

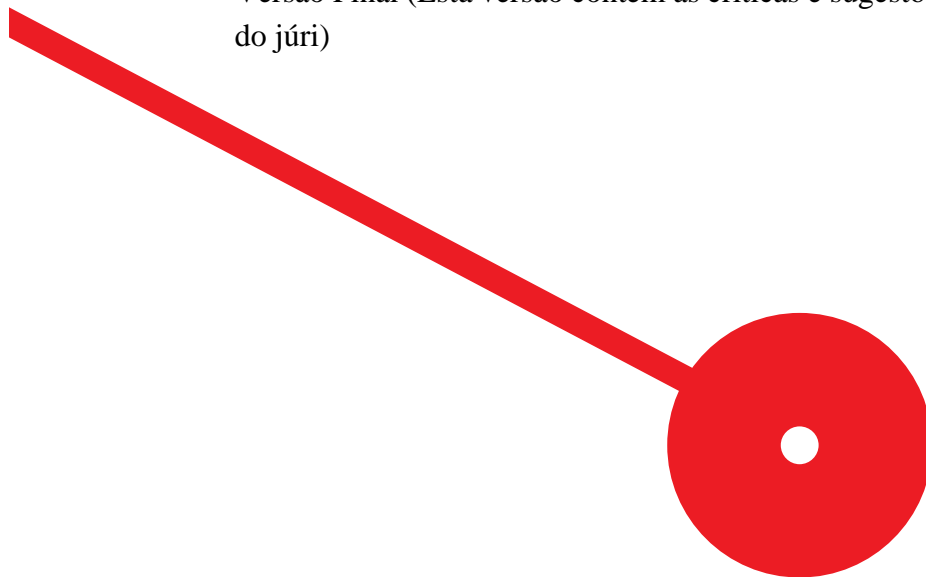


Local and Regional Entrepreneurship: A case study in Castelo de Paiva

Jéssica Soraia da Cruz Ribeiro

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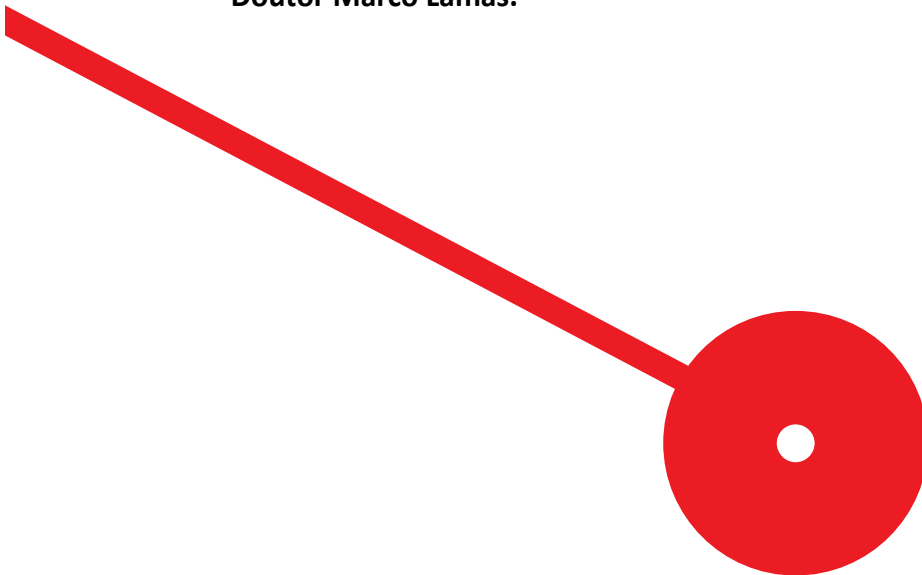




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Jéssica Soraia da Cruz Ribeiro

Dissertação de Mestrado apresentado ao Instituto Superior de Contabilidade e Administração do Porto para a obtenção do grau de Mestre em Intercultural Studies for Business, sob orientação do Prof. Doutor Marco Lamas.



Dedication

Honor and close this cycle of my life, dedicating this dissertation to my dear and beloved parents.

Dedicatória

Honro e fecho este ciclo da minha vida, dedicando esta dissertação aos meus queridos e amados pais.

Gratitude

To my advisor, *Professor Doutor* Marco Lamas, for all the effort and practical sense with which he has always guided me.

To my parents, thank you for the example, dedication, affection, unconditional support, and love throughout my life. Hope, one day, to be a little of what you are.

To my family and Miguel Sousa, thank you for your unconditional support.

To Xavier and Duarte, my canine loves, thank you for your unconditional love and company. My dear and beloved Xavier, wherever you are, shines a lot!

To the teachers, Ana Luísa Peleira, Duarte Neto and Gonçalo Fernandes, thank you for the positive mark you left in my life.

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À minha família e Miguel Sousa, obrigada pelo apoio incondicional

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Abstract:

Castelo de Paiva gained greater visibility through a tragedy that shook not only the local community, but the whole of Portugal. This tragedy will be debated here as it influenced the development in Castelo de Paiva. Thus, this investigation aims to find out what advances have allowed the development in Castelo de Paiva; Which creative industries are expanding; What kind of economic development existed; and show how the fall of the bridge promoted the development of Castelo de Paiva. This whole scenario leads to hypotheses that will be verified through the application of questionnaires and interviews, thus verifying their validity.

Cultural entrepreneurship and the creative economy share the same dimension, which leads us to the possibilities of creating a business model in the sector of the creative and entertainment industry. Thus, a cultural entrepreneur is one who has the ability to identify a business opportunity in the areas of culture, leisure, and entertainment, as well as to develop it in a profitable and sustainable manner. Despite its long existence and being a field of study for more than 25 years, entrepreneurship only started to have due importance with technological advancement. Until then it was related only to the economy.

After its due recognition, there are countless concepts that, until then, were little studied, are interconnected and, many times, work as one. These concepts are the creative industries and the creative economies. From here, they come together as a business model, which generates the relationship between culture and entrepreneurship, since culture identified as the symbolic creation process during entrepreneurial activity, experienced by people. Another theme that in focus in this investigation was the issue of interculturality, and, during this investigation was possible to find out some examples of it. Thus, this investigation intends to verify the influence of the bridge's fall on the enterprise, since 2001, in Castelo de Paiva.

Although not the main fact, it was the main driver of everything since the tragedy itself put the name of the village in vogue. This was followed by the acceleration investments of Portuguese State investment and, also, investment by a Swiss company, increasing productivity and, consequently, the level of employability and quality of life. The media were also an investment that easily allowed access to Castelo de Paiva and,

with the tragedy, the monument of homage to the victims, which leads to a greater influx of people to Castelo de Paiva.

Key words: Entrepreneurship, Creative Industries, Creative Economies, Castelo de Paiva

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CHAPTER - INTRODUCTION

Life is composed of moments, moments that can be of different emotions. Unfortunately, there are moments that plague people's lives, leave deep marks, and become unforgettable for the worst reasons. Such is the tragedy of the fall of the Castelo de Paiva bridge, in March 2001. Castelo de Paiva gained greater visibility through a tragedy that shook not only the local community, but the whole of Portugal. This tragedy will be debated here as it influenced the development in Castelo de Paiva. Thus, this investigation aims to find out which are the enterprises that allowed the development in Castelo de Paiva.

Throughout the dissertation it is intended to explain the concepts of entrepreneurship, both in its history, and in Portugal, of creative industries and creative economy. Throughout history, researchers have highlighted the crucial contribution of entrepreneurial behavior to cultural and economic development. Recent developments in entrepreneurial and cultural terms have brought about profound changes, both in terms of entrepreneurship and in terms of cultural development. Thus, cultural entrepreneurship and the creative economy share the same dimension, which leads us to the possibilities of creating a business model in the sector of the creative and entertainment industry.

This dissertation is divided into four chapters. Regarding the first part, the dissertation is structured in a single chapter with three sub-chapters. The first sub-chapter focuses on entrepreneurship, the history and concept. In addition to being a recent term, it is not new as people think, what has happened was that the specific name "entrepreneurship" has changed in the last 25 years. The second sub-chapter presents the creative industries, history, and concept and also their evolution in Portugal. The third subchapter refers to creative economies, their history and conception and changes they have undergone over time.

The second part of the dissertation refers to chapter II and is structured in sub-chapters related to Castelo de Paiva. It is divided into sub-chapters, which are the context, territory and demography, economy, and cultural traditions and activities. The context is a brief story about Castelo de Paiva, more specifically, the fall of the bridge, and the second sub-chapter is about Castelo de Paiva, showing the territory and the demographics. The third sub-chapter remains economics. The last sub-chapter, cultural presents may associations, which work, not only, but in association with City Council to continue promoting ancient traditions to keep them alive.

The third part of the dissertation refers to the empirical study and the objective of this chapter is to inform the methodological options covered in this empirical study, thus showing all aspects related to the development of the empirical research adopted. This chapter is structured in five sub-chapters. In the first sub-chapter, a reflection on the methodology used will be conducted, while in the second sub-chapter, the methodological choices will be explained, addressing the main question of the investigation and the objective. In the third subchapter, the characterization of the sample will be presented, which refers to the age and profession of the respondents, in the fourth subchapter will address the research instruments and, in the last, will present the analysis of the results.

The fourth and last part of this dissertation refers to the conclusion and is divided into three sub-chapters. The studies conducted to answer the main question of this dissertation are presented, that is, whether the fall of the bridge influenced the entrepreneurial, cultural, and social development of Castelo de Paiva. The focus was on obtaining answers to the research sub-questions and analyzing whether the objectives of this investigation were achieved. All the answers obtained, of a conclusive character, were based on the two main moments of information collection, that is, on the results of the questionnaires applied to the population and, also, on the interviews.

CHAPTER I – THEORETICAL FRAMEWORK

1 Introduction

The world evolves believing in the needs of people and meeting those needs that are always appearing news, such as technology, jobs, terms and more. The big question here is: “what is entrepreneurship?”. A lot of people talk about it, work on it, but most people don’t really know what it means, perhaps because of a lack of information, or perhaps because it is something that people only associate with specific things. This specific topic is about what entrepreneurship, history and concept are all about. In addition to being a recent term, it is not new as people think, what has happened is that the specific name “entrepreneurship” has changed in the last 25 years.

Nowadays it has more recognition because it has become an important factor of growth and economic development in countries and regions. If the first studies were done in the XVII century, more specifically in social sciences, nowadays, in the *Global Entrepreneurship Monitor* (2010) report, the concept of entrepreneurship is any attempt to create new business or initiatives, then it is conceivable that the entrepreneur has the ability to move economic resources from a low productivity to a higher productivity. With that comes the entrepreneur, who has a disruptive vision of reality, because imagines and creates.

1.1 Entrepreneurship

1.1.1 History

Entrepreneurship comes from the French word *entreprendre*, in the XVIII century and in the last 25 years, it has been recognized as a field of study. As stated by Capontes (2012), Correia (2013) and Gora & Davel (2016) *entreprendre* is the ability to take risks and create enterprises. Analyzing the word, it is possible to find the root concluding that the study of needs, capacities and values is what results in entrepreneurship. Despite it has long been recognized it was a long process to be considered, mainly in business and the economy, due to the beginning of global structural changes in society.

According to Correia,

O empreendedorismo é cada vez mais reconhecido como importante fator de crescimento e desenvolvimento económico (...). Nos últimos tempos, este fenómeno é alvo de um variado número de estudos (...) [O] empreendedorismo tem assumido, como fator

potenciador de desenvolvimento económico e social dos países e regiões. De acordo com esta perspetiva, o papel dos empreendedores na sociedade atual tem vindo, também, a ser muito valorizado, sendo os mesmos entendidos como agentes de mudança e de desenvolvimento dos contextos sociais onde se encontram inseridos (...) associado ao empreendedorismo estão algumas vantagens para as sociedades, como a criação de novas empresas, a criação de novos postos de trabalho, a promoção da competitividade e o desenvolvimento de negócios inovadores (...).¹ (2013:1)

The first studies on entrepreneurship were made in XVII century, inserted in the context of social sciences. Hoselitz (1952), agrees that although some terms emerge around the theory of entrepreneurship, there are non-concluding idea adopted by economists or applicated in economic areas. French economist, Richard Cantillon, was the first to introduce it and, as Correia (2013) under Schumpeter's influence states, entrepreneurship elucidates that the entrepreneur is the one who buys everything that relates human labor and nature at a certain price to combine them. From this, many economists started to make their contribution, causing a greater demand for the term in an attempt to explain it.

Capontes (2012), Correia (2013), and IFDEP (2014) believe that Jean- Baptiste Say was a French economist, who clarifies that entrepreneurs are leaders, because are thy are those with aptitude to build a single productive organism, through the meeting with people. British economists, such as Adam Smith, David Richard and John Stuart Mill were, in the opinion of Correia (2013), and IFDEP (2014), creators of new concepts of entrepreneurship under the English term, business management, however, John S. Mill tried to find an irrefutable definition, saying that the term French and English were not similar, because the term French term has no equivalent meaning.

For Correia (2013) and IFDEP (2014), Richard Cantillon was the one who enabled the recognition of entrepreneurs, as indispensable people for the creation of value in society. To complement Cantillon' ideas, Jean- Baptiste Say adds that the entrepreneur

¹Entrepreneurship is increasingly recognized as a crucial factor for economic growth and development. (...) In recent times, this phenomenon has been the subject of a several academic studies (...) entrepreneurship has assumed a potential factor of economic and social development in countries and regions. As this perspective states, the role of the entrepreneur today has also been highly valued, being understood as an agent of change and development of the social contexts in which it is inserted (...) associated with entrepreneurship are some advantages for societies, such as creation new companies, creating new jobs, promoting competitiveness, and developing innovative businesses (...)

has a higher work because more than the value, it adds the development not only in industries, but also in countries. In the IFDEP (2014) report, for Alfred Marshall, the entrepreneur occupies one of the highest positions in a company, because is always innovating and seeking for new opportunities for less, and the main function of entrepreneur is the supply of products and also their promotion.

In the last decades, uncertainties and imbalances started to appear, and this is what has contributed to the interest in this area, until the XX century, due to research and, also, to the application of the term entrepreneurship as an economic argument. As Correia (2013) states, John Stuart Mill, in 1848, relates entrepreneurship as the foundation of a private company and the entrepreneur as the person with the ability of take risks and make decisions, with limited resources to the possibility of new business opportunities as corroborated by Capontes (2012) and Correia (2013) the term that referred only to economists, is now related to other subjects, such as psychology, sociology.

In Correia's (2013), the biggest turnaround was made by Schumpeter, one of the greatest economists of the XX century, who states that an entrepreneur is not a manager of a company, but a leader, because is the one who seeks innovation, assumes risks, works with limited resources, and represents the strength of the economic sector. Schumpeter also highlights innovation as an endogenous process, which means, the capability to do more with the same number of resources, because this innovation is an economic renewal, which creates a new equilibrium.

Nos anos 30 do século XX, o economista austríaco Joseph Schumpeter atribui ao empreendedorismo: inovação, criatividade e capacidade de assumir riscos. Segundo este autor, a inovação, como pré-requisito para o desenvolvimento e crescimento económico pode ser concretizada de cinco formas: (1) introdução de novos produtos, (2) de um novo método de produção, (3) abertura de novos mercados, (4) novas fontes de matérias-primas ou de bens semi-manufaturados e (5) criação de uma nova empresa. Neste contexto, Schumpeter ressalta a característica do indivíduo empreendedor, o posicionamento estratégico em relação às oportunidades identificadas e a organização de recursos necessários para a consecução e materialização em produtos ou serviços, um indivíduo que revoluciona o processo "criativo-destrutivo".² (Correia, 2013:11)

²In the 1930s, Austrian economist Joseph Schumpeter attributed to entrepreneurship: innovation, creativity, and the ability to take risks. According to this author, innovation as a prerequisite for development and economic growth can be achieved in five ways: (1) introducing new products, (2) a new production method,

Lately, several economists say that the idea of entrepreneurship plays a crucial role when it comes to the insertion of people in socioeconomic terms. A really good example and, also, an important contribution, from Audretsch and Keilbach (2004), who defend the definition of entrepreneurship as an area of study that implies considering two criteria. The first criteria are the state of knowledge and the ability of individuals to respond to existing economic opportunities, and the second criteria concerns economic conduct and the design of new businesses, as well as adding economic value to knowledge.

As stated by Capontes (2012), Correia (2013), Gora & Davel (2016) the definition of entrepreneurship and entrepreneur, which are related, because entrepreneurship is the initiative and ability to create a company through disruptive vision and creativity, which involves the search of an opportunity with creation and expectation, and the entrepreneur is the person who identifies the opportunity and has the ability to gather the necessary resources and is responsible not only for the company, but also for its performance. In addition, Miller, and Friesen (1978) believe and boost that entrepreneurship is influenced by the environment, as for example, structural aspects and decisions.

Lerner and Haber (2001) promote the idea that entrepreneurship is stimulated by culture, legislation and more. Recently, many economists argued that the idea of entrepreneurship is of immense importance when it comes to creating new employment, innovative technologies and international competitiveness. In the *GEM* (2010) report, the concept of entrepreneurship is any attempt to create new business or initiatives, and the entrepreneur has the ability to move economic resources from low productivity to a greater productivity. In conclusion, entrepreneurship is the key to establishing a guideline between technological systems and to evaluate old opportunities existing in the market.

For Souza & Souza (2008), Capontes (2012), Correia (2013) and Gora & Davel (2016) people are more convinced that the evolution of society is due to human capital, however, the capacity to generate innovation, creation, mobilization, ability to approve the execution of their aspirations and vision of the future, all of this leads us to entrepreneurship. Concluding, it is important to acquire a new view of the world,

(3) opening new markets, (4) new sources of raw materials, semi-manufactured products; and (5) creation of a new company. In this context, Schumpeter emphasizes the characteristic of the entrepreneurial individual, the strategic positioning in relation to the identified opportunities and the organization of resources necessary for the achievement and materialization of products or services, an individual who revolutionizes the “creative-destructive” process.

combined with knowledge and innovation for the promotion of innovative ideas, assessment of opportunities and differentiated, in all sectors of activity.

1.1.2 Concept

According to Michetti, Migueli e Burgos, Fernando,

Sociedade pós-industrial (...), pós-moderna (...) são algumas das tentativas de explicar transformações substantivas que marcaram a passagem do século XX para o século XXI. Um ponto convergente em boa parte delas é a ideia de que a criação de valor e a acumulação de capital teriam passado a ter como fonte principal “ativos intangíveis”, “trabalho imaterial”, “capital humano”, o léxico é vasto e varia conforme diferentes percepções políticas. Seu substrato, entretanto, é comum ao supor que a cultura ou as dimensões simbólicas da existência passam a ser fontes de desenvolvimento econômico e/ou social.³ (2016:586)

In the present article it has already been said that entrepreneurship is a worldwide phenomenon, as it has scientific interest, which can be understood as the attempt to create, innovate, generate jobs and, consequently, economic growth. In society, economy, employability, international relations, entrepreneurship has undergone profound changes in level, not only between countries, but also between companies and the labor market. Nowadays, under the influence of Souza & Souza (2008), Capontes (2012), Correia (2013) and IFDEP (2014) entrepreneurship is a term widely used in most situations in society, but the concept has been undergone changes, not only in its form of application, but also in its meaning.

For Bucha (2009), over the centuries, entrepreneurship had different meanings. In the XVII century, entrepreneurship meant the firm decision to do anything, but in the XIX and the early XX centuries, entrepreneurship was understood as the act of creating a large and economical empire. Nowadays, it has the meaning of all the activity of the people who are at the base of a company or organization. However, there are many definitions

³Postindustrial (...), postmodern (...) are some of the attempts to explain the substantive transformations that marked the transition from the XX century to the XXI century, a convergent point in most of them is the idea that creation of value and accumulation of capital started to have as main source “intangible assets”, “immaterial labor”, “human capital”, the lexicon is so and varies according to different political perceptions. Its substrate, however, is common in supposing that culture or symbolic dimensions of existence become sources of economic and/or social development.

for entrepreneurship, and the most consensual, for Leiria, Palma & Cunha (2006) is that which sees entrepreneurship as an attempt to create value through the discovery and exploration of new business opportunities.

As stated by Capontes

*Schumpeter (...) demonstrou que o empreendedor, ao incorporar inovações e novas tecnologias, contribuiu para a substituição de produtos e processos ultrapassados. Assim, o empreendedor assume não apenas papel central no avanço e desenvolvimento da economia e da sociedade como protagoniza, também, um papel fundamental na evolução da vida empresarial. (...) empreendedor é um inovador que executa mudanças nos mercados através da implementação de novos pactos, que podem assumir várias formas: a introdução de novos métodos de produção, a introdução de novos materiais, a abertura de um novo mercado e o desenvolvimento de inovação organizacional. Assim, a atividade empreendedora constitui-se como um terceiro fator produtivo a par do capital e do trabalho.*⁴ (2012:8)

To an entrepreneur, creativity is the desire to seek, due to the constant search for new ways and solutions, but always with special attention to the needs of others. Thus, it is possible to verify that the entrepreneur acts through technical arguments, where he tries to elucidate and persuade that a certain idea or project is credible. This argument applies not only to technical arguments, but also to representational and emotional arguments, supported by means of expression such as awareness, viability good and usefulness.

Freire et al. (2011) and Drucker (1985) cite Schumpeter's definition of an entrepreneur, who assume it as a synonym for innovation. This capacity for innovation serves to promote development and growth, and also, as one who creates new opportunities, change values, investigating new sources of innovation. Thus, it is possible to conclude that an entrepreneur is the person who works alone or as part of an

⁴Schumpeter (...) expanded the concept of entrepreneurship with the introduction of the notion of "creative destruction." The author demonstrated that the entrepreneur, by incorporating recent innovations and technologies, contributed to the replacement of outdated products and processes. Thus, the entrepreneur not only takes a leading role in advancing and developing the economy and society, but also plays a key role in the evolution of business life. (...) The entrepreneur is an innovator who makes changes in markets through the implementation of new pacts, which can take many forms: introduction of new production methods, introduction of new materials, opening of a new market and the development of organizational innovation. Thus, entrepreneurial activity constitutes a third productive factor alongside capital and labor.

organization and is always taking risks, however, is also a dissatisfied subject, therefore, can be understood as a person with dynamic attitude and broad vision.

Entrepreneurship can be defined as the ability to undertake, that is, take initiative, search innovative solutions, always trying to solve economic and social problems. However, for Drucker (1985), entrepreneurship is not an individual characteristic, but, also, a feature of large companies, which promote entrepreneurship as a way of inducing technological innovation to their products and services. Therefore, according to Capontes (2012) entrepreneurship can be understood as a tendency towards innovation, developing the capacity to accept change, assume responsibilities and try to achieve them with motivation.

Nowadays, entrepreneurship is present in everything, for example, companies, culture, politics, education. It is the main promoter of a country's economic and social development, and the role of the entrepreneur is to identify opportunities, take advantage of and seek resources to become a profitable business. Regina Silvia Pacheco (1993) refers to "entrepreneurship" as the new economic strategies hitherto adopted in foreign cities. This vision starts to appear as a consequence of technological changes, mainly in the economic and social level. Since this, the organizations gave more importance to factors like innovation, creativity, which made many entrepreneurs adopt new paradigms.

Concluding, entrepreneurship reappears for López-Ruiz (2007) as a central value, with the notion of self-control, self-employment, creativity, flexibility, and risk taken as part of the entrepreneur's role. Thus, the comprehension between innovation and need for achievement on entrepreneurship is important, as they are linked to the phenomenon of the cultural dimension, which causes a certain assertiveness and the desire for more when it comes to the elaboration of new services and products. By this, economic growth and the innovative entrepreneur are connected and can be think from their feeling and need for achievement, to development and growth in economic terms.

1.1.3 Entrepreneurship in Portugal

Talking about entrepreneurship is a key to a future, an asset for structural issues, as a formula for solving problems, as a way of evolving through collective sustainability. Throughout Portugal's history, people have always had the ability of making business, however, everything have a dark side and Portuguese people need to learn that there is a long way between theory and practice. Being an entrepreneur is much more about having

a company, it is knowing what are the keys that lead people to success, the rules for building a company, the importance of intellectual property, financing, programs to support business creation and the entities that support entrepreneurship in Portugal.

According to data from Sedes & AIESEC (2007) on entrepreneurship at European level, 62% of Portuguese would like to own of themselves, which puts us above the European average of 45%, however, at the time, 65% of the Portuguese never confessed went on. All this discrepancy between intention and action is due to fears, excessive bureaucracy, economic deprivation and, in addition, the scarcity of an entrepreneurial teaching culture in the country. In addition, the level of Portuguese entrepreneurship compared to European, is far below that practiced and this is the mirror in which Portugal should look to redefine the priorities and initiatives for business creation.

In Portugal, the most important source of statistical information on entrepreneurship is *Instituto Nacional de Estatística* which, in the opinion of Sarmiento & Nunes (2010), is the most important official source. As *Instituto Nacional de Estatística* (2011), believes, all the statistics are based on international standards to guarantee quality when available to the whole society. This shows that in Portugal there are two problems, the first is education for entrepreneurship and the second is bureaucracy and economic deprivation. The problem of entrepreneurship education in Portugal is the minor issue question that people see about entrepreneurship.

This happens because most people see entrepreneurship as a key for making business and economic situation, however, the entrepreneurship attitude is especially important for someone's basic education. All the skills of entrepreneurship are fundamental to the life of each citizen, not only for those who go to university, but also to institutions and associations. As stated by Surlemont et al., (2008), in higher education, especially in graduation, there are few entrepreneurship courses, but, in master's, PhD and others degree, the theme is gaining strength, however, is important continue the work, so that students interact with entrepreneurship at graduation.

According to Ana Daniel, Carlos Cerqueira, João Ferreira, Miguel Preto, Paulo Afonso e Rui Quaresma (2015), in 1992 entrepreneurship was taught, for the first time, in *Universidade Católica Portuguesa*. However, it was only in 2005 that the European Parliament and the Council of European Union recommended that all educational systems should offer means of development for adult life, that is, for the professional environment.

One of the competences refers to entrepreneurship, which is defined as the ability to put ideas into practice. Within these competencies, creativity, innovation and risk-taking are specified.

Continuing the influence of Ana Daniel, Carlos Cerqueira, João Ferreira, Miguel Preto, Paulo Afonso e Rui Quaresma (2015), this strengthens to the theory that this type of skills is central, both for professional and daily life, making workers more aware of the work context in which they find themselves and with greater capacity to take advantage of the opportunities presented to them. This serves as a starting point for more specific skills and also for the knowledge that workers need to establish themselves in a social or commercial activity. However, in order to succeed in terms of growth and job creation, Europe must stimulate the enterprising spirit of the youngest.

As maintained by Ana Daniel, Carlos Cerqueira, João Ferreira, Miguel Preto, Paulo Afonso e Rui Quaresma (2015), this will cause an investment in companies and, also, materialize the culture that drives entrepreneurship and the growth of small and medium-sized companies. Thus, the main objective of teaching entrepreneurship is to develop the entrepreneurial mindset and capacity, however it remains especially important to develop research on the subject of teaching, because, despite all the discussions already held, there is still a teaching gap in different areas and levels of education.

The “core work” continues in associations and institutions, as these two involve the development of entrepreneurship in order to make the individuals have more competences and enough knowledge to create their own company. This is where national, regional, and local associations operate and play a key role in development. Beside this dark side, Portugal often presents more individual and smaller initiatives, and the reason for this is the start-ups that have a good impact on the Portuguese economy, making it streamlined.

The expansion of entrepreneurship was the result, as stated by *Informa D&B-Serviço de Gestão de Empresas Sociedade Unipessoal, Lda* (2016) of the economic crash between 2008 and 2012 and people start to see a possibility of having a company with low capital 1€ per partner. This low equity has improved many new companies and the expansion cycle started in 2013, which had the best results in 2015. At the same time,

start-ups started to have a positive impact, because in addition to innovation, they have a strong contribution to business renewal and job creation.

It is possible to conclude that Portugal, despite all difficulties and a small breakthrough in entrepreneurship, still presents cultural obstacles in relative points such as education, risk aversion, and so on, however, it is possible to verify a small evolution in the application of entrepreneurship. However, entrepreneurship ends up failing due to the cultural weight of risk aversion, bankruptcy, which originates in many Portuguese companies that close their activity for financial, operational, and competitive motives. The biggest cause is the market ignorance.

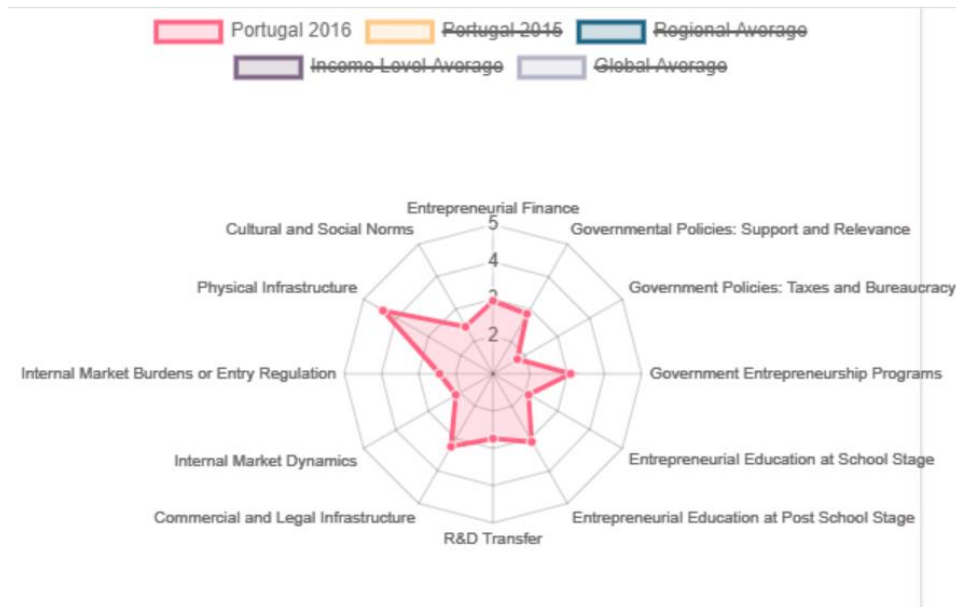
In the GEM report (2016) Portugal from 2010 to 2015, is possible to conclude that entrepreneurship grew from 4.4% to 9.5% due to the implementation of the economic and financial adjustment program, named “Troika⁵”. However, 1,5% of Portuguese are more likely to start a business and 63% considered it a good career choice. To promote entrepreneurship in Portugal, the govern launched various programs in order to increase the number of young people working on their own, which include, for example, the entrepreneurship support and job creation program, passport for entrepreneurship, the investment and ignition program for young people and more.

Between 2009 and 2013 the program benefited 1 705 businesses that created 3,973 jobs. Each job created by the subsidies or loans is expected to have a direct cost between 2009 and 2020 of between three to five months of the unemployment subsidy that the government would have spent over the same period. However, the evaluation noted that the program utilized just 57% of its budget between 2009 and the end of 2013, suggesting that it was difficult to find enough entrepreneurs to fund. It said that restricting the program to only unemployed persons effectively limited the potential beneficiaries. In addition, the low interest rates offered by the program might also have dissuaded banks from playing a bigger role in the program. Despite some success, Portugal continues to experience one of the highest levels of youth unemployment in Europe – although this has fallen from a high of 40.7% in February 2013, to 29.9% in April 2016. In addition,

⁵Troika is, according to economias.pt (2016) a team of consultants, analysts, and economists, who are responsible for negotiating with the countries that requested a bailout, to consolidate their public accounts. This team analyzes the state’s expenses and revenues, creating lots of rules for the establishment of public accounts.

between 2012 and 2013 the percentage of adults involved in early-stage entrepreneurial ventures experienced a bigger increase among those aged 35 to 44, than it did for those aged 18 to 24 or 25 to 34, on the report of GEM data. (2016: economy-profiles/portugal)

Graphic 3: Entrepreneurial Framework



Source: GEM (2016: economy-profiles/portugal)

In conclusion, as claimed by GEM (2016) the present graph shows, from 1 to 5 the expert ratings, which means 1 highly insufficient and 5 is highly sufficient. They only present conditions for Portugal’s business environment in 2016. The highest is the physical infrastructure with a rate of 4.5, and the lowest is related to government policies: taxes and bureaucracy, which had a rate of 1.5. It is possible to conclude that Portugal, in 2016, compared to the global average, in twelve points of analysis, eight are higher than the global average and the lowest refer to government policies, internal market dynamics, entry regulation and cultural and social norms.

1.2 Creative Industries

1.2.1 History and Concept

Connections between economy and industry have always existed, however, it was considered contradictory, since the old thoughts of economic interests and cultural creation are completely different. From there, people start to make divisions between the production and commercialization of art and cultural goods, as part of the market, while

culture and art were seen as part of society and the State. Culture and creativity were seen as competitive factors, which appear as the key to regional, local, and urban development strategies, despite cultural heritage. It is possible to understand the creative industries as a growing sector in many countries, despite their lack of concrete meaning.

Historical and contextual developments, cultural and creative industries emerged in Australia in the 1990s, although they were developed in the United Kingdom. However, it was in the United Kingdom that the title of Ministry of Cultural and Creative Industries first appear, which translates into a clear bet in the sector. It was from this moment that the concept of creativity, based on the cultural and creative industries, was developed. In opinion of Correia (2013), Davel & Gora (2016) and Augusto Mateus & Associados (2016), within the cultural and creative industries, individual activity, skill, and talent arise, always with the potential to create jobs and wealth, but also through the creation and exploitation of intellectual property.

However, it is through the cultural entrepreneurship that a connection between these two concepts begins to emerge, such as the art of know and the knowledge. Cultural entrepreneurship arises to Bendassoli et al., (2018) with Dimaggio (1982) influence and he relates organizational culture to the company's molds. From this, cultural entrepreneurship starts to relate to the creative industries, which is why, today, there is the term "Creative Industries". It was in England, in 1990, that some university professors began to focus on notions of cultural entrepreneurship in the creative industries and it was where authors like David Rae and Chris Bilton start to appear.

As stated by Rae (2005) a cultural entrepreneur can expand his activity to the creative industries, and for Bilton (2008) creative work appears in every professional networks. These activities perform well in various economic contexts due to qualified workers, which requires them to reduce investments, so that new business can be created from talent and creativity. In the current situation in the world, the creative industries now belong to one of the fastest growing sectors of the world economy, where they have potential in developed and developing countries, not to mention cultural traditions, which are expressed in the form of arts, music, dance, literature, and cinema.

To define Creative Industries, it is important make a connection not only between business, but also creativity, art, and technology, however, there is no scientific meaning to make this consensual. This is due to the complex origin of the term. In the UNCTAD

/ UNCTAD⁶ report, many authors tried to have a brief meaning of what it means. The Creative Industries are among the most dynamic sectors of international trade, although some countries still lack the capacity to take full advantage of the potential of their economies to create jobs, income, and earnings export. However, creative industries appear for the first in a German book.

According to Correia (2013) *Dialetik der Aufklärung* (1974) written by Theodor Adorno and Max Horkheimer, it was the book in which the creative industries appear. The authors criticize the entire process of massification and commercialization of art and reject the idea of the connection of Creative Industries with economy because it only shows how man is, nothing more, than just a tool of work and consumption of exploitation and commercialization of culture and art. In the 70s, in opinion of Lateoira (2007) cultural activities were not related to the economy and companies, they were sustained by cultural policies.

In the 1980's, the term Creative Industries came to be used by the Greater London Council to cover all cultural activities that were not integrated into the public financial system, which has become a major in wealth and employment. Thus, it is possible to conclude that the term Creative Industries appears with the intention of expressing a connection between art and economics, although this connection has always existed, but it has always been neglected. It is in this context that the need arises to relate art not only to economics. So, it is in Australia that the term Creative Industries comes up, but it was only recognized in the late 90s.

In the 90s, the term Creative Industries was inserted in the policy defined by the *Department for Culture, Media, and Sport (DCMS)*, originating in the United Kingdom with the creation of *Creative Industries Unite and Task Force*, in 1997. In this department, the term Creative Industries was defined as industries that have, in personal creativity, skills and talent at their origin and have the potential to create jobs and wealth through generations and exploit intellectual poverty. As stated by Correia (2013) and UNCTAS (2008), Cultural Industries and Creative Industries are considered, by some authors, as a subset of them, because Cultural Industries. are at the origin of Creative Industries.

⁶UNCTAD / UNCTAD document prepared for the “Secretary-General's High-Level Panel on Economy and Creative Industries for Development” UNCTAD / Geneva, January 2008 (TD (XII) BP / 4)

O'Regan (2001) adopted a position where Cultural Industries were a subset of Creative Industries, so it is possible to conclude that Cultural Industries lead to the production and commercialization of creative content with cultural character, and Creative Industries that are a result of an interaction between artistic creativity, corporate attack, and technological news, more specifically its affirmation and growth are a subset of another. Despite all the existent and inaccurate definitions, DCMS (1998) outlined a Creative Industries organization to try to measure the economic contribution of Industries, which refer to categories such as tourism, museum, and more.

DCMS (1998) also distinguished 13 categories of Creative Industries, which are advertising, cinema and video, architecture, music, art, and antiques markets, performing arts, for example, theater, opera, dance, live music, mime and circus, computer and video games, publications, handicrafts, software, design, television and radio, fashion design. In the report of Cultdigest- *agência inova- arte, cultura e indústrias criativas* (n/d) the Creative Industries have individuals with creative and artistic capabilities that, in partnership with managers and technologists, when necessary, develop commercial products and goods whose economy the value resides in their intellectual or cultural properties.

As argued by Howkins (2001) sought to make an approximation between these two distinctions, therefore, Creative Industries are known by their creation of intellectual property, such as, patents, trademarks, copyright, and design. Australia's Department of Communications, Information Technology, and the Arts (DCITA), on the Creative Industries Cluster Study: stage one (2002), in a study with NOIE, concludes that the term Creative Industries is used worldwide, but with different approaches. In a broad sense, it includes the industries that generate copyright, patents, design, or trademarks, and, in other contexts, it is used only for cultural industries.

Concluding and according to Correia (2013), with quote from the European Commission (2010),

«Indústrias criativas» são as indústrias que utilizam a cultura como fator de produção e têm uma dimensão cultural, embora os seus resultados sejam sobretudo funcionais. Incluem a arquitetura e o design, que integram elementos criativos em processos mais amplos, bem como subsectores como o design gráfico, o design de moda ou a publicidade. Num nível mais periférico, muitas outras indústrias dependem da produção de conteúdos para o seu

próprio desenvolvimento, estando, por isso, em certa medida, interligadas com as Indústrias Culturais e Criativas (ICC). Estas indústrias incluem, entre outras, o turismo e o sector das novas tecnologias. Estas indústrias não estão, todavia, explicitamente abrangidas pelo conceito de ICC utilizado no presente Livro Verde.⁷ (2013:27)

As sustained by Davel e Gora (2016) Creative Industries evolved, creating a work environment where the economic principles of market, added value, investment and return mix the artistic principle of individual creation, reputation, self- realization, and art production. The Creative Industries, for Ellmeier (2003), represent a market that needs strong motivation, even with low payments and the need for flexibility in the workload. In the opinion of Zardo e Mello (2009) the concept of Creative Industries appears associated to wealth, work, employment, production and diversity of innovative goods and services.

In conclusion, as stated by Mateus (2016) from the “Cultural sector” to “Cultural and Creative industries” the borders widen and become confused to open up in a new time. So, with the acceleration of globalization and generalization of “Cultural sector” to “Cultural Industries” there was a process of widespread consumption of goods and services differentiated by factors of an intangible nature, such as the progressive penetration of consumption of these goods and services with less purchasing power and/or lower housing levels and social groups.

From “Cultural industries” to “Creative industries”, the designation “Creative Industries” came from the recognition that culture and creativity have become factors in competitive strategies for almost all goods and services activities, particularly in the markets of more dynamic end consumption. In the opinion of Martins (2012), Correia (2013) and Pina (2014), it was also born from the statement of tertiary cities as privileged spaces for the creation of wealth, emphasizing the formation of the most necessary or favorable environments, services, skills, and talents to “creativity”.

⁷«Creative industries» are industries that use culture as a factor of production and have a cultural dimension, although their results are mainly functional. They include architecture and design, which integrate creative elements into broader processes, as well as sub-sectors such as graphic design, fashion design or advertising. At a more peripheral level, many other industries rely on content production for their own development and are therefore interconnected with the Cultural and Creative Industries (ICC). These industries include, among others, tourism, and the modern technology sector. However, these industries are not explicitly covered by the CCI concept used in this Green Paper.

As stated by Madeira (2014) the differences and similarities between the creative and cultural industries have not yet been properly explored in the literature, such as theoretical studies on the creative economy. It is worth mentioning that both categories are used in academic and political texts together or as synonyms, which denotes the permanence of doubts regarding the use of terminology. From the point of view of the economics of industries, the continuous and complex interrelationships between the artistic, technological, and commercial fields are stand out, which generates evolution in both, while the economy of culture reinforces the distinction between them.

According to Bendassoli et al., (2019), it is possible to conclude that Creative Industry is a set of four components that are: creativity, object-shaped culture, intellectual property, and a presupposition of convergence between arts, business, and technology. Creativity is the central element, as it is necessary for the generation of intellectuality; Object-shaped culture is related to the perceived utility generated by the cultural object without involving physical or material properties; under intellectual property it means to having economic value; finally, the assumption of convergence between arts, business and technology is related to the co-modification of cultural goods.

Trough the word “production”, creativity can be defined as the expression of the human potential for achievement, together with a simultaneous development of personal resources, fantasies and desires; The second is the valorization of art, as there are differences between traditional and creative industries, where traditional industries define priorities and resource allocation, while creative industries have strong aesthetic and artistic designs; The third is the intensive use of new technologies, which weakens the dominance over certain sectors and the fourth form of production is the extensive use of multipurpose teams, due to the very nature of the activities.

Concluding, as Peris-Ortiz, Cabrera-Flores & Serrano-Santoyo (2019) claim, cultural and creative industries reflect the human capacity to think, innovate and create to generate new forms of savings. This type of industry is based on talent, ability, and creativity, now enriched by technology. Economically, it is one of the biggest contributors to jobs creation, companies, and quality of life. Through an assessment of the market, the combination of cultural and creative industries and the latest technologies allowed us to verify that, at the same time, correspond to the new models of distribution and purchase.

(...) given the existing diversity of the companies in the cultural-creative industries, several of them are characterized in this activity by the movement from the material to the symbolic, from the tangible to the intangible (...) while on the contrary, other activities or business actions range from ideas, sensibility, and emotion to their materialization in tangible objects, signs, or symbols. (...) This paradox, a paradox, which when contemplated moves us, here is *the necessity which cultural creative industries have to combine utility and meaning*, to combine matter, handicrafts, intelligence, and art, although sometimes this is only done with the aim to gain market share. (Peris-Ortiz, Cabrera-Flores & Serrano-Santoyo: 2019:16-27)

1.2.2 Creative Industries in Portugal

According to Quintela & Ferreira (2018), the debate around the creative industries and their potential for economic development emerged in Portugal in the mid-2000s, at a time when the topic was becoming politically relevant at the level of the U.E. and its member states. In addition to strong impact of the ideas of Florida (2002), Landry (2000) and some other international experts, it was also crucial to publish a series of reports that coincided with the diagnosing of Europe's high “creative potential”, reinforcing the relevance of development a European political agenda aimed at fostering the so-called Cultural and Creative Sector.

In a diagnosis made in 2006, they show that in the cultural and creative sector the cultural and creative industries are the ones that stand out and contribute the most. Also, the increase in the growth rate, marked mainly by the performing arts. The labor market itself served younger more qualified people, thus, Portugal has 67% of a country consuming the cultural and creative sector. All of this evolution is takes place mainly in Porto and Lisbon. However, despite all its prosperity, Portugal is still far from the average of European countries. Together with all this, there are 4 parameters that Portugal fits into, in terms of evolution, which are strengths, weaknesses, opportunities and challenges.

In the field of forces, there is a growing recognition, both inside and outside the cultural field, where the potential of culture has been supported, especially at regional level, which increases the ability to create new jobs. All of this due to the opening of the cultural sector to cooperation, which resulted in urban, economic, and social benefits. This is due to the recognition given to culture and creativity, regarding weaknesses, despite all the effort and recognition, there is still a long way to go, because there is a lack

of infrastructure, implementation experiences, financing issues that do not receive due attention, such as governance and sustainability, cultural control, and more.

Although Portugal has opportunities, the biggest problem is in the challenge they pose, like a crisis, that was enough to abolish all financing to the Culture sector. The Creative Industries are mostly incipient and state dependent, which means that if demand declines, it will affect the capacity of the cultural sector. The approach itself needs to be more focused and straightforward so that a more effective response can exist as the link between infrastructure and projects is insufficient. With this, it is possible to realize that Portugal is still quite unstable in these development strategies, since culture, partnership, and cooperation are lacking.

It is concluded that the creativity sector in Portugal is marked by uncertainty and instability at three levels, social, political, and economic. Thus, the internationalization of the Portuguese economy must be achieved in a talented and tolerant way that allows innovation and invests in technology, so the main objectives are the dissemination and promotion of the Creative Industry, the consolidation of the base of cultural and creative content, the promotion of economic potential and the promotion of creative cities in Portugal, it is necessary to consider the reasons that led to the creation of the “creative agenda”.

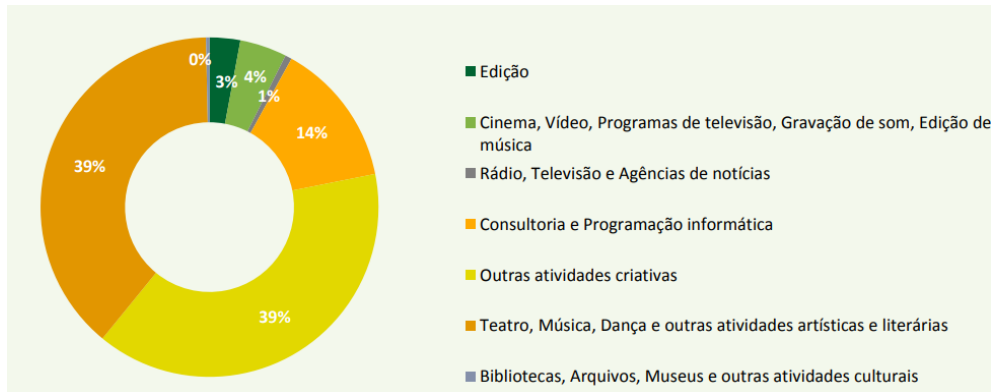
The first reason is due to the euphoria surrounding the economic potential of the creative industries, which ended up influencing Portugal as the whole conception of creativity; the second point is the low investment in the promotion and promotion of the Creative Industries and also the lack of adequate structures on the part of the municipalities; the third point is the weaknesses that still exist in the field of education, especially those that refer to management and business; the fourth and final point is the crisis context and the need to find answers and products for the national economy.

Despite this, in the DGAE⁸ report (2018) Entrepreneurial fabric of Cultural and Creative Industries, the national sector has many subsectors, for example, cinema, video, television programs, radio, and other creative activities. In 2016, the graphic DGAE (2018:6) of the distribution of companies by sub-sectors, in percentage, the lowest percentages were from 0 to 4% and covers radio, television, libraries, museums,

⁸*Direção-Geral das Atividades Económicas*

publishing, cinema, video, television programs and more, while the highest percentage was from 14 to 39% and covers consulting, computer, and programming, theater, music, dance and other artistic and literary activities and, as well as other creative activities.

Graphic 4: Cultural and Creative Industries- Distribution of companies by subsector-



Source: DGAE- 2016:6

Through the graph, it is possible to find good examples that promote entrepreneurship, innovation, and social inclusion through projects in the cultural and creative industries. The cultural and creative industries, in the DGAE report (2018) are mostly in Lisbon, with 46.3%, next to the *Norte* with 25.6 % and the *Centro* with 15.8%. In 2016, Portugal had 58,555 companies, which had 123,985 people working, which means 3.4% of the employment in Portugal. From 2012 to 2016 the labor productivity grew, reaching 24.500 euros and turnover of around 6.7 billion euros in national *PIB*.

An example of these projects is *Serralves*, which is, as Serralves.com claims, an international cultural institution, whose mission is to stimulate the interest and knowledge of audiences of different origins and ages, for example, contemporary art, architecture, landscape and some themes critics about society and the future. The *Serralves* foundation is located in the city of Oporto and holds a valuable historical and cultural heritage, which consists of contemporary art museum, a house, a park, and the *Casa do Cinema Manoel de Oliveira*. The entire landscape and architectural heritage are classified as a National Monument, maximum classification.

From 2004 to the present, *Serralves* has the responsibility to follow what has been proposed over the years, which continues to be a reference in the approach of the creative industries and, from 2004 to 2012, *Serralves* had some significant moments in what refers to Creative Industries activities. The proof of this is, in the *Serralves.com* report (2020), in November of 2004, the first international conference on art and company was

held, at the same time, the *Serralves* store. In 2007, the project *Inserralves- Incubadora de Indústrias Criativas* was presented and opened to anyone wishing to participate in the creation of an incubator for creatives industries.

The same project, in 2008, implements seven projects and, also in 2008, ADDICT- *Agência para o desenvolvimento das indústrias criativas*, which is an association of private and public rights is created. During 2013 and 2014 *Inserralves* continued to support the Cultural and Creative Industries, with emphasis on the consolidation on the Creative Industries cluster in *Região Norte*. In the opinion of Serralves.com (2020) pretend to follow this path through reflection, debate, and trendsetting on issues relevant to sector, and reinforce its role in the Creative Economy, creating and exploring new creative contexts, promoting formation around contemporary art, education, and the environment.

Concluding, in recent years, the rhetoric of creativity has gained prominence in the technical-scientific scope, which consequently drives urban, economic, and sociocultural development, both due to this theory and also to the European Union standards in economics, education and culture, that Portugal must adopt a new language, political and technical rhetoric associated with creativity, since all types of today are involved, from the creative cities to the Creative Industries, among others. Despite presenting different perspectives and levels, these four documents confirm the importance that the term “creativity” was beginning to gain in Portugal, especially in a period of strategy restructuring.

1.3 Creative economies

Referring to Creative and Cultural Industries makes it impossible not to approach Creative Economies. This concept emerged in the last three decades and became widely recognized in the 1990s, with the publication of the United Nation World Development Report. In this new term, it is argued that economic variables have a major impact and, however, insufficient importance for them to develop fair and environmentally sustainable social growth. To defend the economic development, impact on the production of better forms of social interaction.

According to Michetti and Burgos (2016), Mateus (2016), the creative economy emerged at the beginning of the current century, along with the transformations of the global economy, to synthesize the importance of knowledge as a production system.

Thus, there is an attempt to capture creativity, innovation, and management. It is within this new concept that technological ideas gain prominence and come to be seen as generators of wealth and social transformers. It is then in the twenty-first century that the changes that took stage of the capitalist system are distinct enough to justify the emergence of new concepts and discourses.

As believed by Newbigin (2010), Madeira (2014), between the 1970s and 1980s, the end of the capitalism's stability is marked and a new capitalist paradigm begins to emerge, namely, post-industrial economic production. The substitution was gradual, moving from techno-economic paradigms to the information technologies, which concludes that this new paradigm contains information on the relations between economy and society. The end of the twentieth century, in terms of academic production, was crucial due to the need to define the new term. Thus, the use of terms such as information society and knowledge economy has become widespread.

As stated by Madeira (2014) in this context, the information society, due to the complex interaction between technological transformation and social processes, games of interest emerge. This new technical-economic paradigm refers to the previously existing inequalities and tries, by valuing the existing differences in the various societies, to accentuate them. It was, therefore, in the new paradigm that the creative economy was crucial in terms of new elements. As Madeira (2014) believes, knowledge and information began to lose ground in relation to the new requirements of economic competition. Thus, creativity must be understood as the latest attempt at synthesis.

In view of all the insistence of academic, political, and business discourses around the idea that there must be empathy between them, in order to capitalize on subjectivity, the individual and culture, which at the same time justifies sophistication and technological determinism, in the authority of the historical connection between creativity and culture. In the aspects of the encounter between economy and culture, there is the transmission of information and entertainment from the first industries that were born about 100 years ago, specifically between the 19th and 20th centuries.

After the Second World War, as stated by Madeira (2014), there is an approximation between the cultural and economic spheres of the most advanced societies. It was also at the Frankfurt School that the critical theory of the cultural industry became known, which advocates awareness of the standardization of consumption of cultural

goods, as well as its limits. In the 1970s and 1980s was economies developed that were marked by investments in technological infrastructure, followed by the phenomenon of connectivity, which was associated with the transition from information technologies to information and communication technologies. The production of goods has predominant patterns of economic production systems.

In the second half of the last century, in Madeira's opinion (2014), Mateus (2016), was when culture and economy came closer, because the culturalization of the economy represents the approach in the current production of the economy and culture with the transformations of the capitalism. The creative economy, in socio-economic terms, is marked by two circumstances, namely the importance of access to goods and services and the emergence of a new production model. With regard to creativity, it has become a key word in contemporary times as it is considered essential for economic growth and productivity gains. In addition, creativity is also a desirable, positive, and necessary personal trait.

As stated by Madeira (2014) it is necessary to address its treatment in the theorizing of matter, such as philosophy, sociology, and economics. Creativity is abundant, but it implies costs, there may be no incentive to seek for creativity, technologies, and institutions in each socio-cultural environment. However, there is growing optimism in academic, business, and political circles about the development of creativity as the key to innovation. Therefore, it is important to emphasize that creativity and innovation go hand in hand, as both require risks, the difference is in creativity, as it is more individual and subjective, while innovation refers to the objectivity of a process and develops methods.

Reis (2008) argues that for Creative Economy to be considered as a development strategy, it is necessary to consider two approaches that conclude. The first approach is the recognition of creativity, human capital, to stimulate the inclusion of social, cultural, and economic objectives, but it is an unsustainable progress, as it refers to a global post-industrial model. The second approach places Creative Economy as an evolutionary strategy, both economic and technological, which modifies the links between culture and economy, giving rise to a wide variety of entrepreneurial-based economic opportunities, namely cultural and creative.

The roots of the creative economy lie in the cultural and creative industries, as it was through some working cultures present in these terms that it was possible to begin to link more modern productive activities and thus have greater power in digital technology. The creative economy mixes economic and cultural values, which makes the creative economy different from all other sectors of the economy. However, its exchange value is also the final step in determining the correct market value. Thus, this value is divided into two values, functional and, in the case of creative industries, expressive.

However, the creative economy does not only involve Creative Industries, and its workers are called undercover creatives, because they are people who work in conventional sectors, such as entrepreneurs. As Howkins (2001) states, the Creative Economy is the business of ideas- the means by which innovative ideas and inventions are marketed and sold. It consists of all creative acts in which intellectual work creates economic value. Howkins (2001) and Rifkin (2005) tried to demonstrate that the knowledge of the economy and the information society has reached a new level, marked by a change in perspective or emphasis.

Howkins (2001) relating creativity and ideas, defines Creative Economy as an economy where people spend part of their time brainstorming ideas that generate marketable products. The association between Creative Industries and Creative Economy is only one of the four approaches. The second is an extension of the first, which includes other sectors and connections between them. The third is the approach of cities or creative spaces and the fourth and last is the conclusive vision of international organizations. Socially, the importance of the creative economy generates employment and social inclusion, contributing to cultural diversity, achieving the millennium development goals.

UNCTAD (2008) published a report defining Creative Economies as “The cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They are a series of knowledge-based activities that produce tangible goods and intangible artistic and intellectual services with creative content, economic value and market objectives.” (2008:4) In the UNCTAD report, it states that “creative industries hold great potential for developing countries that seek to diversify their economies and leapfrog into one of the most dynamic sectors of the world economy.”(2010:xxiii)

Thus, it appears that the creative economy is based on a new way of working, which are inputs and outputs. The main inputs are individual talents, which can be traditional or new, the important thing is that creativity transforms them in an original way. In some sectors, the value of the output is related to its exclusivity, so it depends on it; In other cases, they can be reproduced and sold to many people. In Portugal, the creative economy has gained strength, relevance, absolute terms, but, above all, it gains space in relative terms, compared to other segments of the economy, as well as relevance in the transformation of production and consumption models.

At a time of crisis and adjustment, the creative economy managed to stabilize gross added value, but lost jobs, but its activity and segments revealed very distinct rhythms, trends, strengths, and weaknesses. The dimension of the creative economy in the face of nuclear activities has a significant domain of activity, such as the trend of job losses; production and sale of equipment and new technological platforms; the gradual affirmation of Portugal as a cultural tourism destination. Thus, the methodological changes in the approach to the Creative Industries reflect the weight of the Creative Economy in the total Portuguese economy.

The creative economy responds to human and social diversity by differentiating products and solutions, so human capital is central and strategic for its development. In the Portuguese context, the Creative Economy has been relevant in the European context, especially in exports from the Creative Industries. Thus, in socioeconomical terms, the Creative Economy is marked by the importance of access to goods and services and the emergence of a new production model, and socially, by the importance of creative economy generating employment and social inclusion, contributing to the cultural diversity, and achieving millennium development goals.

Concluding, according to Teixeira, Teixeira e Benini (2019) Creative Economy begins to take place on the public policy agenda and also begins to be discussed and used increasingly by countries. Thus, it can be understood as the sector whose origin of the generating of economic value lies in creativity, knowledge, individual and collective talent, with the capacity to produce wealth and jobs. Thus,

“an approach that places the concept in an existential immanence that considers the network of human relationships as movements, and not just objective and classifiable fixations, is fundamental for the concept of Creative Economy, (...) [therefore] an

adequate acceptance of Creative Economy it must prioritize the human factor that is included in its practice” (Teixeira, Teixeira e Benini: 2019:1238)

CHAPTER II – CASTELO DE PAIVA- STUDY CASE

2. Context

Chapter II is divided into two main sub-chapters, the first is the characterization of Castelo de Paiva, which consolidates the territory, and demography, economics, and cultural traditions and activities. Where is possible to find a brief history about Castelo de Paiva, more specifically, the fall of the bridge, the territories, and the demographics, such as populations and education, the number of companies, economic activities, and cultural activities, with many associations, which work, not only, but in association with the City Council to continue the promotion of old traditions to keep them alive.

The second sub-chapter has the purpose to inform, and explain the methodological options addressed in this empirical study, thus showing all aspects related to the development of the empirical research adopted. This chapter is structured in five points. In the first point, a reflection on the methodology used will be conducted, while in the second point, the methodological choices will be explained, addressing the main research question of investigation and the objective. In the third point, the characterization of the sample will be presented, which refers to the age and profession of the respondents, in the fourth point will be address and, in the last, it will present the analysis of the results.

2.1- Characterization of Castelo de Paiva

Two main dates were used to conduct this investigation and the characterization of Castelo de Paiva, 2001 and 2011. The reason for 2001 is, also, the reason that improved this investigation, the fall of the bridge, on March 4th, 2001. Everything happened on a Sunday night, around 9.10 p.m., when the bridge that made the stop between Castelo de Paiva and Entre-os-Rios, already incredibly old, collapsed and caused a bus and three cars to all on the Douro river. In Martins's report (2016) that night, fifty-nine persons had died, but because of the flow of the river, only 36 corpses appear and some of them were found in Galicia, Spain, more than 200 km from the local accident.

As Roberto (2004) states, of the experts appointed by the court of Castelo de Paiva, the reason for the fall of the bridge, was the sand extraction. However, the heavy rains helped to compromise the support of the bridge, then in wood. The other date is 2011, because it was the last census made, there is still some information that it was possible to find recent dates, depending on the studies that were done. With this, Castelo de Paiva can be found on the coast, despite its interior features, it is part of the district of Aveiro and part of the Tâmega sub-region, on the bank of Douro and Paiva river and in

Comunidade Urbana do Vale do Sousa surrounded by *Penafiel, Marco de Canaveses, Gondomar, Cinfães, Arouca e Santa Maria da Feira*.

Castelo de Paiva, as claimed by roteirododouro.com (undated) until the XIX century had the name of *terras de Paiva*, and it was in 1852 that the actual name was elected. The name comes from the castle village, near the mouth of the Paiva river. Castelo de Paiva has an area of 115.00 km² which is divided into nine parishes, which are *Bairros, São Martinho de Sardoura, São Pedro do Paraíso, Fornos, Sobrado, Pedorido, Santa Maria de Sardoura, Raiva* and *Real*. It is an integral part of *Rota do Românico*, which is a route constituted by fifty-eight monuments located in the north of Portugal and has monuments and the Roman architecture that is common to all of them.

The case study is Castelo de Paiva due to the vast architectural and archaeological heritage present, for example, in all the parishes, hence it is a municipality with enormous tourist potential. Demographically, in 2001, in the report of pordata.pt (2019), in Castelo de Paiva lived 17.338 persons, of whom 3.366 were aged between 0-14 years, 11.706 between 15-64 years and 2.267 between 65 or more. In 2011, according to PORI⁹ (2017), based on *Instituto Nacional de Estatística* (2011), in Castelo de Paiva lived 16.733 persons, of which 8.182 were men and 8.551 were women, in a total of 5.580 families, which five were institutional.

As maintained by pordata.pt (2019) 2.698 aged 0-14 years, 11.442 aged 15-64 years and 2.560 aged 65 or more. In the PORI report (2017:5) “Castelo de Paiva had a decrease in the birth rates from 12.3% in 2001 to 7.8% in 2011. Mortality decreased from 10.6% in 2001 to 8.3% in 2011. This decrease in the number of families, as stated by PORI (2017) is due to socioeconomic problems, as well as to daily life and new family ideals. However, in the municipality there are a large number of families with three to five members, and according to pordata.pt (2019), in 2018, 15.623 persons lived in Castelo de Paiva, of which 2.028 aged 0-14 years, 10.719 between 14-64 years and 2.877 between 65 or more.

⁹The Integrated Response Operational Plan (PORI) is a national measure of structuring at the level of integrated intervention in the area of addictive behaviors and dependencies, which aims to enhance the synergies available in the national territory, either through the development and implementation of methodologies that allow the diagnoses that support the intervention.

With regard to education, under the purview of *CM-Castelo de Paiva* (2020) Castelo de Paiva has public schools, more precisely seventeen kindergarten and fourteen primary schools, all divided by the nine parish that gave 950 students. The *Agrupamento de Escolas de Castelo de Paiva*, where the 2nd and 3rd cycle and the secondary school are located, have their own school, located next to the sports complex, and have more than a thousand students, there are also *CEF* and vocational education in *Agrupamento do Couto Mineiro do Pejão*. Even so, for *Comunidade Intermunicipal do Tâmega e Sousa* (2019), in 2016, the percentage of gross enrollment ratio in secondary school was around 80.5%.

In the PORI report (2017), from 2001 to 2011,

“a significant increase in the number of residents who increased their educational attainment as a result of a decrease in the number of subjects with no educational attainment, including illiterate persons over 10 years of age, [and the] illiteracy rate decreased from 8.2 [%] in 2001 to 5.% in 2011” (2017:6)

2.1.1- Economics

In economic terms, there is no doubt that the economy is the key to sustaining everything, as it gave society fundamental knowledge and intuition and helped people to understand families, peoples, companies, and more choices. The economy is, also the one that has the three main sectors for growth, which are the primary, secondary, and tertiary sectors. From an early age, that Castelo de Paiva became known for agriculture and coal mining in *Minas do Pejão*. Hereby, in 2001, as supported by [pordata.pt](#) (2015) the total and the economic activity sector was 7.177 persons, 308 working in the primary sector, 4.451 in the secondary sector and 2.418 in the tertiary sector.

In 2011, the information is in percentage and, as claimed by PORI (2017) based on the 2011 census, it shows that the active population works more in the secondary and tertiary sectors, with 3.15% in the secondary and 2.83% in the tertiary, there is an information gap on the primary sector. Today, according to the report by [pordata.pt](#) (2017), the sectors of economic activity in Castelo de Paiva are agriculture, extractive industries, electricity and gas, water treatment, construction, commerce, transport and storage, accommodation and catering, information and communication, real estate, consulting, administration, education, health, artistic activities, transforming activities and other service activities.

The sectors that have the most employed people are the commerce, construction, and education. According to PORI (2017) as rural traditions, in Castelo de Paiva activities related to agriculture and livestock predominate, for example, cattle raising which, despite being a unique production, represents a large part of the municipality. Another well-known production is the cultivation and production of green, red wine, since there is a great popular festival in its favor, and as AIDA¹⁰ (undated) claimed, “despite the strong rural and mining tradition, [...] Castelo de Paiva has been betting on a rapid industrialization process in recent decades”.

Regarding the active population, in 2001, in the report of *Instituto Nacional de Estatística* (2002, 145), the census of 2001 shows that it was 45.1%, where 53.6% were men and 36.9% were women. In 2011, in the report of *Instituto Nacional de Estatística* (2012, 138), the 2011 census shows that the active population was 44.35%, where 52.75% were men and 36.31% were women and through the analysis it is possible to verify a small difference between 2001 and 2011, where 2011 presents lower results. In contrast, purchasing power.

As maintained by pordata.pt (2019), despite the missing of 2001 results, between 2000 and 2002, the percentage was 51.6% in 2000 and 52.9% in 2002, and in 2011 it was 58.9%, presenting a small, but significant growth. When it comes to the number of companies in Castelo de Paiva, there is an information about it in 2001 and 2011, the only information that appear is not the information to be treated. As stated by PORI (2017), in 2017 Castelo de Paiva strongly invested in new forms of economy, such as, textiles, footwear, furniture and wood and also in sectors such as tourism and the social economy.

The following point is about the economy of Castelo de Paiva, more specifically the number of companies that existed in 2017, always as *Comunidade Intermunicipal do Tâmega e Sousa* (2019) believes. By this, in 2017, Castelo de Paiva had 1.317 companies, for example, construction and materials, metalworking, furniture, textile, clothing, footwear and more and their VAB¹¹, in percentage, was 5.32%, and total of exports, in euros, were 26.815.500€. Thus, the number of construction and materials was 122 companies, with a total of 2.3% exported and the number of 670.654€.

¹⁰*Câmara de Comércio e Indústria do Distrito de Aveiro*

¹¹*Valor acrescentado Bruto*

In the metalworking companies, Castelo de Paiva had 20, which represented 5.6% of exports, more specifically, 6.700.747€. When it comes to furniture companies, there are only 4 and the export percentages were 0.2 % and 688.523€, on footwear companies, the number of companies was 16 and the export percentages were similar with 0.3%, but the gain were higher, with 2.529.872€. There were 10 textile and clothing companies and had a lower export percentage, around 0.1%, translated into 528.325€. Regarding wine production, Castelo de Paiva had 5 companies, however, there is no information on the total exports in percentage and in cash.

The last one, is not a company, but a sector, tourism, and Castelo de Paiva had 123 tourism companies, once again, it does not have information on total exports in percentage and in cash. Culturally, Castelo de Paiva has been constantly evolving in these terms and the proof of this is the data from 2001 and 2018 available at pordata.pt (2018), so, according to the same, in 2001 the percentage of municipal expenses on culture and sport, were 3.0% and in 2011 there was an increase of about 1.8%, and the percentages were 4.8% and despite Castelo de Paiva has higher numbers in other years, from 2011 to 2018, the City Hall expenses grew 1%, so in 2018 they were 4.9%.

2.1.2- Cultural

Nowadays, Castelo de Paiva is still rich in cultural activities, associations and much more and the proof of this is how the people who live there keep the old traditions and habits alive. One way to keep traditions alive is through existing associations, which spread culture throughout the county and some examples of these associations are *ADEP- Associação de Estudo e Defesa do Património Histórico-Cultural de Castelo de Paiva*, *Associação Cultural e Recreativa de S.Martinho*, *Academia de Música de Castelo de Paiva*, *Rancho Folclórico de Castelo de Paiva*, *Agrupamento de Escuteiros 1258 de Castelo de Paiva*, *Grupo Cénico de Bairros* and more.

Another way of keep traditions alive is promoting and, as an example, is *Biblioteca Municipal*, *Centro Interpretação da Cultura Local* and *Conversas na Biblioteca*. In the authority of *CM-Castelo de Paiva* (2020), inside *Biblioteca Municipal* it is possible to find, in the services of cultural extension, exhibitions, story time, film cycles, cultural animation, video library, workshops, and seminars. They also have their own cultural poster, which brings news from the library, suggestions, workshops and

much more. Still, for *CM-Castelo de Paiva* (2020), *Centro de Interpretação da Cultura Local*, it is a symbolic space that promotes the culture of Castelo de Paiva.

The most known way of keep the traditions alive is through parties and pilgrimages. As *CM-Castelo de Paiva* (2020) believes, there are many traditional festivities, but the most known and oldest are *S.Domingos*, *Sta. Eufêmea* and *S.João*. However, the richness of these popular traditions not only passes through festivals and pilgrimages, but also another set of traditions that, year after year, are gaining relevance, such as *Feira do Vinho*, *Feira do Lavrador*, gastronomy and handcrafted. Another relevant tradition is *Feira do século*, whose function is to portray the fair of two centuries ago.

The most famous is *Feira do Vinho* and is an initiative for wine producers to make known the wines produced in Castelo de Paiva, highlighting the most famous and outstanding with awards. According to *CM-Castelo de Paiva* (2020), gastronomy is also a promoter of the culture and tradition of Castelo de Paiva, which is known for the fruits of the land and the river, but also for the roasted sheep meat with oven-baked rice, *Sta Eufêmea* steak, roasted veal, stew, cod lures, lamprey, shad in due season and *enchidos*¹², when it comes to desserts or sweets, exist the famous *Rabanadas*, *sopa seca*, *melindres* and *pão de ló*.

In the scope of *CM-Castelo de Paiva* (2020), Castelo de Paiva has a large and great offer for moments of rest and leisure, more precisely, twenty-three accommodation, for example, *Arrabia Guest Houses*, *Douro41 Hotel & Spa*, *Quinta das Aranhas*, *Quinta das Vessadas*, *Rio Moment's*, *Solar & Guest House*, *Casa Olival da Vinha*, *Casa do Villas*, *Hotel Rural Casa de S. Pedro* and more. *Douro 41 Hotel & Spa*, was the biggest venture, and is situated on the banks of the river, close to *Jardim do Torrão* and *Igreja de São Vicente*. This hotel is within the region of *Ruínas Castro de Monte Mozinho* and *Igreja România de Tarouquela*.

To visit, as claimed by *CM-Castelo de Paiva* (2020), in Castelo de Paiva there are many places, for example *Rota da Água e da Pedra*, *Choupal das Concas*, *Miradouro de Catapeixe*, *Monte de São Domingos*, *Parque de lazer de São Martinho*, *Pia dos Mouros*, *Ilha dos Amores* and more. The last, *Ilha dos Amores*, located between Paiva and Douro

¹²A type of food that consists of minced/ chopped spicy meat placed in a package, such as chorizo or sausage

river, has water sports and summer camps. It is complemented by an outdoor pool, supported by a bar, a small beach, and shaded spaces. All of them produce part of the wealth, not only cultural, but entrepreneurial of Castelo de Paiva promoting, not only tourism, but consequently, everything that is related.

According to Vasconcelos (undated) the concept of interculturality appeared with the purpose of indicating proposals for democratic coexistence among diverse and different cultures, so that it would be possible to have an integration, without annulling the diversity of each culture present. The term has always been used more to sustain theories and pedagogical actions, however, in recent times, it has gained great visibility by also referring to cultural, political, and public practices. It was at the end of the 20th century that this concept overcame the barriers with the growth of globalization, in which it not only favored an increase in the flow, but also allowed an increase in contact with diverse cultures.

For Perregil (2020) the term interculturality is inevitably related to culture and cultural diversity, which, diversity integrates meanings such as respect for variety, difference or divergence, thus cultural diversity refers to coexistence and interaction between various cultures. Also affirms how interculturality is accompanied by two prefixes, inter and multi, which are also terms related to culture. Perregil (2020), based on other authors, considers the concept of interculturality as an idea that has diversity and multiplicity of countless things, for example, people, ideas, ways of being and being.

Coelho (2015) also agrees that “interculturality becomes a recurring theme in the human sciences and even in the political-administrative area, (...) which privileges the recognition of cultural differences.” (2015:5)

As stated by Bracons (2018)

interculturality is a polysemic concept (...) that simultaneously designates a field of research in the social sciences and a socio-political conception of the modalities of coexistence of cultural diversity within the same society. (...) It is synonymous with the recognition of cultural pluralism, that is, the affirmation of each culture, considered in its own identity and in its openness to others, in order to establish complementary relations with them. Interculturality implies an attitude of openness and availability towards the Other, but an active acceptance of diversity in which, from the desire to overcome the fear of the unknown, the strangeness produced by the lack of knowledge is

converted into an exchange enriched by dialogue, by confrontation, by friction, but above all by respect for the Other as a subject, a person with feelings, skills, desires, doubts, needs, in short, dignity. (2018:15)

Also, for Coelho (2015)

the intercultural perspective, the focus on content and categorization shifts to the process of communication, interaction, and construction of senses. It is understood that the individual is not only a product of his culture, but also subject and actor, in a heterogeneous, plural, and unstable environment, a network of intersubjectivities and interactions (2015:6)

According to Cravo (2011), interculturality is a social process, whose actors must become aware of their interdependence, and value should prevail based on dialogue/interaction between different groups, recognizing the value of each culture and respecting the various groups existing in society, as well as in building relationships between the various groups. Thus, as argued by Perregil (2020) is possible to conclude to that interculturality has as its principles

ending cultural conflicts, especially in the most extreme forms, such as racism or xenophobia; promote and facilitate the knowledge and acceptance of cultural differences, promote acceptance and tolerance; above all, recognize diversity as a factor of social and cultural enrichment. (2020:27)

Portugal, according to Perregil (2020) was initially a country of emigration, with a strong export of labor, mostly unskilled, however, since 1973 there was a reduction in Portuguese emigration. It was then, in 1993, that immigration began to be greater than emigration, and a cultural diversity emerged in Portugal that had been almost non-existent until then. Thus, interculturality, began to be socially and politically framed because of migration and emigration, being adopted through the social and cultural participation of newly arrived populations.

As claimed by Cravo (2011), both in Portugal and in the rest of the world, we are increasingly faced with intercultural societies, since the migratory flow, due to the most diverse factors, forces people to leave their country of origin and choose a new homeland where they can remake their life with some quality. In the presence of distinct cultures, in the same society, it is intended that the coexistence between them is peaceful, enriching each other, if possible. Thus, it is possible to consider, through the perspective of personal

evaluation, that Castelo de Paiva is an intercultural place, since this same interculturality were needed to answer the questionnaires.

It is known that, over the years, the number of immigrants in Portugal has increased and Castelo de Paiva was one of the places that opened its arms to these people. The same can be seen in foreign students who exist in the schools that, according pordata.pt (2015), despite not being high, sixty persons are considered a high number, considering the environment where it is. Families accompany these same students. Thus, as a way of explaining interculturality in Castelo de Paiva, as the questionnaires advanced, it was necessary to ask people if they were born and raised in Castelo de Paiva, as there were several migrants. Thus, it can be concluded that yes, Castelo de Paiva is a parish with interculturality.

2.2. Methodology

As argued by Ramos (2002) use the term research methodology “to refer to the way someone answers research questions. The methodology includes not only the techniques of data collection, but also the research design, the framework, the subjects, the preparation of reports, among others”. However, there are several methodologies, each of which has its own characteristics, resulting in different results. The methodology should, therefore, be adjusted to each case, being that which allows the achievement of the requested objectives, in the time and resources available.

According to Antonio José Manzato & Adriana Barbosa Santos (2012), Research is an activity aimed at solving practical or theoretical problems, but it is not the only conceivable way of obtaining information and knowledge. There are other ways of obtaining information, however, they cannot be included as a research task, although they are valid. Thus, for Maxwell Ferreira de Oliveira (2011), the scientific methodology involves numerous terms that, most of them, depending on the cases, must be used so that all necessary points are addressed in a coherent way.

However, as Manuel Meirinhos and António Osório (2010) believe when a positioning of the case study is made, it is divided between two methodologies, the quantitative and the qualitative. Both have three significant differences: the distinction between explanation and understanding, the distinction between the researcher's personal and impersonal role and the distinction between discovered and constructed knowledge, however, there are several authors who do not agree with the differences presented, as they believe that quantitative and qualitative methodology complement each other, hence the existence of a continuum between these two types of investigation.

The nature of the research can, in the opinion of Maxwell Ferreira de Oliveira (2011), be classified into two types, qualitative and quantitative, and also a mixture of the two types. Qualitative research is understood as one that comprises specific activity or investigations, as it has the function of capturing not only the appearance, but also the essence, which includes origin, relationships, and changes. Qualitative research involves five characteristics, which are the natural environment, the descriptive data, the concern with the process, the concern with meaning and the process of inductive analysis.

As for quantitative research, also for Maxwell Ferreira de Oliveira (2011) it is understood by the quantification both in the collection of information and in the treatment

thereof. Thus, it seeks to validate the hypotheses. Regarding the last type of research, qualitative-quantitative research, despite the difficulty by several authors in defining it, one should avoid the idea that only something measurable has scientific validity. In the research approach, for Freixo (2011), an investigation presupposes a mixed approach, that is, quantitative and qualitative, because thus, it focuses not only on the observation of objective facts, but also on precise phenomena.

The methodology used in this investigation is a mixed investigation methodology and is part of a quantitative and qualitative study, using questionnaires and interviews. The quantitative aspect appears under the questionnaire technique, while the qualitative study, appears under the interview technique, because the nature of the work develops in the opinion of the interviewees as to the influence, directly or indirectly, of the fall of the bridge in Castelo de Paiva. It has, therefore, the purpose of allowing to conclude that the tragedy of the fall of the bridge, in 2001, allowed Castelo de Paiva to evolve at an entrepreneurial and cultural level, through measurement instruments, methodological procedures and statistical analysis.

2.3. Methodology Choices

There are certain factors that condition methodological choices, therefore, the categorization of these factors is not universal, and it is up to each author to identify the determining factors that affected their decisions and that can translate values, beliefs, or constraints. Thus, according to Miranda (2009) an investigation can be defined as the best process to arrive at reliable solutions to problems, through planned, systematic collections and respective data interpretation. It is an important tool to increase knowledge and, thus, promote scientific progress allowing man to have a more effective relationship with his environment, reaching his ends and resolving his conflicts.

2.3.1- Research Question

As claimed by Sousa and Baptista (2011) the definition of the object of study is an indispensable step to obtain a good investigation. The formulation of the research problem describes the phenomenon that is being studied through a “logical progression of elements, relationships, arguments and facts” (Fortin, 2009). In this study, the research question is: “How did the fall of the bridge influence the entrepreneurial, cultural, and social development in Castelo de Paiva?”

2.3.2- Research Objective

The objective of this dissertation is to understand how the fall of the Hinze Ribeiro bridge allowed, or not, a cultural and entrepreneurial evolution. As stated by Ramos (2002), the objective of this study led to a bibliographic review around themes that can somehow serve as a theoretical and scientific basis for the study of the phenomenon in question. The bibliographic review is a means to an end and [...] not an end in itself, allowing to determine which are most significant issues for a given topic and to increase the precision in the formulation of the questions. Thus, objective of the study can be considered a determinant.

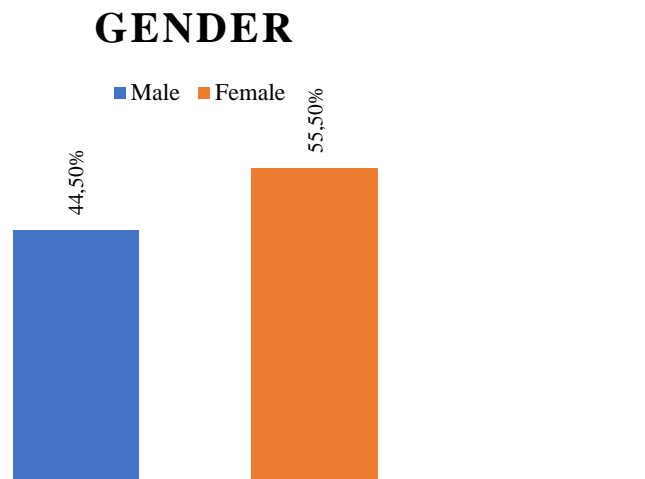
Since it conditioned, right from the start, specific methodological decisions regarding the content of the data to be collected, characteristics of the sample and methodology. In terms of data to be collected, the content of the questions to be asked is already known. Thus, the use of a case study is defined, because, in the opinion of Ramos (2002), the objective is to answer questions such as “why is this”, “how it is” simultaneously developing a qualitative and quantitative investigation. This dissertation aims to understand how the fall of the bridge influenced, or not, the evolution of Castelo de Paiva through specific objectives that all have in common.

The objectives are to verify if the fall of the bridge has promoted Castelo de Paiva in social, cultural, financial evolution and, finally, entrepreneurship. This point has as main development indicators, as for example, concluding whether the evolution occurred since the fall of the bridge through the number of cultural events held. Also, check if it has evolved financially through the number of companies, money invested in the culture. So, finally, verify entrepreneurship through points such as the number of entrepreneurs coming from abroad to Castelo de Paiva and the number of new works built and completed.

2.4. Sample Characterization

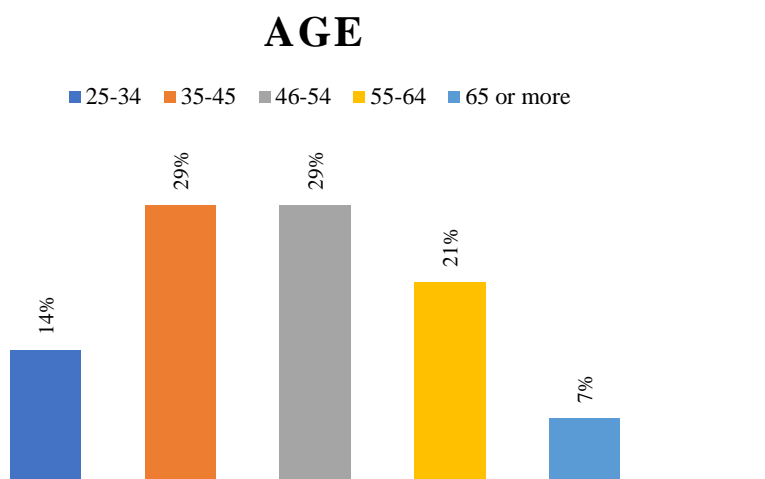
This sub chapter will present the characterization of the sample, where it presents the characteristics related to gender, age, profession. Thus, the sample consists of 200 individuals, where 44.50% are male and 55.50% are female, aged between 25 and +65 years. Individuals aged 25-34 correspond to 14%, 35-45 correspond to 29%, 46-54 to 29%, 55-64 correspond to 21% and, finally, 65 years or more correspond to 7% of those interviewed. They have different professions, such as official public, civil construction, teachers, psychologists, bankers, lawyers, and more.

Graphic 3: Gender



Source: self-elaboration

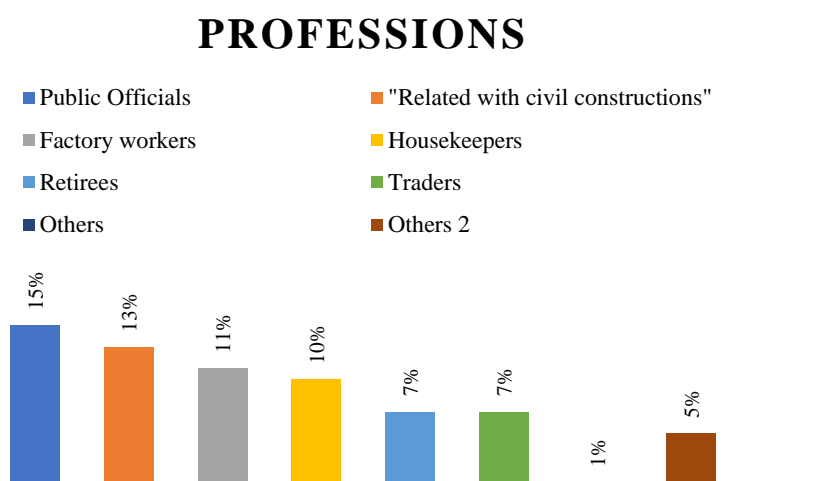
Graphic 4: Age



Source: self-elaboration

The sample consists of 200 individuals, females, and males, aged between 25 and +65 years old. In the pordata.pt report, in 2018, Castelo de Paiva had 15.623 inhabitants. Regarding their residence, 200 individuals reside in Castelo de Paiva. They all know Castelo de Paiva, because everyone who answers the questionnaire where from Castelo de Paiva and, consequently, everyone also knows the tragedy of the fall of the bridge in 2001.

Graphic 5: Professions



Source: self-elaboration

As for the professions of the people who participated in the surveys, these are diverse. The one with the highest number is the public official. The second largest group “related to the professions is civil construction”, “bricklayer, and carpenter”, in which.

The third largest group is the factory workers. The fourth group are housekeepers and the fifth are the retirees. Another group profession is the traders.

Regarding other professions, there are options such as teachers, psychologists, bankers, lawyers, accountants, drivers, firefighters, engineers, auxiliaries, businesspeople, IT professionals, seamstresses, shopkeepers, desk employees, police, nurses, inspectors, archaeologists, administrators, designers, press officers, pharmacists, cashiers, catering managers and office workers in which 0,5% to 5% people appear.

2.5. Research Instruments

This chapter will start by explaining the research instruments adopted in this investigation, as well as their description. Thus, the characterization of the sample will be lectured, addressing the methods used, in this case, interview and questionnaire, as well as how they are grouped. In the subchapter of statistical procedures, those used will be mentioned. As for the methodological procedures, it will address how the process of planning, executing, and processing information from questionnaires and interviews was developed. In the last sub-chapter, it will deal with statistical analysis, in which it will explain which programs are used for the statistical treatment of data.

In order to characterize the sample, interviews and questionnaires were used interviews and questionnaires. In the interview, seventeen questions were asked, grouped by respondents' characterization, life before the fall of the bridge and questions with which it is intended to reach the final conclusion. Thus, from question one to question seven, these are questions of characterization of the sample; From question eight to nine, these are important questions to verify the life before the fall of the bridge; From question ten to seventeen, these are questions with which we intend to reach the final conclusion, that is, to verify whether the fall of the bridge allowed the evolution in Castelo de Paiva, or not, and where this same evolution is more visible.

The interviews were applied to four different people and in them we looked for different personalities, ages, jobs, skills, and realities, so that there was a contrast. Initially, the objective was to interview five people, however, the period in which the interviews took place was a vacation period, so the plans were changed and, also, two people in question, one was a substitute for another. Thus, the four interviewees were rural, in which they exercised different professions and, also, different views. The

approach to the interviewees was simple and explanatory. The process was easy, and the duration of the interviews was, on average, fifteen to twenty minutes.

In the questionnaire, fifteen questions were asked, in which they are grouped by characterization of the sample, life before the fall of the bridge and questions with which it is intended to reach the final conclusion. Thus, from the first to the sixth question, these are question of sample characterization, in which it is intended to assess the candidate's knowledge; From questions 6.1 to 6.3, these are important questions to verify the life before the fall of the bridge; From seventh to fifteen question, these intend to reach the final conclusion, that is, to verify if the fall of the bridge allowed, or not, the evolution in Castelo de Paiva and where evolution is more visible.

The choice of 200 individuals was made randomly, without any kind of implications. The only specification requested was to be over twenty-five years old so that could have some knowledge to remember and talk about the requested subject. Considering the diversity found, for example, the questionnaire was initially planned to be applied in two different locations, with a minimum number of people due to the lack of participation and the shortage of time, the questionnaires were applied with the duration between five to ten minutes, because, considering the adversities of low participation, most of the questionnaires had to be filled out by me, with the person's opinion. For statistical procedures was used Microsoft Office Excel.

2.5.1- Methodological procedures

A questionnaire or interview was conducted for all the individuals that compose this sample, with some of the questionnaires being conducted in person. Information collection took place between the first week of August and the second of September. As for the methodological procedure for data collection, the researcher previously explained the purpose of the questionnaire or interview, referring to its objective. Considering the moment, we are in, all the procedures and care to be taken were carried out, based on the report of the DGS rules, always using a mask, maintaining social distance and hands disinfection.

When choosing this data collection instrument, it was divided into three phases, planning, execution, and processing of information. In the planning phase, the problems to be study were delimited according to the objectives and the main question to obtain the accurate information. This same delimitation was created through the formulation of

theoretical hypotheses and, also, in the delimitation in the surveyed population and in the construction of a representative sample. In the final part of its planning, the questions that make up each section were formulated, adopting a questionnaire with easy language and semi-open questions.

As for the execution of the questionnaires, as expected, the option for inquiry requires the selection of the surveyed population, which, in this case, was the population of Castelo de Paiva. In the same process, considering the state of the pandemic in which we find ourselves, its application was slow and, at times, quite limited. Another problem found was the availability on the part of respondents, however, initially the application of the questionnaires was easy, obtaining a positive reception. Regarding the application to strangers, it was a slower and poorly received process.

2.5.2- Statistical analysis

For the statistical treatment of the data, the Microsoft Office Excel program was used. Regarding the treatment of data, they were used to the adequacy. Thus, procedures, such as sum tables, were used to obtain the final number of direct answers; as for the complete answers, tables with data insertion were used and, counting the number of times they were repeated. After this data verification process, the percentage formula was applied to convert the absolute numbers into a final percentage.

2.6. Data Processing

In relation to this paragraph, data treatment, all the results treated here, and data obtained in this investigation were performed in Microsoft Office Excel and organized in summation tables and complete answers, so that it was possible to obtain a better visualization of the same. After these procedures, the percentage formula was made so that it was possible to transform absolute numbers into percentages. When conducting the previous data processing, a brief synthesis was assigned so that, in the result, it was possible to create data crossing, in order to facilitate its reading and understanding, for a better use.

2.6.1- Analysis of the obtained results

Data analysis was performed in Microsoft Office Excel, with data entered in tables, in order to contribute to its good analysis. Thus, the first data to be analyzed were the questionnaires, however, these were formatted to be applied to two different regions,

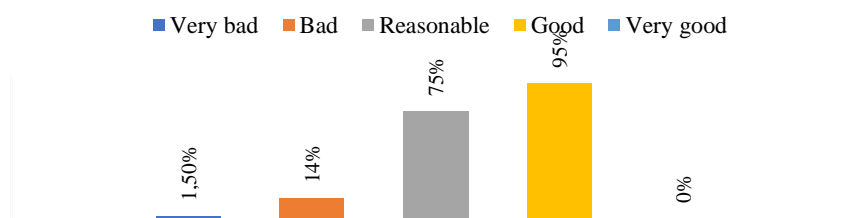
however, after several negative comments and scarcity in obtaining answers, it was decided to conduct only the questionnaires and interviews in Castelo de Paiva. Yet, the questionnaires are in the format of obtaining results in two different regions. So, two questions grouped in the questionnaire were whether the person questioned knew Castelo de Paiva and why? In total, 200 individuals were interviewed inhabitants of Castelo de Paiva.

Regarding the tragedy of the bridge, being all inhabitants of Castelo de Paiva, despite the ages being between 25 and over 65 years, everyone knew the tragedy of the fall of the bridge in March 2001, some having more knowledge than others, understanding who, account considering that the twenty-five years old, in 2001, were 6 years old, while others that today are 40 years old, soon, felt the tragedy more, because, in 2001, they were 21 years old. However, despite all this cross-checking of data, the two hundred questioned individuals knew the tragedy. This discrepancy between ages can be verified in the assessment of Castelo de Paiva.

As claimed by Gazzol, Pezzini, Favaretto, Antunes, Gracez and Teixeira (2018), a child aged 2 and 7 years old, expresses himself through symbolism and is also in a phase of self-centeredness, so his thinking, regardless of what is happening, is directed only towards you. While a 21-year-old is already having several concerns about the future, from the profession to the construction of his life, both socially and personally. Therefore, the perspective of the tragedy differs from person to person, considering the age that the person was at the time, because his way of seeing the world had distinct stages.

Graphic 6: How was Castelo de Paiva before the fall of the bridge- socially-

HOW WAS CASTELO DE PAIVA BEFORE THE FALL OF THE BRIDGE -SOCIALY-

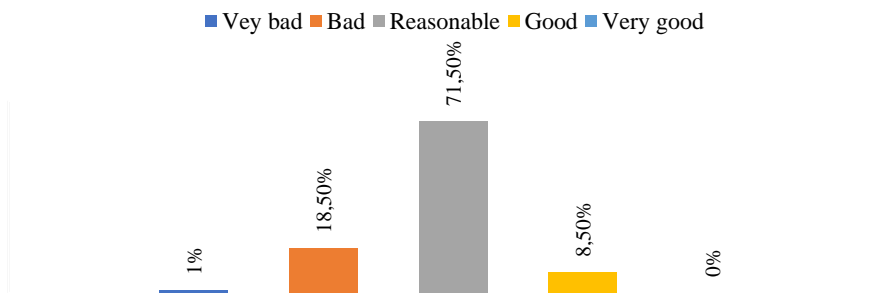


Source: self-elaboration

A question in the questionnaire was how they evaluated Castelo de Paiva before the bridge fell. The questions were divided in social, economic, and cultural development terms, so the first question related to life in Castelo de Paiva, before the bridge fell, in social terms. The question had five options was very bad, bad, good and the very good. This collection was contrary to my perspective, considering that I expected the result to be of greater dimension for the inferior quality of life in social terms.

Graphic 7: How was Castelo de Paiva before the fall of the bridge- economically-

**HOW WAS CASTELO DE PAIVA
BEFORE THE FALL OF THE
BRIDGE
-ECONOMICALLY-**

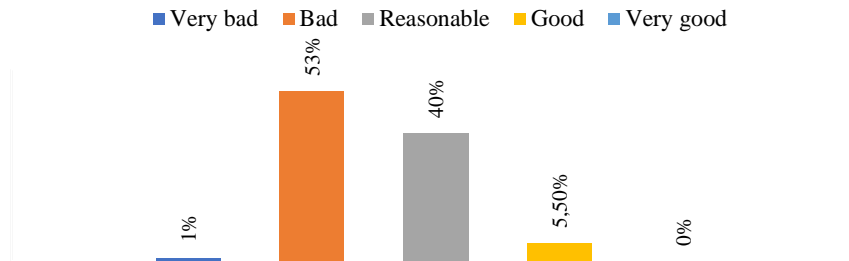


Source: self-elaboration

The question related to life in Castelo de Paiva, before the bridge fell, in economic terms, ended up having a similar result to the question of the social terms. However, once again, the results contradict the initially expected result. It projected the result to be of greater dimension for the inferior quality of life in social terms.

Graphic 8: How was Castelo de Paiva before the fall of the bridge- culturally-

HOW WAS CASTELO DE PAIVA BEFORE THE FALL OF THE BRIDGE -CULTURALLY-

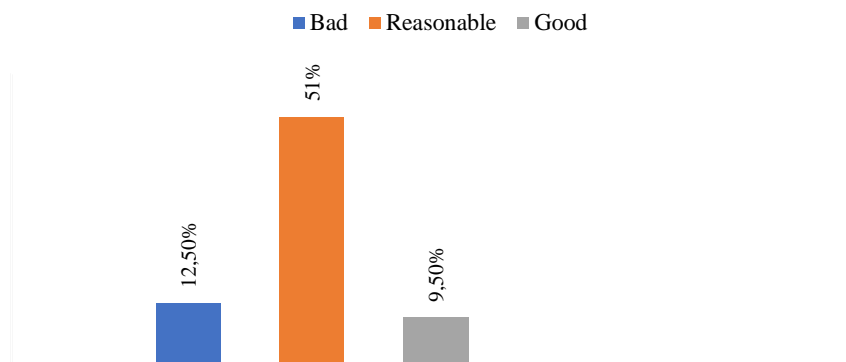


Source: self-elaboration

As for the cultural development prior to the fall of the bridge, the results were more divergent. These results were in line with what was expected, since the greatest cultural development took place from 2012, so the fall of the bridge had an indirect influence in these terms.

Graphic 9: How is Castelo de Paiva in social terms?

HOW IS CASTELO DE PAIVA IN SOCIAL TERMS?



Source: self-elaboration

Another question posed in the questionnaire applied to individuals was how they assess Castelo de Paiva today, how Castelo de Paiva in social and economic terms is. As for the first point of the question, the majority assessment in social terms, of the 200 inquiries posted, Q100, Q107 and Q109 did not respond to any kind of opinion, leaving the space blank, also Q79 and Q80, despite having answered, the answer was, on the part

of Q79 “não sei”¹³ and, on the part of Q80 “desconheço”¹⁴. Regarding the responses obtained by the remaining participants, it was possible to conclude that a large part of the stakeholders responded reasonably, while 12.5% other stakeholders have the opinion that they are socially bad and, for some, life in Castelo de Paiva, in social terms, is good.

In terms of more extensive responses, there are two types, one more negative and the other, more positive, thus showing a duality. Thus, for the intervener Q55 and Q56, Castelo de Paiva “Apresenta muitas dificuldades, nomeadamente com um elevado número de utentes beneficiários de rendimento social de inserção”¹⁵ and “Apresenta muitas dificuldades, nomeadamente com muitos idosos em isolamento”¹⁶. For Q88 and Q96, there is “Algum desemprego e acesso à saúde um pouco limitado”¹⁷ and “Falta de emprego, obrigando à deslocação para o litoral (cidades) e à emigração”¹⁸.

Thus, it is possible to verify that, in the negative aspect, for Q106 and Q108 Castelo de Paiva “É uma vila fechada, com poucas opções de ocupação para jovens e idosos, com pouco emprego”¹⁹ and “Penso que há ainda muitas questões sociais que devem ser resolvidas; acompanhamento mais próximo das famílias.”²⁰ This type of opinion can also be verified in Q113, Q132 and Q137, in which they conclude that “Não deixa de ser uma localidade de interior, podendo estar muito mais desenvolvida”²¹, “Continua a ser uma localidade degradada”²², and, at this moment, is “A precisar de investimentos de forma a possibilitar a fixação dos jovens em termos de mercado e condições de trabalho e habitação”²³. Thus, it is possible to conclude that, in the negative aspect, for the stakeholders and citing Q99, Castelo de Paiva “Um concelho com “feridas profundas” a tentar a reabilitação”²⁴.

¹³“I don’t know”

¹⁴“I don’t know”

¹⁵“presents many difficulties, namely with a high number of beneficiaries of social inclusion income”

¹⁶“presents many difficulties, namely with very elderly people in isolation”

¹⁷“Some unemployment and somewhat limited access to health”

¹⁸“Lack of jobs, forcing people to travel to the coast (cities) and emigration”

¹⁹“It is a closed village, with few occupation options for young and old, with little employment”

²⁰“I think that there are still many social issues that should be resolved; closer monitoring of families.”

²¹“It is still a rural location, but it may be much more developed”

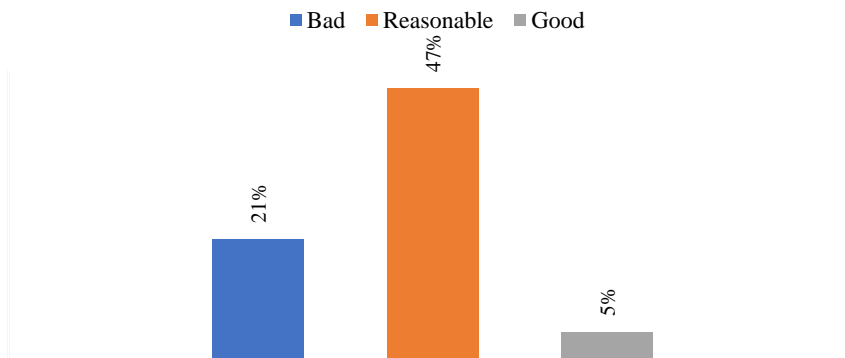
²²“It continues to be a degraded location”

²³“In need of investments in order to enable the configuration of young people in terms of the market and working and housing conditions”

²⁴“A municipality with “deep wounds” trying to rehabilitation”

Graphic 10: How Castelo de Paiva in economic terms is?

HOW CASTELO DE PAIVA IN ECONOMIC TERMS IS?



Source: self-elaboration

As for the second point of the question, the majority assessment in economic terms, of the 200 published surveys, Q53, Q103 and Q109 left it blank, while Q188 replied “não sei definir”²⁵ and Q189 “a definir”²⁶. So, again, the stakeholder answer that, in economic terms, it is reasonable, but some people consider it bad and few individuals categorize it as good. With regard to more extensive responses, there is, once again, a duality between the positive and the negative, in which they contradict each other, since, if on the positive side, for example, the Q78, Q79 and Q80 “Melhorou a nível económico com criação de mais emprego, através de novas empresas”²⁷, “Criação de polos empresariais, dando emprego a muitas pessoas”²⁸ and “Há mais empresas, logo há mais trabalho”.²⁹

On the negative side, stakeholders Q96, Q106 and Q107 consider that “Os meios de produção não produzem as riquezas desejadas e necessárias ao bem-estar comum”³⁰, “Pouca indústria, pouco emprego e carece de boas vias de comunicação”³¹ and “É pobre, falta de empresas”³². However, there are those who agree a little with the positive and the negative, as is the example of the intervener Q135, who considers that “Existem várias

²⁵“I don't know how to define”

²⁶“to define”

²⁷“Improved at an economic level with the creation of more jobs, through new companies”

²⁸“Creation of business centers, giving employment to many people”

²⁹“There are more companies, so exist work”

³⁰“Non-specific means of production as a desired and necessary wealth for the common well-being”

³¹“Little industry, little employment and lack of good means of communication”

³²“It is poor, lack of companies”

empresas do setor têxtil, que asseguram vários postos de trabalho, mas carece de melhores infraestruturas (vias de comunicação)”³³.

According to Audretsch and Keilbach (2004), entrepreneurship is an area of study that implies considering two criteria. The first criteria are the state of knowledge and the ability of individuals to match to existing economic opportunities, and the second criteria concerns economic conduct and the design of new businesses as well as adding economic value to knowledge. However, entrepreneurship always goes hand in hand with culture, as both are necessary to transform something hitherto forgotten, into a source of income and, also, knowledge. For, to undertake something at a cultural level is to provide access to the manifestations of ideas capable of uniting people, experiencing, knowing, understanding what we are, it is having the ability to transform the old into new. Thus, this question aims to try to understand what is happening in these two areas in Castelo de Paiva.

The questionnaire presented another question in which the participants had to answer what cultural and entrepreneurial activities they knew in Castelo de Paiva, thus 1.5% of the participants left the answer field blank and the Q56, Q78, Q79 and Q80 answered justifying that they did not know no cultural and entrepreneurial activity. As for Q111, they replied “Todas, eu vivi sempre em Castelo de Paiva”³⁴, and it is not possible to specify, therefore, their answer is invalid. Regarding the answers obtained, there were participants who presented only one answer, while others presented two or more answers.

Thus, Q92 and Q93, despite presenting an answer, do not have a specific activity, but a justification that cannot be considered “O turismo rural é bastante desenvolvido e em termos culturais é bastante rico”³⁵ and “O turismo rural é bastante desenvolvido”³⁶. Regarding the answers obtained, 35% intervened presented only one answer, while 55% presented two or more answers. One-answer questionnaires have six types of answers, which are: *Feira do Vinho*, *Academia de Música*, *Bienal da Cultura*, *Festas e Romarias*, *Teatro de Bairros* and *Feira Agrícola*, Investment around rivers and *Ranchos Folclóricos*.

³³“There are several companies in the textile sector, which provide several jobs, but lack better infrastructure (means of communication)”

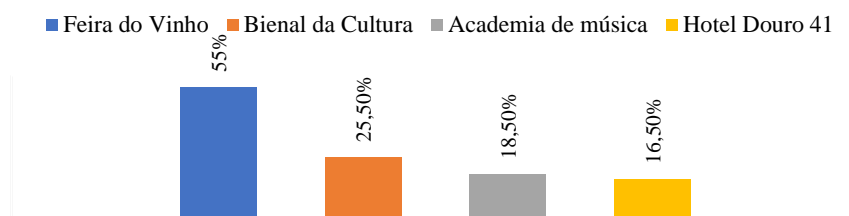
³⁴“All, I have always lived in Castelo de Paiva”

³⁵“Rural tourism is quite developed and in cultural terms it is quite rich”

³⁶“Tourism rural is very developed”

Graphic 11: What cultural and entrepreneurial activities do you know in Castelo de Paiva? (most answered)

WHAT CULTURAL AND ENTREPRENEURIAL ACTIVITIES DO YOU KNOW IN CASTELO DE PAIVA? (MOST ANSWERED)



Source: self-elaboration

In the last five options, there is only one intervenient, Q114 for *Festas e Romarias*, Q99 for *Teatro de Bairros*, Q138 for *Feira Agrícola*, Q25 for Investments around rivers and Q22 for *Ranchos Folclóricos*. As for the remaining answers, the three most mentioned are *Feira do Vinho*, being answered by 24% of the participants, *Academia de Música*, as a response option by 7% individuals and *Bienal da Cultura* as a response of 2.5% of participants. Regarding the responses with two or more options, the responses include the three most mentioned previous ones, which are *Feira do Vinho*, *Academia de Música* and *Bienal da Cultura*, however, other cultural and entrepreneurial activities are mentioned, for example, *Hotel Douro 41*, *Feira Social*, *Feira Agrícola*, *São João*, *Rural Tourism*, *Quinta do Pinheiro*, *Bradco*, and factories in general.

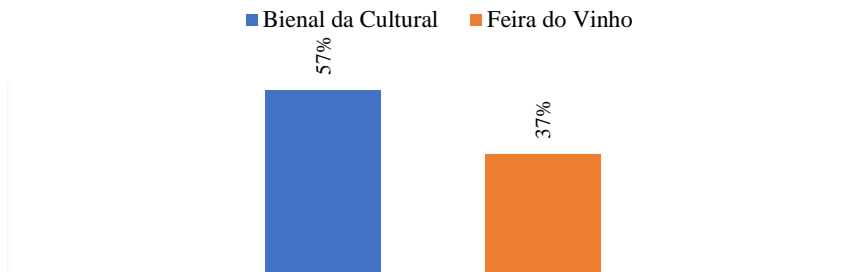
In this question, it is possible to conclude that the cultural and entrepreneurial activities most answered by the stakeholders were the *Feira do Vinho*, *Bienal da Cultura*, *Academia de música* and, *Hotel Douro 41*. In this same issue, it is possible to verify that also mention projects of a social dimension, as can be seen in Q96 “*Feira do Vinho, Bienal da Cultura, Projeto de Intervenção Social*” and in Q158 “*Feira do Vinho, Bienal da Cultura, CACE*”. Both the Social Intervention project and the *CACE* are, as stated by the Municipality of Castelo de Paiva, projects created with the intention of helping both companies and citizens in their active life in society.

An applied question was also whether the population knew of any cultural event in Castelo de Paiva. As in the previous ones, 200 individuals were questioned, however, Q56 and Q103 left the answer field blank and the questionnaires Q111, Q147 and Q189

answered “todas/os”³⁷, invalidating their answer. In relation to the others, the two biggest choices of individuals were *Bienal da Cultura* and *Feira do Vinho*, with 12,5% of people responding to more than one event, including events such as *Academia de Música*, *São João*, *Croacas Rock*, *Francesinhas Festival*, *Feira Social*, *Feira Agrícola*, and *Feira de Antiguidades*.

Graphic 12: Which cultural event do you know in Castelo de Paiva? (most answered)

WHICH CULTURAL EVENT DO YOU KNOW IN CASTELO DE PAIVA? (MOST ANSWERED)



Source: self-elaboration

Regarding the most obtained answers, were: *Bienal da Cultura*, and *Feira do Vinho*. As for the other options chosen five or more times by the participants, were *Academia de Música*, with 3% choices and, *São João* with 6% individuals.

The questionnaire presented yet another question in which the participants had to answer if they knew any leisure place in Castelo de Paiva, however, participants Q111 and Q124 left the answer field blank, while Q114 answered “*Parque de Lazer*”³⁸, but it is not possible to validate the answer, as it is not objective, nor is it possible to conclude in which specific location. Regarding the questionnaires Q147 and Q189, it is also not possible to obtain a specific answer, as were filled out as “*todos*”³⁹ and “*todas*”⁴⁰, therefore, a conclusion is not reached.

³⁷“all”

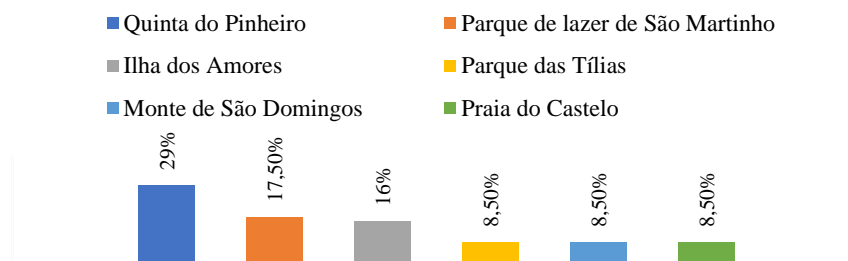
³⁸“Leisure Park”

³⁹“all”

⁴⁰“all”

Graphic 13: Which leisure place do you know in Castelo de Paiva? (most answered)

WHICH LEISURE PLACE DO YOU KNOW IN CASTELO DE PAIVA? (MOST ANSWERED)



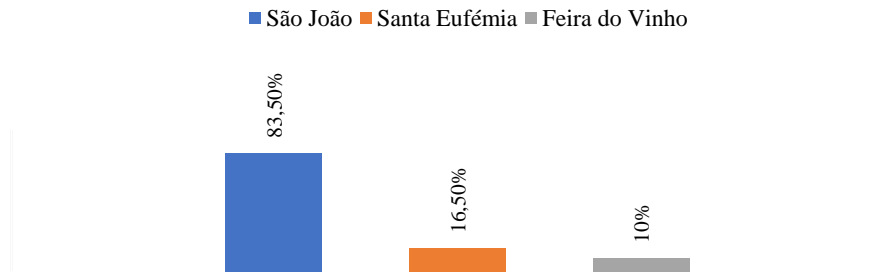
Source: self-elaboration

As for the leisure places mentioned by the participants, the responses were diverse, and some with more than one reference, such as *Parque das Tílias*, *Quinta do Pinheiro*, *Ilha dos Amores*, *Hotel Douro 41*, *Parque de Lazer de São Martinho*, *Choupal*, *Monte de São Domingos*, *Praia do Castelo*, *Monte de São Gens* and *Rio Paiva*. Thus, the most frequent responses were *Quinta do Pinheiro*, *Parque de Lazer de São Martinho* and, lastly, *Ilha dos Amores*. As for *Parque das Tílias*, *Monte de São Domingos* and *Praia do Castelo*, both were an answer option for some individuals.

Of the options mentioned and, in relation to the expected expectation, *Hotel Douro 41* was mentioned only 4.5%, thus evidencing a gap between what is considered a leisure place from my perspective, in relation to that of the participating inhabitants.

Graphic 14: Which popular party do you know in Castelo de Paiva? (most answered)

WHICH POPULAR PARTY DO YOU KNOW IN CASTELO DE PAIVA? (MOST ANSWERED)

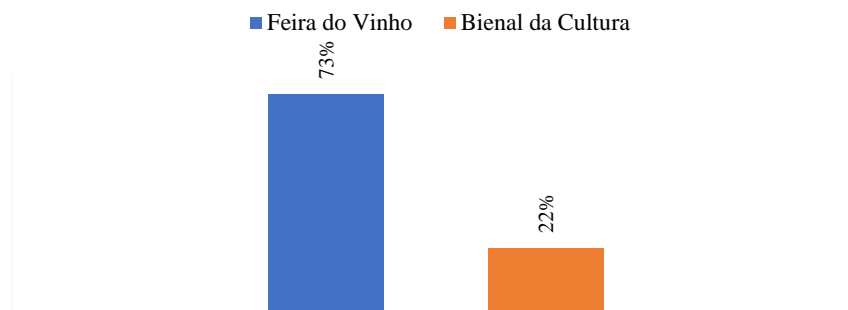


Source: self-elaboration

An applied question was also whether the population knew of a popular party in Castelo de Paiva, however, 1.5% left the answer field blank. As for the popular parties mentioned by the intervenient, it is concluded that the three most mentioned are: *São João*, *Santa Eufémia* and, finally, *Feira do Vinho*. There were other options, with a lower percentage, such as the example of the *Festas de São Domingos*, with 3.5%, *São Brás* with 2%, *Santo António* and *São Lourenço* with 1% and *Senhora das Amoras*, *Endoenças em Flor* and *Senhora dos Milagres* with 0.5%. We conclude that the greatest party is *São João*.

Graphic 15: What is the most important cultural event?

WHAT IS THE MOST IMPORTANT CULTURAL EVENT?



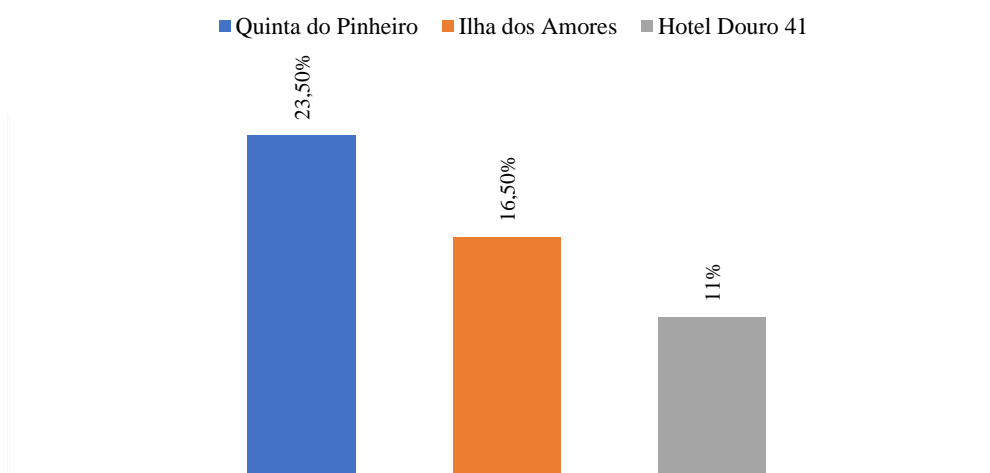
Source: self-elaboration

The questionnaire also presented another question in which the participants had to answer which is the most important cultural event in Castelo de Paiva, but the

participants Q56 and Q78 answered “Não conheço”⁴¹ and “não sei”⁴² and Q95 and Q174 left the answer field blank. In relation to the remaining questionnaires, it is possible to conclude that the two largest cultural events are *Feira do Vinho*, and *Bienal da Cultura*. Yet, there are also responses such as *São João*, with 5%, sports and cultural games with 2%, *Santa Eufémia*, *Feira do Século* and *Crocas Rock* with 0.5%.

Graphic 16: What is the best place of leisure?

WHAT IS THE BEST PLACE OF LEISURE?



Source: self-elaboration

An applied question was also to know which is the best place of leisure in Castelo de Paiva, but 1.5% left the answer field blank. Q10, Q54, Q97 and Q111 answered “novo parque”⁴³, “todo o concelho”⁴⁴, “praias fluviais e montes”⁴⁵ and the “todo o território”⁴⁶, their answers being excluded, as they did not allow the location of the specific place. Another participant, Q137 replied “não existe”⁴⁷ which makes it invalid. As for leisure places, the three most chosen are *Quinta do Pinheiro*, *Ilha dos Amores* and, *Hotel Douro 41*.

⁴¹“I do not know”

⁴²“I do not know”

⁴³“new park”

⁴⁴“the whole municipality”

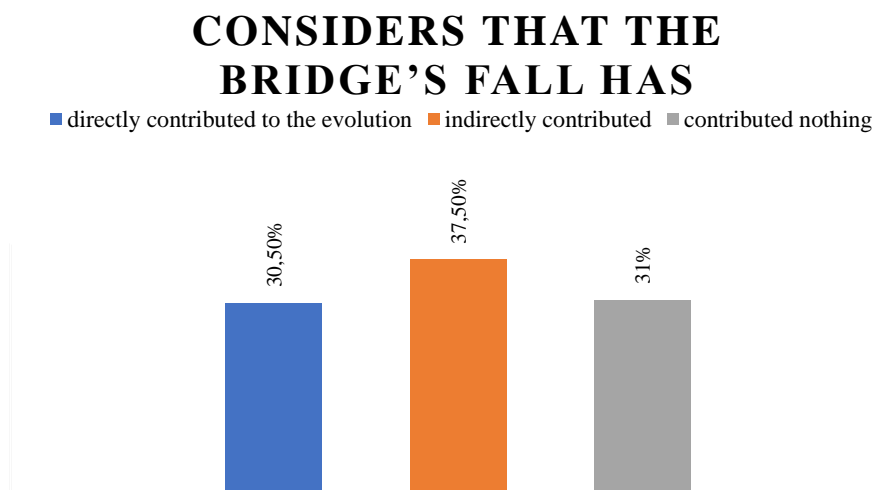
⁴⁵“river beaches and hills”

⁴⁶“whole territory”

⁴⁷“does not exist”

Initially, it was expected that the *Hotel Douro 41* would be the most popular, but, the participants do not share the same opinion, thus showing that *Hotel Douro 41* is not as important, as expected and opting for other types of places. There are also other responses such as *Choupal*, with 9.5%, *Rio Paiva*, with 9% and *Monte de São Domingos* with 6.5%. The other responses received less attention, such as *Parque de São Martinho* with 3%, *Parque de Lazer de Pedorido* and *Monte de São Gens* with 1.5%, *Parque de Merendas*, *Parque de Santa Maria de Sardoura* and *Largo do Conde* with 1% and, finally, *Passadiços do Paiva*, *Jardim do Arda*, *Parque de Lazer de Covas* and *Baloço de São Gens* with 0.5%.

Graphic 17- Considers that the bridge's fall has

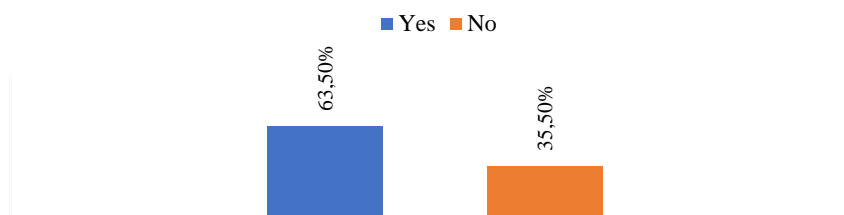


Source: self-elaboration

A question was whether the fall of the bridge was considered a factor that contributed directly, indirectly or at all to the evolution in Castelo de Paiva. Thus, 0.5% had no answer and another 0.5% chose two of the three options available. Regarding the responses received, some considered that the fall of the bridge directly contributed to the development in Castelo de Paiva, while others considered that it contributed indirectly and, finally, some considered that the fall of the bridge contributed nothing to the evolution in Castelo de Paiva.

Graphic 18- Considers that Castelo de Paiva, despite the tragedy that was the fall of the bridge, managed to evolve through the tragedy?

CONSIDER THAT CASTELO DE PAIVA, DESPITE THE TRAGEDY THAT WAS THE FALL OF THE BRIDGE, MANAGED TO EVOLVE...



Source: self-elaboration

Finally, the last question asked in the questionnaire was whether Castelo de Paiva managed to evolve into the tragedy, having the option to choose yes or no, and having to justify his choice, positive or negative, in the next moment. In the yes or no option, there were 1% of the individuals did not select any option. Most opted for the yes option, while others chose the negative answer. As for their justification, there were also those who left the answer field blank, as was the case of Q96, Q109, Q140 and Q178.

As for the remaining stakeholders, they are similar responses, both to justify the positive option and the negative option. Thus, to justify the option yes, most individuals justified it with improved access routes, obtaining 31% mentions, such as the example of Q3, Q17, Q21, Q31, Q40, Q62, Q74, Q129, Q169, among others, being thus the most used answer. While to justify the negative option, many of the individuals justify that after the fall of the bridge and, despite media coverage, Castelo de Paiva stagnated, such as Q73, Q73.

It is also possible to verify that the option of respond to access routes has a connotation of mixed feeling because, on the one hand, it managed to allow evolution, on the other, it did not add anything to Castelo de Paiva, because it was not completed, as can be seen. On the positive side, Q2 “Vias de acesso, apesar do IC35 não estar concluído”⁴⁸, Q141 “As vias de acesso, apesar do inacabamento do IC35”⁴⁹ and Q177

⁴⁸“Access routes, despite the IC35 not being completed”

⁴⁹“Access roads, despite the unfinished IC35”

“Nos acessos, mas ainda continuamos à espera do IC35”⁵⁰. On the negative side, the answers come from Q42 “Infelizmente, não foram bem aproveitadas as pontes construídas, pois não terminaram o famoso IC35”⁵¹, Q72 “Continuamos à espera da conclusão do IC35”⁵², Q133 “Falta da conclusão do IC35”⁵³ and Q142 “Apenas serviu para reconhecimentos a nível mundial e para se ter duas pontes novas e o IC35 por concluir”⁵⁴.

For some of the stakeholders, life has stagnated and, in some cases, considered that it worsened, as Q1 “A vida estagnou depois da queda e nunca mais recuperou”⁵⁵, Q6 “Castelo de Paiva parou aquando a queda e nunca mais voltou a ser igual”⁵⁶, Q43 “Quando a ponte caiu, a vida piorou e estagnou”⁵⁷, Q44 “Castelo de Paiva deixou de viver depois da queda da ponte”⁵⁸, Q45 “A tragédia serviu para acentuar as dificuldades”⁵⁹, Q70 “Castelo de Paiva piorou com a queda da ponte”⁶⁰, Q71 “Não, contudo, nada melhorou. Castelo de Paiva estagnou.”⁶¹, Q73 “Nada mudou”⁶², Q150 “A nível económico piorou”⁶³, Q158 “Estagnou”⁶⁴ and Q159 “Não é questão de ser melhor, apenas estagnou, apesar de culturalmente estarmos mais ricos”⁶⁵.

However, opinions in this field of answers are diverse and there are also stakeholders who consider that the fall of the bridge had no influence in Castelo de Paiva, as for example, Q25 “A ponte não influenciou a evolução, mas sim o tempo”⁶⁶ and Q90 “Apesar do desenvolvimento social e crescimentos cultural, não foi proporcional para a sua evolução sustentada”⁶⁷. For other stakeholders, everything has remained the same

⁵⁰“In accesses, but we still waiting for the IC35”

⁵¹“Unfortunately, the bridges built were not used well, as they did not finish the famous IC35”

⁵²“We are still waiting for the completion of the IC35”

⁵³“Lack of the completion of the IC35”

⁵⁴“It only served for worldwide recognition and to have two new bridges and the IC35 to be completed”

⁵⁵“Life stagnated after the fall and never recovered again”

⁵⁶“Castelo de Paiva stopped at the fall and never came back to be the same”

⁵⁷“When the bridge fell, life worsened and stagnated”

⁵⁸“Castelo de Paiva stopped living after the bridge fell”

⁵⁹“The tragedy served to accentuate the difficulties”

⁶⁰“Castelo de Paiva worsened with the fall of the bridge”

⁶¹“No, however, nothing improved. Castelo de Paiva stagnated”

⁶²“Nothing has changed”

⁶³“At an economic level it has worsened”

⁶⁴“Stagnated”

⁶⁵“It is not a question of being better, it just stagnated, despite being culturally richer”

⁶⁶“The bridge did not influence evolution, but time”

⁶⁷“Despite the social development and cultural growth, it was not proportional to its sustained evolution”

and there was no influence or change, according to Q36 “Continuou tudo igual”⁶⁸, Q47 “Continuou tudo igual”⁶⁹, Q67 “A vida não era melhor, porém, não mudou em nada”⁷⁰, Q91 “Na minha perspectiva mantêm-se igual”⁷¹, Q114 “A mesma”⁷², Q134 “Nem melhor, nem pior”⁷³, Q146 “Não houve mudança, apenas ficou conhecido”⁷⁴, Q147 “Não houve mudanças”⁷⁵, Q152 “Não eram melhores nem piores”⁷⁶ and Q189 “Não, manteve o atraso”⁷⁷.

About interviews, the data analysis was, also, Microsoft Office Excel, and it was the second data to be analyzed. The questions presented were remarkably similar to the questionnaires, to be possible to make associations with both, and also exist some questions that are exactly the same, specially, the last ones. To make these interviews, different people from different professions were chosen, to be possible to create different environment and viewpoints. In total, 4 individuals, inhabitants of Castelo de Paiva, were questioned.

The people who participated, two are females (E2 and E4) and the others two are males (E1 and E3). Their age is between 36 and 68 years old, E1 is 45 years old, E2 is 36, E3 is 68 and E4 is 52 years old. Professionally, the people who participated in the surveys are diverse, for example, businessperson, social educator, and more. Everyone lives in Castelo de Paiva and knows the tragedy of the fall of the bridge. For them, life in Castelo de Paiva, before the fall of the bridge, in social terms were reasonable.

Life in Castelo de Paiva, before the fall of the bridge, in economic terms it ends up having a similar to the question in social terms. Still, once again, the results contradict the initially expected result, because, according to E2, in economic terms, “J: Então, antes da queda da ponte, em termos económicos era [...] mais debilitada?”⁷⁸ E2: “Sim”⁷⁹ and,

⁶⁸“Everything remained the same”

⁶⁹“Everything remained the same”

⁷⁰“Life was not better, however, nothing has changed”

⁷¹“In my perspective they remain the same”

⁷²“The same”

⁷³“Neither better nor worse”

⁷⁴“There was no change, it just became known”

⁷⁵“There were no changes”

⁷⁶“They were neither better nor worse”

⁷⁷“No, kept the delay”

⁷⁸“So, before the bridge collapsed, in economic terms it was [...] more weakened?”

⁷⁹“Yes.”

in the opinion of E4 “Em termos económicos era pobre, apesar de termos a antiga Clarks, que empregava 800 pessoas, era uma vida dura de muito trabalho e pouco dinheiro.”⁸⁰

As for the cultural development prior to the fall of the bridge, the results were more divergent. These results were in line with what was expected, since the greatest cultural development took place in 2012, so the fall of the bridge had an indirect influence on these terms, because, as believed E2

“Não tínhamos muito desenvolvimento cultural, passamos a ter a partir de então. Ou seja, antes ninguém conhecia Castelo de Paiva e, a partir dessa altura, Castelo de Paiva ficou um bocadinho no ouvido das pessoas, sempre um bocadinho associado a esta tragédia sim, mas foram-se fazendo coisas a nível cultural que até então não se faziam. Foi se aproveitando, ou seja, houve um aproveitamento, a meu ver, de forma correta, da situação em si”.⁸¹

E4 also agrees and adds that “Culturalmente, era pobre. Havia um ou outro evento cultural, mas era muito pobre, logo, pouco chamativo para a vila.”⁸²

On the question “The fall of the bridge, despite the tragedy, made Castelo de Paiva grow, E1 and E3 answered “no”, and E2 and E4 answered “yes”. To E1

“Eu não diria propriamente que a questão do crescimento, a questão de Castelo de Paiva, para mim, traduziu-se em alguns investimentos, alguns já estavam em curso na verdade, mas traduziu-se, sobretudo, como um marco e uma referência no país, e até no mundo, por um acontecimento. Se hoje se fala de Castelo de Paiva, fala-se da questão da queda da ponte. Toda a gente associa uma questão à outra, toda a gente de fora, que nunca teve praticamente nenhum contacto com o nosso município, tem essa ideia presente, mas o que as oscilações ou evoluções que teve em termos sociais e termos económicos do concelho, resulta mais das questões endógenas, do

⁸⁰“In economic terms, was poor, even though we had the old Clarks, which employed 800 people, it was a hard life, with a lot of work and little money”.

⁸¹“We didn't have cultural development, we started to have from then on. In other words, before, no one knew Castelo de Paiva and, from that time on, Castelo de Paiva was a little bit in people's ears, always a little bit associated with this tragedy, but things have been done at a cultural level that until then have not been did. It was taking advantage, that is, there was, in my view, a correct use of the situation itself”.

⁸²“Culturally, was poor. There was one or another cultural event, but it was poor, so not extremely attractive to the village.”

próprio município, da gestão que houve e não houve do próprio município, e do próprio conjuntura nacional e internacional.”⁸³

While for E3 Castelo de Paiva worsened after the fall of the bridge, “Não... Castelo de Paiva deixou de evoluir. Castelo de Paiva perdeu-se um bocado com o tempo, está a tentar recuperar, mas está a demorar muito tempo a recuperar.”⁸⁴

For those who answered “no” they should move forward to the question 10, those who answered “yes”, should answered the question 9.1 “What was made since then in social terms?” and 9.2 “In economics terms?” In social terms, for E4

“Em termos sociais, apesar de não terem terminado o famoso IC35 que está feito no papel, fizeram duas pontes... A meu ver, apesar de não ter ficado contente com o resultado, pelo menos fizeram alguma coisa, infelizmente, foi preciso haver uma tragédia para que se fizessem obras na ponte...” “Economicamente, evoluiu-se, pois, após a queda da ponte, todos os olhos se colocaram em nós, Castelo de Paiva e, também, os investimentos iguais, isto é, fundos por parte do governo.”⁸⁵

On the question 10 “Nowadays, do you know Castelo de Paiva?” they all answered “yes”. The next question, “Do you know any cultural event in Castelo de Paiva? If the answer is yes, which one has more importance to you?” The answers of interviews were *Feira do Vinho*. For, E2 and E4 “A Feira do Vinho. Para mim é aquela que tem maior visibilidade no exterior.”⁸⁶ “Feira do Vinho, na minha opinião, claro”⁸⁷. Also, for E3 “Semana da Cultura”, which corresponds to *Bienal da Cultura*.

⁸³“I would not exactly say that the question of growth, the question of Castelo de Paiva, for me, translated into some investments, some were already in progress, but it was translated, above all, as a landmark and reference in the country, and even in the world, for an event. If today we talk about Castelo de Paiva, we talk about the question of the fall of the bridge. Everyone associates one issue to another, everyone outside, who never had practically any contact with our municipality, has this idea present, but what the oscillations or developments that had in social and economic terms in the municipality, results more of the endogenous issues, of the municipality itself, of the management that was and was not of the municipality itself, and of the national and international conjuncture itself.”

⁸⁴“No... Castelo de Paiva stopped evolving. Castelo de Paiva has lost a lot over time, is trying to recover, but it is taking a long time to recover.”

⁸⁵“In social terms, although they did not finish the famous IC35 that is made on paper, they made two bridges... In my view, despite not being happy with the result, at least they did something, unfortunately, there had to be a tragedy so that works could be done on the bridge...” “Economically, it evolved, since, after the fall of the bridge, all eyes were on us, Castelo de Paiva and, also, the same investments, that is, funds by the government.”

⁸⁶“*Feira do Vinho*. For me it is the one that has greater visibility abroad.”

⁸⁷“*Feira do Vinho*, in my opinion, of course.”

Another interview was conducted with E1, in which he shows that

“a parte cultural esteve muito assente, sempre no movimento associativo e, sobretudo nas suas coletividades, nas suas instituições e, ao mesmo tempo, ao nível daquilo que era a programação que o município vinha tendo. Para além disso, tínhamos e temos uma instituição que, na minha modesta opinião, se destacava e se destaca ainda hoje, que é a academia de música, que começou como uma escola de música e depois passou para academia de música e, hoje, trata-se, de facto, de uma instituição emblemática no município, bem como na nossa região e, até em termos nacionais, é de facto uma instituição de grande qualidade.”⁸⁸

The question 12 “Do you know any “*feira popular*” in Castelo de Paiva? If the answer is yes, which one?” they all answered “*São João*”. On the next one, question 13 “Do you know any leisure place in Castelo de Paiva? If the answer is yes, which one?” E2 and E3 “*Zona de Lazer de São Martinho*, por exemplo. Houve um aproveitamento ali de um ribeiro.”⁸⁹, “E3: Sim, e agora há muitos... agora há muitos. Há em São Martinho, há aqui...”⁹⁰. To agree with my idea, only the interviewee E4 replied “E4: Sim, o *Hotel Douro 41*”⁹¹, thus showing that there is no relationship with age or profession, but with personality.

Question "Do you consider that Castelo de Paiva, despite the tragedy that was the fall of the bridge, managed to evolve through it?" E2 concluded that “Evoluímos um bocadinho, sim. Acho que ainda temos um percurso pela frente um bocadinho longo, mas, sim, evoluiu, sem dúvida.”⁹², While E3 provides a more dubious answer to the question posed, and a concrete conclusion cannot be made, but rather, allow the idea of the same,

⁸⁸“The cultural part was very established, always in the associative movement and, above all in its collectivities, institutions and, at the same time, in terms of what was the programming that the municipality had been. In addition, we had and still have an institution that, in my humble opinion, stood out and stands out today, which is the music academy, which started as a music school and then moved on to the music academy and, today, deals with in fact, it is an emblematic institution in the municipality, as well as in our region and, even in national terms, it is in fact a high-quality institution.”

⁸⁹“(...) for example. There was a use of a stream there.”

⁹⁰“E3: Yes, and now there are many... now there are many. There are in (...), there are here...”

⁹¹“E4: Yes, the *Hotel Douro 41*”

⁹²“Yes, we have evolved a little. I think we still have a long way to go, but it has certainly evolved.”

“Exatamente... Há uns anos, há pouco tempo, há uns poucos de anos atrás, começa a evoluir novamente e a ganhar espaço Castelo de Paiva.”⁹³

As for E4, he considers that Castelo de Paiva, despite the tragedy that was the fall of the bridge, managed to evolve through it and, when the question is asked “Where is this evolution most visible?”, He considers that it was “No aproveitamento turístico e cultural”⁹⁴. For E3, the notorious evolution “É sempre o centro da vila, é sempre a visibilidade está sempre no centro do concelho, porque, embora começa, comecem as freguesias também a querer mostrar o seu, o seu valor (...) de uma forma a trabalhar para que, para que a freguesia se torne maior, mais bonita e atrativa.”⁹⁵ However, E1 has a different view

“Eu não diria propriamente que a questão do crescimento, a questão de Castelo de Paiva, para mim, traduziu-se em alguns investimentos, alguns já estavam em curso na verdade, mas traduziu-se, sobretudo, como um marco e uma referência no país, e até no mundo, por um acontecimento. Se hoje se fala de Castelo de Paiva, fala-se da questão da queda da ponte. Toda a gente associa uma questão à outra, toda a gente de fora, que nunca teve praticamente nenhum contacto com o nosso município, tem essa ideia presente, mas o que as oscilações ou evoluções que teve em termos sociais e termos económicos do concelho, resulta mais das questões endógenas, do próprio município, da gestão que houve e não houve do próprio município, e do próprio conjuntura nacional e internacional. [...]”⁹⁶

Another applied question, was to understand how the fall of the bridge allowed an evolution and greater use at the cultural and entrepreneurial level. In this question, a mix

⁹³“Exactly... A few years ago, a brief time ago, a few years ago, it started to evolve again and gain space in Castelo de Paiva.”

⁹⁴“Where is this evolution most visible?”, He considers that it was “In the tourist and cultural use”

⁹⁵“It is always the center of the village, it is always the visibility is always in the center of the municipality, because, although it starts, parishes also want to show their [...] in a way to work so that , so that the parish becomes bigger, more beautiful and attractive.”

⁹⁶“Would not exactly say that the question of growth, the question of Castelo de Paiva, for me, resulted in some investments, some were already in progress, but it was translated, above all, as a landmark and a reference in the country, and even in the world, for an event. If today we talk about Castelo de Paiva, we talk about the fall of the bridge. Everyone associates one issue to another, everyone outside, who has never had practically any contact with our municipality, has this idea present, but what the oscillations or developments that had in social and economic terms of the municipality, results more of the endogenous issues, of the municipality itself, of the management that there was and was not of the municipality itself, and of the national and international conjuncture itself.[...]”

was obtained, in which E2 expresses ideas, however, does not provide enough content in terms of characterization

E2: Sim, porque aproveitou-se um bocadinho o facto de se falar de Castelo de Paiva, (...) para mostrar um bocadinho a nossa cultura e a nossa gastronomia. Tudo o que nós temos de bom foi a partir de aí que se conseguiu mostrar, ou seja, foi a nossa rampa de lançamento para sermos conhecidos. Começamos de uma forma muito má, mas...

J: E a nível empreendedor?

E2: A nível empreendedor, surgiram algumas coisas, sim... sim.” 97

As for E3, considers that

“(...) Castelo de Paiva começa agora a ganhar novamente mais espaço, começa a ser, também, mais, mais destacada na imprensa. (...) O turismo é muito importante para a região.

J: E considera que agora, então, a nível cultural e empreendedor, está a ser bem utilizado?

E3: Mais do que nunca...” 98

Also, E4 considers that the bridge, despite the unfortunate tragedy that devastated Castelo de Paiva, allowed an evolution and greater use at a cultural and entrepreneurial level “Sim, porque a partir de aí, começamos a aproveitar melhor o que nós temos, que é a cultura, a gastronomia, os vinhos e, sem dúvida, as vistas maravilhosas.⁹⁹ To E1, the ideas are opposed to the others, thus showing specific points in which, shows the divergence between them. Considers, then, that yes, greater use at cultural and

97 “Yes, because the fact of talking about Castelo de Paiva was taken advantage (...) to show a little bit about our culture and our gastronomy. All that we have good was from there that we managed to show, that is, it was our launching pad to be known. We started in a bad way, but...”

J: “And at the entrepreneurial level?”

E2: “At the entrepreneurial level, there were a few things, yes ... yes.”

98 “(...) Castelo de Paiva is now beginning to win again, to gain more space, it also begins to be more prominent in the press. (...) Tourism is especially important for the region.”

J: “And do you consider that now, at a cultural and entrepreneurial level, it is being used well?”

E3: “More than ever ...”

99 “Yes, because from then on, we started to take better advantage of what we have, that it is culture, gastronomy, wines and, without a doubt, wonderful views.”

entrepreneurial level, however, by the private and non-public sector, however, it is always an evolution that privileges Castelo de Paiva.

J: Mas, a queda da ponte permitiu uma evolução em termos de empreendedorismo e em termos de aproveitamento local, porque quando cai a ponte, Castelo de Paiva fica reconhecido, começa a dar criações de espaços públicos, temos um hotel, temos dois até, mas temos um hotel bastante conhecido, que é o hotel do Douro. Começamos a ter um espaço que até lá não se via, principalmente...

E1: Sim, o investimento privado, também, muito assente no crescimento turístico que aconteceu por cá, mas aconteceu por todo o país e, sobretudo, na zona do Douro, tem vindo em crescendo ao longo destes últimos anos, portanto, é uma realidade e, ainda bem que isso aconteceu. Começa primeiro com a lógica das embarcações, mas tudo muito fechado num ou noutro, e não tanto numa lógica do interesse público propriamente dito. Hoje não, hoje de facto temos muitos privados a operar, muitos privados a investir no alojamento local, na hotelaria, nas vivências que existem no Douro. Portanto, há aqui, de facto, essa lógica também associada ao aparecimento destes investimentos no concelho, que também resultam muitos dos fundos comunitários que existiram e que estiveram disponíveis para os financiar e apoiar. Esse também foi o outro lado da coisa, portanto, houve, de facto, a questão trágica, mas também houve esta perspetiva de abertura de horizontes ao nível do setor do turismo que era algo que não existia. Eu nunca associei muito a questão da queda da ponte, que tenha efetivamente tido esse contributo de ter este tipo de dinâmicas no território.¹⁰⁰

In conclusion, the tragedy of the fall of the Castelo de Paiva bridge, from *Paivenses* viewpoint is divided between two groups, those who consider that they have

¹⁰⁰ “J: But the fall of the bridge allowed an evolution in terms of entrepreneurship and in terms of local use, because when the bridge falls, Castelo de Paiva gets recognized, starts to create public spaces, we have a hotel, we have two even , but we have a well-known hotel, which is the Douro hotel. We started to have a space that we didn't see until then, mainly ...”

E1: “Yes, private investment, too, very much based on the tourist growth that happened here, but it happened throughout the country and, above all, in the Douro area, it has been growing over the last few years, so it is a reality and, good thing that happened. [...] Therefore, there is, in fact, this logic also associated with the appearance of these investments in the municipality, which also result from many of the community funds that existed and were available to finance and support them. That was also the other side of the thing, so there was, in fact, the tragic issue, but there was also this prospect of opening horizons at the level of the tourism sector that was something that did not exist. I never really associated the issue of the bridge's fall, which actually had this contribution of having this type of dynamics in the territory.”

contributed, either directly or indirectly, and those who consider that they have contributed nothing. Thus, try to consider the evaluation conducted, it is possible to conclude that the tragedy of the bridge's fall, with 63.5%, had an influence on the evolution in Castelo de Paiva, however, its contribution was indirectly, with 37.5%.

This investigation was conducted in order to answer the main question “whether the fall of the bridge influenced the entrepreneurial, cultural and social development in Castelo de Paiva.” In this study, the focus was first on obtaining answers to the sub-questions of the investigation and analyzing whether it was answered. All the answers obtained, of a conclusive character, were based on the data acquired in the two main moments of information collection, that is, the results of the questionnaires applied to the population and, also, the interviews.

To discussion of results and conclusions, this investigation has as main question “how did the fall of the bridge influence the entrepreneurial, cultural, and social development in Castelo de Paiva?” and, it is possible to conclude that Castelo de Paiva, despite the tragedy that unfortunately plagued all *paivenses*, allowed this evolution in an indirect way.

As for the objectives present in this investigation, they are the following: “Show how the fall of the bridge promoted the development in Castelo de Paiva”, “What are the developments that allowed the development in Castelo de Paiva”, “What are the cultural activities implemented in Castelo de Paiva after March 2001”, “What are the economic developments in Castelo de Paiva after March 2001”.

To prove the evolution that took place between 2001 and today, it is necessary to answer three crucial questions which are “What are the developments that allow development in Castelo de Paiva?”, “What are the cultural activities implemented in Castelo de Paiva after March 2001?” And, finally, “What are the economic and social developments after March 2001?”.

In order to promote development, Castelo de Paiva took the initiative to create places of rest and leisure, as well as taking advantage of what already existed and turning it into something with greater visibility. Nowadays, Castelo de Paiva has a large and great offer for moments of rest and leisure, more precisely, twenty-three accommodation, for example, *Arrabia Guest Houses*, *Douro41 Hotel & Spa*, *Rio Moment's*, *Hotel Rural Casa de S. Pedro* and more. *Douro 41 Hotel & Spa*, was the biggest venture, and is situated on the banks of the river. The use was more notorious in the culture, as there was a use of the already existing traditions, such as *Feira do Vinho*.

In conclusion, the developments that allowed the development in Castelo de Paiva were the use of the existing culture, its improvement, the creation of new forms of

promotion through new media, such as the internet. Economically, there were factors that, initially weakened by the closure of the international company *Clarks*, Castelo de Paiva rejuvenated, with the arrival of the new international company *Bradco*. All of this was a great combination culminating in the change in mentalities that occurred in 2012, when there was a greater appreciation of culture and heritage.

To answer the second question, after March 2001, Castelo de Paiva has made “a use of the existing traditions, together with associations, such as, for example”, *ADEP- Association for the Study and Defense of the Historical-Cultural Heritage of Castelo de Paiva*, and *Rancho Folclórico de Castelo de Paiva*. Has also started to promote events that take place at the *Biblioteca Municipal*, in order to encourage the population to integrate, creating services of cultural extension, exhibitions, story time, film cycles, cultural animation, video library, workshops, and seminars. Also, the creation of *Centro de Interpretação da Cultura Local*, is considered a symbolic space that promotes the culture of Castelo de Paiva.

The most known way of keep the traditions alive is through parties and pilgrimages. There are many traditional festivities, but the most known and oldest are *São Domingos*, *Santa Eufêmea* and *São João*. However, the richness of these popular traditions not only passes through festivals and pilgrimages, but also another set of traditions that, year after year, are gaining relevance, such as *Feira do Vinho*, gastronomy and handcrafted. The most famous is *Feira do Vinho* and is an initiative for wine producers to make known the wines produced in Castelo de Paiva, highlighting the most famous and outstanding with awards.

The last question, “What are the economic and social developments after March 2001?” In 2011, the active population used to work more in the secondary and tertiary sectors, but, nowadays, the sectors that have the most employed people are the commerce, construction, and education. In Castelo de Paiva activities related to agriculture and livestock predominate. Another well-known production is the cultivation and production of green, red wine, since there is a great popular festival in its favor, and as AIDA¹⁰¹ (undated) claimed, “despite the strong rural and mining tradition, [...] Castelo de Paiva has been betting on a rapid industrialization process in recent decades”.

¹⁰¹*Câmara de Comércio e Indústria do Distrito de Aveiro*

Regarding the objectives, it is possible to conclude that the results were a mixture of the expected and the unexpected, so the answer is yes, the objectives were answered. However, what existed was a reuse of what already existed. In entrepreneurial and cultural terms, there were changes, but they were expressed through the amplification of what already existed.

All the data referred here, of a conclusive character, were subjected to an analysis, which was reflected in chapter III, thus, they were intended to assess whether the fall of the bridge caused a cultural and entrepreneurial development in Castelo de Paiva. Life in Castelo de Paiva, before the bridge fall, in social terms, lived 16.733 persons, and in education, from 2001 and 2011 had a significant increase in the number of residents who increased their educational attainment as a result of a decrease in the number of subjects with no educational attainment, including illiterate persons over 10 years of age, and the illiteracy rate decreased from 8.2 [%] in 2001 to 5.% in 2011.

In economic terms was, in 2001, 7.177 persons, 308 working in the primary sector, 4.451 in the secondary sector and 2.418 in the tertiary sector, and in 2011, the information is in percentage and, based on the 2011 census, it shows that the active population works more in the secondary and tertiary sectors, with 3.15% in the secondary and 2.83% in the tertiary, there is an information gap on the primary sector. Regarding the active population, in 2001, the census of 2001 shows that it was 45.1%, and in 2011 census the active population was 44.35. Through the analysis it is possible to verify a small difference between 2001 and 2011, where 2011 presents lower results, but in contrast, purchasing power.

Culturally, Castelo de Paiva has 123 tourism companies, and has been constantly evolving in these terms and the proof of this is the data from 2001 and 2018, and in 2001 the percentage of municipal expenses on culture and sport, were 3.0% and in 2011 there was an increase of about 1.8%, and the percentages were 4.8% and despite Castelo de Paiva has higher numbers in other years, from 2011 to 2018, the City Hall expenses grew 1%, so in 2018 they were 4.9%. Nowadays, Castelo de Paiva is still rich in cultural activities, associations and much more and the proof of this is how the people who live there keep the old traditions and habits alive.

Nowadays, Castelo de Paiva was considered by the stakeholders, in social and economic terms, as reasonable, with results of 51% and 47%. Regarding cultural and

entrepreneurial activities, it was possible to conclude that 55% of the participants considered the *Feira do Vinho*. In relation to cultural evolution, the participants recognize the *Bienal da Cultura*, with 57% of the results, however, when it is to recognize the most important cultural and entrepreneurial event, the option is different. As for leisure, *Quinta do Pinheiro* was the most mentioned by the participants, with 29%.

In terms of the popular party, *São João* was the option with the highest number of responses, accounting to 83.5%. Thus, resorting to content analysis conducted in the questionnaires, in cultural and entrepreneurial terms, there was only an amplification of what already existed. That is, as maintained by the results obtained in the data analysis, the *Feira do Vinho* is considered the most important cultural event for Castelo de Paiva, with 73% of responses, however, this one already existed. Regarding the best leisure place in Castelo de Paiva, the expected was to have the biggest option of choice the *Hotel Douro 41* which, in my opinion, was an investment that brought notoriety to Castelo de Paiva, however, for the *paivenses* the same did not applies.

Thus, for the *paivenses*, the best place of leisure in Castelo de Paiva is *Quinta do Pinheiro*, which is an existing place in Castelo de Paiva that was recently restored, becoming, in the view of the intervening parties, the best place of recreation. Analyzing another question presented, it was possible to conclude that the bridge's fall influenced the evolution in Castelo de Paiva, indirectly, with 37.5% and, in the question whether Castelo de Paiva managed to evolve through the tragedy, the highest percentage of response was for the “yes” option, with 63.5%.

Another theme that focused on this investigation was the issue of interculturality, and it is, according to Cravo (2011), a process with a social aspect, whose actors must become aware of their interdependence, and values should prevail based on dialogue/interaction between different groups, recognizing the value of each culture and respect for the various groups existing in society, as well as in building relationships between the various groups. In Castelo de Paiva, it can be concluded that is a parish with interculturality.

In conclusion, the results were a mixture of the expected and the unexpected. In the role in which I find myself, as a researcher, I always had a high regard for Castelo de Paiva and approaching it in my research was the most beautiful way I saw to honor it. So, I conclude that yes, Castelo de Paiva, despite the tragedy that unfortunately plagued all

paivenses, has evolved, even though it only allowed this evolution in an indirect way. However, in entrepreneurial and cultural terms, there were changes, but they were expressed through the amplification of what already existed. Therefore, it is possible to conclude that there was a reuse of the culture.

When it comes to study limitations, in the course of this investigation, unfortunately we were plagued by a pandemic which made everything a little more complicated, from the limitations of the 3 months confined at home, leaving home and the discovery of a “new world”, a world full of hurt, helplessness, sadness, coldness, and serious concerns about the future. The questionnaires for this investigation should have been submitted in March 2020, however, since it was not possible, there was a need to prolong their application. Thus, throughout the entire process prior to its application, it was an arduous investigation, however, rich and facilitated by the sources it had.

However, when it was necessary to turn to others to carry out this investigation, things got complicated and it became a complicated process, with several communication failures and, also, lack of interest on the part of those being questioned. Initially, the questionnaires were made to be applied in Castelo de Paiva and Rio de Moinhos, however, despite several participatory people, it was not possible to apply the questionnaires, since, from several questionnaires, they were only completed, the rest were just filled out who did not know Castelo de Paiva.

They were then applied only in the location where the tragedy occurred, Castelo de Paiva. Very well received by a large part of the inhabitants, however, there were complicated situations, since I did not want to answer, because they did not feel comfortable, only to answer if I were to fill out the paper and other situations that led to the delay in completing this investigation. Initially, 2 weeks of questionnaire application were outlined, starting on 08/17/2020 and aiming to end on 08/31/2020.

It was only possible to complete the questionnaire application process on 4/09/2020. Another difficulty found in the development of this application of questionnaires was the distance between the applied questions and the responses of people, this is because, whenever questionnaires were applied to a group of people, they all tended to answer the same question. Can conclude that, in different places of application of the questionnaires, I was well received by the inhabitants of Castelo de Paiva, and I can only thank everyone who lost a little of their time to answer.

In reflections for future work, whether in an investigation or in a study, it is not possible to obtain the status of finalized, no matter how much it is attributed, this is because we are addressing subjects in constant mutation and evolution, mainly the two main topics: culture and entrepreneurship. With all certainty that the individuals who answered these questionnaires, at this moment have an idea and, it is completely legitimate if it is applied for the year, to have a distinct perspective. This is a beautiful thing to see, as it means that with each passing day, we are growing, evolving, and instructing. It is the representation of the human being and the need to know something new.

Thus, this dissertation addresses a current topic, and, in part, it is up to the academic scope to make use of their knowledge and their scientific research capacity. However, and despite these divergences exposed in the previous point that were felt throughout the work developed, the relevance of the study is considered, because it is current and relevant, contributing significantly to the cultural and entrepreneurial contribution. In short, in personal opinion, this dissertation must be considered as a reference point for studies that aim to deepen and broaden the knowledge base, through the use of other cases and other methodologies.

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Appendix I –Quiz Guide

This interview is part of an investigation work, with Local and Regional Entrepreneurship: A case study in Castelo de Paiva title, inserted in Master in Intercultural Studies for Business, in Instituto Superior de Contabilidade e Administração do Porto-Instituto Politécnico do Porto. The main theme of these interview is to verify how the fall of the bridge, in 2001, has influenced its promotion and development, which include themes like, entrepreneurship, creative industries, creative economies and culture.

- 1- What is your gender?
- 2- How old are you?
- 3- Occupation?
- 4- Do you know Castelo de Paiva?
- 5- Do you live in Castelo de Paiva?
- 6- Do you know the tragedy the fall of the bridge in March of 2001?
- 7- Have you met Castelo de Paiva before the fall of the bridge?
(If knows, answers the questions 8/9)
(If don't know, move forward to the question 10)
- 8- How was the life in Castelo de Paiva before the fall of the bridge?
 - 8.1- In social terms?
 - 8.2- In economics terms?
 - 8.3- In relation to cultural development?
- 9- In your opinion, the fall of the bridge, despite the tragedy, made Castelo de Paiva grow?
(If the answer is yes, answer the questions 9.1/9.2)
(If the answer is no, move forward to the question 10)
 - 9.1- In these context, what was made since then in social terms?
 - 9.2- In economics terms?
- 10- Nowadays, do you know Castelo de Paiva?
(If the answer is yes, the interview goes on)
(If the answer is no, the interview ends)
- 11- Do you know any cultural event in Castelo de Paiva? If the answer is yes, which one has more importance to you?
- 12- Do you know any “*feira popular*” in Castelo de Paiva? If the answer is yes, which one?

13- Do you know any leisure place in Castelo de Paiva? If the answer is yes, which one?

14- Do you consider that Castelo de Paiva, despite the tragedy that was the fall of the bridge, managed to evolve through the tragedy?

(If the answer is yes, answer the question 16)

(If the answer is no, end the interview)

15- The fall of the bridge allowed an evolution, so where is this evolution visible?

16- Considers that the bridge's fall was

() a factor that directly contributed to the evolution in Castelo de Paiva

() a factor that indirectly contributed to the evolution in Castelo de Paiva

() a factor that contributed nothing to the evolution in Castelo de Paiva

Appendix II –Interview Guide

This quizz is part of an investigation work, with Local and Regional Entrepreneurship: A case study in Castelo de Paiva title, inserted in Master in Intercultural Studies for Business, in Instituto Superior de Contabilidade e Administração do Porto-Instituto Politécnico do Porto. The main theme of these interview is to verify how the fall of the bridge, in 2001, has influenced its promotion and development, which include themes like, entrepreneurship, creative industries, creative economies and culture.

1- Male Female

2- Which one is your age range?

() Less than 16 years

() From 17 to 24 years

() From 25 to 34 years

() From 35 to 45 years

() From 46 to 54 years

() From 55 to 64 years

() More than 65 years

3- Occupation: _____

4- Do you know Castelo de Paiva: Yes No

3.1- Why? Because I live there

Because I know someone from there

I already have heard something about it

Others : _____

5- Do you know the tragedy the fall of the brigde in March of 2001? Yes No

6- Have you met Castelo de Paiva before the fall of the bridge? Yes No

6.1- If the answer is yes, how do you evaluate Castelo de Paiva in social terms before the bridge fell?

() Very bad

() Bad

() Reasonable

() Good

() Very good

6.2- How do you evaluate the economy in Castelo de Paiva before the fall of the bridge?

() Very bad

() Bad

() Reasonable

() Good

() Very good

6.3-How do you evaluate cultural development in Castelo de Paiva before the bridge fell?

() Very bad

() Bad

() Reasonable

() Good

() Very good

7- Nowadays, how Castelo de Paiva in social terms is?

7.1- In economic terms?

8- What cultural and entrepreneurial activities do you know in Castelo de Paiva?

9- Do you know any cultural event in Castelo de Paiva?

Yes No

9.1- If the answer is yes, which one do you know?

10- Do you know any pleasure place in Castelo de Paiva?

Yes No

9.1- If the answer is yes, which one do you know?

11- Do you know any “festa popular” in Castelo de Paiva?

Yes No

10.1- If the answer is yes, which one do you know?

12- What is the most important cultural event to Castelo de Paiva?

13- What is the leisure place that you better known in Castelo de Paiva?

14- Considers that the bridge’s fall was

() a factor that directly contributed to the evolution in Castelo de Paiva

() a factor that indirectly contributed to the evolution in Castelo de Paiva

() a factor that contributed nothing to the evolution in Castelo de Paiva

15- To finish, do you consider that Castelo de Paiva, despite the tragedy that was the fall of the bridge, managed to evolve trough the tragedy?

Yes No

15.1- If the answer is yes, where is the evolution most noticeable?

15.2- If the answer is no, do you consider that the quality of life, in economic and social terms, in Castelo de Paiva were better? Justify your answer.
