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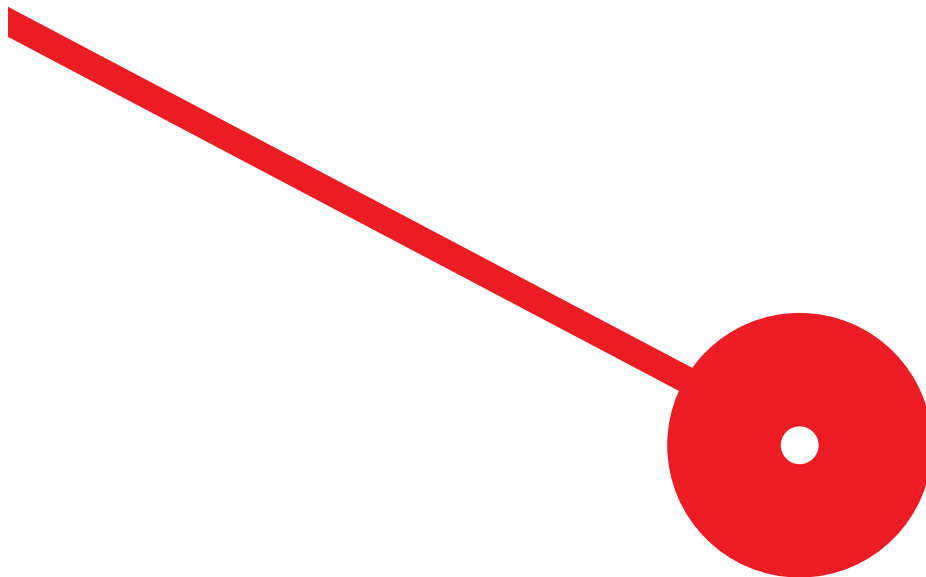
MASTER'S DEGREE IN  
INTERCULTURAL STUDIES APPLIED FOR BUSINESS

CASA QUÂNTICA DE CULTURA  
-PROJECT AND BUSINESS  
PLAN

Larissa Oliveira Leite

12/2020

*“Esta versão não contém as críticas dos elementos do júri”*



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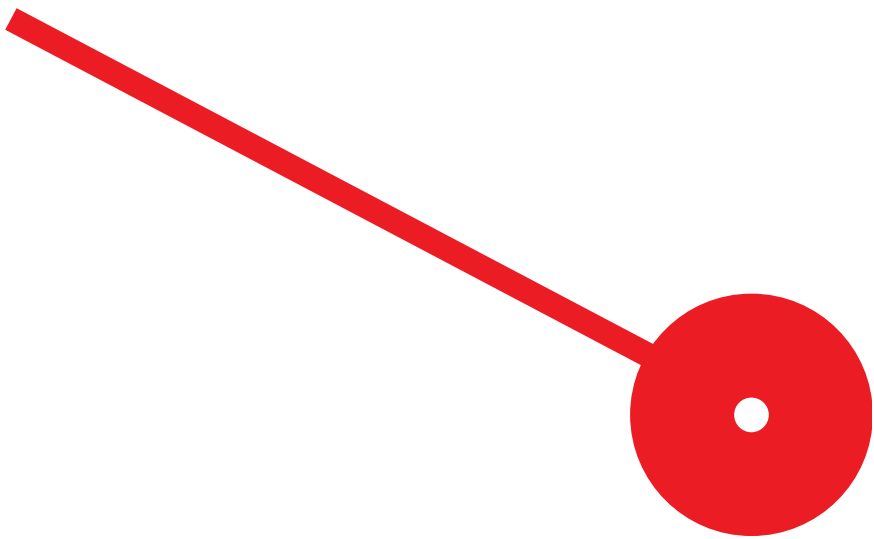
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MASTER'S DEGREE IN  
INTERCULTURAL STUDIES APPLIED FOR BUSINESS

# Casa Quântica de Cultura -Project and Business Plan

Larissa Oliveira Leite

**Project work  
Presented to Instituto Superior de  
Contabilidade e Administração do Porto for the  
Master's Degree in Intercultural Studies  
Applied for Business, under the supervision of  
Marco Lamas.**



## **Dedication**

This Project is dedicated to all immigrant artists, wherever they might be. Artists work hard to succeed in a market that not always gives return to who truly deserves and has a gift. Immigrants artists have to work twice harder to continue pursuing their dreams in another country. This project is dedicated to them and for their passion and hard work to bring their art and culture to all of us, no matter what.

## Acknowledges

I could not start this acknowledgement without, primarily, expressing my sincere gratitude to the guidance of Dr. Marco Lamas. He was the first professor that awakened my interest for entrepreneurship. I would like to thank him for his full availability, and for being always fast on his answers, even when I was not. He was always understanding and patience in such a difficult and discouraging year, and when I was drowned in anxiety, he was there with his motivational words to encourage me. Thank you for sharing your knowledge with me and for all the essentials feedbacks you gave me to improve this work. Most of all, thank you for being so kind, comprehensive and thoughtful. Without your guidance, I would not be able to complete this step of my studies.

Secondly, I would like to thank my family for being so supportive in every dream I have and decision I take in my life, even when it means to be on the other side of the Atlantic. I also would like to thank all my friends who encouraged me to be where I am right now.

I would like to thank all the friends I met in Porto, all the Portuguese who welcomed me in this amazing city, and all the Brazilian friends, you are amazing and have been making this an extraordinary journey. I would like to thank specially Brenda Lua and Karol Santos, for being family and to invite me to work with them in this project.

My sincere gratitude to all the artists that participated in our events, to our friends and associations that lent their spaces to host our presentations, you were incredible. I am also grateful for all my friends who helped me in this project, with professional insights, lending equipment, designing logos, posters, creating videos...I have no words for you. Thank you all.

Finally, I would like to thank *Samba*. This Brazilian music brings warmth to my heart in the coldest days of Porto and brings me the sound, scent and sensation of being home anywhere else I may be.

*“Eu sou o samba, sou natural aqui do Rio de Janeiro, sou eu quem leva a alegria para milhões de corações brasileiros” (Voz do Morro, Zé Keti).*

## **Resumo:**

A intensificação da globalização, tecnologia e inovação conduziram o mundo à Era da Informação. Atualmente, a economia do conhecimento é crucial ao desenvolvimento de qualquer país. O Setor Criativo e Cultural é um importante recurso impulsionador da economia do conhecimento. Este é ainda relevante ao desenvolvimento regional, à atração de investimento, força de trabalho qualificada e turistas. Além disto, este setor funciona como motor para a diferenciação e inovação de outros setores. Por estas razões, cidades por todo o globo têm vindo a investir com o propósito de se tornarem Cidades Criativas, tal como o Porto. Não obstante, o conceito de Cidade Criativa está intrinsecamente associado à atração de pessoas com identidades culturais díspares, o que também pode gerar conflitos com base, nomeadamente, em preconceito. O caminho para o entendimento e para a construção de um mundo mais fraterno e respeitador da diversidade, passa pelo desenvolvimento de uma mentalidade e diálogo interculturais.

Este Projeto de Mestrado propõe-se a analisar a possibilidade de criação de um espaço artístico intercultural no Porto, denominado “Casa Quântica de Cultura”, dedicado à troca cultural entre pessoas locais, imigrantes e turistas.

Este projeto está estruturado em três partes: teoria, prática e estudo de caso. A parte teórica reserva-se à explicação de conceitos importantes ao mesmo, tais como identidade cultural, interculturalismo, empreendedorismo cultural, e à importância do Setor Criativo e Cultural para o desenvolvimento económico português. A parte prática narra os eventos culturais e artísticos produzidos pela “Casa Quântica de Cultura” no Porto com o intuito de criar uma rede de trabalho entre artistas e profissionais da cultura, compreender o mercado e ganhar experiência. O estudo de caso é a elaboração de um Plano de Negócios, bem como de uma série de pesquisas feitas com o propósito de aferir a viabilidade e sustentabilidade do projeto.

**Palavras-chave:** Empreendedorismo Cultural, Interculturalismo, Plano de Negócios. Setor Criativo Cultural.

## **Abstract:**

The intensification of globalization, technology and innovation led the world to a new phase, the Informational Age. Currently, the knowledge economy is crucial for the

development of countries. The Cultural and Creative Sector is an important asset to boost knowledge economy. It is also relevant to regional development, to attract investments, high-qualified workforce, and tourists. Furthermore, it is an input to bring differentiation and innovation to other sectors. For these reasons, cities worldwide have been investing to become Creative Cities and Porto is one of them. Nevertheless, being a Creative City is intrinsically associated with attracting people from different cultural identities, which also brings conflicts based on prejudice. Enhancing an intercultural dialogue and mindset among people is the pathway to understanding and to the construction of a more fraternal and respectful world with diversity.

This Master's project has the aim of analyzing the possibilities of creating an intercultural artistic space in Porto, called "*Casa Quântica de Cultura*", which would be a space dedicated to cultural exchange among locals, immigrants, and tourists.

This project is structured in three parts: theory, practice, and study case. The theory part is reserved to explain important concepts for this project, such as cultural identity, interculturalism, cultural entrepreneurship, and the importance of Cultural and Creative Sectors for Portuguese economic development. The practice part narrates the cultural and artistic events produced by "*Casa Quântica de Cultura*" in Porto, in order to create a network with artists and cultural professionals, to understand the market, and to gain experience. The study case is the elaboration of our Business Plan and all important researches done to understand if this is a viable and sustainable project.

**Key words:** Cultural Entrepreneurship, Interculturalism, Business Plan, Cultural and Creative Sector.

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## **List of Abbreviations**

ADDICT – Agência para o Desenvolvimento das Indústrias Criativas

APEFE – Associação de Promotores de Espectáculos, Festivais e Eventos – Concerts, Festival and Events Promoters Association

CAE – Classificação Portuguesa de Atividades Económicas – Portuguese Economic Activities Classification

CCS – Cultural and Creative Sector

CCI – Cultural and Creative Industries

CICDR - Comissão para a Igualdade e Contra a Discriminação Racial

C.I.R.C– “Código do Imposto sobre Rendimento das Pessoa Coletivas” - Corporate Tax Code

CNAIM – Centro Nacional de Apoio à Integração de Imigrantes – National Support Center to Immigrants Integration

COICA - Coordinadora de las Organizaciones Indígenas de la Cuenca Amazónica

COVID- 19 - Coronavirus disease 2019. It is a contagious disease caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2).

DG Artes - Direção Geral das Artes – Arts General Direction

EIF – European Investment Fund

ESMAE - Escola Superior de Música e Artes do Espetáculo do Insituto Politécnico do Porto

GPEARI – Gabinete de Planeamento, Estratégia, Avaliação e Relações Internacionais

GVA – Gross Value Added

IAPMEI - Instituto de Apoio às Pequenas e Médias Empresas e à Inovação (Institute of support to the Small and Medium Enterprises and to Innovation)

IGAC - Inspeção-Geral das Atividades Culturais – Cultural Activities General Inspection.

IRC – Imposto sobre Renda de Pessoa Colectiva - Corporate Income Tax

IRS – Imposto sobre Renda de Pessoa Singular – Personal Income Tax

LGBTQIA+ means Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, Intersex, Asexual and/or allied and + for any other sexual orientation that may not be listed before.

LMA – Lisbon Metropolitan Area

PMA – Porto Metropolitan Area

SEF - Serviço de Estrangeiros e Fronteiras - Foreigners and Border Service

SME – Small and Medium Enterprises

SWOT – Strengths, Weaknesses, Opportunities and Threats

UNESCO – United Nations Educational, Scientific and Cultural Organization

VAT Code – Value Added Tax Code – In Portuguese C.I.V.A “Código do Imposto sobre Valor Acrescentado”



The globalization process, technology and innovation brought the world to the Informational Age; we live in a world marked by the knowledge economy, a system of consumption and production that is based on intellectual capital. At present, Cultural and Creative Sectors have become crucial sectors to the economies of cities and countries. These sectors are important assets to develop the knowledge economy, which generates the most valuable goods and services. They are also important inputs to bring innovation and differentiation to traditional economic sectors in a world increasingly competitive. Additionally, they foster regional development and help to attract investments, talented work force and tourists, and, for this reason, the cities have been investing in becoming Creative Cities. In Portugal, the scenario is not different, and Lisbon and Porto have been investing to become hubs of creativity in Europe. Nevertheless, becoming Creative Cities is intrinsically associated with attracting people from different cultural identities, and as a double-edged sword, it has bringing also cultural conflicts based on prejudice.

This project work started by the will of three Brazilians that wanted to produce multi-disciplinary artistic and cultural events in Porto. I met Brenda Lua and Karol Santos here and we instantly became good friends. The three of us immigrated to Portugal to start a new life and to pursue better quality of living. We arrived in a multicultural city, but with the time we realized that different communities here do not blend that much. As Brazilian women, we face malicious comments based on stereotypes and prejudice in working environments. For Karol, a lesbian and black woman, prejudice is even worse. It was in cultural and artistic events that we got to know more locals and people from other places.

Brenda, who was tired of working in different fields of her professional background, decided to carry out a dream, she and Karol had together, of opening a small production company to produce artistic events, so in the future they could open a cultural space with a *bistrot*. They were ready to invest their savings to open the company, but had no financial or strategic planning to do so. I was invited by them to be part of the project and we decided to start doing some cultural events in the city to get to know better the market and artists, without investing any money yet, what we called “The Possible Plan”. After several conversations, we decided that we should do an intercultural project, in order to create artistic events that would blend different communities. It is our aim to enhance a critical thinking among people against prejudice, racism,

xenophobia, and to value the particularities of each culture, the final purpose is to foster an intercultural dialogue through arts. I decided then to transform this project in my final work of this Master's degree, in order to create a business plan to evaluate the possibilities and sustainability of creating an intercultural space in Porto, in the future, what we call "The Ideal Plan". This project is divided into three chapters.

The First Chapter is reserved to define essential concepts. Cultural Identity and the development of this concept are the starting point to understand how and why some people and cultures feel better than "others" and how it is used as a political weapon. After, the concepts of Multiculturalism and Interculturalism and its differences are analysed and it explains why the second is an ally to boost creativity. Additionally, it is reserved to examine the importance of Cultural and Creative Sectors and its importance for Portugal's economy and development. Finally, it explains the concept of Cultural Entrepreneurship and its characteristics.

The Second Chapter is reserved to describe what means the project *Casa Quântica de Cultura* and to explain what is "The Possible Plan". In this Chapter is described the four events we were able to produce in Porto, how we did them and to describe one event we had to cancel due to COVID-19 crisis.

The Third Chapter is what we call "The Ideal Plan" and the description of what we would like *Casa Quântica de Cultura* to be as a cultural space. It is reserved to explain its business model, the funding options available for cultural business in Portugal, the bureaucratic steps shall be taken, a market analysis in the city, a projection of what would be the minimum costs required and its financial return. The final purpose is to understand if it is a viable and sustainable cultural business or not.

### ***Methodology Applied and Limitations***

The object of this project is creating a business plan for an intercultural artistic space in Porto. As every business plan, creating a storytelling is fundamental to persuade investors, stakeholders and the consumers of the necessity of services or goods provided by the business. The first chapter is reserved to create this storytelling of the necessity of creating an intercultural space in Porto. In order to do so, I did an explanatory research about the concepts through a bibliographic research. On this chapter, it is also explained what is Cultural Entrepreneurship and what are the characteristics of this kind of business.

The “Possible Plan” was a practical and qualitative methodology to gain knowledge about the cultural market in Porto. It was a strategy to create a network with artists and professionals in the cultural field, to gain experience on producing events and to start creating a portfolio of the events produced by us. Nevertheless, “The Possible Plan” had its practices limited by COVID-19 crisis.

“The Ideal Plan” is a study case about creating a business plan for an intercultural artistic space in Porto that also offers a *bistrot*. For this purpose, I did an explanatory research about the funding options available for cultural business in Portugal and the bureaucratic steps required. I interviewed cultural entrepreneurs from three different business types of cultural spaces in the city, to understand the best option for this study case. It also required a price survey to understand the minimum costs required, and consulting different professionals from different fields. To create the business plan I did a market study and used two basic strategy business tools: Business Model Canvas and the Swot Analysis. The study case was used to analyze if this is a viable project. It is important to highlight that “The Ideal Plan” is a basic Business Plan; to be more complete this entire project should have been concentrated only on the study case.

# **CHAPTER I – CONCEPTS AND THE IMPORTANCE OF CULTURAL AND CREATIVE SECTORS**

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# 1 Cultural Identity

The concept of cultural identity has been under discussion since the Modern Age. Aiming to better clarify what it means and its importance, this section is reserved to resume some studies about the history and evolution of this concept. Nonetheless, before doing so, it is important to understand first what culture means.

UNESCO defines culture as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs” (Universal Declaration on Cultural Diversity, 2001, p.2). Culture is, therefore, a social construction that represents the identity of a society and social groups.

The concept of identity has been discussed in different fields of research, such as philosophy, sociology, psychology and anthropology. In the Enlightenment Age, the individual was seen as a rational being, endowed with conscious, but his inner being was completely centered and fixed, so was his identity. This means that, since the birth of the individual, his identity could evolve along with him, but its essence would always remain the same (Hall, 2006).

At the time of Enlightenment, the European civilization had colonized half of the globe, and since this was a European intellectual and philosophical movement, so it was the way in which the intellectuals reflected about what identity meant. Europe had a “civilizing” project for their colonies and the concept of cultural identity was crucial for it, because all their values were the basis to exclude the difference. The ideology of these intellectuals was Eurocentric and their speech helped to legitimize the colonialism and imperialism (Bittencourt, 2014). The famous and important philosopher Friedrich Hegel (1999), in his book *Philosophy of History*, demonstrates this superior Eurocentric point of view related to other societies that they considered uncivilized. As he affirmed about the Latin- American people “America has always revealed being spiritually and physically impotent”<sup>1</sup> (as cited in Bittencourt, 2014, p. 131). He also affirmed, “The African doesn’t recognize yet himself as an individual, nor distinguish his general essence. Therefore, he lacks the knowledge of an absolute essence, which would be another, superior to himself. The black represent, as said

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<sup>1</sup> Translated by the author

before, the natural, savage, and indomitable man”<sup>2</sup> (as cited in Bittencourt, 2014, p. 131).

The conception of what identity meant, at the Modern Age, was a colonizing tool. The Europeans, and their civilizing mission, believed that their cultural identity was superior and imposed their culture, language, religion to the natives and tried to erase the “uncivilized” cultures. This acculturation process erased different types of civilizations, cultures, religions, languages. Fortunately, many traditions and languages resisted, survived, and, in contact with the other, transformed into new traditions, religions and languages. Nevertheless, they are still considered inferior because of the relation of power among cultures generated by the Eurocentric concept of identity created at the Enlightenment Era. As stated by Bauman “culture was in its essence identified with Europeanization, whatever that may have meant” (Bauman, 2011, p. 53).

The study conducted by Sigmund Freud revealed the existence of the unconscious. The identities then were formed by psychic and symbolic processes in the unconscious. Therefore, this perception surpassed the perception of a unified and fixed identity. The psychoanalyst Jacques Lacan explained that the “self” is formed by looking the “Other”, what he called the mirror stage in childhood. The identity is composed by imaginary processes about its unity, it is always in construction and deconstruction, therefore always incomplete and not fixed since birth (Hall, 2006). The identities are constructed by the differences. When looking the differences of the “Other”, what makes him different from me helps to create my own identity.

Benedict Anderson (1983) brought the concept that the national identity is an “imagined community”. In the Modern Age, the national culture was the main source of cultural identity. It is formed by national cultural institutions, symbols, traditions and representations. The national culture is composed by different individuals. There are different classes, genders, ethnicities, but these differences are all unified around one cultural identity. The national identity, hence, imposes a cultural structure of power. The cultural differences are suppressed, and different individuals, with different identities, relate themselves with that “imagined community” that imposes upon them a common culture. As Ernest Renan argues, the spiritual principle of a nation’s unity is composed

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<sup>2</sup> Translated by the author.

by a common legacy of memories, the will to live in community and the will to perpetuate the heritage received by it (Hall, 2006).

In the Post-Modernity Era, there is an emergence of new social movements, such as feminism, civil rights, counterculture, decolonization, movement for peace. The year of 1968 became known historically by these movements performed mainly by the youth worldwide. Each one of them related themselves with the social identity of their supporters (Hall, 2006). They confronted the unity created by the national identity which eliminated their own's. How could a black man, with no civil rights, relate himself with the white supremacy inherent in the national identity of the United States of America? How could a black South-African, with no rights, relate to a national culture imposed by the British in their own territory? How can a woman relate herself with national cultures forged by patriarchal values where they are considered less capable and subjected to men? The national identity, or "imagined community", was constructed by looking the "Other" and it was done within a frame of power relations. Therefore, a man has his own identity by looking a woman, and his identity is constructed within a frame of power as he was superior to a woman. The white people have their own identity when comparing themselves to the black people and it was constructed as a superior identity then the black one. The national citizens have their own culture, but feel different and superior as well by looking the immigrant's. The colonizers had a different identity of the colonized, but believed their culture was superior and imposed it to the natives.

In the first phase of globalization, when the Europeans disembarked in the so-called New World, this new zones of contact between distinctive cultures created translated societies (Hall, 2000). Cultural translation is a term used to describe the process lived by people who left their local of origin, but still maintain strong bonds with their origins and traditions. Although these bonds are maintained, they are obliged to negotiate with the new culture they are inserted. They do not simply assimilate the new culture; they still carry their own particularities. Therefore, this people cannot be unified to a homogenous culture, after all, they are product of a cultural interconnection (Hall, 2006).

Cultural translation is considered a process because it is always in transition. The outcomes, the hybrid cultures, cannot be disaggregated. This means that people who has a hybrid culture, cannot go back to their original culture. Hall (2000) explains this

process giving the example of the Black Diaspora to America. The Africans (from different cultures and ethnicities) who were kidnaped and forced to go to America, in contact among their diverse culture, to the native's culture and the European's culture, tried to maintain their own and to resist the European cultural domination. He explains that the process of syncretism, hybridity or transculturation, occurred, and still does, within radical and a-symmetrical relations of power.

As an example of translation, in Brazil, the slaves tried to maintain a way to worship their Gods, what was forbidden by the Catholic master slavers. The slaves were from different ethnicities, cultural backgrounds and religion. Once in contact among each other, in contact with the Indigenous population and its spiritual rituals and the Catholic religion of the Portuguese, their religion practices were translated and created the Afro-Brazilian religions called *Candomblé* and *Umbanda*. In a process of religion syncretism, they related their Gods to the Catholic God and Saints as a strategy to keep worshipping their Gods, known as Orishas. In this process of cultural translation, Oxalá, the Orisha of peace was translated to Jesus; Ogum, the Orisha of iron and war, was translated to Saint George; Yemanjá, the female Orisha of fertility, lakes and sea, was translated to Immaculate Conception; Oyá or Iansã, the female Orisha of storm, wind, lightning and Niger River was translated to Saint Barbara, as was many other Orishas translated (Romão, 2018). Nowadays, they are free to worship their Gods, but their religion still suffer prejudice from the Christians.

The decolonization process of Africa and Asia after the World War II led to an immigration process from the peripheral world to the centre. The colonization and imperialism left hard conditions of living in the peripheral countries, and their citizens left their homes running from hunger, poverty and wars to pursue a better life in the central ones (Hall, 2006).

The intensification of the globalization has a plurality effect on the identities as it has been producing a diversified possibility of them. At the same time, it has been also increasing a cultural homogenization with the predominance of the Western values. Globalization is a double-edge sword, at the same time it leads to a process of the disintegration of the national identities and a cultural homogenization; on the other hand, it also leads to the reinforcement and resistance of local, particular and national cultures (Hall, 2006).

The globalization has connected people with different identities, but that, at the same time, have similar ones that bring them together in order to fight for a cause. For instance, there are some indigenous international organizations that gather different indigenous ethnicities from all over the globe, to fight for indigenous rights and to protect their cultures, such as the International Work Group for Indigenous Affairs, Cultural Survivor, COICA and Amazon Watch. It has also helped to bring together people from different countries, with different perspectives, to fight for the same flag, such as feminism and LGBTQIA+ causes. It is important to notice that these people have plural identities, but one in similar bring them together. The emergence of new identities and the identities of minority groups, which were suppressed by a national one constructed under relations of power, are decentering Western models and leading to a dissemination process of cultural difference around the world (Hall, 2000).

According to Bauman (2011) the intensification of globalization led the world to the “Liquid Modernity”. He explains that the definition “liquid” is used to describe the compulsive and obsessive will for modernization, which, consequently, leads to the impossibility of maintaining the consecutive forms of social life in the same shape. The intensification of global population movements is vast and is disintegrating national identities. People are increasingly living in cities with more ethnical and cultural diversity.

As a consequence of these processes, it is possible to remark also the emergence of the conservative speech and the exacerbated nationalism worldwide, which led the election of far right wing leaders. Donald Trump, the current president of the United States, has a policy centered on “Making America Great Again”, but it does not include immigrants, refugees nor black communities, it is centered on the white supremacist North- American foundation (Nguyen, 2019). In Brazil, the far right president Jair Bolsonaro invokes a nationalist identity, based on Christian religions and conservative values, which exclude the indigenous people, black communities, immigrants, social movements and any minority group that could be against his values, such feminists and LGBTQIA+ (Idoeta, 2019).

In 2015, the European Union suffered a migrant crisis, with the massive influx of refugees running from the Syrian Civil war. A picture of a drowned little boy on the shore of Turkey trying to reach the Greek Island of Kos got viral, shocking the entire world and exposing the hard conditions and danger the refugees face in order to try to

survive (Smith, 2015). However, the crisis was used by far right populist candidates and parties to support their xenophobic and racist speech and to cause fear on the local population of the “Other”, the immigrants. There was a significant increase of far right parties in Europe. The Prime Minister Viktor Orbán, in Hungary, represents himself as a defender of Hungary and Europe against the muslims immigrants, he warns about the immigration as it is a threat to the European identity: “a Europe with a mixed population and no sense of identity” (BBC, 2019).

In Portugal, currently, 5,7% of the population is composed by immigrants. According to SEF, there are 590.348 legal foreigners in the country. The number increased 23% in 2019 compared to 2018, the highest number since 1976. The Brazilians represent one fourth of the total foreigners, there are 151.304 residents. The Cape Verdeans are the second biggest community, there are 37.436 residents. The following nationalities are: British, 34.358 residents; Romanians, 31.065; Ukrainians, 29.718; Chinese, 27.839; Italians, 25.408; French, 23.125; Angolans, 22.691; Bissau-Guineans, 18.886 (Henriques, 2020).

According to the CICDR, in 2019, there was an increase of 93,3%, in comparison to 2017, of people reporting ethnical and race discrimination. The majority of people who suffered discrimination were Gypsies (21,4% of the cases) Black people (17,3%) and Brazilians (13%) (Miranda, 2019).

Portugal has not overcome its colonial culture yet. Its national identity was built upon colonial values and myths, what was reinforced during the conservative and nationalist dictatorship of António de Oliveira Salazar. Portuguese history celebrates the dominance of its former colonies as the time of the “discoveries”, erasing the genocide of the natives in these countries, the exploration of these lands and people, and the slavery. The “discoveries” is a reason of proud in Portuguese national identity, celebrated with a huge monument called *Padrão dos Descobrimentos* in Lisbon (Machado, 2020).

To overcome this colonial culture is not an easy task and takes time, but it will only be possible when history starts to be told the way things were. The Portuguese must deconstruct the myth that they were good colonizers. The heroic figures of Portuguese culture must be shown for their actual acts: they in fact were pioneer navigators, they indeed arrived in unknown lands (in the European perspective, of course), but these

lands were not discovered, they were invaded and its natives were decimated and enslaved, the lands and its treasures were plundered, not for years, but for centuries. This must no longer be a motive of proud in Portuguese Culture, and while it still does, Portugal will keep being xenophobic and racist. As explained in this section, cultural identity is something there is always in continuous process of construction and deconstruction. Portugal has a beautiful culture and many motives to be proud of its history and identity, but the colonial time must be understood for its cruelty and not as a heroic time of Portuguese history.

Bauman (2011) advocates that living with difference is not only possible but advantageous. In Europe, for example, people have always lived near the “other”, there are multi-ethnic European communities living near each other, many times within the same country. It meant wars in the past, but with the creation of European Union, the Europeans learned to live with the differences, now they share the European identity, and the national identities were still maintained. The European Union brought peace to the continent, as has also fostered economic and social development (Bauman, 2011).

The cultural identity is fundamental in the societies. The traditions, heritage, symbols are part of the individuals and its particularities must be celebrated. Nevertheless, if cultural identity is fluid, like a liquid, it can be reshaped in a way to celebrate the particularities, to encourage the intercultural dialogue, where different cultures can dialogue as equals; no one is superior to another. The symbols and speech which celebrate discrimination, prejudice and superior/inferior point of view must be deconstructed. Through cultural exchange, there is an expansion of new possibilities of thought, and this opens new paths to creativity and solidarity. The pathway for a modern people and modern culture is in sustainability, intercultural dialogue and the celebration of diversity.

## **2 The importance of the intercultural Dialogue**

In 1993, the North- American political scientist Samuel Huntington released an article, at the famous United States International Relations magazine *Foreign Affairs*, named “The Clash of Civilizations?”. According to the article, his hypothesis for the new world order, after the Cold War, was that the Nation States would remain the most powerful actors in world affairs, but the conflicts would no longer be dominated by ideological or economic issues, but cultural. The principal conflicts in global politics would occur

along the cultural fault lines separating the civilizations, what he called *The Clash of Civilizations*. Throughout the text, it is clear that the rise of other cultural identities, against Western values domination over them, is seen by the author as a threat for Western interests and culture.

The construction of the idea that the civilizations' efforts to maintain their own cultural identity against the homogenization of the Western values would lead to conflict between different civilizations is problematic and reveals the superior point of view of Western policy makers in relation to other cultural identities. As argued Irina Bokova, former Director-General of UNESCO, "this is not about a 'Clash of Civilization', but a clash between those who believe that we cannot live together and those who does" (Bokova, 2017, p. 3). She concluded that safeguarding culture, cultural diversity and intercultural dialogue are an asset for peace building and not a threat.

Before explaining the concept of interculturalism, it is important, firstly, to understand the concept of multiculturalism, so it is clear the difference between them, and how the first goes further than the second one. According to UNESCO (2006), multiculturalism is "a static and unchanging range of differences including linguistics, religious and socio-economic diversity, which remain homogenous and differentiated from the social mainstream" (as cited in Mansouri & Arber, 2017, p. 30). Multiculturalism preconizes that people from different cultural backgrounds can coexist, share the same territory, and mutually recognize the right to live in common. As explained by Sarmiento (2014), multiculturalism has, therefore, a utopian character, because it does not consider the conflict aspects that can arise when different cultures co-habit the same territory. She argued that this is a problematic character of the concept, because since utopia is unreal, the disappointments when cultural conflicts arise, can lead people to forejudge that it is not possible for different cultures to coexist, what, subsequently, can lead to segregation, xenophobia, illegalization, deportment and prejudice.

Interculturalism, by contrast, not only presumes coexistence and mutual respect among cultures, as multiculturalism does. It goes further, because it encourages dialogue, interaction and understanding among cultures. According to UNESCO (2006), dynamism, diversity, equity, dialogue and exchange are aspects of interculturalism, going beyond of the unchanging characteristic of multiculturalism (Mansouri & Arber, 2017).

The intensification of the globalization has allowed people around the globe to interact more, to exchange different perspectives, to find common goals and values, to discover different cultures and turned cities more diverse; on the other hand, it has also brought new conflicts and helped to spread the speech “us” versus “them” and the extremism worldwide. In this context, it is important to use the process of globalization as an asset to boost an intercultural dialogue as a path to avoid major conflicts among people from different cultural backgrounds. Conflicting point of views will happen and are normal, but it should not mean violence or prejudice, but a step to understand different perspectives, in order to construct a more fraternal and diverse future.

Considering that conflicts, arisen from differences, can be fostered for political purposes, it can also be avoided. Intercultural dialogue can be used as a tool to spread understanding and to avoid conflicts. It enables engagement with people from other culture, what helps communities to comprehend their own culture from another point of view and, therefore, to re-evaluate their views, ideas and expand their cultural horizons (Hardy & Hussain, 2017).

Irina Bokova advocates for the importance of sustainability nowadays and the importance of all segments of society to embrace this concept:

Sustainability, the promotion of cultural diversity, of intercultural dialogue, are not a matter for governments alone, but for all segments of society, including universities, civil society and the private sector. Sustainability has deeper roots than financial and economics assets. It is about respecting cultural diversity, fostering equal opportunities and learning to live together. It is about building on the past for a better future. It is about adapting to local needs and contexts. (Bokova, 2017, p.3)

The concept of interculturalism, nevertheless, still has its dilemmas that are obstacles to an effective intercultural dialogue. Some critics point that the concept of interculturalism is Eurocentric. Robert Aman (2012), on its paper “The EU and the recycling of Colonialism”, criticizes the approach given by the Council of Europe to the intercultural dialogue as a way to deal with cultural differences. He argues that the European Union’s approach is based on a perspective of ‘us’ (Europeans) dealing with

‘them’ (non- Europeans), placing the Europeans as the resolvers of differences, not the contributors, since they are the inventors and initiators of dialogue. For him, this is a way for Europe to control how the interaction and diversity will occur (as cited in Hardy & Hussain, 2017). A delegate at the World Forum on Intercultural Dialogue, which took place in Baku, Azerbaijan, in 2015, showed surprise about the Forum on an interview:

So I was surprised from the discussion this morning in the plenary session. The fact that there were three Europeans or four, no Asians, no Latin Americans, no Africans – I think that was a huge minus. It was of course Eurocentric; it feels like that here; you don’t see many Asians around, Indians or Chinese. It doesn’t feel global; it feels European. And the discussion in the plenary felt entirely European. (as cited in Hardy & Hussain, 2017, p.75)

In order to have a real intercultural dialogue the non-European cultures must not be only passive actors, but active actors as well and the dialogue needs to surpass the dichotomy notion ‘us’ and ‘them’. This issue highlights the a-symmetrical power dynamics frame within takes places the intercultural dialogue and this fact cannot be ignored. The intercultural dialogue does not occur between equal parts, there are demarcations and limitations of power (Hardy & Hussain, 2017).

Another obstacle to an effective intercultural dialogue, pointed out by Hardy & Hussain (2017), is avoiding problematic questions and taboos; rather than doing so, it is more productive addressing them in a respectful manner, what can help to deconstruct these issues and build trust among the actors.

The third obstacle pointed out by the authors is stereotyping. As explained by them “stereotypes are usually exaggerated views of particular characteristics, which result from our own cultural frames of reference. This becomes a problem when such generalizations become prejudices that affect the way we act towards others” (Hardy & Hussain, 2017, p. 69).

Despite its flaws and obstacles, interculturalism still is more appropriate than multiculturalism to embrace diversity. By studying, teaching, discussing, listening to different point of views, the concept itself can evolve also from a real intercultural dialogue that take into account different perspectives from different cultural

backgrounds. Each culture is important and none must be seen as superior or inferior, because together, as equal, they can enrich each other, learn from each other and create a shared culture. Every citizen, including minorities and immigrants, of a society contributes to the creation of a local culture and all these perspectives have the potential to boost understanding and creativity.

### **3 Creative and Cultural Sectors**

The world lives in an age of constant change. The process of globalization increases every day more and more with technology. Nevertheless, it brings along new challenges, such as the rising of competitiveness, global warming and other environmental issues, social issues and many more. The world lives the Informational Age and the knowledge economy is very important to the development of the countries. According to the website Investopedia:

The knowledge economy is a system of consumption and production that is based on intellectual capital. In particular, it refers to the ability to capitalize on scientific discoveries and basic and applied research. This has come to represent a large component of all economic activity in most developed countries. In a knowledge economy, a significant component of value may thus consist of intangible assets such as the value of its workers' knowledge or intellectual property. (Hayes, 2020, n.p.)

Globalization and technology increase the competitiveness in the market and it is becoming harder and harder to compete in price and quality. What allows a product or service to survive, in this hard competition, is what makes it different from the others: it can be a cultural value, a design, a brand or a style. For example, the North- American Company Apple does not manufacture the iPhone; it is outsourced to the company Foxconn that produces them with lower costs in China and India (Mota, 2019). Nevertheless, Apple is responsible for the design, innovation, style and status associated with the brand. In this Age, the products with greater value are the ideas and intellectual property.

In the most advanced countries, creative economy is the main source of economic growth, employment and trade. According to the English John Howkins (2001), the creative economy is the business of ideas; it is when any creative activity can generate an economic value, mainly through intellectual property (as cited in de Farias, 2008).

We live in a time marked by environmental crisis and increasing global warming. In this context, to promote sustainable development is crucial for the planet. This concept means that the development should meet the necessities of the present without compromising the needs of the future generations. Sustainable development is based upon three pillars: social, economic and environmental. Jon Hawkes (2001) identifies culture as the fourth pillar, because this is a process entirely related to the cultural aspect of any community (as cited in Köster et al., 2012).

Culture has been seen as something detached from economy, but this is a wrong perception that has also been changing throughout this century. In 2004, there was a World Forum of United Cities and Local Governments to launch a program for public action to face the current challenges, such as, globalization, environmental sustainability and knowledge society. They approved the Agenda 21 for Culture, which brought an innovative approach to cultural policies because of its emphasis on the key role that culture policies play in regional development (Köster et al., 2012). Culture, creativity, innovation and sustainability are closely interlinked. Culture fosters creativity and it is, on its turn, a cultural manifestation. Creativity also generates innovation what can be used to achieve sustainability, what also can be achieved through policies to promote a cultural shift towards more sustainable activities and sustainable thinking.

The Council of Europe recognizes the major importance of culture, creativity and innovation to the growth and competitiveness for European economies. The Europe 2020 strategy aimed to promote growth based on environmental sustainability, knowledge economy, social inclusion, and innovation had an important role on it (Köster et al., 2012). As stated by the European Commission (2012), “Europe needs to invest more in its cultural and creative sectors because they significantly contribute to economic growth, employment, innovation and social cohesion” (ENEI, 2013, p.2).

As previously mentioned, cultural and creative sectors are closely interlinked, but what are the differences that distinguish one from another? There are different explanations and models to elucidate the differences between them. Considering the study conducted

by KEA (2006), ordered by the European Commission, the cultural sector can be divided into non-industrial and industrial subsectors. The first one consists on non-reproducible goods and services, which are consumed on the act; these are the arts field, such as visual arts (crafts, paints, sculpture, and photography), performing arts (theatre, concerts, dance, circus, festivals) and heritage (museums, library, and archeological sites). The second consists on products aimed to mass reproduction, dissemination and exports, denominated as “cultural industries”, such as movies, broadcasting, music, books and press. In contrast, in the creative sector, culture is a creative input to produce non-cultural goods and services, such as design, architecture, advertising and many more.

These sectors can also help to generate economic value to other non-cultural sectors, contributing to economic activity and development, in special in the information, communication and technological sector. Culture and innovation are decisive to attract investments, talents and tourism. Cities and regions compete to attract foreign investment and talents, and in order to do so, they must invest in diversifying cultural offerings, quality of life and infrastructure (KEA, 2006).

Many cities have been putting their efforts to become Creative Cities. This concept encompasses the cities modified by the clustering of creative and cultural sectors, because they boost cultural policies towards urban regeneration and help to transform them into cities that are more dynamic. The degraded and marginalized neighborhoods are revitalized through cultural policies, bringing economic development to these areas and social revitalization. It is a process of redesigning the city, helping to promote a better quality of life, social integration of minorities, the restoration of the city and the production of a cosmopolitan identity (de Faria, 2008). A creative city attracts investors, talented and top workers, artists and tourists from all over the world and this is very productive to the sector, for not only attracting investment and human resources, but because creativity flourishes in spaces of cultural diversity as well.

The cities, which aim to become creative, must invest in an educated youth driven by cultural diversity, artistic expression and economic knowledge so the outcomes can be a generation of entrepreneurs. The creative market is mainly constituted by them and they help to renew the social web of the cities (de Faria, 2008).

Cultural and creative activities are essential for regional and national development. These sectors require intensive workforce and the majority of them are juvenile and highly skilled. They do not demanded huge investments for job creation and help traditional sectors of economy to become more competitive; they also help the tourist sector to differentiate and to expand; they add identity, heritage and cultural values to a region; they support technological, cultural and social innovation; and, they encourage entrepreneurship. For all these reasons, these sectors showed high international growth, even in moment of crisis (Guerra, 2013). According to the European Commission's website, these sectors represent about 6,8% of the European GDP and are responsible for the employment of 6,5% of the European workforce (Benzoni & Hardouin, 2014).

In Portugal, in consonance with data from 2012, the creative and cultural sectors generated a Gross Value Added (GVA) of 5.349 million Euros and were responsible for 147.040 jobs, representing, respectively, 3,6% and 3,2% of total wealth and jobs generated in that year (Augusto Mateus & Associados, 2016).

**Table 1**

*Importance of the Cultural and Creative Sector for Portuguese Economy – Comparison among Sectors - 2012*

	<b>Jobs</b>	<b>GVA</b>
Creative Economy	3,2%	3,6%
Food, beverage and tobacco	2,3%	2,3%
Textile and footwear	4,3%	2,3%
Metallurgy and metalworking	2,6%	2,3%
Construction	6,9%	4,9%
Housing and restaurants	5,8%	5,1%

Source: Augusto Mateus & Associados, 2016, p. 23

Table 1 highlights the importance of the Creative Economy (it includes creative and cultural activities) to the Portuguese economy; it is the third sector that has the highest GVA. Additionally, the fact that it has a higher rate of GVA than the job rate means that it has a superior productivity level than the average national rate, what indicates a skilled and high educational profile of the workforce in these sectors (Augusto Mateus & Associados, 2016).

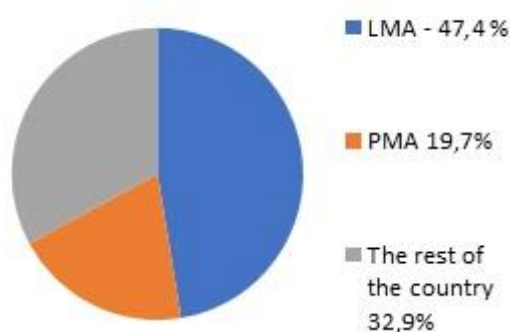
Culture and creativity are essential to Portuguese economy internationalization, not only to the strengthening of these sectors, but also because they foster innovation and differentiation to other sectors of the economy as well.

The future of the European economies, including the Portuguese economy, depends decisively on their respective capacity to put culture, creativity and knowledge on the center of economic activities. The acceleration of Portuguese economy internationalization is a necessary condition to overcome the structural crisis of its economic competitiveness. The internationalization of the culture and creative sector itself is an obviously key factor for an international shift of the Portuguese economy. (Augusto Mateus & Associados, 2013, p.10)<sup>3</sup>

The majority of the cultural and creative activities, in Portugal, are concentrated in Lisbon and Porto Metropolitan Areas. This is a result of an unequal historical and geographical distribution in the country. These two areas concentrate the majority of natural and monumental heritages and the majority of companies' headquarters; they have the biggest populations, and the higher urbanization and purchasing power rates. The cultural and creative activities represent 4,5% of total employment in Lisbon Metropolitan Area (LMA), 3,3% in Porto Metropolitan Area (PMA) in comparison to the average rate of 2,7% in the rest of the country.

### Figure 1

*Employment in the Cultural and Creative sector in LMA and PMA -2012*



Source: Augusto Mateus & Associados, 2016, p. 26

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<sup>3</sup> Translated by the author

The graphic on Figure 1 reveals that LMA concentrates almost the half of the total employment created by this sector in the country. It concentrates more than double of the employment created by this sector in PMA.

In 2009, aiming to promote the Cluster of the Creative Industries in the North Region of Portugal, it was created ADDICT – *Agência para o Desenvolvimento das Indústrias Criativas*<sup>4</sup> - and 76% of its associates were from PMA (Guerra, 2013). It had three main strategic axis: creative capacity and entrepreneurship, the growth of creative business and attractiveness of the creative regions (ENEI, 2013). Unfortunately, ADDICT declared bankruptcy in 2018 (Neves, 2018).

There are key actors, equipment, events and public space which were fundamental to the structuration of the cultural and creative sector in Porto. In a macro level, helping the international affirmation of the city, it is possible to highlight the important role played by *Casa da Música, Fundação Serralves, Universidade do Porto, Centro Português de Fotografia*, among others. In a region and second level, it is important to highlight the role played by *Museu Soares dos Reis, Museu Romântico, Planetário, Teatro Rivoli, Teatro do Campo Alegre*, among others. Finally, in a micro level, it's important to consider the whole initiatives of cultural consumption and creation, such as artistic stores, cultural associations, bars, restaurants, nightclubs, among many others. All these actors, with their projects, initiatives, activities, interventions, programs and investments, are contributing to structure, to stimulate and to diversify the sector in the city (Marques et al., 2018).

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<sup>4</sup> Agency for the Development of the Creative Industries

**Table 2**

*Companies, from the cultural, creative, tourism and leisure sectors that have their headquarters in Porto, the value of their exportation and their Gross Value Added - 2017*

	Companies with headquarters in Porto		Exportation		GVA	
	N.º	%	€	%	€	%
Creative Activities	1 356	23,0	58 250 587 €	20,1	109 436 530 €	28,8
Cultural Activities	233	4,0	573 250 €	0,2	3 063 199 €	0,8
Tourism and Leisure	2 151	36,5	162 930 356 €	56,3	119 847 232 €	31,5
Cultural Industries	2 148	36,5	67 503 159 €	23,3	147 720 726 €	38,9
<b>Total</b>	<b>5 888</b>	<b>100,0</b>	<b>289 257 351</b>	<b>100,0</b>	<b>380 067 687 €</b>	<b>100,0</b>
<b>Total in Porto</b>	<b>27 023</b>		<b>1 385 759 900 €</b>		<b>2 634 105 639 €</b>	
<b>Importance of the Cultural and Creative Sector in Porto</b>	<b>21,8</b>		<b>20,9</b>		<b>14,4</b>	

Source: Marques et al., 2018, p. 86.

By analyzing Table 2, it is possible to conclude that these are very important sectors for the exportation in Porto, they are responsible for 20,9% of the total exportation. The cultural and creative sector was responsible for 34,4% of the total GVA of the city.

Culture and its entertaining activities, heritage and tourism were crucial to the development of Porto and its spaces. Furthermore, they contribute to the affirmation and constant construction of its social and territorial identity.

## 4 Cultural Entrepreneurship

There is no consensus around the concept of cultural entrepreneurship denomination. Most researchers use this denomination, but some use as well creative entrepreneurship and arts entrepreneurship (Hausmann & Heinze, 2016).

The report “The Entrepreneurial Dimension of the Cultural and Creative Industries” (HKU, 2010) defines cultural entrepreneurship as commercially developing creative ideas in order to obtain profit. Nevertheless, obtaining profit in these sectors is not the key driver, but creating something new and creative or pursuing your own creative interests that bring self-realization. It is a combination of the entrepreneurial and creative aspects (HKU, 2010).

According to Hagoort (2007), cultural entrepreneurship is “the process of integrating two freedoms: artistic freedom as immaterial content oriented value, and entrepreneurial

freedom as material value, supportive to immaterial (cultural) values” (as cited in HKU, 2010, p. 14). Hagoort (2007) and Klamer (2011) understand that cultural entrepreneurship is about balancing cultural and economic values, just as well as caring for the cultural infrastructure within a society (as cited in Kolsteeg, 2013). Therefore, Kolsteeg (2013) concludes that cultural entrepreneurship must be seen as a situated discourse in a socio-political context. In other words, the understanding of what cultural entrepreneurship means and the work developed by cultural entrepreneurs is intrinsically related to the socio-political environment they are inserted in. As the author affirms, “cultural entrepreneurs by definition work in social, political, economic and artistic discourse” (Kolsteeg, 2013, p. 6).

The research done by Davel and Cora (2016) “*Empreendedorismo cultural - cultura como discurso, criação e consumo simbólico*”<sup>5</sup>, about approaches and conceptualizations on Cultural Entrepreneurship, clarifies the understanding about how culture affects entrepreneurship and the other way round. They identified three main approaches on the subject:

- a) Cultural Entrepreneurship - culture as symbolic speech (rhetorical recourse):  
This is the main approach used to research about cultural entrepreneurship. Any entrepreneur uses culture to create his/ her speech in order to persuade and to engage business partners and investors. It is about the art of storytelling as a mean to achieving an entrepreneurial goal. The entrepreneur tells stories embedded of symbolic and cultural meanings that inspire and help to legitimize the project in order to obtain support. Storytelling is essential to assure a project, even more in the culture and arts fields, since they work with symbolic goods and services (Davel and Cora, 2016).
- b) Cultural Entrepreneurship – culture as a process of symbolic creation:  
This is an approach used to research how culture affects the process of creation in an entrepreneurial activity. The bohemian culture is an example of a process of cultural entrepreneurship. The bohemian lifestyle lived by the artists is completely different by the lifestyle lived by the businessmen and the bourgeoisie, because it allows liberty of artistic creation and self-management. The work is not only a mean of earning money, but mainly a process of self-realization. Public spaces such as cafés, bars and restaurants have a key role

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<sup>5</sup> Cultural Entrepreneurship – culture as symbolic discourse, creation and consumption.

because they are where the bohemians meet, communicate and create a networking. The bohemian lifestyle conflicts with the mass artistic production that suffers an economic pressure from the market. The concept of bohemian lifestyle also helps to explain the individual behavior of the creative workers and the organizational culture created in the creative industries, where economic principles meet artistic principles. In these industries, it is common to have a more relaxed work environment, where the decision is made in a more horizontal than a hierarchical process and where games and other distractions are allowed because relaxing stimulates creativity (Davel and Cora, 2016).

c) Cultural Entrepreneurship – culture as symbolic consumption:

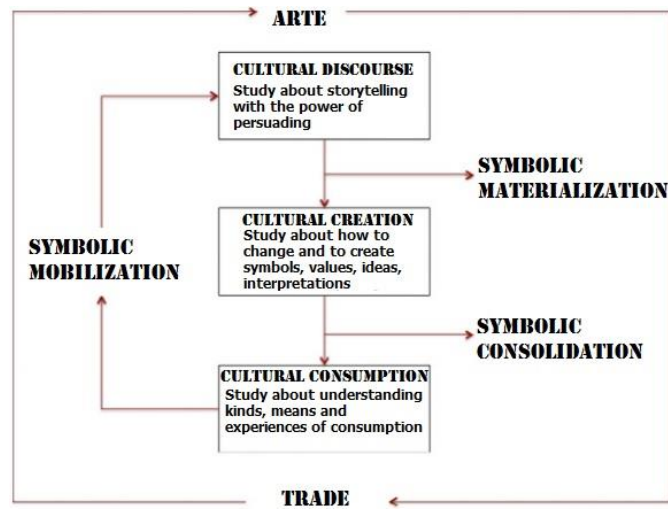
It is when a good or service has a cultural value determined by social and cultural meaning associated to them. It happens because they allow their consumers to express an identity (social or individual) through the consumption of it. The act of consuming is subjected to the interpretation of the consumer, therefore the capacity of a cultural product to satisfy a customer cannot be predicted, because it is only revealed after the consumption of it. A great part of the cultural products are services, such as performing arts, and they have the characteristic of creating bonds between the creator and the consumer who can be transformed after experiencing a presentation. The quality of a cultural good is rarely known, because it is subjective, even after experienced. Since the cultural goods cannot be pre-tested, their production is risky (Davel and Cora, 2016).

To better visualize the approaches and conceptualizations on Cultural Entrepreneurship in the research done by authors, check Annex 1.

This research conducted by Davel and Cora had the goal of identifying and explaining these approaches aiming to help future researchers to conjugate them, in an interdisciplinary way, so these visions can be integrated and better understood. Figure 2 explains this integrated model of cultural entrepreneurship proposed by them.

**Figure 2**

*Integrated Model of Cultural Entrepreneurship*



Source: Davel & Cora, 2016, p.384 <sup>6</sup>

Aiming to gain partners, investors and to sell artistic projects, the cultural entrepreneur must elaborate a speech full of genuine symbolic meaning. He/ She must think about the consumption when creating his/her discourse, it is the symbolic mobilization, i.e. the construction of meaningful narratives that has been negotiated and perceived collectively since conception until consumption. The storytelling created, to legitimize the project, must be culturally appropriated by the professionals that will work on it (symbolic materialization). By doing so, they help to question, to re-think, to re-create and to broaden its symbolic foundations. The symbolic consolidation, in the consumption stage, must be integrated in the creation process, because this is the moment that the symbolic meaning of the artistic good or service brings the creator closer to the consumer. In this process of symbolic consolidation, the cultural good or service becomes a space of interpretation and negotiation among the social actors involved in the process of attributing value to it. The creation and enjoyment of symbolic products contribute to modify the culture in a society (Davel & Cora, 2016).

Drucker (1985) argues that cultural entrepreneurs have some characteristics in common with standard entrepreneurs: they are risky-taking (like capital loss) in moments of uncertainty; they are always vigilant for new opportunities to obtain profits or to generate new content; they see change as something normal and healthy and are always

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<sup>6</sup> Translated by the author

increasing their networks of clients, partners and competitors. Nevertheless, cultural entrepreneurs have some characteristics that distinguish them: they are more concerned about the quality, aesthetic and creative values of the content than its potential for profit making and they usually create microenterprises supported by networks with more robust structure (Köster et al., 2012).

The symbolic resources, afore mentioned, are one of the main peculiar features of cultural and creative organizations in the production function. These organizations produce goods that cannot be compared to the ones produced by other sectors, because cultural goods are intangible assets with subjective value. Furthermore, they embody cultural uniqueness and promote cultural diversity (Köster et al., 2012). For the reason of having a subjective value, the demand for this kind of goods and service cannot be forecasted.

The cultural goods market is subjective, uncertain and volatile, what makes its projects considerably risky. The main values of these products are aesthetic, social and political (symbolic), the business goal is not driven primarily by profits. The sense of risk is intrinsic in the economic and social basis of cultural entrepreneurship. Consequently, the micro and small enterprises in this sector need to be innovative, flexible, creative, ideas driven and constantly changing to adapt to the market and to seek new opportunities (Banks et al., 2000).

The access to capital is crucial to the success of an entrepreneurial activity, nevertheless, the risky feature attached to cultural enterprises makes accessing to finance the greatest obstacle faced by these entrepreneurs. This also happens because CCI's are characterized by their weak economic and financial planning. Moreover, there is a lack of recognition of their economic value by the financial institutions. For these reasons, expectations of public funding are widespread among these companies, and since many of their activities are public service, they receive support as such, mainly as fiscal measures. Tax deduction and the implementation of fiscal incentives are the most widespread support for cultural entrepreneurship in Europe, but funding based on public-private partnership has increasingly becoming more common (Köster et al., 2012). Notwithstanding, the main source of financing in these sectors is self-financing, followed by public grants and bank loans (HKU, 2010).

Obtaining trust in the formal sector can be quite difficult, as highlighted before. For this reason, cultural entrepreneurs often develop trust in informal and social ways. Creating new bonds of trust help to broaden the industry boundaries and may lead to unforeseen partnerships, funding, clients and new cultural products (Banks et al., 2000). In fact, networking is intrinsic to the organizational model in cultural enterprises and is very important in this kind of business, because it enables collective initiatives and the exchange of practices and knowledge. The organizational model in these companies is also characterized by the use of outsourcing and clustering strategies and the engagement in several projects. These are tactics to compete with larger companies in a volatile market, since the majority of the enterprises in this sector are micro and small. Considering that majority of these companies have about 1 to 3 employees, their organizational model is informal, with no much specialization and completely based on teamwork (Köster et al., 2012).

According to Thorsby and Withers (1979), the mission and vision in cultural companies are nonprofit and mainly driven by multiple socio-political goals (As cited in Köster et al., 2012). They identified four dimensions that the mission and vision in these companies commonly follow:

- 1- Promoting artistic excellence;
- 2- Facilitating the access to cultural goods and services and stimulating the active participation of the public;
- 3- Producing educational activities;
- 4- Promoting researching functions.

These companies are built upon pillars such as independence, self-employment, participatory approach, transparent management, personal growth, self-realization in the work and critical thinking. They foster social principles such as democracy, sustainability, equality and diversity (Köster et al., 2012). The mission and vision of these companies commonly are attached to the development of the region they are inserted in.

As argued throughout this chapter, arts, culture, creativity and their symbolic value are crucial for the identity of a society. They are also vital to the economic and social development of a region; still they do not have sufficient economic recognition by traditional sectors. Despite of the increasingly perception of the importance of cultural

organizations, their risky and “beyond-profit” nature represents a challenge to access funding what, consequently, is a challenge to start them. Many of the artists that decide to start a new business in the cultural field hold onto their willingness and talent to make their business successful. Nevertheless, strategy, planning, financial resources and networking are fundamental to make it happen.

**CHAPTER II – “*CASA QUÂNTICA DE CULTURA*” – PORTFOLIO AND  
PRACTICE**

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*Casa Quântica de Cultura* is a dream that was born in Rio de Janeiro, in 2018. It was born from Brenda Lua and Karol Santos' idea to produce events that would mix artistic performances with gastronomy and had the final aim to create a cultural house.

Brenda Lua is Brazilian and a professional actress, performer, writer, director, producer and feminist activist, she has been working as an actress for 25 years with works in theaters, cinema and TV. In 2019, Brenda launched, in Brazil, her first book "*Textos (Po) Éticos para o Teatro – uma possível dramaturgia dos sentidos*"<sup>7</sup>, which consists on several texts and poems to be performed on stage. Karol Santos is Brazilian and a professional cook, she has worked at renowned restaurants in Sao Paulo, Rio de Janeiro and Porto, traveled with "*Cirque du Soleil*" in Latin America and participated at the popular television show "*Masterchef Brasil Profissionais*" (3<sup>rd</sup> season) in 2018. Karol is also a feminist activist and passionate about artistic performances as well. Both of them immigrated to Porto, in 2019. Brenda decided, along with Karol, to put the project of "*Casa Quântica de Cultura*" into action in the city.

I am a Brazilian immigrant as well, I am Bachelor in International Relations and came to Porto to attend to the Masters in Intercultural Studies Applied for Business. I met Karol and Brenda here and we became good friends. I was invited by Brenda to work in this project because she knew about my desire to work in a cultural project that involves music and Brazilian culture. I decided then to transform this project into my Master's project, with the final aim to create a business plan to study the possibility and sustainability of creating a cultural space in Porto, in the future.

Originally, when we thought about creating *Casa Quântica*, it was supposed to be Portuguese-Brazilian. We thought about a place of cultural exchange with a variety of artistic manifestations between these two cultures that have a lot in common, but at the same time, are so different and, because of their history, they have also constant culture frictions between their citizens. However, after some conversations and new ideas, we concluded that it would be much more interesting to create an intercultural place, where culture from different countries would be welcome to bring new concepts and different points of view together. Our goal is to construct bridges of dialogue to promote an intercultural thinking for the artists and audience. We believe that emphasizing the importance of the particularity of each culture, but at the same time also emphasizing

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<sup>7</sup> (Po) ethical texts for theatre – a possible dramaturgy of the sense

the importance to take off the cultural glasses, can help us to comprehend better each other, and this is a powerful ally to fight against prejudice so people from different cultures can live together in harmony.

We believe that creating an intercultural dialogue in Porto is very important. In the last years, the city has been focusing its efforts on tourism, creative and cultural sectors, to become a creative city (Marques et al., 2018). Tourism in Porto has increased significantly, as has also the immigration to the city, notably by Brazilians in the recent years (Cipriano, 2020). The arrival of citizens from different places of the world helps to create a cosmopolitan environment, as it also helps to fill the lack of the workforce (Ferreira, 2019). Portugal has a high age rate (Carregueiro, 2019), what causes a huge pressure on the social security in the country, and it has also suffered a “brain drain” of its young population that emigrated to find better job conditions abroad after the crisis hit the country in 2008 (Viana, 2016). Legalized immigrants pay the taxes, contribute to social security and invest in the country, but often they suffer prejudice from the locals, especially when they are from former Portuguese colonies. We believe that creating an intercultural dialogue through artistic manifestations helps to create empathy among people from different cultures.

## **5 Presenting *Casa Quântica de Cultura***

“*Casa Quântica de Cultura*” is an intercultural and collaborative project that aims to create bridges of dialogue, respect and comprehension among different cultures in order to overcome barriers created by imaginary stereotypes. It aims to produce diverse artistic manifestations, such as theatre, performance, music, dance, gastronomy, circus, visual and graphic arts, and so many others. The artists, as well as the audience, gather with the aim of exchanging experiences and to expand their existential horizons.

There will be offered interactive activities in each event, where the audience will be able to get to know and to taste the singularity of the arts from different parts of the world. We believe that through culture we are able to take care, to cultivate and to make prosper all forms of knowledge that enable the construction of a respecting world which recognizes the beauty of its plurality.

## 5.1 Why Opening an Intercultural Artistic Space in Porto?

“*Casa Quântica de Cultura*” arises to supply the gap in Porto’s artistic scene of a space that produces cultural exchange among local, immigrants and traveler artists.

The cultural and creative economy is directly linked to the arisen number of foreigners living in Porto. There is a great necessity of establishing an alive, clear and democratic dialogue about the wishes, similarities and differences among these nationalities. Hence, there is nothing better than culture to embrace all these specificities and similarities among historic, social and geographic relations.

Throughout these artistic events it will be possible to honor what makes good to us, to rethink what displeases us and, thus, to question the present, in order to build a more fraternal and solidary future

## 5.2 What Are The Main Goals?

- To bring closer artists from different parts of the world by producing performance events, creating a cultural exchange among different cultures.
- To supply the gap of the cultural exchange due to the increase of the touristic and demographic growth in Porto.
- To preserve the memory of various literary texts, fiction or not, used in the events.
- To contribute in the building of a new artistic contemporary scene in the city, as well as creating an archive of the artworks produced by “*Casa Quântica de Cultura*”.

## 6 Possible Plan

Opening a culture house demands a great investment, an amount of money that we do not have at this moment. Instead of doing nothing because we do not have the money, we decided to produce and to create cultural events in Porto, and this is what we call the “Possible Plan”. Borrowing the concept of “*minimum viable product*”<sup>8</sup> developed by Lean Startup, we wanted to create “*minimum viable events*” in the city as a strategy to

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<sup>8</sup> “A core component of Lean Startup methodology is the build-measure-learn feedback loop. The first step is figuring out the problem that needs to be solved and then developing a minimum viable product (MVP) to begin the process of learning as quickly as possible” (Ries, n.d).

get into Porto's market, to have a better understanding of how it works and to know if our final project is viable in the city in the frames we have thought about.

We decided to produce at least four events, one per month, since January, so I could write about the events performed on this project. By producing them, we expected to start creating a portfolio, in order to seek for investments and to run for public grants in the future.

Getting into action will help us to understand better the equipment we will need in the future, the costs involved, the technical service and bureaucratic process required. It will also help us to create a networking with artists, producers and other professionals in the field and to spread the name of our brand in the city.

The events were created in partnership with acquaintances that have bars or restaurants and with cultural associations. They were free of charge and after the end of them, we passed a hat around the audience for free donations. We believe that the access to culture shall be democratic and opened to people to donate what they can, and what they believe it's fair. Our proposal to the artists was that fifty percent of the money earned in the hat would go for the payment of the audiovisual production (videos and photos); the other fifty would be shared among them.

All the productions were made with minimum costs. Since the financial return was not guaranteed, the artists who agreed to participate were people that we already knew or were indicated by friends. Some of them are already set in the Portuguese market and agreed to participate in our events because they really believe in the project, some are immigrants and others wanted the chance to show their art. Finding artists from different nationalities were hard, because, since we are new in the city and just entering in its artistic scene now, our networking is mainly made by Brazilians and some Portuguese. Notwithstanding, we believe that the "Possible Plan" is a good strategy to access more artists from different nationalities.

Very often, the audience asked us where is and what is *Casa Quântica* and as we always answer: "*Casa Quântica* is about here and now, we don't have a specific space, it can be anywhere and it is committed to occupy the city with good art and culture".

## 7 Portfolio: the events produced so far

Since January, we were able to produce four events in Porto. We expected to produce, at least, two more events until July, however, like the entire world, we were taken aback by the pandemic crisis caused by COVID-19. Therefore, we had to cancel an event scheduled to April and to stop planning a gastronomy event that we were scheduling to June.

### 7.1 Première: “*Conversa com a Lua*” – Talking to the moon

On January 10<sup>th</sup>, we had a reunion and decided to put into action the “Possible Plan”. We scheduled a meeting with Rodrigo Guimerà, one of the owners of *Sambarilove*, a bar opened in November of 2019. We knew that Rodrigo is a cultural producer, he is responsible for producing many Samba events and Brazilian concerts in Porto, therefore an art supporter. It was agreed that on January 22<sup>nd</sup>, Brenda would invite some artists to do a theatrical performance based on her book “*Textos (Po) Éticos para o Teatro – uma possível dramaturgia dos sentidos*”<sup>9</sup>.

Brenda invited seven women to read her book and to choose a text to perform with her. She is highly influenced by the Epic Theatre of Bertolt Brecht<sup>10</sup>, and for this reason, her theatrical direction is very political and made to ignite the critical thinking of the audience, so they can question the reality. The performance was divided into eight scenes, and its description and photos can be found on Appendix A.

Technical necessity: we just needed a projector to run the video performance. We borrowed the projector and it was operated by Iuri Rodrigues, who did not charge us.

Audiovisual: Ana Carvalho is a professional photographer and cultural producer. She made a deal with us to be our official photographer. She charged us 50 euros to photograph the event, to edit the pictures and to film it.

Costs required: we bought a used book of Clarice Lispector for the performance, which cost us €5,00.

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<sup>9</sup> (Po) ethical texts for theatre – a possible dramaturgy of the senses

<sup>10</sup> “The Epic Theatre was born with Bertold Brecht’s theoretical and practical work. He uses an ancient term in order to conceptualize a new scenic language. It is characterized by its texts about social conflicts under a marxist point of view, staged under a distance method” (Itaú Cultural, 2017).

Translated by the author

Marketing of the event: the bar had a room for an audience about 40 people. We had the strategy of being eight women performing because if each of them brought at least two people, it would be already sixteen people in the audience. We made an event on Facebook and a digital poster to share on Instagram. We announced it also at a bar called *Pinguim*, where every Monday there used to be a reunion of artists to read poems. Many people were invited by the word of mouth.

The audience and financial return: we crowded the bar, there were about 45 people, and some of them had to watch it from the outside. The audience was mainly Brazilians, but there were also many Portuguese. We earned € 92,00 in the hat, as accorded with the artists, €46 would go for *Casa Quântica*, and each artist earned € 5,75 euros. Three of them gave up their part to help the project, we ended up with € 63,25. We used € 50,00 to pay the photographer and € 5,00 to refund the cost of the book, and ended up with € 8,25.

Feedback: We received a good feedback of the audience. Many people that were in the audience said that would like to work with us in the future, what really happened, like Fabi Martins, Breno, Iuri Rodrigues, Helena Rocha, Luca Argel, Luciana Balby and Priscila Azevedo. Ana Carvalho really liked the presentation, and after it, she asked to be our official photographer. Rodrigo Guimerà, the owner of the bar, said that he had low expectations but that he had a good surprise with the presentations. He liked the fact that we brought him new costumers and, in February, he invited us to do theatrical performances there every Wednesday. We scheduled a meeting with him in March, but everything was canceled because of Covid -19. Due to the economic impact, he had to sell his bar and moved back to Brazil.

## **7.2 “*Se vivêssemos em um lugar normal*” - If we lived in a normal place**

“*Se vivêssemos em um lugar normal*” is a monologue played by Roberto Rodrigues, from the theatrical company called “Milongas” localized in Rio de Janeiro, Brazil. Roberto came to Portugal on vacation, but took the chance also to present his monologue in some cities. A friend of his knew that Brenda was starting to produce some events in Porto and she suggested her to help him to produce his spectacle in the city. Brenda had already seen the play in Rio de Janeiro and knew that this was an award-winning and good play. The description of the play is on Appendix 2, with its poster and photos.

The play narrates the injustices suffered by the poor population because of the real estate speculation. As well as in Mexico, Brazil and Portugal, this issue affects many cities around the world, in special the ones where tourism is an important and crucial sector.

The play did not require much production, but he needed a producer to find a good place to present it and someone to bring the audience. We had only one week to produce. We reserved the association called *Macaréu* that has a good space for small presentations and good illumination; we scheduled the spectacle for February 27<sup>th</sup>. They did not charge us for the usage of the place, only if we charged entrances, but we worked with free donations from the spectators. *Macaréu* has a bar and serve some meals, so the audience attending to the spectacle is also good for them. We agreed with Roberto that the money earned in the hat would be 60% for him and 40% would be for *Casa Quântica*.

Marketing of the event: we created an event on Facebook and shared a poster on Instagram. We printed several posters of the spectacle and put it on universities, coffee shops and cultural associations. We also invited many people by word of mouth. We spent €4,00 with the impressions.

Audiovisual: since this was a play already produced that just needed a place and someone to do the marketing in the city, we did not hire anyone to photograph this event.

Audience and financial return: we crowded the place. There were 46 people, and the public was half Brazilian and half Portuguese (there were a group of theater students that saw the poster at ESMAE), there were also some people from Spain and one from Macedonia. The audience donated € 238,00 in the hat, and *Casa Quântica* earned €95, 00 for the production. We ended up our cashier with €99, 25 (€ 95 – 4,00 of the impressions = € 91,00 + 8, 25 from the last event = €99,25).

### **7.3 “*Casa Quântica Visita Odete Bakery*”- Casa Quântica Visits Odete Bakery**

Odete Bakery is a vegan bakery owned by a friend of ours, Lucas Batista. It is small, cozy, it has a vintage style and there is a piano. On Saturdays, Lucas makes vegan

pizzas and the bakery is opened until 23:00. We scheduled with him to do a presentation there on February 29<sup>th</sup>. The Appendix III contains its photos.

We invited Márcia Branco (Portuguese singer), Helena Rocha (Portuguese poet) and Talita Cayolla (Portuguese singer) to present something on this day, so there will be a Portuguese voice in the presentation, but they weren't available and we invited them to work with us on the event "*8M – Encontro das Deusas*". The program was composed then by Brenda Lua, Iuri Rodrigues, Breno, Laís França and Rachel Merlino, all of them Brazilians.

Brenda Lua performed two poems: "*Brilha o Sol da Califórnia*"<sup>11</sup> written by Breno and "*Que Muros Frágeis*"<sup>12</sup> written by her. Both poems are about cultural identity, the notion of belonging somewhere, immigration and the feeling of being a foreigner, inside or outside your country.

Iuri Rodrigues presented a short scene inspired in Nelson Rodrigues' play "*Vestido de Noiva*"<sup>13</sup>, one of the most famous Brazilian playwrights. This play was first presented in 1943 and it is considered the landmark that inaugurated the Brazilian modern theatrical scene (Prospero, 2016).

Breno played the piano and sang two authorial songs (Love is a Process and Always & Forever) in harmony with the scene played by Iuri.

Since the event happened on the first Saturday after Carnival, we decided to do a Carnival party after 23:00, when Lucas stopped serving pizzas. We invited people to wear costumes, and during the party, Laís França and Rachel Merlino did a projection with Brazilian Carnival images and its political manifestations.

Technical necessities: microphone, tripod, sound box. All of them were lent by a friend.

Marketing of the event: since this was a small place, we just did an event on Facebook and a poster to share on Instagram. We invited many people by word of mouth.

Audiovisual: Ana Carvalho was working in Brazil on this weekend. We paid Hugo Fortes €50, 00 to film the whole event.

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<sup>11</sup> The Shining Sun From California (translated by the author)

<sup>12</sup> Fragile Walls (translated by the author)

<sup>13</sup> The Bride's Dress (translated by the author)

Audience and financial return: we crowded the place. There were about 25 people, the audience was mainly composed by friends, but there were also some costumers of the bakery. The financial return was really low, we earned only €18,00 in the hat. As agreed with the artists, € 9,00 was for “*Casa Quântica*” and the other half was shared between the artists, we gave €2,00 for each. Lucas also gave the artists wine and pizzas as a gratitude gesture for their presentation at the bar. We ended up this event with €58, 25 (€ 99,25 + € 9,00 earned in the event - €50,00 for the filming). We believe that we had a low financial return because it was the last Saturday of the month, it was happening after Carnival, and almost all the people that attended to this presentation was in the event we produced two days before and had already given a good contribution.

Feedback: This was our first presentation that Paula Salazar went. I had already invited her to work with us, and after this presentation she really wanted to be part of our project. Lucas also liked the presentations and he had a good financial return.

#### **7.4 “8M – *Encontro das Deusas*”- Reunion of the Goddesses**

The fourth event produced by *Casa Quântica* happened in March, and we decided to do it on March 8<sup>th</sup> to celebrate the International Women’s Day. As feminists, this is an important day for us to fight against the patriarchy and machismo worldwide.

We had a meeting with Lorena Lumi, one of the managers of “*Espaço Compasso*”. As defined by them on their Facebook page, it is “a PermaCultural Association with the objective of facilitating, expanding and expressing the multiple forms of art and culture, using them as an instrument for social intervention and harmonization”<sup>14</sup> . At this meeting, we decided to produce, in partnership with them, this tribute to all women. The event program was proposed by “*Espaço Compasso*” and by “*Casa Quântica*”. Its program, descriptions, and photos are available on Appendix IV.

Producing the event: we did not charge entrance fees, but asked free donations from the audience. The money earned would be shared among the artists and “*Espaço Compasso*” for the usage of the space. Since this event would count with so many artists, we agree that “*Casa Quântica*” would be out of the money earned.

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<sup>14</sup> <https://www.facebook.com/espacocompasso/>

Lorena suggested presenting the documentary “*Mulheres da Pá Virada*” to Brenda who agreed, she thought that Lorena had already access to the movie and its legal rights to broadcast it. I was not at the reunion and when Brenda told me, I called to Joana Pointis, who is my close friend from the university in Brazil and lives now in Lisbon, and is one of the producers and director of the documentary. She was not aware of the event or who was Lorena, the movie was not even released on the internet and she got very concerned that people had access to it. Lorena just had read about the movie on the internet and wanted to broadcast it. This confusion was an alert for us to be aware of the legal rights for the upcoming events. I invited Joana to present her documentary on the event and to come to Porto so she could debate the movie with the audience, she agreed.

Audiovisual: Ana Carvalho photographed the event and charged us €30,00 and Maria Paula Kemmer filmed the event for € 20,00.

Marketing of the event: we created an event on Facebook and shared a poster on Instagram. Anna Gaya made a poster for us with the program schedule and Paula Salazar made two posters with her art so we could spread around the city, all the expenses was covered by her as a gift for us, it cost € 20,00. We put posters on bars, universities, cultural places and main streets.

The audience and financial return: the place had room for about 50 people. We had an audience between 20 to 35 people. Since the event lasted many hours, there were some presentations with more people and others less. The audience was mainly composed by Brazilians, few Portuguese and two Spanish. We earned €71,60 in the hat, it was paid € 5,10 to each artist and we paid from our money “*Espaço Compasso*” so the artists wouldn’t earn less than five euros. We had €58,25 before this event, we paid €50,00 for the audiovisual production and €5,10 for “*Espaço Compasso*”, we ended up with only €3, 15.

Feedback: we did not have a big audience, but it was a beautiful event and the artists loved to be part of it. The audience was not big, but the people who attended were very engaged with the activities. We believe that we lost audience because there was happening, at the same hours, the World March of Women in Porto. In addition, it was the last Sunday before the social isolation, due to Covid-19, started, so we believe that people was already being careful and avoiding public spaces and agglomeration.

## 7.5 The event canceled because of Coronavirus

We had an event scheduled for April 22<sup>nd</sup>, at the cultural association “*Macaréu*”. The event had not had name yet, but we chose this day because it is the day that Brazil was “discovered” in 1500. We had this day in mind to deconstruct the colonial discourse of the discoveries, which is so present in Portuguese speech. Even in Brazil we learn in the schools that our country was discovered, when the fact is that when the Portuguese arrived in our land, there were several different indigenous populations that were decimated by them.

We learned here in Portugal that the colonial times is a taboo for the Portuguese. Our purpose is not to offend, but to show a point of view that this discourse of “discoveries” used by the former colonizers does not consider the culture of the population that suffered because of the colonial system. This discourse is completely Eurocentric and puts the European culture above other cultures that struggled to survive or, unfortunately, disappeared. We truly believe that with the purpose of creating an intercultural dialogue, it is needed to surpass this colonialist speech and to recreate together a path where all cultures can be treated as equal. The colonial discourse is not only present in the former colonizer countries, but at as well in the former colonies.

Not only the indigenous suffered by the invasions of the Portuguese, but also the Africans and Asians. In order to construct its colonial system, the Portuguese were the principal smugglers, for many years, of the Atlantic slave trade. Brazil was the country that received the majority of the African slaves, four in ten African slaves taken to America arrived in Brazil, a total of 4,8 million of Africans, most of them from Angola, Mozambique, Congo and Benin (Schröder, 2019).

Brazil was the last American country to abolish the slavery in 1888 (Bourcier, 2012). The abolishment of slavery marginalized the black community in Rio de Janeiro. Although the black people were then considered “free”, the Brazilian Republic did not have a plan to include them into Brazilian society. The black community did not have access to education nor good jobs and, in the process of modernizing Rio de Janeiro, they were removed from the main streets and neighborhoods, and marginalized, a process that originated the “*favelas*”<sup>15</sup>. Their culture and religion were forbidden. The

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<sup>15</sup> Brazilian name for slums

black people that used to play *Samba*<sup>16</sup> or *Capoeira*<sup>17</sup> were considered criminals and arrested by the police. It was in the “*favelas*” and in the secret religious gathering of *Candomblé* and *Umbanda* that *Samba* was born and resisted. The “aunts” (the heads of *Candomblé* religion) used to promote parties and family reunions inside their homes, and this was a way to try to protect their culture from the police oppression (Elias, 2016). It was only in the authoritarian government of the Getúlio Vargas that *Samba* and *Capoeira* were decriminalized, in the decade of 1930 (Machado, 2017).

Luca Argel, a Brazilian musician, that helped to create a *Samba* scene in Porto, has a project called “*Samba de Guerrilha*”<sup>18</sup> that would be presented by him in this event promoted by *Casa Quântica*. As defined by his own words “*Samba de Guerrilha*” is:

“ a small concert/talk that I have been doing since the coup that took place in Brazil in 2016, which led to the deposition of the president Dilma Rousseff. It is an artistic intervention that I tell the history of *Samba* and the slavery in Brazil. By using emblematic *Samba* songs, I discuss current political issues that are an alive heritage from our slavery past. Created in clandestine yards, suspicious corners and in infamous bars, *Samba* arose from the marginalized ghettos to the status of Brazilian culture’s official symbol. Its genesis in the communities of the African diaspora to Brazil, its persecution and its strategies to survive give us, at the same time, a testimonial of the past, and a powerful lesson to comprehend the violence lived in the present.”

We have also invited to perform, the Brazilian singers Luciana Balby and Priscilla Azevedo (who are participating in the Voice Portugal 2020). To do a performance about freedom, we invited the Brazilian performer Dori Nigro. Brenda Lua would do a performance with her text “*Um canto de rinocerontes para o horizonte*” also about the coup suffered by Dilma Rousseff. To complete the program we invited a dancer from Cape Verde called Dion Ferreira, and Laís França and Rachel Merlino to make a projection about African and Indigenous cultures.

Technical necessities: sound table with minimum of three channels, sound box, two tripods, two microphones, sound cables and lights. “Macaréu” has a good illumination already, and a friend of ours would lend us the rest of the equipment.

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<sup>16</sup> Popular Brazilian genre music

<sup>17</sup> “Afro-Brazilian cultural expression that mixes martial arts, dance, sport, popular culture and music” (Wikipedia, 2020).

<sup>18</sup> *Samba of Guerrilla* (translated by the author).

## 8 Marketing steps taken so far

In January, we decided to put into action the “Possible Plan” and in ten days we would have our first presentation. In order of generating an event to invite people, we created our Facebook page and Instagram account. For this reason, we knew that we had to create a logo to represent “*Casa Quântica*”. Anna Gaya offered us to do a logo for free, which is the one we are using now, available on Figure 3.

**Figure 3**

*Logo Casa Quântica de Cultura*



Designed by Anna Gaya

During the quarantine, my designer friend, Beatriz Pequeno, who lives in Brazil, designed as a present for me a new logo for us to use in the future, available on Figure 4.

**Figure 4**

*New logo Casa Quântica de Cultura*



Designed by Beatriz Pequeno

Unfortunately, as it was for almost all artists in the world, the pandemic has thrown over us a bucket of cold water. We had to interrupt our plans and to wait in order to understand how the cultural sector is going to emerge from this crisis.

## **CHAPTER III – IDEAL PLAN AND BUSINESS PLAN**

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On the previous Chapter, I described what means the project *Casa Quântica* and the events we were able to produce within a short period, before the Covid-19 crisis hit Portugal in March of 2020. In two months, we produced four events, we have met various artists, from different artistic fields and we were able to do so without investing any money. These events were our strategy to get to know more artists, to understand better the cultural scene in Porto and its challenges. We received a good response for events we produced with no money, but with the help and good willing of artist friends who believed in our idea.

The Ideal Plan is what we want *Casa Quântica* to become in the future, how we imagine an ideal cultural space opened for an intercultural dialogue among artists and public from different backgrounds. This Chapter is reserved to describe a business plan about the cultural place we would like to create and to understand if this is a sustainable project or not. As the name says, this is The Ideal Plan.

Aiming a better understanding about the cultural market in Porto, and if it was better to open an association or a small enterprise, I did some interviews with the owners or direction of three cultural spaces in Porto. I chose three different types of cultural spaces: Jubilant Relax (micro enterprise), *Maus Hábitos* (hybrid project that mixes a small enterprise with an association) and *Macaréu* (association). The goal was to understand better the differences among them, if they have help from other institutions, the initial investment each one required and if they had access to funds to start their business. Daniel Pires is photographer, cultural producer, CEO from *Maus Hábitos* and President of the Association *Saco Azul* (*Maus Hábitos* is a company and *Saco Azul* a cultural association linked to *Maus Hábitos*). André Jundi is a Brazilian immigrant; he is a photographer, cultural producer and owner of *Jubilant Relax*. Finally, I also interviewed the General Direction of *Macaréu*. All the projects required self-financing in the start-up phase. The interviews are available on Appendix V. After interviewing them, researching about cultural entrepreneurship and the possibilities to access funds in Portugal (it will be explained on section 14), I concluded that the best option for this project would be to open *Casa Quântica de Cultura* as an association.

## **9 The Ideal Plan and Business Plan**

Creating *Casa Quântica de Cultura* will demand significant investment. Obtaining financing for the cultural sector is not simple and the main source of the majority of the

cultural projects is self-financing. Whether we start as a small enterprise, or as an association, the project will demand self-financing investment, at least in the start-up phase. Even though public grants are only available for associations after some years of functioning, this is still the best option for the project we have thought about: democratic, collaborative, and valorising art and culture as things that are not mere merchandise.

The strategy is to open a cultural space where there will be a stage for small presentations, performances, concerts, and where there will be a *bistrot*/bar named *Palco*. The ideal space will have, as well, a separate room for photographs, paint and handicraft exhibitions, and to host educational artistic workshops. It would be perfect finding a place that is not in use granted by the City Hall, which we could renovate or to find a place to rent by lending contract. It is our purpose to reunite artists and producers with the same goal of cultural production in Porto, to open this cultural space called *Casa Quântica de Cultura*. As an association, we will be able to run for public grants, to have tax exemptions on our artistic and educational workshops, to have patrons and to receive donations. The grants available through DG Artes for associations require at least two years of professional activity; thereby we cannot count on these grants to start it.

To better clarify how *Casa Quântica de Cultura* should work, I will explain first the commercial part of our project, which is our *bistrot*/bar, and after, how our cultural program should work. This is not a detailed and complete business plan because, in order to do so, we should have already in mind a determined place where *Casa Quântica de Cultura* would be located, to know how much would be the necessity of reforming the place and to know the exactly licenses required and how much it would cost. This is a business plan of how we imagined this cultural space should be, so we could have, at least, an idea of initial minimum costs and investments and to understand if it would be a possible project or not. If the conclusion reveals that it could indeed be possible, this business plan must be more developed and detailed in order of having a better idea of its real costs and financial return to build a sustainable project.

### **9.1 *Palco***

Food is also an important element presented on our stage. We consider gastronomy an art that can bring us different feelings: happiness, nostalgia, wonder, shock, satisfaction,

belonging, and many more. It is also one of the main cultural representations, it can help us to understand more another society, it tells the history of civilizations, gives us a taste of that particular culture and take us to places we have never been. At *Palco*, the food will dialogue with the main presentation of that month. As an intercultural *bistrot*, it will be as well space for other chefs to cook. The chef will be Karol Santos, but once a week she will invite other chefs to command her kitchen. The guest chefs can be local and new entrepreneurs that have not yet a place of their own to show their cuisine, they can also be immigrants or travellers. At *Palco*, gastronomy is art, interculturality and opportunity.

*Palco* will be open from Wednesdays to Sundays; its food will be based on a meal plan of *tapas* and drinks that esteem seasonal and regional food. It will have a fixed restaurant menu, and we will serve an executive lunch. It has the intention to be a co-work space in the day, opened from 11 am to 4 pm. The *bistrot* will be reopen from 6 pm to midnight. From 6 pm to 8 pm, it will have a “happy hour”, and from 8:30 pm to midnight, it will host the artistic presentations. Once a month, we will have a different restaurant menu called “Cuisine on Stage”, which will be inspired by the main multidisciplinary artistic presentation theme of the month, as an example: if the theme of that month is Eastern European culture, the dishes will be inspired by the gastronomy of the region. Once a week, it will have a dinner restaurant menu called “Guest on Stage”, which will be elaborated by the guest chef, as explained above.

We thought of a place with a capacity for sixty people seated on tables and for some more seated on small puff couches, about ten. According to the chef, entrepreneur and restaurant consultant, Bruno Mussi, who I consulted to have a better understanding about the restaurant market, it is important to highlight that at least 25% to a maximum of 35% of the total cost, which our dishes and drinks are sold, must correspond to the cost of the material needed to produce them.

## **9.2 *Casa Quântica de Cultura***

It is our aim to host artistic manifestations in our *bistrot*, as explained above. We believe that art should be democratic and accessible to all. For this reason, *Casa Quântica de Cultura* will not charge entrance tickets for the majority of its presentations; the audience will be able to donate how much they think it is fair and can

pay. This association will support local artists, art students, immigrant artists, and will be open, as well, to promote events with artists who are traveling in Porto.

As explained in the previous section, our house will be open from Wednesdays to Sundays; we aim to host an artistic event each night. For example, on Wednesdays, there will be the night to present movies, documentaries and we will promote a debate at the end. On Thursdays, there will be a literature and poetry night and all the audience is invited to participate. On Fridays and Saturdays, there will be concerts and on one Saturday of the month the place will host a multi-disciplinary event based on a theme. Finally, on Sundays there will be theatre, performances or dance. Some nights of the month, we shall also host parties with cultural themes and for those, the space may charge entrance tickets. During the day, there will be arts expositions and artistic paid workshops.

*Casa Quântica de Cultura* will benefit people with low income, refugees, and transgender people to access our educational workshops, they will have a discount and some may be free of charge. We shall have partnerships with Universities and the students should have as well a discount. It is a policy to enhance inclusion in artistic education.

The artist associates that want to present concerts, performances, expositions, and to run workshops, will receive a bigger percentage charged of the donations and attendance fees than other artists. The associates will also have a discount on our *bistrot* and workshops. They can also attend to our meetings, give suggestions for the cultural program and know in advance our cultural schedule.

## **10 Market Study**

There are few multi-disciplinary artistic and cultural spaces in Porto. The most famous of them and that also offers a good restaurant and bar is *Maus Hábitos*. This cultural space is functioning for twenty years in Porto, it has good reputation for its artistic presentations and good reviews on TripAdvisor, Zomato, Google and Facebook. It is already consolidated in the market; it has partnerships with several institutions and receives public grants.

Jubilant Relax is a micro enterprise and artistic space; there is a music studio, arts manifestations, a tattoo shop and snack bar. It has only 15 comments on Google, but maximum average rate.

There are some cultural associations that offer multi-disciplinary artistic and cultural spaces in Porto as well, they are: *Casa Bô*, *Espaço Compasso*, *Macaréu* and *Espaço T*. *Casa Bô* is a cultural association that supports initiatives and projects in the social, artistic, environmental and cultural fields; it has good reviews on Google and Facebook. *Espaço Compasso* is a cultural association based on four pillars: ecology and permaculture, arts, organic food and self-knowledge. Their infra-structure is basic, it needs more maintenance, and even though they serve meals, their kitchen is not prepared for that. It has only eleven reviews on TripAdvisor, seven of them are excellent, one good and two terrible, its average rate is 4 of 5. It has only seven reviews on Zomato, its average rate is 3 of 5 and it is rated 4,2 on Google. There are some bad reviews, on TripAdvisor, Zomato and Google complaining about the disorganization and dirty aspect of the place. *Macaréu* is another multi-disciplinary cultural association, it has only fourteen comments on Google and its average rate is 4,6, it offers good infra-structure, but a small bar, separated from the presentations. *Espaço T* is an association that promotes social integration; it offers several kinds of support for the community. It also offers artistic, intercultural and educational programs and events. It receives support from several more robust networks. But is not a place with a restaurant. *Rosa Imunda* was another cultural association, which closed its doors in August due to the lack of financial resources, because of the social isolation imposed by the COVID-19 pandemic crisis that hit the cultural sector.

The cultural sector was, perhaps, the sector most damaged by COVID-19 pandemic crisis. According to the manifest released by APEFE (*Manifesto pela Sobrevivência da Cultura em Portugal*) the entertainment market, in Portugal, registered a crack of 87% between January and October of 2020 in comparison to 2019 (Lusa, 2020). The cultural sector is already marked by uncertainties and the pandemic crisis brought even more uncertainty to it. The social isolation required to decelerate the transmission of the virus, closed many places in Porto and restricted the number of the audience permitted in the cultural spaces. For these reasons, they are struggling to survive, and many of them, unfortunately will not be able to do so. Cultural sector brings life and inclusion to the city, even though, it receives less importance from the governments and economic

institutions. After the pandemic crisis is over, the cultural market in Porto, and in the world, will be different and it is difficult to foresee what will arise from it. Nevertheless, the struggle that this sector has been fighting is not easy and many of these places may close. In the future, *Casa Quântica de Cultura* may appear in Porto's cultural scene as a new space that offers multi-disciplinary artistic manifestations and good food in a city with lesser cultural intervention spaces.

## 11 SWOT Analysis

SWOT Analysis is a strategy tool used to evaluate business propositions. It was created in 1960 by Albert Humphrey from the Standford Resarch Institute, and it guides the entrepreneurs towards strategies more likely to be successful and to avoid strategies that might lead them to failure (Schooley, 2019). The SWOT analysis focus on identifying the internal and external advantages and disadvantages of a business on four core elements: strengths, weaknesses, opportunities and threads. The first two are internal characteristics of the business, and the second two the external market where the business is inserted.

**Figure 6**

*Swot Analysis*



Source: elaborated by the author

By using the Analysis SWOT as a tool to understand the real strengths, weaknesses, opportunities and threats, it can be concluded that this is not a sustainable business. To offer all the services of this Ideal Plan with excellence, the salaries should be higher (check Appendix X) and for that, it is crucial to build partnerships with public institutions and to have the conviction that it would win public grants. The strength of being a diversified place also generates high monthly costs, which is a weakness for the business. Even opening the place as an association will still require self-investment and it will not solve the problem of funding in the start-up phase. After the COVID-19 crisis is over, there will be more opportunity in the market for more cultural spaces, since some of the existing ones will probably close their doors, but, at the same time, the artistic and cultural customer's behavior will also change and it is difficult to predict what will happen in the sector. The cultural sector already operates in a risky market and only good ideas and good intentions are not enough to succeed in it. The main and most important features to succeed are properly financial investment, proper financial plan and expertise in the field.

## **12 Mission and Vision**

### a) Mission

“Enhancing the intercultural dialogue through arts.”

“*Casa Quântica de Cultura*” is an intercultural and collaborative space that aims to create bridges of dialogue, respect and comprehension among different cultures in order to overcome barriers created by imaginary stereotypes. It is an open space to diverse artistic manifestations, such as theatre, performance, music, dance, circus, visual and graphic arts, and so many others. The artists, as well as the audience, gather with the aim of exchanging experiences and expanding their existential horizons. The spectator is able to watch the presentations while having amazing foods and drinks at Palco, the bistrot of the house.

It is quantum because in this space you may be in Portugal, but at the same time feeling being elsewhere by experiencing culture from other places as well. It is quantum because here arts work as a quantum particle tunneling through cultural stereotypes barriers. It is quantum because you may have your own cultural identity and celebrate it, and yet you can empathize with others and broaden your cultural background. Casa

Quântica de Cultura invites its audience to be permeable with the purpose of leaving their common places in order to visit, to understand and to see themselves in the other.

b) Vision

“Producing experiences for a world without borders”

In twenty years, we aim to be a renowned cultural association, which provides a diverse cultural program in Porto with the focus on producing artistic intercultural experiences. Our goal is to help the audience to think critically and to broaden their cultural background through artistic manifestations. We believe in a world where people and culture are indeed different, and these differences are what make each of them so special, not superior or inferior. In *Casa Quântica de Cultura* we celebrate differences and learn from them. We believe that Art is one of the paths for a world where borders are not above people.

## **13 Business Model**

“A business model describes the rationale of how an organization creates, delivers, and captures value” (Osterwalder & Pigneur, 2010, p. 14). Alexander Osterwalder’s Business Model Canvas is one of the main business tools used when creating a new business proposition. It is a strategy management tool, which helps the entrepreneur to organize and see clearly all the aspects of his business proposal. The Business Model Canvas is divided into nine categories that cover the four main areas of a business: customers, offer, infrastructure, and financial viability (Osterwalder & Pigneur, 2010). *Casa Quântica de Cultura* and its nine business model categories will be explained in the next sub-sections.

### **13.1 Customer Segment**

The objective of this business is inclusion, is to bring closer immigrants, refugees and local community. Their age is between 18 years old and 60. The customer segment is composed by people with taste for arts and gastronomy; they are curious and have appetite to meet new cultures. They are artists, students, immigrants, refugees, tourists and local community. To better exemplify, I created three profiles of personas based on the audience that attended to the events performed by us:

- Helena, Portuguese, 45 years old: writer and passionate by arts. She has always lived in Porto, and love meeting people from other cultures. She is single, homosexual, does not fit the beauty standards imposed by the society and constantly feels dislocated in her own hometown. It is in cultural gatherings, mainly in literary ones, that she feels most included and free. She loved attending to our events; she was always there and even presented her own poem in one of them.
- Christine, Spanish, 22 years old: vegan, hipster, passionate about arts, she is doing Erasmus in Porto for a semester. She loves making new friends and feels that the best way to meet new people is attending to cultural events. She went to her favorite vegan *bistrot* in town the day we were doing an event there; she met new people, loved the presentations and stayed for the Carnival party we held after. She left the place with many more Brazilians friends.
- Felipe, Brazilian, 31 years old: immigrated to Porto, he is journalist, loves travelling, meeting new cultures, and tasting gastronomy from different places. He loves arts and plays musical instruments. He is bohemian, does not like going to commercial places, he prefers going to the underground ones. Brazilian music is what makes him feel at home everywhere. It was the love for *Samba*, shared with some Brazilian and Portuguese friends, that made them to create a *Samba* group. He feels that Porto lacks more cultural places.

### **13.2 Value Proposition**

It is the first multi-disciplinary cultural association in Porto primarily focused on promoting an intercultural dialogue through arts. It is open to different cultural manifestations. The audience will be able to have good food and drink while watching our presentations. In the day, it will be a space for exhibitions, workshops and co-work and at night, it will host artistic presentations. It will be also a place to discover new cooks and different dishes. One night per month, it will host a main event with more than one artistic presentation and the food will be inspired on the theme. There is not a cultural space in Porto with this concept yet. The artistic scene in Porto must be more explored. The patrons and public institutions, which foster *Casa Quântica de Cultura*, will benefit for being associate with a cultural space that promotes creative thinking, intercultural dialogue and inclusion in the city.

### **13.3 Channels**

- The place itself (our service can only be consumed at the place);
- Word of mouth;
- Social Media;
- Google, Time Out, Zomato, TripAdvisor;
- Newsletter;

### **13.4 Customer Relationship**

The customers will be able to interact with the artists, through debates and performances. The presentations are focused on encouraging a critical thinking among the audience. They will not be only spectators, one day per week, the audience is invited to read poems, poetry, literature, to perform, to sing and to play. In our Facebook page and Instagram account, every month we will launch an artistic challenge about the main theme of the presentation that *Casa Quântica de Cultura* will hold that month. The customer is invited to create any art about the theme and the best two will be invited to present it in the night of our presentations, and will gain as a prize the special dish of the night and a drink. There will be also a Facebook community to welcome travelers and immigrants, where the local community is invited to give tips about the city.

### **13.5 Revenue Streams**

The *bistrot* will be the main revenue stream source of our business, nevertheless it will not be sufficient. In order to function properly, this cultural business will require gaining public grants and partnerships with other cultural institutions, universities or City Hall. As stated previously, tickets entrance will not be charged, but the audience will be able to pay donations for the presentations and 40% of the them will go for the maintenance of the house. Concerning the artistic workshops, 30% of the payment of attendance fees will also stay as an income for the house, as well as 30% of the profits originated from selling handicrafts and paintings. The guest chef will pay 30% of the profits of the menus sold for the house. As an association, it will also have a revenue stream from the membership fees (€ 50,00 per person per year) and it will also be able to have patrons.

### **13.6 Key Resources**

- Staff *Palco*: it will require at least, in the beginning, one first cook, one kitchen porter, one manager, two waiters, and one cashier. All of them will have contracts. In the beginning, they will earn the base salary, but we aim to increase it in the future. Invited chefs.
- Food and beverage suppliers.
- Staff *Casa Quântica de Cultura*: it will require at least, in the beginning, one cultural producer and president, one director and public relations, one financial manager, one cleaning service, and one audiovisual technician, all of them with contracts. One photographer (for the main events), one marketing professional and one accountant (green receipts). In the beginning, they will earn the base salary, but we aim to increase it in the future.
- Artists: musicians, performers, actors, dancers, painters, photographers, and others. In the beginning, we will pay the base salary paid in Porto according to their field, but we aim to pay more in the future. Plus, they'll earn 60% of the donations made by the audience. They will be paid through green receipts.
- A space about 150/ 200 m<sup>2</sup>.
- Professional artistic equipment and kitchen's equipment.

### **13.7 Key Activities**

- Artistic manifestations: performances, music, paints, photograph, dance, literature, movies, theatre and others.
- Gastronomy and beverage.
- Artistic workshops.

### **13.8 Key Partnerships**

Partnerships with ESMAE, Faculdade de Belas Artes da Universidade do Porto, DG Artes, Ágora, Fundação Serralves, Fundação GDA and Fundação Calouste Gulbekian, CNAIM, Fundação Altice, Fundação Montepio and other cultural associations.

### **13.9 Cost Structure**

- Fixed costs: salaries, social service, rent, marketing, accountant, internet and insurance.
- Variable costs: suppliers, artist's payment, photographer, energy and water.

The Business Model Canvas is available on Appendix VI.

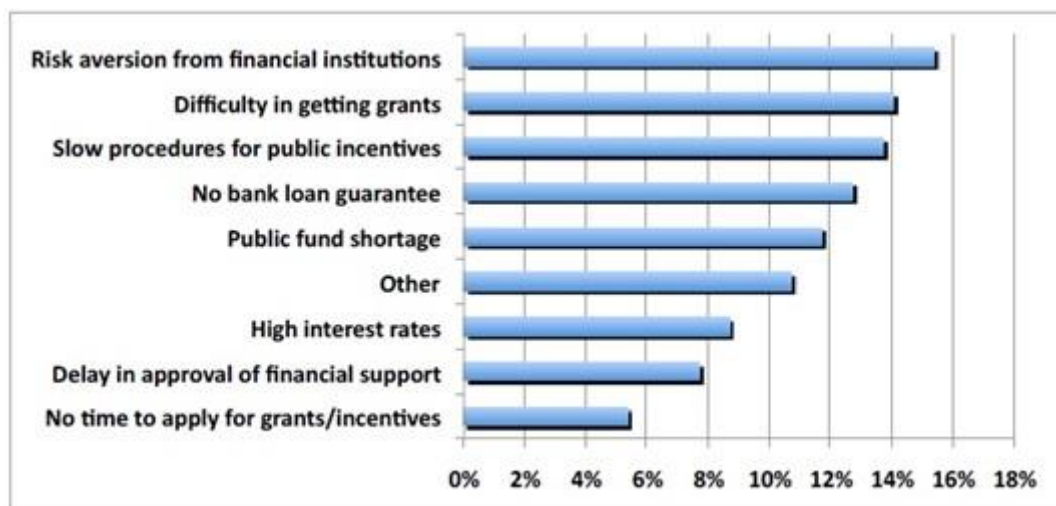
### **14 Accessing to Funds**

Capital is a critical factor for success when launching a new business and accessing to finance is one of the main barriers entrepreneurs have to face. According to an online survey conducted by HKU report (2010), 33,8% of the respondents considered access to finance the most important challenge faced when starting a company. Still in accordance with the same survey, 52,2% of the CCIIs considered that the starting-up phase is when financing is most important. As before mentioned in Chapter 1, the main sources of financing in this sector is self-financing, followed by public grants and bank loans.

There is a standard vision of culture as something detached from economy, and the traditional financing mechanisms have difficulty to perceive cultural business as a business able to generate economic gains. This results from the fact that cultural business work with intangible assets, in an unpredictable market and they are more concerned with aesthetic and symbolic values than profit making. Another reason for the difficulty to access finance is weak financial planning. According to the same survey quoted above, 22% of the CCIIs did not have financial or economic planning, 53% had a one year forecast and only 4% had a forecast up to 5 years. Moreover, 75% of these companies elaborated the forecast themselves; meanwhile 20% used professional consultancy service (HKU, 2010).

**Figure 5**

*Main obstacles for CCI's accessing financing*



Source: online survey (HKU, 2010, p. 59)

It is important to highlight also the lack of knowledge of financial support available among the sector and the opportunities for cultural entrepreneurs in programmes that are not exclusively targeted for them. The access to appropriate and updated information about the existing opportunities is a major problem for the sector (Sourd & Sert, 2019). This sub-section is reserved to understand the main options available in Portugal to access finance for cultural business. It resumes the main possibilities to access finance as an enterprise and association, since it was after researching about the available options for both, that I concluded that becoming an association was the best option to this kind of project.

### **14.1 Debt Financing**

It consists on borrowing money with interests that must be full paid back in short, medium or long term. In the CCS, debt instruments are mostly accessible for short term and project-related financing. The typical loan financing in this sector are standard bank loans, bridge financing, micro-credit, invoice factoring and overdrafts (EIF, n.d). In order to facilitate and to broaden the access to finance for SMEs in this sector, EIF created the Cultural and Creative Guarantee Facility to support loans up to € 2.000.000,00 . In Portugal, the facility is available through Caixa Geral de Depósitos

under the name “*Caixa Invest Cultura Criativa*”. There are also national Mutual Guarantee Societies that facilitate the access to finance for SMEs, they are Norgarante, Lisgarante, Garval and Agrogarante (GPEARI, 2011).

## **14.2 Equity Instruments**

In this kind of fund, the investor takes a share of the company and will have the right to a percentage of future earnings. The company shares the control with the investor; on the other hand, it has financial and business support and advice (EIF, n.d). Venture capital is an equity instrument for the starting-up phase of a business, and the investors are Venture Capital Funds and Business Angels. Nevertheless, they are mainly dedicated to highly innovative projects with scalability potential (GPEARI, 2011).

## **14.3 Microcredit**

It consists on small loans to finance micro business. They depend on guarantee funds, usually provided by the State and the analysis of credit focus mainly in the qualitative factors (EIF, n.d). This is a good option for young artists and independent small business that are not able to access traditional banking loans, but the interest rates will be higher than they are in traditional loans (EIF, nd).

## **14.4 IAPMEI**

This Institute gives supports to the SMEs in Portugal. It helps the entrepreneurs to get funds, to boost their competitiveness and to give them access to free mentoring and free courses, such as: digital transition, circular economy, financial training, business management, among others (IAPMEI, 2020). The State, through IAPMEI, launched some programmes to facilitate financing solutions and technical assistance in the different phases of a business cycle: FINICIA (start phase), FINCRESCE (growth phase), FINTRANS (consolidation phase) (GPEARI, 2011).

## **14.5 Financing from private sector**

These financings instruments are mainly dedicated to non-profit cultural institutions. These institutions have been sourcing other types of finance than the public sector as a way to become more autonomous and to secure funds (Soares, 2012). The types of financing from the private sector are:

- Donations: spontaneous donations from an individual or legal person that do not expect a refund or compensations funds (Soares, 2012);
- Patronage: financial donation by an individual or private business to an artist or non-profit cultural institution. The advantages for the patrons are the personal satisfaction, good reputation and tax deductions. In Portugal, there is a deduction on the taxes IRC and IRS (Mecenato Cultural, 2020).
- Sponsorship: financial support given to artists, cultural institutions and events as a marketing strategy for the sponsor. The association of the sponsor's brand to that artist, activity or event will give them prestige among the audience. It is considered a commercial transaction and it is used to reach a generalist target audience (Soares, 2012).

## **14.6 DG ARTES**

It is an institution within Culture Ministry in Portugal commissioned to supporting artistic activities, such as architecture, design, photography, theatre, digital arts, visual arts, dancing, music and trans-disciplinary artistic activities (GPEARI, 2011). They are responsible for launching programmes of public grants to support these activities:

- Four years support: the application period happens each four years. It is directed to creation, programming or mixed entities in the fields aforementioned. To be eligible the entity must have more than six years of professional activity and had more than three years of support from the Culture Ministry (GPEARI, 2011).
- Biannual support: the application period happens each two years. It is directed to creation, programming or mixed entities in the fields aforementioned. The entity must have at least three years of professional activity (GPEARI, 2011).
- Annual support: the application period happens every year. It is directed to creation, programming or mixed entities in the fields aforementioned. The entity must have at least two years of professional activity (GPEARI, 2011).
- One-off support: the application period happens every semester. It is directed to support one-off projects. The support is available to creation, programming and mixed entities, informal groups and individuals (GPEARI, 2011).

## **14.7 Financing from the third sector**

Foundations and associations are private organizations that are concerned in serving the society. They raise funds for their activities and frequently also provide financial support to promote other cultural activities (Soares, 2012). In Portugal, there are some foundations that are constantly promoting artistic activities, such as: Fundação Serralves, Fundação GDA and Fundação Calouste Gulbekian.

## **14.8 Ágora**

This is an enterprise within Porto City Council, which is responsible for sports, leisure and culture fields (Ágora, 2020). This is an institution to look up for partnerships for cultural projects to be developed in the city.

## **14.9 Creative Europe**

This is a programme promoted by the European Union to support the Cultural and Creative Sector within the community along the years 2014 to 2020. As described in the “Education, Audiovisual and Culture Executive Agency of the European Commission”, the funding options available in this programme are focused on encouraging audio visual, cultural and creative players to operate across the continent. The goals are to reach new audiences and to help them to develop the skills required in the digital age and consequently to safeguard cultural and linguistic diversity (European Commission, 2020).

There will be a Creative Europe 2021-2027, but it has not been launched yet. According to a document of the European Parliament (2020), there will not be much alteration on the structure of the programme and there will be an increase of 17% on its budget.

## **14.10 Crowdfunding**

It consists on raising capital from collective efforts for a project or an idea. The investment comes from friends, customers, family and anybody that is willing to help that specific project (EIF, n.d). The campaign to raise funds is mainly done through crowdfunding online platforms and can be used as a marketing strategy, because it stimulates more engagement, broadens its reach and increases its visibility (Lucas, 2014). This is an easy financing instrument but its success will depend on the capacity

of communication, networking and social media marketing. The entrepreneurs and brands that are not well known in the market yet can benefit from this kind of financing.

#### **14.11 Portugal Social Innovation**

It is a government initiative that promotes social initiative and social investment in projects that offer alternative and innovative social solutions to social problems. It offers financing instruments to the creation, implementation or expansion of social innovation products, through co-financing with social investors (Portugal Social Innovation, 2020).

#### **14.12 Tax Incentives**

Aiming to encourage artistic, cultural and creative entrepreneurship, the governments often grant them tax deduction and advantageous fiscal policies. By doing so, they create an environment that benefit the entrepreneurs that are investing in these activities, what Europeans experts consider to be a good tool to provide financial support (HKU, 2010).

In Portugal, there are some tax incentives for non-profit associations in the cultural field. Accordingly to the article 9 of VAT Code, “the services provided by non-profit organizations that exploit establishments or facilities intended to artistic, sportive and entertaining activities are exempt of the payment of VAT” (as cited in Grácio, 2001, p. 6). It is important to highlight that if these non-profit associations develop other kind of commercial services, they are obliged to pay the VAT of these services, being only exempt from the payment of artistic, sportive and entertaining activities. As an example, there are non-profit artistic associations that have bars, they are exempt of the payment of VAT related to the artistic services, but are obliged to pay the VAT related to the commercial activity developed by the bar.

The non-profit associations, accordingly to the article 11 of Corporate Tax Code (C.I.R.C), “are exempt of the payment of Corporate Tax of the incomes directly originated from cultural, entertaining and sportive activities” (as cited in Grácio, 2001, p. 8).

## 15 Bureaucratic Process

This section is reserved to explain the bureaucratic steps shall be taken in order to open the association and the bistrot. An association is a non- profit organization composed by the civil society in order to pursue common goals through cooperation (Fernandes and Castro, 2005).

Opening an association requires at least three people at the time of its foundation, and, for its constitution, six bureaucratic steps should be followed:

1. Setting-up committee: this is the first step to create an association; a group of people with common interests reunite in order to define the goals and activities that the association will perform with the purpose of improving the life of the community they are inserted in. At this stage the group must define the name and nature of the association and create its logo (Fernandes and Castro, 2005).
2. Elaboration of the statutes and internal rules of procedure: creating the statutes is crucial to obtain the notarial deed of the association. It must contain:
  - Legal nature, denomination, scope and the location of its headquarters;
  - Goals;
  - Governing bodies, their function and how they operate;
  - Method and requirements of admissions, rights, duties and sanctions for non- compliance;
  - The liability of the association towards third parties;
  - Revenue, expenses and the principles the management must follow.

After that, the statutes must be approved by the General Assembly. At the time of the foundation, as mentioned above, are only required three people. Nevertheless, the association has the obligation of being composed by three governing bodies: executive, fiscal and the assembly. Aiming a proper functioning, the association must have at least nine members, so the governing bodies have three components each (Fernandes and Castro, 2005).

3. Registration at the National Register of Collective People: to request the admission certificate of the association's name (Fernandes and Castro, 2005).
4. Notarial deed of the association: the setting-up committee must go to a notarial office to request the notarial deed equipped with the following documents: list

with the founding members, at least three, who must all be in person at the notarial office; statutes; admission certificate of the association's name; the card of collective person (Fernandes and Castro, 2005). The fee charged to create an association is € 300,00<sup>19</sup>.

5. Governing bodies' election: it must follow the statutes' rules (Fernandes and Castro, 2005).
6. To register the beginning of the activity at the Tax Authority (Fernandes and Castro, 2005).

Opening a restaurant requires many bureaucratic processes and rules to follow. Some licenses must be obtained in order to put the *bistrot* into functioning:

- Authorization to functioning as restaurant and bar, which must be obtained at the City Council;
- License to do building changes (if required);
- License and security against fire;
- Accessibility to people with restricted mobility;
- Registering the logo, if done online it costs € 127,65<sup>20</sup>;
- License to reproduce music and videos.

(República Portuguesa, 2018).

Before opening, it is necessary to communicate the City Council or to request an authorization. To do so, it is required to inform the opening date, the address, the capability of the place, number of staff, the documents of the association (or the founding members) and the CAE codes. This process can be done online through the *Balcão do Empreendedor*<sup>21</sup>. It is also required to communicate the Tax Authority and Social Security the beginning of the activities (República Portuguesa, 2018).

There are also some insurance that are mandatory, such as: occupational accidents, fire and for spectacles. For places that also promote artistic manifestations, it requires the previous notice to the IGAC (República Portuguesa, 2018).

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<sup>19</sup> Information available at <https://eportugal.gov.pt/servicos/criar-uma-associacao-na-hora>

<sup>20</sup> Information available at <https://justica.gov.pt/Registos/Propriedade-Industrial/Marca/Quanto-custa-registar-marcas-ou-outros-sinais>

<sup>21</sup> Entrepreneur Desk <https://eportugal.gov.pt/inicio/espaco-empresa/balcao-do-empendedor>

## **16 Costs, initial investments required and financial return**

### **16.1 Costs and initial investments required**

Since this is a project that has not yet a defined place where it would be located, nor a defined menu plan for its *bistrot*, some costs cannot be defined yet, such as licenses, insurance, suppliers, reforms and construction works. Nevertheless, there are some minimum costs that can be foreseen and the minimum initial investment required to have an idea of the possibility of this project.

Covering only the costs to buy minimum equipment for the kitchen, minimum furniture, minimum professional artistic equipment for the presentations, minimum bureaucratic fees and minimum cost for the development of a website, it will require at least € 21.867,23 (check Appendices VII, VIII and IX for the list and research of costs).

The average monthly costs, counting the staff for *Palco* and *Casa Quântica de Cultura* and artists (having in mind low wages), the social security, and the average costs of light, water, rent, internet, other costs and some money to reinvest in the place, would be about € 18.538,00 (check Appendix X for more information about the monthly costs). Opening a business requires that the entrepreneur has a reserve of cash for six months of expenses, at least. He/ She must be prepared for the case of earning no money for some time, because one will still have to pay for the monthly costs of the business. For this reason, the minimum cash reserve required to open this business would be € 111.228,00.

Therefore, opening *Casa Quântica de Cultura* and its *bistrot*, would require a minimum investment of € 133.095,23 without counting important costs as highlighted before.

### **16.2 Financial Return**

Aiming to have an idea of the financial return this business would have, three scenarios were projected: a low audience attendance average in the beginning, a medium attendance average, when it starts gaining fame and a high attendance average if the place succeeds. The forecast for the average price spent for having lunch at the *bistrot* is € 7,00, including lunch and drinks and it is based on the lunch menu local price in Porto. The forecast for the average price spent for having dinner and drinks at the *bistrot* is € 15,00, and it is based on good local restaurants that offers artistic performances.

The forecast for the average price paid as donations for the performances is € 3,00, based on low entrance fees charged in Porto for artistic performances.

Forecasting that, at the beginning, there would be only 40% of total capacity of people (70) to spend the day in our co-work and to have lunch, if each person spends about € 7,00, there would be a revenue of € 196,00 per day. If at night, for the cultural presentations, there would be only 50% of total capacity of people, and if each person would spend about € 15,00, including foods and drinks, there would be a revenue of € 525,00 per night. There would be a daily total consumption of € 721,00 at the bistrot, but at least 25% is used to pay the material used in the production, therefore the total daily revenue at the bistrot would be € 540,75. If the public, attending for the presentations at night, donate € 3,00 for the artistic presentation and 40% stays for the house, there would be a donation revenue of € 42,00 per night. The total daily revenue would be € 582,75. If the place is opened from Wednesday to Sundays, the house is working five days per week, the total weekly revenue would be € 2913,75. Since there are four weeks in the month, the total monthly revenue would be € 11.655,00.

Forecasting the place starts gaining fame, and there would be 60% of total capacity of people (70) to spend the day in our co-work and to have lunch, if each person spends about € 7,00, there would be a revenue of € 294,00 per day. If at night, for the cultural presentations, there would be 70% of total capacity of people, and that each person would spend about € 15,00, including foods and drinks, there would be a revenue of € 735,00 per night. There would be a daily total consumption of € 1029,00 at the bistrot, but at least 25% is used to pay the material used in the production, therefore the total daily revenue at the bistrot would be € 771,75. If the public, attending for the presentations at night, donate € 3,00 for the artistic presentation and 40% stays for the house, there would be a donation revenue of € 58,80 per night. The total daily revenue would be € 830,55. If the house is working five days per week, the total weekly revenue would be € 4157,75. Since there are four weeks in the month, the total monthly revenue would be € 16611,00.

Forecasting the place succeeds, and there would be 80% of total capacity of people (70) to spend the day in our co-work and to have lunch, if each person spends about € 7,00, there would be a revenue of € 392,00 per day. If at night, for the cultural presentations, there would be 90% of total capacity of people, and that each person would spend about € 15,00, including foods and drinks, there would be a revenue of € 945,00 per night.

There would be a daily total consumption of € 1337,00 at the bistrot, but at least 25% is used to pay the material used in the production, therefore the total daily revenue at the bistrot would be € 1002,75. If the public, attending for the presentations at night, donate € 3,00 for the artistic presentation and 40% stays for the house, there would be a donation revenue of € 75,60 per night. The total daily revenue would be € 1078,75. If the house is working five days per week, the total weekly revenue would be € 5391,75. Since there are four weeks in the month, the total monthly revenue would be € 21567,00.

These forecasts does not include the revenues originated from the percentage of the workshop attendance fees, nor the percentage originated from the sales of artistic works. Doing these projections requires an extensive and deeper research, since this will be an open space for different artistic fields and the costs will vary according to the artists and fields.

Even if the place succeeds, the total monthly revenue from the *bistrot* and audience donations would not be enough to cover the minimum monthly costs, it will still lack € 300,00.

The best option to maintain our values and mission, and still be able to receive public financing is to open the cultural space as an association. Public grants, offered through DG Artes, are only available after some years of professional activity and it would be required self-financing in the start-up phase. It would be a great initial investment for a risky business with no profit return. The only option to open a place, in this format, is receiving financial support from more robust institutions since the beginning, what is difficult to happen. The program “Portugal Social Innovation” might be a good option to access funding to this kind of project, it offers financing instruments to the creation and implementation of social projects.

A strategy to not give up is to continue producing cultural events in the city, creating a more robust networking and to run for the “one-off support” public grant from DG Artes. It is available every semester and is directed to one-off projects; informal groups and individuals are able to run for it. We can start working on one-off projects in order to run for this public grant. If not winning, as a simpler project we can opt for crowdfunding and sponsorships. Focus primarily on one-off projects will give us more opportunity for financing since the beginning, expertise on writing projects (to run

properly for public grants), and opportunity to create a more professional portfolio, to gain recognition by the audience, and institutions, and to widen our networking.



The Enlightenment Era brought to discussion the concept of Cultural Identity. The philosophers of the time considered that the individual had a centered and fixed identity, it could evolve along with him, but its essence would always remain the same. At the time, the European civilization had colonized half of the globe, and since this was a European intellectual and philosophical movement, so it was the way the intellectuals reflected about what identity meant. Europe had a “civilizing” project for their colonies and the concept of cultural identity was crucial for it, because all their values were the basis to exclude the difference. The construction of cultural identity occurred, and it still does, under relations of power, where weaker cultural identities are not respected and suffer prejudice. This concept evolved along the time, and in the Post-Modernity it was no longer considered fixed, but always incomplete, and in permanent construction and deconstruction. Therefore, if cultural identity is used as political weapon to impose power upon differences, it can also be transformed into cultural identities more permeable that accept and value the differences of others.

Interculturalism is the pathway to celebrate cultural diversity and to expand cultural background horizons. It is not a process of cultural homogenization, but a process to preserve cultural diversity, whilst, at the same time, different cultures enrich each other through cultural exchange. Cultural identity is always in the constant process of construction and deconstruction, therefore interculturalism should be used as a process to eliminate the prejudice aspects of cultural identities against the other, and to create a common path for a more emphatic and peaceful world, where political and imaginary borders are not above people.

In the current time, the world is living the Informational Age, which is characterized by the predominance of knowledge economy, a system of consumption and production that is based on intellectual capital. Cultural and Creative Sectors have become crucial sectors to the economies of cities and countries. These sectors are important assets to develop the knowledge economy, which generates the most valuable goods and services. They are also important inputs to bring innovation and differentiation to traditional economic sectors, in a world increasingly competitive. Additionally, they foster regional development and help to attract investments, talented work force, and tourists. Because of these facts, cities have been investing in becoming Creative Cities.

As stated by the study conducted by Augusto Mateus & Associados (2013) the future of the Portuguese economy depends on its capacity to put culture, creativity and

knowledge on the center of the economic activities. To overcome the structural crisis of its economic competitiveness depends on the acceleration of Portuguese economy internalization, and the CCS is key factor for its international shift. In 2012, Lisbon Metropolitan Area concentrated almost the half of total employment created by this sector in the country. Porto has been investing in the sector in order to become a more competitive and creative hub as well.

Cultural business is an important input for creativity, since it boosts in a cultural diverse environment. Furthermore, cultural entrepreneurship is very important to the identity and regional development of a city. This kind of business has its own aspects, as explained in the First Chapter, and some of them could be proved as a result from the following chapters.

According to Hagoort (2007), cultural entrepreneurship is “the process of integrating two freedoms: artistic freedom as immaterial content oriented value, and entrepreneurial freedom as material value, supportive to immaterial (cultural) values” (as cited in HKU, 2010, p. 14). The work developed by cultural entrepreneurs is intrinsically related to the socio-political environment they are inserted in, and the service or goods provided by them is completely loaded of symbolic meaning. Moreover, different from other entrepreneurs, the cultural ones are more concerned about delivering excellence, aesthetic and creative values than generating profit. For this reason, they usually create microenterprises supported by networks with more robust structure (Köster et al., 2012).

“The Ideal Plan” was structured as an association because of our concern of creating a cultural space dedicated to contributing to the identity and regional development of the city. This plan is completely loaded of symbolic meaning and more concerned about delivering excellence, aesthetic and creative values than profit making. Nevertheless, this plan will only be possible if supported by networks with more robust structure.

The cultural market is distinguished for being subjective, uncertain and volatile. Therefore, the outcomes cannot be foreseen, and for this reason its projects are considered risky, what makes difficult to count on traditional financial institutions. Because of that, accessing to finance is the greatest obstacle faced by cultural entrepreneurs and expectations on getting public funding are widespread in the sector. The main source of financing in this sector is self-financing.

The three cultural entrepreneurs, I interviewed in Porto, self-financed their projects. Daniel Pires, owner of *Maus Hábitos*, decided to create, one year later, the association *Saco Azul*. As an association, it would be able of receiving financial support from institutions and public grants, to sustain the cultural program in *Maus Hábitos*. André Jundi, the owner of Jubilant Relax, wanted to transform his microenterprise and cultural space in an association as well, so it could run for public grants. Nevertheless, in his case this is more difficult, since he is immigrant and he has an entrepreneurial Portuguese visa permit associated to his business. The General Direction from the association *Macaréu* decided not to rely on other institutions in order to be more independent.

After researching financing options available for cultural business in Portugal, I realized that with a business like ours, mainly driven by democratic access to arts and symbolic values rather than profit making, it would be hard to get financing as an enterprise. The best option to maintain our values and mission, and still be able to receive financing, is to open the cultural space as an association. As consequence, we would be able to have patrons, to create partnerships with foundations and public institutions to receive financial support, and to be exempt from paying taxes of the incomes associated to cultural and educational activities.

Nevertheless, for this project to be sustainable, it needs financial support since the start-up phase, only self-financing to start it would require a great investment of money with no profit return and it would be a very risky project. The governmental initiative “Portugal Social Innovation” could be a source of financing to implement it. Public grants through DG Artes are only available after some years of professional activity, and it is not guaranteed. The only path for this plan to be sustainable is receiving financial support from more robust institutions.

The business plan and Business Model Canvas helped to structure our Ideal Plan in order to visualize all the characteristics of it and its necessities to function properly. If it were not used, it would be more difficult to measure its costs, initial investment required and financial return. The study of the market helped to create the SWOT analysis to understand the viability and sustainability of the plan. It helps to understand the weaknesses and strengths of the project and the opportunities and threats of the market, guiding the entrepreneur towards a better business strategy and to avoid failure. This strategic business tool plays major role on defining the strategies which must be

followed in order to design a good business model. As explained on the First Chapter, the lack of strategies and good financial planning is one of the main reasons for cultural entrepreneurs strive to obtain financing. These strategic and management tools are crucial in any business, and in such a volatile market, as is the cultural one, they are even more fundamental.

Creating this Business Plan helped to understand the difficulty to obtain financing for the implementation of a project of this nature. There are indeed several programs to boost Cultural and Creative Sector, but the majority of them are oriented to non-profit businesses that are already operating in the market. Instead of simply giving up on producing cultural events, we can follow the strategy of working on one-off projects. By doing so, we will be able to run for the “one-off support” public grant from DG Artes. It is available every semester and is directed to one-off projects; informal groups and individuals are able to run for it. If not winning, as a simpler project we can opt for crowdfunding and sponsorships. Focus primarily on this kind of projects will give us more opportunity for financing since the beginning, expertise on writing projects to run properly for public grants, the opportunity to create a more professional portfolio, to gain recognition by the audience and institutions, and to widen our networking.

Finding information about the characteristics of the cultural market in Porto was very hard. The majority of the investigations about the cultural market are about the entire country. I also could not find information about the impact of COVID-19 for the sector in the city, all the news I found was also about the country. The Guide explaining the options to obtain support for culture created by the Portuguese government, the only one available, is outdated; it was released nine years ago. I hope this research can help cultural entrepreneurs to understand all the possibilities available to obtain financing for their cultural business. An interesting topic to research in the future is to understand the impact of COVID-19 in Porto’s Cultural and Creative Sector and the efforts conducted by the government to help culture to survive.

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## Appendix I – Première: “*Conversa com a Lua*” – Talking to the Moon – Artistic Program and Photos

The presentation was divided into eight scenes:

1. “*Minha Via Crucis*” (My Way of the Cross)– performed by Brenda Lua– an ironic text about the iconic Clarice Lispector, one of the most important Brazilian writers.

*Brenda Lua performing “Minha via Crucis”*



Photo: Ana Carvalho

2. “*Vida de Bailarina*” (Ballerina’s life) – performed by Bárbara Oliveira (Brazilian/ actress) – metaphorical poem about the daily attempt to fill up the expectations charged by the society, and how it can bring us to a state of anxiety, stress and depression.

*Bárbara Oliveira performing “Vida de Bailarina”*



Photo: Ana Carvalho

3. “Como?” (How?) – performed by Clárisse Regadas (Portuguese/ performer). This is a poem written as a Portuguese linguistic game, the title is a question, and the whole poem is written of adverbs.

*Clárisse Regadas performing “Como?”*



Photo: Ana Carvalho

4. “Pinheirinho” – performed by Brenda Lua and Bárbara Oliveira. Scene showing the episode known as “The battle of Pinheirinho”, which took place in São José dos Campos, Brazil. In January of 2012, the police invaded the slum called Pinheiro to remove by force around 9000 inhabitants that built their houses where used to be an abandoned property owned by a business man who has several corruption accusations against him. After this scene, we showed the first

three minutes and thirty three seconds of the documentary “*Pinheirinho, a história real*” (The real Story about Pinheirinho) available on YouTube at: <https://www.youtube.com/watch?v=S5rezgxdPC0&feature=youtu.be> . To end this part, Laura Simoni sang the song “*Réquiem para Matraga*” of the famous Brazilian singer Geraldo Vandré.

*Brenda Lua and Bárbara Oliveira performing “Pinheirinho”*



Photo: Ana Carvalho

*Laura Simoni performing “Réquiem para Matraga”*



Photo: Ana Carvalho

5. “*Carta Aberta ao Brecht*” (Open Letter to Brecht)– video performance written by Brenda Lua. It is about the political moment we have been living in Brazil since 2013 and about the closure of numerous theatres in Rio de Janeiro. It is

available on YouTube at:

<https://www.youtube.com/watch?v=cDfm50UaekU&t=336s>

*Video performance “Carta aberta ao Bretch”*



Photo: Ana Carvalho

6. Anna Gaya (Brazilian/ performer) and Laura Simoni ( Brazilian/ Singer) – Anna read the police report which is on Brenda’s book, in this report is registered the sexual abuse she suffered, when she was young, by her stepfather. After, Laura sang Chico Buarque’s music “Gota D’água”, an internationally acclaimed Brazilian singer and composer.

*Anna Gaya reading the police report*



Photo: Ana Carvalho

*Laura Simoni performing “Gota D’água”*



Photo: Ana Carvalho

7. “A mim, o que ficou?” (What is left for me?) Poem read by Karol Santos (Brazilian/ performer) – this is a poem written by Brenda inspired on Nina Simone’s song “Ain’t Got No- I got Life”.

*Karol Santos performing “A mim, o que ficou?”*



Photo Ana Carvalho

8. Bilbao Song – performed by Andrea Copeliovitch (Brazilian/ actress/ theatrical teacher) – this is a scene developed from Bertold Brecht and Kurt Weill’s song, which has the same name and presents a German traveler who is lost and looking for the amazing bar called Bilbao. Andrea’s role was funny and she interacted with the audience. This was a scene divided into three parts and it was

presented between the scenes described above. It was structured this way in order to break the tension let by the other scenes.

*Andrea Copeliovitch performing Bilbao Song*



Photo: Ana Carvalho

*Andrea Copeliovitch interacting with the audience*



Photo: Ana Carvalho

*All the performers singing to end the presentation*



Photo: Ana Carvalho

*Celebrating the success of the presentation*



From left to right: Iuri Rodrigues, Bárbara Oliveira, Roberto Cordeiro, Karol Santos, Rodrigo Guimerà, Brenda Lua, Larissa Oliveira, Álvaro Tito, Andrea Copeliovitch, Anna Gaya and Laura Simoni.  
Photo: Ana Carvalho

## Appendix II – *Se Vivêssemos em um Lugar Normal* – If We Lived in a Normal Place – Synopsis, poster and photos.

"This is the first adaptation to the theater of the homonymous literary work written by the Mexican Juan Pablo Villalobos. The story narrates the journey of Orestes, a young boy of thirteen years old, and the social conflicts lived by him and his family. Inside the “shoe box”, nickname he gives to the house where he lives with his parents and six siblings at the the favela called “Putaque Pariu”, the protagonist tries to understand his economic and social situation in an ironic narrative that makes this tragicomedy an amazing subversive theatrical performance.”

*Poster Se Vivêssemos em um Lugar Normal*



Best Espinhaco  
Prêmio de Melhor Ator  
2018

Best Actor  
Prêmio de Melhor Ator  
2018

Best Espinhaco  
Prêmio de Melhor Ator  
2018

Best Espinhaco  
Prêmio de Melhor Ator  
2018

05  
de Junho

# SE VIVÊSSEMOS EM UM LUGAR NORMAL

Autor Juan Pablo Villalobos  
Adaptação e atuação Roberto Rodrigues

## 27/FEV

Quinta-feira às 21h

📍 MACARÉU Associação Cultural  
Rua João das Regras, 151 - Porto

Informações: Casa Quântica de Cultura  
☎ 910 806 345

CONTRIBUIÇÃO CONSCIENTE

60 minutos

Classificação Indicativa

REALIZAÇÃO

PARCERIA CULTURAL

PRODUÇÃO LOCAL

TEATRO MILITARES

CASA 136

M

*Roberto Rodrigues and audience*



Photo: Macaréu

*Roberto Rodrigues performing*



Photo: Raquel Pimentel

**Appendix III – “Casa Quântica Visita Odete Bakery”- Casa Quântica  
Visits Odete Bakery – Photos**

*Brenda Lua performing “Brilha o Sol da Califórnia”*



Photo: Laís França

*Iuri Rodrigues and Breno performing*

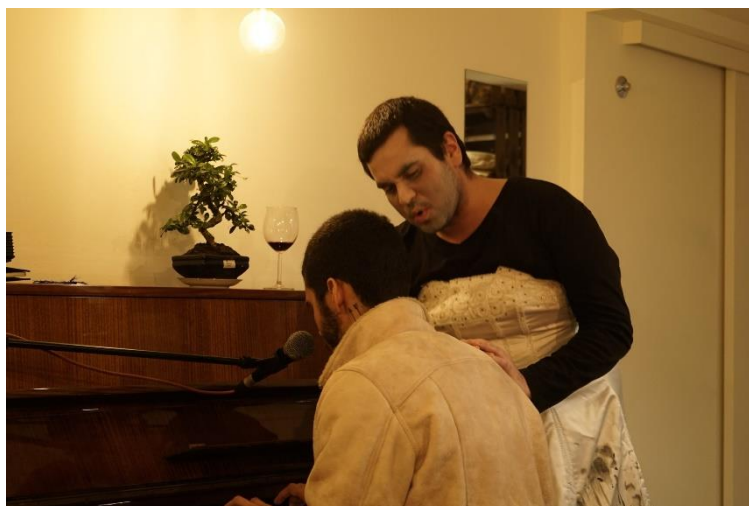


Photo: Laís França

*The audience at Odete Bakery*



Photo: Laís França

## Appendix IV – “8M – *Encontro das Deusas*”- Reunion of the Goddesses Program Event and Photos.

- 16:00 – Female Alchemy Workshop – conducted by Lorena Lumi (Brazilian) and Anna Gaya (Brazilian). Lorena taught the women to produce their own “kumbaya”, it is a mix of herbs and flowers used to smoke with therapeutic ends. Anna Gaya explained about the practice of “rapê”, a practice very common among the indigenous people. “Rapê” consists on the application of tobacco ashes mixed with some plants ashes through a blow into the nose. It is used an specific tool made of bamboo to do this application, it helps to clean and to harmonize the body
- 17:00 – Debating maternity with Lorena Lumi and Helena Lilith (Portuguese)
- 18:00 – Exhibition of the documentary “*Mulheres da Pá Virada*” – documentary about women practicing “capoeira”<sup>22</sup> and the machismo they suffer in the sport. After the exhibition, there was a debate with one of the producers of the movie: Joana Pointis Marçal (Brazilian). A female collective called “Marias Felipas”<sup>23</sup> produced it.
- 19:30 – Sacred feminine circle – conducted by Leticia Castro (Brazilian), who has the spiritual name Dhurga Chandrica. It is a practice of meditating in order to reintegrate with the mother Earth and with their own femininity and nature.
- 20:30 – “*Conversa com a Lua*” – Talking to the Moon  
Helena Rocha (Portuguese) – performed her authorial poem “*Ave de rapina*” and the poem “*Creio nos Anjos*” of the Portuguese Nathália Correia.  
Fabi Martins – performed the poem “*Impro pra Jaci*” from Brenda Lua’s book. This was a tribute to her friend Maria Glória Poltronieri Borges, a Brazilian bailarina and “capoeira” teacher, raped and murdered in January of 2020<sup>24</sup>. While Fabi was performing, Joana Pointis played the “berimbau”<sup>25</sup> and we did a video projection of Maria Gloria dancing.  
Brenda Lua – performed a poem from her book “*Ingrid nasceu*” which talks about the relationship between mothers and sons.

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<sup>22</sup> Afro- Brazilian martial

<sup>23</sup> <https://mariafelipas.wordpress.com/mulheres-da-pa-virada-historias-e-trajetorias-na-capoeira/>

<sup>24</sup> <https://g1.globo.com/pr/norte-noroeste/noticia/2020/01/28/familia-acredita-que-bailarina-lutou-antes-de-ser-morta-era-professora-de-capoeira-e-de-bale-era-uma-mulher-forte-diz-primo.ghtml>

<sup>25</sup> Berimbau is a percussion instrument from Brazil played in Capoeira

- 21:30 – Concert:

Camila Santiago (Brazilian) – recited her authorial poem “*Encontro das Deusas*”.

She also sang the songs: “*Mulher*” composed by Gerônimo and recorded by Mariene de Castro (both are Brazilians). “*Dentro de cada um*” composed by Pedro Loureiro and Luciano Mello and recorded by Elza Soares (all of them are Brazilians). “*Bandolins*” composed and recorded by Oswaldo Montenegro (Brazilian).

Laura Simoni (Brazilian) – sang the songs: “*Divina Mãe*” composed and recorded by Paulo Prudente and “*Triste, louca ou má*” composed and recorded by the Mexican/Brazilian band “*Francisco El Hombre*”.

Márcia Branco (Portuguese singer who participated on the television show The Voice Portugal) – recited her authorial poem “*Seio da Terra*”. Also sang the songs: “*Alta noite*” composed by Arnaldo Antunes and recorded by Marisa Monte (both are Brazilians). “*What wonderful world*” composed by Bob Thiele and George David Weiss and recorded by Louis Armstrong (all of them are Americans).

Kali (Brazilian) – sang the songs: “*Gatas extraordinárias*” composed by Caetano Veloso, and recorded by Cássia Eller (both are Brazilians). “*Sonho meu*” composed and recorded by Dona Ivone Lara (Brazilian).

Lorena Lumi (Brazilian) sang three authorial songs: “*Palomita*”, “*Nina*” and “*Lavadeiras*”.

All the singers sang together the music “*Maria, Maria*” composed and recorded by Milton Nascimento (Brazilian). Kali played the guitar for all music and Camila the tambourine.

Lorena Lumi and Joana Peres (Portuguese): performed an African dance inspired on the female *Orishas*<sup>26</sup>, known as “*Iabás*”.

- Alma Project: this is a project created by Paula Salazar (artistic name Paas Versus), who is Chilean and was raised in Brazil. As described on her website, Alma Project “is an artistic project originated on reflections of the side effects provoked by cancer treatments on the female appearance, enlightening certain remarks about life, such as dreams, realizations, and death. This intends to make

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<sup>26</sup> Orishas are the Gods of Yoruba people’s religion. They are worshiped by several African religions and also by Afro-American religions (Wikipedia, 2020)

the illness not the focus, but to create a much deeper discussion based on testimonies and the artistic language chosen by the artist via the guest members of the project. Certain reflections about the physical transformations came from the particular experience of the artist, when she was diagnosed with breast cancer in October 2013”<sup>27</sup>. The project consists on photographs, videos and paintings of women originally from Chile, Brazil, Portugal and Spain, and that were diagnosed with cancer. At the event “*Encontro das Deusas*” she exposed some photos and a video presenting the project. While the concert was happening, Paula did a live performance of painting.

*Dhurga Chandrica preparing the sacred feminine circle*



Photo: Ana Carvalho

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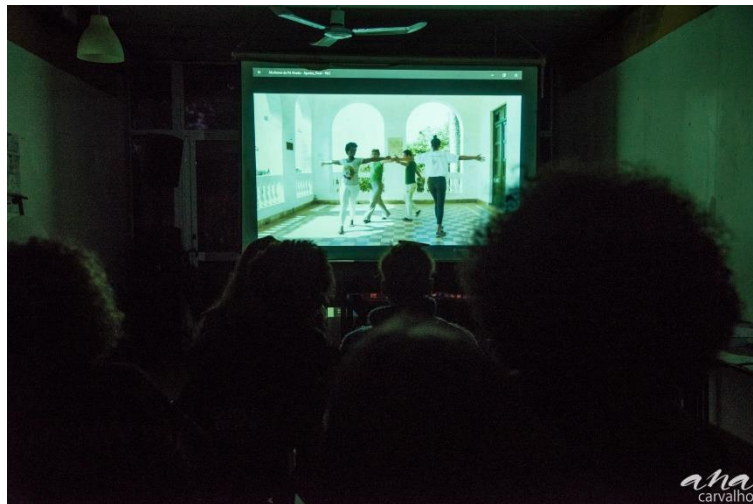
<sup>27</sup> <https://www.paasversos.com/alma-project-introduction>

*The sacred feminine circle*



Photo: Ana Carvalho

*The exhibition of the documentary Mulheres da Pá Virada*



*Debating machismo in Capoeira with Joana Pointis*



Photo: Ana Carvalho

*Fabi Martins performing Impro pra Jaci*



Photo: Ana Carvalho

*Brenda Lua performing Ingrid Nasceu*



Photo: Ana Carvalho

*Helena Rocha performing Ave de Rapina*



Photo: Ana Carvalho

*Márcia Branco singing*



Photo: Ana Carvalho

*Kali singing*



Photo: Ana Carvalho

*Camila Santiago singing*



Photo: Ana Carvalho

*Lorena Lumi performing for the Iabás*



Photo: Ana Carvalho

*Joana Peres' dancing performance inspired in the Iabá Oshun*



Photo: Ana Carvalho

*Paas Versus painting*



Photo: Ana Carvalho

## Appendix V – Interviews

### 1. Daniel Pires CEO and founder of *Maus Hábitos*

*Maus Hábitos* is a renowned cultural intervention space in Porto. The place hosts expositions, performances, movies, parties and there is also a bar/restaurant. It is one of the most important and famous place for art and nightlife in Porto. I had a conversation with Daniel Pires, the founder and CEO of *Maus Hábitos*, about the company and cultural life in the city. We had an online talk on September 21<sup>st</sup>, 2020. I was interested in talking to Mr. Pires, because *Maus Hábitos* is an inspiring cultural space for our project and because of its business structure.

*Maus Hábitos* is a company, an artistic space and restaurant. Simultaneously, within it there is also an association, named Saco Azul. This one is a cultural association founded in order to instigate artistic program, research and cultural thinking. It is responsible for the artistic production in *Maus Hábitos*, but also for other artistic programs in the city. Daniel Pires is the president of the association.

**Author:** Mr. Pires, thank you for your time and willingness to speak with me. I am a master student and my final project is to create a business plan for a cultural space in Porto. For this reason, I wanted to speak with you to better understand how *Maus Hábitos* and *Saco Azul* work together. It is very interesting for me this kind of project and its hybrid nature. Can you clarify for me how do they work?

**Daniel Pires:** Yes, we do have here two situations. When you have a business, in terms of business plan you have, since the beginning, to create value in order to pay the salaries, rent, taxes. When you have an association you still have to create value to pay salaries, rent, and normal expenses, but for a while you can work with volunteers, and this is easier when there are different wills around the project. Therefore, in a case like this, it makes more sense to start as an association. This kind of project probably will require an adjustment and regulation of these wills in the future, otherwise, it may ruin the association and artistic projects. There is a point that the volunteers will be tired of not being paid. Nevertheless, it is most convenient to start as an association, because you will be able to run for grants, exemptions and small support as an association, what is not possible if you are a company. When creating an enterprise you will have to start with your own capital and shareholders. *Maus Hábitos* has been working like this; it is

a hybrid project in this sense. In other words, we have an enterprise that is the commercial arm of the association and an association that is the cultural arm of the enterprise. At first, the project hadn't been planned out like this, but with the time we have decided that strategically it would be more interesting to be structured this way. We had to take this path, because there was a moment when the functions and positions weren't clear within the project, therefore there was a great tendency to confusion. Gradually, we started defining the functions of each. The association is responsible for the cultural and artistic creation; the enterprise *Maus Hábitos* is responsible for the exhibition, bar, restaurant, public relations, tickets. Basically, we have been working like this over the years. We have ups and downs. There is a trend that these kind of projects begin with an expiration date, they are not 'ad aeternum', except when there is an economic model behind it which allows to consolidate the project and to hire professionals for all the steps required, whether it is production, installation, curatorship, accounting, etc. These are not easy projects anywhere. But they can be easier if you have already a space that is lent and can be used without the obligation of the rent payment, because, in most cases, projects like these are built in order to have a space for cultural manifestations, things you cannot do in your own house. There was a time in the city that we had some projects done in the houses. There was a project for a long time in the city called "A Sala"<sup>28</sup>, it lasted about fifteen years, it was held in the house of two artists, and they opened their living room for artistic performances every two months. There was another one called "Mad Woman in the Attic", which was held in an attic opened for the public each two months as well. Like I said before, these were projects with expiration dates. Even because we are talking about projects led by artists and there is a moment when they get tired of doing projects for others and aim to do other types of project or even work for their own. Life keeps going and as a consequence the projects and aspirations change as well.

**Author:** Of course, even the projects have to keep changing in order to adapt to the present and future. What I believe is the same case of *Maus Hábitos*, which is a twenty-year old project. It had to be constantly renewed and changed to fit in the current scenario so it could be able to keep existing.

**Daniel Pires:** Yes, of course. Mostly because there are external pressures that demand change. We are taking a path which is leading us to the institutionalization. That is,

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<sup>28</sup> "A Sala" – The room in English (translated by the author).

each two years we have grants and funds to maintain our activities and to create our projects, this seems to be a path for our consolidation. By contrast we work in a place which is rented, we don't know if in the future the landlord will keep his interest in renting it for us. It means that there are always some factors that bring instability. We never know what is going to happen.

**Author:** How many people were involved when you started *Maus Hábitos*?

**Daniel Pires:** We were about five or six, but they weren't shareholders, I was the only owner. After some time, this initial group wasn't part of the project anymore, later I had two partners. It keeps always changing. This kind of project, at least the majority of them, you create with friends, and because of the intensity of the project itself there will probably be some animosities in the way. Some of these friends and colleagues will back out of the project, some of them will return also in the future. When you take a leadership position in the project, you will have some solitary moments working on it as well.

**Author:** You opened in 2001, when you started, was all the initial capital yours? What were the sources of it?

**Daniel Pires:** I am a photographer, and in the 90's I was working for several magazines as a photographer and the space "*Maus Hábitos*" was born from my need of having my own studio. I was also constantly working with several artists and I needed as well their work and creativity as inputs for my projects. At that time, I had good money saved that I invested in the project, which, in comparison to nowadays, would be the equivalent of € 100.000,00. This money allowed me to rent a good space and still have some money to invest in it. Nonetheless, there was a situation that I wasn't expecting, which was the crisis which had begun in the early 2000's that was aggravated and finally burst in 2008. As I said before, we have always had ups and downs, like the last five years we had an amazing growth and now we've just had a sharp downturn.

**Author:** So you opened *Maus Hábitos* in 2001, and in 2002 you opened *Saco Azul*. Why you thought about creating an association linked to the project?

**Daniel Pires:** We decided to open a bar within the space and we realized that it would be complicated have only a bar as an income source and it couldn't be linked legally to an association. It could even be legal for a certain period of time, but we decided not to

do so. We made this decision because at that time there were in the city some associations which in practical terms worked much more like bars. In reality, they were bars disguised as associations so they could have exemptions from some taxes. We didn't want that, we were looking for creating a transparent and open project. We didn't want that our audience had to pay an associate fee to have access to our space.

**Author:** So the association was created then as a strategy to maintain the cultural program?

**Daniel Pires:** Exactly. Therefore, the association *Saco Azul* is for those associates that want to be part of the cultural projects, but they are not shareholders of the company. The associates attend to the reunions, they are aware of the upcoming events and they can get involved in our projects.

**Author:** What are the benefits that the associates have within *Saco Azul*?

**Daniel Pires:** First of all, they are able to actively participate in cultural activities within our project. They have good discounts in our restaurant and bar, they have free access to all cultural events produced by us (we also rent the space for events that are not produced by us and we do not offer free entrances in those cases).

**Author:** Daniel, thank you for your time and willingness for this conversation. It was very important to my project to better understand the cultural scenario in Porto and how *Maus Hábitos* is strategically structured.

**Daniel Pires:** Thank you, our project is alive also when it is materialized in other projects as well. We like to be part of people's life. Therefore, since you made the decision to learn more about *Maus Hábitos* we are glad to help.

## 2. André Jundi owner of Jubilant Relax

Jubilant Relax is an artistic space located in the artistic neighborhood Bonfim, in Porto. It was a space created for artistic manifestation, such as pocket concerts, expositions and workshops. There is also a small store, small bar and a tattoo studio. André is a Brazilian photographer and cultural producer and decided to open an artistic space in Porto. The interview was conducted via Whatsapp on September 27th, 2020.

**Author:** I checked on the website Raciús that Jubilant Relax is a single-member company, but on an article about the place, in Time Out website, it says that you are three partners. How does it work?

**André Jundi:** We started as three partners, but it is concerning the management. The investment and legal process were all made by me. This structure of three partners to manage it, lasted until January 2020. Since January to July, I was managing the place by myself. Since August a Portuguese started to manage the place with me, she manages the place and I am helping her as consultant, since I am in Brazil right now to take care of another project.

**Author:** How much did you spend on the initial investment to open Jubilant Relax?

**André Jundi:** The initial investment was about € 17.000,00.

**Author:** When did you open the place?

**André Jundi:** In May of 2019.

**Author:** The initial investment was all made by you or did you get any grant or loans?

**André Jundi:** All the money to the investment was mine, I didn't get any loan.

**Author:** Did you use any kind of mentoring or specialized help to open and run the business?

**André Jundi:** No, I didn't.

**Author:** How much do you pay to rent the place?

**André Jundi:** I pay € 850,00.

**Author:** What activities your revenue comes from?

**André Jundi:** Arts sales, musical production, tattooing and bar.

**Author:** How is going the turnover of the company?

**André Jundi:** It was going really well until the COVID-19 pandemic arrived in Portugal. Since then, it has been only the sufficient for the maintenance of the space. This scenario won't change until we'll be able to work without restrictions.

**Author:** Did you receive any kind of financial help from the government due to the quarantine imposed in March?

**André Jundi:** No we didn't, we had the possibility to apply for financial help, but we opted for not doing so.

**Author:** Why you opt for not having financial help from the government?

**André Jundi:** We were in a transition moment of personnel, we had new contracts and we were thinking about in changing the enterprise from a single-member company to an association. Nevertheless, we haven't done so.

**Author:** Do you have any tax exemption?

**André Jundi:** No.

**Author:** What has been the hardest matter to run the place?

**André Jundi:** It has been to adapt to the Portuguese bureaucracy.

**Author:** Can you explain it to me with more details?

**André Jundi:** Everything was new to me. I didn't know the correct notary offices to go, I didn't understand how work the different public bodies of the city and what are their function, nor knew about the Portuguese fiscal control rules and licenses required. I had to discover all this information by myself, because on the internet the information available are diffuse and even in person the information provided by the personnel of the public bodies is not clear. For example, you are Brazilian, right?

**Author:** Right.

**André Jundi:** When you arrived you had to get your NIF<sup>29</sup>, did you have to pay for it?

**Author:** No, I didn't.

**André Jundi:** So, did you know that it depends where you do it? Each public body has its own rule for the same service within the same jurisdiction, and this happens in all public sectors. When I had to solve bureaucratic issues at the city chamber, I received different information from different officers about the same matter.

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<sup>29</sup> NIF: *Número de Identificação Fiscal* – Fiscal Identification Number

**Author:** Yes, I have noticed that before, different officers give different information about the same matter. You said before that you wanted to change from single-member company into an association. Why have you thought about doing so and why have you changed your mind?

**André Jundi:** In my case, it was more pertinent maintaining Jubilant Relax as a single-member company because my visa permit (D2) is associated to the activity of the company. If you are a foreigner but you have a visa because of another reason, opening an association is simpler. You have to pay € 300,00 to register it and there must be at least 10 people associated (at least one must be Portuguese or have the citizenship). As an association you can run for public grants. The rules for an association are different of the ones applied for enterprises, some better and some worse, but at the end they are balanced.

**Author:** I understand, perhaps then for us as well the biggest problem would be the visa as well, since the person who is investing needs a visa.

**André Jundi:** The process to get the D2 visa is long and exigent, if you can get another kind of visa, it would be better. My visa process took almost two years and I wasn't able to travel to do some works in Paris and Berlin, because I hadn't had the visa.

**Author:** How was shared the management of the place among the three partners?

**André Jundi:** Jubilant Relax offered a diversity of activities, therefore all of us had multiple operational and management functions.

**Author:** Did you have any employee or it was only you three working?

**André Jundi:** No, it was only us.

**Author:** And your two friends, that were your partners, they had a contract or it was all informal? How they got their visa as well, since both were Brazilian?

**André Jundi:** They were co-workers, their income was declared as green receipt. They had student visa.

**Author:** What are the main costs to keep the place functioning?

**André Jundi:** Primarily paying the rental, general bills (light, water, internet, informational system, accounting service), supply, among others.

**Author:** Okay, I believe that's all. Thank you, André, for sharing your time, knowledge and information with me.

**André Jundi:** You're welcome. If you need any more information you are free to ask me when you need.

### 3. General Direction of *Macaréu*

I sent an email to *Macaréu* to ask if we could schedule an interview concerning their association, they preferred me to send them an email with the questions. The General Direction replied my email on October 3rd 2020. *Macaréu* is a non-profit cultural association localized in Porto.

**Author:** How many people started the association?

**Macaréu:** It was 12 founding associates.

**Author:** When did you open the association?

**Macaréu:** We opened it to the audience in March 2019.

**Author:** How much did you spend on the initial investment to start running the place? Where did the investment come from? Was it split among all the founding associates? How did it worked?

**Macaréu:** It was about € 20.000,00 shared between two founding associates (it does not include the money spent on the restoration of the house).

**Author:** The initial investment was all made by the founding partners or did you get any grant, loan...?

**Macaréu:** It was exclusively ours.

**Author:** The house is owned by *Macaréu* or do you pay a rent? If you pay a rent, how much do you pay for it?

**Macaréu:** We have a lending contract with the owner; we don't pay for the rental.

**Author:** During this period of functioning, have you ever used any kind of mentoring or specialized help for the management of the place or to obtain investment?

**Macaréu:** No we haven't.

**Author:** What are your sources of revenue?

**Macaréu:** From the quotas paid by the associates, from the bar, donations and patronage.

**Author:** The income has been enough for the maintenance of the place?

**Macaréu:** So far, yes.

**Author:** How many people work at the place? All of them have fixed salary? Are any of them a volunteer?

**Macaréu:** We don't have any employees, this is a self-sufficient association, there is no salary, all the work done is volunteer.

**Author:** Have you had any financial help from the city chamber or any public grant contest? If so, can you give more details?

**Macaréu:** No, we haven't, we want to be independent.

**Author:** Have you received any financial aid due to the quarantine?

**Macaréu:** No, we haven't, but we haven't requested it as well.

**Author:** Do you have any tax exemption?

**Macaréu:** No, we don't.

**Author:** What has been the hardest matter to run the place?

**Macaréu:** Managing the place with unpredictability about how many people will attend the activities.










**Author:** What are the main costs to keep the place functioning?

**Macaréu:** Fixed costs: light, water, internet, supplies and insurance.

**Author:** How many associates do you have and how much do they pay to be an associate? What are the benefits they have?

**Macaréu:** Until now, there are 58 associates, the annual quota is € 12,00. Benefits: lower prices at the bar and in some external activities.

## Appendix VI – Business Model Canvas

<p><b>Key Partners</b></p>  <p>Partnerships with ESMAE, Faculdade de Belas Artes da Universidade do Porto, DG Artes, Ágora, Fundação Serralves, Fundação GDA and Fundação Calouste Gulbekian, CNAIM, Fundação Alice, Fundação Montepio and other cultural associations.</p>	<p><b>Key Activities</b></p>  <p>Artistic manifestations: performances, music, paints, photograph, dance, literature, movies, theatre and others.</p> <p>Gastronomy and beverage.</p> <p>Artistic workshops.</p>	<p><b>Value Proposition</b></p>  <p>The first multi-disciplinary cultural association in Porto primarily focused on promoting an intercultural dialogue through arts, aiming to bring closer immigrants and locals.</p> <p>The audience will be able to have good food and drink while watching our presentations. In the day, it will be a space for exhibitions, workshops and co-work and at night it will host artistic presentations. It will be also a place to discover new cooks and different dishes.</p> <p>The patrons and public institutions which foster <i>Casa Quântica de Cultura</i> will benefit for being associate with a cultural space that promotes creative thinking, intercultural dialogue and inclusion in the city.</p>	<p><b>Customer Relationships</b></p>  <p>Interaction with the artists through debates and performances; the audience is invited to read their poems, literature and to perform, online challenges for the customers to create an artistic performance or art about the main event of the month, the best two will be invited to present it and will win prizes; a Facebook community to welcome immigrants and travellers, where the locals are invited to give tips about the city.</p>	<p><b>Customer Segments</b></p>  <p>The objective of this business is inclusion, is to bring closer immigrants, refugees and local community. Their age is between 18 years old and 60. The customer segment is composed by people with taste for arts and gastronomy; they are curious and have appetite to meet new cultures. They are artists, students, immigrants, refugees, tourists and local community.</p>
<p><b>Key Resources</b></p>  <p>Staff Palco; Staff Casa Quântica de Cultura; Artists; Food and beverage suppliers; A space about 150/ 200 m<sup>2</sup>; Professional artistic equipment and kitchen's equipment.</p>	<p><b>Channels</b></p>  <p>The place itself (our service can only be consumed at the place); Word of mouth; Social Media; Time Out, Zomato, TripAdvisor; Newsletter; Google</p>	<p><b>Revenue Streams</b></p>  <p>Bistrot revenue; public grants; patrons; membership fee. 30% of the payment of attendance fees to the artistic workshops; 30% of the profits originated from selling art crafts and paintings; Donations by the audience for the presentations: 40% of the donations will be for the place.</p>	<p><b>Cost Structure</b></p>  <p>Fixed costs: salaries, social service, rent, marketing, accountant, internet and insurance. Variable costs: suppliers, artists, photographer, energy and water.</p>	

## Appendix VII – Research of costs to buy minimum equipment required

Equipmnet for kitchen and hall	Prices €	Source of prices information
Horizontal refrigerator used	1000	<a href="https://www.custojusto.pt/setubal/electrodomesticos/bancada-refrigerada-gastronorm-32504066">https://www.custojusto.pt/setubal/electrodomesticos/bancada-refrigerada-gastronorm-32504066</a>
Stove (4 burnes) with oven	2246	<a href="https://formifri.com/fogao-industrial/586-fogao-4-queimadores-1-forno-gn-2-1.html">https://formifri.com/fogao-industrial/586-fogao-4-queimadores-1-forno-gn-2-1.html</a>
Vertical freezer compartment	1340,58	<a href="https://www.casadahotelaria.com/refrigeracao/frio-refrigeracao-armarios-refrigerados/armarios-frigorificos-industriais/armario-congelador-industrial-de-600-litros-em-aco-inoxidavel-de-frio-estatico-e-temperaturas-15-22-c-transporte-incluido-ref-102296.html">https://www.casadahotelaria.com/refrigeracao/frio-refrigeracao-armarios-refrigerados/armarios-frigorificos-industriais/armario-congelador-industrial-de-600-litros-em-aco-inoxidavel-de-frio-estatico-e-temperaturas-15-22-c-transporte-incluido-ref-102296.html</a>
Countertop with sink	400	<a href="https://www.olx.pt/anuncio/bancada-lava-loua-1-cuba-pedal-1650x600-mm-IDz9WLR.html#69f5bd16b5">https://www.olx.pt/anuncio/bancada-lava-loua-1-cuba-pedal-1650x600-mm-IDz9WLR.html#69f5bd16b5</a>
Dishwasher	1328	<a href="https://www.casadahotelaria.com/cozinha-industrial/maquinas-lavar-2/100212casa0002.html">https://www.casadahotelaria.com/cozinha-industrial/maquinas-lavar-2/100212casa0002.html</a>
Fryer	122	<a href="https://formifri.com/fritadeira-de-bancada/493-fritadeira-formifri-4l.html">https://formifri.com/fritadeira-de-bancada/493-fritadeira-formifri-4l.html</a>
Hood	100	<a href="https://www.worten.pt/grandes-eletrodomesticos/encastre/exaustores/exaustor-candy-cce-116-1-x-305-m3-h-60-cm-inox-6798894">https://www.worten.pt/grandes-eletrodomesticos/encastre/exaustores/exaustor-candy-cce-116-1-x-305-m3-h-60-cm-inox-6798894</a>
Ale machine	1721	<a href="https://www.casadahotelaria.com/refrigeracao/tiragem-de- cerveja.html">https://www.casadahotelaria.com/refrigeracao/tiragem-de- cerveja.html</a>
Coffee machine		Lending contract Information provided by Lucas Batista, Chef and owner of Odete Bakery
Coffee Grinder	75	Information provided by Lucas Batista, Chef and owner of Odete Bakery
Pans and other kitchen utensils	500	(budget) estimation provided by the Chef, restaurant consultant entrepreneur Bruno Mussi
Dishes + glasses + cutlery	400	(budget) estimation provided by the Chef, restaurant consultant entrepreneur Bruno Mussi
Table (12 tables for 4 people)	1200	<a href="https://www.skllum.com/pt/comprar-mesas-de-jantar/7602-mesa-tul.html?id_c=17675">https://www.skllum.com/pt/comprar-mesas-de-jantar/7602-mesa-tul.html?id_c=17675</a>
Chairs (48 people)	1536	<a href="https://www.skllum.com/pt/comprar-cadeiras-de-sala-de-jantar/2653-cadeira-lix.html?id_c=4968">https://www.skllum.com/pt/comprar-cadeiras-de-sala-de-jantar/2653-cadeira-lix.html?id_c=4968</a>
High table ( 6 tables for 2 people)	420	<a href="https://www.skllum.com/pt/comprar-mesas-de-jardin/36772-mesa-alta-nuva.html?id_c=122744">https://www.skllum.com/pt/comprar-mesas-de-jardin/36772-mesa-alta-nuva.html?id_c=122744</a>
High bench (twelve)	427	<a href="https://www.skllum.com/pt/comprar-bancos-medios/3568-banco-medio-lix-vintage.html">https://www.skllum.com/pt/comprar-bancos-medios/3568-banco-medio-lix-vintage.html</a>

Equipmnet for kitchen and hall	Prices €	Source of prices information
Armchair (10)	1372	<a href="https://www.sklum.com/pt/comprar-poltronas/64706-poltrona-de-tecido-tudy.html">https://www.sklum.com/pt/comprar-poltronas/64706-poltrona-de-tecido-tudy.html</a>
Decoration	500	(budget) estimation provided by Lucas Batista, Chef and owner of Odete Bakery
Ilumination	500	(budget) estimation provided by Lucas Batista, Chef and owner of Odete Bakery
POS system + cash register	650	<a href="https://www.olx.pt/anuncio/mquina-pos-wintec-anypos-200-windows-caixa-registradora-IDFMIJz.html#3c8ad5c3bd">https://www.olx.pt/anuncio/mquina-pos-wintec-anypos-200-windows-caixa-registradora-IDFMIJz.html#3c8ad5c3bd</a>
Stainless steel countertop (two)	600	<a href="https://www.olx.pt/anuncio/bancada-em-inox-IDG9aPH.html#c33a04a2d6">https://www.olx.pt/anuncio/bancada-em-inox-IDG9aPH.html#c33a04a2d6</a>
Kitchen countertop installation	600	<a href="https://www.habitissimo.pt/orcamentos/instalacao-de-bancada-de-cozinha#1">https://www.habitissimo.pt/orcamentos/instalacao-de-bancada-de-cozinha#1</a>
Sink installation	50	<a href="https://www.habitissimo.pt/orcamentos/instalacao-de-lava-loica">https://www.habitissimo.pt/orcamentos/instalacao-de-lava-loica</a>
Hood installation	256	<a href="https://www.habitissimo.pt/orcamentos/instalar-exaustor-cozinha">https://www.habitissimo.pt/orcamentos/instalar-exaustor-cozinha</a>
Others	600	budget
<b>Total kitchen and furniture</b>	<b>17943,58</b>	

## Appendix VIII – Research of costs to buy minimum professional artistic equipment

Professional artistic equipment	Prices €	Source of prices information
2 vault with 4 lights PAR 64	350	<a href="https://www.olx.pt/anuncio/2-varas-acl-par64-kit-completo-com-lmpadas-IDyxV6B.html#35f9efac1b">https://www.olx.pt/anuncio/2-varas-acl-par64-kit-completo-com-lmpadas-IDyxV6B.html#35f9efac1b</a>
Elipsoidal Projector	60	<a href="https://www.olx.pt/anuncio/projector-de-palco-IDFv19i.html#111797cfb9">https://www.olx.pt/anuncio/projector-de-palco-IDFv19i.html#111797cfb9</a>
lightning control table	125	<a href="https://www.olx.pt/anuncio/mesa-dmx-behringer-eurolight-lc2412-IDG4Yzj.html#32500f7878">https://www.olx.pt/anuncio/mesa-dmx-behringer-eurolight-lc2412-IDG4Yzj.html#32500f7878</a>
ilumination cables (pack of 12)	26	<a href="https://www.ebay.com/itm/12PCS-10ft-3m-3Pin-DMX-Signal-Cable-Wire-XLR-Connection-for-Stage-Par-Light-DJ/164379541133?hash=item2645c8be8d:g:r5sAAOSwb19fW9~v">https://www.ebay.com/itm/12PCS-10ft-3m-3Pin-DMX-Signal-Cable-Wire-XLR-Connection-for-Stage-Par-Light-DJ/164379541133?hash=item2645c8be8d:g:r5sAAOSwb19fW9~v</a>
Projector	367	<a href="https://www.codi-tek.com/Projektor-Acer-X1127I-P295150.html">https://www.codi-tek.com/Projektor-Acer-X1127I-P295150.html</a>
Microphones (3)	72	<a href="https://www.egitana.pt/studiomaster-km92/p/8746">https://www.egitana.pt/studiomaster-km92/p/8746</a>
Tripods (3)	57	<a href="https://equipsom.pt/tripes-e-suportes-microfone/power-ms05-tripe-microfone-preto">https://equipsom.pt/tripes-e-suportes-microfone/power-ms05-tripe-microfone-preto</a>
sound table	259	<a href="https://equipsom.pt/mesas-analogicas/mesa-mistura-8ch-mono-2ch-stereo-efx-efx8">https://equipsom.pt/mesas-analogicas/mesa-mistura-8ch-mono-2ch-stereo-efx-efx8</a>
sound box kit	690	<a href="https://equipsom.pt/sistemas-de-som/sistema-activo-pd-combo1500-15subwoofer8-satelites">https://equipsom.pt/sistemas-de-som/sistema-activo-pd-combo1500-15subwoofer8-satelites</a>
Total professional equipment	2006	

## Appendix IX – Research of other initial investments required

Other Initial Investments	Prices €	Source of prices information
Website Development	1490	<a href="https://www.criatista.com/servico/website/">https://www.criatista.com/servico/website/</a>
Fee charged to create the association	300	<a href="https://eportugal.gov.pt/servicos/criar-uma-associacao-na-hora">https://eportugal.gov.pt/servicos/criar-uma-associacao-na-hora</a>
Fee to register the logo of the restaurant (if required)	127,65	<a href="https://justica.gov.pt/Registos/Propriedade-Industrial/Marca/Quanto-custa-registar-marcas-ou-outros-sinais">https://justica.gov.pt/Registos/Propriedade-Industrial/Marca/Quanto-custa-registar-marcas-ou-outros-sinais</a>
<b>Total</b>	<b>1917,65</b>	

## Appendix X – Research of monthly costs

Monthly Costs	Prices €	Source of prices information
<b>Staff</b>		
First Cook	850	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/cozinheiros">https://meusalario.pt/emprego/portugal-emprego-e-salario/cozinheiros</a>
Kitchen Porter	635	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/ajudantes-de-cozinha">https://meusalario.pt/emprego/portugal-emprego-e-salario/ajudantes-de-cozinha</a>
Waiter 1	650	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/criados-de-mesa">https://meusalario.pt/emprego/portugal-emprego-e-salario/criados-de-mesa</a>
Waiter 2	650	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/criados-de-mesa">https://meusalario.pt/emprego/portugal-emprego-e-salario/criados-de-mesa</a>
Manager (bistrot)	800	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/gerentes-de-restaurantes">https://meusalario.pt/emprego/portugal-emprego-e-salario/gerentes-de-restaurantes</a>
Cashier	635	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/empregados-de-caixa-e-vendedores-de-bilhetes">https://meusalario.pt/emprego/portugal-emprego-e-salario/empregados-de-caixa-e-vendedores-de-bilhetes</a>
Cultural producer and president	850	<a href="https://meusalario.pt/emprego/portugal-emprego-e-salario/gerentes-em-centros-culturais-de-recreacao-e-desporto">https://meusalario.pt/emprego/portugal-emprego-e-salario/gerentes-em-centros-culturais-de-recreacao-e-desporto</a>
Direction and public relations	850	<a href="https://meusalario.pt/salario/compare-seu-salario?job-id=1431030000000#/">https://meusalario.pt/salario/compare-seu-salario?job-id=1431030000000#/</a>
Financial Manager (artistic part)	850	<a href="https://meusalario.pt/salario/compare-seu-salario?job-id=1431030000000#/">https://meusalario.pt/salario/compare-seu-salario?job-id=1431030000000#/</a>
Audiovisual Technician (lights and sound)	750	<a href="https://meusalario.pt/salario/compare-seu-salario?job-id=3521070000000#/">https://meusalario.pt/salario/compare-seu-salario?job-id=3521070000000#/</a>
Cleaning	635	<a href="https://meusalario.pt/salario/compare-seu-salario?job-id=9112010000000#/">https://meusalario.pt/salario/compare-seu-salario?job-id=9112010000000#/</a>
Accountant (Green Receipt)	150	Information provided by the accountant Alessandra Lima
Marketing and social media (green receipt)	300	<a href="https://www.zaask.pt/quanto-custa/gestao-de-redes-sociais">https://www.zaask.pt/quanto-custa/gestao-de-redes-sociais</a>
Photographer (Green Receipt)	600	Information provided by the photographer Ana Carvalho
NIS	1 876	Information provided by the accountant Alessandra Lima
<b>Total Cost Staff + NIS</b>	<b>11 081</b>	
<b>The place</b>		
Rent of a place about 150 / 200 m <sup>2</sup> in Bonfim (average price of m <sup>2</sup> = 10 euros)	2000	<a href="https://www.jornaldenegocios.pt/mais/analises-deco/detalhe/imoveis-a-moda-do-porto">https://www.jornaldenegocios.pt/mais/analises-deco/detalhe/imoveis-a-moda-do-porto</a>
Water+ light (average price)	1900	Average price provided by Rafael Costa, owner of the restaurant Essência (place for 80 costumers)
Re-investment	400	
Other costs	300	

Monthly Costs	Prices €	Source of prices information
Internet	57	<a href="https://www.nos.pt/empresas/profissionais-empresas/pacotes/Pages/pacotes-nova-oferta.aspx">https://www.nos.pt/empresas/profissionais-empresas/pacotes/Pages/pacotes-nova-oferta.aspx</a>
Total cost of the place	4657	
Artists Avarage cache		
Musicians - min 50 / 120 per musician (at the beginning we aim to pay 80 + half of dontations)	80	Information provided by the cultural producer Ana Carvalho
Performers (a low price performance cost around 300) + half of donations	300	Information provided by the performer Tales Frey
Avarage cost for five musicians per week + one performance per week	700	
Artists avarage monthly cost	2800	
Total Monthly Costs	18 538	



## Annex I – Table: Approaches on Cultural Entrepreneurship and their challenges

Culture as	Cultural Entrepreneurship	Main researches	Disciplinary fields	Challenges
<b>Discourse</b>	Culture as mobilization of the symbolic speech to persuade partners and investors to adhere risky projects.	Storytelling	Organizational Culture; Organizational Speech; Semiotics.	To integrate the knowledge about cultural consumption (marketing and anthropology of consumption) to the symbolic mobilization; to politicize and to aestheticize the symbolic mobilization.
<b>Creation</b>	Culture as a process of symbolic creation of new enterprises, goods and services.	Cultural change; Cultural identity; Lifestyle.	Organizational Culture; Cultural Studies; Cultural management; Creative Industries.	To integrate the knowledge about symbolic value creation (sociology of arts) to the symbolic materialization.
<b>Consumption</b>	Culture as a symbolic consumption of goods and services that, when consumed and experienced, help to transform the culture of a society.	Cultural critics; innovation as product.	Sociology of consumption and Culture; anthropology of cultural industry consumption; cultural marketing; Semiotics.	To integrate the knowledge about cultural consumption (marketing and anthropology of consumption) and symbolic value (sociology of arts) to the symbolic consolidation; to politicize the symbolic consolidation (the social value of the product).

Source: Davel & Cora, 2016, p.383<sup>30</sup>

<sup>30</sup> Translated by the author