualities (Richards, 2001). According to the UNESCO and Csapó (2011) classification, there are many elements known as cultural attractions, among them, museums, festivals, heritage and folk. The tangible culture includes objects or material assets, the intangible culture represents the traditions, beliefs, symbolisms and lifestyle of the populations as exposed in Table 3:

Table 3
 Types of Cultural Tourism

| Types of Cultural Tourism | | Tourist Products and Activities | | Tangible | Intangible |
|--------------------------------------|---|--|--|----------|------------|
| Heritage Tourism | Natural Heritage | Natural Monuments | Physical formations | • | |
| | | | Biological formations | • | |
| | | | Formations of aesthetic value | • | |
| | | | Formations of scientific value | • | |
| | | Geological Formations and Physiographies | Protected areas conservation of fauna at risk | • | |
| | | | Places of protection and conservation of flora at risk | • | |
| | Cultural Heritage | Places of interest | Historical | • | |
| | | | Aesthetic | • | |
| | | | Ethnological | • | |
| | | | Anthropological | • | |
| | | Monuments | Architectural works | • | |
| | | | Monumental paintings | • | |
| | | | Archaeological finds | • | |
| Groups | Constructions of value relevant to humanity | • | | | |
| Cultural Routes | Cultural Heritage | Types of Routes | Architecture | | • |
| | | | Linguistic | | • |
| | | | Vernacular | | • |
| | | | Spiritual | | • |
| | | | Industrial | | • |
| | | | Artistic | | • |
| | | | Gastronomic | | • |
| Urban Tourism and Cultural Routes | Cultural Heritage | City Tourism | • | | |
| | | Sightseeing tours | • | | |
| | | Cities as Creative Spaces | | • | |
| Traditions and Ethnic Tourism | Immaterial Heritage | Traditions and local cultures | | • | |
| | | Ethnic diversity | | • | |
| Event Tourism and Festivities | Cultural Heritage | Festivities and local events | • | | |
| | | Musical festivals and events | • | | |
| | | Fine Arts and Events Festivals | • | | |
| Religious tourism, pilgrimage routes | Cultural Heritage | Visit to religious sites | • | | |
| | | Routes of Pilgrimage | | • | |
| | | Rituals | | • | |
| | | Spirituality | | • | |
| | | Religiosity | | • | |
| | | Beliefs | | • | |
| Creative Tourism | Cultural Heritage | Storytelling | | • | |
| | | Craft | | • | |
| | | Literature | | • | |
| | | Folk | | • | |
| | | Performative arts | | • | |
| | | Cultural Design | | • | |
| | | Audiovisual cultural | | • | |
| | | Artistic productions and installations | | • | |

Source: Own elaboration, adapted from UNESCO (1972) and Csapó (2011).

1.1. Cultural Tourism in Portugal

According to the latest data, tourism in Portugal continues with a significant growth. National tourism is one of the pillars of the Portuguese economy with a stable and continuous development. Only in 2018, there were almost 25 million visitors, 3.8% more than the previous year, as well as a decrease in seasonality, with less of 0.6% compared to 2017 (TravelBI, 2019). This continuous increase in tourism and the decrease of seasonality are among the factors that explain the high number of tourists who travel to Portugal looking for heritage and history, since cultural destinations are available all year long. Portugal as a tourist destination, recognizes that a large number of its visitors have cultural motivations. The country offers the perfect convergence between modern urbanism with traditionality, being visible in its cities. With a history of more than 800 years, Portugal is one of the oldest countries in Europe and the stage of remarkable landmarks. The country is a pole of attraction for all kinds of cultural tourists. It is marked by sharp contrasts between the beach and the mountain, short distances and good infrastructures and accessibility, allowing tourists to enjoy various types of tourism in a single visit (Turismo de Portugal, 2013). Every Portuguese region vividly preserves its tradition and authenticity, something that strongly pleases foreign tourists. North, Central, South and Islands, differentiate themselves through their endogenous products, their natural landscapes, their customs, lifestyles, expressions, colors and architecture. Just in a few kilometers away, the urban and the rural designs are transformed and recreated, allied to an ancient and powerful history. Portugal is characterized by its strong dichotomies, which mirror a country full of contrasts, as demonstrated in the Table 4.

Table 4
Portuguese Regions



Source: Own production with images retrieved from Wikimedia Commons

To the Portuguese Tourism Strategy 2027, the "*valorization of the territory and the communities*" (Turismo de Portugal, 2017) is part of their strategic lines, proving the importance of heritage for tourists visiting the country, as exposed on Table 5.

Table 5
Strategic Objectives and Lines of Actions of ET20270

| Strategic Objective | Lines of Action |
|---|---|
| Valuing the territory and the communities | ¹ Conserving, valuing and enjoy the heritage historical and cultural identity. |
| | ² To value and preserve authenticity of the country and the community life places. |
| | Affirming tourism in sea economy. |
| | Boost economically natural heritage and rural areas and ensure conservation. |
| | Promote the urban regeneration of cities, regions and tourist development sustainable territories / destinations. |
| | Structure and promote offers that respond tourist demand. |



| Typologies of Priority Projects of Actions regarding Cultural Heritage | |
|--|---|
| ¹ Conserving, valuing and enjoy the heritage historical and cultural identity | Projects of conservation and economic valorization of the built heritage of recognized historical-cultural value, making it accessible and open to the provision of services of public-tourist interest under the Revive program. |
| | Production and availability of contents and info-promotional elements, including technological, on the historical-cultural heritage. |
| | Development of digital supports and technological applications that allow the tourist experience to be densified in the territories and in their assets. |
| | Creation of programs for the use of public assets, transforming them into tourist assets. |
| | Valuation actions of the regional endogenous products, namely, within the scope of the strategic asset Gastronomy & Wines. |
| | Projects of valorization and dissemination of the local identity, involving the communities themselves. |
| ² To value and preserve authenticity of the country and the community life places | Initiatives for enhancement and tourist activation of the Portuguese immaterial cultural heritage. |
| | Dynamization of traditional commerce and its "shops with history", promoting the identity and authenticity of Portugal. |
| | Valuation and promotion of informed consumption, through an active and identity brand of national production - «Portugal Sou Eu» |
| | Projects to value the living spaces of local communities, stimulating the contribution of tourism to the improvement of the quality of life and the establishment of residents. |

Source: Adapted from Turismo de Portugal (ET2027)

In 2017 was the best year for tourism in the central Portuguese region, with an increase in overnight stays, guests and revenues (INE, 2018). As stated by the same source, the north ended the same year with an increase of over 8.0% in overnight stays compared to the previous year. A survey carried out by TravelBI (2015), to 620 tourists of different nationalities (Brazil, Spain, the United Kingdom, Germany, France and the Netherlands and Scandinavia) observed that 51% of the respondents travel to Portugal, to visit museums and historical heritage. Table 6 identifies the cultural heritage recognized by UNESCO in Portugal:

Table 6
World Heritage in Portugal recognized by UNESCO

| | |
|---|--|
| World Heritage Sites in Portugal recognized by UNESCO | Heritage center of Angra do Heroísmo nos Açores; |
| | Convent of Christ in Tomar |
| | Batalha Monastery |
| | Jerónimos Monastery and Belém Tower in Lisbon |
| | Heritage Center of Évora |
| | Alcobaça Monastery |
| | Cultural Landscape of Sintra |
| | Historic Center of Porto, Luís I Bridge and Serra do Pilar Monastery |
| | Archaeological finds in the Côa valley |
| | Alto Douro wine region |
| | Heritage Center of Guimarães |
| | Vineyard Landscape of Pico island |
| | Border City of Elva’s Garrison and its Fortifications |
| | University of Coimbra – Alta and Sofia |

Source: Own elaboration, according to UNESCO (2019) data

1.4. Cultural Tourists

There are different approaches in literature to classify cultural tourist. This segmentation can be oriented in a more generalist way (see Richards 1996; Adie & Hall 2017), or more specific regarding their cultural motivations, experience, search for knowledge, tourist behavior, and socio demographic factors, as exposed on Table 7

Table 7
Cultural Tourists Types and Segmentation Factor

| AUTHORS | TOURISTS TYPES | SEGMENTATION FACTORS | | | | | | |
|---|---|----------------------|-------|----------------------|----------------|------------|-----------|----------|
| | | DEMOGRAPHIC | SOCIO | CULTURAL MOTIVATIONS | CULTURAL OFFER | EXPERIENCE | KNOWLEDGE | BEHAVIOR |
| (Ashworth & Tunbridge, 1990) | (1) Intentional Tourists; (2) Incidental Tourists | | | • | | | | • |
| (Silberberg, 1995) | (1) Highly Motivated; (2) Motivated in part; (3) Cultural Attachment; (4) Cultural Accidental. | | | • | • | | | • |
| (Richards, 1996) | (1) General Cultural Tourists; (2) Specific Cultural Tourists. | | | • | • | | | • |
| (Formica & Uysal, 1998) | (1) Enthusiasts; (2) Moderates | | | • | | | | • |
| (Mckercher, 2002) | (1) Serendipitous cultural tourist; (2) Intentional Cultural Tourist; (3) Casual Cultural Tourist; (4) Sightseeing Cultural Tourist. | | | • | • | • | • | |
| (Hughes, 2002) | (1) Culture-Core; (2) Cultural Tourists Incidental Peripherals; (3) Cultural Tourists Accidental Peripherals. | | | • | • | • | | • |
| (Nyaupane, White, & Budruk, 2006) | (1) Focused on Culture; (2) Attentive in Culture; (3) Culture Appraiser. | • | | | • | | • | • |
| (Espelt & Benito, 2006) | (1) Non-Cultural Tourists; (2) Ritual Tourists; (3) Interested Tourists; (4) Erudite Tourists. | | | • | • | • | • | • |
| (Pulido-Fernández & Sánchez-Rivero, 2010) | (1) Museum Culturalist; (2) Culturally Inactive (3) Roaming “Culturophiles”. | | | • | • | | • | • |
| (Özel & Kozak, 2012) | (1) Seeking relaxation; (2) Seeking sports activities; (3) Family-Oriented; (4) Escapists; (5) Seeking events. | | | • | • | | | • |
| (Vong, 2016) | (1) Intentional Cultural Tourists; (2) Cultural Sightseeing Tourists;(3) Casual Cultural Tourists; (4) Cultural Tourists Serendipitous. | | | • | • | • | • | • |
| (Ramires, Brandão, & Sousa, 2016) | (1) Conventional Cultural Tourist; (2) Spontaneous Cultural Tourist; (3) Absorptive Cultural Tourist | | | • | • | • | • | |
| (Adie & Hall, 2017) | (1) Heritage Tourists; (2) Non-Heritage Tourists | | | • | • | • | | • |

Source: Own production based on literature review

Ashworth and Turnbridge (1990), classify two types of cultural tourists: (i) Intentional tourists. They move to a specific destination with the intention of knowing their culture and heritage; (ii) Incidental Tourists, they are in contact with cultural assets, however this is not the main motivation for their trip. Silberberg (1995) focus on tourists' motivations to divide cultural tourists into four types: (i) Highly motivated: Tourists that have a higher level of education and income. This group travels exclusively motivated to see certain cultural attractions. (ii) Partly Motivated: This group travel for the cultural offer but mainly motivated by other reasons, like visiting family and friends; (iii) Cultural Attached: Tourists that consider culture an additional asset. They may not travel because of this specific reason, but during their itinerary they participate in cultural events (iv) Accidental Cultural Tourists: These tourists do not have cultural motivations; however, they could gain some level of interest during their journey, by the recommendation of others.

Richards (1996) clusters cultural tourists into two groups: (i) General Cultural Tourists, a group that does not show a specific cultural motivation during their visit; (ii) Specific Cultural Tourists; a group with a high degree of interest in cultural attractions and activities. The author notes that the first group, usually travel less and are generally older, compared to the second group. Typically, these tourists travel more, especially in short breaks, and are consumers of cultural tourism products (Richards, 1996).

Another way to segment cultural tourists is through the *activities* carried out in their trips. Festivals and gatherings are events commonly associated with cultural activities, since they act as a means to promote customs and traditions (Formica & Uysal, 1998). Considering this aspects, the authors divide cultural tourists in two types: (i) Enthusiasts: They are interested in the event, they want to know more about the history and heritage of the destination where the event occurs, and they intend to interact with other visitors, enjoying experiences that stimulates them; (ii) Moderate: These tourists tend to avoid crowds, they are not interested in interacting with others and do not want to participate in big events. Still in the context of the segmentation of cultural tourists according to their *activities*, Dolnicar (2002) divides cultural tourists, based on the leisure *activities* carried out during its trips, being discriminated in nine types, according to Table 8.

Table 8
Dolnicar’s Cultural Tourist Typology (2002)

| Types of Tourists | Cultural Activities |
|--|--|
| 1. Standard Participant Cultural Tour | Visit the best-known attractions. They show no interest in visiting lesser-known spaces. |
| 2. Super Freaks Active Tourists | Travel in organized groups and visit the most know attractions. |
| 3. Inactive Cultural Tourists | They have no interest in the existing cultural offer. |
| 4. Organized excursions Lovers | They organize the visit in excursions to the most relevant places. |
| 5. Focused on events | Tourists who visit a destination, exclusively, motivated by the current events. |
| 6. Individual Culture Explorers | They are interested in activities similar to Type 1 tourists and discard organized activities. |
| 7. Theater, musical and opera lovers | Each of these tourists went to the theater, a musical or the opera at least once during their trip. However, they are not interested in other types of events. |
| 8. Super superficial tourists’ participants on tours | Like the Type 1, therefore they enjoy visiting exhibitions, galleries and sightseeing, however they carry out the activities in a more superficial way; |
| 9. Organized Cultural Tourists | They show a moderate interest in shopping, sightseeing, visiting museums and little interest in nocturnal activities such as going to the theater or opera. |

Source: Dolnicar (2002)

Ozel and Kozac (2012) base also their typology according to the *activities sought*. The authors divide the tourists into five factors: (i) Search for relaxation: Desire to break routines and relax; (ii) Looking for sports activities: Tourists that seek sport events, spending time with friends, doing physical exercises; (iii) Family-oriented: Tourists that enjoy to visit their homeland and their family, reflecting on religious values; (iv) Escapists: Tourists that want to be free, to escape social and personal pressures; (v) Search for events: Tourists that intend to participate in festivals and local gatherings.

Mckercher (2002) present a model for the classification of cultural tourists, where it is possible to recognize its typology in two dimensions: The experience pursued and the importance of cultural tourism in the choice of destination. Based on the representation of Image 3, the authors categorize the profile of cultural tourists based on their *experience*, discarding a sociodemographic typology that could limit the classification. The main purpose was to understand if the cultural offer had an impact on the destination choice (Mckercher, 2002).



Figure 3: Mckercher Cultural Tourist Model (2002)
Source: Mckercher (2002)

The author considers five types of cultural tourists (i) Serendipitous Cultural Tourist: Tourists have low motivation and deep sought experience (i.e. tourists do not give a lot importance to the existing heritage in order to choose a place to visit, however, when they are at the destination, they participate in cultural activities making their trip a deep cultural experience; (ii) Purposeful Cultural Tourist: They have great centrality of motivation and deep experience. During the visit they have great involvement with the destination and are interested in participating in local activities; (iii) Incidental Cultural Tourists: They have low motivation and a superficial experience. Incidental cultural tourists do not seek cultural attractions; however, they may be in contact with these elements, participate passively in cultural activities. They live their cultural experience superficially and this is not their main reason for traveling; (iv) Casual Cultural Tourist: They have a modest level of motivation and a superficial experience. The cultural offer is not a relevant reason for choosing a destination however they are interested in visiting the best-known tourist spots, doing it, in a passive and superficial way; (v) Sightseeing Cultural Tourist: They have a high level of motivation and superficial experience. The trip is intended to know cultural elements; however, the experience is superficial and not geared towards learning. Mckercher consider that most of the cultural tourists are the *sightseeing* type, because they are clearly motivated to visit cultural spaces; however, they do not seek a deep knowledge experience, instead they do it as a form of leisure.

Vong (2016) proposes a four-dimensional approach similar to Mckercher (2002): (i) Intentional Cultural Tourists: For them culture is the main motivation to travel. During the visit they develop a great level of knowledge and involvement; (ii) Sightseeing Cultural Tourists: They reveal a high interest in culture, but live it in a superficial way; (iii) Casual Cultural Tourists: They have a medium level of motivation, and a superficial

cultural experience; (iv) Serendipitous Cultural Tourists: For these tourists, culture is not the main motivation to travel, however when they are visiting cultural spaces they intend to have a deep knowledge experience.

Hughes (2002) proposes another perspective to cluster cultural tourists, equally based on their *level of motivation*: (i) Culture-Core: Tourists travel to live a specific tourism experience, which is the main reason of the journey. Culture is the *core* of the visit; (ii) Incidental Cultural Peripheral Tourists: Culture is the reason to travel but has become a secondary motivation for external reasons; (iii) Accidental Cultural Peripheral Tourists: They do not consider culture important; however, these tourists can visit local monuments in a spontaneous and unscheduled way.

Another pertinent way to classify cultural tourists is through the *correlation between motivation and tourism experience*. Based on these variables Nyaupane, White, and Budruk (2006), present three types of cultural tourists: (i) Culture-Focused: Tourists who take longer to visit cultural attractions, stay more nights, generally more satisfied with the visit, giving importance to learning new things; (ii) Culture-Attentive: They are similar to the previous group, however they give less relevance to the cultural experience and focus more in leisure activities; (iii) Culture-Appreciative: Interested in the cultural offer but with less motivation to learn. These authors justify that all tourists have interest in knowing and visiting the attractions of the destination, being able to do it with more or less intensity, varying their degree of motivation and learning.

The characteristics of a particular destination and the behavior of visitors influence the tourists' own typology (Espelt & Benito, 2006). The authors defined clusters to understand the type of tourists who visit the historic area of Girona. This classification resulted in an on-site study, where cultural tourists were gathered into clusters. The authors examined the *sociodemographic characteristics*, and the *perception* of the visitors towards a destination: (i) Non-Cultural Tourists: They pass through the main itineraries, quickly and have a superficial involvement; (ii) Ritual Tourists: Give importance to local culture, however they have a standardized behavior, a *ritual*, having a behavior of masses rather than an individual experience; (iii) Interested Tourists: Despite the similarities with ritual tourists, they spend more time getting to know local communities and looking for a more authentic individual experience, with a tendency to "escape the consumerism of heritage"; (iv) Erudite Tourists: They are the *real* cultural tourists. These tourists like to interact with residents and seek a deep learning experience.

Pulido-Fernández and Sánchez-Rivero (2010), define other typology aimed at *museum visitors*. The authors classify these tourists into three types: (i) Museum Culturophiles Tourists who give much importance to visit museums; (ii) Culturally Inactive: They give importance to the cultural offer of the destinations, nevertheless they do not visit museums or participate in other activities of the sort; (iii) Roaming Culturophiles: Generally, they do not think about museums, however when they travel they show a greater interest in visit these places.

Addie and Hall (2017) identify two types of tourists *interested in visiting world heritage sites* by relating them to their socio-demographic characteristics: (i) Heritage tourists (ii) Non-heritage tourists. These authors hope that this classification contributes to the research of the niche of heritage tourists.

Another perspective to cluster cultural tourists is through their *choice of cultural activities*. Ramires, Brandão, and Sousa (2017), classify in three types: (i) Conventional Cultural Tourists: They are usually seniors that local heritage and moments of leisure. They spend more time in the destination compared to other tourists, traveling with their family and friends; (ii) Spontaneous Cultural Tourists: They give less importance to culture, opting essentially for leisure activities or business tourism; (iii) Absorbing Cultural Tourists: They are the group of tourists more interested in participating in different types of activities, spend more and seek to know and "absorb" knowledge about the place visited.

1.5. World Heritage by UNESCO

Heritage is defined as the legacy we receive from the past, we learn in the present and we transmit to the next generations (UNESCO , 1984). The concept of *World Heritage* is adaptable to the whole world, to all kinds of territories, people and customs, representing the historical symbolism of the countries (Ivrea, 2018).

The need to create a community that distinguished these important sites came after World War I due to the destruction of many buildings and historical monuments. The main purpose of this action was to protect and promote valuable remains and landmarks (UNESCO Portugal, 2018).

In 1964 the Charter of Venice defended a universal denomination that included heritage, monuments and archaeological findings. Since that date, entities such as UNESCO and ICOMOS were concerned with the valuation and preservation of cultural and natural spaces. In 1965 the concept of heritage was revised and included new focuses like ethnography, crafts and architecture (Ahmad, 2006).

In 1972 the Convention on the Protection of the World Natural and Cultural Heritage recognized eight hundred and seventeen spaces in two different categories: Cultural preservation and conservation of nature (UNESCO, 2018b). Due to the work of these organizations, it was possible to identify several sites, relevant to humankind, spread around the globe (Hall & Piggin, 2003). Numerous spaces became recognized as World Heritage, conferring distinguishing characteristics to the destinations, fostering their inherent tradition. In 2002, the Budapest Declaration was signed, marking the 30th anniversary of the convention. The objective was to create new partnerships and outline strategic objectives for subsequent years. As shown in Table 9, many actions were developed worldwide to promote the revitalization and protection of world heritage:

Table 9
Letters and Conventions regarding World Heritage

| Year | Letters and Conventions |
|------|--|
| 1931 | Letter from Athens, International Office of Museums / Society of Nations |
| 1962 | Recommendation Concerning the Protection of the Beauty and Character of Landscape and Sites, UNESCO |
| 1964 | Charter of Venice, 2nd International Congress of Architects and Technicians of Historical Monuments / ICOMOS |
| 1968 | Recommendation on the Preservation of Cultural Heritage Threatened by Public or Private Works, UNESCO |
| 1975 | European Charter for Architectural Heritage, Council of Europe |
| 1976 | Recommendation on the Safeguarding of Historic Collections and their Role in Contemporary Life, UNESCO |
| 1981 | Florence Charter on the Safeguarding of Historic Gardens, ICOMOS |
| 1985 | Convention for the Protection of the Architectural Heritage of Europe, Grenada, Council of Europe |
| 1987 | International Charter for the Safeguarding of Historic Cities, ICOMOS |
| 1989 | Recommendation concerning the Protection and Enhancement of Rural Architectural Heritage, Council of Europe |
| 1990 | International Charter on the Protection and Management of the Archaeological Heritage, ICOMOS |
| 1990 | Recommendation concerning the Protection and Conservation of the Technical, Industrial and Artistic Heritage in Europe, Council of Europe |
| 1991 | Recommendation 13 on the Protection of the Architectural Heritage of the 20th Century, Council of Europe |
| 1992 | European Convention for the Protection of the Archaeological Heritage, Council of Europe |
| 1994 | Letter from Villa Vigoni on the Protection of Cultural Property of the Church, Secretariat of the German Episcopal Conference and Pontifical Commission for the Cultural Goods of the Church |
| 1994 | Nara Statement on Authenticity, ICOMOS |

| | |
|------|---|
| 1995 | Lisbon Charter on Integrated Urban Rehabilitation, 1st Luso-Brazilian Meeting on Urban Rehabilitation |
| 1995 | Recommendation concerning the Conservation of Cultural Sites Integrated in Landscape Policies, Council of Europe |
| 1997 | European Convention for the Protection of the Archaeological Heritage |
| 1999 | Burra's Letter to Places of Cultural Significance, ICOMOS Australia |
| 1999 | International Charter on Cultural Tourism, ICOMOS |
| 1999 | Charter on Vernacular Heritage, ICOMOS |
| 2000 | Krakov Charter on the Principles for the Conservation and Restoration of Built Heritage, International Conference on Conservation |
| 2000 | European Landscape Convention, Council of Europe |
| 2001 | Convention for the Protection of the Underwater Cultural Heritage, UNESCO |
| 2002 | Budapest Declaration on World Heritage, UNESCO |
| 2005 | Faro Convention, Council of Europe |
| 2005 | Xi'An Declaration on the Conservation of the Context of Buildings, Sites and Sectors, ICOMOS |
| 2008 | Declaration of Quebec on the Preservation of the Spirit of the Place, ICOMOS |
| 2009 | Declaration of Vienna |
| 2009 | Letter from Brussels |
| 2010 | Technical Guidelines for the Application of World Heritage |
| 2011 | Principles of Dublin for the Conservation of Industrial Heritage, Structures, Areas and Landscapes, ICOMOS |
| 2011 | La Valette For the Safeguarding and Management of Historic Urban Cities and Towns, ICOMOS |
| 2012 | Republication with the translation into Portuguese of the Convention for the Protection of the Underwater Cultural Heritage, UNESCO |

Source: Direção Geral da Cultura do Norte (2018)

After three decades, through this recognition and due to the existence of a network that monitors world heritage spaces, there is a greater concern for the conservation and sustainability. Until 2004, the standards for World Heritage classification contained six cultural criteria and four natural criteria. Currently, according to UNESCO, there are ten unique conditions for this categorization (UNESCO, 2019):

1. “Display a masterpiece of human creative genius;
2. Show an important exchange of human values, for a certain time or in a cultural area of the world, in the development of architecture or technology, monumental arts, urban planning or landscape design;
3. Show a unique, or at least exceptional, testimony of a cultural tradition or civilization that is alive or has disappeared;
4. Be an example of a type of building or architectural, technological or landscape ensemble that illustrates significant stages of human history;
5. Be a prominent example of a traditional human or land-use establishment that is representative of one (or several) culture, especially when it becomes vulnerable under the impact of irreversible change;

6. Being directly or tangibly associated with living events or traditions, with ideas or beliefs, with artistic and literary works of outstanding universal importance;
7. Contain exceptional natural phenomena or areas of natural beauty and aesthetics of exceptional importance;
8. Be an exceptional example representative of different stages of Earth's history, including the recording of life and geological processes in the development of terrestrial forms or of important geomorphic or physiographic elements;
9. Be an exceptional example that represents significant ecological and biological processes of the evolution and development of terrestrial, coastal, marine or aquatic ecosystems and communities of plants or animals;
10. Contain the most important and significant natural habitats for the *in-situ* conservation of biological diversity, including those containing endangered species of outstanding universal value from the point of view of science or conservation.”

As shown in Image 4, there are sites recognized as World Natural and Cultural Heritage in the entire World:



Figure 4: UNESCO World Heritage Sites
Source: UNESCO (2019)

- Natural Sites
- ◆ Cultural Sites
- ◆ In danger Cultural and Natural sites

1.3.1 World Heritage Historical Centers (WHHC)

The historical centers represent the concentration of economic, patrimonial, and housing activity, functioning as a bridge from the past to the present, from the center to the periphery (Fortuna, 2006). In the 1930s, the first concerns regarding the historical centers emerged, following the Charter of Athens in 1931 (Table 9), whose main topic was the regularization of the protection of world heritage (Cávem, 2007). In 1964, the Venice Charter (Table 9) reinforced this need for the recognition and protection of heritage sites. The destruction of the post-war coincided with the culmination of the desertification and deterioration of historic centers, due to different factors: New housing areas in the periphery, emergence of the first commercial centers, damaged buildings, and the declining of traditional market (Meneguello, 2005). During the 1970s, the first actions began to recognize spaces such as historical centers, but it was not until the 1980s that urban transformations were visible for the revitalization of these areas. It has been mainly focused on the reclassification of heritage, enlargement of the exclusive pedestrian zone and attractive tourist offer, from traditional shops, bars and restaurants, latter being particularly important for attracting foreign capital (Fortuna, 2006). These actions were fundamental, to safeguard the story, and tradition guarding the memory of different landmarks and civilizations (Fortuna, 2006).

In Portugal is celebrated "The National Day of Portuguese Historical Centers" formally created on March 28, 1993 (APMCH, 2014). This day recognizes the need for the preservation and valorization of these spaces. There are four historical centers in the country recognized as World Heritage of UNESCO: Historic Center of Angra do Heroísmo, Azores, Historic Center of Évora, Historic Center of Porto, Historical Center of Guimarães. These spaces have major importance, for destinations, since they are places of obligatory passage, market, conviviality, life, and junction of modernity with tradition.

1.3.2. Intangible Heritage

All tourist destinations hold culture with tangible and intangible heritage. The intangible heritage has received special attention in tourism research (Ahmad, 2006; González, 2008; Bonn, Kendall, & McDonough, 2016; Kim, Whitford, & Arcodia, 2019). With the growing importance of culture and destination's history, the heritage concept has been adopted in order to value several types of attractions with high impact, but often do not

have a physical representation. The importance of the intangible heritage has social impacts at different levels, being a symbol of history, social values, and the development of destinations. Heritage has gained a broader definition, recognizing non-physical attributes, as world historical legacies (Vecco, 2010). As shown previously (see Table 3), the intangible heritage is quite diverse. It includes storytelling, craft, literature, performative arts, cultural design, artistic productions and installations among others (Csapó, 2011). In order to verify its potential for recognition as World Heritage, different parameters should be taken into account, such as its impact on the local community, the country and the world, its influence on behavioral and cultural patterns, as well as its own aesthetics, identity and symbolism (Vecco, 2010).

Although there is a tendency to associate heritage to cultural destinations as places, there is a growing interest in knowing more about their intangible attributes (González, 2008). This component may be seen as part of the "*destination's personality* " by embracing different emotional and symbolic valences. Stories as an immaterial attraction, are an important means for their promotion. Portugal is an example of a country with different types of intangible heritage recognized by UNESCO as World Heritage as exposed in Table 10:

Table 10
Intangible Heritage Recognized by UNESCO in Portugal

| Intangible Heritage | Year of Recognition |
|--|---------------------|
| Falconry, a living human heritage ¹ | 2010 |
| Fado | 2011 |
| Mediterranean Diet ² | 2013 |
| Cantar Alentejano | 2014 |
| Chocalheira Art | 2015 |
| Crafts of Estremoz | 2017 |

Source: UNESCO (2019)

1 Distinction with other countries: Austria, Belgium, Czech Republic, Germany, France Hungary, Italy, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Qatar, Saudi Arabia, Spain and Syria United Arab Emirates

2 Italy, Spain, Greece and Morocco were the first to be recognized by UNESCO in 2010 followed by Portugal, Cyprus and Croatia in 2013.

2. Tourism Experience and Storytelling

This chapter addresses the main topics approached, the tourism experience and storytelling. Initially state of art is delineated from the concept of experience to a more comprehensive view, under the perspective of different authors. The study then aims to

demonstrate a in depth conceptualization of tourism experience, its evolution in science, methods of analysis and applicability in the tourism sector. Regarding the storytelling subject, is exposed a conceptual evolution, and its applicability in tourism.

2.1. Tourism Experience

In everyday life man lives from experiences and creates consecutively new ones. It is a mechanized process of the human condition, which defines personality traits, behaviors and knowledge. Because it is a very complex terminology, with great applicability, there is no common definition or approach in the literature, as shown in Table 11:

Table 11
Experience Concept Approach

| Experience Concept Approach | Author | Field of Expertise |
|--|------------------------------|----------------------|
| An experience reflects an intentionality resulting from a stimulus. | (Husserl, 1931) | Philosophy |
| The consumption of experiences includes several factors that should not be neglected such as pleasure, happiness, dreams and leisure. | (Holbrook & Hirschman, 1982) | Business Management |
| Experience is a subjective notion to interpret reality in a cognitive way. | (Dubet, 1994) | Sociology |
| Experience is a psychological means responsible for generating memories. | (Padgett & Allen, 1997) | Psychology |
| The value of a product consumed is reflected in the experience that the consumer has through it and not in the type of product chosen. | (Holbrook, 1999) | Psychology/Marketing |
| Experiences are based on the consumption of products, being supported by different factors: emotional, sensational, cognitive and affective. | (Schmitt, 1999) | Marketing |

Source: Own production based on the literature review.

As shown in Table 11, there is no general approach to the concept of experience, however, there are common aspects in the different fields of social sciences. Experience develops through the context in which it takes place being influenced by cognitive and emotional aspects. Experience is an interpretation of reality, reflected in thoughts and emotions. These emotional and cognitive factors as well as the inherent personality define a good or bad experience. Although it is something constant in people’s lives, it is fundamentally an intellectual notion. In tourism, experience is a complex event, with several idiosyncrasies associated. This subject is currently a hot topic in tourism research (Zhang,

Wu, & Buhalis, 2017). Tourism experiences are the *heart* of the sector, fostering the attractiveness of destinations and their competitiveness (Neuhofer, Buhalis, & Ladkin, 2015). They establish the link between tourist and the place visited. The tourist experience begins before arriving at the destination. This perception starts before travel and continues after the arrival (Marujo, Serra, & Borges, 2016). This is a relation with the expected, with the journey itself, and later, with the lasting memories.

"Tourists travel to consume experiences"
 - (Marujo, 2016, p: 2).

Given the complexity of the concepts of experience and tourism, there is no consensus definition of this topic (Tung & Ritchie, 2011), as exposed in Table 12.

Table 12
 Tourism Experience Definitions

| Tourism Experience Definition | Authors |
|--|------------------------------------|
| <i>"Tourism and leisure experiences can be defined as being, internal subjective moods felt by the participants."</i> | (Otto & Ritchie, 1996, p. 166) |
| <i>"In general, experiences in tourist destinations involve all events, that is, the activities offered to tourists become sources of value as well as a means for them to evaluate their destination "</i> | (Oh, Fiore, & Jeong, 2007, p. 123) |
| <i>"A tourist gets the necessary resources and combines them in time and space in order to retain positive experiences. Tourism goods and services are designed to give rise to experiences. Whether it is hotel rooms, car rentals or musical shows, the ultimate goal of producing these goods or services is to create tourist experiences. "</i> | (Andersson, 2007, p. 47) |
| <i>"Experiences cannot be entirely projected, given that they are in part personal constructs (psychological forum) that vary with each individual, social and cultural constructs related to the influences of each individual and sometimes related to the social nature of the events themselves. "</i> | (Pettersson & Getz, 2009, p. 310) |
| <i>"The tourist experience can be defined as being a continuous process consisting of events or activities that occur in the destination, i.e., this usually involves contact with companies linked to tourism and its employees and is motivated by the expectation of some kind of benefit. "</i> | (Moscardo, 2010, p. 45) |
| <i>"Tourism is the market of experiences; this market can exist virtually anywhere outside of people's usual environment. In this kind of scenario, tourists do not simply buy products or services, nor are they attracted to sophisticated environments, instead they really want to enjoy experiences. "</i> | (Volo, 2010, p. 122) |

| | |
|--|---|
| <i>"The tourist experience can be defined as the subjective evaluation of an individual (affective, cognitive or behavioral), of the events related to their tourism activity, which begins before the trip with the planning and preparation phase, as a destination and finally with the memories of the trip."</i> | (Tung & Ritchie, 2011, pp. 1368-1369) |
| <i>"The main role of tourism organizers should be to foster the development of environments at destination sites so as to increase the likelihood that tourists will create their own tourism experiences."</i> | (Tung & Ritchie, 2011, p. 1369) |
| <i>"Tourist experience, from the tourist point of view, results not only from a particular combination of experiences made available, but also from the level of significance attributed by tourists to their socio-cultural existence and which can be mediated by the characteristics of the destination."</i> | (Sharpley & Stone, Introduction: Thinking about the tourist experience, 2011, p. 3) |
| <i>"Tourist experiences involve emotional and cognitive reactions both of which vary from individual to individual as well as the circumstance in which they occur."</i> | (Zakrisson & Zillinger, 2012, p. 505) |
| <i>"The tourism experience concerns the psychological state that is formed in each individual with the apprehension of a continuous flow of combinations of events, situations, perceptions, thoughts and emotions that the tourist experiences during the process of planning, interaction and recall of an activity tourist specific."</i> | (Hujibens, 2012, p. 256) |
| <i>"Tourist experiences occur in destinations where tourists materialize experiences related to their needs and desires."</i> | (Prebensena, Woo-Eunju, & Uysal, 2014, p. 910) |
| <i>"When transformed into tourist experiences, socio-cultural heritages provide viable sources of income that can stimulate community economic development and mitigate the impact of poverty."</i> | (Sakdiyakorn & Sivarak, 2016, p. 213) |
| <i>"The tourist experience is not only based on the activities of the destination, derived from dreams and the gathering of information for future trips, but also of talking and reflecting on a trip that was made previously."</i> | (Kim & Fesenmaier, 2017, p. 28) |

Source: Own production based on literature review

The tourist experience could be defined as a state of mind, a personal idealization, a cognitive, affective and behavioral evaluation (Otto and Ritchie, 1996; Pettersson & Getz, 2009; Tung & Ritchie, 2011; Hujibens, 2012; Prebensena, Wood & Uysal, 2014; Kim & Fesenmaier, 2017). Another possible approach considers the tourist experience a means of evaluating the destination (Oh, Fiore & Jeong 2007; Volo 2010; Sharpley & Stone 2011), Anderson (2007), in the same line, states that goods and services are creators of experiences. According to Moscardo (2010), the activities carried out at the destination constitute the tourist experience. These definitions state that, the tourism experience is a

multisensory construction, created through a complex relationship between feelings and actions in a particular destination (Ryan 2002; Allen, 2002).

These aspects are exclusively to each tourist, since they create individually a personal mental state and a unique representation (Andersson, 2007). Experience is undoubtedly the true essence of tourism (Cohen, 1979; Mateiro, Kastenholz, & Breda, 2018). In the attempt to evaluate the experience of tourists, there are several proposals in the literature, both quantitative and qualitative methodologies. In Table 13 are exposed some examples chronological ordered of research and developed measurement scales:

Table 13
Research on Tourism Experience overtime

| Research on Tourism Experience | | |
|---|---|--------------|
| Author | Dimensions | Method |
| (Schmitt, 1999, p. 61) | Sense | Quantitative |
| | Feel | |
| | Think | |
| | Act | |
| | Relate | |
| (Tung & Ritchie, 2011, p. 1378) | Enhancing Social Relationship | Qualitative |
| | Intellectual Development | |
| | Self-Discovery | |
| | Overcoming Physical Challenges | |
| (Pezzi & Vianna, 2015, p. 175) | Entertainment | Quantitative |
| | Education | |
| | Escapism | |
| | Aesthetic | |
| | Memory | |
| (Aroeira, Dantas, & de Sevilha Gosling, 2016, p. 602) | Hedonism | Quantitative |
| | Novelty | |
| | Local Culture and Knowledge | |
| | Renovation | |
| | Evolvevement | |
| | Cognitive perception Infra-Structure | |
| | Cognitive perception Environment | |
| | Cognitive perception Event and Recreation | |
| Reputation | | |
| (Ali, Ryu, & Hussain, 2016, p. 92) | Escape and Recognition | Quantitative |
| | Peace of Mind | |
| | Unique Involvement | |
| | Interactivity | |
| | Learning | |
| | Memories | |
| | Satisfaction | |
| | Behavioral Intentions | |

Source: Own production based on the literature review

2.2. Cultural Tourism Experience

The demand for cultural tourism experiences is one of the most emerging markets worldwide, with an average annual growth of fifteen percent (Fáilte Ireland, 2007). As stated before, one of the products that attract millions of tourists annually, for leisure experiences, is cultural tourism (Quadri-Felitti & Fiore, 2012). There are many factors that influence the tourism experience, such as the associated motivations, attachment to places, and empathy with destiny, places, and people.

Tourist motivations can be divided into two factors - Push and Pull (Crompton, 1979; Baloglu & Uysal, 1996; Kim & Lee, 2002). Push factors refer to the tourist's cognitive component. This includes cultural consumption (Crompton, 1979; Apostolakis, 2003), the opportunity for learning, and the search for authenticity (Kim & Lee, 2002). The Pull factors are related with the destination's features and include elements such as, infrastructures, safety, hospitality, and cultural attractions (Cetin & Bilgihan, 2015). Thus, cognitive aspects and attributes associated with cultural destinations create conditions for the development of the tourist experience (Sorensen, 2004). The growing demand for knowledge (push motivation) and immersion in autochthonous culture (pull motivation) promotes economy of experience (Bryon, 2012).

Another determining factor of the tourist experience is the attachment of individuals to the places. Place-Attachment is a resourceful means to analyze individual experience, feelings and the connections towards places (Manzo & Perkins, 2006). This sociologic feature that is intimately tied to the experience and the way individuals "live" in a certain place. In tourism, these relations do not depend solely on the space itself and its attributes. Place attachment includes cognitive and affective dimensions, that are influenced by individuals' personality, culture and values, and by their sense of community (Manzo & Perkins, 2006; Di Masso, Dixon, & Durrheim, 2014). The more connected tourists are to the destinations, more interest they will have in living cultural experiences. On the other hand, the attachment to destinations, makes tourists want to recreate positive experiences already lived in those places, creating lasting bonds.

Another aspect worth mentioning is the concept of empathy in tourism. This factor has a wide range of applicability, from the typology of the destination itself, to the residents, to the hospitality and services. In the specific case of cultural tourism this competence has an enormous importance. Several communication mechanisms of destination culture,

such as storytelling, are fundamental to an efficient dissemination of information (Alpar, Algür, & Özyer, 2009). This translates into a better relationship with others and an increase in interpersonal relationships (Costa, Glinia, & Drakou, 2004; Tucker, 2016).

2.3. Storytelling: Conceptual Evolution

Stories exist since men started to communicate, even before idioms and writing. Storytelling is a multidisciplinary concept (Akgün, Keskin, Ayar, & Erdoğan, 2015) that encompasses elements of the scientific areas of anthropology, archeology, folklore, and linguistics (Pellowski, 1990). The ability to tell stories has emerged as a primary resource for sharing habits, survival techniques and know-how. Storytelling helped the mankind to evolve and find new solutions to their problems (Sugiyama, 2001). Although there was no universal language, man felt the need to pass knowledge and practices to future generations, through paintings, engravings, inscriptions and images in stone.

These visual representations, where more than archaeological findings. According to Ouzman (1998), rock-art was a used to describe the world. These illustrations are the first evidences of storytelling, since they describe the setting, the characters and the events occurred. They are so important that are often distinguish as World Heritage Sites. In Portugal, the Côa Valley Paleolithic Art has this distinction since it represents a relevant landmark. These techniques later became known as the first form of **Visual Storytelling** (Hurlburt & Voas, 2011).

As Man developed linguistics and common patterns of behavior, storytelling was no longer a practice reduced to people who were in contact with stone engraving and painting. It became something more comprehensive, already similar to what we can call culture today (Hodge, Pasqua, Marquez, & Geishirt-Cantrell, 2002). This type of storytelling was called **Tribal Storytelling**. Its main goal was to instill values shared by the community (Hurlburt & Voas, 2011; Iseke, 2013).

Later, people began to interact more actively. Stories have become the most common way of approaching family and friends. **Conversational Storytelling** is an extremely interactive communication mechanism, in which there is no specific storyteller, since all listeners are also narrators, by showing different points of view and personal experience

(Norrick, 2007). This is a kind of storytelling more dynamic than **Oral Storytelling**, which according to the literature, is more one-sided, focused only on a single storyteller who tells stories to an audience (Norrick, 2001; Norrick, 2007).

With the invention of the written press in the fifteenth century, books and other manuscripts, began to be mass produced, and available to a greater number of people. It was at this time that **Written Storytelling** was born (Fernandes, 2019). Although this form telling stories already exists since the invention of writing in the Bronze Age, has only become accessible to a large group of individuals with the invention of the press. So, it was possible for several people to read the same story in different parts of the world. However, in its early days written storytelling was regarded as an elitist product, as few people could read and write at this time (Houston, 2018).

As a form of reproduction of written stories, **Performative Storytelling** emerged to translate writing in a performative way. This type of storytelling acted as a means of inclusion, for even those who could not read the stories could see and be moved by the performance of the artists who played them on stage (Brockett & Hildy, 2003).

Later the invention of radio and television. They were responsible for the massification of information and for ritual behaviors around these devices. Families came together to listen to stories, which were shared on a large scale at local, national and international levels (The Guardian, 2013). With this phenomenon came the **Broadcast Storytelling**, by the way it was widespread. Despite reaching a large number of individuals, Broadcast Storytelling does not foster interactivity, being a kind of unilateral relation- narrator and listener. This sharing of global knowledge was decisive for the sociocultural and technological evolution that would happen in the following decades.

With the rise of the power of the media, it was not long before great brands made use of this influence (Smith , 2009). **Brand Storytelling** already existed since the first brands of products, being mainly promoted by word-of-mouth, and later through newspapers and billboards (Huete-Alcocer, 2017). However, it is with television that Brand Storytelling starts its golden age, with constant ad turnover reaching a huge number of individuals. The stories behind the brands were so influential that they were able to dictate trends,

introduce new linguistic expressions, change habits (Zaichkowsky, 1991), but above all, to produce a sense of closeness with the brand advertised (Cooper & Pawle, 2006).

Organizations also decided to make use of storytelling for their positioning. **Organizational Storytelling** uses its own story to justify its values and ideology. They inspire and promote organizational cohesion, and their own management strategy. (Rhodes and Brown, 2005).

One of the greatest technological revolutions ever, which had the greatest impact on contemporary societies, was the Internet. With the creation of the World Wide Web, more properly after Web 2.0, **Digital Storytelling** arises, using various storytelling types already mentioned. Social networks were another mechanism introduced into people's lives that fostered the sharing of stories (Malita & Martin, 2010).

Digital storytelling is a means for sharing information accessible to all, extremely interactive, encompassing visual, writing, conversational, tribal, branding, broadcasting and organizational storytelling. All the storytelling types are gathered in the Table 14 and classified according to the most significant attribute associated. The attributes were selected according to the main characterizes of storytelling in the literature.

Table 14
Storytelling Types and Attributes

| STORYTELLING TYPES | STORIES ATTRIBUTES | | | |
|-----------------------------|--------------------|-------------|-----------|-----------|
| | INTERACTIVE | INFORMATIVE | EMOTIONAL | INSPIRING |
| Visual Storytelling | ★ | ★★★ | ★★★ | ★★ |
| Tribal Storytelling | ★★ | ★★★ | ★★★ | ★★★ |
| Conversational Storytelling | ★★★★★ | ★★★ | ★★ | ★ |
| Oral Storytelling | ★★ | ★★★★ | ★★ | ★★★★ |
| Written Storytelling | ★ | ★★★★ | ★★★ | ★★★ |
| Performance Storytelling | ★★ | ★ | ★★★★ | ★★★ |
| Broadcast Storytelling | ★ | ★★★★★ | ★★★ | ★★★ |
| Brand Storytelling | ★ | ★★★ | ★★★★ | ★★★ |
| Organizational Storytelling | ★★★ | ★★★ | ★★★★ | ★★★★★ |
| Virtual Storytelling | ★★★★★ | ★★★★★ | ★★★★ | ★★★★ |

Source: Own production based on the definitions and description on previous research
Scale: ★ Less attribute associated, ★★★★★ More attribute associated

"Words and ideas that surround the emotions of listeners are the basis of stories" (Goud, 2016, p.9). According to McGregor and Holmes (1999), the act of storytelling happens in two different ways. They can tell real events in a coherent way, or tell a tale where reality is shaped to create a narrative appealing to the public. In Table 15, are exposed some examples of storytelling definition:

Table 15
Storytelling Definitions

| Definition | Author |
|---|--|
| "The act of storytelling is an ancient practice for the transmission of knowledge and culture." | (Sole & Wilson, 2002, p. 1) |
| "Storytelling is an art that describes real or imaginary events by word, photo, or audio." | (Akgün, Keskin, Ayar, & Erdoğan, 2015, p. 578) |
| "Storytelling is a means through which the story of a destiny is transmitted through the senses." | (Choi, 2016, p. 1) |
| "Storytelling is a way of learning culture and behavior in different situations." | (Roth, 2016, p. 24) |
| It is a means of entertainment, transmission of knowledge, and maintenance of traditions and customs. | (Lugmayr, et al., 2017) |

Source: Own production based on literature review

2.4. Storytelling in Tourism

The analysis of storytelling in tourism is fundamental not only for the competitiveness of the destinations but above all for the understanding of the tourism experience itself (Moscardo, 2010). To promote the potentialities of the destinations, storytelling becomes fundamental. The history of destinations has a huge importance for tourism (Moscardo & Pearce, 1986). It portrays the local community and encourages the involvement of tourists with the existing heritage.

The stories about history are a vehicle of city-branding, since, not only confers an image that identifies that specific place, but also helps in the interpretation of its cultural attractions. Local history and culture are responsible for the great influx of tourists making these elements, responsible for regional economic development (Ismagilova, Safiullin, & Gafurov, 2015). Considering the number of cultural attractions worldwide, it is necessary to promote local stories in a creative and appealing way. Stories involve the tourists and create memories of the place visited. In turn, the tourist becomes a storyteller, when reporting relevant aspects of the destination to his family and friends, developing curiosity and knowledge. Hardly a storytelling experience is replicated. That experience includes the storyteller, the listener, the story and the environment in which it told (Holt & Johnson, 2006). These resources must be used wisely to attract a greater number of tourists and involve them with the heritage visited (Ashworth & Tunbridge, 1990). Therefore, the use of storytelling is a resourceful key-factor in order to introduce to tourists the local History, in a pleasing and educational manner. Travelling is no longer just the purchase of a service, or simply moving to another location. It is a way of filling the emotional needs, translating them into experiential behaviors and mental stimulus (Alapuranen, 2015), as exposed in Figure 5.



Figure 5: Storytelling: Means of use and results
Source: Own production

Storytellers are mentors, and promoters of culture (Cohen, 1985). Tour guides and residents are not the only ones that spread tales in tourist destinations. Tourists, as well, are narrators. According to Woodside, Cruickshank, & Dehuang (2007, p. 163) "*visitors tell stories about their own experiences describing myths and relevant aspects of that destination.*" Tourists assimilate more unofficial messages, such as stories told by storytellers, than institutional information (Selby, 2004). This aspect reveals the importance of the authenticity of destinations for tourists. Storytellers are the ones who

connect destinations to visitors (Ap & Wong, 2001; Modlin Jr, Alderman, & Gentry, 2011), and have the ability to create images in the minds of tourists (Pond, 1993). Not only in the tourist market but also in everyday life, there is more and more storytelling. Experiences shared with friends and family and photographs published on social media, illustrate experiences and moments. This scenario results in an increasingly globalized, closer and connected world. In this context we are in constant contact with different types of storytellers:

2.4.1. Family and Friends

Typically, the first storytellers are familiars and friends. They are one of the more traditional forms of storytelling. Relatives and friends spread the knowledge acquired, and personal experiences lived in those destinations (Qiongli, 2006). Family and friends are important because they are regarded as credible sources of information.

2.4.2. Institutional Websites

The institutional sites of the destinations began to gain strength as storytellers of the destinations they represent. It is no longer enough to demonstrate the tourist potential of the regions. Sharing real testimonies has become essential. This sharing of experience encourages storytelling, on the tourist websites. (Gretzel, Fesenmaier, & O'leary, 2006).

2.4.3. Television and Cinema

Stories portrayed in film and television promote the tourist destinations where they occur. The power of the stories generates curiosity in the public bringing a significant increase of tourists to these places (Beeton, 2006). (i.e. Lord of the Rings was responsible for the increase of tourist in New Zealand, and Game of Thrones in Croatia). Viewers are so involved with stories told that they are motivated to visit where they occur.

2.4.4. Digital Influencers and Social Media

Due to the interactivity that the internet provides the sharing of stories is constant. Specifically, in social networks, the sharing of *live stories*, photos and comments, are a form of storytelling. Digital influencers are also an important group to mention because they dictate trends. They have great power because they represent trusted and respectable personalities (Christou, 2015; Chatzigeorgiou, 2017). Others digital platforms that impact tourism, are travel blogs, chat groups, and virtual friends' networks (Gretzel, Fesenmaier, & O'leary, 2006).

2.4.5. Tour Guides

Official tour guides, unofficial or free tour guides, are animators, promoters of culture, and responsible for the safety of tourists during the visit. They are described in the literature as mediators (Cohen, 1985) between residents and tourists (Ap & Wong, 2001). Free tours and organized tours are usually the biggest responsible for storytelling during the *in-situ* tour experience.

2.4.6. Tourist Staff

All stakeholders of the tourist experience can be storytellers. Workers associated with tourism (taxi or uber drivers, tour operators, hotel and catering staff) often share stories about that specific destination. Are they who often have the first and last contact with the tourist in the destinations being very important for the creation of positive memories about the place visited (Lund, 2017).

2.4.7. Residents

Residents, although not directly tied to tourism, play a key role as storytellers. The openness of residents to tourists fosters a greater sense of empathy and sympathy and enables the sharing of stories by both residents and tourists in a dynamic multicultural dialogue (Moscardo, 2010).

2.4.8. Tourists

Tourists can be considered the greatest storytellers, since they are present in the three stages of the tourist experience (pre-experience, in-situ experience and post-experience). Tourists in their homeland, tell stories about past experiences, at the destinations they share stories with other storytellers and travelers, and after the trip share testimonies and new stories (Gretzel, Fesenmaier, & O’leary, 2006). Tourists use various platforms to share stories, through photos, videos or written testimonies (Munar & Jacobsen, 2014).

All the mentioned storytellers have a specific role that can be embedded in the context where the tourism experience takes place, as shown in the Table 16:

Table 16
Experience and Storytellers

| TOURIST STORYTELLERS | | |
|-------------------------------------|---------------------------|--------------------------------------|
| PRE-EXPERIENCE | EXPERIENCE <i>IN-SITU</i> | POST- EXPERIENCE |
| Family and Friends | Official Tour Guides | Institutional Website (testimonials) |
| Institutional Website | Tourists Staffs | |
| Television and Cinema | Residents | |
| Digital Influencer and Social Media | Social Media | |
| Tourists | Tourists | Tourists |

Source: Own production

3. Generations and Tourism Consumption

Human beings integrate a continuous historical cycle that underlies several striking events and economic factors during a lifetime. Through this period, humans develop abilities and physic sociological characteristics that define a certain temporal period. Due to the influence of different factors, specific characteristics become collective, being able to define a set of age groups as a generation. A *generation* is a cohort with a set of personality traits and homogenous behavioral patterns, that distinguish from the previous generation and the subsequent generation (Domingues, 2002). The study of generations is very complex subject to several approaches. The segmentation of the generations underlies events, politics, anthropology, society, experiences, technology, among other

variables. In social sciences, this generational segmentation promotes a greater understanding of society (Cavalli, 2004), subdividing people into homogeneous groups.

These types of segmentation have been intensively used, on marketing research. This happens because generations, usually stay true to their shared values and preferences through their life span, being easily targeted (Pendergast, 2010). The generational approach is definitely one of the most socially accepted and standardized ways of segmentation, gathering different groups of individuals in society (Alvin & Cammon, 2007). The most conventional generation classification is the one that supports the following groups: The Baby Boomers generation, born between 1946 and 1964; the Generation X, born between 1965 and 1982; and Millennials born between 1982 and 2004 (Bloomberg News 2016). As stated before, generations are influenced by the events occurred in their young and adult lives. In Table 17, there is a resume of the generations, events occurred, worldwide and in Portugal, relating to their primarily characteristics.

Table 17
Significant events in different generations and repercussions on their personality traits

| Generations | Events in Portugal | World events | Socioeconomically Consequences | Generational Repercussions |
|--------------|--|---|--|--|
| Baby Boomers | Colonial War 25th of April Revolution End of the Portuguese dictatorship Migratory flows | End of II war The post-war world End of the European Empires Decolonization The moon landing Countercultural movements Economic growth | Questioning values and beliefs Rebellious way of living Cultural social protest Openness to culture and knowledge First feminist movements “Democratic ecstasy” Western industry | Competitive Committed Loyal Materialistic Seeking actively for self-fulfillment |
| Generation X | First regular color (television) broadcast in Portugal Entry into the European Union | The cold war The fall of the Berlin wall Depression and economy crisis Information age Launch of MTV The AIDS epidemic | Opening of mentalities and modernizing thinking Increase of women in the workplace. Greater gender equality Fashion and music globalized | Flexible and creative Technologically advanced Entrepreneurial Empathetic and Independent Intergenerational perception Family oriented |
| Millennials | Expo 98 in Lisbon. Introduction of the single currency - EURO European football championship in Portugal | Creation of the World Wide Web Natural Disasters September 11th attacks Wikipedia, Facebook, YouTube, Twitter, Instagram founded Introduction of Smartphones. Climate change awareness Terrorist attacks spread | Entertainment available anywhere and anytime. Globalization The war on terror Rise of ecommerce Life on social media Shared economy | Digital natives Value experience more than ownership Idealistic and tolerant Narcissism and impulsiveness Need for continuous and up-to-date access to information Escape to monotony Rational and sustainable consumers |

Source: Own production based on literature review (Gascoigne, 2001; Meredith, 2004; Unglaub & Unglaub, 2010; DeVaney, 2015; Bloomberg News 2016; Katz, 2017; Poo, 2017; Goldman Sachs, 2018)

3.1. Millennials

Millennials are the youngest generation to be recognized in the literature (Veiga, Santos, Águas, & Santos, 2017). This generation presents a set of very specific characteristics that were very influenced by world events. They differentiate themselves by their constant contact with technology since they are very young (Kotz, 2016). Millennials were still young when they used the first mobile phone and they are unaware of the black and white television. Due to continuous interaction with digital content, millennials have developed cognitively faster than other generations. The members of this generation are characterized by the speed with which they can finish the tasks proposed. As millennials receive continuous, up-to-date information, they also shaped their behaviors into this new social reality. They are extremely flexible and fit well in multicultural environments. They work quickly and efficiently because they do not know of no other reality (DeVaney, 2015).

Millennials value above all experience, authenticity, and to live memorable moments. They do not give importance to the acquisition of property. On the one hand, because they do not have the financial stability to do so, on the other, they consider such products to be definitive (Morgan, 2019). They prefer to live in a transient way, and use services that allow them experiences, that meet their needs a certain moment. They are very emotional, assertive, optimistic, and needy (DeVaney, 2015).

The continuous contact with information has also made them more aware of the problems of contemporary society. Millennials recognize the emergence of global warming, as one of today's great problems, making them more conscious, sustainable and green-thinkers. (Smith & Brower, 2012). This generation is most affected by the current socio-economic context. Although the majority of millennials have a college degree, few will have the opportunity to work on what they have studied, and even if they do, they will receive proportionately less than previous generations, making them spared and aware of their financial limitations (Martinho, 2018). After all, they are an optimistic generation, and they believe they will realize their professional ambitions. They trust in their abilities and that hard work will pay off (Pinto, 2018).

Portuguese millennials are not so optimistic, but they are hopeful and believe in their competences. According to a study by Multidados and CH Business Consulting (2017), 90.4% try to make savings, 87.5% are in favor of euthanasia, 84.3% argue that voluntary termination of pregnancy should remain legal, 82.4% agree that homosexuals should be treated equally and have family rights. Along with the world trend, for the Portuguese to buy a house is not a priority, and they hope for a better future (Pinto, 2018).

3.2. Millennial Tourists

The generational approach as long been used on social sciences and tourism management is no exception. Since a generation as a set of common characteristics it is possible to anticipate their behaviors and consume patterns (Gardiner, Grace, & King, 2014; Rivera, Semrad, & Croes, 2015). Millennials do not value ownership and that is evident on their tourist choices. They look for affordable places, where they can enjoy every moment and connect with places and people (Machado, 2014; Nisbett & Strzelecka, 2017). Emotional experiences are more attractive to this group, instead of shopping, all-inclusive resorts, and organized tours. This kind of behavior makes them more nostalgic, emotional, and sensible (Bloomberg News, 2016).

Millennials are not yet on the top of their careers, so they have low incomes. They are not able to afford long journeys, but they are true explorers, seeking under discover places, less touristic destinations and, cultural variety (Pendergast, 2010). They rarely do business travels, buy luxury items, or go to very expensive capitals (Barton, Haywood, Jhunjhunwala, & Bhatia, 2013). Since millennials are “digital natives”, they do an extend research before visiting a destination. They book accommodation online, they take advise on TripAdvisor, look for picture on Instagram, share their journey on Facebook and keep family and friends updated through Twitter (Djamasbi, Siegel, Skorinko, & Tullis, 2011). ICTs are undoubtedly an important resource for millennials tourists, not only for travel planning but also for on-site use. They use several mobile apps like UBER, Cabify, Airbnb, city apps, AccurWeather among others. According to Monaco (2018), digital technologies are changing the behavior patterns of tourists and the tourist experience itself.

Surprisingly, the literature reveals an interesting contrast. Although there is an intense use of digital resources before, during and after the trip, millennial tourists seek above all to live authentic experiences (Monaco, 2018). Travel motivations associated with these tourists show a common interest in the search for immersive experiences in local cultures (MDG Advertising, 2019). For millennials the culture of the destinations is quite important. This age cohort is the one that most seeks cultural immersion and authenticity, something that would not be expected from a generation so linked to the latest trends and novelty (Mya, 2019).

Gaining knowledge through a trip is extremely appealing to these tourists, who do not limit themselves as observers, while visiting the attractions of destinations, specifically, cultural attractions (Groundwater, 2018). They believe that traveling complements their education (Kim, Oh, & Jogaratnam, 2007). Millennials are above all explorers, do not get carried away by types of traditional travels and prefer to be on the sidelines of mass tourism, and trendy destinations (Veiga, Santos, Águas, & Santos, 2017).

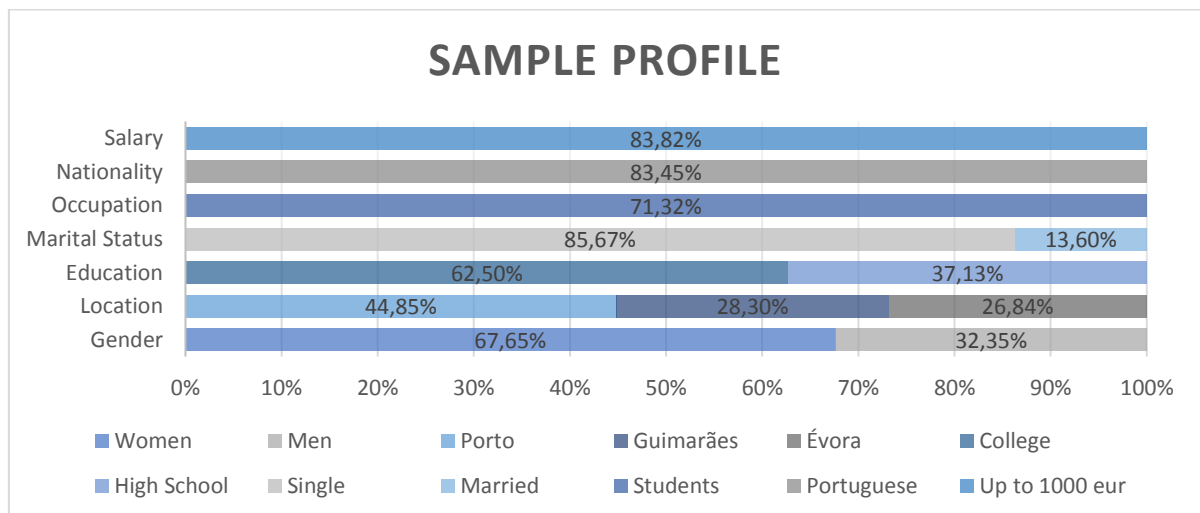
It is important to point out that millennials are conscious tourist consumers, concerned about their ecological footprint. They respect the historical legacy in the cities, understand their importance and try to minimize the environmental impact of their visit (Nisbett & Strzelecka, 2017; Veiga, Santos, Águas, & Santos, 2017).

III. Methodology

1.1. Sample Profile and Data Collection

The data collected was through non-probability, convenience sampling. The criteria of inclusion in the study was the age of the respondents. The individuals who were part of the sample were born between 1982 and 2004 corresponding to the age cohort of the Millennials (Bloomberg News, 2016). In addition, all respondents must have visited one of the historical centers set up in the present research. It was an exclusion measure, other age groups, not corresponding to the age range defined for the millennial generation. Other factors of exclusion were all incomplete surveys and individuals who did not know Portuguese, English, French or Spanish (the survey was made available in these four languages). The total sample is composed of 272 valid inquiries ($N=272$). The sample is composed of 67.65% women and 32.35% men. 44.85% surveys were applied in Porto, 28.30% in Guimarães, and 26.84% in Évora. Most of the respondents were single (85.67%) and married or civil union (13.60%). Regarding the level of education, 62.50% are college graduates and 37.13% high school graduates. They are mainly students (71.32%), have an average income up to 1000 Euros (83.82%) and the majority have Portuguese nationality (83.45%), as exposed in Graphic 1:

GRAPHIC 1: Sample Profile



Source: Own production

1.2. Measures

The measuring instrument was developed through questionnaires and applied in the historical centers recognized by UNESCO in Porto, Évora and Guimarães. For the construction of the questionnaire were adapted scales, previously validated. The main goal of the survey was to evaluate the millennials' tourist experience in historic centers. The questionnaire was conducted in Portuguese, English, French and Spanish in order to raise a larger number of respondents. A pre-test was performed on 25 people, to improve the questionnaire and to obtain the final measurement instrument. With the pre-test, it was necessary to reduce the size of the survey, to correct translation errors and to better adapt the scales to the research topic. Regarding the exploratory scale of the type of stories told in WHHC, the pre-teste also revealed the necessity to include elements of the historical centers under study, specific to the Portuguese tourism assets.

These changes were intended to facilitate the understanding of tourists to what was being asked, and to reduce the average time of response per survey. The final inquiry consists in 3 parts and 22 questions. The first part aims to analyze tourism consumption in cultural destinations and the travel profile of millennials, using the adapted scale of Ramires, Brandão and Sousa (2016). The dimensions analyzed were: means of transportation used to travel to the historic center, how many times the tourist had visited that place, length of stay (number of nights), type of accommodation, form of travel organization, travel companion and activities performed in the WHHC, as set out in the Table 18.

Table 18
Survey instrument Part I

| Construct | Dimensions | Items | Scale | Authors |
|-------------------------|----------------------------------|---|---------|-----------------------------------|
| Travel Profile | <i>Transportation</i> | Airplane | Nominal | (Ramires, Brandão, & Sousa, 2016) |
| | | Car | | |
| | | Train | | |
| | | Bus | | |
| | | Camper Van | | |
| | | Boat | | |
| | <i>Prior visit frequency</i> | | String | |
| | <i>Length of stay</i> | | String | |
| | <i>Accommodation</i> | Hotel | Nominal | |
| | | Hostel | | |
| | | Friends/Relatives | | |
| | | Local Accommodation | | |
| | | Camping | | |
| | <i>Visit organization</i> | By myself | Nominal | |
| | | Internet | | |
| | | Travel agency | | |
| | | Other | | |
| <i>Travel companion</i> | Alone | Nominal | | |
| | Family | | | |
| | Friends | | | |
| | Co-workers | | | |
| <i>Activities</i> | Overall visit to the city | Likert scale 5 points 1 = Disagree Completely 5 = Strongly agree | | |
| | Visit to the historic center | | | |
| | Visit to heritage/monuments | | | |
| | Shopping | | | |
| | Visit to museums | | | |
| | Nightlife | | | |
| | Entertainment and cultural event | | | |
| | Organized tours | | | |

Source: Own production. Adapted from the scale of Ramires, Brandão and Sousa (2016)

In the second part of the survey the variables of authenticity were used (Kolar & Zabkar, 2010), in order to verify the attributes that the millennials tourists associate to authentic in the historical centers.

The Place-Attachment variable (Ramkissoon, Smith, & Weiler, Testing the dimensionality of place attachment and its relationships with place satisfaction and pro-environmental behaviours: A structural equation modelling approach, 2013), was measured by the following dimensions:

- i. **Place-Identity** (cognitive relation between the identity of the tourist and the place visited (Ramkissoon, Smith, & Weiler, 2013). This is a relevant aspect for the analysis because a tourist can feel connected to a place and not identify with the same. This dimension creates a sense of closeness on a very personal level. The author argues that individuals feel that the place belongs to them, just as they belong to that place (Kneafsey, 1998);
- ii. **Place-Dependence:** The place holds certain attributes that tourists consider essential. Tourists may feel attached to a place never visited before because of the existence of goods or services that specifically meet their needs (White, Virden, & Van Riper, 2008);
- iii. **Place-Affect:** Tourist's feelings about the destination (Ramkissoon, Weiler, & Smith, 2012). The affective attachment to places is a relationship that produces the desire to revisit and the feeling of nostalgia. The authors explain that these links may not stem from experiences lived *in loco*. They are often reproductions of counted stories, or family experiences that make these spaces "virtual homes" (Davidson, Park, & Shields, 2012, p. 9);
- iv. **Place Social-Bonding:** The destination facilitates interpersonal relationships (Hammitt, Backlund, & Bixler, 2006). In some cases, the social factor is a more important motivator for the trip, making some places very attractive (Kyle et al., 2005);
- v. **Place-Satisfaction:** Generalized evaluation of the tourists regarding the experience lived in the visited destination. It is a cumulative dimension, which relates to all other dimensions of place-attachment: place-identity, place-dependence, place-affect, and place social-bonding (Ramkissoon & Mavondo, 2015).(Ramkissoon & Mavondo, 2015).

The next group was regarding the variable binomial empathy/sympathy adapted from Escalas and Stern (2006):

- i. **Sympathy:** (cognitive) “conscience awareness of the feelings of another, but not absorption in the feelings themselves” (Escalas and Stern, p. 567, 2003).
- ii. **Empathy:** (affective) Absorptive and unconscious way of feeling the feelings of others (Escalas and Stern, 2003).

The following variable was intended to evaluate the main objective of the work through Schmitt's (1999) tourist experience scale. The scale consists of five dimensions of experience:

- i. **Sense:** “Sensory experiences that create value to products and services;
- ii. **Feel:** Affective experiences in order to obtain an emotional response;
- iii. **Think:** Cognitive experiences, fostering creativity, thinking and originality;
- iv. **Act:** Physical experiences, behaviors and lifestyles;
- v. **Relate.** Social experiences, associated with cultural identity and the social context in which they insert, integrating aspects of the other dimensions.”

Two exploratory scales were also used to identify the storytellers in the historical centers and the millennials' preference for the type of stories narrated in those places.

The part II of the survey is presented in Table 19.

Table 19
Survey instrument Part II (Authenticity, Place-Attachment, Empathy/Sympathy, Tourism Experience, Storytellers, Type of Stories)

| Construct | Dimensions | Items | Scale | Authors |
|---------------------|------------|--|--|------------------------|
| Authenticity | - | The overall architecture and impression of the building inspired me | Scale: Likert 5 points 1 = Disagree Completely 5 = Agree | (Kolar & Zabkar, 2010) |
| | | I liked the way the site blends with the attractive landscape/scenery/historical ensemble/town, which offers many other interesting places for sightseeing | | |
| | | I liked the information about the site and found it interesting | | |
| | | I liked special arrangements, events, concerts, celebrations connected to the site | | |
| | | This visit provided a thorough insight into the historical eras | | |

| | | | | |
|------------------------------|---|---|---|--|
| | | During the visit I felt the related history, legends and historical personalities I enjoyed the unique religious and spiritual experience I liked the calm and peaceful atmosphere during the visit I felt connected with human history and civilization | | |
| Place-Attachment | <i>Place Identity</i> | I feel as if this site is a part of me | Likert scale 5 points 1 = Disagree Completely 5 = Agree | (Ramkissoon, Smith, & Weiler, Testing the dimensionality of place attachment and its relationships with place satisfaction and pro-environmental behaviours: A structural equation modelling approach, 2013) |
| | | I strongly identify myself with this site | | |
| | | I know this site like the back of my hand | | |
| | | This site is very familiar to me | | |
| | <i>Place Social-Bonding</i> | My friends/family would be disappointed if I did not visit this site again | | |
| | | If I stop visiting this site I lose touch with many people | | |
| | | Many of my friends would prefer this site to any other | | |
| | <i>Place Dependence</i> | I wouldn't replace this leisure site with any other | | |
| | | I rather be in this site than any were else | | |
| | <i>Place Affect</i> | I feel very connected to this site and it's people | | |
| | | I miss this site when i'm not around | | |
| | | This site is very special for me | | |
| | | I feel a true sense of belonging to this site | | |
| | | I have the feeling that I have been to this site many times | | |
| <i>Place Satisfaction</i> | No other site can be compared to this one | | | |
| | This is the best place I know | | | |
| Storytellers | - | Local tour guides | Likert scale 5 points 1 = Never ; 5 = Always | Exploratory scale |
| | | Travel group tour guides | | |
| | | Local population | | |
| | | Artisans | | |
| | | Merchants | | |
| | | Drivers (Cab, Bus,...) | | |
| | | Accommodation facility employee | | |
| Type of Stories | - | Important local figures histories | Likert scale 5 points 1 = Never ; 5 = Always | Exploratory scale |
| | | Stories connected to monuments | | |
| | | Historical facts related to the WHHC | | |
| | | Local legends and myths | | |
| | | Curiosities and intrigues | | |
| | | Life stories of the local community | | |
| | | Winemaking processes | | |
| Local gastronomic traditions | | | | |

| | | | | |
|--|-----------------|--|--|-------------------------|
| | | Handmade product creation process | | |
| | | Folklore and local customs | | |
| | | Local practices and rituals | | |
| | | Preparation method of typical and regional products | | |
| | | Origins of local traditions and festivities | | |
| | | Local expressions and their meanings | | |
| | | Origins of traditional and regional sweets | | |
| | | History of local conventual sweets | | |
| Empathy/ Sympathy | <i>Empathy</i> | When I hear a story I try to understand the events that occur | Likert scale 5 points 1 = Disagree Completely 5 = Agree | (Escalas & Stern, 2003) |
| | | When I hear a story I try to understand what motivates the characters | | |
| | | I can recognize the problems of the story characters | | |
| | <i>Sympathy</i> | When I hear a story I feel that the story is really happening to me | | |
| | | When I hear a story I feel like I'm one of the characters | | |
| | | When I hear a story I experience many of the emotions that are portrayed by the characters | | |
| | | When I hear a story I feel as if the emotions portrayed by the characters were mine | | |
| Tourism Experience | <i>Sense</i> | Storytelling experiences makes a strong impression on my visual sense or other senses | Likert scale 5 points 1 = Disagree Completely 5 = Agree | (Schmitt, 1999) |
| | | I find Storytelling experiences interesting in a sensory way | | |
| | <i>Feel</i> | Storytelling experiences induces me with feelings and sentiments | | |
| | | Storytelling is an emotional brand | | |
| | <i>Think</i> | Stories do not make me think | | |
| | | Stories stimulate my curiosity and problem solving | | |
| | <i>Act</i> | Storytelling experiences are not action oriented | | |
| | | I engage in physical actions and behaviors when I listen to stories | | |
| | <i>Relate</i> | Storytelling experiences says a lot about who I am | | |
| | | Storytelling experiences facilitates my interpersonal relationships with others | | |
| Storytelling experiences mean a lot me | | | | |

Source: Own production based on adapted scales of Kolar and Zabkar (2010); Ramiksoon, Smith and Weiler (2013); Schmitt, (1999).

In the third part of the survey were considered the demographic characteristics of millennials tourists. Issues were concerned about gender (Ramires, Brandão, & Sousa, 2016), marital status (Barreira & Noronha, 2016); salary (Brochado & Pereira, 2017); academic degree (Silva, 2011); occupation (Silva, 2011); age (Ramires, Brandão, & Sousa, 2016); and residence (Silva, 2011). The main objective of these questions was to describe the sample setting and to identify possible respondents who did not belong to the age cohort under analysis (between 18 and 36 years of age). All variables are shown in Table 20.

Table 20
Survey instrument Part III (Social Demographic characteristics)

| Construct | Dimensions | Items | Scale | Authors |
|---|------------------------|-----------------------------|-----------------------------------|-----------------------------------|
| Social demographic characteristics | <i>Gender</i> | Male | Nominal | (Ramires, Brandão, & Sousa, 2016) |
| | | Female | | |
| | <i>Marital Status</i> | Single | Nominal | (Barreira & Noronha, 2016) |
| | | Married | | |
| | | Separated/Divorced | | |
| | | Widowed | | |
| | <i>Salary</i> | Less than €1000 | Ordinal | (Brochado & Pereira, 2017) |
| | | €1001 to €2000 | | |
| | | €2001 to €5000 | | |
| | | More than €5001 | | |
| | <i>Academic Degree</i> | Up to 6 years of schooling | Ordinal | (Silva, 2011) |
| | | Up to 9 years of schooling | | |
| | | Up to 12 years of schooling | | |
| | | Higher education | | |
| | <i>Occupation</i> | Businessman | | |
| | | Freelancer/self-employed | | |
| Middle and senior management | | | | |
| Administration/Commercial | | | | |
| Civil Servant | | | | |
| Factory worker | | | | |
| Retired | | | | |
| Housewife / Unemployed | | | | |
| Student | | | | |
| Other | | | | |
| <i>Age</i> | 18-25 | Ordinal | (Ramires, Brandão, & Sousa, 2016) | |
| | 26-35 | | | |
| | 36-45 | | | |
| | 46-60 | | | |
| | Up to 60 | | | |
| <i>Residence</i> | - | Nominal | (Silva, 2011) | |

Source: Own production based on the adapted scales of Ramires, Brandão, and Sousa, (2016); Silva (2011); Brochado and Pereira (2017); and Barreira and Noronha (2016).

1.3. Study Setting

This study was conducted through the various processes expected in scientific research, ensuring the validity and reliability of the results. To execute the study, questionnaires were applied to millennial tourists in WHHC recognized by UNESCO in Portugal mainland: Porto, Évora and Guimarães. The evaluation tools were used to explore possible associations between the dimensions of tourism experiences *sense, feel, think, act and relate*, and the type of stories told in these places. In addition, it was intended to verify how tourists are attached with these spaces, who were the storytellers and the level of empathy they could establish with cultural tourists. In order to measure the importance of culture for tourists visiting the WHHC in study, content analysis procedures were conducted, through qualitative research. For this analysis, it was used an open-ended question. Tourists were asked to identify three words that they associate with the historical center they were visiting. This question was intended to collect free flow answers, regarding the top-of-mind attributes associated by tourists, to the WHHC visited. Since these types of questions can collect many answers, word-clouds, were created enabling a graphic representation with all the words mentioned. In word-clouds, the words mention more frequently appear bigger, and the words less mentioned appear smaller. These graphical compositions are very efficient to understand and compare tourist patterns and topics associated (DePaolo & Wilkinson, 2014). Regarding the ethical process, respondents were rigorously clarified regarding freedom and confidentiality in data collection, since the study would be solely and exclusively for statistical treatment.

1.4. Survey Instrument Development

To analyze the collected data, was used the statistical data analysis software IBM SPSS version 24, which allowed exploratory factor analysis, univariate analysis and descriptive analysis. A parametric statistic was used regarding the size of the sample. According to the study objectives, the *Pearson* correlation coefficient was used to analyze the degree of association between the variables under study. The assumptions were considered for carrying out these analyzes, and the criterion of sample size was met (Tabachnick, Fidell, & Ullman, 2007). Regarding the analytical strategy, the reference values for the analysis of internal consistency indices were those established by Pestana & Gageiro (2008).

Exploratory factorial analysis was used, with the principal component method and Varimax rotation. This type of analysis seeks to analyze relationships between variables to compose a given factor that must be highly correlated (Marôco, 2007).

To verify if factorial analysis was adequate the Bartlett sphericity test was performed and the Kaiser-Meyer-Olkin index (KMO) was measured. In the Bartlett test the p-values should always be less than 0.000, and the variables should be strongly correlated.

The Kaiser-Meyer-Olkin (KMO) test, Measurement of Sampling Adequacy is grounded on the comparison between the sum of squared correlation coefficients and the sum of partial correlation coefficients, expressed as a value between 0 and 1. The higher the score the better (Sharma, 1996). To evaluate the magnitudes of correlations, the values defined by Pestana & Gageiro, (2008) were also considered: a coefficient of relation less than 0.20 reveals a very low association, between 0.21 and 0.39 a low association, between 0.40 and 0.69 a moderate association between 0.70 and 0.89 a high association and superior to 0.90 a very high association. Regarding descriptive statistics, was adopted the univariate analysis and descriptive analysis. Univariate analysis describes the distribution of a single variable, including its central measure and dispersion (Marôco, 2007). To summarize the results obtained, a descriptive analysis was performed, demonstrated through frequency tables and graphics.

1.5. Setting Description

The analysis is made in the three historical centers in mainland Portugal, recognized by UNESCO as world heritage. This chapter presents the background information of the setting research and providing a full description of each location, and their SWOT analysis.

1.5.1 WHHC Porto

According to data from Turismo do Porto e Norte de Portugal (2014), the exponential growth of tourism is evident. This was the region with a higher percentage of overnight stays in the first half of 2018, with an increase of 6.2%, competing directly with the usual

tourist destinations of Lisbon and Algarve. It is expected that the city of Porto will be one of the European cities with the highest growth of this sector in the same year. Regarding the offer, and only including data of local accommodation, there was an increase of 147% compared to 2016, according to Registo Nacional de Alojamento Local.

Because of these factors, the WHHC of Porto, in 2015 valued 17% more. Domestic Tourism represent half of the visitors. The main issuing markets have remained faithful over the last few years, with Spain, France, Brazil, Germany, United Kingdom and Italy. Their main reasons to visit Porto are leisure, holidays, and city trips. According to Rodrigo Pinto Bastos, of the Portuguese Association of Hospitality, Catering and Tourism, there are two main factors responsible for the enormous growth of tourism in this city. The first was due to Portugal receive Euro 2004, showing many of its cultural attractions, the other was due to the low-cost airlines (i.e. Ryanair and EasyJet) that establish here one of their national bases.



Figure 6: Porto city center
Source: Porto Vivo (2018)

These transformations strongly influenced the historic center of Porto. There are more rehabilitation and investment measures at the center, with a 64% increase in 2016. According to a study carried out by Turismo de Portugal (2018), regarding the motivations associated with visiting the region of Porto and North, the WHHC is at the top of the preferences. This tendency is not surprising when looking at the existing

cultural heritage and the diversification of services provided, with ninety-five classified monuments, nineteen national monuments, more than thirty museums, twenty-eight churches and fourteen Port wine cellars are possible to visit (Coutinho, 2012), attractions that are allied with a vibrant nightlife, a rich gastronomy and an attractive climate. The maintenance of the Historic Center of Porto is not a new concern. In the 50's, changes began to take place, resulting from the degradation of buildings and the concentration of the most disadvantaged populations from the rural exodus. There was a need to create an improvement plan in order to requalify and manage the population density of the center.



Image 1: UNESCO World Heritage Site - Historic Center of Porto, classified area
Source: Porto Património Mundial (2018)

At the same time, the parishes of Bonfim, Cedofeita, Massarelos, and Santo Ildefonso witnessed a greater development justifying the population increase (Queirós, 2013). During the Salazar period, the city gained other infrastructures, such as the construction of the Arrábida bridge in 1963 (Civitalis, 2018). Porto is therefore one of the oldest metropolitan areas in Europe. The center recognizes by the combination of architectural styles, and by the river Douro that complete a picturesque riverside area. UNESCO distinguished its Historic Center, in 1996 as World Heritage, confirming the importance of history and culture in cities (General Directorate of Cultural Heritage, 2018). Here are located restaurants of typical gastronomy, crafts, and commerce. It is a center full of life where history and people represent the identity of the city undefeated (Branco, 2006). In 2012, 2014 and 2017, Porto was distinguished as the best European destination to visit (Oporto City Council, 2018).

1.5.1.1. SWOT Analysis of Porto WHHC

Table 21
Porto’s SWOT Analyses

| STRENGTHS | WEAKNESSES |
|---|--|
| <ul style="list-style-type: none"> ●Historic Center "Alive" (merchants and residents form an integral part of the center); ●Typical gastronomy; ●Varied accommodation and restaurants; ●Good accessibility to the historic center (metro, taxis, UBER, Cabify, shuttle services - Airportshuttle, Goin'Porto, Private Shuttle, Transdev, Boat - Douro River Crossing, buses and trams - STCP, Funicular dos Guindais, Rent- a-Car, Bicycle rental, scooter rental, vans and vans, Tuk Tuk, tourist bus); ●Opportunity to contact with various types of storytellers (drivers, accommodation workers, trade officials, and tour guides); ●Destination attracts young tourists – <i>millennials</i>; ●Various types of visits organized in the center in different languages; ●Existence of free walking tours (ie. PortoWalkers, Strawberry Tours, TakePorto, CityLovers). | <ul style="list-style-type: none"> ●Growing number of tourists in the Historic Center of Porto; ●Loss of authenticity due to the massification of commerce; ●The consequent rise of prices; ●Deterioration of the existing Heritage in the Center; ●Symbolic sites lose their purpose by becoming merely a tourist attraction (i.e. Lello Bookshop); ●Discontentment of locals. |
| OPPORTUNITIES | THREATS |
| <ul style="list-style-type: none"> ● Creation of a greater number of thematic routes, sharing stories of different types; ● Conjugation of tourism products under development with storytelling (eg sharing of stories in nautical tourism - Ribeira do Porto); ● Decrease in Seasonality. Heritage and Culture throughout the year. | <ul style="list-style-type: none"> ● "Anti-Tourism": Increasing residents' discontent contributes to negative behavior towards tourists; ● Loss of feeling of hospitality and sympathy; ● Rising prices make tourists opt for other destinations - tourism sector deceleration; ● Decline in the quality of life of the inhabitants of the center; ● Disinterested residents and merchants in storytelling. |

Source: Own production

1.5.2. WHHC Évora

The Alentejo was considered one of the best places in the world to visit in 2014, according to National Geographic Traveler magazine, in the edition of Dec.13 - Jan.14. According to the magazine, this list reflects what is authentic, and culturally rich, in today's world. Alentejo proves that it is an attractive tourist destination, along with current trends, offering innovative tourism products and at the same time preserving its identity and values.

Despite all its potential including nature, beaches, historical heritage and safety, Alentejo is still the destination that foreigners choose less when they visit our country (TravelBI,

2018). Even though the panorama described, the region of Alentejo and specifically the city of Évora, has been experiencing a gradual growth in tourism representative in recent years. In 2015 and compared to the previous years, the growth rate in Alentejo was 10.2%. In terms of demand, highlights the Alentejo Central and Alentejo Litoral with more than 60% of overnight stays with Evora being the municipality with the highest demand (INE, 2015). According to TravelBI in 2018, the average was maintained at 1.8 nights for residents and equal to foreigners. Income amounted to 86.3 million euros (+ 6.3% compared to 2017).

Évora is undoubtedly an unparalleled center of cultural richness (Estevão & Marques, 2012). The *ex-libris* of the locality is the Gastronomy, being its base coming from the pork and lamb. The herbs make their dishes unique, of native species (coriander, mint, poejo and laurel). The best-known dishes are the tomato soup, pork crumbs, gazpacho, açordas, lamb stews and a variety of conventual confectionery. Craft shops are diverse in the locality, with souvenirs, and artifacts, from local materials such as cork, tapestry and pottery (VisitÉvora, 2018). It is one of the Portuguese cities that best represents the Roman legacy, existing remarkable vestiges such as the Temple of Diana. Évora is a city strongly influenced by the "Moorish" style, due to the Arab occupation between XV and XVI and by the Iberian Renaissance from 1530.

The center is delimited by the intramural space, covers a large geographical area with an extension of 107 hectares, including an urban area, the old Fence, Giraldo Square, religious and military buildings and narrow streets, according to Figure 7 (Simplício & Camelo, 2013).



Figure 7: Delimitation of the Historic Center of Évora
Source: Portugal Virtual (2018)

The Historic Center of Évora undoubtedly shows the authenticity of the city being recognized as World Heritage by UNESCO since 1986 (UNESCO, 2018a). Évora had always been a city of great importance to Portugal due to its strategic geographical location, in the center of important hydrographic networks, and its proximity to Lisbon, leading to the establishment of Roman troops for a long period. With the end of the Roman Empire, the city was dominated by Arabs and Visigoths. This miscellany of peoples settled in the region contributed to a historical legacy of great importance, well-spoken up to this day (Simplício, 2003).

According to UNESCO, the Historic Center of Évora is the "best example of the Portuguese golden age" and maintains its own life in its streets and squares.



Image 2: Giraldo's Square



Image 3: Bone's Chapel



Image 4: Évora's Landscape
Source: Wikimedia Commons



Image 5: Roman Temple

The most important cultural attractions of Évora's center are Giraldo Square, Évora Cathedral, Évora Museum, Roman Temple, Cadaval Palace, Évora University, Misericórdia Church, Graça Church, São Francisco Church, Chapel Bones Palace, Dom Manuel Palace, Medieval Walls, Silver Water Aqueduct and Garcia Resende Theater.

1.5.2.1. SWOT Analysis of Évora WHHC

Table 22
Évora's SWOT Analyses

| STRENGTHS | WEAKNESSES |
|--|--|
| <ul style="list-style-type: none"> • Historic Center recognized by UNESCO as World Heritage for more than 30 years; • University City integrated in the local heritage; • Historical, legendary and mythical richness; • Centralization of various necessary services (health, safety, education); • Good accessibility to the city of Évora (road networks, road and rail services); • Center conserves monumentality and cultural authenticity; • Cleanliness and organization of space; • Existence of a diverse and high quality hotel supply; • Typical restaurants and appealing gastronomy; • Existence of tour companies in the historical center (ex: Evora Cultural Experience, Backcountry Tours, Inverness, Évora Genuine Tours, EvorAdvenTour, Tuk Tuk Square, Your Experience, Horizon Adventures, About Dreams - Day Tours); • Gradual growth of tourism in the region; • Openness and friendliness of the inhabitants to the tourists. | <ul style="list-style-type: none"> • Extreme weather (very hot summers and very cold winters); • General ignorance from the foreign markets; • Absence of free walking tours, compared to other historical centers, creates the distance of the tourists for the search of stories, having a superficial experience; • Difficulty of movement of vehicles in the historic center; • Ageing population; • Lack of diversification of nightly events and attractions; • Cultural attractiveness of the neighboring territories (Reguengos de Monsaraz, Estremoz, Arraiolos, Alandroal, Évoramonte, Vila Viçosa, Borba, Montemor-O-Novo, Montemor-O-Velho, Portel and, Redondo). |
| OPPORTUNITIES | THREATS |
| <ul style="list-style-type: none"> • Organization of differentiating events in order to attract domestic and foreign tourists; • Promotion of the center through the organization of fairs and thematic routes, • Creation of free walking tours, in order to make known the stories and legends of the locality; • Reinforcement of the History of Évora as a differentiating element of the region and tourist attraction; • Religious Tourism allied to Storytelling | <ul style="list-style-type: none"> • Degradation of the historic center; • Lack of hotel capacity and other tourist services for a significant increase of tourists in the center; • Deterioration of the quality of life of the inhabitants of the historic center; • Increase of prices; |

Source: Own production

1.5.3. WHHC Guimarães

In the north of Portugal is located the city of Guimarães, belonging to the district of Braga. Since the 1980s this city has grown considerably with a huge demographic increase (INE, 2004). This traditional city has been able to develop into a cosmopolitan center that knows how to bridge heritage to modern urbanity.

Thus, as in the case of Porto, the historical center of Guimarães did not follow this evolution, losing much of its population (Atlante, 2005).

The WHHC of Guimarães has a size of 121 hectares, being a small portion of the total area of the city. With the classification of the historic center as World Heritage by UNESCO on 13 December 2001, there was a greater concern for the maintenance of the heritage, and the surrounding spaces. The distinction also attracted services to the center, because it is a place of obligatory passage, of the many tourists who visit the region. UNESCO justified its distinction, considering the city of Guimarães and its center as essential for the identity of the country and for the Portuguese language. Another factor that justified the distinction was the medieval buildings, in good condition (UNESCO, 2019), as exposed in images 6,7, 8 and 9.



Image 6: Aqui nasceu Portugal



Image 7: Paço dos Duques de Bragança



Image 8: Guimarães WHHC



Image 9: Guimarães's Castle view

Source: Wikimedia Commons

Tourism in Guimarães has grown steadily, especially after the city was named European Capital of Culture in 2012 (Ribeiro & Remoaldo, 2011). Regarding the international markets, Spain is the main emitter of tourists, especially during the week of Easter. In 2013 Guimarães received 14.615 tourists coming from Spain in 2015, 24.731 and in 2017,

32. 584 tourists. Undoubtedly, it is the Spaniards, who visit Guimarães the most, followed by the French, Portuguese, Brazilians and Italians (Mais Guimarães, 2018). The city of Guimarães is commonly known as the "birth of Portugal", associating itself with the country's own image and identity. The Historical Center of Guimarães maintains its historical integrity, and authenticity, attracting thousands of cultural tourists. In its WHHC are several national monuments such as: Igreja de Nossa Senhora da Oliveira, Padrão do Salado, Antigos Paços do Concelho, Torre da Alfândega e Pano da Muralha (UNESCO, 2019).

1.5.3.1. SWOT Analysis of Guimarães WHHC

Table 23
Guimarães SWOT Analyses

| STRENGTHS | WEAKNESSES |
|--|---|
| <ul style="list-style-type: none"> • Strong symbolism for portuguese inhabitants fostering domestic tourism; • Preservation and conservation of medieval buildings and national monuments; • Proximity with Porto (aproximalty 60km); • Good accessibility to the city of Guimarães (road networks, road, bus and rail services); • Center conserves monumentality and cultural authenticity; • Cleanliness of the historical center; • Existence of a diverse accomodation (hostels, hotels, airbnb, guesthouses). • Terraces, cafes, bars and restaurants; • Existence of tour companies in the historical center (ex: tourHQ, youtours, ecoTours, livingtours, Sightseeing Yellow Bus Guimarães; Bike Rent, Walking tours; Tour&Tales, Peddy Tours, Get Tours, North Scape, MTB in Portugal); • Gradual growth of tourism in the region; • Tourism app (Guimarães Mobitur). • Wine tastings; • Workshops with artisans; • Green spaces (gardens and parks). | <ul style="list-style-type: none"> • Destination mostly visited by Spanish tourists. Existing need to spread to other international markets, and to foster the attractiveness to domestic tourists; • Absence of free walking tours, can create distancing and lack of knowledge about the existing monuments, taking into account that the largest number of visitors are international groups; • Lack of typical restaurants located in the historic center that explore the rich local gastronomy; • Agein Population; • The great attractiveness of the city of Porto puts the visit to Guimarães in the background; • Gradual increase in prices; • Seasonality • Difficulty in fixing young people due to high unemployment; • The increase in tourists may lead to a deterioration in the quality of life of residents. |
| OPPORTUNITIES | THREATS |
| <ul style="list-style-type: none"> • Organization leisure activities to increase the number of domesric tourists; • Promotion medieval fairs and markets to promote de valuable history, • Creation of free walking tours, in order to make known the stories and legends of the locality; • Reinforcement the important symbolism of Guimarães; • Promotion of attractive city-breaks, combining the visit of Guimarães with Porto | <ul style="list-style-type: none"> • Low qualification / professionalization of workers linked to the tourism sector; • Increase of prices; |

Source: Own production based on information of Guimarães Turismo (2019)

IV. Results

In this chapter are presented quantitative results with descriptive analysis, univariate analysis, the final models of storytelling and tourism experience, and the exploratory factorial analysis that relates these two variables.

1.1. Quantitative Results

The descript analysis was made in order to identify the type of stories preferred by millennial tourists in WHHC. As exposed in Table 24 millennials prefer stories about *Legends and Local Myths, Historical Events Related to The Historic Center, Curiosities and Intrigues, Local Expressions and Meanings, and Stories Related to Monuments*. Millennials value the least stories about *Local Gastronomic Traditions, Folklore and Local Costumes, Methods of Preparation of Typical and Regional Products and Local Practices and Rituals*.

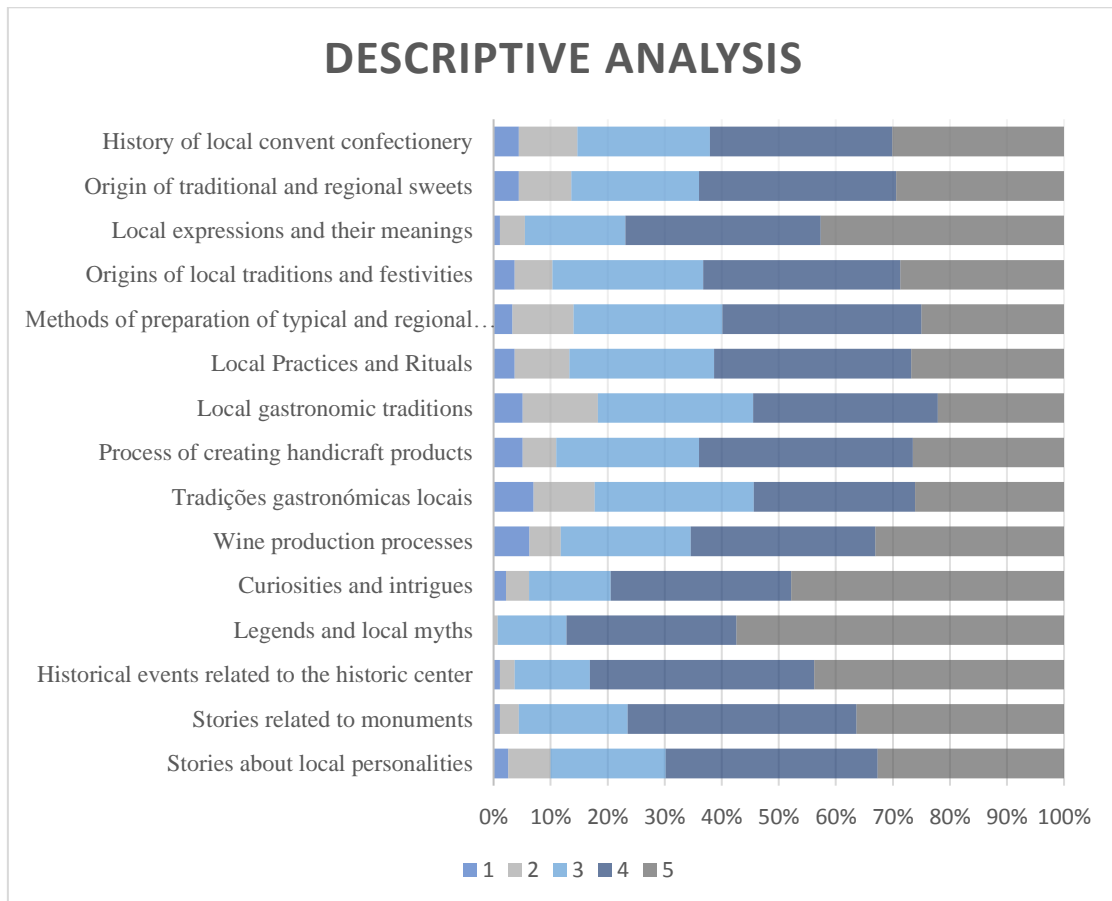
Table 24
Descriptive Analysis of the type of stories preferred by Millennials in WHHC

| | Medium | Higher | Lower |
|--|--------|--------|-------|
| Items | 3 | 4+5 | 1+2 |
| Legends and local myths | 12,1% | 87,2% | 0,7% |
| Historical events related to the historic center | 13,2% | 83,1% | 3,7% |
| Curiosities and intrigues | 14,3% | 79,4% | 6,2% |
| Local expressions and their meanings | 17,6% | 76,8% | 5,5% |
| Stories related to monuments | 19,1% | 76,5% | 4,4% |
| Stories about local personalities | 20,2% | 69,8% | 10% |
| Wine production processes | 22,8% | 65,5% | 11,8% |
| Process of creating handicraft products | 25% | 64% | 11% |
| Origin of traditional and regional sweets | 22,4% | 64%% | 13,6% |
| Origins of local traditions and festivities | 26,5% | 63,3% | 10,3% |
| History of local convent confectionery | 23,2% | 62,1% | 14,7% |
| Local Practices and Rituals | 25,4% | 61,4% | 13,3% |
| Methods of preparation of typical and regional products | 26,1% | 59,9% | 14% |
| Folklore and local costumes | 27,2% | 54,5% | 18,3% |
| Local gastronomic traditions | 27,9% | 54,4% | 17,7% |

Source: Own production

The results of the descriptive analysis are exposed in the graphic 1 where is possible to see the percentage of responses with higher percentage in 4 and 5. Those are the stories that millennials prefer.

Graphic 2 – Descriptive analysis of Storytelling in WHHC



Source: Own production

A univariate analyzes were performed to the other variables included in this investigation. Data presented include the mode, mean, minimum, maximum and percentiles of respondents' responses. The mode is the most frequent value of a sample, the mean is the value that represents where the data from a distribution is concentrated. The minimum represents the lower response answered, the maximum the higher response answered. The percentiles are measures that divide the ordered sample in equal parts All responses had a concordance degree of 0 to 5 of the Likert scale. The results are shown in the Tables 25, 26, 27, 28, 29 and 30.

Table 25

| Items | Mean | Mode | Mini mum | Maxi mum | Percentiles | | |
|-----------------------------------|------|------|-------------|-------------|-------------|------|------|
| | | | | | 25 | 50 | 75 |
| General city tours | 4.14 | 5 | 1 | 5 | 4.00 | 4.00 | 5.00 |
| Visits to the historic center | 4.18 | 5 | 1 | 5 | 4.00 | 4.00 | 5.00 |
| Visits to heritage / monuments | 3.75 | 4 | 1 | 5 | 3.00 | 4.00 | 5.00 |
| Shopping | 3.02 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| Visits to museums | 2.77 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| Night life | 2.71 | 1 | 1 | 5 | 1.00 | 3.00 | 4.00 |
| Cultural and entertainment events | 3.02 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| Organized Visits | 2.18 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |

Univariate analysis of activities carried out while visiting the WHHC

Source: Own production

In table 25, we can observe the average, minimum and maximum values and the percentiles associated with the type of activities performed in the WHHC, through the adapted scale of Ramires, Brandão, & Sousa, 2016. It is verified that the activities most commonly done by millennials in the historical centers of Porto, Évora and Guimarães are the *general visits to the city* (mean=4.14, mode=5), and the *visits to the historical center* (mean=4.18; mode=5). 75% of the respondents answered always (5 in the likert scale), regarding these activities. The less relevant activities for millennials tourists, are the *organized tours* (mean=2.18; mode=1) and *nightlife* (mean=2.71; mode=1).

Table 26
Univariate analysis authenticity in the WHHC

| Items | Mean | Mode | Mini mum | Maxi mum | Percentiles | | |
|--|------|------|----------|----------|-------------|------|------|
| | | | | | 25 | 50 | 75 |
| The overall architecture and impression of the building inspired me | 3.92 | 4 | 1 | 5 | 3.00 | 4.00 | 5.00 |
| I liked the way the site blends with the attractive landscape/scenery/historical ensemble/town, which offers many other interesting places for sightseeing | 3.92 | 4 | 1 | 5 | 3.00 | 4.00 | 5.00 |
| I liked the information about the site and found it interesting | 3.67 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |
| I liked special arrangements, events, concerts, celebrations connected to the site | 3.29 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |
| This visit provided a thorough insight into the historical eras | 3.14 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |
| During the visit I felt the related history, legends and historical personalities | 3.06 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| I enjoyed the unique religious and spiritual experience | 2.46 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I liked the calm and peaceful atmosphere during the visit | 3.70 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |
| I felt connected with human history and civilization | 3.40 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |

Source: Own production

In Table 26 are expressed elements regarding the authenticity in historical centers of Porto, Évora and Guimarães, adapted from the scale of Kolar and Zabkar (2010). According to the results the items more associated with authenticity for millennials are, *the overall architecture and buildings* (mean=3.92; mode=4) and *how the site visited blends with the attractive landscape/scenery/ historical ensemble which offers many other interesting places for sightseeing* (mean=3.92; mode=4). 75% of the respondents answered frequently (4 in the likert scale), regarding these activities. The item with less representation was *the unique religious and spiritual experience* (mean=2.46; mode=1).

Table 27
Univariate analysis place-attachment in the WHHC

| Items | Mean | Mode | Mini mum | Maxi mum | Percentiles | | |
|--|------|------|-------------|-------------|-------------|------|------|
| | | | | | 25 | 50 | 75 |
| I feel as if this site is a part of me | 2.92 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| I rather be in this site than any were else | 2.48 | 3 | 1 | 5 | 1.00 | 3.00 | 3.00 |
| This site is very special for me | 2.86 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| I wouldn't replace this leisure site with any other | 2.28 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I strongly identify myself with this site | 2.81 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| This is the best place I know | 2.25 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I feel very connected to this site and it's people | 2.64 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| No other site can be compared to this one | 2.49 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I miss this site when I am not around | 2.37 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I have the feeling that I have been to this site many times | 2.70 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| My friends/family would be disappointed if I did not visit this site again | 2.63 | 1 | 1 | 5 | 1.00 | 3.00 | 4.00 |
| This site is very familiar to me | 2.71 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| If I stop visiting this site I lose touch with many people | 2.40 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I know this site like the back of my hand | 2.33 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| Many of my friends would prefer this site to any other | 2.50 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I feel a true sense of belonging to this site | 2.47 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |

Source: Own production

The results presented in Table 27, show the mean, mode, minimum and maximum responses and percentiles referring to the dimensions of *Place-Attachment* (*Place-Identity, Place-Social Bonding, Place-Dependence, Place-Affect and Place-Satisfaction*)

The dimension with more positive results, is *Place-Identity*. The items “*I feel as this site is part of me*” (mean=2.92; mode: 3) and “*I strongly identify myself with this site*” (mean= 2.81; mode=3) are two of the higher results. The item “*This site is very special to me*”, is part of the *Place-Affect* dimension and has too a significative result (Mean= 2.86; Mode=3). The dimensions *Place-Satisfaction* and *Place-Dependence* express the lower

results, exposed in the item “*This is the best place I know*” (Mean=2.25; Mode=1) and “*I wouldn’t replace this leisure site with any other*” (Mean=2.28; Mode=1).

Table 28
Univariate analysis of storytellers in the WHHC

| Items | Mean | Mode | Minimum | Maximum | Percentiles | | |
|---------------------------------|------|------|---------|---------|-------------|------|------|
| | | | | | 25 | 50 | 75 |
| Local Tourist Guides | 2.16 | 1 | 1 | 5 | 1.00 | 1.00 | 3.00 |
| Group Travel Guides | 1.92 | 1 | 1 | 5 | 1.00 | 1.00 | 3.00 |
| Local inhabitants | 2.92 | 1 | 1 | 5 | 1.00 | 3.00 | 4.00 |
| Artisans | 2.04 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| Merchants | 2.50 | 1 | 1 | 5 | 1.00 | 2.00 | 4.00 |
| Drivers (Cab, Bus...) | 2.21 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| Accommodation facility employee | 2.46 | 1 | 1 | 5 | 1.00 | 2.00 | 4.00 |

Source: Own production

In Table 28 are exposed which storytellers’ millennials with tourists, establish contact with and those who most frequently share stories in the WHHC. *Local inhabitants* are the ones with higher results (Mean=2.92, Mode=1). *Group Travel Guides* are the ones with lower results (Mean=1.92, Mode=1).

Table 29
Univariate analysis empathy/sympathy in the WHHC

| Items | Mean | Mode | Minimum | Maximum | Percentiles | | |
|---|------|------|---------|---------|-------------|------|------|
| | | | | | 25 | 50 | 75 |
| When I hear a story, I try to understand the events that occur | 4.01 | 4 | 1 | 5 | 4.00 | 4.00 | 5.00 |
| When I hear a story, I try to understand what motivates the characters | 3.94 | 4 | 1 | 5 | 3.00 | 4.00 | 5.00 |
| I can recognize the problems of the story characters | 3.66 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |
| When I hear a story, I feel that the story is really happening to me | 3.26 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |
| When I hear a story, I feel like I'm one of the characters | 3.14 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| When I hear a story, I experience many of the emotions that are portrayed by the characters | 3.30 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |
| When I hear a story, I feel as if the emotions portrayed by the characters were mine | 3.18 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |

Source: Own production

The Table 29 shows the univariate results regarding the empathy/sympathy scale adapted from Escalas and Stern (2003), According to the results millennials are more connected to a more empathetic experience. The results related to the Empathy dimension show higher scores. The items contemplated in the dimension are: *“When I hear a story, I try to understand the events that occur”* (Mean=4.01; Mode=4); *“When I hear a story, I try to understand what motivates the characters”* (Mean=3.94; Mode=4); *“I can recognize the problems of the story characters”* (Mean=3.66; Mode=4). The lower results show that millennials reveal less relevance to sympathetic storytelling experiences. The items contemplated in the dimension are: *“When I hear a story, I feel that the story is really happening to me”* (Mean=3.26; Mode=3); *“When I hear a story, I feel like I’m one of the characters”* (Mean=3.14; Mode=3); *“When I hear a story, I experience many of the emotions that are portrayed by the characters”* (Mean=3.30; Mode=3) and *“When I hear a story, I feel as if the emotions portrayed by the characters were mine”*(Mean=3.18; Mode=3).

Table 30
Univariate analysis of tourism experience in the WHH

| Items | Mean | Mode | Minimum | Maximum | Percentiles | | |
|---|------|----------------|---------|---------|-------------|------|------|
| | | | | | 25 | 50 | 75 |
| Storytelling experiences makes a strong impression on my visual sense or other senses | 3.56 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |
| I find Storytelling experiences interesting in a sensory way | 3.68 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |
| Storytelling experiences induces me with feelings and sentiments | 3.41 | 4 | 1 | 5 | 3.00 | 4.00 | 4.00 |
| Storytelling is an emotional brand | 3.48 | 3 | 1 | 5 | 3.00 | 3.50 | 4.00 |
| Stories do not make me think | 3.03 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| Stories stimulate my curiosity and problem solving | 2.79 | 3 | 1 | 5 | 2.00 | 3.00 | 3.75 |
| Storytelling experiences are not action oriented | 2.41 | 1 | 1 | 5 | 1.00 | 2.00 | 3.00 |
| I engage in physical actions and behaviors when I listen to stories | 3.39 | 3 ^a | 1 | 5 | 3.00 | 3.00 | 4.00 |
| Storytelling experiences says a lot about who I am | 2.90 | 3 | 1 | 5 | 2.00 | 3.00 | 4.00 |
| Storytelling experiences facilitates my interpersonal relationships with others | 3.23 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |
| Storytelling experiences mean a lot to me | 3.33 | 3 | 1 | 5 | 3.00 | 3.00 | 4.00 |

a. Multiple modes exist. The smallest value is shown
Source: Own productio

The results on the Table 30 show the univariate analysis of tourism experience. The results show the millennial tourists answered with higher scores “*I find Storytelling experiences interesting in a sensory way*” (Mean=3.68; Mode=4) from the *Sense* dimension and lowest “*Storytelling experiences are not action oriented*” (Mean=2.41; Mode=1) from the *Act* dimension.

Regarding the factorial analysis the results comply with the scales used to measure the tourism experience and storytelling in WHHC. In the first final model, storytelling in historical centers is analyzed, more concretely, the type of stories that millennials prefer to hear in these destinations. The model presented a satisfactory at .850. KMO. The value obtained was .850, indicating an excellent adequacy (Sharma, 1996). Bartlett's sphericity test proved that the variables are significantly correlated (P-value = 0.000). It also demonstrated that the use of factorial analysis is adequate (Sharma, 1996). The data showed statistical validity and a component rotation was performed, being expected that the factors were unrelated (West, 1991). The variables *Local gastronomic traditions* and *Local community life histories* were removed because they had low commonalities. Five factors emerged explaining 73.3% of the overall variance in the sample: *Origins and Events, Tradition and History, Processes and Methods, Folklore and Rituals, Tales and Expressions*

The first dimension *Origins and Events* is related with stories about local festivities, origins of popular festivals and rooted costumes. It accounts for 18.3% of the variance. The Alpha coefficient is .839. The second dimension *Tradition and History* is related with stories about gastronomy and history about the local legacy, such as important landmarks and monuments. It accounts for 15.9 % of the variance. The Alpha coefficient is .769. The third factor *Processes and Methods* is related with stories about methods of manufacture of endogenous products, know-how, and methods of preparation. It accounts for 14.1 % of the variance. The Alpha coefficient is .716. The fourth dimension *Folklore and Rituals* relates to stories about ritual behaviors practiced in historical centers, folklore, and local customs. It accounts for 13.4 % of the variance. The Alpha coefficient is .728. The fifth dimension *Tales and Expressions* is related to myths, legends, and tales associated with the place, as well as curiosities about the daily lives of residents. It

accounts for 11.6 % of the variance. The Alpha coefficient is .667. All the five factors, items, percentage of the variance, all Cronbach Alfa are presented in Table 31:

Table 31
Factor loadings, variance and Cronbach’s Alpha of Storytelling in WHHC

| Dimension | Item | Factor Loadings | Commonalities | % total variance | Cronbach Alpha |
|-----------------------|---|-----------------|---------------|------------------|----------------|
| Origins and Events | Origins of local traditions and festivities | .539 | .652 | 18,3% | .839 |
| | Local expressions and their meanings | .768 | .743 | | |
| | Origin of traditional and regional confectionery | .770 | .805 | | |
| | History of local convent confectionery | .780 | .814 | | |
| Tradition and History | History of local convent confectionery | .750 | .601 | 15,9% | .769 |
| | Stories related to monuments | .816 | .746 | | |
| | Historic events related to the historical center | .775 | .750 | | |
| Processes and Methods | Wine production processes | .838 | .787 | 14,1% | .716 |
| | Creation processes of craftwork | .671 | .717 | | |
| | Methods of preparation of typical and regional products | .544 | .665 | | |
| Folklore and Rituals | Folklore and local costumes | .844 | .790 | 13,4% | .728 |
| | Local Practices and Rituals | .778 | .739 | | |
| Tales and Expressions | Local legends and myths | .762 | .727 | 11.6% | .667 |
| | Curiosities and intrigues | .830 | .735 | | |

Source: Own production

In the second final model, tourism experience is analyzed, more concretely, the type of experience millennials lived in WHHC. The model presented a satisfactory at .863. KMO. The value obtained was .863, indicating an excellent adequacy (Sharma, 1996). Bartlett's sphericity test proved that the variables are significantly correlated (P-value = 0.000). It also demonstrated that the use of factorial analysis is adequate (Sharma, 1996).

The data showed statistical validity and a component rotation was performed, being expected that the factors were unrelated (West, 1991). The variables belonging to the *Think* dimension were removed because they had low commonalities. Two factors emerged explaining 62.90% of the overall variance in the sample: *Sense/ Feel* and *Act/Relate*. The results were clustered into two groups, with four of the five dimensions

of Schmitt's original scale (1999). The first dimension *Sense/Feel* is related a sensorial involvement and an emotional affective response with the place. It is considered a type of tourist experience more linked to the feelings, and emotions felt during the trip that keeps the tourists more affectively involved with that specific tourist destination. It accounts for 36.6 % of the variance. The Alpha coefficient is .840. The second dimension *Act/Relate* characterize the tourism experience related to lifestyles, corporeal actions, social behaviors and the relation established between tourists' identity and destinations visited. It accounts for 28.3 % of the variance. The Alpha coefficient is .801. All these aspects are exposed in Table 32.

Table 32
Factor loadings, variance and Cronbach's Alpha of tourism experience dimensions

| Dimension | Item | Factor Loadings | Communalities | % total variance | Cronbach Alpha |
|-------------|--|-----------------|---------------|------------------|----------------|
| Sense/ Feel | Storytelling experiences make a strong impression on my visual perception or in other senses | 0,797 | 0,706 | 36.6% | .840 |
| | I think Storytelling experiences are interesting in a sensory way | 0,854 | 0,75 | | |
| | Storytelling experiences cause me sensations and emotions | 0,74 | 0,567 | | |
| | Storytelling is an emotional mark | 0,767 | 0,654 | | |
| Act/ Relate | I engage in actions and physical behavior when I hear stories | 0,571 | 0,519 | 28.3% | .801 |
| | Storytelling experiences are not action-oriented | 0,729 | 0,532 | | |
| | Storytelling experiences tell a lot about who I am | 0,777 | 0,655 | | |
| | Storytelling experiences facilitate my interpersonal relationships with others | 0,709 | 0,627 | | |
| | Storytelling experiences are of great importance to me | 0,634 | 0,651 | | |

Source: Own production

The experience dimensions *Sense and Feel* have a statistically significant positive relationship with *Origins and Events* (.232) with low magnitude. The type of stories *Tradition and History* have a significant and positive correlation, with a very low magnitude (.163). As for the dimension *Folklore and Rituals*, they relate to the

experience dimension of *Sense/Feel*, in a statistically significant way, presenting values of very low magnitude (.109).

The factor *Tales and Expressions* also have a low positive relation with low magnitude (.239). Regarding to the factor corresponding to the stories about *Processes and Methods*, this does not present a significant relation with the dimension of the tourist experience of *Sense/Feel* (-0.036). According to the results obtained, the dimensions of tourist experience of *Act/Relate* correlate negatively with the storytelling dimension of *Tradition and History*, which is a low association (-2.11). The factor associated with *Processes and Methods* demonstrates a very low positive association (.181).

The factor *Folklore and Ritual* denote a positive relation with very low magnitude (.147). As for the dimension *Origins and Events* (0.014) and the dimension *Tales and Expressions* (0.001), there were no statistically significant values, as exposed in Table 33.

Table 33
Correlations tourism experience and storytelling

| | Origins and Events | Tradition and History | Processes and Methods | Folklore and Rituals | Tales and Expressions |
|--------------|--------------------|-----------------------|-----------------------|----------------------|-----------------------|
| S_sense/feel | .232** | .163** | -0.036 | .109* | .239** |
| S_act/relate | 0.014 | -.211** | .181** | .147** | 0.001 |

S) Scale of Schmitt (1999)
Note:** $p \leq 0.01$; * $p \leq 0.05$

1.2. Qualitative Results

As for the qualitative analysis, the collection of words millennial tourists associated with WHHC are represented in Tables 31, 32, 33 and 34. A total of 755 valid words were collected. Taking into account the large number of words in Table 31, five dimensions and thirty items were created in order to group the words answered: **Cultural Aspects** (*History, Tradition, Heritage, Culture, Art, Nationality, Gastronomy, Gastronomy,*

Events, Wine, Monuments) **Tourism Aspects** (*Tourism*) **Infrastructures Aspects** (*Accessibility, Security, Architecture*); **Personality Aspects** (*Knowledge, Family, Tranquility, Unique, Hospitality, Authenticity, Dynamic, Happy, Interesting, Exciting*) **Physical Aspects** (*Landscape, Whether, Dark, Conservation, Antique*). In Table 34 are represented all answers collected for the three historical centers.

Table 34
 Words and Repetitions of WHHC of Porto, Évora and Guimarães

| Dimension | Items | Words and Repetitions |
|-------------------------------|--------------------------|--|
| Cultural Aspects | (111) <i>History</i> | (95) History, (5) Pass, (1) Kings, (6) Inheritance, (3) Medieval, (1) Epic |
| | (23) <i>Tradition</i> | (15) Tradition, (1) Accent, (2) Football, (1) Fado, (1) Legacy, (2) Costumes, (1) Strong. |
| | (25) <i>Heritage</i> | (21) Heritage, (4) Memory |
| | (38) <i>Culture</i> | (38) Culture |
| | (11) <i>Art</i> | (2) Classic, (5) Art, (3) Roman, (1) Golden Age Paintings |
| | (28) <i>Nationality</i> | (2) Prestige, (1) True. (1) Nacional, (1) Alentejo, (1) Pride, (6) Portugal, (1) Afonso Henriques, (1) Emblematic, (1) Homeland (1) Patriotic, (1) Reconquer, (2) Value. (1) Nacional Importance, (1) Rigorous, (1) Nation, (6) Cradle of the nation |
| | (32) <i>Gastronomy</i> | (18) Gastronomy, (10) Food, (1) Francesinha, (2) Cuisine, (1) Local Food |
| | (7) <i>Events</i> | (2) Music, (2) Party, (2) Nightlife, (1) Concerts |
| | (10) <i>Wine</i> | (6) Wine, (2) Cellars, (2) Vineyards |
| | (32) <i>Monuments</i> | (9) Roman Temple, (5) Monuments, (2) Monumentality, (1) Museums, (1) Girados' Square, (1) Churches, (2) Cathedral, (3) Bone's Chapel, (1) Ruins, (1) University. (6) Castle, (1) Aqui Nasceu Portugal, (1) Clérigos |
| Tourism Aspects | (8) <i>Tourism</i> | (2) Weekend, (2) Tourism, (2) Leisure, (1) Vacation, (1) Tourists |
| Infrastructure Aspects | (5) <i>Accessibility</i> | (1) Convenient, (1) Useful, (1) Quality, (1) Accessibility, (1) Easy access |
| | (4) <i>Security</i> | (4) Safe |
| | (20) <i>Architecture</i> | (14) Architecture, (1) Stone, (1) Street, (2) Buildings, (1) House, (1) Granite |
| Personality Aspects | (5) <i>Knowledge</i> | (2) Knowledge, (1) Didactic, (2) Learning |
| | (11) <i>Family</i> | (6) Family, (1) Familiar Environment, (1) Childhood, (1) Nostalgia, (1) Love, (1) Heart |
| | (27) <i>Tranquility</i> | (10) Relaxing, (6) Calm, (8) Tranquility, (1) Peace, (1) Relaxed, (1) Simple |
| | (46) <i>Unique</i> | (36) Unique, (7) Special, (2) Different, (1) Unequal |
| | (41) <i>Hospitality</i> | (34) Welcoming, (3) Hospitality, (4) Friendly |
| | (8) <i>Authenticity</i> | (8) Authenticity |
| | (11) <i>Dynamic</i> | (4) Movement, (1) Busy, (1) Live, (1) Agitated, (1) Crowded, (1) People, (1) Dynamic, (1) Complete |

| | | |
|-------------------------|--------------------------|--|
| | (5) <i>Exciting</i> | (1) Novelty, (1) Exciting, (1) Fun, (1) Diversity, (1) Emotion |
| | (34) <i>Interesting</i> | (34) Interesting |
| | (12) <i>Happy</i> | (1) Cheerful, (1) Happy, (1) Curiosity, (1) Fun, (1) Joyful, (2) Spirited, (2) Captivating, (3) Good |
| Physical Aspects | (101) <i>Beautiful</i> | (4) Imponent, (60) Beautiful, (13) Pleasant, (3) Fascinating, (3) Magnifique, (8) Appealing, (1) Magic, (2) Charming, (1) Incredible, (1) Relevant, (6) Attractive, (2) Refinement, (1) Charm |
| | (45) <i>Landscape</i> | (1)Landscape, (4) White, (1) Reserve, (1) Nature, (2) Picturesque, (1) View, (2) Colors, (1) Eclectic, (2) Ribeira, (3) Big, (1) Visually Rich, (2) Blue, (2) Gardens, (1) Downhill, (1) Pier, (5) Scenery, (2) Douro, (1) Cable railway, (1) Climbs, (1) Labyrinthic, (2) Yellow, (2) Grandiosity, (3) Green, (1) Organized, (2) Imponent |
| | (8) <i>Whether</i> | (1)Wheather, (1) Sun, (3) Heat, (1) Hot, (2) Cold |
| | (9) <i>Dark</i> | (3) Dark, (1) Underdeveloped, (1) Boring, (1) Gloomy, (1) Degraded (1) Abandoned Buildings, (1) Empty |
| | (11) <i>Conservation</i> | (2) Conservation, (1) Solid, (1) Qualified, (1) Rejuvenated, (4) Preserved, (1) Renovated, (1) Clean |
| | (12) <i>Antique</i> | (17) Antique (1) Old , (1) Age |

Source: Own production

In Figure 8, is presented the world cloud with the dimensions created in order to verify the main topics millennial tourists, associate in general with the historical center of Porto, Évora and Guimarães.



Figure 8: Word Cloud of WHHC of Porto, Evora and Guimarães

The results from the first word cloud show that millennials tourists associate more usually with these places is *history*. Physical traits are also an important element. Millennials describe these places as *Beautiful, Unique, Landscape and Interesting*. The most common

personality traits are *Tranquility, Hospitality*. Other words with relevant repetitions are *Tradition, Culture, Monuments, Gastronomy and Nationality*.

Table 35
Words and Repetitions of WHHC of Porto

| Dimension | Items | Words and Repetitions |
|-------------------------------|-------------------------|---|
| Cultural Aspects | (25) History | (22) History, (2) Past, (1) Epic |
| | (12) Tradition | (5) Tradition, (1) Traditional, (1) Costumes (1) Accent, (2) Football, (1) Fado, (1) Strong |
| | (2) Heritage | (2) Heritage |
| | (15) Culture | (15) Culture |
| | (2) Art | (1) Classic, (1) Art |
| | (5) Nationality | (2) Prestige. (1) Value, (1) Nacional, (1) Nation |
| | (23) Gastronomy | (12) Gastronomy, (10) Food, (1) Francesinha |
| | (7) Events | (2) Music, (2) Party, (2) Nightlife, (1) Concerts |
| | (14) Wine | (10) Wine, (2) Cellars, (2) Vineyards |
| | (10) Monuments | (5) Monuments, (1) Museums, (1) Churches, (1) Cathedral, (1) Clérigos, (1) University, |
| Touristic Aspects | (8) Tourism | (2) Weekend, (3) Tourism, (1) Tourists, (1) Leisure, (1) Vacation |
| Infrastructure Aspects | (4) Accessibility | (1) Convenient, (1) Useful, (1) Quality, (1) Accessibility |
| | (1) Security | (1) Safe |
| | (7) Architecture | (4) Architecture, (1) Street, (1) Buildings, (1) House |
| Personality Aspects | (2) Knowledge | (1) Knowledge, (1) Learning |
| | (2) Family | (1) Family, (1) Familiar Environment |
| | (5) Tranquility | (4) Relaxing, (1) Simple |
| | (30) Unique | (23) Unique, (5) Special, (1) Different, (1) Unequal |
| | (21) Hospitality | (17) Welcoming, (1) Hospitality, (3) Friendly |
| | (2) Authenticity | (1) Authenticity, (1) True |
| | (6) Dynamic | (1) Movement, (1) Live, (1) Agitated, (1) Crowded, (1) People, (1) Complete |
| | (4) Exciting | (1) Exciting, (1) Fun, (1) Diversity, (1) Emotion |
| | (17) Happy | (1) Cheerful, (1) Happy, (1) Fun, (1) Joyful, (2) Spirited, (2) Captivating, (8) Good, (1) Fundamental |
| | Physical Aspects | (56) Beautiful |
| (30) Landscape | | (1)Landscape, (2) Picturesque, (1) View, (2) Colors, (1) Eclectic, (2) Ribeira, (1) Big, (1) Visually Rich, (2) Blue, (2) Gardens, (1) Downhill, (1) Pier, (2) Scenery, (2) Douro, (1) Cable railway, (1) Climbs, (1) Labyrinthic, (2) Grandiosity, (1) Organized, (2) Imponent, (1) Clérigos |
| (3) Whether | | (1)Wheather, (1) Sun, (1) Hot |
| (3) Dark | | (1) Degraded (1) Abandoned Buildings, (1) Grey |
| (3) Conservation | | (1) Conservation, (1) Solid, (1) Preserved |
| (10) Antique | | (9) Antique, (1) Old |

Source: Own production

The millennial tourists in Guimarães, consider the word *History* to be most appropriate to describe this center. The words *Heritage, Culture, Interesting, Cradle, Monuments, Castle* are linked to not only the history of this destination, but also to the history of the country, indicating the importance of the existing cultural assets in the WHHC of Guimarães. Worlds linked to more a sensorial aspect are *Welcoming, Relaxing, and Pleasant*.

Table 37
Words and Repetitions of WHHC of Évora

| Dimension | Items | Words and Repetitions |
|-------------------------------|--------------------|---|
| Cultural Aspects | (35) History | (28) History, (1) Past, (5) Inheritance, (1) Medieval |
| | (6) Tradition | (5) Tradition, (1) Legacy |
| | (6) Heritage | (5) Heritage, (1) Memory |
| | (8) Culture | (8) Culture |
| | (4) Art | (1) Classic, (3) Roman |
| | (4) Nationality | (1) Prestige, (1) Emblematic, (1) Patriotic, (1) Value |
| | (6) Gastronomy | (5) Gastronomy, (1) Food |
| | (19) Monuments | (9) Roman Temple, (4) Monuments, (1) Girados' Square, (1) Cathedral, (3) Bone's Chapel, (1) Ruins |
| Infrastructure Aspects | (1) Accessibility | (1) Easy Access |
| | (4) Architecture | (4) Architecture |
| | (2) Cost of Living | (2) Expensive |
| Personality Aspects | (2) Knowledge | (1) Knowledge, (1) Learning |
| | (6) Family | (3) Family, (1) Childhood, (1) Nostalgia, (1) Love |
| | (13) Tranquility | (1) Relaxing, (4) Calm, (7) Tranquility, (1) Peace |
| | (9) Unique | (8) Unique, (1) Singularity |
| | (9) Hospitality | (7) Welcoming, (1) Hospitality, (1) Friendly |
| | (5) Authenticity | (5) Authenticity |
| | (2) Dynamic | (1) Busy, (1) People |
| | (4) Exciting | (1) Novelty, (1) Exciting, (1) Fun, (1) Diversity |
| | (9) Interesting | (6) Interesting, (2) Important, (1) Unforgettable |
| | (2) Happy | (1) Curiosity, (1) Romantic |
| Physical Aspects | (17) Beautiful | (4) Beautiful, (3) Pleasant, (8) Appealing, (2) Charming. |
| | (11) Landscape | (1) Landscape, (4) White, (1) Colors, (1) Big, (2) Yellow, (1) Grandiosity, (1) Gardens |
| | (4) Whether | (3) Heat, (1) Hot |
| | (2) Dark | (1) Boring, (1) Primitive |
| | (4) Conservation | (1) Rejuvenated, (2) Preserved, (1) Renovated |
| | (5) Antique | (5) Antique |

Source: Own production

V. Conclusions

In this chapter are presented the major conclusions of the research, discussion of the results obtained, theoretical implications, managerial implications, limitations and further research.

1.1. Discussion

The results obtained demonstrate a clear relationship with the existing literature. It is verified through descriptive analysis that millennials prefer to listen to stories associated with myths, legends, expressions, curiosity and history. These results demonstrate the valorization of millennials respectively to the culture and tradition of the destinations (Mya, 2019). The general visits to the cities and the historic center are the activities most carried out by these tourists when they visit the historical centers of Porto, Évora and Guimarães. This trend could be explained by the fact that the historic centers are city-break destinations, meaning that usually millennial tourists may not spend enough time in the destinations to do other types of activities that require more availability. The less frequent activities are the organized visits. This aspect may also be explained by the fact that millennials move away from mass tourism and organized travel packages. They prefer to be independent and book their activities and accommodation (Veiga, Santos, Águas, and Santos, 2017). These data may also be justified by the fact that these tourists have less purchasing power (Pendergast, 2010). As verified in points 1.5.2 and 1.5.3, the WHHC of Évora and Guimarães do not offer "free tours". These sites only have paid guided tours, which may be less attractive to millennial tourists.

Regarding the elements that these tourists attribute more to the authenticity in the historic centers, are the architecture, the landscape, the city, and the surrounding scenery. As for the place-attachment analysis, the dimension with more positive values is Place-Identity. These results indicate that millennial tourists identify with WHHC under study. It confirms that there is a sense of belonging, from the millennials to these WHHC. The lowest values were attributed to Place-Dependence and Place-Satisfaction dimensions. The data indicate that millennials do not have a dependency relation to these historic

centers. The leisure activities performed in these places are not restricted to these destinations. They also indicate that satisfaction does not foster attachment. In the analysis of storytellers who most share stories with millennials, are the residents who have that job. These data reinforce the importance of residents as promoters of local culture (Moscardo, 2010). According to the same data, the storytellers with which the millennials least interact are the Group travel guides. This information is consistent with the analysis of the activities less carried out by these tourists.

Regarding the binomial empathy / sympathy, millennials attribute a more empathic relationship with storytellers. There is a more affective and less cognitive connection (Escalas & Stern, 2003). The respondents prefer to feel and put themselves in the place of the characters reported in the stories, then to simply acknowledge the existence of those same feelings. Therefore, there are emotional responses to the stories told in WHHC. In the evaluation of the tourist experience, a tendency that is more related to the senses and emotions is confirmed again. As stated in the literature millennials are a more sensitive and emotional generation (Bloomberg News, 2016).

In the factorial analysis regarding the type of stories told in WHHC, five factors emerged: *Origins and Events, Traditions and History, Processes and Methods, Folklore and Rituals, Tales and Expressions*. The variables *Local Gastronomy Traditions* and *Local Community Life Stories* were not considered because they presented very low commonalities. Similar to what is observed in the activities carried out with local customs and gastronomy are the least sought by the millennials. In the factorial analysis of tourism experience, the *Sense and Feel* dimensions are associated with sensations and feelings and the dimensions *Act and Relate*, are associated to behaviors and relations. The *Think* dimension was withdrawn because it presented very low commonalities. These data may also be justified by previous research. According to (MDG Advertising, 2019) millennials are a more experimental and less cognitive generation. They opt for experiences that allow them to immerse themselves in culture instead of a superficial experience with in-depth learning.

As for the correlation between the type of stories and the type of tourist experience, it is verified that the stories about *Origins and Events, Traditions and History, Folklore and Rituals, and Tales and Expressions* have a positive relation with the *Sense and Feel*

dimensions. It is observed that this type of stories foments a tourist experience more emotional and sensorial. The stories about *Processes and Methods, Folklore and Rituals* have a positive relation with the dimensions of the *Act / Relate*. These types of stories favor behaviors and relationships because they are more practical and dynamic. The stories about *Tradition and History* have a negative relationship with this dimension of experience. This can be explained by the fact that millennials associate history with nostalgia and affectivity (Bloomberg News, 2016).

The qualitative results clearly demonstrate the importance of history to the millennial tourists who visit the historic centers, being the word with more repetitions in the content analysis procedures. Millennials attach great importance to the historic legacy of destinations, considering it to be a great motivator to visit these places. The historical centers of Porto, Évora and Guimarães are seen by its millennial tourists as places of History, Beauty, and Culture, these being its main factors of tourist attraction.

According to the report of Tourism Marketing Strategy of Port and North 2015-2020, the WHHC of Porto contemplates a synergy between a modernize city with a rooted history and tradition, filled with natural and heritage resources. The results of the survey supported the literature, revealing that tourists visiting the historic center of Porto are motivated by, *Culture, Gastronomy, Beautiful, Unique, Welcoming, and Pleasant*. These words also appear prominently in the word cloud are related with the physical and personality traits of the destination.

The words most associated with the WHHC of Guimarães are History, Culture, Interesting, Cradle, Monuments and Castle. These could be explained by the fact that, Portuguese tourists are usually attracted to this destination, almost exclusively, because of how strongly this city is connected to the constitution of their own country. As stated in the literature review, cultural tourists are attracted to places with strong ties with the civilization and major landmarks, and Guimarães it is a perfect example of a destination where it is possible to testify a secular history through monuments, heritage and architecture.

In the case of the WHHC of Évora the words with most repetitions are History, Roman, Temple, Culture, Authenticity, Tradition, Inheritance. According to the literature, Évora is described as a “museum-city”, since it conserves its monumentality and authenticity

(Comissão Nacional da UNESCO, 2018). The distinction of a city museum is also because it brings together several vestiges of a millennial history, in perfect harmony, in one of the most picturesque centers of the country. The word *History* is also the most associated with this WHHC, confirming the importance of the existing legacy.

1.2. Conclusions

Throughout this research it was possible to respond to the main objective stipulated: to understand how the tourist experience of storytelling influences the millennial tourists, in historical centers recognized by UNESCO. The historic centers have an enormous importance specially in the Tourism sector. They create identity to destinations, are places of obligatory passage, market, living, union of the modernity with tradition, examples of culture in cities (Burkart & Medlik, 1981; Chen & Rahman, 2017). Not only goods and services constitute the tourist activity and promotion of destinations. Tourism develops from sensations and mental constructs that transfigured into experiences (Urry, 1996).

The tourism experience begins before the arrival at a destination. This perception is still generated in the country of origin and continues *in-situ* (Marujo, 2016). It is a relation with the expected, with what was lived in the place, and with latent memories. Although complex, the analysis of experience is fundamental for the prediction of behaviors, intentions and habits of consumption. In the specific case of storytelling, stories have the power to create unique experiences and lasting memories. In fact, the use of storytelling in other markets has powerful mechanism for value creation of products and services (Mora & Moscarola, 2012). "*Stories are a subclass of the narrative discourse. Their main goal is entertainment*" (Brewer & Lichtenstein, 1982, p. 9). They are a communication complement, a social phenomenon, and an imperative for understanding ourselves and the world we live in (Moscardo, 2010). Their content and the way they are told, are fundamental factors to establish a close connection with the listeners. These, if they relate to what is told, will feel closer and more attentive to the narrator and the transmitted message (Green, et al., 2008; Gordon, Waitt, Cooper, & Butler, 2018). All the destinations have their very own characteristics, not only for the monumental richness, but also factors inherent in the involvement, experience, intellectuality and spirituality to promote the

approach of tourists and resident. Over time, individual memory transforms and adjusts to various realities (Schank & Berman, 2006), underlying everyday life. These memories result in experiences shared by stories (Tung & Ritchie, 2011).

The study confirms the literature, and existing studies on the millennial generation. They are a generational group that promises to change the world paradigm of the tourism sector. Millennials are currently one of the largest promoters of the economy experience, opting to “*live the moment*”. Considering the data collected, the sensorial and emotional experiences are the most attractive for this group of young tourists. There is a clear preference for tourism products and services that stimulate their senses and make them feel close to the destination and its residents. They are a more nostalgic and sentimental generational group, attached to places, but do not feel dependent on them. These factors can be explained by the fact that they prefer to live moments rather than acquire things definitively.

Millennials are a type of immersive tourist, their trip should include sensory, pedagogical and experimental moments. This study proves how the use of storytelling is important in order to promote memorable tourist experiences. Considering that this generational group likes to learn new things about the places visited and to engage with local culture, storytelling is an effective communication tool to promote the tourist potential of historical centers.

1.3. Theoretical Implications

This study intends to contribute to the investigation of storytelling in tourism. Considering the lack of literature on this subject, this research tries to reaffirm the importance of stories to cultural destinations. The results demonstrate the importance of storytelling for millennial tourists visiting the historic centers of Porto, Évora and Guimarães. According to the results obtained there are key points that determine the differentiation and attractiveness of these destinations: Storytelling, Experience, History, Emotions, Affectivity and Sensations.

These historic centers are seen by millennials, as focus of historical legacy. However, it is confirmed that it is not enough to have patrimonial value for the attraction of younger

tourists. It is necessary to use means that, on the one hand, speak the authenticity of these spaces, but at the same time allow for greater involvement and knowledge. The positive feelings and emotions, achieved through the stories, lead to memorable tourist experiences for millennial tourists. This study confirms the applicability of Ajzen's Theory of Planned Behavior in tourism consumption and tourist's consumer behavior. In the specific case of storytelling tourist experiences the TPB, explains the behavior of the consumer in the two theoretical variables under study. The Theory of Planned Behavior describes that the more positive an attitude toward a behavior, more likely this behavior will be adopted. This assumption is directly related to the tourism experience since tourists seek to relive experiences that have given them positive moments. Good experiences will make the tourists seek the same behaviors and repeat activities that have led to those memorable moments. The other construct of the PCB theory is the subjective norm. Ajzen defines as a social factor that underlies how behaviors are adopted. This construct is proven in this study, as associated with the work of storytellers. These actors are present during all the moments of the tourist experience. Through their stories, empathy, and knowledge condition the future tourist behavior and the tourism experience itself.

Another major theoretical contribution of this study is the research of generations in tourism. Although it is a type of study already widely used in the social sciences, there is still a lack of literature regarding the types of tourist behavior, consumption and main tourist characteristics of the generational groups. Generations maintain homogeneous profiles through their life span, and the same could be possible to define regarding their travel features, being a major input to the segmentation of the tourism market. This study contributes to this research guideline by defining some of its travel characteristics as cultural tourists, and also in the way they live the tourist experience.

1.4. Managerial Implications

This study proves that the millennials seek authentic and emotional experiences and want to immerse in the local culture. Tourism destination managers need to adapt their goods and services to the needs of millennial tourists. This trend requires brands associated with public and private organizations a high level of customization of their products in order

to capture the interest of this tourist segment. The experimental character of these tourists makes the shared economy market growing at a significant pace. The shared economy responds to the characteristics of this generation. Millennials choose to experiment instead of acquisition, making services such as Airbnb, Couchsurfing, Uber, Blablacar, so successful for younger tourists. These are examples of types of accommodation and transportation that have adapted their offer to a modern society and to younger audiences. However, this adaptation is necessary to other sectors that influence the tourist experience.

This study indicates that storytelling may be a mechanism that helps in adapting various services associated with the tourism sector. Through the stories it is possible to make each moment more experimental and genuine, capturing a greater number of millennials to the historic centers. The results suggest that managers of cultural destinations should associate stories with their tangible and intangible heritage, including monuments, art, tradition, culture and folklore. The success of tourism in cultural destinations does not only survive with the existence of relevant heritage and historical legacy. It is necessary to make the experience the core of the visit (McKercher & Ho, 2004), to educate tourists about the history behind the monuments, show their unique customs, crafts and gastronomy (Timothy, 1997).

Cultural tourism is not passive. It must act actively, to develop emotional and cognitive ties with tourists, and, meet their needs. For the management of cultural tourism, the consumption of experiences must be the primary focus, to make cultural destinations more attractive. For tourism destination management this study is relevant for public and private organizations:

- For public organizations directly linked to the tourism sector, such as Turismo de Portugal, it is important to create guidelines that support the millennials' tourist motivations since they will be the largest mass of tourists in the coming years. Cultural experimentation and storytelling should be included in their planning strategy. to improve the objectives already outlined previously by this organization, such as the maintenance of cultural spaces, preservation of the historical authenticity, and the attraction of tourists to the historical centers;

- Public organizations, such as parish councils and municipalities, are important to incorporate activities that keep their historical centers "alive", with appealing activities with sensorial and experimental connotations. In addition, it is important for cities to create products and services personalized to millennials for the fixation of young people and to attract younger audiences that can be established in these destinations. The setting of millennials is essential, not only for tourism, but also for the local economy and regional development;
- For private organizations linked to the tourism sector, it is important to create informal ties with millennial tourists. They value the stories told by the taxi drivers, and by workers of the tourist accommodation, since it is a way of connecting with the autochthons in an authentic way. These connections create a greater approximation with the destinations. Experiences of storytelling in tourist accommodation can increase the possibility of tourists wanting to return because they feel familiar with their employees. Storytelling is also highly valued in restaurants and traditional markets. Millennials tourists like to know more about the typical dishes, and the processes and methods of their confection. In markets, millennials essentially opt for sustainable and biological products. Storytelling also proves to be an effective tool by being able to tell the story behind those products. Millennials tourists through the stories told, will feel closer to the products and services, and more emotionally attach to them. They will value more the residents, the workers and the destination through these moments that creates a positive memorable experience.

1.5. Limitations and Further Research

There are still limitations to be considered in this work. The first limitation refers to the lack literature regarding the main topic of the study, storytelling in tourism. Other limitation refers to the qualitative research, it would be ideal to validate this analysis through a quantitative method to identify other variables and to validate those under study. Data collection for content analysis may not have also included other significant

attributes. Another limitation refers to the collection of information about the activities and stories that the millennials realize and hear in the WHHC. The data collection was done through a structured exploratory scale that may not have contemplated other important elements. Regarding future research, the study of history as a means of place-attachment would be interesting for tourism research. It would also be pertinent, a comparative research among other generations such as the Baby boomers and Generation X. Another important analysis would be a longitudinal study of these millennials' tourists over the years, to verify if they maintain the preference for sensorial tourist experiences, or if as they grow older they opt for more cognitive experiences.

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APPENDIX

- APPENDIX I: SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN PORTUGUESE
- APPENDIX II: SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN SPANISH
- APENDIX III: SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN ENGLISH
- APENDIX IV: SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN FRENCH
- APENDIX V: LIST OF ASSOCIATED WORDS TO THE HISTORICAL CENTERS OF PORTO, ÉVORA AND GUIMARÃES
- APENDIX VI: SPSS OUTPUTS

APPENDIX I

SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN PORTUGUESE

N.º questionário _____

QUESTIONÁRIO

Este questionário faz parte de um projeto de investigação em Turismo do Instituto Politécnico de Viseu, Portugal, sobre a importância do **Storytelling** em contexto turístico (ouvir histórias durante as visitas turísticas: guias turísticos, locais, comerciantes...) nos Centros Históricos Património Mundial da UNESCO, pelo que se solicita a sua colaboração durante cerca de 15 minutos para preencher este questionário. Os dados são exclusivamente para uso científico e são estritamente confidenciais.

I. Características da viagem

Responda às seguintes questões sobre a viagem que acabou de efetuar. Respondendo apenas em relação ao último destino que visitou (não considere destinos de transição ou de paragem).

A. Em que local foi aplicado o questionário?

- A.1. Porto 1 2 3
 A.2. Guimarães 1 2 3
 A.3. Évora 1 2 3

B. Meio de transporte para o destino?

- B.1. Avião 1 2 3
 B.2. Carro 1 2 3
 B.3. Comboio 1 2 3
 B.4. Autocarro 1 2 3
 B.5. Autocaravana 1 2 3
 B.6. Navio 1 2 3

C. Quantas vezes visitou este destino?

- C.1. _____ vez(es).

D. Qual a duração da sua estadia?

- D.1. _____ noite(s).

E. Onde ficou alojado?

- E.1. Hotel 1 2 3
 E.2. Hostel 1 2 3
 E.3. Amigos/Familiares 1 2 3
 E.4. Alojamento local 1 2 3
 E.5. Parque de Campismo 1 2 3

F. Como foi organizada a sua viagem?

- F.1. Por mim 1 2 3
 F.2. Através da Internet 1 2 3
 F.3. Agência de viagens 1 2 3
 F.4. Outra 1 2 3

G. Viaja

- G.1. Sozinho (a) 1 2 3
 G.2. Com a família 1 2 3
 G.3. Com amigos 1 2 3
 G.4. Com colegas de trabalho 1 2 3

H. Durante a sua visita ao Centro histórico Património Mundial da Unesco que atividades realizou? (Indique numa escala 1 = Nunca; 5 = Sempre):

| | | | | | |
|---------------------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| Visitas gerais à cidade | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Visitas ao centro histórico | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Visitas a património/monumentos | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Compras | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Visitas a museus | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Vida noturna | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Eventos culturais e de entretenimento | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| Visitas Organizadas | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |

I. Indique o seu grau de concordância com as seguintes afirmações referentes ao Centro histórico Património Mundial da Unesco: (Indique numa escala 1= Discordo plenamente; 5 = Concordo plenamente):

| | | | | | |
|---|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| I.1. A arquitetura bem como a impressão geral deste local inspiram-me | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.2. Gostei da forma como este local classificado como o local se mistura com a cativante paisagem/cenário/conjunto histórico/cidade, o qual oferece muitos outros lugares interessantes para visitar | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.3. Gostei da informação acerca deste local e achei-a interessante | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.4. Gostei dos preparativos especiais, eventos, concertos, celebrações ligados a este local | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.5. Esta visita proporcionou-me uma visão minuciosa das épocas históricas | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.6. Durante a visita eu identifiquei-me com as histórias, lendas e personalidades históricas | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.7. Desfrutei de uma experiência única religiosa e espiritual | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.8. Gostei da atmosfera calma e tranquila durante a visita | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| I.9. Senti-me ligado com a história e civilização humana | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |

J. Indique o seu grau de concordância com as seguintes afirmações referentes ao Centro histórico Património Mundial da Unesco: (Indique numa escala 1= Discordo plenamente; 5 = Concordo plenamente):

| | | | | | |
|---|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| J.1. Sinto-me como se este local fosse parte de mim | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.2. Prefiro estar neste local do que em qualquer outro lugar | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.3. Este local é muito especial para mim | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.4. Não substitua este local de lazer por nenhum outro | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.5. Identifico-me fortemente com este local | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.6. Este local é o melhor lugar que conheço | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.7. Sinto-me muito ligado a este local e às suas pessoas | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.8. Nenhum outro local pode ser comparado a este | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.9. Este local diz muito sobre quem eu sou | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.10. O que faço neste local é muito importante para mim | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.11. Este local significa muito para mim | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.12. Sinto falta deste local quando não estou por perto | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.13. Tenho a sensação de que já estive neste local muitas vezes | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.14. Os meus amigos/família ficariam desiludidos se não visitasse outra vez este local | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.15. Este local é-me muito familiar | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.16. Se deixar de visitar este local perco contacto com muitas pessoas | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.17. Conheço este local como a palma da minha mão | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.18. Muitos dos meus amigos preferem este local a qualquer outro | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |
| J.19. Sinto um verdadeiro sentido de pertença por este local | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 |

Storytelling Experiences by Millennial Tourists in UNESCO Heritage Centers

L. Quais as razões que o levaram a escolher o Centro histórico Patrimônio Mundial da Unesco? Indique na seguinte escala o seu grau de concordância com as seguintes afirmações (1= Discordo plenamente ; 5 = Concordo plenamente):

| | | | | | |
|---|-----|-----|-----|-----|-----|
| L.1. As pessoas locais são simpáticas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.2. A cidade é atrativa | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.3. Lugar seguro e estável para visitar | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.4. É fácil encontrar restaurantes e hotéis de boa qualidade | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.5. As atrações turísticas são bem conhecidas e famosas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.6. Os percursos e as excursões estão sempre disponíveis | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.7. A informação turística de qualidade está sempre disponível | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.8. Os estilos de vida e costumes são únicos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.9. Os estilos arquitetônicos locais são únicos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.10. Os preços são baixos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.11. Boa qualidade de vida | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.12. A região tem bom nome e reputação | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.13. As atrações históricas são bonitas e bem preservadas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.14. É um lugar de prestígio | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.15. As atrações culturais são interessantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.16. As atrações históricas são interessantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.17. Existe uma diversidade de atrações únicas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.18. Rico na herança cultural | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.19. Cozinha local apelativa | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.20. Entretenimentos e eventos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.21. Acessibilidade do destino | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.22. Simpatia dos habitantes locais em relação aos turistas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.23. Disponibilidade dos habitantes locais para ajudar os turistas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.24. Facilidade de comunicação entre turistas e habitantes locais | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.25. Os funcionários de atendimento e os contadores de histórias são cordiais e atenciosos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.26. Monumentos e museus | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.27. Está classificado como Patrimônio Mundial | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.28. Possui atividades culturais e sociais | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.29. Possui locais histórico-patrimoniais e museus | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.30. Pelas suas artes tradicionais | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.31. Pela sua arquitetura única | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.32. Está ligado à história do mundo | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.33. Tem heranças relevantes, artísticas e monumentais | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.34. Boa reabilitação do centro histórico | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.35. É uma cidade acolhedora | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

M. Indique 3 palavras que vêm à sua mente quando pensa no Centro histórico Patrimônio Mundial da Unesco:

M.1. _____ M.2. _____ M.3. _____

N. Durante a sua visita ao Centro histórico Patrimônio Mundial da Unesco quem foram os seus Storytellers ? (contadores de histórias durante as visitas turísticas: guias turísticos, locais, comerciantes...) Indique numa escala 1 = Nunca ; 5 = Sempre:

| | | | | | |
|--|-----|-----|-----|-----|-----|
| N.1. Guias Turísticos locais | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.2. Guias Turísticos dos grupos de viagens | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.3. Habitantes locais | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.4. Artesãos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.5. Comerciantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.6. Motoristas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.7. Funcionários das unidades de alojamento | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

O. Como classifica as suas experiências de Storytelling (ouvir histórias durante as visitas turísticas: guias turísticos, locais, comerciantes...) no Centro histórico Patrimônio Mundial da Unesco? Indique na seguinte escala o seu grau de concordância com as seguintes afirmações (1= Discordo plenamente ; 5 = Concordo plenamente):

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.1. Eu senti como se estivesse a libertar-me durante minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.2. As minhas experiências Storytelling fizeram-me esquecer a minha rotina diária | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.3. Eu senti que estava interpretar uma personagem diferente durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.4. Eu fui tratado com seriedade sempre que necessitei de ajuda durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.5. Eu senti-me importante ao longo das minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.6. Eu senti-me respeitado ao longo das minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.7. As experiências Storytelling e as infraestruturas foram fisicamente confortáveis | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.8. Eu senti-me descontraído durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.9. Eu senti-me seguro durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.10. A minha privacidade foi respeitada durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.11. Eu estive envolvido em algo que realmente gostava de fazer durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.12. Eu fiz algo único e memorável durante as minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.13. Eu tive uma experiência única na vida de Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.14. Eu fiz algo novo e diferente durante a minha experiência Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.15. Eu tive o poder de escolher e controlar as minhas experiências Storytelling bem como o seu resultado | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.16. Os Storytellers eram amigáveis e interagiram | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.17. Os Storytellers eram pessoas conhecedoras | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.18. Os Storytellers tinham a capacidade de controlar a situação | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.19. As minhas experiências Storytelling aumentaram as minhas competências | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.20. Eu aprendi muito por intermédio das minhas experiências Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.21. As experiências Storytelling estimularam a minha curiosidade para aprender coisas novas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.22. Foi uma experiência real de aprendizagem | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.23. Eu tenho lembranças maravilhosas da minha visita a este local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.24. Eu não vou esquecer a minha experiência de visitar este local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.25. Eu lembrar-me-ei de muitas coisas positivas sobre este local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

C. Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente):

| | | | | | |
|--|---|---|---|---|---|
| C.1. Histórias sobre personalidades locais | 1 | 2 | 3 | 4 | 5 |
| C.2. Histórias relacionadas com os monumentos | 1 | 2 | 3 | 4 | 5 |
| C.3. Acontecimentos históricos relacionados com o centro histórico | 1 | 2 | 3 | 4 | 5 |
| C.4. Lendas e mitos locais | 1 | 2 | 3 | 4 | 5 |
| C.5. Curiosidades e intrigas | 1 | 2 | 3 | 4 | 5 |

| | | | | | |
|---|---|---|---|---|---|
| C.6. Histórias de vida da comunidade local | 1 | 2 | 3 | 4 | 5 |
| C.7. Tradições e costumes locais | 1 | 2 | 3 | 4 | 5 |
| C.8. Processos de produção vitivinícola | 1 | 2 | 3 | 4 | 5 |
| C.9. Tradições gastronómicas locais | 1 | 2 | 3 | 4 | 5 |
| C.10. Processo de criação de produtos artesanais | 1 | 2 | 3 | 4 | 5 |
| C.11. Folclore e costumes locais | 1 | 2 | 3 | 4 | 5 |
| C.12. Práticas e rituais locais | 1 | 2 | 3 | 4 | 5 |
| C.13. Métodos de preparação de produtos típicos e regionais | 1 | 2 | 3 | 4 | 5 |
| C.14. Origens das tradições e festividades locais | 1 | 2 | 3 | 4 | 5 |
| C.15. Curiosidades das festividades locais | 1 | 2 | 3 | 4 | 5 |
| C.16. Expressões locais e seus significados | 1 | 2 | 3 | 4 | 5 |
| C.17. Origem da doçaria tradicional e regional | 1 | 2 | 3 | 4 | 5 |
| C.18. História da doçaria conventual local | 1 | 2 | 3 | 4 | 5 |

D. Indique na seguinte escala o seu grau de concordância com as seguintes afirmações: (1= Discordo plenamente/ 5 = Concordo plenamente):

| | | | | | |
|---|---|---|---|---|---|
| D.1. Quando ouço uma história eu consigo entender o que cada personagem sente | 1 | 2 | 3 | 4 | 5 |
| D.2. Quando ouço uma história eu consigo compreender o que está a incomodar as personagens | 1 | 2 | 3 | 4 | 5 |
| D.3. Quando ouço uma história eu tento entender os acontecimentos que ocorrem | 1 | 2 | 3 | 4 | 5 |
| D.4. Quando ouço uma história eu tento entender o que motiva as personagens | 1 | 2 | 3 | 4 | 5 |
| D.5. Eu sou capaz de reconhecer os problemas das personagens das histórias | 1 | 2 | 3 | 4 | 5 |
| D.6. Quando ouço uma história eu sinto que a história está realmente a acontecer a mim | 1 | 2 | 3 | 4 | 5 |
| D.7. Quando ouço uma história eu sinto-me como se eu fosse uma das personagens | 1 | 2 | 3 | 4 | 5 |
| D.8. Quando ouço uma história eu experiencio muitas das emoções que são retratados pelas personagens | 1 | 2 | 3 | 4 | 5 |
| D.9. Quando ouço uma história eu sinto como se as emoções retratados pelas personagens fossem as minhas | 1 | 2 | 3 | 4 | 5 |

III. Experiências de Storytelling (ouvir histórias durante as visitas turísticas: guias turísticos, locais, comerciantes...)

As questões deste grupo têm como objetivo avaliar as experiências de Storytelling. □

A. Indique na seguinte escala o seu grau de concordância com as seguintes afirmações: (1= Discordo plenamente/ 5 = Concordo plenamente):

| | | | | | |
|---|---|---|---|---|---|
| A.1. As experiências Storytelling causam uma forte impressão na minha perceção visual ou noutros sentidos | 1 | 2 | 3 | 4 | 5 |
| A.2. Eu acho que as experiências Storytelling são interessantes de uma forma sensorial | 1 | 2 | 3 | 4 | 5 |
| A.3. As experiências Storytelling não são apelativas para os meus sentidos | 1 | 2 | 3 | 4 | 5 |
| A.4. As experiências Storytelling causam-me sensações e emoções | 1 | 2 | 3 | 4 | 5 |
| A.5. Não tenho emoções fortes por experiências Storytelling | 1 | 2 | 3 | 4 | 5 |
| A.6. Storytelling é uma marca emocional | 1 | 2 | 3 | 4 | 5 |
| A.7. Eu envolvo-me em ações e comportamentos físicos quando oiço histórias | 1 | 2 | 3 | 4 | 5 |
| A.8. Storytelling desencadeia experiências corpóreas | 1 | 2 | 3 | 4 | 5 |
| A.9. As experiências Storytelling não são direccionadas para a ação | 1 | 2 | 3 | 4 | 5 |
| A.10. Eu reflito bastante quando encontro experiências Storytelling | 1 | 2 | 3 | 4 | 5 |
| A.11. As histórias não me fazem pensar | 1 | 2 | 3 | 4 | 5 |
| A.12. Histórias estimulam a minha curiosidade e aptidão para a resolução de problemas | 1 | 2 | 3 | 4 | 5 |
| A.13. As experiências Storytelling dizem muito sobre quem eu sou | 1 | 2 | 3 | 4 | 5 |
| A.14. As experiências Storytelling facilitam as minhas relações interpessoais com os outros | 1 | 2 | 3 | 4 | 5 |
| A.15. As experiências Storytelling têm grande importância para mim | 1 | 2 | 3 | 4 | 5 |

IV. Informação Sociodemográfica

Estas questões dizem respeito aos seus dados sociais e demográficos e serão utilizadas apenas para segmentação ou como variáveis de controle.

A. Local de Residência

A.1 País _____

B. Género

B.1. Masculino

B.2. Feminino

C. Estado civil

C.1. Solteiro

C.2. Casado/União civil

C.3. Divorciado/Separado

C.4. Viúvo

D. Salário

D.1. Menos de €1000

D.2. €1001 a €2000

D.3. €2001 a €5000

D.4. Mais de €5001

E. Nível de escolaridade

(exclui-se o ensino antes dos 5 anos de idade)

E.1. Até 6 anos de escolaridade, inclusive

E.2. Até 9 anos de escolaridade, inclusive

E.3. Até 12 anos de escolaridade, inclusive

E.4. Ensino superior

F. Ocupação

F.1. Empresário em nome individual

F.2. Profissional liberal

F.3. Quadro médio/superior

F.4. Funcionário comercial ou administrativo

F.5. Funcionário público

F.6. Operário

F.7. Pensionista/Reformado

F.8. Doméstica/Desempregado

F.9. Estudante

F.10. Outra

G. Idade

G.1. 18-25

G.2. 26-35

G.3. 36-45

G.4. 46-60

G.5. Acima de 60

Muito obrigado pela sua colaboração!

APPENDIX II

SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN SPANISH

N.º cuestionario _____

CUESTIONARIO

Este cuestionario es parte de un proyecto de investigación en turismo del Instituto Politécnico de Viseu, Portugal, sobre la importancia del Storytelling en contexto turístico (escuchar historias durante las visitas turísticas: guías turísticos, personas locales, comerciantes ...) en los centros históricos de la Lista del Patrimonio Mundial de la UNESCO. Solicitamos su cooperación durante aproximadamente 15 minutos para completar este cuestionario. Los datos son exclusivamente para uso científico y son estrictamente confidenciales.

I. Características del viaje

Responde a las siguientes preguntas sobre el viaje que acaba de efectuar. Sólo responde al último destino que ha visitado (no considere destinos de transición o de parada).

A. ¿En qué local se aplicó el cuestionario?

| | |
|----------------|-------------------------|
| A.1. Porto | 1 <input type="radio"/> |
| A.2. Guimarães | 2 <input type="radio"/> |
| A.3. Évora | 3 <input type="radio"/> |

B. Medio de transporte para el destino?

| | |
|-------------------|-------------------------|
| B.1. Avión | 1 <input type="radio"/> |
| B.2. Coche | 2 <input type="radio"/> |
| B.3. Tren | 3 <input type="radio"/> |
| B.4. Autobús | 4 <input type="radio"/> |
| B.5. Autocaravana | 5 <input type="radio"/> |
| B.6. Barco | 6 <input type="radio"/> |

C. ¿Cuántas veces visitó este destino?

C.1. _____ vez(es).

D. ¿Cuál es la duración de su estancia?

D.1. _____ noche(s).

E. ¿Dónde se alojó?

| | |
|------------------------|-------------------------|
| E.1. Hotel | 1 <input type="radio"/> |
| E.2. Albergue | 2 <input type="radio"/> |
| E.3. Amigos/Familiares | 3 <input type="radio"/> |
| E.4. Alojamiento local | 4 <input type="radio"/> |
| E.5. Parque de Camping | 5 <input type="radio"/> |

F. ¿Cómo fue organizada su viaje?

| | |
|------------------------|-------------------------|
| F.1. Por mi | 1 <input type="radio"/> |
| F.2. Vía Internet | 2 <input type="radio"/> |
| F.3. Agencia de viajes | 3 <input type="radio"/> |
| F.4. Otras | 4 <input type="radio"/> |

G. Viaja

| | |
|--------------------------------|-------------------------|
| G.1. Solo (a) | 1 <input type="radio"/> |
| G.2. Con la familia | 2 <input type="radio"/> |
| G.3. Con amigos | 3 <input type="radio"/> |
| G.4. Con compañeros de trabajo | 4 <input type="radio"/> |

H. Durante su visita al Patrimonio Mundial de la UNESCO que actividades realizó? Por favor, indique su opinión usando la siguiente escala 1 = Nunca ; 5 = Siempre:

| | | | | | |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| H.1. Visitas a la ciudad | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.2. Visitas al centro histórico | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.3. Visitas al patrimonio/monumentos | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.4. Compras | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.5. Visitas a museos | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.6. Vida nocturna | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.7. Eventos culturales y de entretenimiento | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.8. Visitas Organizadas | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

I. Indique su grado de concordancia con las siguientes afirmaciones en lo que se refiere a este Patrimonio Mundial de la UNESCO: (1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo):

| | | | | | |
|---|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| I.1. La arquitectura y la impresión general de este lugar me inspiran | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.2. Me gustó la forma en que este lugar se mezcla con el cautivante paisaje / escenario / conjunto histórico / ciudad, el cual ofrece muchos otros lugares interesantes para visitar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.3. Me gustó la información sobre este lugar y la encontré interesante | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.4. Me gustó los preparativos especiales, eventos, conciertos, celebraciones vinculadas a este lugar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.5. Esta visita me proporcionó una visión minuciosa de las épocas históricas | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.6. Durante la visita me identifiqué con la historia, leyendas y personalidades históricas | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.7. Disfruté de una experiencia religiosa y espiritual | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.8. Me gustó la atmósfera tranquila y sosegada durante la visita | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.9. Me senti ligado a la historia y la civilización humana | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

J. Indique su grado de concordancia con las siguientes afirmaciones en lo que se refiere a este Patrimonio Mundial de la UNESCO: (1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo):

| | | | | | |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| J.1. Me siento como si este lugar fuera parte de mí | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.2. Prefiero estar en este lugar que en cualquier otro lugar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.3. Este sitio es muy especial para mí | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.4. No reemplazaba este lugar de recreo por ningún otro | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.5. Me identifiqué fuertemente con este lugar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.6. Este sitio es el mejor lugar que conozco | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.7. Me siento muy ligado a este lugar ya las personas que aquí están | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.8. Ningún otro lugar se puede comparar a este. | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.9. Este sitio dice mucho sobre mí | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.10. Lo que hago en este lugar es muy importante para mí | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.11. Este sitio significa mucho para mí | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.12. Siento falta de este lugar cuando no estoy cerca | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.13. Tengo la sensación de que ya he estado en este lugar muchas veces | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.14. Mis amigos / familia estarían decepcionados si no visitara de nuevo este lugar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.15. Este sitio me es muy familiar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.16. Si dejar de visitar este lugar pierdo contacto con muchas personas | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.17. Conozco este lugar como la palma de mi mano | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.18. Muchos de mis amigos prefieren este lugar a cualquier otro | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.19. Siento un verdadero sentido de pertenencia a este lugar | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

L. ¿Cuáles son las razones que le llevaron a elegir este Patrimonio Mundial de la UNESCO? Indique su grado de concordancia con las siguientes afirmaciones: (1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo):

| | | | | | |
|---|-----|-----|-----|-----|-----|
| L.1. Las personas locales son simpáticas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.2. La ciudad es atractiva | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.3. Es un lugar seguro e estable para visitar | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.4. Es fácil encontrar restaurantes y hoteles de buena calidad | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.5. Las atracciones turísticas son bien conocidas y famosas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.6. Los tours y excursiones están siempre disponibles | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.7. Información turística de calidad está siempre disponible | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.8. Los estilos de vida y costumbres son únicos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.9. Los estilos arquitectónicos locales son únicos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.10. Los precios son bajos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.11. Buena calidad de vida | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.12. La región tiene buen nombre y reputación | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.13. Las atracciones históricas son bonitas y bien conservadas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.14. Es un lugar de prestigio | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.15. Los atractivos culturales son interesantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.16. Las atracciones históricas son interesantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.17. Tienen diversidad de atracciones únicas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.18. La valiosa herencia cultural | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.19. La cocina local apelativa | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.20. Los entretenimientos y eventos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.21. La accesibilidad del destino | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.22. Por la simpatía de los habitantes locales en relación a los turistas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.23. La disponibilidad de los locales para ayudar a los turistas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.24. La facilidad de comunicación entre turistas y locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.25. Los funcionarios de atendimento e los contadores de histórias son cordiais e atenciosos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.26. Sus monumentos y museos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.27. Está clasificado como Patrimonio Mundial | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.28. Tiene actividades culturales y sociales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.29. Tiene lugares histórico-patrimoniales y museos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.30. Por sus artes tradicionales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.31. Por sus arquitecturas únicas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.32. Está conectado a la historia del mundo | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.33. Tiene herencias relevantes, artísticas y monumentales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.34. Por la buena rehabilitación del centro histórico | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.35. Es un lugar acogedor | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

M. Indique 3 palabras que vienen a su mente cuando piensa en este Patrimonio Mundial de la UNESCO:

M.1. _____ M.2. _____ M.3. _____

N. ¿Durante su visita al Patrimonio Mundial de la UNESCO, quién fueron sus Storytellers? (contadores de historias durante las visitas turísticas: guías turísticos, personas locales, comerciantes...) Indique en una escala 1 = nunca ; 5 = Siempre:

| | | | | | |
|--|-----|-----|-----|-----|-----|
| N.1. Guías turísticos locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.2. Guías turísticos de los grupos de viaje | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.3. Habitantes locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.4. Artesanos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.5. Comerciantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.6. Conductores (taxi, autobús) | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.7. Funcionarios de las unidades de alojamiento | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

Storytelling Experiences by Millennial Tourists in UNESCO Heritage Centers

O. Cómo clasifica sus experiencias de Storytelling (escuchar historias durante las visitas turísticas: guías turísticos, personas locales, comerciantes...) en el Patrimonio Mundial de la UNESCO Indique su grado de concordancia con las siguientes afirmaciones: 1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo:

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.1. Me sentí como si estuviera a liberarme durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.2. Mis experiencias Storytelling me hicieron olvidar mi rutina diaria | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.3. Sentí que estaba interpretando una personaje diferente durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.4. Me han tratado con seriedad siempre que necesité de ayuda durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.5. Me sentí importante a lo largo de mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.6. Me sentí respetado a lo largo de mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.7. Las experiencias Storytelling y las infraestructuras fueron físicamente cómodas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.8. Me sentí relajado durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.9. Me sentí seguro durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.10. Mi privacidad fue respetada durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.11. He estado involucrado en algo que realmente me gusta hacer durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.12. Hice algo único y memorable durante mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.13. Tuve una experiencia única en la vida de Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.14. Hice algo nuevo y diferente durante mi experiencia Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.15. He tenido el poder de elegir y controlar mis experiencias Storytelling así como su resultado | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.16. Los Storytellers eran amistosos e interactuaron | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.17. Los Storytellers eran gente con conocimientos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.18. Los Storytellers tenían la capacidad de controlar la situación | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.19. Las mías experiencias Storytelling aumentaron mis competencias | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.20. Aprendí mucho a través de mis experiencias Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.21. Las experiencias Storytelling estimularon mi curiosidad para aprender cosas nuevas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.22. Fue una experiencia real de aprendizaje | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.23. Tengo recuerdos maravillosos de mi visita a este lugar | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.24. No voy a olvidar mi experiencia de visitar este lugar | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.25. Me recordaré de muchas cosas positivas sobre este lugar | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

C. Cuando viaja a un destino le gusta escuchar historias de qué tipo? (Indique en la siguiente escala su grado de concordancia con las siguientes afirmaciones: 1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo):

| | | | | | |
|--|-----|-----|-----|-----|-----|
| C.1. Historias sobre personalidades locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.2. Historias relacionadas con los monumentos | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.3. Acontecimientos históricos relacionados con el centro histórico | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.4. Leyendas y mitos locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.5. Curiosidades e intrigas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

| | | | | | |
|--|-----|-----|-----|-----|-----|
| C.6. Historias de vida de la comunidad local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.7. Tradiciones y costumbres locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.8. Los procesos de producción del vino | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.9. Tradiciones gastronómicas locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.10. El proceso de creación de productos artesanales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.11. Folklore y costumbres locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.12. Prácticas y rituales locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.13. Métodos de preparación de productos típicos y regionales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.14. Orígenes de las tradiciones y festividades locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.15. Curiosidades de las festividades locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.16. Expresiones locales y sus significados | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.17. Origen de la dulcería tradicional y regional | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.18. Historia de la confitería monástica local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

D. Indique en la siguiente escala su grado de concordancia con las siguientes afirmaciones: 1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo:

| | | | | | |
|--|-----|-----|-----|-----|-----|
| D.1. Cuando escucho una historia puedo entender lo que se siente cada personaje | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.2. Cuando escucho una historia puedo entender lo que está molestando a los personajes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.3. Cuando escucho una historia trato de entender los eventos que ocurren | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.4. Cuando escucho una historia trato de entender lo que motiva a los personajes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.5. Yo puedo reconocer los problemas de los personajes de las historias | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.6. Cuando escucho una historia siento que la historia está sucediendo realmente a mí | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.7. Cuando escucho una historia me siento como si yo fuera uno de los personajes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.8. Cuando escucho una historia, experimento muchos de los mismos sentimientos que describen los personajes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.9. Cuando escucho una historia me siento como si las emociones retratadas por los personajes fueran las mías | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

III. Experiencia de Storytelling (escuchar historias durante las visitas turísticas: guías turísticos, locales, comerciantes ...)

Las cuestiones de este grupo tienen como objetivo evaluar las experiencias de Storytelling.

A. Indique en la siguiente escala su grado de concordancia con las siguientes afirmaciones: 1 = No estoy totalmente de acuerdo ; 5 = Estoy totalmente de acuerdo:

| | | | | | |
|--|---|---|---|---|---|
| A.1. Las experiencias Storytelling causan una fuerte impresión en mi percepción visual o en otros sentidos | 1 | 2 | 3 | 4 | 5 |
| A.2. Creo que las experiencias Storytelling son interesantes de una forma sensorial | 1 | 2 | 3 | 4 | 5 |
| A.3. Las experiencias Storytelling no son apelativas para mis sentidos | 1 | 2 | 3 | 4 | 5 |
| A.4. Las experiencias Storytelling me causan sensaciones y emociones | 1 | 2 | 3 | 4 | 5 |
| A.5. No tengo fuertes emociones por las experiencias Storytelling | 1 | 2 | 3 | 4 | 5 |
| A.6. Storytelling es una marca emocional | 1 | 2 | 3 | 4 | 5 |
| A.7. Me envuelvo en acciones y comportamientos físicos cuando escucho historias | 1 | 2 | 3 | 4 | 5 |
| A.8. Storytelling desencadena experiencias corpóreas | 1 | 2 | 3 | 4 | 5 |
| A.9. Las experiencias Storytelling no son direccionadas para la acción | 1 | 2 | 3 | 4 | 5 |
| A.10. Reflexiono mucho cuando encuentro experiencias Storytelling | 1 | 2 | 3 | 4 | 5 |
| A.11. Las historias no me hacen pensar | 1 | 2 | 3 | 4 | 5 |
| A.12. Las historias estimulan mi curiosidad y aptitud para la resolución de problemas | 1 | 2 | 3 | 4 | 5 |
| A.13. Las experiencias Storytelling dicen mucho sobre quién soy | 1 | 2 | 3 | 4 | 5 |
| A.14. Las experiencias Storytelling facilitan mis relaciones interpersonal con los otros | 1 | 2 | 3 | 4 | 5 |
| A.15. Las experiencias Storytelling son muy importantes para mí | 1 | 2 | 3 | 4 | 5 |

IV. Información Sociodemográfica

Estas cuestiones se refieren a los datos sociales y demográficos y sólo serán utilizados como variables de control o segmentación.

| | | | | | |
|-----------------------------------|--|--|--|--------------------------|--|
| A. Lugar de residencia | | E. Nivel de escolaridad | | G. Edad | |
| A.1 País _____ | | (Los niños menores de 5 no responderán) | | G.1. 18-25 <u>1</u> | |
| | | E.1. Hasta 6 años de escolaridad <u>1</u> | | G.2. 26-35 <u>2</u> | |
| B. Género | | E.2. Hasta 9 años de escolaridad <u>2</u> | | G.3. 36-45 <u>3</u> | |
| B.1. Hombre <u>1</u> | | E.3. Hasta 12 años de escolaridad <u>3</u> | | G.4. 46-60 <u>4</u> | |
| B.2. Mujer <u>2</u> | | E.4. Ensino superior <u>4</u> | | G.5. Más que 60 <u>5</u> | |
| C. Estado civil | | F. Ocupación | | | |
| C.1. Soltero <u>1</u> | | F.1. Empresario en nombre individual <u>1</u> | | | |
| C.2. Casado/Unión civil <u>2</u> | | F.2. Profesional liberal <u>2</u> | | | |
| C.3. Divorciado/Separado <u>3</u> | | F.3. Cuadro medio/superior <u>3</u> | | | |
| C.4. Viudo <u>4</u> | | F.4. Funcionario comercial o administrativo <u>4</u> | | | |
| | | F.5. Funcionario público <u>5</u> | | | |
| D. Salario | | F.6. Operario <u>6</u> | | | |
| D.1. Menos de €1000 <u>1</u> | | F.7. Pensionista/Reformado <u>7</u> | | | |
| D.2. €1001 a €2000 <u>2</u> | | F.8. Doméstica/Desempleado <u>8</u> | | | |
| D.3. €2001 a €5000 <u>3</u> | | F.9. Estudiante <u>9</u> | | | |
| D.4. Más que €5001 <u>4</u> | | F.10. Otra <u>10</u> | | | |

Muchas gracias por su colaboración!

APPENDIX III

SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN ENGLISH

N.º questionnaire _____

QUESTIONNAIRE

This questionnaire is part of a research project in Tourism of the Polytechnic Institute of Viseu, Portugal, on the importance of Storytelling in a tourism context (listen to stories during the sightseeing activities: tour guides, locals, merchants ...) in the World Heritage UNESCO Sites, so we kindly ask you to cooperate with us for about 15 minutes to fill this questionnaire. The data is exclusively for scientific use and is strictly confidential.

I. Travel Behaviour

Answer to the following questions about the trip that you made. Answering only about the last destination that you visited (do not consider changing or stop destinations).

A. Questionnaire application location?

| | |
|----------------|-------------------------|
| A.1. Porto | 1 <input type="radio"/> |
| A.2. Guimarães | 2 <input type="radio"/> |
| A.3. Évora | 3 <input type="radio"/> |

B. Transport to destination?

| | |
|-----------------|-------------------------|
| B.1. Airplane | 1 <input type="radio"/> |
| B.2. Car | 2 <input type="radio"/> |
| B.3. Train | 3 <input type="radio"/> |
| B.4. Bus | 4 <input type="radio"/> |
| B.5. Camper van | 5 <input type="radio"/> |
| B.6. Boat | 6 <input type="radio"/> |

C. Prior visit(s) frequency?

C.1 _____ time(s).

D. Length of stay?

D.1 _____ night(s).

E. Where were you staying?

| | |
|-------------------------|-------------------------|
| E.1. Hotel | 1 <input type="radio"/> |
| E.2. Hostel | 2 <input type="radio"/> |
| E.3. Friends/relatives | 3 <input type="radio"/> |
| E.4. Local accomodation | 4 <input type="radio"/> |
| E.5. Camping | 5 <input type="radio"/> |

F. How was the travel organized?

| | |
|--------------------|-------------------------|
| F.1. By myself | 1 <input type="radio"/> |
| F.2. Internet | 2 <input type="radio"/> |
| F.3. Travel Agency | 3 <input type="radio"/> |
| F.4. Other | 4 <input type="radio"/> |

G. Travelling

| | |
|-----------------|-------------------------|
| G.1. Alone | 1 <input type="radio"/> |
| G.2. Family | 2 <input type="radio"/> |
| G.3. Friends | 3 <input type="radio"/> |
| G.4. Co-workers | 4 <input type="radio"/> |

H. During this trip to the World Heritage UNESCO Site, what type of activities did you do? Please indicate your opinion using the scale 1 = Never ; 5 = Always:

| | | | | | |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| H.1. Overall visit to the city | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.2. Visit to the historic center | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.3. Visit to heritage/monuments | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.4. Shopping | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.5. Visit to museums | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.6. Nightlife | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.7. Entertainment and cultural events | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.8. Organised tours | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

I. Please indicate your opinion about the following statements as far as this World Heritage UNESCO Site is concerned using the scale 1= Strongly disagree ; 5 = Strongly agree:

| | | | | | |
|---|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| I.1. The overall architecture and impression of the site inspires me | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.2. I liked the way the site blends with the attractive landscape/scenery/historical ensemble/town, which offers many other interesting places for sightseeing | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.3. I liked the information about the site and found it interesting | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.4. I liked special arrangements, events, concerts, celebrations connected to the site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.5. This visit provided a thorough insight into the historical eras | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.6. During the visit I felt the related history, legends and historical personalities | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.7. I enjoyed the unique religious and spiritual experience | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.8. I liked the calm and peaceful atmosphere during the visit | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| I.9. I felt connected with human history and civilization | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

J. Please indicate your opinion about the following statements as far as this World Heritage UNESCO Site is concerned using the scale 1= Strongly disagree ; 5 = Strongly agree:

| | | | | | |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| J.1. I feel as if this site is a part of me | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.2. I rather be in this site than any were else | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.3. This site is very special for me | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.4. I wouldn't replace this leisure site with any other | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.5. I strongly identify myself with this site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.6. This is the best site i know of | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.7. I feel very connected to this site and it's people | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.8. No other site can be compared to this one | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.9. This site says a lot about who i am | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.10. What i do in this site is very important to me | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.11. This site means a lot to me | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.12. I miss this site when i'm not around | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.13. I have the feeling that I have been to this site many times | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.14. My friends/family would be disappointed if I did not visit this site again | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.15. This site is very familiar to me | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.16. If I stop visiting this site I lose touch with many people | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.17. I know this site like the back of my hand | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.18. Many of my friends would prefer this site to any other | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.19. I feel a true sense of belonging to this site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

N. During this trip to the World Heritage UNESCO Site who were your Storytellers? (Storytellers during the sightseeing activities: tour guides, locals, merchants...)
Please indicate your opinion using the following scale 1 = Never ; 5 = Always:

| | | | | | |
|---------------------------------------|-----|-----|-----|-----|-----|
| N.1. Local tour guides | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.2. Travel group tour guides | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.3. Local population | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.4. Artisans | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.5. Merchants | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.6. Drivers (Cab,Bus,...) | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.7. Accommodation facility employees | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

L. What led you to choose this World Heritage UNESCO Site? Please indicate your opinion using the following scale 1= Strongly disagree ; 5 = Strongly agree:

| | | | | | |
|--|-----|-----|-----|-----|-----|
| L.1. Local people are friendly | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.2. City is attractive | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.3. It's a safe place to visit | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.4. Good quality restaurants and hotels are easy to find | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.5. Tourist attractions are well known and famous | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.6. Tours and excursions are always available | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.7. Good tourist information is always available | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.8. Lifestyle and customs are unique | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.9. Local architectural styles are unique | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.10. Prices are low | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.11. Good quality of life | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.12. Region with good name and reputation | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.13. Beautiful and well preserved historic attractions | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.14. Prestige place | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.15. Interesting cultural attractions | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.16. Interesting historical attractions | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.17. Variety of unique attractions | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.18. Rich in cultural heritage | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.19. Appealing local cuisine | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.20. Entertainment and events | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.21. Accessibility of the destination | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.22. Friendliness of residents toward tourists | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.23. Willingness of locals to help tourists | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.24. Ease of communication between tourists and local residents | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.25. Service staff and storytellers are courteous and friendly | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.26. It's monuments and museums | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.27. It is a World Heritage site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.28. It has social and cultural activities | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.29. It has historic/heritage sites and museums | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.30. It's traditional arts | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.31. It's unique architectures | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.32. It is linked to the history of the World | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.33. It has relevant, artistic and monumental heritage | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.34. Good rehabilitation of the historic site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.35. It's a welcoming place | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

M. Please indicate 3 words that come to your mind when you think this World Heritage UNESCO Site:

M.1. _____ M.2. _____ M.3. _____

C. When you travel to a destination what stories do you like to hear? Please indicate your opinion using the following scale 1= Strongly disagree ; 5 = Strongly agree):

| | | | | | |
|--|-----|-----|-----|-----|-----|
| C.1. Important local figures histories | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.2. Stories connected to monuments | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.3. Historical facts related to the historical center | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.4. Local legends and myths | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.5. Curiosities and intrigues | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

| | | | | | |
|---|-----|-----|-----|-----|-----|
| C.6. Life stories of the local community | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.7. Local traditions and customs | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.8. Winemaking processes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.9. Local gastronomic traditions | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.10. Handmade product creation process | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.11. Folklore and local customs | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.12. Local practices and rituals | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.13. Preparation method of typical and regional products | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.14. Origins of local traditions and festivities | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.15. Curiosities of the local festivities | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.16. Local expressions and their meanings | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.17. Origins of traditional and regional sweets | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.18. History of local conventual sweets | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

O. How to rate your Storytelling experiences (listen to stories during the sightseeing activities: tour guides, locals, merchants ...) to the World Heritage UNESCO Site? Please indicate your opinion about the following statements using the scale 1= Strongly disagree ; 5 = Strongly agree):

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.1. I felt I was escaping during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.2. My Storytelling experiences made me forget my daily routine | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.3. I felt I was playing a different character during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.4. I have been taken seriously whenever help was needed during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.5. I felt important throughout my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.6. I felt respected throughout my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.7. Property and Storytelling experiences were physically comfortable | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.8. I felt relaxed during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.9. I felt secure during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.10. My privacy was assured during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.11. I was involved in something that I really liked doing during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.12. I did something unique and memorable during my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.13. I had a "once in a lifetime" Storytelling experience | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.14. I did something new and different during my Storytelling experience | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.15. I had a choice and control over my Storytelling experiences and their outcome | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.16. The Storytellers were friendly and interacted | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.17. The Storytellers were knowledgeable | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.18. The Storytellers had the ability to control the situation | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.19. My Storytelling experiences increased my skills | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.20. I learned a lot through my Storytelling experiences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.21. Storytelling experiences stimulated my curiosity to learn new things | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.22. It was a real learning experience | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.23. I have wonderful memories of my visit to the site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.24. I won't forget my experience of visiting the site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.25. I will remember many positive things about the site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

III. Storytelling Experiences (Listening to stories during sightseeing: tour guides, local, merchants ...)

The goal of the questions in this group is to evaluate Storytelling experiences.

A. Please indicate your opinion about the following statements using the scale 1= Strongly disagree ; 5 = strongly agree):

| | | | | | |
|--|---|---|---|---|---|
| A.1. Storytelling experiences makes a strong impression on my visual sense or other senses | 1 | 2 | 3 | 4 | 5 |
| A.2. I find Storytelling experiences interesting in a sensory way | 1 | 2 | 3 | 4 | 5 |
| A.3. Storytelling experiences do not appeal to my senses | 1 | 2 | 3 | 4 | 5 |
| A.4. Storytelling experiences induces me with feelings and sentiments. | 1 | 2 | 3 | 4 | 5 |
| A.5. I do not have strong emotions for Storytelling experiences | 1 | 2 | 3 | 4 | 5 |
| A.6. Storytelling is an emotional brand. | 1 | 2 | 3 | 4 | 5 |
| A.7. I engage in physical actions and behaviors when I listen to stories | 1 | 2 | 3 | 4 | 5 |
| A.8. Storytelling results in bodily experiences | 1 | 2 | 3 | 4 | 5 |
| A.9. Storytelling experiences are not action oriented | 1 | 2 | 3 | 4 | 5 |
| A.10. I engage in a lot of thinking when I encounter Storytelling experiences | 1 | 2 | 3 | 4 | 5 |
| A.11. Stories do not make me think | 1 | 2 | 3 | 4 | 5 |
| A.12. Stories stimulate my curiosity and problem solving | 1 | 2 | 3 | 4 | 5 |
| A.13. Storytelling experiences says a lot about who I am | 1 | 2 | 3 | 4 | 5 |
| A.14. Storytelling experiences facilitates my interpersonal relationships with others | 1 | 2 | 3 | 4 | 5 |
| A.15. Storytelling experiences mean a lot to me | 1 | 2 | 3 | 4 | 5 |

IV. Social and demographic informations

These questions refer to your social and demographic data and are going to be used only with segmentation purposes or as control variables.

A. Place of residence

A.1. Country _____

B. Gender

B.1. Male 1

B.2. Female 2

C. Marital status

C.1. Single 1

C.2. Married/civil partnership 2

C.3. Divorced/separated 3

C.4. Widowed 4

D. Salary

D.1. Less than €1000 1

D.2. €1001 to €2000 2

D.3. €2001 to €5000 3

D.4. More than €5001 4

E. Academic degree

(excluding education before the age of 5)

E.1. Up to 6 years of schooling 1

E.2. Up to 9 years of schooling 2

E.3. Up to 12 years of schooling 3

E.4. Higher education 4

F. Occupation

F.1. Businessman 1

F.2. Freelancer/self-employed 2

F.3. Middle and senior management 3

F.4. Administration/Commercial 4

F.5. Civil Servant 5

F.6. Factory worker 6

F.7. Retired 7

F.8. Housewife / Unemployed 8

F.9. Student 9

F.10. Other 10

G. Age

G.1. 18-25 1

G.2. 26-35 2

G.3. 36-45 3

G.4. 46-60 4

G.5. Over 60 5

Thank you very much for your cooperation!

APPENDIX IV

SURVEY INSTRUMENT: QUESTIONNAIRE APPLIED IN FRENCH

N.º questionnaire ____

QUESTIONNAIRE

Ce questionnaire fait partie d'un projet de investigation en Tourisme de l'Institut Politécnico de Viseu, Portugal, sur l'importance du Storytelling dans un contexte touristique (écouter des histoires au cours des visites: guides touristiques, commerçants, habitants, ...) dans les Centres Historiques Patrimoine Mondial de l'UNESCO. Nous vous prions de coopérer avec nous pendant environ 15 minutes pour remplir ce formulaire. Les données sont exclusivement réservées à une utilisation scientifique et sont strictement confidentielles.

I. Caractéristiques du voyage

Répondez aux questions suivantes concernant le voyage que vous venez de faire. En réponse seulement sur la dernière destination visitée (ne considère pas destinations de transition ou de d'arrêt).

A. Qu'elle locale été appliqué le questionnaire?

| | |
|----------------|-------------------------|
| A.1. Porto | 1 <input type="radio"/> |
| A.2. Guimarães | 2 <input type="radio"/> |
| A.3. Évora | 3 <input type="radio"/> |

B. Moyens de transport à la destination?

| | |
|-----------------|-------------------------|
| B.1. Avion | 1 <input type="radio"/> |
| B.2. Voiture | 2 <input type="radio"/> |
| B.3. Train | 3 <input type="radio"/> |
| B.4. Bus | 4 <input type="radio"/> |
| B.5. Mobil-home | 5 <input type="radio"/> |
| B.6. Bateau | 6 <input type="radio"/> |

C. Combien de fois ont visité cette destination?

C.1. _____ fois.

D. Quelle est la durée de votre séjour?

D.1. _____ nuit(s).

E. Où avez-vous resté?

| | |
|----------------------|-------------------------|
| E.1. Hôtel | 1 <input type="radio"/> |
| E.2. Hostel | 2 <input type="radio"/> |
| E.3. Amis / Famille | 3 <input type="radio"/> |
| E.4. Logement locale | 4 <input type="radio"/> |
| E.5. Camping | 5 <input type="radio"/> |

F. Comment été organisé votre voyage?

| | |
|---------------------|-------------------------|
| F.1. Par moi | 1 <input type="radio"/> |
| F.2. Via l'Internet | 2 <input type="radio"/> |
| F.3. Travel bureau | 3 <input type="radio"/> |
| F.4. Autre | 4 <input type="radio"/> |

G. Voyage

| | |
|---------------------------------|-------------------------|
| G.1. Seule | 1 <input type="radio"/> |
| G.2. Avec la famille | 2 <input type="radio"/> |
| G.3. Avec des amis | 3 <input type="radio"/> |
| G.4. Avec des collègues de trav | 4 <input type="radio"/> |

H. Au cours de votre visite aux Centre Historique Patrimoine Mondial de l'UNESCO, quelles activités avez-vous faites? (Indiquez dans le échelle suivant votre niveau d'accord 1 = Jamais ; 5 = Toujours)

| | | | | | |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| H.1. Visites dans la ville | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.2. Visites dans le centre historique | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.3. Visites du patrimoine/monuments | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.4. Shopping | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.5. Visites de musées | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.6. Vie nocturne | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.7. Manifestations culturels et de divertissement | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| H.8. Visites organisées | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

J. Indiquez dans le échelle suivant votre niveau d'accord avec les déclarations suivantes en ce qui concerne ce Centre Historique Patrimoine Mondial de l'UNESCO (1 = Fortement en désaccord ; 5 = Fortement d'accord):

| | | | | | |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| J.1. Je me sens comme si ce site faisait partie de moi | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.2. Je préfère être dans ce site que dans un autre part | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.3. Ce site est très spécial pour moi | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.4. Je ne substituerai pas ce site récréatif avec aucun autre | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.5. J'me identifie fortement avec ce site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.6. Ce site est le meilleur place que je connaisse | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.7. Je me sens très connecté à ce site et les gens qui sont ici | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.8. Aucun autre local peut être comparé à ce site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.9. Ce site dit beaucoup sur moi | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.10. Ce que je fais sur ce site du site est très important pour moi | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.11. Ce site signifie beaucoup pour moi | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.12. Je manque ce site quand je ne suis pas ici | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.13. J'ai l'impression que j'ai été dans ce site plusieurs fois | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.14. Mes amis / famille serait déçu si je ne visite encore une fois ce site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.15. Ce site est très familier pour moi | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.16. Si je laisse de visiter ce site, je perds le contact avec beaucoup de gens | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.17. Je connais ce site comme le dos de ma main | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.18. Beaucoup de mes amis préfèrent ce site à tout autre | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |
| J.19. Je sens un réel sentiment d'appartenance à ce site | 1 <input type="radio"/> | 2 <input type="radio"/> | 3 <input type="radio"/> | 4 <input type="radio"/> | 5 <input type="radio"/> |

Storytelling Experiences by Millennial Tourists in UNESCO Heritage Centers

L. Quelles sont les raisons qui vous ont amené à choisir cette Centre Historique Patrimoine Mondial de l'UNESCO? Indiquez votre niveau d'accord avec les déclarations suivantes (1 = Fortement en désaccord ; 5 = Fortement d'accord):

| | | | | | |
|--|-----|-----|-----|-----|-----|
| L.1. Les gens sont sympathique | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.2. La ville est captivant | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.3. C'est un lieu sûr pour visiter | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.4. C'est facile de trouver des restaurants et des bons hôtels | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.5. Les attractions touristiques sont bien connus et célèbres | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.6. Les visites et excursions sont toujours disponibles | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.7. La information touristique de qualité est toujours disponible | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.8. Les styles de vie et les coutumes sont uniques | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.9. Les styles architecturaux locaux sont uniques | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.10. Les prix sont bas | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.11. Pour la bonne qualité de vie | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.12. La région a un bon nom et réputation | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.13. Les attractions historiques sont belles et bien conservé | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.14. C'est un lieu de prestige | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.15. Les attractions culturelles sont intéressantes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.16. Les attractions historiques sont intéressants | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.17. Il y a des attractions uniques | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.18. Le précieux patrimoine culturel | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.19. La cuisine locale attrayante | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.20. Les manifestations culturel et les divertissements | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.21. L'accessibilité de la destination | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.22. La gentillesse des résident local envers les touristes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.23. La disponibilité des résident local pour aider les touristes | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.24. La facilité de communication entre les touristes et les résident local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.25. Les employés du service est les conteurs sont chaleureux et cordial | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.26. Les monuments et musées | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.27. C'est un site du patrimoine mondial | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.28. Il a des activités culturelles et sociales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.29. Il a des sites patrimoniales historiques et des musées | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.30. Pour ses arts traditionnels | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.31. Pour son architecture unique | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.32. Il est lié à l'histoire du monde | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.33. Il a un patrimoine pertinent, artistique et monumental | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.34. La bonne réhabilitation du centre historique | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| L.35. C'est un lieu chaleureux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

M. Écrivez trois paroles qui te vient à l'esprit quand vous pensez dans cette Centre Historique Patrimoine Mondial de l'UNESCO:

M.1. _____ M.2. _____ M.3. _____

N. Au cours de ce voyage aux Centre Historique Patrimoine Mondial de l'UNESCO qui étaient votre Storytellers? (conteurs d'histoires au cours des visites: guides touristiques, commerçants, habitants, ...) Indiquez suivant votre niveau d'accord 1 = Jamais ; 5 = Toujours

| | | | | | |
|--|-----|-----|-----|-----|-----|
| N.1. Les guides touristiques locaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.2. Les guides touristiques des groupes de voyage | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.3. Les habitants locaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.4. Les artisans | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.5. Les commerçants | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.6. Les chauffeurs (taxi, bus) | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| N.7. Le personnel des unités de logement | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

O. Que pensez vous de votre expériences Storytelling (écouter des histoires au cours des visites: guides touristiques, commerçants, habitants, ...) aux Centre historique Patrimoine Mondial de l'UNESCO? Indiquez votre niveau d'accord avec les déclarations suivantes (1 = Fortement en désaccord ; 5 = Fortement d'accord):

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.1. Je sentais comme si j'étais libérée au cours de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.2. Mes expériences Storytelling m'a fait oublier ma routine quotidienne | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.3. Je sentais que j'étais à interpréter un personnage différent au cours de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.4. J'ai été traité sérieusement à chaque fois que j'ai eu besoin d'aide au cours de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.5. Je me suis senti important au cours des mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.6. Je me suis senti respecté au cour des mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.7. Les expériences Storytelling et les infrastructures ont été physiquement confortable | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.8. Je me sentais décontracté au cours des mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

| | | | | | |
|--|-----|-----|-----|-----|-----|
| O.9. Je me sentais en sécurité au cours de mon expérience Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.10. Ma vie privée a été respectée au cours de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.11. J'ai été impliqué dans une chose qui j'ai vraiment aimé faire au cours de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.12. J'ai fait quelque chose unique et mémorable au cours de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.13. J'avais une expérience unique de Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.14. J'ai fait quelque chose de nouveau et différent au cours de mon expérience Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.15. J'avais le pouvoir de choisir et de contrôler mes expériences Storytelling et ses résultats | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.16. Les Storytellers étaient aimables et ont interagi | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.17. Les Storytellers étaient des personnes bien informées | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.18. Les Storytellers avaient la capacité de contrôler la situation | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.19. Mes expériences Storytelling augmenté mes compétences | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.20. J'ai beaucoup appris à travers de mes expériences Storytelling | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.21. Les expériences Storytelling ont stimulé ma curiosité d'apprendre nouvelles choses | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.22. C'était une véritable expérience de l'apprentissage | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.23. J'ai de merveilleux souvenirs de ma visite à ce site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.24. Je n'oublierai pas mon expérience de visiter ce site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| O.25. Je me rappellerai toujours de nombreuses choses positives sur ce site | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

C. Quand je voyage vers une destination j'aime entendre des histoires de quel genre? (Indiquez dans le échelle suivant votre niveau d'accord 1 = Fortement en désaccord ; 5 = Fortement d'accord):

| | | | | | |
|---|-----|-----|-----|-----|-----|
| C.1. Des histoires sur des personnalités locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.2. Les histoires liées aux monuments | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.3. Événements historiques liés au centre historique | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.4. Les légendes et les mythes locaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

| | | | | | |
|--|-----|-----|-----|-----|-----|
| C.5. Les curiosités et l'intrigue | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.6. Des histoires de vie et de la communauté locale | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.7. Traditions et coutumes locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.8. Les processus de production du vin | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.9. Traditions gastronomiques locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.10. Le processus de création des produits artisanaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.11. Les coutumes folkloriques et locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.12. Les pratiques et les rituels locaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.13. Méthodes de préparation des produits typiques et régionaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.14. Les origines des traditions et festivités locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.15. Curiosités de festivités locales | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.16. Des expressions locales et leur signification | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.17. Origine de la confiserie traditionnelle et régionaux | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| C.18. Histoire de la confiserie conventuel local | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

D. Indiquez dans le échelle suivant votre niveau d'accord avec les déclarations suivantes (1 = Fortement en désaccord ; 5 = Fortement d'accord):

| | | | | | |
|---|-----|-----|-----|-----|-----|
| D.1. Quand j'écoute une histoire je peux comprendre ce que chaque personnage sens | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.2. Quand j'écoute une histoire je peux comprendre ce qui dérange les personnages | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.3. Quand j'écoute une histoire j'essaie de comprendre les événements qui se produisent | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.4. Quand j'écoute une histoire j'essaie de comprendre ce qui motive les personnages | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.5. Je peux reconnaître les problèmes des personnages dans les histoires | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.6. Quand j'écoute une histoire j'ai l'impression que l'histoire se passe vraiment à moi | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.7. Quand j'écoute une histoire je me sens comme si j'étais un des personnages | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.8. Quand j'écoute une histoire je sens nombreuses émotions qui sont représentées par les personnages | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |
| D.9. Quand j'écoute une histoire je me sens comme si les émotion représenté par les personnages étaient à moi | 1.0 | 2.0 | 3.0 | 4.0 | 5.0 |

III. Expérience du Storytelling (écouter des histoires en cours de visites: guides touristiques, résidents locaux, commerçants...)

Les questions de ce groupe visent évaluer les expériences de Storytelling.

A. Indiquez votre niveau d'accord avec les déclarations suivantes (1 = Fortement en désaccord ; 5 = Fortement d'accord):

| | | | | | |
|--|---|---|---|---|---|
| A.1. Les expériences de Storytelling provoque une forte impression dans ma perception visuelle ou dans les autres sens | 1 | 2 | 3 | 4 | 5 |
| A.2. Je pense que les expériences de Storytelling sont intéressante sensoriellement | 1 | 2 | 3 | 4 | 5 |
| A.3. Les expériences de Storytelling ne sont pas attrayantes à mes sens | 1 | 2 | 3 | 4 | 5 |
| A.4. Les expériences de Storytelling cause des sensations et des émotions | 1 | 2 | 3 | 4 | 5 |
| A.5. Je n'ai pas beaucoup d'émotions fortes pour les expériences de Storytelling | 1 | 2 | 3 | 4 | 5 |
| A.6. Storytelling c'est une marque émotionnelle | 1 | 2 | 3 | 4 | 5 |
| A.7. Je me suis impliquée dans des actions et des comportements physiques quand j'écoute des histoires | 1 | 2 | 3 | 4 | 5 |
| A.8. Storytelling provoque les expériences corporelles | 1 | 2 | 3 | 4 | 5 |
| A.9. Les expériences Storytelling ne sont pas ciblés pour l'action | 1 | 2 | 3 | 4 | 5 |
| A.10. Je réfléchis beaucoup quand je trouve expériences de Storytelling | 1 | 2 | 3 | 4 | 5 |
| A.11. Les histoires ne font pas moi penser | 1 | 2 | 3 | 4 | 5 |
| A.12. Les histoires stimulent ma curiosité et l'aptitude à résoudre des problèmes | 1 | 2 | 3 | 4 | 5 |
| A.13. Les expériences de Storytelling disent beaucoup sur qui je suis | 1 | 2 | 3 | 4 | 5 |
| A.14. Les expériences de Storytelling facilitent mes relations interpersonnelles avec les autres | 1 | 2 | 3 | 4 | 5 |
| A.15. Les expériences de Storytelling sont très importants pour moi | 1 | 2 | 3 | 4 | 5 |

IV. Informations sociales et démographiques

Ces questions concernent votre données sociales et démographiques et seront utilisées uniquement comme contrôle de variables ou pour la segmentation.

| | | |
|-----------------------------------|---|-------------------------|
| A. Lieu de résidence | E. Niveau d'éducation | G. Âge |
| A.1 Pays _____ | (Les enfants de moins de 5 ans ne répondrons pas) | G.1. 18-25 _____ 1 |
| | E.1. Fréquence de 6 ans _____ 1 | G.2. 26-35 _____ 2 |
| B. Sexe | E.2. Fréquence de 9 ans _____ 2 | G.3. 36-45 _____ 3 |
| B.1. Masculin _____ 1 | E.3. Fréquence de 12 ans _____ 3 | G.4. 46-60 _____ 4 |
| B.2. Féminin _____ 2 | E.4. Université _____ 4 | G.5. Plus de 60 _____ 5 |
| C. État civil | F. Occupation | |
| C.1. Célibataire _____ 1 | F.1. Entrepreneur/homme d'affaires _____ 1 | |
| C.2. Mariés/Union civile _____ 2 | F.2. Professionnel libéral _____ 2 | |
| C.3. Divorcés/Séparés _____ 3 | F.3. Cadre moyen ou supérieur _____ 3 | |
| C.4. Veuf _____ 4 | F.4. Administration/Commercial _____ 4 | |
| D. Salaire | F.5. Fonctionnaire public _____ 5 | |
| D.1. Moins de €1000 _____ 1 | F.6. Ouvrier _____ 6 | |
| D.2. Entre €1001 et €2000 _____ 2 | F.7. Retraité _____ 7 | |
| D.3. Entre €2001 et €5000 _____ 3 | F.8. Ménagère/Chômeur _____ 8 | |
| D.4. Plus de €5001 _____ 4 | F.9. Étudiant _____ 9 | |
| | F.10. Autre _____ 10 | |

Merci beaucoup de votre coopération!

APPENDIX V

LIST OF ASSOCIATED WORDS TO THE HISTORICAL CENTERS OF PORTO, ÉVORA AND GUIMARÃES

| Associated words to the Historical Centers of Porto, Évora and Guimarães | | | |
|--|----------------------|---------------------|-------|
| Word 1 | Word 2 | Word 3 | Age |
| Histoire | Conservation | Passé | 18-25 |
| Intéressant | Pittoresque | Joli | 26-35 |
| Piedra | Reserva | ÚNICO | 26-35 |
| Antigo | Historico | Bonito | 26-35 |
| Imposing | Beautiful | Relaxing | 26-35 |
| Historico | Patrimonio | Cultural | 26-35 |
| Medieval | Arquitectura | Historia | 26-35 |
| Calmo | Bonito | Agradável | 18-25 |
| Historia | Natureza | Arte | 26-35 |
| Património | História | Calma | 26-35 |
| Castelo | Aqui nasceu Portugal | Cidade Berço | 26-35 |
| Verdadeira | Única | Forte | 26-35 |
| História | Beleza | Passado | 26-35 |
| História | Costumes | Deslumbrante | 26-35 |
| Azul | Gastronomia | Ribeira | 18-25 |
| Único | Especial | Acolhedor | 26-35 |
| Intéressante | Bonito | Bom | 26-35 |
| Acolhedor | Simpático | Feliz | 26-35 |
| Patrimonial | Cultural | Familiar | 18-25 |
| Edifícios | Movimento | Turismo | 26-35 |
| Branco | Diversificado | Grande | 26-35 |
| Património | História | Herança | 26-35 |
| Classico | Quente | Secante | 18-25 |
| História | Cultura | Beleza | 18-25 |
| História | Cultura | Único | 18-25 |
| Bom ambiente | Agradável | Intéressante | 26-35 |
| Cultura | Único | Beleza | 26-35 |
| Ossos | História | Calor | 18-25 |
| Interesting | Busy | Easily accessible | 18-25 |
| Património | História | Cultura | 26-35 |
| Aprendizagem | História | Paz | 26-35 |
| Bonito | Simples | Intéressante | 26-35 |
| Magnificente | View | golden age painting | 26-35 |
| Antigo | Cores | Valorizar | 26-35 |
| Vivant | Ecletique | riche visuellement | 26-35 |
| Chaleureux | Agreable | Relaxante | 26-35 |
| Templo | Romanos | Gastronomia | 26-35 |
| Histoires | Romantique | Gastronomie | 18-25 |
| Ruinas | Primitivo | Património | 26-35 |
| Enchanteur | Medievale | Jardins | 18-25 |
| Culture | Food | Hot | 26-35 |
| Culture | Music | History | 18-25 |
| Culture | Wine | History | 26-35 |

| | | | |
|---------------------|--------------|----------------|-------|
| Food | Monuments | Weather | 26-35 |
| Encostas | Gastronomia | Vinho do Porto | 26-35 |
| Culture | Food | Fado | 26-35 |
| Cultura | Cores | Gentes | 26-35 |
| Cultura | Jardim | História | 26-35 |
| Vinho | Gastronomia | Gentes | 18-25 |
| Cultura | Gastronomia | Monumentos | 26-35 |
| Bom | Conveniente | Útil | 18-25 |
| Local Food | Monuments | History | 18-25 |
| Arquitetura | Cultura | Sólido | 26-35 |
| História | Comida | Cultura | 18-25 |
| Comida | Eventos | Vinho | 18-25 |
| Arquitetura | Gastronomia | Lazer | 26-35 |
| Streets | Food | Culture | 18-25 |
| Art | Cellars | Pier | 26-35 |
| Emoção | Vinho | Gastronomia | 18-25 |
| Cultura | Cozinha | Monumentos | 26-35 |
| Art | Landscape | Tradition | 26-35 |
| Vacances | Culture | - | 26-35 |
| Heritage | Gastronomi | Soleil | 26-35 |
| Fun | Party | Music | 18-25 |
| Vinhas | Vinho | Festas | 18-25 |
| Culture | Histoire | Paysage | 26-35 |
| Calor | Igrejas | Simpatia | 18-25 |
| Evento | Concertos | Noite | 18-25 |
| Ribeira | Magestic | Comida | 18-25 |
| Monumentos | Douro | - | 26-35 |
| Funicular | Sé | Gastronomia | 26-35 |
| Único | Histórico | Seguro | 26-35 |
| Fascinante | Acolhedor | Único | 26-35 |
| Atratividade | Entusiasmo | Paisagem | 18-25 |
| Belo | Interessante | Magnífico | 18-25 |
| Épico | Memorável | Único | 18-25 |
| Beleza | História | Calmia | 18-25 |
| Acolhedora | Atual | Dinâmica | 18-25 |
| Interessante | Apelativo | Acolhedor | 18-25 |
| Memórias | Conservação | Tradições | 18-25 |
| Prestígio | Qualificado | Histórias | 18-25 |
| História | Conhecimento | Turismo | 18-25 |
| Interessante | Atrativo | Histórico | 18-25 |
| Cultural | Histórico | Arquitetura | 18-25 |
| Interessante | História | Nacional | 18-25 |
| Familiar | Interessante | Agradável | 18-25 |
| Novidade | Interessante | Histórico | 18-25 |
| Beleza | Acolhedora | Qualidade | 18-25 |
| Interessante | Fundamental | Importante | 18-25 |
| Interessante | Bonito | Antigo | 18-25 |
| Beleza de edifícios | Paisagem | Arte | 18-25 |
| Excitante | Interessante | Agradável | 18-25 |
| Único | Especial | Bonito | 18-25 |
| Bonito | Apelativo | Único | 18-25 |

| | | | |
|-------------------------|---------------------|-------------------|-------|
| Único | Deslumbrante | Mágico | 18-25 |
| Comida | Paisagemc | Cultura | 18-25 |
| Sotaque | Comida | Beleza | 18-25 |
| Velho | Bonito | Turistas | 18-25 |
| Único | Especial | Nacional | 18-25 |
| Agradavel | Interessante | Historico | 18-25 |
| Diversão | Acolhedor | Belo | 18-25 |
| Grande | Hisorico | Único | 18-25 |
| Importante | Interessante | Atrativo | 18-25 |
| Atrativo | Interessante | Populoso | 18-25 |
| Gastronomia | Tranquila | Acolhedora | 18-25 |
| Tranquilidade | Simpatia | Autenticidade | 18-25 |
| Gastronomia | Acolhedor | Único | 18-25 |
| Apelativo | Interessante | - | 18-25 |
| Bonito | Agitado | Futebol | 18-25 |
| Apelativo | Único | Prestigioso | 18-25 |
| Cultura | História | Património | 18-25 |
| História | Templo | Singularidade | 18-25 |
| Único | Bonito | Variedade | 18-25 |
| Agradavel | Único | Prestigio | 18-25 |
| Subidas | prédios abandonados | - | 18-25 |
| Casa | Especial | Acolhedor | 18-25 |
| Acolhedor | Agradavel | Interessante | 18-25 |
| Animado | Completo | Único | 18-25 |
| Único | Especial | Acolhedor | 18-25 |
| Francesinha | Degradante | Museus | 18-25 |
| Agradavel | Apelativo | Bonito | 18-25 |
| Relaxante | Interessante | Agradavel | 18-25 |
| Atrativo | Especial | Apelativo | 18-25 |
| Alegre | Interessante | Rejuvenescedor | 18-25 |
| Sombrio | Degradante | Interessante | 18-25 |
| Único | Historia | Interessante | 18-25 |
| Antigo | Escuro | Labinritico | 18-25 |
| Universidade de Coimbra | Douro | - | 18-25 |
| Diferente | Bonito | Único | 18-25 |
| Acolhedor | Belo | Apelativo | 18-25 |
| Castelo | Histórico | berço de portugal | 18-25 |
| Interessante | Bonito | Entusiasmante | 18-25 |
| Historico | Belo | Cativante | 18-25 |
| Gastronomia | Fim-de-semana | Relaxamento | 18-25 |
| Tradição | Antigo | Historia | 18-25 |
| Cinzento | fim de semana | Relaxamento | 18-25 |
| Antiguidade | Classico | Requite | 18-25 |
| Antiguidade | Tradição | Requite | 18-25 |
| Monumentos | Inigualavel | Incrivel | 18-25 |
| Historia | Importante | Antiga | 18-25 |
| Simpatia | Gastronomia | Hospitalidade | 18-25 |
| Historia | Tradição | Mundial | 18-25 |
| Gastronomia | Ambiente Familiar | Beleza | 18-25 |
| Beleza | Antigo | - | 18-25 |
| Agradavel | Bonito | Acolhedor | 18-25 |

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|---------------|-----------------|---------------|-------|
| Historico | Antigo | Acolhedor | 18-25 |
| Antigo | Acolhedor | Historico | 18-25 |
| Nostalgia | patriotismo | Orgulho | 18-25 |
| História | Cativante | Fria | 26-35 |
| Raízes | Monumentalidade | Berço | 26-35 |
| História | Arquitetura | Movimento | 26-35 |
| História | Conservação | Clássico | 26-35 |
| História | antiguidade | Importante | 26-35 |
| Encanto | Belo | Tradicional | 18-25 |
| História | Arte | Beleza | 18-25 |
| Arquitetura | Histórico | Movimentado | 18-25 |
| Arquitetura | História | Gastronomia | 26-35 |
| Paisagem | Cores | Tranquilidade | 26-35 |
| Castelo | Portugal | Nação | 26-35 |
| Antigo | Frio | Escuro | 18-25 |
| Amarelo | Branco | Azul | 18-25 |
| Arquitetura | Escuro | Berço | 26-35 |
| Antigo | Belo | Emblemático | 26-35 |
| Acolhedora | Pitoresca | Amarelo | 18-25 |
| Sombrio | Histórico | Portugal | 26-35 |
| Castelo | Nação | Portugal | 26-35 |
| Imponente | preservado | Romântico | 26-35 |
| Patrimonio | Historia | Legado | 26-35 |
| Único | Calmo | Acolhedor | 18-25 |
| Acolhedor | Seguro | Encantador | 18-25 |
| Acolhedor | Seguro | Encantador | 18-25 |
| Arquitetura | História | Herança | 18-25 |
| Templo romano | História | Tradição | 18-25 |
| Movimentado | Preservado | Caro | 18-25 |
| Patrimonio | Historia | Monumentos | 18-25 |
| Caro | Antigo | Pessoas | 18-25 |
| Renovado | Tradicional | Elegante | 18-25 |
| Autentico | Historico | Preservado | 18-25 |
| Historia | Agradavel | Importante | 18-25 |
| Bonito | Fascinante | Historia | 18-25 |
| Autenticidade | Monumentos | Historia | 18-25 |
| Autenticidade | Único | Cultura | 18-25 |
| Historia | Dinamica | Quotidiano | 18-25 |
| Antigo | Historico | Didatico | 18-25 |
| Familiar | Acolhedor | Historico | 18-25 |
| autenticidade | Único | Cultura | 18-25 |
| Historia | Tradição | Familia | 18-25 |
| Cultura | Património | Tradição | 18-25 |
| Patrimonio | Prestigio | Heranca | 18-25 |
| Berco | Patrimonio | Cultura | 18-25 |
| Único | Interessante | Patrimonio | 18-25 |
| interessante | Património | Relaxar | 18-25 |
| Interessante | Historia | Património | 26-35 |
| Património | Agradável | Estimulante | 18-25 |
| Historia | estimulante | Agradável | 18-25 |
| Historia | acolhedora | Passado | 18-25 |

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|-----------------|--------------------|----------------------|-------|
| patrimonial | autenticidade | Acolhedor | 18-25 |
| autenticidade | patrimonial | Acolhedor | 18-25 |
| Idade | Historia | importancia nacional | 18-25 |
| Acolhedor | Relaxante | Limpo | 18-25 |
| Historia | Tradição | Família | 18-25 |
| acolhedora | Cultural | Bonito | 18-25 |
| Atrativo | Animador | Cultural | 18-25 |
| gastronomia | Sossego | Hospitalidade | 18-25 |
| Agradável | Relevante | Histórico | 18-25 |
| Historia | Cultura | Atrativa | 26-35 |
| Cultura | Historia | Tradição | 18-25 |
| Interessante | Calma | Rigorosa | 26-35 |
| Historia | Grandeza | Beleza | 18-25 |
| HISTORIA | BELEZA | AUTENTICIDADE | 18-25 |
| Diversidade | Atrativo | Arquitetura | 18-25 |
| Grandioso | Herança | Portugal | 18-25 |
| HISTORIA | PASSADO | VALOR | 18-25 |
| DIFERENTE | AGRADAVEL | ESTIMULANTE | 18-25 |
| HISTORIA | ENCANTO | CURIOSIDADE | 26-35 |
| HISTORIA | TRANQUILIDADE | CULTURA | 26-35 |
| Historia | Minumento | Herança | 18-25 |
| Interessante | Acolhedor | Agradavel | 18-25 |
| Memorias | Património | acessibilidade | 18-25 |
| Antigo | Monumentos | Arquitectura | 26-35 |
| aprendizagem | Cultura | Passado | 18-25 |
| templo diana | Sé | capela dos ossos | 26-35 |
| Cultura | templo romano | praça do giraldo | 18-25 |
| Único | TRANQUILO | Familiar | 26-35 |
| Futebol | afonso henriques | castelo de guimarães | 18-25 |
| Historico | Acolhedor | Deplorável | 26-35 |
| Historia | Monumental | Importante | 18-25 |
| Tradições | Gastronomia | Acolhedor | 18-25 |
| Nacao | Reis | Historia | 18-25 |
| HISTORIA | CORACAO | MEDIEVAL | 18-25 |
| ACOLHEDOR | INTERESSANTE | CULTURAL | 18-25 |
| SIMPATIA | HISTORIA | ARQUITECTURA | 18-25 |
| GRANITO | CASTELO | VAZIO | 26-35 |
| Patrimonio | Historia | Cultura | 18-25 |
| Interessante | Fascinate | Acessível | 18-25 |
| Pátria | reconquista | Berço | 18-25 |
| Monumentos | Historia | Preservação | 18-25 |
| Historia | Agradável | Único | 18-25 |
| Relaxante | interessante | Felicidade | 26-35 |
| Interessante | Especial | Misterioso | 18-25 |
| Historia | Cultura | Único | 18-25 |
| Historia | Cultura | Popular | 18-25 |
| Historia | Templo | Romano | 18-25 |
| Seguro | pouco desenvolvido | Interessante | 18-25 |
| templode didana | Alentejo | Calma | 18-25 |
| Agradável | Templo | Romano | 18-25 |
| Amor | Historia | Tradição | 26-35 |

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|---------------|--------------|---------------|-------|
| Acolhedor | Historia | Tranquilidade | 18-25 |
| Único | Agradável | Importante | 18-25 |
| templo romano | Único | Tranquilo | 18-25 |
| Único | inesquecível | Herança | 18-25 |
| Historia | Infância | Conhecimento | 18-25 |
| Bela | Histórica | Surpreendente | 18-25 |
| Histórico | Bonito | Verde | 26-35 |
| Arquitetónica | Linda | Relaxante | 18-25 |
| Verde | organizada | descontraída | 26-35 |
| Amarelo | Branco | Calor | 26-35 |

| Associated words to the Historical Center of Porto | | | | |
|--|--------------|--------------|-----------------------|-------|
| Where | Word 1 | Word 2 | Word 3 | Age |
| Porto | Histoire | Conservation | Passé | 18-25 |
| Porto | Verdadeira | Única | Forte | 26-35 |
| Porto | História | Beleza | passado | 26-35 |
| Porto | História | Costumes | Deslumbrante | 26-35 |
| Porto | Azul | Gastronomia | Ribeira | 18-25 |
| Porto | Único | Especial | Acolhedor | 26-35 |
| Porto | Interessante | Bonito | bom | 26-35 |
| Porto | Acolhedor | Simpático | Feliz | 26-35 |
| Porto | Edifícios | Movimento | Turismo | 26-35 |
| Porto | Bom ambiente | Agradável | Interessante | 26-35 |
| Porto | Cultura | Único | Beleza | 26-35 |
| Porto | Bonito | Simples | Interessante | 26-35 |
| Porto | Magnificente | view | golden age paiting | 26-35 |
| Porto | Antigo | cores | valorizar | 26-35 |
| Porto | Vivant | ecletique | riche visuellement | 26-35 |
| Porto | Chaleureux | agreable | relaxant | 26-35 |
| Porto | Culture | Music | History | 18-25 |
| Porto | Culture | Wine | History | 26-35 |
| Porto | Food | Monuments | Weather | 26-35 |
| Porto | Encostas | Gastronomia | Vinho do Porto | 26-35 |
| Porto | Culture | Food | Fado | 26-35 |
| Porto | Cultura | Cores | Gentes | 26-35 |
| Porto | Cultura | Jardim | História | 26-35 |
| Porto | Vinho | Gastronomia | Gentes | 18-25 |
| Porto | Cultura | Gastronomia | Monumentos | 26-35 |
| Porto | Bom | Conveniente | Útil | 18-25 |
| Porto | Arquitetura | Cultura | sólido | 26-35 |
| Porto | História | Comida | Cultura | 18-25 |
| Porto | Comida | Eventos | Vinho | 18-25 |
| Porto | Arquitectura | Gastronomia | Lazer | 26-35 |
| Porto | Streets | Food | Culture | 18-25 |
| Porto | Art | Cellars | Pier | 26-35 |
| Porto | Emoção | Vinho | Gastronomia | 18-25 |
| Porto | Cultura | Cozinha | Monumentos | 26-35 |

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|-------|---------------------|---------------------|--------------|-------|
| Porto | Art | Landscape | Tradition | 26-35 |
| Porto | Vacances | Culture | - | 26-35 |
| Porto | Heritage | Gastronomi | Soleil | 26-35 |
| Porto | Fun | party | music | 18-25 |
| Porto | Vinhas | Vinho | Festas | 18-25 |
| Porto | Culture | Histoire | Paysage | 26-35 |
| Porto | Calor | Igrejas | Simpatia | 18-25 |
| Porto | Evento | Concertos | Noite | 18-25 |
| Porto | Ribeira | Magestic | Comida | 18-25 |
| Porto | Monumentos | Douro | - | 26-35 |
| Porto | funicular | sé | gastronomia | 26-35 |
| Porto | Único | Histórico | Seguro | 26-35 |
| Porto | Fascinante | Acolhedor | Único | 26-35 |
| Porto | Atratividade | Entusiasmo | Paisagem | 18-25 |
| Porto | Belo | Interessante | Magnífico | 18-25 |
| Porto | Épico | Memorável | Único | 18-25 |
| Porto | Acolhedora | Atual | Dinâmica | 18-25 |
| Porto | Interessante | Apelativo | Acolhedor | 18-25 |
| Porto | História | Conhecimento | Turismo | 18-25 |
| Porto | Interessante | Atrativo | Histórico | 18-25 |
| Porto | Cultural | Histórico | Arquitetura | 18-25 |
| Porto | Familiar | Interessante | Agradável | 18-25 |
| Porto | Beleza | Acolhedora | Qualidade | 18-25 |
| Porto | Interessante | Fundamental | Importante | 18-25 |
| Porto | Beleza de edifícios | Paisagem | Arte | 18-25 |
| Porto | Excitante | Interessante | Agradável | 18-25 |
| Porto | Interessante | Simpatia | Aprendizagem | 18-25 |
| Porto | Único | Especial | Bonito | 18-25 |
| Porto | Bonito | Apelativo | Único | 18-25 |
| Porto | Único | Deslumbrante | Mágico | 18-25 |
| Porto | Comida | Paisagemc | Cultura | 18-25 |
| Porto | Sotaque | Comida | Beleza | 18-25 |
| Porto | Velho | Bonito | Turistas | 18-25 |
| Porto | Unico | Especial | Nacional | 18-25 |
| Porto | Agradavel | Interessante | Historico | 18-25 |
| Porto | Diversão | Acolhedor | Belo | 18-25 |
| Porto | Grande | Historico | Unico | 18-25 |
| Porto | Importante | Interessante | Atrativo | 18-25 |
| Porto | Atrativo | Interessante | Populoso | 18-25 |
| Porto | Gastronomia | Acolhedor | Único | 18-25 |
| Porto | Bonito | Agitado | Futebol | 18-25 |
| Porto | Apelativo | Único | Prestigioso | 18-25 |
| Porto | Agradavel | Unico | Prestigio | 18-25 |
| Porto | subidas | prédios abandonados | - | 18-25 |
| Porto | Casa | Especial | Acolhedor | 18-25 |
| Porto | Acolhedor | Agradavel | Interessante | 18-25 |
| Porto | Animado | Completo | Unico | 18-25 |
| Porto | Unico | Especial | Acolhedor | 18-25 |
| Porto | Francesinha | Degradante | Museus | 18-25 |
| Porto | Agradavel | Apelativo | Bonito | 18-25 |

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|-------|-------------------------|-------------------|---------------|-------|
| Porto | Relaxante | Interessante | Agradavel | 18-25 |
| Porto | Sombrio | Degradante | Interessante | 18-25 |
| Porto | Unico | Historia | Interessante | 18-25 |
| Porto | Antigo | Escuro | Labinritico | 18-25 |
| Porto | Universidade de Coimbra | Douro | - | 18-25 |
| Porto | Diferente | Bonito | Unico | 18-25 |
| Porto | Acolhedor | Belo | Apelativo | 18-25 |
| Porto | Interessante | Bonito | Entusiasmante | 18-25 |
| Porto | Historico | Belo | Cativante | 18-25 |
| Porto | Gastronomia | Fim-de-semana | Relaxamento | 18-25 |
| Porto | Tradição | Antigo | Historia | 18-25 |
| Porto | cinzento | fim de semana | relaxamento | 18-25 |
| Porto | Antiguidade | classico | requite | 18-25 |
| Porto | Antiguidade | Tradição | Requite | 18-25 |
| Porto | Monumentos | Inigualavel | Incrível | 18-25 |
| Porto | Historia | Importante | Antiga | 18-25 |
| Porto | Simpatia | Gastronomia | Hospitalidade | 18-25 |
| Porto | Historia | Tradição | Mundial | 18-25 |
| Porto | Comida | Douro | Clerigos | 18-25 |
| Porto | Gastronomia | Ambiente Familiar | Beleza | 18-25 |
| Porto | Beleza | Antigo | - | 18-25 |
| Porto | Agradavel | Bonito | Acolhedor | 18-25 |
| Porto | Historico | Antigo | Acolhedor | 18-25 |
| Porto | Antigo | Acolhedor | Historico | 18-25 |
| Porto | Encanto | Belo | Tradicional | 18-25 |
| Porto | História | Arte | Beleza | 18-25 |
| Porto | Arquitetura | Histórico | Movimentado | 18-25 |
| Porto | imponente | preservado | romântico | 26-35 |
| Porto | patrimonial | autenticidade | acolhedor | 18-25 |

| Associated words to the Historical Center of Porto | | | | |
|--|--------------|----------------------|--------------|-------|
| Where | Word 1 | Word 2 | Word 3 | Age |
| Guimarães | Interessant | Pitorresque | Joli | 26-35 |
| Guimarães | Piedra | Reserva | ÚNICO | 26-35 |
| Guimarães | Antigo | Historico | Bonito | 26-35 |
| Guimarães | Imposing | Beautiful | Relaxing | 26-35 |
| Guimarães | Historico | Patrimonio | Cultural | 26-35 |
| Guimarães | Medieval | Arquitectura | Historia | 26-35 |
| Guimarães | Historia | Naturaleza | Arte | 26-35 |
| Guimarães | Património | História | Calma | 26-35 |
| Guimarães | Castelo | Aqui nasceu Portugal | Cidade Berço | 26-35 |
| Guimarães | patrimonial | cultural | familiar | 18-25 |
| Guimarães | Património | História | Cultura | 26-35 |
| Guimarães | Beleza | História | Calmia | 18-25 |
| Guimarães | Memórias | Conservação | Tradições | 18-25 |
| Guimarães | Prestígio | Qualificado | Histórias | 18-25 |
| Guimarães | Interessante | História | Nacional | 18-25 |

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|-----------|---------------|------------------|----------------------|-------|
| Guimarães | Apelativo | Interessante | - | 18-25 |
| Guimarães | Cultura | História | Património | 18-25 |
| Guimarães | Atrativo | Especial | Apelativo | 18-25 |
| Guimarães | castelo | historico | berço de portugal | 18-25 |
| Guimarães | História | Cativante | Fria | 26-35 |
| Guimarães | Raízes | Monumentalidade | Berço | 26-35 |
| Guimarães | História | Arquitectura | Movimento | 26-35 |
| Guimarães | História | Conservação | Clássico | 26-35 |
| Guimarães | Castelo | Portugal | Nação | 26-35 |
| Guimarães | Antigo | Frio | Escuro | 18-25 |
| Guimarães | Arquitectura | Escuro | Berço | 26-35 |
| Guimarães | Sombrio | Histórico | Portugal | 26-35 |
| Guimarães | Castelo | Nação | Portugal | 26-35 |
| Guimarães | Historia | Agradavel | Importante | 18-25 |
| Guimarães | Bonito | Fascinante | Historia | 18-25 |
| Guimarães | Historia | Dinamica | Quotidiano | 18-25 |
| Guimarães | Antigo | Historico | Didatico | 18-25 |
| Guimarães | Familiar | Acolhedor | Historico | 18-25 |
| Guimarães | Cultura | patrimonio | Tradição | 18-25 |
| Guimarães | Berco | Patrimonio | Cultura | 18-25 |
| Guimarães | Unico | Interessante | Patrimonio | 18-25 |
| Guimarães | bonito | interessante | calmo | 18-25 |
| Guimarães | interessante | patrimonio | relaxar | 18-25 |
| Guimarães | Interessante | historia | patrimonio | 26-35 |
| Guimarães | patrimonio | agradavel | estimulante | 18-25 |
| Guimarães | historia | estimulante | agradavel | 18-25 |
| Guimarães | historia | acolhedora | passado | 18-25 |
| Guimarães | autenticidade | patrimonial | acolhedor | 18-25 |
| Guimarães | idade | historia | importancia nacional | 18-25 |
| Guimarães | acolhedor | relaxante | limpo | 18-25 |
| Guimarães | acolhedora | cultural | bonito | 18-25 |
| Guimarães | atrativo | animador | cultural | 18-25 |
| Guimarães | agradavel | relevante | historico | 18-25 |
| Guimarães | historia | cultura | atrativa | 26-35 |
| Guimarães | cultura | historia | tradicao | 18-25 |
| Guimarães | interessante | calma | rígida | 26-35 |
| Guimarães | HISTORIA | BELEZA | AUTENTICIDADE | 18-25 |
| Guimarães | diversidade | atrativo | arquitectura | 18-25 |
| Guimarães | grandioso | herança | portugal | 18-25 |
| Guimarães | DIFERENTE | AGRADAVEL | ESTIMULANTE | 18-25 |
| Guimarães | futebol | afonso henriques | castelo de Guimarães | 18-25 |
| Guimarães | Historico | acolhedor | Deplorável | 26-35 |
| Guimarães | historia | monumental | Importante | 18-25 |
| Guimarães | tradicoes | gastronomia | Acolhedor | 18-25 |
| Guimarães | nacao | reis | Historia | 18-25 |
| Guimarães | HISTORIA | CORACAO | MEDIEVAL | 18-25 |
| Guimarães | ACOLHEDOR | INTERESSANTE | CULTURAL | 18-25 |
| Guimarães | SIMPATIA | HISTORIA | ARQUITECTURA | 18-25 |
| Guimarães | GRANITO | CASTELO | VAZIO | 26-35 |
| Guimarães | Patrimonio | Historia | Cultura | 18-25 |

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|-----------|--------------|--------------|---------------|-------|
| Guimarães | interessante | fascinate | Acessível | 18-25 |
| Guimarães | patria | reconquista | Berço | 18-25 |
| Guimarães | monumentos | historia | Preservação | 18-25 |
| Guimarães | historia | agradavel | Único | 18-25 |
| Guimarães | relaxante | interessante | Felicidade | 26-35 |
| Guimarães | Interessante | Especial | Misterioso | 18-25 |
| Guimarães | Historia | Cultura | Único | 18-25 |
| Guimarães | bela | histórica | Surpreendente | 18-25 |
| Guimarães | Histórico | bonito | Verde | 26-35 |
| Guimarães | verde | organizada | Descontraída | 26-35 |

| Associated words to the Historical Center of Évora | | | | |
|---|---------------|---------------|-------------------|------------|
| Where | Word 1 | Word 2 | Word 3 | Age |
| Évora | Branco | Diversificado | Grande | 26-35 |
| Évora | Património | História | Herança | 26-35 |
| Évora | Classico | Quente | Secante | 18-25 |
| Évora | História | Cultura | Beleza | 18-25 |
| Évora | História | Cultura | Unico | 18-25 |
| Évora | Ossos | História | Calor | 18-25 |
| Évora | Interesting | Busy | Easily accessible | 18-25 |
| Évora | Aprendizagem | História | Paz | 26-35 |
| Évora | Templo | Romanos | Gastronomia | 26-35 |
| Évora | Histoires | Romantique | Gastronomie | 18-25 |
| Évora | ruinas | Primitivo | Património | 26-35 |
| Évora | enchanteur | medievale | jardins | 18-25 |
| Évora | Culture | Food | Hot | 26-35 |
| Évora | Novidade | Interessanre | Histórico | 18-25 |
| Évora | Interessante | Bonito | Antigo | 18-25 |
| Évora | Gastronomia | Tranquila | Acolhedora | 18-25 |
| Évora | Tranquilidade | Simpatia | Autenticidade | 18-25 |
| Évora | História | Templo | Singularidade | 18-25 |
| Évora | Alegre | Interessante | Rejuvenescedor | 18-25 |
| Évora | nostalgia | patriotismo | orgulho | 18-25 |
| Évora | história | antiguidade | importante | 26-35 |
| Évora | Arquitetura | História | Gastronomia | 26-35 |
| Évora | paisagem | cores | tranquilidade | 26-35 |
| Évora | Amarelo | Branco | Azul | 18-25 |
| Évora | Antigo | Belo | Emblemático | 26-35 |
| Évora | Acolhedora | Pitoresca | Amarelo | 18-25 |
| Évora | Unico | Calmo | Acolhedor | 18-25 |
| Évora | Acolhedor | Seguro | Encantador | 18-25 |
| Évora | Acolhedor | Seguro | Encantador | 18-25 |
| Évora | Arquitetura | História | Herança | 18-25 |
| Évora | Templo romano | História | Tradição | 18-25 |
| Évora | Movimentado | Preservado | Caro | 18-25 |
| Évora | Patrimonio | Historia | Monumentos | 18-25 |
| Évora | Caro | Antigo | Pessoas | 18-25 |
| Évora | Renovado | Tradicional | Elegante | 18-25 |
| Évora | Autentico | Historico | Preservado | 18-25 |
| Évora | Autenticidade | Monumentos | Historia | 18-25 |

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|--------|-----------------|--------------------|------------------|-------|
| Évora | Autenticidade | unico | cultura | 18-25 |
| Évora | . | . | . | 18-25 |
| Évora | autenticidade | unico | cultura | 18-25 |
| Évora | Historia | Tradição | Familia | 18-25 |
| Évora | Patrimonio | Prestigio | Heranca | 18-25 |
| Évora | historia | tradicao | familia | 18-25 |
| Évora | gastronomia | sossego | hospitalidade | 18-25 |
| Évora | historia | grandeza | beleza | 18-25 |
| Évora | HISTORIA | PASSADO | VALOR | 18-25 |
| Évora | HISTORIA | ENCANTO | CURIOSIDADE | 26-35 |
| Évora | HISTORIA | TRANQUILIDADE | CULTURA | 26-35 |
| Évora | Historia | Minumento | herança | 18-25 |
| Évora | Interessante | Acolhedor | Agradavel | 18-25 |
| Évora | memorias | patrimonio | acessibilidade | 18-25 |
| Évora | antigo | Monumentos | arquitectura | 26-35 |
| Évora | templo diana | sé | capela dos ossos | 26-35 |
| Évora | cultura | templo romano | praça do giraldo | 18-25 |
| Évora0 | unico | TRANQUILO | familiar | 26-35 |
| Évora | calmo | aconchegante | historia | 26-35 |
| Évora | historia | cultura | popular | 18-25 |
| Évora | historia | templo | romano | 18-25 |
| Évora | seguro | pouco desenvolvido | interessante | 18-25 |
| Évora | templode didana | alentejo | calma | 18-25 |
| Évora | agradavel | templo | romano | 18-25 |
| Évora | amor | historia | tradição | 26-35 |
| Évora | acolhedor | historia | tranquilidade | 18-25 |
| Évora | unico | agradavel | iimportante | 18-25 |
| Évora | templo romano | unico | tranquilo | 18-25 |
| Évora | unico | inesquecivel | herança | 18-25 |
| Évora | Historia | infancia | conhecimento | 18-25 |
| Évora | arquitetónica | linda | relaxante | 18-25 |
| Évora | amarelo | branco | calor | 26-35 |

APPENDIX VI SPSS OUTPUTS

| | | [A arquitetura bem como a impressão geral deste local inspiram-me] | [Gostei da forma como este local classificado como o local se mistura com a cativante paisagem/cenário/conjunto histórico/cidade] | [Gostei da informação acerca deste local e achei-a interessante]; 5 = | [Gostei dos preparativos especiais, eventos concertos, celebrações ligados a este local] | [Esta visita proporcionou-me uma visão minuciosa das épocas históricas] | [Durante a visita eu identifiquei-me com as histórias, lendas e personalidades históricas] | [Desfrutei de uma experiência única religiosa e espiritual] | [Gostei da atmosfera calma e tranquila durante a visita] | [Senti-me ligado com a história e civilização humana] |
|-------------|---------|--|---|---|--|---|--|---|--|---|
| N | Valid | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Mean | 3,92 | 3,92 | 3,67 | 3,29 | 3,14 | 3,06 | 2,46 | 3,70 | 3,40 |
| | Mode | 4 | 4 | 4 | 3 | 3 | 3 | 1 | 4 | 4 |
| | Minimum | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| | Maximum | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| Percentiles | 25 | 3,00 | 3,00 | 3,00 | 3,00 | 3,00 | 2,00 | 1,00 | 3,00 | 3,00 |
| | 50 | 4,00 | 4,00 | 4,00 | 3,00 | 3,00 | 3,00 | 2,00 | 4,00 | 4,00 |
| | 75 | 5,00 | 5,00 | 4,00 | 4,00 | 4,00 | 4,00 | 3,00 | 4,00 | 4,00 |

| | | [As experiências Storytelling causam uma forte impressão na minha percepção visual ou noutros sentidos] | [Eu acho que as experiências Storytelling são interessantes de uma forma sensorial] Indique na | [As experiências Storytelling causam-me sensações e emoções] | [Storytelling é uma marca emocional] | [Eu envolvo-me em ações e comportamentos físicos quando ouço histórias] | [As experiências Storytelling não são direcionadas para a ação] Indique na | [As histórias não me fazem pensar] Indique na | [Histórias estimulam a minha curiosidade e aptidão para a resolução de problemas]: | [As experiências Storytelling dizem muito sobre quem eu sou] | [As experiências Storytelling facilitam as minhas relações interpessoais com os outros] | [As experiências Storytelling têm grande importância para mim] Indique na |
|-------------|---------|---|--|--|--------------------------------------|---|--|---|--|--|---|---|
| N | Valid | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 3,56 | 3,68 | 3,41 | 3,48 | 3,03 | 2,79 | 2,41 | 3,39 | 2,90 | 3,23 | 3,33 |
| Mode | | 4 | 4 | 4 | 3 | 3 | 3 | 1 | 3 ^a | 3 | 3 | 3 |
| Minimum | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Maximum | | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| Percentiles | 25 | 3,00 | 3,00 | 3,00 | 3,00 | 2,00 | 2,00 | 1,00 | 3,00 | 2,00 | 3,00 | 3,00 |
| | 50 | 4,00 | 4,00 | 4,00 | 3,50 | 3,00 | 3,00 | 2,00 | 3,00 | 3,00 | 3,00 | 3,00 |
| | 75 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 3,75 | 3,00 | 4,00 | 4,00 | 4,00 | 4,00 |

a. Multiple modes exist. The smallest value is shown

Statistics

| | | [Visitas gerais à cidade] | [Visitas ao centro histórico] | [Visitas a património/monumentos] | [Compras] | [Visitas a museus] | [Vida noturna] | [Eventos] | [Visitas Organizadas] |
|-------------|---------|---------------------------|-------------------------------|-----------------------------------|-----------|--------------------|----------------|-----------|-----------------------|
| N | Valid | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 4,14 | 4,18 | 3,75 | 3,02 | 2,77 | 2,71 | 3,02 | 2,18 |
| Mode | | 5 | 5 | 4 | 3 | 3 | 1 | 3 | 1 |
| Minimum | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Maximum | | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| Percentiles | 25 | 4,00 | 4,00 | 3,00 | 2,00 | 2,00 | 1,00 | 2,00 | 1,00 |
| | 50 | 4,00 | 4,00 | 4,00 | 3,00 | 3,00 | 3,00 | 3,00 | 2,00 |
| | 75 | 5,00 | 5,00 | 5,00 | 4,00 | 4,00 | 4,00 | 4,00 | 3,00 |

Storytelling Experiences by Millennial Tourists in UNESCO Heritage Centers

| | | [Sinto-me como se este local fosse parte de mim] | [Prefiro estar neste local do que em qualquer outro lugar] | [Este local é muito especial para mim] | [Não substituíria este local de lazer por nenhum outro] | [Identifico-me fortemente com este local] | [Este local é o melhor lugar que conheço] | [Sinto-me muito ligado a este local e às suas pessoas]: | [Nenhum outro local pode ser comparado a este] | [Sinto falta deste local quando não estou por perto] | [Tenho a sensação de que já estive neste local muitas vezes] | [Os meus amigos/família ficariam desiludidos se não visitasse outra vez este local] | [Este local é-me muito familiar] | [Se deixar de visitar este local perco contacto com muitas pessoas] | [Conheço este local como a palma da minha mão] | [Muitos dos meus amigos preferem este local a qualquer outro] | [Sinto um verdadeiro sentido de pertença por este local] |
|-------------|---------|--|--|--|--|---|---|---|--|--|--|---|----------------------------------|---|--|---|--|
| N | Valid | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 2,92 | 2,48 | 2,86 | 2,28 | 2,81 | 2,25 | 2,64 | 2,49 | 2,37 | 2,70 | 2,63 | 2,71 | 2,40 | 2,33 | 2,50 | 2,47 |
| Mode | | 3 | 3 | 3 | 1 | 3 | 1 | 3 | 1 | 1 | 3 | 1 | 3 | 1 | 1 | 1 | 1 |
| Minimum | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Maximum | | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| Percentiles | 25 | 2,00 | 1,00 | 2,00 | 1,00 | 2,00 | 1,00 | 2,00 | 1,00 | 1,00 | 2,00 | 1,00 | 2,00 | 1,00 | 1,00 | 1,00 | 1,00 |
| | 50 | 3,00 | 3,00 | 3,00 | 2,00 | 3,00 | 2,00 | 3,00 | 2,00 | 2,00 | 3,00 | 3,00 | 3,00 | 2,00 | 2,00 | 2,00 | 2,00 |
| | 75 | 4,00 | 3,00 | 4,00 | 3,00 | 4,00 | 3,00 | 4,00 | 3,00 | 3,00 | 4,00 | 4,00 | 4,00 | 3,00 | 3,00 | 3,00 | 3,00 |

| | | [Guias Turísticos locais] | [Guias Turísticos dos grupos de viagens] | [Habitanes locais] | [Artesãos] | [Comerciantes] | [Motoristas] | [Funcionários das unidades de alojamento] |
|-------------|---------|---------------------------|--|--------------------|------------|----------------|--------------|---|
| N | Valid | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 2,16 | 1,92 | 2,92 | 2,04 | 2,50 | 2,21 | 2,46 |
| Mode | | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Minimum | | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Maximum | | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| Percentiles | 25 | 1,00 | 1,00 | 1,00 | 1,00 | 1,00 | 1,00 | 1,00 |
| | 50 | 1,00 | 1,00 | 3,00 | 2,00 | 2,00 | 2,00 | 2,00 |
| | 75 | 3,00 | 3,00 | 4,00 | 3,00 | 4,00 | 3,00 | 4,00 |

Storytelling Experiences by Millennial Tourists in UNESCO Heritage Centers

| | | [Histórias sobre personalidades locais] | [Histórias relacionadas com os monumentos] | [Acontecimentos históricos relacionados com o centro histórico] | [Lendas e mitos locais] | [Curiosidades e intrigas] | [Histórias de vida da comunidade local] | [Processos de produção ou vitivinícola] | [Tradições gastronômicas locais] | [Processos de criação de produtos artesanais] | [Folclore e costumes locais] | [Práticas e rituais locais] | [Métodos de preparação de produtos típicos e regionais] | [Origens das tradições e festividades locais] Quando | [Expressões locais e seus significados] | [Origem da doçaria tradicional e regional] | [História da doçaria conventual local] |
|-------------|------------------|---|--|---|-------------------------|---------------------------|---|---|----------------------------------|---|------------------------------|-----------------------------|---|--|---|--|--|
| N | Valid Missing | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 | 272 0 |
| Mean | | 3,90 | 4,07 | 4,22 | 4,44 | 4,19 | 4,06 | 3,81 | 3,56 | 3,74 | 3,53 | 3,71 | 3,68 | 3,78 | 4,13 | 3,75 | 3,73 |
| Mode | | 4 | 4 | 5 | 5 | 5 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 |
| Minimum | | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Maximum | | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| Percentiles | 25 | 3,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 3,00 | 3,00 | 3,00 | 3,00 | 3,00 | 3,00 | 3,00 | 4,00 | 3,00 | 3,00 |
| | 50 | 4,00 | 4,00 | 4,00 | 5,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 | 4,00 |
| | 75 | 5,00 | 5,00 | 5,00 | 5,00 | 5,00 | 5,00 | 5,00 | 5,00 | 5,00 | 4,00 | 5,00 | 4,75 | 5,00 | 5,00 | 5,00 | 5,00 |

Correlations

| | | sense feel | act relate | Origens e expressões locais | História | Processos e métodos | Folclore e rituais | Lenda/curiosidades |
|-----------------------------|---------------------|------------|------------|-----------------------------|----------|---------------------|--------------------|--------------------|
| sense feel | Pearson Correlation | 1 | ,000 | ,239** | ,232** | -,036 | ,109* | ,163** |
| | Sig. (1-tailed) | | ,500 | ,000 | ,000 | ,278 | ,037 | ,004 |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| act relate | Pearson Correlation | ,000 | 1 | ,001 | ,014 | ,181** | ,147** | -,211** |
| | Sig. (1-tailed) | ,500 | | ,495 | ,409 | ,001 | ,008 | ,000 |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| Origens e expressões locais | Pearson Correlation | ,239** | ,001 | 1 | ,000 | ,000 | ,000 | ,000 |
| | Sig. (1-tailed) | ,000 | ,495 | | ,500 | ,500 | ,500 | ,500 |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| História | Pearson Correlation | ,232** | ,014 | ,000 | 1 | ,000 | ,000 | ,000 |
| | Sig. (1-tailed) | ,000 | ,409 | ,500 | | ,500 | ,500 | ,500 |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| Processos e métodos | Pearson Correlation | -,036 | ,181** | ,000 | ,000 | 1 | ,000 | ,000 |
| | Sig. (1-tailed) | ,278 | ,001 | ,500 | ,500 | | ,500 | ,500 |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| Folclore e rituais | Pearson Correlation | ,109* | ,147** | ,000 | ,000 | ,000 | 1 | ,000 |
| | Sig. (1-tailed) | ,037 | ,008 | ,500 | ,500 | ,500 | | ,500 |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |
| Lenda/curiosidades | Pearson Correlation | ,163** | -,211** | ,000 | ,000 | ,000 | ,000 | 1 |
| | Sig. (1-tailed) | ,004 | ,000 | ,500 | ,500 | ,500 | ,500 | |
| | N | 272 | 272 | 272 | 272 | 272 | 272 | 272 |

** . Correlation is significant at the 0.01 level (1-tailed).

* . Correlation is significant at the 0.05 level (1-tailed).

Rotated Component Matrix^a

| | Component | | | | |
|---|-----------|------|------|------|------|
| | 1 | 2 | 3 | 4 | 5 |
| [Histórias sobre personalidades locais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | ,750 | | | |
| [Histórias relacionadas com os monumentos] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | ,816 | | | |
| [Acontecimentos históricos relacionados com o centro histórico] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | ,775 | | | |
| [Lendas e mitos locais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | | | ,762 |
| [Curiosidades e intrigas] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | | | ,830 |
| [Processos de produção vitivinícola] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | ,838 | | |
| [Processo de criação de produtos artesanais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | ,671 | | |
| [Folclore e costumes locais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | | ,844 | |
| [Práticas e rituais locais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | | ,778 | |
| [Métodos de preparação de produtos típicos e regionais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | | | ,544 | | |
| [Origens das tradições e festividades locais] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | ,539 | | | | |
| [Expressões locais e seus significados] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | ,768 | | | | |
| [Origem da doçaria tradicional e regional] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | ,770 | | | | |
| [História da doçaria conventual local] Quando viaja para um destino gosta de ouvir histórias de que tipo? (Indique numa escala 1= Discordo plenamente/ 5 = Concordo plenamente): | ,780 | | | | |

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.^a

a. Rotation converged in 8 iterations.

Component Transformation Matrix

| Component | 1 | 2 |
|-----------|-------|------|
| 1 | ,767 | ,642 |
| 2 | -,642 | ,767 |

Extraction Method: Principal

Component Analysis.

Rotation Method: Varimax with Kaiser

Normalization.

«

