

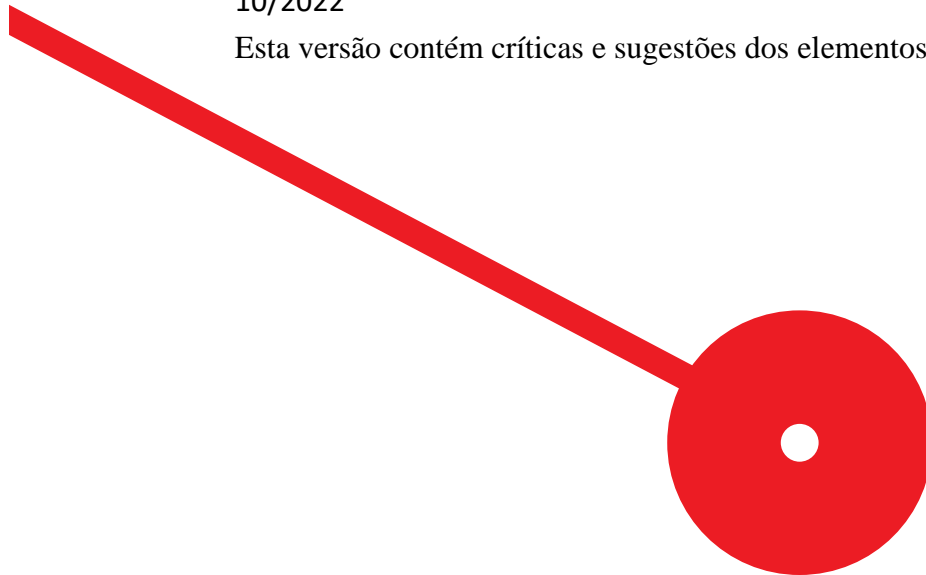


The Merging of the Cork Industry with Industrial Tourism

Joana Maria Borges Costa

10/2022

Esta versão contém críticas e sugestões dos elementos do júri.

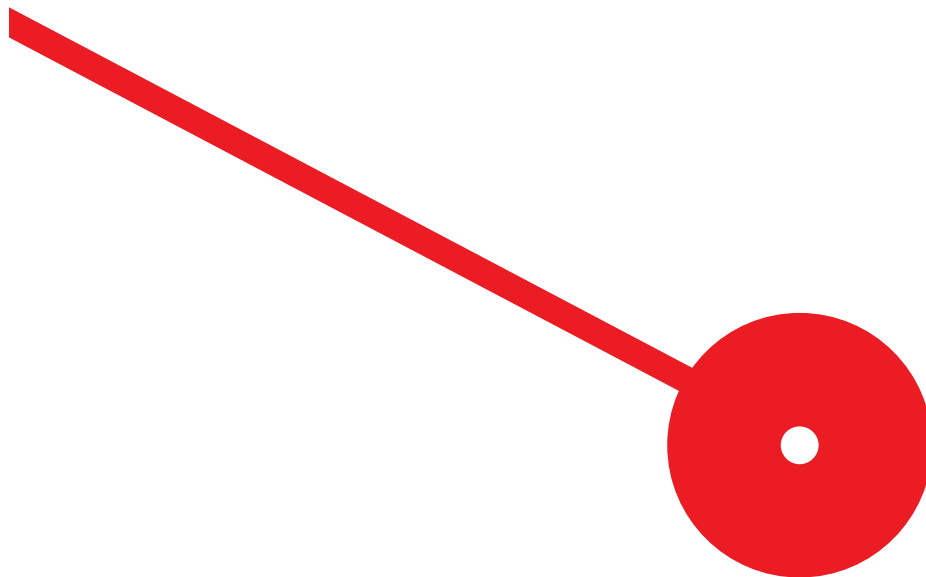




The Merging of the Cork Industry with Industrial Tourism

Joana Maria Borges Costa

Internship Report presented to Instituto Superior de Contabilidade e Administração do Porto to obtain the Master's degree in Intercultural Studies for Business, under the supervision of Doutora Carina Cerqueira



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To all those who were part of this journey, thank you for being by my side, always.

Resumo:

O presente Relatório de Estágio foi executado no âmbito do Mestrado em Estudos Interculturais para Negócios, lecionado no Instituto Superior de Contabilidade e Administração do Porto.

O Estágio Curricular foi realizado no “World of Wine”, em Vila Nova de Gaia, mais especificamente na experiência de museu “Planet Cork”, tendo decorrido entre janeiro e maio de 2022.

Para além da descrição da experiência enquanto estagiária no “World of Wine”, e das atividades desenvolvidas durante esse período, este Relatório de Estágio tem como objetivo fazer uma abordagem teórica sobre o negócio corticeiro, assim como acerca do Turismo Industrial em Portugal, nomeadamente no âmbito da indústria da cortiça.

A escolha destas temáticas foram feitas com base no conhecimento que adquiri durante o estágio desenvolvido na experiência de museu “Planet Cork”, uma vez que o objetivo desta é dar a conhecer e desconstruir o setor e a indústria da cortiça, desde a extração da matéria prima, até à obtenção de um produto final.

Uma vez que, é possível desenvolver unidades de Turismo a partir de uma atividade económica tão relevante para Portugal como a indústria da cortiça, ao longo deste relatório é analisado de que forma o Turismo Industrial no setor da cortiça é explorado, e o espaço que ainda existe para desenvolver e promover ainda mais esta vertente turística em Portugal.

Palavras chave: Cortiça, Indústria Transformadora, Turismo Industrial, Quarteirão Cultural.

Abstract:

This Internship Report was carried out as part of the Master's Degree in Intercultural Studies for Business, taught at the Instituto Superior de Contabilidade e Administração do Porto.

The internship took place at the "World of Wine" in Vila Nova de Gaia, more specifically at the museum experience "Planet Cork", between January and May 2022.

Besides describing the experience as an intern at the "World of Wine", and the activities developed during this period, this Internship Report aims to make a theoretical approach to the cork business, as well as to Industrial Tourism in Portugal, namely within the scope of the cork industry.

The choice of these theoretical themes was made based on the knowledge I acquired during the internship at the museum experience "Planet Cork", since its aim is to deconstruct the cork sector and the cork industry, from the extraction of the raw material to the creation of a final product.

Since it is possible to develop tourism units based on an economic activity as relevant for Portugal as the cork industry, this report analyses how industrial tourism in the cork sector is exploited in Portugal and the space that still exists to further develop and promote this side of tourism.

Key words: Cork, Manufacturing Industry, Industrial Tourism, Cultural Quarter.

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List of Abbreviations

APCOR- Associação Portuguesa da Cortiça

CEO- Chief Executive Officer

GVA- Gross Value Added

HILODI- Historic Lodges and Discoveries

IFN- Inventário Florestal Nacional

IFN6- 6º Inventário Florestal Nacional

INE- Instituto Nacional de Estatística

IT- Information Technology

PC- Planet Cork

TCA- Trichloroanisole

TFP- The Fladgate Partnership

UNAC- União da Floresta Mediterrânica

WOW- World of Wine

INTRODUCTION

This internship report was developed as part of the Master's Degree in Intercultural Studies for Business. This work aims to report the internship experience in the "World of Wine", more specifically in the "Planet Cork" museum experience.

The internship began on January 31 and ended on May 17, in 2022, completing a total of 600 hours supervised by the manager of the "Planet Cork" experience, Mónica Coelho.

The choice of doing a curricular internship instead of a project or dissertation was due to the fact that I wanted to have a professional experience within the area of studies, so that I could put into practice many of the concepts and knowledge acquired throughout the cycle of studies.

The "World of Wine", in Vila Nova de Gaia, is an excellent opportunity to carry out a curricular internship in the Intercultural Studies for Business area, since it is recognised as a "cultural quarter" whose main objective is to spread culture and knowledge through seven fun and interactive museum experiences, some of which reveal the best that Portugal, and especially the northern region, has to offer.

Although throughout my internship I carried out tasks in many of the areas and spaces of the complex, the museum experience I was inherent in was "Planet Cork", a space dedicated to the understanding and demystification of this natural and traditionally Portuguese raw material.

Taking into account the cultural and economic importance that the cork sector represents, it would make sense to develop the theoretical part of my internship report about the cork business in Portugal and how it can foster tourism activities linked to the cork manufacturing industry.

In this way, the report is organised into three chapters. The first chapter is dedicated to the cork industry and cork-related business in Portugal. The aim of this first chapter is to understand the forest, the tree and the raw material extracted from it. It also explores the industrial process to which cork is submitted in order to obtain such common products as cork stoppers. An analysis of the business structure of this transformation industry is also made in this chapter, in order to better understand its presence and importance in economic and social terms.

In the second chapter the concept of industrial tourism is explored. Since this is an aspect of tourism in Portugal that is still not very well known among tourists, this segment of

the report seeks to understand and deconstruct this form of dissemination of industrial tourism heritage and active industry existing in Portugal.

Portugal is a country with industrial presence in several fields, and the cork transformation industry is one of them. Some of these cork industry sites develop activities that fall under the industrial aspect of tourism, and because of that they are presented and included in programs to promote industrial tourism in Portugal, as it is explored in this chapter.

It is also in this chapter that "Planet Cork" is presented as a strong candidate for industrial tourism site, although it is not an industry or a factory that transforms cork, it is a space where the visitor understands the material from its origin and is guided through the industrial process to obtain the most diverse types of cork materials and applications. The writing of this subtopic was based and makes reference to internal documents of the company, whose permission was granted to me to use as a source in this Internship Report.

The third and last chapter refers to the institution where I did my internship and all the activities and tasks performed during my experience as an intern at the "World of Wine". Throughout the chapter is made an introduction to the business group in which the WOW is incorporated, the "Fladgate Partnership" a business group that owns businesses in the Port wine sector such as "Taylor's", "Fonseca" and "Croft". It is a business group with hundreds of years of history that to this day is perpetuated and developed through innovative projects such as the "World of Wine".

After a journey through the purpose, mission and emergence of WOW, the roles and tasks that I performed throughout the internship are described, as well as training courses, and personal contributions to the host institution.

In the conclusion some final considerations are made about the different theoretical issues addressed throughout the internship report, as well as the experience as an intern at the World of Wine and the relationship between the internship, the host entity, and the Master in Intercultural Studies for Business.

One of the main objectives of this report is to bridge the unexplored link between the cork business in Portugal and Industrial Tourism, an area of tourism still in expansion but with great potential in the country. Industrial Tourism contributes a great deal to the cultural

diffusion of industries in various regions of our country in which the industrial activity is the main area of economic activity.

CHAPTER I – CORK BUSINESS IN PORTUGAL

1 Cork Business in Portugal

This first chapter aims to provide a general overview of the cork industry, from the tree and the forests to the industrial transformation processes, including an analysis of the sector in terms of companies and people employed in it.

1.1 Cork oak tree forest and extraction of the raw material

1.1.1 Cork oak tree forest and its biodiversity

According to the 6th National Forest Inventory (IFN6) in 2015, more than 20% of Portugal's forest is composed of cork oak trees, corresponding to around 720 thousand hectares of a total of 3.2 million hectares of forest, the total of Portuguese territory filled with forest, (ICNF, 2019) (Castro, et al., 2020, 17)

This data brings the cork oak tree in second place in the list of predominant forest species in Portugal, the first place being occupied by the eucalyptus with about 884 thousand hectares of the total Portuguese forest territory. (ICNF, 2019)(Castro, et al., 2020, 17)

In terms of regional distribution, the Cork Oak tree can be found essentially in the Alentejo where 84% of the Cork Oak Forest is concentrated. (Castro, et al., 2020, 17)

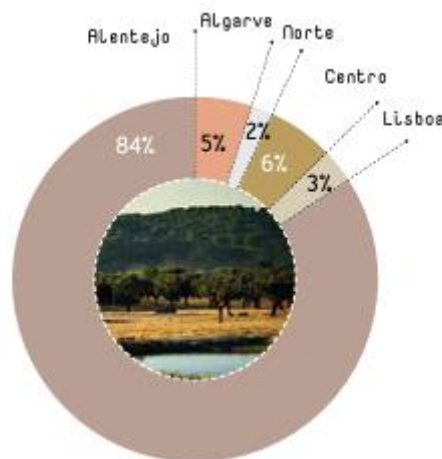


Figure 1- Cork oak forest area in Portugal by region in percentage (Castro, et al., 17) (ICNF, 2019)

Although most cork oak forests are found in the Alentejo region, it is possible to find cork oak forests in other regions of the country, namely the Centre, with 6% of the total area, Algarve with 5%, Lisbon with 3%, and finally the North Region with only 2% of the total area of Portuguese cork oak forests. (Castro, et al., 2020, 17) (ICNF, 2019)

With the exception of higher altitude areas, the valleys of the main rivers and the more humid coastal areas, the cork oak is a species that is able to grow in almost all of Portugal due to its ability to adapt to adverse climatic conditions. (Castro, et al., 2020, 19)

In Portuguese territory, the exploitation of the cork oak occurs through two systems, the "Montado" system, which consists of plantations made by human hand in a calculated manner, in which the density per hectare is about 50 trees, a relatively low density when compared to plantations that arose spontaneously, which is the case of the "Sobreiral". (Castro, et al., 2020, 23)

The "Sobreiral" is a natural origin cork oak forest, not planned by humans, whose density per hectare is higher than in "Montados" and with unequal distribution of the trees in the field. (Castro, et al., 2020, 23)

The main purpose of the cork oak, whether in the "Montado" or "Sobreiral" exploitation regime, is above all the production and extraction of cork. (Castro, et al., 2020, 23)

However, in addition to producing cork, cork oak forests play a very important role in the ecosystems where they are located, especially with regard to the wildlife that settles in these forests. (Quercus, n.d.)

In terms of fauna, the cork oak forests have several species of animals, including protected species in danger of extinction, such as the Iberian Lynx that can be found in this type of habitat. Among the remaining mammals it is also possible to find hares, wild boars and deers in the cork oak forests. In total it was possible to identify 37 species of mammals. (APCOR, n.d.)

The cork oak forests, throughout the Iberian Peninsula, are the natural habitat of countless birds corresponding to 160 different species of which we can highlight the Tawny owl, a nocturnal bird of prey, the Woodlark, the Iberian Imperial Eagle among other species of falcons, storks and thrushes. (APCOR, n.d.)

Among 51 areas demarcated as important for birds in Portugal by the "Sociedade Portuguesa para o Estudo das Aves", eleven of those areas have a significant presence of cork oak trees, corresponding to fields with more than 1000 hectares of cork oak forest. (APCOR, n.d.)

In addition to mammals and birds, it is possible to find around 24 species of reptiles and amphibians in cork oak forests. (APCOR, n.d.)

These forest areas also have a wide variety of plant species, since per 1000 square metres around 135 different plant species can be spotted. (APCOR, n.d.)

The flora that can be found in this type of forest, besides the cork oaks obviously, it is essentially shrubs, composed by “urze”, “tojos”, “giesta”, “alfazema”, “esteva” and “medronheiro”. (APCOR, n.d.)

It was also identified around 264 species of fungi, 50 species of mosses, and several species of mushrooms that play an important role in the decomposition of organic matter and the absorption of nutrients from the soil. (APCOR, n.d.)

Environmentally, cork oak forests play a very important role in soil conservation, regulating hydrological cycles, as well as in water quality, oxygen production and consequently in retaining carbon dioxide from the atmosphere, therefore being described as unique Mediterranean forest ecosystems with a very important role in nature conservation. (Quercus, n.d.)

1.1.2 Certification and specific forest protection measures to the cork oak tree

The cork oak and cork oak forests have been a protected forest species since the Middle Ages in Portugal. Since that time, a series of measures have been established to protect and preserve the species, which still today plays a valuable role in the Portuguese cultural identity and even in the country's economy. (Quercus, n.d.)

Currently, the “Decreto-Lei nº169/2001 de 25 de maio”, altered by “Decreto-Lei nº155/2004 de 30 de junho”, is the main legal diploma for the protection of the cork oak and the holm oak, as it determines a set of protection measures for these two species, which, due to their environmental and economic importance, already recognised in the “Lei de Bases da Política Florestal (Lei n.º 33/96, de 17 de Agosto)”, are necessary for their preservation. (Ministério da Agricultura, 2001)

According to the laws described in this official document, the felling or grubbing up of cork oaks, requires authorisation. The authorisation for felling or grubbing up can only be given in the case of productive improvement of the cork oak forests, if there is no forest management plan approved by the "Direcção-Geral das Florestas", or in cases where the tree or trees are infected with pests or diseases. (Ministério da Agricultura, 2001)

In case it is necessary to cut down or grub up the trees, the necessary authorizations will be issued by the "Direcção-Geral das Florestas" and by the Regional Agriculture Directorates. (Ministério da Agricultura, 2001)

In lands where illegal felling or grubbing up of cork oaks has occurred, it will be forbidden, for a period of 25 years from the date of felling or grubbing up, to carry out any construction or urbanisation works in that area, to remodel the land, to alter the soil or the existing vegetation and even to establish new agricultural, industrial or tourist activities. (Ministério da Agricultura, 2001)

The partial felling of cork oaks, understood as the felling of branches and poles, also requires authorisation from the "Direcção-Geral das Florestas" and the competent regional directorate of agriculture. (Ministério da Agricultura, 2001)

As for the rules relating to "desbóia" - which is the first harvesting process to which a cork oak is submitted - the harvest of cork oaks whose trunk circumference, at 1.30 m from the ground, is less than 70 cm is not permitted. (Ministério da Agricultura, 2001)

It is also not permitted to harvest "secundeira" cork - cork originating from trees harvested for the second time - or "amadia" cork - cork originating from trees harvested for the third time or more - unless it is harvested with an interval of less than nine years between harvestings, in order to allow the cork to develop enough to be harvested without harming the cork oak. Once again, all exceptions can only be authorised by the "Direcção-Geral das Florestas". (Ministério da Agricultura, 2001)

In order to provide the correct information to entities interested in the cork harvested, it is necessary that it is identified and declared as: "cortiça virgem" - cork coming from trees where it is the first time that cork is harvested, "cortiça secundeira" or "cortiça amadia". (Ministério da Agricultura, 2001)

In order to prune cork oak trees, authorisation must be requested from the Regional Agriculture Executives. Pruning is only allowed if the producer intends to improve its characteristics that result in a better production. (Ministério da Agricultura, 2001)

In addition, heavy soil disturbance and movement is not allowed, nor is the removal of the topsoil on land where cork oaks are planted, as this can devastate the roots of the trees and destroy them. (Ministério da Agricultura, 2001)

The owners of cork oak tree properties are responsible for maintaining and preserving the good condition of the trees, soil and other vegetation. In case of reports of mismanagement or long periods of abandonment, the "Direcção-Geral das Florestas" will report the occurrence to the owners so that they can carry out maintenance and take the necessary care. (Ministério da Agricultura, 2001)

When abandonment or mismanagement of properties is detected, the "Direcção-Geral das Florestas" and the regional executives of agriculture can take preventive measures. Transgressions can be punished with high fines and the confiscation and seizure of machinery, vehicles and any other objects that were used or intended to be used in the act of the offence. It is also possible that the owners have to forfeit to the State the goods produced by the transgression, such goods being the cork harvested and the firewood obtained. (Ministério da Agricultura, 2001)

In some cases of disobedience, the "Direcção-Geral das Florestas" and the regional directorates of agriculture may deprive the owners of access to any public aid for a period of up to two years. (Ministério da Agricultura, 2001)

The supervision of good conduct in the maintenance of cork oak forests is the competence of the "Corpo Nacional da Guarda Florestal" and other police forces as well as of nature guards and vigilants. The application of penalties falls under the authority of the Regional Executive boards of Agriculture and the "Direcção-Geral das Florestas". (Ministério da Agricultura, 2001)

1.2 The cork transformation Industry

1.2.1 Cork harvesting and the industrial process of transformation of the raw material

The industrial process of transforming cork begins when the harvesting of the cork is carried out. (APCOR, n.d.)

For a cork oak tree to be sufficiently developed to produce cork, it is necessary for them to grow for 25 years and have a perimeter of at least 70 centimetres. (APCOR, n.d.)

The first ever harvesting process of a cork oak is called "Desbóia". This first cork that a cork oak tree produces is a cork with a very irregular relief, which makes it difficult to

work and mould. This cork is not good for the production of cork stoppers, and therefore it is normally used in the granulated form for the construction of flooring and insulation. (APCOR, n.d.)

In order for a cork oak to produce quality cork and at the point of being harvested without damaging the tree, intervals of nine years are necessary between extractions. (APCOR, n.d.)

Only after the third harvesting the cork oak trees produce cork with the characteristics and quality necessary for the production of cork stoppers, which is a more regular cork with few cracks and imperfections. (APCOR, n.d.)

The extraction process can be divided into distinct phases. The first phase involves preparing the cork, still in the trunk of the cork oak tree, to be separated from it. It is a very precise and manual process, in order not to damage the tree when extracting the cork, since removing the cork from a cork oak tree does not imply cutting it. (APCOR, n.d.)

In the first place, the farmer begins by striking the cork with an axe into one of the deepest fissures existing in the cork, so that the cork plank can be separated, also with the help of the axe, from the trunk of the tree. (APCOR, n.d.)

Before the cork is extracted from the tree, a cut is made to outline the size of the cork plank. The larger the plank, the greater its value on the market, which is why the planks are carefully harvested so that they come out whole and unbroken. (APCOR, n.d.)

In the extraction process, not all the planks of cork from a cork oak are removed. The pieces of cork that are at the base of the tree's trunk are kept, preventing the tree from becoming vulnerable to diseases or parasites. (APCOR, n.d.)

At the end of the harvesting of the cork planks all the trees are marked with paint, indicating the last number of the year in which the harvesting was done. (APCOR, n.d.)

Currently, around 200,000 tons of cork is harvested per year throughout the world, and Portugal is responsible for around 50% of that same world production, which puts Portugal in a leading position in the sector on the world scenery. (Castro, et al., 2020, 26)

Environmentally, cork harvesting is a sustainable process since it does not involve cutting down cork oaks, which consequently allows them to produce cork again. (Associação Portuguesa da Cortiça, n.d.)

All the cork harvested, regardless of its quality and classification, is used for a wide variety of purposes, which means that it is a practice in which there is no waste. (Associação Portuguesa da Cortiça, n.d.)

After being removed from the trees, the cork planks are transported in tractors or trucks to yards in the cork processing factories, where the planks will be stacked so that they can rest there for a period of at least six months. (APCOR, n.d.)

The cork planks are stacked on top of stainless-steel structures in order to prevent the planks from being contaminated by microbes or fungi, and also to allow for greater air circulation. (Amorim Cork, n.d.)

The best-known industrial process within the cork sector is the industrial process of creating cork stoppers, and within the production of cork stoppers there are different types of stoppers that can be created. (Amorim Cork, n.d.)

For the creation of natural cork stoppers made of one piece of cork, the thicker and higher quality planks, after going through the resting period, are selected to be transformed into this type of stoppers. The thinner cork planks, as they are not thick enough to be transformed into natural cork stoppers, are transformed into discs for technical cork stoppers, or used for the production of other cork products. (Amorim Cork, n.d.)

The next process to which cork planks are subjected is boiling, which consists of placing the planks in stainless steel tanks in which the planks are immersed in water at high temperatures in order to remove unwanted organisms that are still present on the planks and so that they can absorb the desired humidity levels. (Amorim Cork, n.d.)

This boiling process lasts about an hour, after which the planks increase up to 20% in volume, making them more regular and easier to work with. However, after boiling, the planks need two days rest before they are ready to be molded. (Amorim Cork, n.d.)

After the two days of resting and stabilisation, the planks are prepared and trimmed so that they can be separated by categories according to their characteristics. (Amorim Cork, n.d.)

The best quality cork planks are destined for the production of natural cork stoppers, and for that it is necessary to trim them. The cork planks that are not good enough for natural cork stoppers are usually shredded and can be used for different types of products made from cork. (Amorim Cork, n.d.)

The production of natural cork stoppers is done by a drilling method that extracts the cork stoppers in the cylindrical shape to which people are accustomed. This drilling process can be automatic, using a machine that drills the cork planks in a robotised manner, or it can also be a semi-automatic process in which a drill is used, but it is the workers who do the drilling, and in this way it is possible to avoid drilling into the more irregular areas of the cork and where it would not be possible to obtain a good cork stopper. Therefore the semi-automatic method is the best one, as the robotic drill will not know how to identify these imperfections in the cork planks. (Amorim Cork, n.d.)

After the corks are punched, they are separated by machines that select, classify and sort them by categories. This process can also be done manually, which again, is a more reliable process, as the human eye can detect faults that a machine often cannot. (Amorim Cork, n.d.)

Companies such as “Amorim” submit a sample of each lot of cork stoppers they manufacture to tests, to detect elements that are not beneficial for the cork stopper and for the wines that will be in contact with them in the future. One of these components is TCA, Trichloroanisole. (Amorim Cork, n.d.)

This chemical compound, although it does not cause any health problems for consumers, may cause the wine to acquire an undesirable and unpleasant aroma. (APCOR, n.d.)

The cork stoppers are then steam distilled in order to be polished, washed and stabilised. After this process, according to the client's wishes, they are marked with fire, laser, or paint, and latter wrapped in a thin layer of paraffin or silicone to make them easier to insert and remove from the bottles. (Amorim Cork, n.d.)

The last process is to pack and seal the corks so they can be sent to the clients. (Amorim Cork, n.d.)

1.2.2 Amorim

In the production and transformation industry there is a company that deserves a prominent place in Portugal, the “Cortiçeira Amorim”.

“Amorim” was founded in 1870 and has become the largest cork transformation group in the world, thus playing an important role in terms of economics, innovation and sustainability within the cork sector. (Corticeira Amorim, n.d.)

To date, this business group is present with its products and materials in more than 100 countries over 5 continents, and through 51 companies it has a vast distribution network, since 93% of its sales are exportation. (Corticeira Amorim, n.d.)

The "Amorim" group continuously invests in innovation through research and development of its products and solutions, always with the needs and expectations of the consumers in mind. (Corticeira Amorim, n.d.)

There are several sectors in which "Amorim" operates, although the market in which it is recognised in first place is the market of the production of cork stoppers, there are many others in which the group also invests. Areas such as design, architecture, sport and even the automobile and aerospace industries, are some examples of the variety of markets in which the "Amorim" group participates and develops. (Corticeira Amorim, n.d.)

The business areas that the group focuses on are essentially the raw material, cork stoppers, coverings, composite agglomerates, and insulation. Each of these business areas is the responsibility of different companies within the group itself. (Corticeira Amorim, n.d.)

The "Amorim Florestal" company can be considered the base for all the other business units, since it is the company that supplies the raw material to the others, as it is the company responsible for the cork production and preparation areas. This fraction of the group also focuses on the study and creation of methods which allow greater efficiency in combating pests and diseases, to allow evolution and improvement in the forests which will provide the raw material, cork. (Corticeira Amorim, n.d.)

"Amorim Cork" is the company responsible for the production and distribution of cork stoppers. This company is the largest cork stoppers distribution network in the world with an annual production of around 5.5 billion cork stoppers. (Corticeira Amorim, n.d.)

"Amorim Cork Flooring" runs the cork coverings business. This company was created out of the desire of the Amorim Group to expand its sustainable business by developing other types of cork-based materials. Amorim Cork Flooring is the market leader in the production of acoustic and thermal insulation coverings and even decorative or pavement motifs. (Corticeira Amorim, s.d.)

In turn, there is also "Amorim Cork Composites", which is the company responsible for developing products and solutions for industries that require a more advanced

technological level. The main industries which are customers of this type of material are the aerospace, automobile, construction, and energy sectors. This company, like the others belonging to the business group, is focused on a circular economy in which industrial waste is used to create innovative materials and solutions for a wide variety of purposes. (Corticeira Amorim, n.d.)

Finally, the group's business unit dedicated to developing acoustic, thermal and anti-vibration insulation made by producing cork agglomerate solutions is "Amorim Cork Insulation". This business unit works towards constant development with the aim of always preserving the environment, especially the cork oak forests and the ecosystems that are found in them. The objective is the creation of materials which have greater durability through the use of 100% natural raw materials with inimitable characteristics, which is the case with cork. (Corticeira Amorim, n.d.)

The different business areas perform differently from one another, with the company that stands out most in terms of sales being the one responsible for producing cork stoppers, an industry that is the pillar of the "Amorim" Group's cork business, since it represents more than 50% of their total sellings. (Corticeira Amorim, n.d.)

Sales by Business Unit (2021)

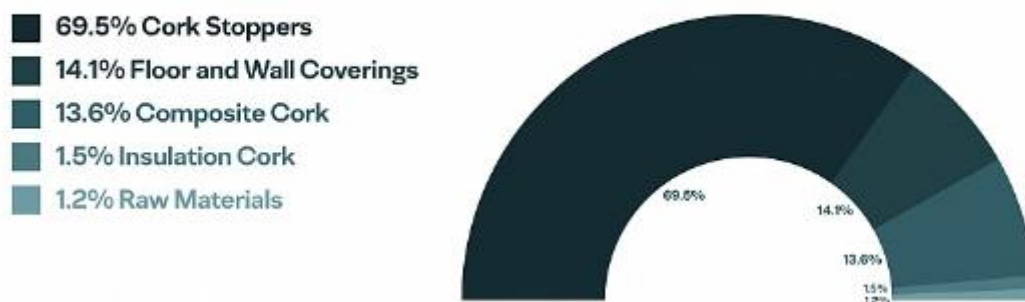


Figure 2- Percentage of sales according to internal business units in 2021. (Corticeira Amorim, n.d.)

At the present time, the "Amorim" group already has more than 4,400 employees throughout the world. This human resource's structure is distributed among the different business models, such as farmers, operators, managers, technicians and sales recruits. (Corticeira Amorim, n.d.)

1.3 Cork applications- What makes cork such a unique and versatile product

Cork is an inimitable raw material, since it is 100% of natural origin, it is totally recyclable and reusable, and its extraction does not damage the life of cork oaks since it does not require the tree to be felled for this purpose. (Associação Portuguesa da Cortiça, n.d.)

Several are the characteristics that make this product so versatile and that are often sought as a solution for various areas of activity. (Associação Portuguesa da Cortiça, n.d.)

One of the main characteristics of this raw material is its lightness, as it only weighs 0.16 grams per cubic centimetre and more than 50% of its volume is air, which gives it that lightness. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

Despite its lightness, cork is a material that is highly resistant to friction, thanks to its cellular structure, which is formed by "gas cushions" that allow for better shock absorption. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

Cork is also a material known for its elasticity and strong compression capacity. Its elastic memory, which is, once again, conferred to it by its cellular composition, allows cork to adapt to the most diverse variations of pressure, and at times of decompression, it assumes its original shape. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

One of the great uses attributed to cork is acoustic insulation. As it is possible to find up to 40 million cells per cubic centimetre, these have great sound absorption capacity and are therefore a good barrier to sound and vibration. In addition to sound insulation, it is also a good thermal insulator as it has the ability to absorb and retain warmer temperatures for some time. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

The impermeability to liquids is a characteristic that gives cork a greater longevity as a material, since this impermeability gives it resistance to humidity and to possible fungi associated with it, which is why the material is chosen as an effective seal in many markets, above all in the wine market. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

In addition to its strong resistance to liquids and humidity, this raw material is also slow burning, does not create flames and does not release toxic gases during combustion. Cork

is a fire-retardant material and can serve as a fire barrier. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

Another unique feature of cork is that it is a hypoallergenic material and therefore provides protection against allergies as it does not absorb dust, prevents dust mites and its odour is not too intrusive. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

1.3.1 Cork applications

There are many applications that can be given to such an adaptable product as cork, applications that fall within the most diverse sectors of economic activity. Cork presents itself as a solution to the most diverse problems and questions on the part of different spheres that are always seeking to innovate in the most diverse areas and services.

Cork stoppers

Among the various solutions created from cork, cork stoppers are undoubtedly the biggest market, and therefore of great importance to the cork industry. (Castro, et al., 2020, 87)

The use of cork as a sealing material to preserve drinks and food dates back to ancient times, as in the ancient Egyptians who used cork to seal their amphorae containing wine, or food. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

Nowadays, it is used for practically the same purposes, but there are several types of stoppers that can be made from cork.

There are natural cork stoppers, which are considered the best quality stoppers as they are produced by drilling a single piece of cork, which should have few irregularities and be thick enough to allow the drill to make a perfect stopper in just one cut. (Associação Portuguesa da Cortiça, n.d.)

Next, there is the multi-piece stopper, which is produced by joining two or more pieces of natural cork that are glued together with an appropriate glue that can be in contact with the wine without altering its properties. This process is done when quality cork pieces are obtained but are not large enough to extract cork stoppers from a single punching. This type of stopper is used in bottles with larger necks that require a thicker cork stopper that may be difficult to produce without using this technique. (Associação Portuguesa da Cortiça, n.d.)

Colmated cork stoppers are also an option used when there are natural cork stoppers with a lot of porosity, and the process consists of filling those pores that exist in natural cork with a mixture of cork powder, which is left over from the production of natural cork stoppers, and a glue with resin and natural rubber, or a water-based glue. The purpose of filling this pore is not only to make the stopper more pleasing to the eye, but also to improve its function as a sealing material. (Associação Portuguesa da Cortiça, n.d.)

Another solution in terms of cork stoppers are agglomerated stoppers and microgranulated stoppers. This type of stoppers is made from granulated cork resulting, once again, from the production of natural cork stoppers, reusing what would be waste through agglomeration and moulding with the use of a substance that will unite these particles and which may also be in contact with food and drink. These stoppers are used in wines that should be consumed quickly, they should not be used in wines that age in bottles because they do not have the same conservation properties when compared to natural cork stoppers. (Associação Portuguesa da Cortiça, n.d.) (Associação Portuguesa da Cortiça, n.d.)

A more specific type of stoppers in the cork stopper industry are the technical cork stoppers and cork stoppers for champagne and sparkling wines. The body of this type of stopper is made according to the above mentioned technique of agglomerated stoppers, made by small cork particles that are joined together, however on the top of the stopper that will be in contact with the champagne or sparkling wine, two or three natural cork discs are attached on that side. (Associação Portuguesa da Cortiça, n.d.)

This process is done because, as champagne and sparkling wine bottles are usually larger, this will imply the production of a larger cork stopper. However, as these are higher quality wines which have good ageing capacity in the bottle, it is important that it be in contact with natural cork, so as not to lose its main qualities. (Associação Portuguesa da Cortiça, n.d.)

The difference between technical stoppers and champagne stoppers is that the champagne stopper only has natural cork discs at one end, while in the technical stopper there are also stoppers with two cork discs at one end of the agglomerate stopper, but there is also an option with a natural cork disc at each end of the body made of cork agglomerate. (Associação Portuguesa da Cortiça, n.d.)

Finally, another type of stopper made with cork are the capsulated stoppers. This type of stopper consists of a natural or agglomerated cork stopper, on top of which is placed a capsule that can be made of various materials such as wood, porcelain, or metal. This type of stopper is traditionally used in port wines, whiskey, brandy, liqueurs, brandy, and other types of spirit drinks. (Associação Portuguesa da Cortiça, n.d.)

As these types of drinks are not usually consumed in a single use, these types of stoppers are easier to reuse and reinsert into bottles. (Associação Portuguesa da Cortiça, n.d.)

The 800 million cells in a cork stopper give this product characteristics that other types of material cannot imitate. (Corticeira Amorim, n.d.)

As cork is a flexible material, easy to compress and which easily takes on its original shape, this will ensure that the stopper, once inserted into the bottle, adapts to the shape of the neck, guaranteeing the absence of leaks, remembering that only cork segments which present fewer irregularities and fissures are used in the production of natural cork stoppers. (Corticeira Amorim, n.d.)

In addition to its function as a closure, cork serves as a barrier to oxygen that prevents it from entering the bottle, ensuring greater wine quality for a longer period of time. (Corticeira Amorim, n.d.)

A wine sealed with a cork stopper is automatically considered a quality wine by consumers, and most producers prefer cork stoppers to other types of closure such as screw or plastic stoppers, even though they are usually cheaper. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

Architecture, Design and Civil Construction

Within the scope of civil construction, materials such as cork, or those containing cork in its composition, are essentially used as coverings and flooring, both inside and outside, as it is a resistant, comfortable, and ecological material when compared with other solutions that are normally used. (Associação Portuguesa da Cortiça, n.d.)

Also, at the economic level this is a material to consider because as it is a good thermal sealant, it can help minimize energy consumption of heating public spaces or homes. (Associação Portuguesa da Cortiça, n.d.)

It is a natural material, non-polluting, hypoallergenic, and does not absorb dust or mites, which means that it can be used in the most varied construction projects, especially in interiors, so people who suffer from asthma or dust and mite allergies are safe with cork coverings. (Associação Portuguesa da Cortiça, n.d.)

In interior areas that are exposed to water vapour, such as kitchens and bathrooms, cork can be an alternative, as it is a waterproof and highly resistant material. (Associação Portuguesa da Cortiça, n.d.)

In addition to its more technical functions, this raw material is also applied in architecture and design, and there are many examples that we can find all over the world in which cork is used as a material that serves as an inspiration for many projects and artists. (Associação Portuguesa da Cortiça, n.d.)

This is a material that, besides the unique characteristics that are inherent to it, in many architectural projects this is a material that meets the ideas and sensations that are intended to be transmitted to those who appreciate them. (Corticeira Amorim, n.d.)

One of the examples of the use of cork in world renowned monuments is in the flooring of the "Basílica De la Sagrada Família" in Barcelona. The choice of this material by the architects who designed the project was based not only on its thermal and acoustic insulation properties and long durability, but also on the fact that it is such a natural material and is in keeping with the spontaneity and authenticity that is desired in places like this. In this case cork was used in a mixture with a type of pressed cement. (Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, 2017) (Corticeira Amorim, n.d.)

In Portugal, by the architect João Luís Carrilho da Graça, we see the example of the use of cork in major works such as the Lisbon Cruise Terminal in which cork is present, through a material that combines a mixture of cork and concrete, in the walls and facades of the building. This innovative project won in 2017 the "Valmor Prize", one of the most important architecture awards in Portugal, and was also nominated for the "Mies van der Rohe" award in 2019, the most important award in European architecture. (Corticeira Amorim, n.d.) (APL Administração do Porto de Lisboa, n.d.) (Fundació Mies van der Rohe, n.d.)



Figure 4- Lisbon Cruise Terminal (Burmester, 2018)



Figure 3- Lisbon Cruise Terminal (detail of one of the walls where the mixture of cement and cork was used) (Burmester, 2018)

Also worthy of note in terms of architectural works are the pavilions of Portugal at Expo Hannover 2000 and Expo Shanghai 2010. (Corticeira Amorim, n.d.)

The Portuguese pavilion at Expo Hannover 2000 was designed by Álvaro Siza Vieira and Eduardo Souto Moura, and they used agglomerated cork boards and sheets of pure expanded agglomerate, which is made of cork of a darker colour, as the covering of the façades. This architectural work ended up winning a Pritzker Prize. Today this pavilion

is in Coimbra and its purpose is to host exhibitions and concerts. (Corticeira Amorim, n.d.) (Associação Portuguesa da Cortiça, n.d.)



Figure 5- Portugal Pavilion at EXPO 2000 Hannover. (Associação Portuguesa da Cortiça, n.d.)

In 2010 at the Expo Shanghai, the Portuguese pavilion, cork was again the material chosen to serve as a covering for the building's facades, however this time the architect Carlos Couto, used only pure expanded agglomerate. (Associação Portuguesa da Cortiça, n.d.)

This material, which has a darker colouring than normal cork agglomerate due to the fact that it is subjected to high temperatures that can expand and acquire the darker shade, left visitors so amazed that many of them took pieces of the walls to take away as souvenirs, which meant that some of the boards used had to be replaced. (Associação Portuguesa da Cortiça, n.d.)

The structure of the Portuguese pavilion at Expo Shanghai 2010 also received an award, but this time the Design award from the Bureau International des Exhibitions. (Corticeira Amorim, n.d.)



Figure 7- Portugal Pavilion at the EXPO 2010 Shanghai. (Corticeira Amorim, n.d.)

Also at the most recent Expo Dubai 2020, the Portugal pavilion contained items such as furniture and outdoor decoration in cork, demonstrating its versatility and innovation. (Portugal Expo 2020, n.d.)



Figure 8-Details of an interior wall of the Portuguese Pavilion at EXPO 2020 Dubai. (Sudhakaran, n.d.)

In terms of product design and decoration, this is also a field in which cork has established its presence as well. (Corticeira Amorim, n.d.) (Associação Portuguesa da Cortiça, n.d.)

From lamps to kitchen utensils, carpets, children's toys and even mattresses, there have been several everyday objects in which cork is present, either in pieces made entirely of

cork or by mixing them with other types of materials. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

In these contexts, despite having a functional role, cork often plays an aesthetic role in this type of product. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

Transport and aerospace industry

The transport and mobility sector has also included cork in its creations and innovations, mainly due to its technical characteristics. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

The automobile industry, the nautical industry and the industries that develop public transport are increasingly looking for innovative and more environmentally friendly materials. Characteristics such as lightness, acoustic, thermal and vibration insulation, and durability, are concentrated in a single 100% natural product, something that cannot be found in other types of materials. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)

The metro developed by "Siemens" which was introduced in Poland in 2012, made use of the technical advantages of cork, such as lightness and acoustic insulation, also making it more visually appealing. The cork used in this project was supplied by "Amorim Cork Composites" a company belonging to the "Amorim" corporate group. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.) (Corticeira Amorim, n.d.)

"Amorim" has also contributed with its cork to projects in the automobile sector, as is the case of a 100% electric vehicle from Mazda, whose interior features cork coverings. The use of this material in the brand's "MX-30" model guarantees a feeling of comfort, always counting on its added value in terms of thermal insulation, softness to the touch and lightness. (Amorim Cork Composites S.A., n.d.)

Another high-tech industry in which cork has a presence is the aerospace industry.

Once again, "Corticeira Amorim" is a partner of space agencies such as NASA and the European Space Agency (ESA). (Corticeira Amorim, n.d.)

The great function of cork in rockets and spacecraft is, above all, to serve as a thermal and anti-vibration barrier, as these types of space vehicles are subject to very high temperatures when they are launched and when they return to the Earth's surface. By

using cork, it is possible to prevent the spacecraft from combusting or breaking up, using a material that does not add too much weight to the structure. (Corticeira Amorim, n.d.)

“Amorim” is also committed to a project to explore Mars by participating in the development of a capsule which will transport samples from Mars to our planet. The use of cork in this project will make it possible to stabilise the thermal and impact characteristics in order to enable this capsule to return to Earth in a less abrupt manner. (Corticeira Amorim, n.d.)

Sports

In the sports context, cork has also been an option in the panoply of materials to be used.

An innovative use of this material was in the lawns of some football stadiums where matches were played in the European football competition in 2016. The granulated cork present in the lawns gave them greater shock and friction absorption capacity, protecting the players from possible more serious injuries, as the cork absorbs the impact. (Corticeira Amorim, n.d.)

The use of cork in sports flooring has also turned out to be a more ecological solution, since the alternative usually used is rubber particles (Corticeira Amorim, n.d.)

World-renowned surfer Garrett McNamara, who surfs the giant waves at Nazaré beach in Portugal, had the opportunity to use a surfboard designed exclusively for him by Mercedes Benz in collaboration with Amorim. (Corticeira Amorim, n.d.)

This surfboard has managed to bring together characteristics such as lightness, flexibility, and speed, which are essential for the success of the performance of those who use them. (Corticeira Amorim, n.d.)



Figure 9- Garrett McNamara and the surfboard designed by Mercedes Benz in collaboration with Amorim exclusively for him. (Amorim Cork Composites S.A., n.d.)

Other water sports such as windsurfing and stand paddle make use of this raw material in the construction of their accessories, due to its waterproof, resistant and comfortable properties. (Corticeira Amorim, n.d.)

Companies that produce snowboard and skateboards have also invested in cork as a component of their boards, mainly because of its capacity to absorb vibration and its lightness. (Corticeira Amorim, n.d.)

In addition to these applications in the most diverse sports, we can also find cork in hockey balls, baseballs, cricket, golf, and badminton shuttlecocks. (Corticeira Amorim, n.d.)

Other applications

In addition to the applications mentioned above, there are several other types of products and sectors in which cork is used, one of which is the area of health. (Associação Portuguesa da Cortiça, n.d.)

Due to its hypoallergenic, anti-mite and anti-bacterial nature, cork in the medical world can be a beneficial compound for the human immune system. (Associação Portuguesa da Cortiça, n.d.)

Also in the world of fashion and accessories this material has been used, especially in the footwear industry due to lightness and comfort that this type of material provides, being a good example the Portuguese footwear brand "ASPORTUGUESAS" that produces shoes and sandals in which the soles contain a mixture of cork and natural rubber, providing to the shoe an extra comfort. (Associação Portuguesa da Cortiça, n.d.) (Corticeira Amorim, n.d.)



Figure 10- Slippers from the Portuguese brand "ASPORTUGUESAS". (ASPORTUGUESAS, n.d.)

Cork also gains importance in the energy sector, since it is used inside the blades of wind turbines, due to its lightness and resistance to low temperatures, preventing any damage to the blades by the ice that may be formed in them. (Associação Portuguesa da Cortiça, n.d.)

There are several uses that a raw material like cork can have, and increasingly with the constant demand for innovation in various sectors, it is possible that cork presents itself as a logical and effective solution.

However, despite the wide range of products on offer, the cork industry segment that is always in the spotlight in terms of sales, is the cork stopper industry. (Castro, et al., 2020, 27)

The wine industry is the biggest market for the cork industry since almost 44% of the total cork products created correspond to natural cork stoppers and almost 29% to other types of cork stoppers. (Castro, et al., 2020, 27)

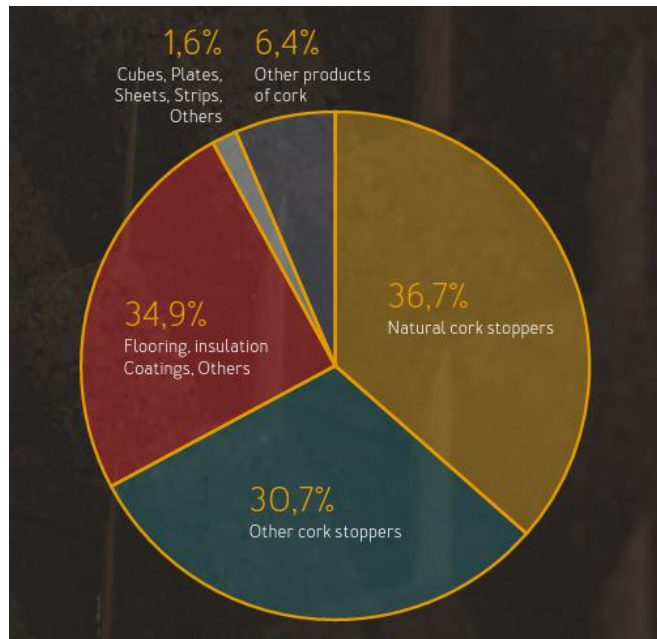


Figure 11- Cork sector sales by type of product. (Castro, et al., 2020, 27) (INE, 2018) e (APCOR, 2018)

1.4 Corporate Structure of the Cork Industry

1.4.1 Companies and people working in the sector

The cork industry in 2017 represented about 1.3% of the total number of Portuguese companies engaged in the manufacturing industry. This percentage has decreased over the years as in 2008 there were 1448 companies in the cork industry and by 2017 this number had fallen to a total of 1178 companies. (Castro, et al., 2020, 41)

The business structure of the cork sector in Portugal is similar to that of other industrial business structures in Portugal, essentially composed by micro companies employing less than 10 people, and small companies employing between 10 and 49 people. (Castro, et al., 2020, 42)

In Portugal according to the "Instituto Nacional de Estatística" (INE) only 5 companies operating in the cork sector employ more than 250 people, and of those employing between 50 and 249 workers we can consider 17 companies. (Castro, et al., 2020, 42)

Among these companies we can find some that are dedicated to the preparation of cork, others focus on the manufacture of cork stoppers and the rest on the development of other types of products made from cork (Castro, et al., 2020, 42)

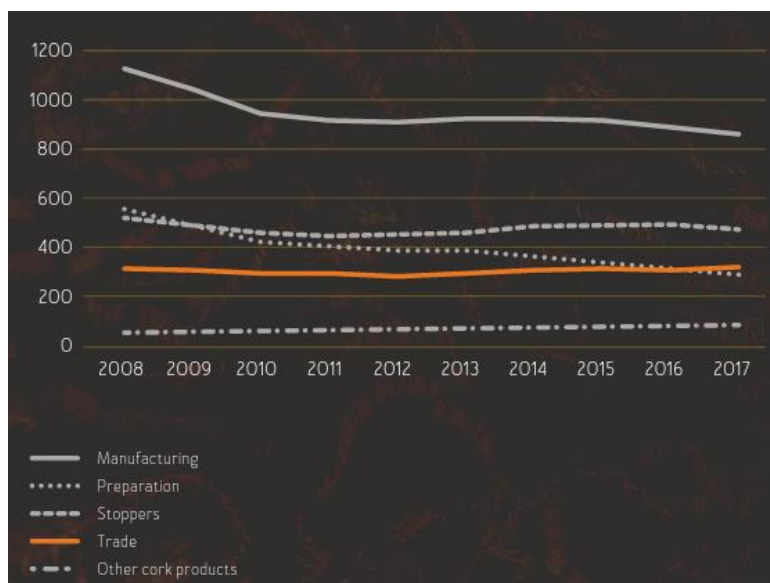


Figure 12- Number of companies by activity in the Cork Industry (Castro, et al., 2020, 43) (INE)

In terms of the geographical distribution of the companies in this sector, there is a strong concentration of these industrial activities in the north of Portugal, namely companies that focus on preparing cork, companies that manufacture cork stoppers and companies that produce other types of products made from cork. (Castro, et al., 2020, 43)

Companies responsible for wholesale trade, on the other hand, are mainly found in the Alentejo region, around 37% of the total of this type of companies in the sector. (Castro, et al., 2020, 43)

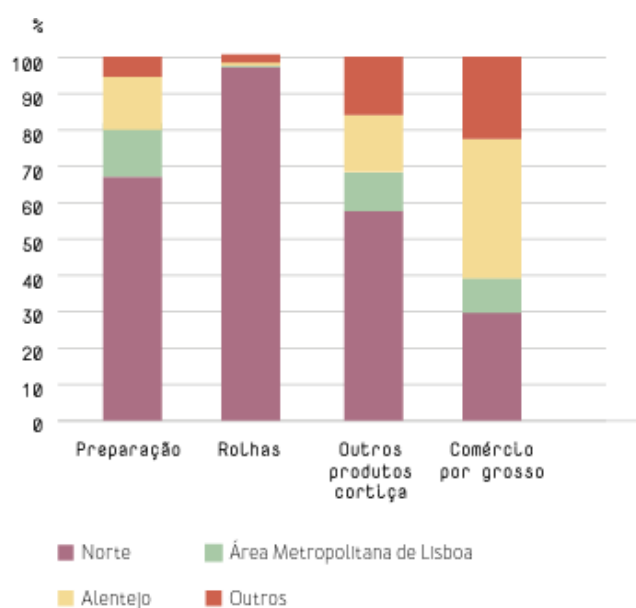


Figure 13- Geographical distribution of companies in the cork sector in 2017 (Castro, et al., 2020, 43) (INE)

When it comes to the number of people who are employed in this sector, there has also been a decline over the last decade, however in 2017, according to INE, 8606 people were employed in the cork industry. (Castro, et al., 2020, 44)

Within this total of people working in the cork industry, 52.1% are employed in companies that focus on the production of cork stoppers, 25.9% work in cork preparation companies and 22% in companies that produce other types of cork products. (Castro, et al., 2020, 45)

In addition to the regional concentration of companies in the northern region, it is in this same region that a greater number of people working in this sector are employed, corresponding to 81.4% of the total cork industry workforce. A large part of this industry in the northern region is dedicated to the production of cork stoppers, and it is therefore where most of the people employed in this cork business area are concentrated. (Castro, et al., 2020, 45)

Even with a decrease over the last decade in both the number of companies and the number of workers in the cork industry, between 2008 and 2017 the Gross Value Added has increased over the years. (Castro, et al., 2020, 46)

Gross Value Added (GVA) is the deduction between the gross value of production and the value of raw material and production costs, meaning that the greater the value obtained, the greater the productivity and profitability of the company. (Instituto Nacional de Estatística, 2022)

Between 2008 and 2017 GVA increased, although not uniformly, by 42% in cork preparation, 25% in the production of cork stoppers and 30% in the production of other types of cork products. (Castro, et al., 2020, 46)

These figures mean that during this period, the cork industry made positive contributions to the Portuguese economy. (Castro, et al., 2020, 46)

It is also important to note that Portugal is the country with the highest cork export figures in the world, accounting for 61.4% of total exports of this raw material worldwide in 2019 (Castro, et al., 2020, 73), exceeding 1,063 million euros in exports in the same year. (Castro, et al., 2020, 77)

1.4.2 APCOR- Associação Portuguesa da Cortiça

The “Associação Portuguesa da Cortiça” (APCOR) is an association created in 1956 with the aim of promoting and researching the cork industry in Portugal. (Associação Portuguesa da Cortiça, n.d.)

As an association, its mission is to promote and recognise the value of cork as a unique raw material, as well as the products and business units that are created from it. (Associação Portuguesa da Cortiça, n.d.)

Any company that operates in the cork sector, in the most varied areas, can become a member of APCOR, contributing to the pursuit of common interests for the improvement and innovation of this sector of activity. (Associação Portuguesa da Cortiça, n.d.)

This association has around 250 members who belong to all the sub-sectors involved in the cork industry, such as the preparation of the raw material, transformation, and the commercialisation of the most diverse products made from it. (Associação Portuguesa da Cortiça, n.d.)

APCOR has developed a professional training centre for the cork industry, Cincork. This training centre is the result of a protocol between APCOR and the Portuguese Government, and is promoted through the "Instituto de Emprego e Formação Profissional". (Associação Portuguesa da Cortiça, n.d.)

The "Cork Welcome Center" is another project and another space promoted by APCOR, in which the objective is to inform and educate visitors about the cork sector, highlighting its characteristics, applications and innovative role. This information centre is available not only to the companies belonging to APCOR, but also to the general public. (Associação Portuguesa da Cortiça, n.d.)

This entity is also the founding partner of the "Centro Tecnológico da Cortiça" (Cork Technological Centre), which is a research and development centre, a laboratory service and a consultancy and auditing service. (CTCOR – Centro Tecnológico da Cortiça, n.d.)

APCOR is also a member of international institutions, such as the European Cork Confederation, CELiège, a European entity formed by the cork industry associations from countries such as Spain, France, Germany, United Kingdom and Italy. (Associação Portuguesa da Cortiça, n.d.) (Confédération Européenne du Liège, n.d.)

In order to promote constant dynamism, APCOR establishes partnerships with research centres, companies and universities with which it develops projects, always with the objective of seeking innovation within the sector. (Associação Portuguesa da Cortiça, n.d.)

This association also has protocols available to its associates with entities that can help in the expansion of the business, entities that develop consulting services, insurance, suppliers, among others. (Associação Portuguesa da Cortiça, n.d.)

In order to encourage the development of its member companies and to fight for the improvement of social and economic conditions of these same companies and its workers, APCOR represents the interests of the sector before trade unions with the aim of reaching agreement on issues related mainly to labour force issues. (Associação Portuguesa da Cortiça, n.d.)

CHAPTER II – INDUSTRIAL TOURISM

2 Industrial Tourism

The main objective of this chapter is to dive into the concept of industrial tourism, especially about the types of industrial tourism existing in Portugal and the necessary requirements to be considered a place of industrial tourism. It also explores the concept of tourism within the cork industry as well as the places that develop this type of activities, giving main emphasis to "Planet Cork", the place where I carried out most of my curricular internship.

2.1 Industrial Tourism- Concept and typologies existant in Portugal

2.1.1 Concept

Industrial Tourism can be characterised as any activities developed in places whose industrial production context is still active or in places considered industrial heritage that represent the industrial cultural value as well as its historical, architectural, technological, and also social importance. These tourist activities are usually based on visits to places where productive activities are carried out. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

This strand of tourism aims to promote these sites that arose from industrial production, as well as the historical and economic context in which they emerged, and the differences that can be found today through development and evolution, whether this evolution is in technological, economic, environmental, regional and even social terms. (Interreg CENTRAL EUROPE InduCult2.0, n.d.)

Industrial Tourism emerges as an original alternative for tourists who nowadays seek differentiated experiences. Understanding how a certain product is, or was, manufactured and how the machinery worked and how it evolved, is something that tourists will certainly learn through industrial tourism. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The practice of this type of tourism can promote the strengthening of regional production and consequently boost local economies, make visitors aware of the importance of the industrial activities practised both now and in the past, and also of the importance of preserving the industrial heritage by making known, not only the physical spaces and machinery or techniques used, but also by letting those who visit acknowledge the social, economic and working conditions of the workers in a particular era. (Cordeiro, 2012)

This touristic approach is also a dynamic way of promoting tourism in certain territories, especially in places far from the large metropolitan areas, especially in the interior of the country, by recognising and valuing the authenticity of an experience that comes from industrial tourism. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The concept of industrial tourism is also related to a notion of industrial culture, that can be interpreted as a socio-cultural dynamic that has developed and transformed itself according to the technological and economic environment of the past, and whose growth will affect the present and the future. (Interreg CENTRAL EUROPE InduCult2.0, n.d.)

2.1.2 Industrial tourism typologies in Portugal

Within industrial tourism we can find different types of offers which are differentiated according to the sector in which a certain industry or industrial heritage is inserted. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

In Portugal, the existing offer in terms of industrial tourism is diverse, and affects different industrial sectors such as: Fashion and Textiles; Jewellery; Ceramics and Glass; Agriculture; Food; Extractive Industries; Energy; Transport; Communications; among several others, it is also possible to highlight the Cork sector. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

Referring to all these sectors listed above, at this moment one hundred and sixty units are considered as integrating the industrial tourism offer in Portugal, being these still active industries or industrial patrimony, which can be found in the different regions of Continental Portugal and also in the Autonomous Region of the Azores. (Turismo de Portugal & Rede Portuguesa de Turismo Industrial, 2022)

A large part of these industrial tourism units are concentrated in the Porto and North region, in which the Agriculture, Food, Extractive and Mining, Fashion and Textiles, and Communication sectors stand out. (Turismo de Portugal & Rede Portuguesa de Turismo Industrial, 2022)

The Central region of Portugal is also strongly represented in the industrial tourism area, standing out in sectors such as ceramics and glass, metal mechanics, fashion, and textiles. (Turismo de Portugal & Rede Portuguesa de Turismo Industrial, 2022)

2.2 Requirements to be considered an Industrial Tourism site

An Industrial Tourism tourist experience can take place in different ways: directly with the industry to be visited, whether it is active or already considered as industrial heritage, or it can be carried out through tourist entertainment companies or travel agencies. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

In order to ensure the smooth operation and quality of the visits, in Portugal, it is necessary that industries or agencies wishing to practice industrial tourism comply with some requirements and rules. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

First of all it is necessary that all the information about the industrial tourism experience is made available on the respective website or webpage, both in Portuguese and in English, the more languages available the more people it can reach. All information should be up to date and presented in a clear and objective way. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

In addition to general information, it is important that some more specific information about the visits is made available, such as visiting times, minimum and maximum number of participants, languages in which the visits can be carried out, safety rules, means of access for people with reduced mobility and even conditions for reservations, payments and cancellations. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

Regarding the facilities, these should be identified through an external signage in which the name, time and contacts are indicated. The digital platforms should include geographic coordinates as well as information regarding accesses, and the existence or not of private parking spaces. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The infrastructure and toilets must be inclusive to people with reduced mobility, allowing mobility and easy access to all areas. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

All reception areas, ticket office, toilets, entrances and exits must be properly identified and signposted in a clear and simple manner. The route of the visit should also be

signposted and the information signs and plaques must be available in at least one foreign language. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The hygiene and cleanliness requirements of the different spaces must also be met. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

In terms of the organisation of the visit and its execution, this may be in charge of human resources that are part of the respective industrial area, as well as by members of tourist entertainment companies. In both situations it is necessary that the people in charge of the visit or the activities to be developed have knowledge and training on the industry or raw material that they will show to the visitors, so that they can provide a professional and quality service, clarify any doubts before, during or after the visit, or even make recommendations for other points of interest. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

It is also important that the guides are able to communicate in at least one foreign language, usually English, so that the visit is inclusive for as many people as possible. The same applies to information provided in information brochures, indicative plaques, and also any place providing institutional information. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The entity should have an accessible offer that allows to receive visitors with physical or intellectual disabilities, parents with babies or small children, or women in advanced stages of pregnancy, as well as senior citizens. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

This requires, above all, the elimination of physical barriers, adequate signposting of the spaces and the use of inclusive language. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

Before starting the visit, it is important to inform the visitor about the duration of the visit, the rules to be followed during the visit, regarding the permission to take photographs or videos, and also about the possible use of materials made available by the entity. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

A historical contextualization should also be made, either in the case of a visit to a living industry or in the case of a visit to industrial heritage, not only about the industry itself

but also about the region. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

Also, as a way of supporting local communities and institutions, industrial tourism entities should promote initiatives that enhance the historical and cultural heritage of the region in which they are located, as well as participate in social and educational actions that benefit the community. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

During the visit itself, it is necessary that the visitor has visual access to the industrial processes, either through direct observation of the processes in factories, or through visual resources such as videos, audios, and even replicas. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The organisation of the visit route should be in accordance with the normal operating sequence of the industry, in order to create a logical route true to reality, and also to demonstrate how the appliances and industrial equipment work. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

At the end of each visit equipment that may have been given away to the tourist during the visit should be returned and it is normally at this stage that experimentation activities, tastings and offers take place. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

Usually, if there is the existence of one, the visitor will also be shown the shop alluding to the industry they have just visited, so that they can buy products or souvenirs. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

The shops should have a good presentation of products, prices should be properly identified as well as the accepted means of payment. The staff of these commercial spaces should, like the others, speak at least one foreign language and be familiar with the products being sold to provide an adequate service to the needs and tastes of each client. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

At the end of the visit, visitors should also be submitted to satisfaction questionnaires and suggestion or complaint forms so that the entity can monitor the satisfaction or dissatisfaction of its visitors, with the objective of continuous improvement. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

These questionnaires are also a way to control and collect data in relation to visitors, such as the number of visitors that are received monthly, their nationalities and how they learned about the programme of visits, among other data that the entity considers relevant. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

Environmental policies are increasingly a key issue in any economic sector, and as such the tourism sector is no exception. In order to promote more sustainable tourism activities, it is important that in the experiences developed within the industrial tourism there is implementation of more sustainable and environmentally friendly practices. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

For this, it is important that the visitor is provided with sustainable measures that the entity adopts, in this case a living industry entity, throughout its industrial production, such as reduction of energy consumption, recycling of materials and also the reuse of some of them. Recycling should be promoted on site by installing containers for recycling. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

This environmental awareness should also be promoted to visitors by encouraging the use of public transport, bicycle and pedestrian paths to access the facilities where the visit will take place. (Turismo de Portugal, I.P. & Rede Portuguesa de Turismo Industrial, 2021)

2.3 Tourism within the Cork Industry

Within the industrial tourism segment, it is possible to find in Portugal some examples of companies, associations and museums that deal with the cork theme and cork industry, whether through visiting factories, cork oak forests, museums that exhibit pieces made of cork, or participating in activities or seeing how from such a simple material it is possible to create an infinite number of products.

“À DESCOBERTA DO TURISMO INDUSTRIAL”

As a way of publicising existing industrial tourism projects in Portugal, the dynamic: "À Descoberta do Turismo Industrial" was created for the first time in Portugal. It consisted of a series of activities organised by the "Grupo Dinamizador da Rede Portuguesa do

Turismo Industrial" , which ran from 8 to 14 April 2022, with the aim advertising the industrial heritage and living industry that can be found in different parts of the country. (TURISMO DE PORTUGAL, n.d.)

This programme is an opportunity to create different and original experiences that contribute to the diversification of tourist activities that both national and international tourists are already used to, through direct contact with the industries as a way of getting to know them and valuing their identity. (TURISMO DE PORTUGAL, n.d.)

Among the different activities carried out in the different industries or places considered to be industrial heritage in this programme, it is possible to highlight some that focus on the cork industry.

2.3.1 Eco Cork Factory- Factory Tour

One of the entities included in this programme that already practises industrial cork tourism activities is the "Eco Cork Factory", located in São Brás de Alportel, in Algarve. These visits are made in partnership with "Algarve Rotas", which is the tourist agency that develops this and other types of tourist itineraries in the Algarve area. (Rede Portuguesa de Turismo Industrial, 2022) (Eco Fábrica de Cortiça Francisco Carrusca, n.d.)

This activity organised by "Algarve Rotas" consists of a tour starting at the "Museu do Traje" (Costume Museum) in São Brás de Alportel, in one of its rooms called "Rota da Cortiça" (Cork Route), in which it is possible to understand the different stages cork goes through before it becomes the final product.. (Eco Fábrica de Cortiça Francisco Carrusca, n.d.)

The tour follows a visit to a traditional cork preparation and transformation factory, where visitors will be able to see live how the process works, and then be able to understand the infinite applications of cork in the most varied types of products, which they have the opportunity to purchase if they wish. (Eco Fábrica de Cortiça Francisco Carrusca, n.d.)

The final phase of this activity consists in a short walk through a cork oak field, in which the cycle of the cork oak as a supplier of the raw material cork and the importance of the cork oak forest for the ecosystem and all the species living in it are explained. (Eco Fábrica de Cortiça Francisco Carrusca, n.d.)

2.3.2 Museu Convento dos Loios- “Uma Aventura na Cortiça”

Another of the entities participating in the “À Descoberta do Turismo Industrial” project, which develops cork-related activities, is the "Museu Convento dos Loios". (Rede Portuguesa de Turismo Industrial, 2022)

This museum has a permanent exhibition whose main theme is the cork stopper industry and its evolution and growth throughout history. (Câmara Municipal de Santa Maria da Feira, n.d.) During the activity a visit is made to this permanent exhibition and the visitors also have the opportunity to watch a film allusive to the theme provided by APCOR. (Rede Portuguesa de Turismo Industrial, 2022)

In addition to the permanent exhibition on the cork stopper industry, the "Museu Convento de Loios" also has, as part of the activity, a workshop whose objective is to make visitors aware of the various applications of cork as well as the creation of their own pieces and objects made from cork stoppers and cork materials. (Câmara Municipal de Santa Maria da Feira, n.d.)

2.3.3 Museu de Santa Maria de Lamas- Núcleo temático da Cortiça

The "Museum of Santa Maria de Lamas", popularly known as the Cork Museum, could not be left out of the “À Descoberta do Turismo Industrial” initiative. (Rede Portuguesa de Turismo Industrial, 2022) (Museu de Santa Maria de Lamas, 2016)

Henrique Alves Amorim, the founder of the museum, who belonged to the renowned “Amorim” family which is still today a leading institution in the cork business in Portugal, established a collection dedicated to cork in this museum, since it was this raw material family business that enabled him to acquire all the pieces that are still part of this museum today. (Museu de Santa Maria de Lamas, 2016)

In this section it is possible to learn about the history of the cork transformation industry through the exhibition of old machinery and utensils used during the transformation processes of cork, and also used in the manufacture of cork stoppers. (Museu de Santa Maria de Lamas, n.d.) (Museu de Santa Maria de Lamas, n.d.)

In this space the visitor can also find the fusion of the two passions of the founder, cork and art, through pieces made of cork that recreate emblematic Portuguese monuments such as the “Torre de Belém”, and also pieces alluding to important moments of the history of Portugal, such as the caravel that played such an important role in the time of

the Discoveries, among several other pieces linked essentially to the history of the country, and to the village of Santa Maria de Lamas.. (Museu de Santa Maria de Lamas, n.d.) (Museu de Santa Maria de Lamas, n.d.)

As part of the dynamic promoted by the "Rede Portuguesa de Turismo Industrial" to publicise industrial tourism sites in Portugal, the Santa Maria de Lamas Museum organised visits which could be adapted to different age groups or level of education, in the case of school visits. (Rede Portuguesa de Turismo Industrial, 2022)

Among the range of activities developed in this museum, it was also possible for visitors to watch Manuel Augusto Fontes, a master craftsman working live, creating a prototype of the museum in cork. (Rede Portuguesa de Turismo Industrial, 2022)

2.3.4 Cork Experience Tour

Besides these industrial tourism sites included in the program “ À Descoberta do Turismo Industrial” the "Associação Portuguesa da Cortiça" (APCOR) has a service is "Cork Experience Tour" and its aim is to promote tourism in this type of industry, boosting its economic and cultural development. (APCOR)

This type of experience is also intends to make visitors aware of the processes that the raw material goes through before it is transformed into a final product, as a way of valuing and recognising cork as a noble and essentially Portuguese material, making it more visible not only in Portugal but also in the rest of the world. (APCOR)

APCOR works together with companies and entities within the sector that make this type of experience possible. These companies and associations are located in the north of the country, namely in Santa Maria da Feira, and in the south, in Montijo, Évora and São Brás de Alportel. (APCOR)

2.3.5 Planet Cork- World of Wine

Another tourist entity with great potential as an industrial tourism site is the museum experience within the cultural complex of the “World of Wine” (WOW), “Planet Cork”. (Turismo de Portugal, n.d.)

Since it is not a space in which the visitor will not only view artifacts or works of art, the WOW does not call Planet Cork, as well as its other spaces, museums but rather

experiences, since the goal is that the visitor acquires knowledge about various topics through interactive and digital technologies that allow a more playful way of learning.

Planet Cork (PC) is located in Vila Nova de Gaia and was inaugurated to the public on August 8, 2020, being therefore a fairly recent tourist structure.

This experience was developed in partnership with the “Amorim” group, which helped not only in the creation of educational content about cork and the cork industry, but also provided items for display in the experience, such as tools that are still used today for stripping, as well as machinery used in earlier times and equipments also used nowadays. Most of the visual content such as photographs and videos displayed throughout the experience were also provided by “Amorim”, and portray its activity as one of the largest cork manufacturing companies in the world.

Through a very interactive dynamic, “Planet Cork's” main objective is to showcase one of the most important raw materials in Portugal, cork. In this space a journey is made through the role of cork throughout various historical eras, its main characteristics and peculiarities, the importance of cork oak forests, the industrial processes through which cork passes until it reaches a final product, and finally the various applications that this vegetable tissue can be transformed into, besides being an option for sealing wine bottles.

Even though Portugal is the largest producer and processor of cork in the world, this is still a subject that is not sufficiently explored in tourist terms to give it the deserved recognition and value that it plays in the country, economically, culturally and even socially and educationally.

Planet Cork's mission is to function as a comprehensive cultural and learning space for a wide range of audiences, whose main objective is to show the multiple uses and applications of cork, always bearing in mind values such as sustainability, that are very characteristic of the cork manufacturing sector.

This experience, which is part of the cultural complex of WOW, is an experience that is suitable for all age groups, and therefore also participates in the internal program that the complex develops called "Aprender é WOW!" which consists in disseminating and encouraging schools to visit the experiences of the WOW complex. These visits can take place among younger age groups, or even students already in high school or even vocational schools.

As a way to transmit information and knowledge in a more appealing way, WOW made a strong investment in technology in their experiences and “Planet Cork” was no exception, turning out to be one of the most interactive experiences and therefore one of the most suitable for those visiting with children.

Through digital and technological means, “Planet Cork” aims to contribute to the development of tourism and culture in the north of Portugal, as there is no touristic infrastructure in the north of the country that can be compared to this one, especially with its central theme, cork.

The experience follows a logical order, so that way it is very easy for the visitor to effortlessly get involved in the theme and therefore retain a lot of knowledge about the subject.

The “Planet Cork” Experience explained

When the visitor enters the experience, he is immediately confronted with an historical contextualisation about the cork oak tree and the applications that were given to cork in different historical eras.

In this chronological line underlines dates such as the sprouting of cork oak trees, which dates back some 60 million years, and the uses given to cork by people from Ancient Egypt, Ancient Greece and during the era of the Roman Empire. The importance and value that Portugal has always attributed to cork oaks is also highlighted, since it was during the reign of King D. Dinis in the 13th century that the cork oak tree became a species protected by law. The use of cork at the time of the Discoveries emphasised as well, since it was used as insulation in the caravels in which the navigators travelled.

In this first phase, the importance of cork for scientific discoveries is explored, since it was through the observation of pieces of cork through the microscope that Robert Hooke in 1665 discovered small cavities that would he called cells, its discovery being therefore directly linked to cork. This is one of the first digital activities in which the visitor can interact with, by using a microscope to spot the different layers that can be observed as the image gets bigger and bigger, until the visitor can perceive the cells present in cork , the same ones that Robert Hooke observed when he made his historical discovery.

In this first phase, the main characteristics of cork are also described, such as its capacity for thermal and acoustic insulation, the fact that it is a waterproof, hypoallergenic

material, and also its elastic memory, which can be tested by visitors using a device that compresses and decompresses the cork.

Another interactive activity that visitors can try out in this section is a digital scale that converts people's weight in kilograms into people's weight in cork stoppers, in which the lightness of this raw material is once again evident and proven.

In the next section of the experience visitors are immersed in the ecosystem of a cork oak forest.

In that area it is possible to see on a map the geographical areas where the cork oak forests are concentrated, which is namely in the Mediterranean sea basin.

This area of the experience is surrounded by sound systems that reproduce the sounds of the bird species that can be heard in the "Montado" as well as understand what kind of other animals and vegetation can be found in these forests. It is also here that the visitors will find the brand image of this experience, a full scale replica of a cork oak tree, which crosses the experience from the bottom floor to the top floor where the shop of the experience is located.

Still in the cork oak forest area, it is possible to observe on a large scale the various layers that are intrinsic to the cork oak, from the outside shell, the cork itself, to the inside of the tree trunk.

The next stage of the "Planet Cork" experience is dedicated to cork harvesting, the methods used and traditions.

In this area, it is possible to watch videos showing how stripping is carried out and which tools are used, as "Amorim" has provided examples of these same tools to be exhibited in the experience. Once again, this area has a sound system that makes visitors feel as if they are in the middle of a cork oak forest where the harvesting of the trees is taking place, through the sound of the tools and the characteristic noise of the cork being separated from the tree trunk.

Also, in this area, there is a very interactive activity which consists of a kind of hologram of a "farmer" who answers several common questions about the harvesting process.

In this space we can also see how the stabilisation process of cork planks works in the shipyards, since a corridor has been created in which cork planks are piled up on both sides, just as they are when being stabilised in the real process.

This corridor connects the visitor to a room where people can see the oldest methods of handling and working cork, where, once again, machinery and utensils provided by "Amorim" are on display. Also in this segment, it is possible, through a sort of sensory table, to understand the categorisation of the cork planks so that they can be separated and redirected to the different purposes for which they are suitable. Since only the thicker planks with fewer irregularities are suitable for the production of cork stoppers, for example.

The next Planet Cork area is the part of the experience alluding to the cork transformation industry. In that segment, visitors are immersed in an industrial simulation, using visual and sound resources, in order to feel that they are visiting a cork processing factory, yet still in the heart of the historical centre of Vila Nova de Gaia.

In this space there are full scale replicas of the boiling tanks, pallets loaded with cork planks suspended in the air, and as throughout the experience, the sounds that imitate the industrial noise that is usually felt in this type of environment. This type of realism that is included throughout the visit makes the tourists have an almost authentic sensory experience.

In this area of the experience, visitors will find themselves in a sort of spiral in which it is possible to follow the different steps necessary for the production of cork stoppers. At the end of this spiral, it is possible to see through videos the automatic process and the process of manual punching of the cork stoppers, in which real machines used for each of the effects are also displayed.

At this point of the visit, people are at the final stage of the area dedicated to the industry and here they can find several very interactive activities, especially for children.

First, there is in this space a giant cork that would be used in a hypothetical bottle of wine with a length of 15 metres, which makes it the key piece of this small space that serves as a kind of conclusion to the area dedicated to the industry. It is also possible in this area a digital didactic game, which basically consists in bottling the bottles of wine with the help of a lever, and it is also there where it is possible for the visitor to engrave its own cork

stopper, as the experience has laser fire machines that allow the visitor to write his name or whatever he wishes on the cork stopper, which serves as an original and different souvenir of the visit to the experience.

Once this area has been completed, the visitor will move on to the upper floor, where people can acknowledge the various applications of cork in a wide variety of sectors.

Before the exhibition of the applications of the raw material, when going to the second floor, the visitor is confronted with a unique wall, 153 square metres in area, completely covered with cork, that creates a unique texture that aims to reproduce a visual effect of water in motion, because while climbing the stairs you can hear the sound of constant dripping, which makes it possible to understand the idea that is intended to be transmitted. This wall illustrates not only its primarily visual, decorative and architectural use, but also to highlight once again the acoustic and thermal insulation properties of cork as a raw material.

Arriving at the top level of the experience, the visitor is guided through the most varied applications of cork, from its application for aesthetic purposes to its functionality and specific characteristics.

In this area it is emphasised that, regardless of what the cork is used for, this is an industry where there is practically no waste, since everything left over from the cork stopper industry is used in other products or for different purposes.

In this segment, areas such as architecture, engineering, automotive, space travel, sports and even cinema serve as examples of the different applications of cork in a wide range of fields.

The final stage of the experience is a fashion runway in which the use of cork in the fashion industry is highlighted and praised. There people can see videos of fashion shows of designers who have used the raw material in some of their collections. Throughout this catwalk visitors can walk the catwalk as if they were in a real fashion show, a funny moment that can be seen by the visitor through a real-time transmission on a screen at the end of the catwalk.

Before the end of the experience, it is possible to see some pieces still related to the fashion world in which cork is applied, such as dresses, sunglasses, and shoes.

The visit to the Planet Cork experience ends at the Planet Cork shop, where the visitor can, once again, see objects made with this raw material, and if desired, purchase them.

The “Planet Cork” aims to be recognized as an innovative experience that fosters the cork sector as valuable touristic industry.

Through a different approach to the industry of cork, and by using new technological tools, this experience is a creative and effective way to enhance the importance of the cork sector to Portugal, especially to the northern region.

**CHAPTER III – INTERN EXPERIENCE AT THE “CULTURAL AND
TOURISTIC QUARTER”- WORLD OF WINE**

3 Intern Experience at the “Cultural and Touristic quarter”- World of Wine

This chapter aims to present the business group, and more specifically the cultural complex in which I developed my curricular internship. In this segment I will also explain the type of training I received throughout my experience as an intern, and the various tasks and activities carried out, as well as the personal contributions I made to the “World of Wine”, specifically within the scope of the "Planet Cork" experience.

4.1 The Institution

4.1.1 The Fladgate Partnership

“The Fladgate Partnership” is a corporate group that owns businesses in Port wine, Tourism, and Distribution. (The Fladgate Partnership, n.d.)

The founding company of TFP (The Fladgate Partnership) was Taylor's, one of the oldest Port Wine houses, which turns out to be the starting point of this successful business group that, in the time being, has extended its horizons to other business areas. (The Fladgate Partnership, n.d.)

In order to better understand how the different companies, that nowadays belong to TFP, have crossed each other along the way, it is important to analyse the historical context that shows how the business group came about.

4.1.1.1 Wine businesses- The origins of the TFP

Taylor's, the founding company of the group, came into existence in 1692 with the arrival of Job Bearsley to Portugal. Job Bearsley was an English merchant who initially traded wine produced in the Minho region. (TAYLOR'S, n.d.)

Along with Job Bearsley, his eldest son, Peter Bearsley, also settled in Portugal and became the English consul in the city of Viana do Castelo. Also connected to the wine trade, Peter Bearsley was more ambitious than his father and extended the business further inland. (TAYLOR'S, n.d.)

The wines from the Douro region were already being commercialized by the British, but their production and transport were done through intermediaries. (TAYLOR'S, n.d.)

Peter Bearsley knew that the wines of the Douro region were more appreciated by the British people, and once he acknowledged that, he decided to make the crossing to the inland Douro region on his own feet, something that few British merchants had ever dared to do before. (TAYLOR'S, n.d.)

Peter Bearsley's ambition led other British wine traders to follow in his footsteps, which increased the competition of the British market in the area of the Douro region. (TAYLOR'S, n.d.)

In 1774, Bartholomew Bearsley, one of Peter Bearsley's sons, bought a property in the Douro, becoming the first British wine merchant to own a property in that area. This purchase gave him a great advantage over other merchants as it allowed a better relationship with the local farmers, ensuring better production and consequently better wine, as nobody knew the best techniques to work those lands better than the people who grew up and worked there all their lives. (TAYLOR'S, n.d.)

This property bought by Bartholomew Bearsley is located in Lugar das Lages and is still part of Taylor's heritage, being recognized as Taylor's First Estate Reserve Port. (TAYLOR'S, n.d.)

Francis Bearsley, one of Bartholomew Bearsley's brothers, was, among all the brothers, the one who lived the longest and remained a partner of the company until he died in 1805. (TAYLOR'S, n.d.)

When Francis Bearsley died, the company was left with no direct family to run it, and in 1808 with the advance of the French army during the Napoleonic Wars, British exporters safeguarded their assets and businesses by transferring them to non-British companies or, in the case of the wine business, shipping everything to Britain. (TAYLOR'S, n.d.)

One of Francis Bearsley's sons-in-law, Dr. Edward Gray, became a partner but played little part in the company, and his son Francis Gray, also became a partner but spent most of his time in the company's office in London. (TAYLOR'S, n.d.)

Fortunately, among the various employees of the company there was an American citizen and entrepreneur named Joseph Camo. Since Joseph Camo was American and was not considered an enemy or threat by the French, the company recognised Camo's importance and gave him a one-sixth share of the company and in return, Camo would have to stay in town and run the company while the British were away. (TAYLOR'S, n.d.)

From 1808 to 1811 Camo was the only business partner working in the company. In 1812, since the British merchants reoccupied their positions, Camo resigned his status as a partner to pursue other interests. (TAYLOR'S, n.d.)

A man named Joseph Taylor, that later would give the name by which the company is still known today, often exchanged correspondence with Camo during his time managing the company, and according to the letters exchanged between the two of them, Joseph Taylor would be a competent administrator and therefore a person very well prepared to take the place of Camo. (TAYLOR'S, n.d.)

Taylor had already been a manager in the company's London office for at least a decade, and it was Francis Gray, one of the people who became a partner upon the death of Francis Bearsley, who accompanied Joseph Taylor to Portugal in 1813. Francis Gray eventually died the following year and it was then that Joseph Taylor became a partner in 1814. (TAYLOR'S, n.d.)

Over the years Joseph Taylor managed the company with great success and ensured its excellent reputation, however, due to his failing health, Joseph Taylor would not continue to see the success of his achievements, and so the question of succession arose again. (TAYLOR'S, n.d.)

His choice was two English men, both entrepreneurs in the wine trade business, Morgan Yeatman, a merchant in Dorchester who had been Taylor's customer for many years, and John Fladgate, a merchant in London who was an acquaintance of Joseph Taylor's agent. (TAYLOR'S, n.d.)

It is around this time that the figures who give their names to the brands and businesses, that today make up the successful business group “The Fladgate Partnership”, begin appearing.

In 1838 the contract establishing the partnership between Fladgate and Yeatman was signed in Porto, and the company adopted the name Taylor Fladgate & Yeatman. (TAYLOR'S, n.d.)

Whilst Morgan Yeatman focused more on business development, John Fladgate was a lover of viticulture that in 1844, in the name of the company, he acquired “Quinta da Roêda”, which belonged to Croft (not yet part of the group at the time) and which added considerable value to the company due to the quality of the wines produced there, being

considered one of the best vineyards in the Douro region and an asset that still belongs to the group today. (TAYLOR'S, n.d.)

In 1862 Fladgate bought “Quinta da Roêda” from the company to himself, however, in 1889 he sold it back to Croft because his only son died, as well as his business partner's son, Morgan Yeatman Jr who eventually passed away. (TAYLOR'S, n.d.)

After Fladgate's retirement, the company was taken over by the late Morgan Yeatman Jr's sons, Harry and Frank Yeatman who ran the business into the 20th century. (TAYLOR'S, n.d.)

During the period of the Yeatman's leadership, “Quinta de Vargellas “was also acquired, which is located in the Alto Douro and still stands out nowadays for the wines produced there. (TAYLOR'S, n.d.)

In 1919 Harry Yeatman died and none of his sons wanted a share in the company, so for some time Frank Yeatman was the only owner. (TAYLOR'S, n.d.)

Around the same time, the London branch office closed and since then the company has been run solely from Portugal. (TAYLOR'S, n.d.)

Frank's son, Dick Yeatman, studied viticulture in France, and showed interest in the company and joined the partnership with one of his cousins, Stanley Yeatman, and from 1923 onwards the company was prosperously run by them. (TAYLOR'S, n.d.)

In 1949 another company joined the group, Fonseca. (TAYLOR'S, n.d.)

Fonseca has always been a Port wine producer recognised for its vintages, and it has been part of the first category of Vintage Port wine producers since the mid-19th Century. (FONSECA, n.d.)

Vintage Port wines represent the best of the products of an exceptional year. Unlike Port wines that age in wood, Vintage Port wines will continue to age and improve in the bottle for decades. (FONSECA, n.d.)

The company's Vintage Port wines come from its estates:” Cruzeiro” and “Santo António”, in the Pinhão valley, which has contributed to the company's Vintage Port blend for 100 years, as well as the “Quinta do Panascal” estate in the Távora valley. (FONSECA, n.d.)

From the legendary 1840, the first Vintage Port to be released to the market, to the fantastic vintages declared in the last decade, the company has produced a series of acclaimed wines. (FONSECA, n.d.)

For wine enthusiasts around the world, Fonseca is best known as the producer of Bin No.27, a Reserve Port, released four decades ago, that is one of the most popular and successful blends of Port. (FONSECA, n.d.)

The declaration of World War I in September 1914 initially did not have much effect on the wine trade. However, as the war progressed, the business declined. (FONSECA, n.d.)

By 1914 the company needed additional capital to stay in business. In November of that year, the company received the first of several substantial loans from Taylor, Fladgate & Yeatman. (FONSECA, n.d.)

The firm's liquidity problems continued after the war. Unable to borrow from banks, it remained dependent on loans from Taylor, Fladgate & Yeatman. (FONSECA, n.d.)

The problems came to light in 1914. On May 19, the company was sold to its main creditor, Taylor, Fladgate & Yeatman. (FONSECA, n.d.)

As the two decades before the war were prosperous for Taylor's, there were plenty of means to subsidise the company during the post-war period, although sales were slower. In 1914 Stanley Yeatman died suddenly, and it was then that Dick Yeatman bought out his share and became the only owner. (TAYLOR'S, n.d.)

Later, in 1914, Dick Yeatman, ceded shares to Bruce Guimaraes, who was descended from one of John Fladgate's daughters, and who was then part of Fonseca, and to Huyshe Bower whose mother was in the Yeatman family and who had joined the company in 1914. (TAYLOR'S, n.d.)

Dick Yeatman died in 1914, leaving his widow, Beryl, and young Bruce Guimaraes and Huyshe Bower as partners. In April 1915 Beryl's nephew, Alistair Robertson, joined them, since Beryl had asked him to take over the business. (FONSECA, n.d.)

Born in Portugal into a family closely connected to the Port wine trade and with experience in sales and marketing, Alistair was well qualified for the task. He restructured the two Port companies to make them more efficient and competitive and to bring them back into profit through sales development. Huyshe Bower sought to develop new

commercial links internationally to reduce dependence on the UK market. (FONSECA, n.d.)

This effort done by Bower laid the foundations for the worldwide recognition that Port wine brands such as Taylor's still enjoy today. (FONSECA, n.d.)

A few years later, in 1994, with the arrival to Portugal of Alistair's eldest daughter Natasha and her husband Adrian Bridge, the company saw the possibility of family continuity in its management. (TAYLOR'S, n.d.)

Adrian Bridge brought to the group his vast experience in international business as well as his ability to lead and prepare the company for the challenges that would arise and in 2000, he was appointed Managing Director of the group. (TAYLOR'S, n.d.)

In 2001 the Taylor Fonseca Group bought Croft. (CROFT, n.d.)

Croft is the oldest active company in in the area of production of Port wine, having been founded in 1588. It is recognised for its Vintage Port wines, Reserve Port, and for its Tawnies, production styles that are passed from generation to generation. (CROFT, n.d.)

Despite its historical and family character, Croft also stands out for its innovation having been the first to create the first rosé Port wine. (CROFT, n.d.)

With the acquisition of Croft, the Taylor Fonseca Group was renamed The Fladgate Partnership. (CROFT, n.d.)

Still, on the subject of port wine, other port houses have been acquired over the years, making TFP a business group that concentrates on one of the largest and most reputable port houses in the market.

In 2013 the group bought Wiese & Krohn, a Port wine house founded by two young Norwegians, Theodor Wiese and Dankert Krohn, in 1865. (KROHN, n.d.)

In 1880 Krohn bought out his partner, who was also his cousin and became the sole owner of the company until he died in 1906. (KROHN, n.d.)

His initial desire to come to Portugal, more specifically to Porto, and set up a port wine business, was initially instigated by Wiese, so much so that Krohn eventually adopted Portuguese nationality along with his family. (KROHN, n.d.)

After Krohn died in 1906, the company was run by his wife and daughters together with Gomes Figueiredo and Edmund Arnsby, two company employees. (KROHN, n.d.)

During the first years of its existence, it was a small company that traded with the Scandinavian countries and Germany, but in the early 1900s, it began to expand its horizons to countries such as France, Belgium, and the Netherlands. (KROHN, n.d.)

Edmundo Falcão Carneiro, a Portuguese export manager who had worked for the company since 1910, became a partner in the port company after Gomes Figueiredo retired in 1921. (KROHN, n.d.)

In 1933, after the death of Edmund Arnsby, Edmundo Falcão Carneiro bought his shares from him and his brother Frederik, who was a Port taster who had worked for Croft, and who retired from the company 4 years after his brother's death. (KROHN, n.d.)

This way Krohn ended up becoming a port wine company entirely owned by Portuguese people. (KROHN, n.d.)

In 1989 they bought “Quinta do Retiro Novo”, which is located in Sarzedinho in the Rio Torto valley and which still produces some of the best and most highly regarded wines of the brand. (KROHN, n.d.)

With the purchase of Krohn, TFP has become the leading aged tawny Ports group. (KROHN, n.d.)

4.1.1.2 Port Wine Cellars, Estates, and Events

Apart from the wine production business, some of these Port wine companies belonging to TFP, also have facilities in which the tourist can, besides acquiring knowledge about the production process of the wines, carry out tastings and workshops that will provide the customer the opportunity to taste the different wines and blends that each brand produces.

In this way, visitors will have the opportunity to get to know spaces that were once used for storing and bottling the wines, and which have now been restored in order to provide an experience that will allow the tourist the experience of appreciate the unique characteristics of the wines from the different companies that gave the high reputation that the business group still has these days.

These spaces are traditionally referred to, both by tourists and locals, as “Caves de Vinho do Porto” meaning Port Wine Cellars, and they can be found, essentially, on the riverside area of Vila Nova de Gaia.

Amongst the various Port wine companies belonging to TFP, both Taylor's and Fonseca visit centres are the ones to be highlighted. These two companies have created visit centres in their storage and bottling facilities so that the customer can learn about the whole process by which the wine goes through until it becomes the final product, and also learn a little about the history, traditions, and particularities of each of the Port wine companies.

Taylor's visitor centre is located in Rua do Choupelo in Vila Nova de Gaia (TAYLOR'S, n.d.) , and here it is possible to enlighten the tourist about the history of one of the best known and respected Port wine houses. In addition to the visit and the learning that the visitor will acquire about the company, the production methods, storage, and production of Port wine, there are also tasting points that will allow people to taste a selection of the best wines that Taylor's has to offer. In case people want to take some of them home, there is also a shop in which the customer will find a wide range of Taylor's wines. (TAYLOR'S, n.d.)

Besides the Port wine cellars, it is also possible to find in this space the restaurant "Barão Fladgate", which is one of the most reputed restaurants owned by the TFP group. (RESTAURANTE BARÃO FLADGATE, s.d.)

The name of this restaurant was inspired by John Fladgate, a very important figure in the history of Taylor's, as I mentioned before. (RESTAURANTE BARÃO FLADGATE, s.d.)

As for the cellars belonging to Fonseca, they are also located at Rua do Choupelo, in Vila Nova de Gaia. (Fonseca - Vinhos do Porto, n.d.)

Just as with Taylor's, in Fonseca Port Wine cellars, it is possible to learn about the background and how the company has developed and grown over the years, as well as How Fonseca has been committed to a more sustainable form of cultivation and production. (Fonseca - Vinhos do Porto, n.d.)

Visits to the Fonseca space include a tasting area and also a space in which the customer can buy some products if they wish. (Fonseca - Vinhos do Porto, n.d.)

In addition to the port wine cellars, TFP has also acquired the former storage facilities of Real Companhia Velha, known today as The Baron's Hall and The Baron's Gallery, which have been refurbished and converted into halls in which it is possible to host a wide variety of events. (THE BARON'S HALL & GALLERY, n.d.)

The estates that are part of the heritage of the various port wine companies can also be visited or even be the stage for various events and activities for companies that need a space for conferences, workshops, or dinners, and even for private individuals who wish to rent some of the spaces for baptisms, parties or weddings. (TRÊS SÉCULOS, s.d.)

The company belonging to TFP which is responsible for the organisation of events, hire of spaces and catering is "Três Séculos". This is a company with more than 30 years' experience in the area that is available to organise and host any type of event in the various spaces that the group has available according to the client's tastes and requirements. (TRÊS SÉCULOS, s.d.)

4.1.1.3 Hotels

Other great investments of the Business Group are dedicated to Hotel Businesses.

At the moment TFP owns several luxury hotels including the "Vintage House Hotel" a five-star hotel located in Pinhão, right in the heart of the Douro river (The Vintage House Hotel, Douro., n.d.) , and the “Hotel da Estrela” (Hotel da Estrela, n.d.) and “Palacete Chafariz D’El Rei” (PALACETE CHAFARIZ D'EL REI, n.d.) both located in Lisbon.

Until very recently TFP also owned the "Hotel Infante Sagres" a very prestigious hotel in the centre of Porto (Infante Sagres, s.d.). However, in May 2022 the hotel was sold, 6 years after it was bought, renovated, and expanded, making it one of the best hotels in the city. (Adrian Bridge, E-mail to the general E-mail of The Fladgate Partnership Group, May 5, 2022)

The group's largest hotel investment to the date and the one that attracts the most attention is undoubted “The Yeatman Hotel”.

The construction of this hotel began in January 2009 and opened its doors in 2010, so it has more than 10 years of history. (Lochery, 2020, 24)

Due to the company's connection with the Port wine industry, and the location very close to the Port wine cellars, this is a hotel where the wine theme is inherent. (THE YEATMAN HOTEL, n.d.)

As Adrian Bridge, the CEO of The Yeatman Hotel, states:

“Our origins in the wine trade give us timeless qualities and experience which help us unite the past to the present day. We are proud to continue our wine theme throughout all aspects of our Hotel: from our wine cellar where we house the largest collection of Portuguese wine in the world, to our bedrooms - represented by Portuguese wine producers who are our partners, to tastings and masterclasses where you can taste Portugal’s best wines, to our food and wine pairing experiences including our wine dinners, as well as our luxurious Vinotherapy Spa treatments” (THE YEATMAN HOTEL, n.d.)

Inside the hotel, there are also high-quality gastronomic experiences, with a highlight to "The Yeatman Gastronomic Restaurant" led by Chef Ricardo Costa which already has two Michelin stars. (THE YEATMAN HOTEL, n.d.)

In addition to the existing hotels, several innovative and expansion projects are already underway.

Firstly, the opening of a five-star hotel to be called "The Bearsley", which will be, like The Yeatman, very close to the river line in Vila Nova de Gaia. The property is expected to have around 99 rooms and it is planned to open in 2024. (Adrian Bridge, E-mail to the general E-mail of The Fladgate Partnership Group, May 5, 2022)

A phased expansion of more than 25 suites is also planned at the Vintage House Hotel, as well as a new restaurant and swimming pool. (Adrian Bridge, E-mail to the general E-mail of The Fladgate Partnership Group, May 5, 2022)

The hotels located in Lisbon will also undergo renovations, such as Palacete Chafariz D'El Rei, which in addition to more rooms will have a new Taylor's visitor centre. (Adrian Bridge, E-mail to the general E-mail of The Fladgate Partnership Group, May 5, 2022)

Besides all these investments in terms of wine, hotels, restaurants, and events, there is still room for the group to expand at the cultural level in order to advertise what the north of Portugal has to offer tourists.

TFP has shown that it has the conditions, both monetary and infrastructural, to put the city of Porto on the map and that is why it has committed itself to develop businesses and strategies that attract tourists to the cities of Porto and Vila Nova de Gaia by offering the best services, both in terms of hotels and restaurants, and now also in terms of culture, with the implementation of the World of Wine, the new cultural complex that was created as a way of revolutionising tourism in Porto and boosting the historic area of Vila Nova de Gaia.

4.1.2 World of Wine

The growth of the city of Porto as a touristic destination has been exponential (Lochery, 2020, 15), as in 2018 the “Grande Porto” area received a total of 3.3 million tourists. (Invest Porto., n.d.)

Its popularity has had a fairly recent growth, since it has only entered for the first time 96th place in the Top 100 most visited cities by international tourists in the ranking "Top 100 City Destinations" by Euromonitor" in 2018 (Geerts, 2018), and in the 2021 ranking Porto has achieved the 68th place (Yasmeen, Vladykin, & Popova, 2021).

Despite the increase in the number of tourists visiting the city, Porto has revealed a shortage of content to entertain those who visit and intend to have a longer stay. (Lochery, 2020, 17)

The fact that the famous Port wine is named after the city of Porto means that many tourists visit Porto because of the cellars and in order to learn about Port Wine history and production, as well as for tasting the best wines that can be found there (Lochery, 2020, 15-16)

However, besides Port Wine, there is not much else that tourists know about this city, whose tourist potential goes much further than the Port wine cellars. (Lochery, 2020, 16)

Nowadays tourists have other type of expectation different from the ones they had a few years ago, where the most common destinations were the beach and tropical destinations. Nowadays people tend to look more for weekends in a city context, which forces the destination cities to create activities able to make the tourist extend his stay. This can be done through the creation of content that is not dependent on the good weather or the time of year. (Lochery, 2020, 17)

In the district of Porto this factor is very important and should be taken into account by both Porto and Vila Nova de Gaia cities since the levels of rainfall throughout the year are very high and therefore the existence of tourist activities that are not dependent on the weather are essential (Lochery, 2020, 17) (IPMA/MM-MCTES-MAAC, PORDATA, n.d.)

The objective for boosting the area was to take advantage of the success of already present tourist attractions, such as the Port wine cellars, to further reinforce the interest in both banks of the Douro River since after visiting the cellars, tourists would return to the Porto side, where a great part of them was accommodated. (Lochery, 2020, 17-18)

Since there was not much else to attract tourists to the south side of the Douro River, Vila Nova de Gaia City Council published a strategic plan to develop the riverfront area of Vila Nova de Gaia. (Lochery, 2020, 18)

This area which they intended to rehabilitate was essentially occupied by the warehouses of the main port wine companies, being these companies the ones who had the necessary financial conditions and facilities to transform the area (Lochery, 2020, 18)

In 2008, TFP took the decision to stop using the warehouses of the port wine companies that were located in the area, transferring the production and bottling of the wines to other facilities, leaving a series of warehouses available to proceed with the rehabilitation of this place. (Lochery, 2020, 18-20)

These spaces that had been freed up provided a range of possibilities, and the question was what the company should do with them.

It was necessary to develop a project that would dynamize the tourism sector and the area that became available after the allocation of facilities. (Lochery, 2020, 2) It was also clear that the Porto region needed to invest in new structures and new tourist markets different from what could already be found.

There was strong competition in the race for European funds between the Porto and Vila Nova de Gaia municipalities, funds that finance the requalification and modernisation of both historic centres (Lochery, 2020, 23)

As most of the European funds were attributed to Porto, there was little outside support left to implement the plans of the Vila Nova de Gaia municipality to develop the south riverside area of the Douro River (Lochery, 2020, 28)

With the lack of support from the European Union, TFP chose to proceed with their plans that would transform the area, as they already had the necessary space and warehouses to put it into practice (Lochery, 2020, 23)

Initially, the efforts and investments were concentrated on the construction of The Yeatman Hotel. The construction work began in 2009 and in 2010 the hotel opened its doors to the public, and its inauguration was proof that TFP remained focused on its mission to transform the area into a tourist-friendly zone. (Lochery, 2020, 24)

The Yeatman Hotel represented a decisive change for the tourism sector in the “Grande Porto” area. TFP worked hard to promote the hotel, not only for their benefit but also as a way to advertise Porto as a tourist destination to the luxury markets. (Lochery, 2020, 27)

For TFP, the link between wine and cultural tourism was a direction that the group undoubtedly wanted to follow. (Lochery, 2020, 26)

As the “Grande Porto” area needed to develop in terms of tourism offers, the best way to do it that was to highlight even more its best features (Lochery, 2020, 31), and it made sense to TFP that the existing ties between the city and Port wine should be explored in an innovative way, different from what was already the existing panorama. (Lochery, 2020, 30)

The fact that TFP had already noted the lack of touristic attractions and experiences during the winter in the city, this became an opportunity to create something that was not dependent on good weather. (Lochery, 2020, 31)

The central theme of the project that was being thought up was wine since for TFP this was a natural connection. (Lochery, 2020, 32)

As the ideas for this project had not yet been fully developed, the business group decided to enlist the help of "Broadway Maylan", a world-leading architectural firm. (Lochery, 2020, 32)

All the visions and ideas that emerged led to the construction and creation of a cultural complex through the use of the old Port wine storage facilities that belonged to TFP. (Lochery, 2020, 32)

The architectural firm's initial idea was to create a project that would stand out in the landscape on the south bank of the River Douro, but these initial plans were rejected by the local authority of Vila Nova de Gaia as the conservation of traditional façades was prized, The historic centre of Porto had been declared a UNESCO World Heritage Site along with the Serra do Pilar Monastery situated in the historic zone of Vila Nova de Gaia and so the local authority of Vila Nova de Gaia had the objective that this award is extended to the area of the Port wine cellars in order to further enhance the value of the area. (Lochery, 2020, 33)

Having said that, all the demands of the municipality of Vila Nova de Gaia were heard and in 2015 a new project was delivered this time trying to keep as much as possible of the original buildings' characteristics. (Lochery, 2020, 35)

Instead of building in height, the idea would be to excavate the ground so as not to obstruct the landscape, and all these changes would add costs to a project that was already around 100 million euros in terms of investment. (Lochery, 2020, 36)

In 2016 the project got off the ground, although some final approvals were still under discussion, overall, the de Vila Nova de Gaia City Hall supported the plans. (Lochery, 2020, 37)

In the same year, “Historic Lodges and Discoveries” (HILODI) was established, a new group company responsible for overseeing the project. (Lochery, 2020, 38)

This venture was to become the largest cultural investment in northern Portugal and the number of visitors expected would make it the largest tourist attraction in the “Grande Porto” region. (Lochery, 2020, 38)

Giving this project a name was an important decision since the name needed to reflect the magnitude of the cultural complex the group was developing and there is no doubt that “World of Wine” (WOW) is a name that causes impact and arouses curiosity in tourists. (Lochery, 2020, 38)

Given that the construction process itself only started in 2018 and TFP was aiming to inaugurate the complex in July 2020, this made the schedules very tight considering the scale of the works. (Lochery, 2020, 40)

One of the characteristics that would differentiate the WOW from the other existing cultural projects would be the use of advanced and interactive technological content, with a large and complex research process behind it. (Lochery, 2020, 41)

The plans in mind for the WOW were to develop museum experiences, as the goal was not the creation of the typical museums where the tourist enters and contemplates pieces of art, but a space where he learns, interacts, and experiences the theme that each experience addresses. (Lochery, 2020, 36)

As TFP spared no effort in seeking the highest quality, they contracted “Scruffy Dog”, a multi-award-winning creative experiences company based in England, to design the experiences that were being envisioned for the project. (Lochery, 2020, 42)

In addition to the museum experiences, the plans included a mini cinema as well as a temporary exhibition space. (Lochery, 2020, 44)

The Temporary Exhibitions building is intended to host art and photography exhibitions, private events, thematic fairs, and a wide range of activities. (Lochery, 2020, 44)

The arrival in the city of exhibitions of both national and international artists or concepts will bring to the city a new cultural dimension capable of attracting even more tourists. (Lochery, 2020, 217)

This space ends up being very flexible due to its capacity to, physically and logistically, adapt to distinct types of events (Lochery, 2020, 217)

In January 2020 the countdown to the opening of the complex to the public began (Lochery, 2020, 45)

Day by day the project was taking shape (Lochery, 2020, 45), and as intended in the initial designs the buildings were superb yet without changing the skyline (Lochery, 2020, 46)

The access to WOW has been well thought out since the beginning of the plans. In terms of public transport, it is possible to reach the WOW by metro, more specifically the yellow line, at the stops "Jardim do Morro" or "General Torres" and then walk down to the WOW facilities or by the bus lines 901 and 906 whose stops called "Choupelo" are very close to The Yeatman hotel, which is immediately above the WOW. (Lochery, 2020, 46-49)

However, despite the public transport that serves the metropolitan area of Porto, it was intended and expected that tourists visiting the WOW would access the complex through

the entrance that is located at "Cais de Gaia", the riverside area south of the Douro River. This intention has led TFP to invest in a "Douro River Taxi" ferry service that takes passengers from "Praça da Ribeira" on the north bank of the Douro River to a point on the south bank near the entrance of the WOW. (Lochery, 2020, 46)

In addition to the investment in the infrastructure of the complex itself, TFP is also concerned with investing in accommodation in the vicinity of the WOW in order to allow workers to live close to their workplace. (Lochery, 2020, 44)

In 2019 the recruitment process for new workers began, many of them were already employed in other business areas of the group, either in the visitor centres or in the hotels, however, all of them were chosen in a meticulous way as committed, dynamic, and a competent task force was wanted, especially at the linguistic level. (Lochery, 2020, 44)

The WOW opened to the public, as planned, on July 31st, 2020, and now boasts seven museum experiences, twelve restaurants, bars, and cafes, and a wine school.

Among the restaurants in the complex it is possible to find "1828", a steakhouse and also the most prestigious restaurant in WOW with a privileged view of the Douro River; "The Golden Catch" is located in the main square of the complex and it is the restaurant whose specialty is fish dishes; "Root and Vine", the vegetarian restaurant; "Mira Mira", is a restaurant inspired by Japanese cuisine and is located in the building of the fashion and fabrics museum; "Pip" is an ideal restaurant for families, as its menu includes dishes suitable for children, such as hamburgers, pizzas and pasta dishes; "V. P." is the restaurant with the brunch concept which has a terrace with wonderful views over Oporto and the Douro River; and finally "T&C", the restaurant dedicated to the typical Portuguese gastronomy. (WOW, n.d.)

In terms of coffee shops and bars there is "Suspiro", which is inspired by French pastry; "Maze", a coffee shop designed for breaks that clients may want to take during their visit to the complex; "Lemon Plaza" is a square inside the complex which is designed for quick and lighter meals; "The "Angel's Share" is the wine bar of the complex where it is possible to find the best wines in the world accompanied by cheese and sausages boards as well as typical Portuguese snacks. (WOW, n.d.)

The seven experiences comprise "The Wine Experience", "Porto Region Across The Ages", "Planet Cork", "The Chocolate Story", "The Bridge Collection", "Porto Fashion & Fabric Museum" and "Pink Palace Experience".

"The Wine Experience" is dedicated to the demystification of wine, in which all the processes that the grape undergoes are explored, from the planting processes of the vine to the bottling process as well as the characteristics of all wine regions from north to south of the country. This is the largest museum experience of the WOW, and through its interactivity, the visitor can become very involved in the theme and acquire knowledge about several types of wine. (Lochery, 2020, 117-122) (WOW, n.d.)

In connection with the experience dedicated to wine, the WOW also consists of a "Wine School" which offers a variety of training courses on various themes according to the different interests of each client. (Lochery, 2020, 121)

"Porto Region Across The Ages" is dedicated to the history of the city of Porto and also of the northern region of Portugal. In this experience it is possible to get to know the great figures that were behind the history of the noble city of Porto and also the events that marked the people throughout the various centuries, contributing to the evolution and development of the region. (Lochery, 2020, 171) (WOW, n.d.)

Based on the importance of the cork sector to the Portuguese economy and its ties with the wine sector, "Planet Cork" is a celebration of this industry, which is a world leader in the extraction, production, and application of a product as Portuguese as cork. (Lochery, 2020, 137) (WOW, n.d.)

The main objective of the experience "The Chocolate Story" is to make visitors understand where a product as rich as chocolate comes from and how it is made. (Lochery, 2020, 187) After a historical and geographical contextualization of cocoa and chocolate there is also a practical part in which the visitor can see in operation and in real time a chocolate factory that has been incorporated into the experience. With the inclusion of a full-scale chocolate factory in the experience came the idea of creating its brand of high-quality chocolate with the name "Vinte Vinte". This name was chosen because it reflects the geographical latitudes at which cocoa can be grown, twenty degrees north and twenty degrees south of the Equator. (Lochery, 2020, 192-193) (WOW, n.d.)

"The Bridge Collection" is the private collection of Adrian Bridge, the CEO of WOW and TFP. This is the experience that most closely resembles a typical museum as it is a collection of over two thousand pieces that are arranged chronologically and tell the history of humanity through drinking vessels, the oldest piece dating back seven thousand years before Christ. (Lochery, 2020, 154) (WOW, n.d.)

This collection includes pieces from the first human civilisations of Mesopotamia, Europe, and Asia, as well as pieces from Ancient Greece and the Roman Empire. The Islamic era is also represented in the collection as well as pieces from the Venetian Golden Age. The Middle Ages, the Renaissance, and the Age of Discovery are also highlighted until finally visitors are led to pieces from the Industrial Revolution and the age of the beginning of production, which includes pieces that are part of today. (Lochery, 2020, 163-165)

The idea of creating the "Porto Fashion & Fabric Museum" arose due to the connection that the city and, in general, the northern region of Portugal has with the textile and fashion industry. The main objective of this experience is to highlight products and talents of national origin, as well as to transmit values of sustainability, evolution, and success. It is possible to find inside this experience, many of the most iconic pieces of Portuguese creators and designers that still today represent Portugal in the fashion world. (Lochery, 2020, 197) (WOW, n.d.)

The "Pink Palace Experience" was the last experience to be included in the cultural complex and presents a totally different concept compared to the other experiences. The Pink Palace aims to be a space where visitors experience the best rosé wines while having fun in different rooms with thematic and fun scenarios, which will guarantee "instagrammable" content. For those looking for a more fun experience with friends, the "Pink Palace Experience" is the best option. (WOW, n.d.)

Associated to each of the experiences there is a shop, which is located in the final area of the visit, in which the products for sale are related to the theme of the respective experience.

Besides the shops assigned to the museum experiences, there is also the WOW commercial area, which has ten spaces that are rented by brands that wish to exhibit and sell their products.

4.2 Training, tasks, and developed activities

4.2.1 Training

During my internship at WOW, I received several types of training and preparation to easily adapt to the environment and to the tasks I had to develop daily.

There were several training programs that I had the opportunity to complete, and all of them became very useful in what were the tasks that I developed over time.

4.2.1.1 E-learning initial training

The first day of the internship, 31 January 2022, was exclusively dedicated to an e-learning training program provided by the company through the platform "Easygenerator for learners" in which was possible to find several courses on different themes and areas that the company considers important for new employers or trainees.

General Guide on WOW

The first course available on the platform was a general guide about the company that helps understand the mission, purpose, and values and briefly describes the history of the company.

In this part of the training, it was also possible to “meet” some of the faces, through photographs, of the people in charge of the different departments of WOW, such as the CEO, the Food and Beverage Director, the Experience & Retail Director, Marketing Director, Procurement and Logistics Director, Human Resources Manager and Facilities Manager.

Another of the objectives of this training section was to acquire general knowledge about the various business areas of the WOW, namely the food and beverage outlets, the shops in the complex, and the different museum experiences.

There, it was also possible to find information about policies and procedures regarding the Group's Internal Portal, Working Hours, Salary Processing, Health Insurance, Customer Service, Training, and other general information, such as the benefits that the company provides to its employees in TFP Group Stores, Services, Experiences, and Visit Centres; Fitness Allowance; Discounts in medicine and pharmacy services; Transport Allowance and Car Parks.

In the last part of this first training course, there is access to important contacts that may be useful to staff.

“Planday” Course

The second training program available on the platform was related to "Planday", the platform where the employees can consult their shifts, the working hours as well as the days off and holidays. In this section, it was possible to learn about how to start the session in the platform, functionalities, work schedule planning, entry and exit register, vacation, a special regime of work time organization, and frequently asked questions.

The following training course is meant to present how the facilities management works, the areas it operates and services they are responsible for, such as maintenance, cleaning, gardening, security, IT and waste management.

This topic also covers matters such as the measures to be taken in case of emergency, the use of technical corridors, and evacuation plans. During my internship, I had the opportunity to participate in a simulacrum in which I could all these rules and procedures put into action, which turned out to be very helpful.

Covid-19 Protection measures

The third course in the platform was allusive to the prevention measures of covid-19 because having in mind the pandemic situation that has manifested itself throughout the last two years, the company thinks it's important that all the employees have access to and follow the virus prevention rules.

Code of Professional Ethics

The code of ethics of the company is also part of the initial training course and which the company defines as the principles and values by which the company rejects itself in the exercise of our functions, in the relationship with colleagues, clients, and other members who are part of our daily life.

Experiences Course

Finally, another of the courses available on the platform was related to the experiences that we can find in the WOW but also other experiences and museums that belong to the Fladgate Partnership.

In this course, it was possible to acquire a general knowledge of what we can find in each of the experiences in order to be informed on the subject but also to be able to inform clients and visitors about everything the company has to offer to the public.

4.2.1.2 In-person training at WOW

Once the online training was successfully done, I went over to the WOW facilities to be welcomed by a member of the human resources team in order to be given a brief contextualization about the space, cards to access the interior of the complex, as well as the technical corridors, and all the areas restricted to the public and that can only be accessed by the staff.

Besides the access card, I was also given to me the uniforms and the name plate with my name.

After the brief introduction to human space, I was introduced to the team of the experiment in which I was inserted, in this case, the "Planet Cork" experiment.

The first part of the training process in WOW would be to perform the contextualization visits, which in short refers to the process of visiting all the experiences, each one guided by one of the colleagues of each experience, in order to know effectively each one of them. The company thinks it is important that each member of staff knows well the contents of the complex, more specifically of each of the experiences, in order to better be able to transmit information or clarify doubts to the visitors.

As I was assigned to the "Planet Cork" experience I was given access to the guidebook which is the basis of the guided tours so that I could be contextualised with the aspects that my colleagues highlighted when they were conducting the tours, in order to study it. In this way, when necessary, I could accompany the visits and intervene or clarify doubts to the visitors if necessary.

Besides the script of the experience, it was important that it was related to the content present inside the museum, whether this content was physical or digital.

As "Planet Cork" is one of the most interactive experiences present in the complete WOW, it is important to ensure that all devices and digital panels work properly and so every morning before the opening of the museum it was necessary to walk through the museum to check if everything was working accordingly. In case of any system

malfunction, it was necessary to contact the internal team responsible for the maintenance of the experiences and the respective interactive electronic devices.

In order to report these errors that sometimes arose it was necessary to use an internal computer program in which it was possible to report problems, describing exactly the place and the device that was not working properly so that the team responsible can know if they can solve the problem remotely, or if it is necessary to replace or repair something on site.

Besides the training about the museum experience itself and its contents, it was also necessary to be familiar with the products that were in the shop where the experience ended, as well as to know the sales arguments for each of the products.

Most of the products were made from cork and there was a wide range of products on offer, from decoration items, kitchen, office, sports, and even toys for children.

With shop product training, it was possible not only to know the product being sold but also to learn how to approach the customer, how to introduce them to the products, and how to effectively make and finalise a sale.

The operating system used to register sales was "PingWin", a relatively simple system in which it was possible to finalize sales to customers, among other features very useful for product management.

Through the operating system, it was possible to insert products in stock, see the quantities that each product had in stock, product prices, and requisition material needed for the experience shop, such as printer rolls, bags, and staplers, among others.

Finally, I also had the opportunity to have training sessions regarding the WOW reception/ticket office.

The ticket office is the place where we have the most contact with the customer, not only to sell the tickets for the experiences but also to clarify doubts and indicate to the customer which is the best option, taking into account the pretensions and interests of each one, always adapting the speech and suggestions to the different types of customers.

The operating system used for selling tickets is also relatively simple to handle, as it was very intuitive and quick to adapt.

In order to be able to guide and clarify doubts to visitors, it is necessary to know very well the space and the existing contents in the whole complex: in which buildings and on which floor is located each experience and each café or restaurant; what is the specialty of each restaurant; what is the theme of each experience and the estimated visiting time; which experiences are more suitable for those who visit with children; which exhibitions/events/festivals are going or are happening at the moment in the temporary exhibition space; and also the opening hours of each of the spaces.

Besides the service in person, it is also necessary to know how to indicate and clarify doubts to the customer over the phone, because the phone number that can be found on social networks and the WOW website is associated with the box office's phone number, so it is important to know how to express yourself correctly orally so that there are no misunderstandings.

As most of the customers who want to make reservations in any of the restaurants of the complex call the phone number of the ticket office, it is also important to be familiar with the internal call transfer codes of each of the restaurants or services.

Although with time and practice it becomes easier, the ticket office post requires great responsibility and knowledge of the complex by the employee, because in a certain way they are the "first impression" that the customer has of the company and therefore it is important to ensure that whoever is in this position is certain about all the information they must transmit.

4.2.2 Tasks and developed activities

The tasks and activities I developed during the internship were essentially concentrated in four spaces of the complex: the "Planet Cork" experience and its shop, the temporary exhibitions space, two of the shops of the WOW commercial space, and the ticket office.

Many times, the various tasks involved several spaces belonging to the complex, as everything inside the WOW has a common thread between them, and therefore, it was normal that many times several of the spaces worked together for the development of certain activities or events.

"Planet Cork" Experience and shop

Within the scope of the experience and the respective shop, it is possible to say that I participated in all the tasks that are adjacent to the operation of these spaces. I performed

both the opening and the closing of this space, a task that has an intrinsic series of procedures necessary to ensure that everything works normally, procedures such as: turning on the lighting system of both the shop and the scenic lights of the experience; opening and closing the cashier and its operating system; deposits in the internal safe of the complex at the end of the day; cleaning and organizing the space; supervision of the experience, before opening, during the day, and before closing, to make sure that everything is in place.

Any anomaly that was detected either in the shop or in the experience was reported to the managers, the IT team, the cleaning team, and the equipment maintenance team.

In addition to these routine tasks of opening and closing the shop and the experience, I also performed other types of tasks such as receiving orders from suppliers of products for the shop, which implied checking the state of the products, quantities, and respective labelling; often computer errors would arise in which it was necessary to update the price or reference.

It was also often necessary to transfer products from one shop to others, which implied computerised processes in the system so that when inventories were taken, there would be no errors.

In addition to product transfer, in some circumstances, it was necessary to return products that had been temporarily exhibited in the experience shop, such as products made in the chocolate factory in the experience "The Chocolate Story". As the expiry date of some of the products approached, they had to be returned to the chocolate factory for proper discontinuation.

As a way of controlling these and other perishable products in the shop, an expiry table was created at the request of the experiment manager. I together with other colleagues created an excel table in which inserted the codes, the description, and the expiration date of each one of these products, so that when there was one month left to the expiration date, the table would create a kind of alert so that the product would be removed from the shop.

Also, at the request of the Experience Manager, it was necessary to send to her email, at various times of the day, a table in which the number of visitors that until that specific time of day had entered the experiment, the number of sales made in the shop, the number

of products, and the total monetary value of the set of sales were discriminated. This way, based on the data that was being sent, it was possible to establish achievable monthly and annual objectives, taking into account the averages for each experience.

During the internship, I also participated in some inventories, either of items on display in the museum, or seasonal products that would be kept in stock and even in the realization of an inventory of all products in stock and on display in the shop.

All these inventories required the prior preparation of tables describing the name of the product, the numerical identification code in the system, and a column in which the quantities of each product would be entered. As there were always large quantities and a great variety of products, this procedure of preparing the tables had to be done with two or three days notice so that the count could be quicker and more efficient, and in case of stock errors, they could be more easily found and reported.

As for activities more related to the experience, one of the first tasks I participated in was the organisation of a calendar of guided tours that were already scheduled for the following months. This calendar indicated not only the day of a specific visit, but also the person who was responsible for the visit and the type of group that would be received, as it was necessary to adapt the type of visit to the type of client, as the speech made during a visit to a school was not the same as that used during a visit by a company linked to the cork sector, and the same applied to visits with children or older people.

The speech and script of the guided visit were adapted to the interests and needs that each group required.

I had the opportunity to accompany some of the guided tours my colleagues were on, mainly corporate tours by Amorim, the largest cork company in Portugal, and the company that helped build and create the content we can find inside the experience.

As the main theme of my internship report is the cork business in Portugal, it was interesting to follow this type of visit, as it allowed me to be in contact not only with the sector but also with the people who work in it on a daily basis.

Many times, these corporate visits were made in order to introduce new investors of the group to the sector and the cork activity. A large number of these new investors were foreign and therefore asked many questions, above all about the agricultural processes to which cork is subject before being transformed into a final product, as several of these

foreign investors came from countries more located in the north of Europe, where it is not possible to find this type of cork oak farming.

Besides the guided tours of the experience, I also had the opportunity to participate in the preparation and backstage shooting of the WOW promotional videos.

This segment of promotional videos is called "WOW Minute", in which videos are made of each of the experiences in which, for one minute, it is explained the best that we can discover and learn in each experience of the complex. Throughout these videos, thematic events that would happen in a specific experience were also divulged in order to attract more visitors.

For the recording of this type of video, it was necessary to prepare a script in which we decided on the most interesting and relevant aspects and curiosities to be addressed in order to capture the attention of possible visitors since later the videos were placed on all the digital platforms of the complex.

Besides helping my colleagues to build the script of the video, I was also present on the day of the recordings giving support behind the scenes.

Another activity in which I helped to prepare was the creation of a small theatre for children which was to take place during the WOW cultural week. This short theatre was based on the story "Carlota, the acorn that dreamed of going to the moon". I had the opportunity to help with the writing of the script however I did not get the chance to participate or watch due to the fact that this activity did not take place until after the end of my internship.

Finally one of the most extensive activities I undertook during my placement, directly related to the experiment, was the creation of a Museum Regulation.

The regulation of the museum experiment "Planet Cork" aims to establish the internal rules of the experiment, as well as describe its profile, vocation, and main mission. It also describes the human resources who are responsible for the maintenance and management of "Planet Cork", as well as its collaborators and their functions and categories.

The rules of access to the spaces and services of the experience is another chapter of the regulations, as well as the rules and procedures for security and in case of emergency.

Although this was a task for which the team leader of the museum was responsible, I and the other members of staff contributed with ideas and in the writing process as this was a very long document.

Temporary Exhibitions

Another of the spaces I was assigned to carry out tasks in was the Temporary Exhibitions building.

During my internship, I had the opportunity to help in the preparation of two temporary exhibitions one of them dedicated to the traditional Valentine's embroidery, and the other dedicated to a photographic exhibition of a famous American photographer.

For the preparation of the exhibitions, it was necessary to help set up the scenery, and organize the space and furniture needed, and in the case of Valentine's embroidery exhibition, it was necessary to make product transfers from other shops to the temporary exhibitions building.

All this work was carried out with the help of members of various experiences, and fortunately, I had the opportunity to participate in the organization of both exhibitions, both in the assembly and previous preparation of the space, and after the exhibition was inaugurated, by receiving and giving an introduction to the visitors about the themes of the exhibitions.

The first temporary exhibition I helped to prepare was called "Namorar Portugal" (Portugal's Lovers' Day) and consisted of a celebration of Valentine's Day, and of the linen used to make the embroidery of lovers, a typical Portuguese tradition.

This exhibition was divided into three areas: an area where a video was on display showing how this fibre that was transformed into fabric was produced and worked, which also included an exhibition of the manual tools that were used in the past, and still are today in some areas, during this process; another area was dedicated to the exhibition of garments and furniture that were based on the themes of the embroidery of valentines; and finally there was also an area in which embroidered pieces, footwear, stationery, all on the theme of the embroidery of valentines, were on display and could be purchased by visitors.

Admission to visit this temporary exhibition was free and it was open to the public every day during February 2022. It had musical entertainment and the presence of a lady who

showed live how the art of Valentine's embroidery was made. The responsibility for the daily supervision of this exhibition was distributed weekly among the different teams so as not to overload any of them.

The second temporary exhibition in which I participated was a photography exhibition by the renowned photographer Neil Slavin called "PORTUGAL/SAUDADE".

This exhibition contains a total of one hundred photographs, fifty of them taken during the Salazar regime and the other fifty taken after the dictatorship.

Besides the photographic exhibition, the documentary "Saudade: A love letter to Portugal", also directed by Neil Slavin with the collaboration of Portuguese artists such as Carlos do Carmo and Mariza, is being shown in the auditorium of the "Porto Region Across The Ages" experience.

This exhibition is open to the public until October 2022 and has paid entrance. The visitor can choose to buy a ticket only for the photographic exhibition, only for the documentary, or a combined ticket for the exhibition and documentary. For the supervision of this temporary exhibition was selected a specific group of people who will be responsible for the exhibition, a group of people of which I was not part, however many times it was necessary to cover lunch hours or some failure of staff that ended up appearing in some occasions and so I ended up being in this exhibition a few times picking tickets and giving directions to visitors about it.

Commercial area

At a certain point during my internship, there was the opening of two new shops in the commercial space of WOW, which would be in charge of the Manager of the experiment in which I was inserted.

One of the spaces would have on sale pieces from the Portuguese brand "Carui", which is a brand that produced handmade accessories such as bags and headbands with leather and fabrics reused from big industries, and the other space would have on sale a wide variety of products from different brands, namely "Lund London", "Creative Lab Amsterdam" and the Portuguese brand "Yako&Co".

As the spaces of these shops were under the orientation of my manager, and also the internship supervisor, I was assigned together with the team leader of "Planet Cork" for the preparation, assembly, and organization of these two spaces.

After the preparation of the spaces themselves, with the installation of the cabinets and shelves, tables, and decorative backdrops, we received and checked the stock that would be on sale in the different shops.

After receiving the stock of different brands that would be distributed by the two shops, I was in charge of labelling all the products, and also of receiving articles that would be transferred from other shops of the complex that would also be on sale in these spaces.

With the internal allocation of materials, it was necessary to verify that the transferred product came in the correct quantities and that the identification codes on the labels were properly placed, and if the prices indicated on the products were still the prices charged, since many times the prices in the system were updated and therefore every time there was a change it was necessary to re-label the product.

Since the person who was destined to be in those shops on a daily basis had not yet been hired, I ended up being the person responsible for the two shops for almost two months.

Being responsible for the two shops meant that I had to register sales, receive new products, organise the shop, request missing products, prepare inventory tables, and consequently carry out inventories, label products, and report errors in stock or price in force that appeared in the system.

In addition to these tasks that arose daily, I was also in charge of opening and closing the stores, which implied opening and closing the cash register, a highly responsible task.

Ticket Office

Another of the spaces in which I worked during my internship was the reception and ticket office. There were 5 ticket offices throughout the complex, one in the main lobby, one in the street market space, two in the building of the "Pink Palace Experience" and the "Porto Fashion and Fabric Museum" experiences, and finally one in the building of the "The Chocolate Story" experience.

At each of the ticket booths, it was possible to purchase entry to any of the experiences, as well as tickets to temporary exhibitions or events, and even to purchase a place in the different workshops that were available at the WOW wine school.

The tasks to be performed at the ticket office consisted essentially of giving directions and indicating where the experiences, restaurants, or temporary exhibitions that tourists

intended to visit were located; selling the tickets for the experiences, contextualizing to the tourist the content of each of the experiences; providing the visitors with an explanation of the events and activities that were taking place at that moment in the complex; and finally the pre-printing of tickets for groups that were taking guided tours so that this would not be a hindrance or cause confusion when the groups arrived at the complex.

As the ticket booths located in specific buildings of each experience were in charge of the teams located in those buildings, the teams of the experiences that were located in the main building of the WOW, were responsible for the main lobby ticket booth and the street market ticket booth.

Every week a team from each experience would be assigned to one of the ticket booths, rotating through all the teams so that no single team was overloaded with the ticket booths.

As the Planet Cork experience is located on the fifth floor of the main building, this meant that I only had the opportunity to be at the main lobby box office, which was the busiest box office in the complex, and at the street market box office, however, the procedures and sales systems are the same at both box offices.

Alignment sessions and meetings

In addition to the specific activities of each space I also performed other tasks and participated in activities such as a strategic alignment session with the CEO, Adrian Bridge, which aimed to analyse and make a balance of the year 2021 in all business areas of the TFP group, but more specifically of the WOW, share with employees future objectives and action strategies as well as new projects and spaces that will make not only the WOW but the business group in general.

Besides this alignment session with the CEO, I also had the opportunity to attend several meetings with the Planet Cork Manager, which aimed to discuss goals, create action plans and expose doubts and situations. These meetings normally took place weekly so that the whole team could be regularly familiarised with the objectives and changes that were emerging.

Personal contributions

As a personal contribution to the Planet Cork experience and to my colleagues who were part of the staff, I took the liberty of creating a glossary of specific terminology in English, Spanish and French. This glossary contains specific terms related to the cork sector and industry, which are often difficult to understand and translate into foreign languages, and so I thought it would be useful to create this glossary so that, in case of doubt, my colleagues could consult it quickly.

Besides the creation of this glossary, I also translated the guide of the visits to French and English, since there was not yet a guide in digital support and paper, accessible to all the staff.

When there were visits in foreign languages my colleagues visited based on their notes and their translations, however, at the request of the experience manager, one of the staff members made a summary of the important points to highlight in guided visits for foreign visitors who are not familiar with the cork sector.

For guided tours for foreign visitors, and even for children, who have no previous knowledge about cork, it is important to first select the most important and interesting concepts and facts about the museum, otherwise, there is a risk that the visitor will be lost amidst so much information and will not be able to retain the essentials.

After my colleague selected the most important points to mention on guided tours from the existing main guidebook, several staff members were assigned to translate this "simplified guidebook" into various languages, and in my case, I was assigned to do the translation into English and French.

Another of the tasks I developed individually, in the context of the two shops of the WOW commercial space that were temporarily in my charge, was to give training on the operation and content of the shops to the person who was eventually hired to stay effectively in those spaces.

Since both shops were inaugurated during my internship at WOW, and I ended up being the person who had spent the most time there, and who was most familiarized with the operation of the shops and the products that were sold there, my colleagues felt that I would be the most appropriate person to introduce the shops and procedures to the colleague who would take responsibility for those spaces.

This was one of the activities that I particularly enjoyed doing because it meant putting into practice all the knowledge I acquired during the internship on that subject and transmitting all those lessons to another person.

The training consisted in contextualizing the sales system, the brands, and products that each of them had for sale in those two spaces, as well as the sales arguments for each of the products. In addition to the training on the products of the shops themselves, I explained to the new colleague what had to be done in the process of opening and closing the shop.

After that introduction, I spent two more days in the two shops with the new colleague so that she could settle in and become more comfortable and familiar with all the procedures as well as the environment of the workplace.

The experience of developing a curricular internship in the "World of Wine" became the perfect complement to a Master in Intercultural Studies for Business and being allocated in the "Planet Cork" museum experience was the starting point for the decision of the theme that would be addressed and studied during the development of the internship report.

All the work was based on the existence and the creation of points of touristic interest from something like the cork manufacturing industry, as it is the example of "Planet Cork".

However, before exploring how an industry can be profitable in terms of tourism, it is important to know the foundations of each industry, which was begun to be done in the first chapter. An analysis of the cork sector is important so that later it is easier to understand the tools available to make this industry interesting from a touristic point of view.

The natural characteristics of a raw material like cork, by itself, already make this an interesting subject on which there is much to learn, however the infinite number of applications that can be obtained from it make this industrial sector even more interesting to explore.

All this knowledge about the agricultural practices and industrial processes to which cork is subjected, was acquired by studying the scripts and documents on which the visits and the creation of the concept of the "Planet Cork" museum experience were based, and also by exploring reliable sources of information about the sector, such as "APCOR" and "Amorim", two institutions dedicated to the study and development of the cork sector.

After an analysis of the sector and before understanding how it exists as a supplier of tourism activities, it was important to understand the concepts behind Industrial Tourism and its presence and prominence in Portugal.

Portugal is a country with a developed and diverse industrial sector, and the relevance that these have for the Portuguese economy, is a good pillar to create quality industrial tourism experiences.

The emergence of initiatives such as "À Descoberta do Turismo Industrial" are interesting projects that demonstrate the interest in spreading this form of creating tourism interest

from something that is already so intrinsic to the Portuguese economy and culture, the industrial sector.

Within the cork sector, there are already some sites that promote industrial touristic activities, but these are not always effectively promoted.

In this sense, since it exists within a recognised “cultural quarter”, the "Planet Cork" can catapult interest and serve as an introduction to the world of industrial tourism for those who come to see this experience, since, even though it is not an industrial or heritage site, the visitor is involved in such an organic way in the environment, that he feels as if he were inside a factory where cork stoppers are produced.

With a detailed analysis of this museum experience, the “Planet Cork” experience functions as a bridge to chapter three in which the foundations of the WOW are explored, who is the business group behind this cultural complex, and what was the experience as a trainee at this institution.

Through the cultural wealth existing in Portugal, a distinctive cultural complex was created in Portugal, more specifically in Vila Nova de Gaia, in which the best of what exists in such a culturally rich country is celebrated.

Being the wine business, the base of the business group in which the WOW is inserted, this is the central theme of this cultural district, however, the idea of experiences related to cork, the history of the city of Porto, the textile industry, among others that emerged, were building the possibility to concentrate in a single place a sample of what is part of the Portuguese history, economy, and society.

The idea of creating a museum experience like "Planet Cork" came about firstly because cork is a strong ally of the wine industry, since a good wine is sealed with a great quality cork stopper. However, the cork business goes beyond the production of cork stoppers, and that is also what "Planet Cork" aims to explore.

The way in which the facilities of this experience are organised, and the interactivity and technology present in it, makes the visitor very involved and interested in a subject that, at first sight, would not be of much interest to tourists.

The World of Wine has gained a lot of recognition and is becoming more and more an obligatory stop for those visiting the city of Porto and Vila Nova de Gaia, especially for foreign tourists.

The accomplishment of this curricular internship will certainly be an important launch pad for my personal and professional future. The tools acquired in the success of the different tasks, the opportunity to have a professional experience in a renowned company that is in strong expansion, complementing with the diverse subjects covered during the Master in Intercultural Studies for Business, made me develop an interest in institutions like WOW that can, through culture, create profitable and successful businesses, both nationally and internationally.

During the writing of this internship report, especially when I developed the segment dedicated to the idea on which the creation of the WOW was based, I often remembered a case study analysed in the curricular unit of Spanish Culture for Business III, in which we explored how the creation of a cultural infrastructure like the "Guggenheim" had the power to transform and develop the city of Bilbao, Spain, over the years.

In a certain way, a case study of this kind can be applied to the World of Wine, because despite the importance that the historic centre of Vila Nova de Gaia has in touristic terms, the creation of the WOW emerged as a modernization instrument to the city, and as a way to attract even more tourists to visit and explore the south bank of the Douro River.

Just like the raw material on which this internship report is based, I believe that tourism trends must have the ability to adapt and be flexible according to the type of offer that each country and, above all, each region has to offer.

If one of the strong points of the northern region of Portugal is the industrial sector, why not boost tourism activities that meet the richness of each region?

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Appendix I – Glossary of specific terminologies - Planet Cork

| Português | Inglês | Francês | Espanhol |
|---------------------------|---------------------|----------------------|--------------------|
| | | | |
| Aglomerado | Agglomerate | Aggloméré | Aglomerado |
| Agricultura | Agriculture | Agriculture | Agricultura |
| Altas temperaturas | High temperatures | Températures élevées | Altas temperaturas |
| Ambiente | Environment | Environnement | Medio ambiente |
| Aplicações | Applications | Applications | Aplicaciones |
| Árvore | Tree | Arbre | Árbol |
| Automático | Automatic | Automatique | Automático |
| Biodiversidade | Biodiversity | Biodiversité | Biodiversidad |
| Bolota | Acorn | Gland | Bellota |
| Brocagem | Drilling | Forage | Perforación |
| Calibre | Caliber | Calibre | Calibre |
| Casca | Bark | Écorce | Corteza |
| Categorias | Categories | Catégories | Categorías |
| Categorização | Categorization | Catégorisation | Categorización |
| Células | Cells | Cellules | Células |
| Combustão lenta | Sluggish combustion | Combustion lente | Combustión lenta |
| Construção | Construction | Construction | Construcción |
| Cortiça | Cork | Liège | Corcho |
| Descortiçamento | Cork harvesting | Récolte du liège | Descorche |
| Desporto | Sports | Sports | Deportes |
| Dióxido de carbono | Carbon Dioxide | Dioxyde de carbone | Dióxido de carbono |
| Discos | Discs | Disques | Discos |
| Ecológico | Ecological | Écologique | Ecológico |
| Elástica | Elastic | Elastique | Elástico |
| Estabilizar | Stabilize | Stabiliser | Estabilizar |

| | | | |
|--------------------------------------|-------------------------|---------------------------------|---------------------------|
| Fábrica | Factory | Usine | Fábrica |
| Floresta | Forest | Forêt | Bosque |
| Garrafa de vinho | Wine bottle | Bouteille de vin | Botella de vino |
| Granulado | Granulate | Granulés | Granulado |
| Hipoalergénica | Hypoallergenic | Hypoallergénique | Hipoalergénico |
| Impermeável | Waterproof | Imperméable à l'eau | Impermeable |
| Impurezas | Impurities | Impuretés | Impurezas |
| Indústria | Industry | Industrie | Industria |
| Indústria aeroespacial | Aerospace industry | Industrie aérospatiale | Industria aeroespacial |
| Indústria cinematográfica | Film industry | Industrie cinématographique | Industria cinematográfica |
| Indústria têxtil | Textile industry | Industrie textile | Industria textil |
| Isolante | Insulating | Isolation | Aislamiento |
| Isolante acústico | Acoustic insulator | Isolateur acoustique | Aislante acústico |
| Isolante térmico | Thermal insulator | Isolant thermique | Aislante térmico |
| Manual | Manual | Manuel | Manual |
| Memória elástica | Elastic Memory | Mémoire élastique | Memoria elástica |
| Microscópio | Microscope | Microscope | Microscopio |
| Mobiliário | Furniture | Meubles | Muebles |
| Moda | Fashion | Mode | Moda |
| Natural | Natural | Naturel | Natural |
| Natureza | Nature | Nature | Naturaleza |
| Oxigénio | Oxygen | Oxygène | Oxígeno |
| Poluição | Pollution | Pollution | Contaminación |
| Pranchas | Boards | Planches | Tablas de surf |
| Pressão | Pressure | Pression | Presión |
| Produção agrícola | Agricultural Production | Production agricole | Producción agrícola |
| Produção de rolhas de cortiça | Cork stopper production | Production de bouchons de liège | Producción de corchos |

| | | | |
|--------------------------|-----------------|---------------------|--------------------|
| Produção em massa | Mass production | Production de masse | Producción en masa |
| Qualidade | Quality | Qualité | Calidad |
| Reciclável | Recyclable | Recyclable | Reciclable |
| Renovável | Renewable | Renouvelable | Renovable |
| Reutilizável | Reusable | Réutilisable | Reutilizable |
| Revestimento | Coating | Revêtement | Recubrimiento |
| Rolhas | Stoppers | bouchons | Corchos |
| Sobreiro | Cork Oak Tree | Chêne-liège | alcornoque |
| Sustentável | Sustainable | Durable | Sostenible |
| Tecido vegetal | Plant tissue | Tissu végétal | Tejido vegetal |
| Utensílios | Utensils | Ustensiles | Utensilios |
| Vinho | Wine | Vin | Vino |

Annex I – Evaluation grid of the curricular internship by the host entity

INSTITUTO
SUPERIOR
DE CONTABILIDADE
E ADMINISTRAÇÃO
DO PORTO
POLITÉCNICO
DO PORTO

GEE

GABINETE DE ESTÁGIOS E EMPREGABILIDADE
GRELHA DE AVALIAÇÃO DO ESTÁGIO
ESTUDANTE Nº - 2200212

Mestrado em Estudos Interculturais para Negócios
Licenciatura/Mestrado

Estagiário

Joana Maria Borges Costa

Nome:

Empresa

HILODI – Historic Lodges & Discoveries, S.A.

Nome:

Mónica Coelho

Orientador:

CLASSIFICAÇÃO* 1 2 3 4 5

1 - ASSIDUIDADE E PONTUALIDADE

a - Assiduidade

b - Pontualidade

| | | | | |
|--|--|--|--|---|
| | | | | X |
| | | | | X |

2 - AMBIENTE ORGANIZACIONAL

a - Adaptação ao meio (desempenho do Estagiário)

b - Capacidade de integração

c - Capacidade de iniciativa

d - Capacidade de investigação técnica

e - Capacidade de organização

f - Capacidade de trabalhar em equipa

g - Utilização de material informático

h - Aplicação de conhecimentos

i - _____

| | | | | |
|--|--|--|---|---|
| | | | | X |
| | | | | X |
| | | | | X |
| | | | | X |
| | | | X | |
| | | | | X |
| | | | | X |
| | | | X | |
| | | | | |

3 - PLANO DE ESTÁGIO

a - Progressão durante o estágio

b - Componente científica

c - Componente prática

d - Cumprimento do plano de estágio proposto

e - Projeto de intervenção desenvolvido ^(a)

f - _____

| | | | | |
|--|--|--|---|---|
| | | | | X |
| | | | | X |
| | | | X | |
| | | | X | |
| | | | | X |
| | | | | |

* Nota: para efeitos de classificação considerar: 1 – Mau; 2 – Fraco; 3 – Suficiente; 4 – Bom; 5 – Multo bom

(a) Caso se aplique

ESTUDANTE Nº - 2200212

4 - POSTURA

- a - Aptidão técnico-profissional
- b - Idoneidade ética e deontológica
- c - _____

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| | | | | X |
| | | | | X |
| | | | | |

5 - OBSERVAÇÕES A REPORTAR AO ISCAP

A Joana Costa revelou possuir altas componentes de âmbito técnico-científico, tendo-se integrado com amplo sucesso na equipa. Com um alto sentido de responsabilidade, sempre demonstrou abertura aos pedidos e atividades propostas, encarando sempre os desafios apresentados com empenho e dedicação.


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