

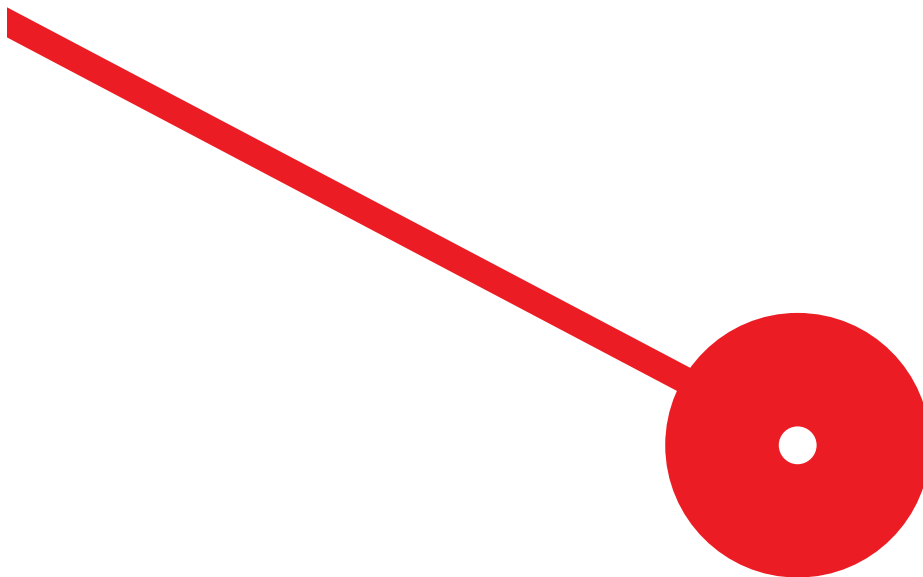
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MASTER
Intercultural Studies for Business

Street Performers in
Porto: a Tourist Route
Sara Pinto Bastos Rodrigues

10/2019



Sara Pinto Bastos Rodrigues. Street Performers in Porto - a
Tourist Route
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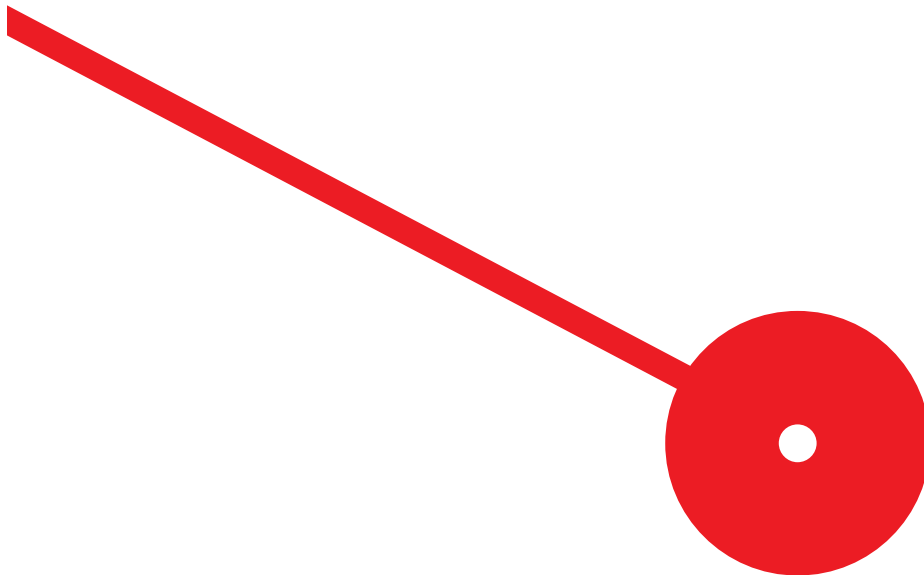
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Street Performers in
Porto: a Tourist Route
Sara Pinto Bastos Rodrigues

**Project Work presented to Instituto Superior de
Contabilidade e Administração do Porto to
obtain the Master's Degree in Intercultural
Studies for Business, under the supervision of
Professor Marco Lamas**



RESUMO

Este projeto teve como principal objetivo a criação de um roteiro turístico expositivo dos artistas de rua da baixa do Porto, com o propósito de chamar a atenção para o potencial da arte de rua no contexto das indústrias criativas, promover o reconhecimento da arte de rua como parte da cultura da cidade do Porto e divulgar a arte e trabalho desenvolvidos por estes artistas, contribuindo para a divulgação da cultura da nossa cidade. A investigação desenvolvida, ligada ao projeto, pretende compreender as condições de trabalho dos artistas que atuam nas ruas do Porto, assim como as suas motivações e experiências. Tenciona também analisar uma visão turística e exterior da presença dos artistas de rua nas ruas do Porto, através de estudantes de Erasmus. Desta forma, o impacto que a arte de rua tem para um público turístico e os seus benefícios para a cidade podem ser conhecidos. Estes objetivos foram seguidos através de um estudo qualitativo e quantitativo. O estudo qualitativo foi desenvolvido na construção do roteiro e na investigação relativa às condições de trabalho dos artistas de rua, tendo sido feitas 10 entrevistas semiestruturadas com artistas de rua. Quantitativamente, foi desenvolvido um inquérito, direcionado aos estudantes Erasmus, que aborda a presença e influência dos artistas de rua no Porto a nível cultural. Os resultados obtidos permitem compreender a experiência dos estudantes Erasmus com um artista de rua, a sua perceção da importância e influência dos artistas no âmbito da dimensão cultural da cidade e a sua consideração por este tipo de arte performativa. A discussão dos resultados foi desenvolvida com base no conhecimento teórico de criatividade e inovação em espaços urbanos; criação de negócio com arte e cultura; a relação entre arte de rua e turismo em Portugal e na cidade do Porto. Por fim, as limitações deste projeto e do estudo desenvolvido são descritas, em conjunto com as perspetivas futuras para o projeto.

Palavras-chave: Artistas de rua; Porto; Cultura; Indústrias Criativas; Arte no espaço urbano; Turismo

ABSTRACT

This project had as main objective the creation of a touristic route expositive of the street performers of Porto's downtown, with the purpose to call the attention to the potential of street performance activity in the context of the creative industries, to promote the recognition of street performance as part of Porto city's culture and to disclose the art and work developed by these artists, contributing to the promotion of our city's culture. The investigation developed, connected to the project, intends to understand the work conditions of the artists performing in the streets of Porto as well as their motivations and experience. It also means to analyse a touristic, foreign view of the presence of street performers in Porto's streets through the perspective of Erasmus students. In this way, the impact of street performance to a touristic audition and its benefits to the city can be perceived. These objectives were pursued with a qualitative and quantitative study. A qualitative study was carried out for the construction of the route and for the investigation concerning the streets performers' work conditions, where were developed semi-structured interviews with 10 street performers. Quantitatively, it was developed a form, directed to Erasmus students, approaching the presence and influence of street performers in Porto at a cultural level. The results obtained allowed to understand the experience of the Erasmus students with a street performer; their perception of the importance and influence of the performers inside the cultural dimension of the city; and their consideration for this demonstration of performative art. The discussion of the results was carried out based on the theoretical knowledge of creativity and innovation in urban spaces; business creation with arts and culture; the relation between street performance and tourism, in the framework of Portugal and the city of Porto. Finally, the constraints of the project and study developed are described, together with future perspectives aimed for the project.

Keywords: Street performance – Porto – Culture - Creative industries - Art in the urban space - Tourism.

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INTRODUCTION

This project was developed in the context of the Master's in Intercultural Studies for Business, at ISCAP, a master focused on the business world, the communication between cultures and the entrepreneurialism connected with culture. Bearing this in mind, the project *Street Performers in Porto – a Tourist Route* involves an intercultural component represented by the cultural diversity of the participant performing artists and the study build up with Erasmus students. These artists' activity has been approached in the context of the cultural dimension of the city of Porto, analysing the relation between this kind of art demonstration with the tourist public and its potential for the creation of business.

Street performance, “as a practice whereby various musical and nonmusical performances are undertaken in pursuit of donations from passersby” (Simpson, 2011, p.416), has been present in Porto city for over thirty years and in recent years, there has been an exponential growth in the number of performers, such as musicians, dancers, magicians, living statues, clowns and others. One can no longer walk down the street of Santa Catarina without meeting an artist entertaining whoever passes by. As part of the different expressions of a culture, art should be understood as a cultural manifestation wherever its presentation takes place. Undertaken by most as a beggar's work, street performers can be seen through another perspective when considered part of the creative industries as a form of making art at people's disposal.

The project *Street Performers – a Tourist Route* purposes to create an expository route of the street performers of Porto's downtown. With this route, it is intended to call people's attention to the value of street performers' work, letting people know who they can meet performing in the streets of Porto and taking these artists closer to their audiences through the storytelling of their background and work. The route also supports street performers disclosing their work and giving them another platform from which they might grow and reach new opportunities.

Should be noticed that there were five objectives that guided this project: (1) The creation of a physical route of the street performers in Porto's downtown; (2) To call the attention to the potential of street performance activity in the context of the creative industries; (3) The promotion of the recognition of street performance as part of Porto city's culture; (4) To analyse the performing artists' work conditions and how a tourist audience perceives them; (5) To disclose the art and work developed by these artists, contributing to the promotion of our city's culture.

This project is divided into two main chapters. In the first one it's possible to find the literature review covering the theoretical context of the present project. It addresses intercultural communication, creativity and innovation in urban spaces, entrepreneurship in culture, the arts and culture as a means to create business, street performance and tourism, the art in the Portuguese urban space and street performers in Porto. The following chapter describes the empirical study, covering the study's objectives, the methodology used and the results. In this chapter is described the study developed with the street performers, through interviews, and with the Erasmus students, through a digital form, in order to analyse each side experience and point of view. The planning and schedule of the project is described, together with the construction of the route, and the developed activities.

In the end, the conclusions of the project are described, as well as the study carried out and future perspectives for the project.

CHAPTER I – LITERATURE REVIEW

1. Intercultural Communication

Intercultural communication is present in the daily work of street performers. This component is found in the existing interaction between the performing artists and the public, which can be composed of people with different cultural routes, but also in the interaction between artists who work in the same geographic space and who do not share the same culture.

The term “intercultural communication” was first written explicitly in 1959 by Edward Hall, an American anthropologist and cross-culture researcher. It was in his book, *The Silent Language*, that the field of intercultural communication was born, and this concept developed and examined as the interaction between people from different cultures (Everett et al., 2000).

The process of intercultural communication is, as Hall stated, the product of the interaction between different cultures. This difference plays a central role in the way we face intercultural communication as it must be understood, respected and appreciated. The easy assumption of similarity can never be allowed being the actors of the interaction from different cultures. As Bennett (1998) explains:

By definition, cultures are different in their languages, behaviour patterns, and values. So, an attempt to use one’s self as a predictor of shared assumptions and responses to messages is unlikely to work. Because cultures embody such variety in patterns of perception and behaviour, approaches to communication in cross-cultural situations guard against inappropriate assumptions of similarity and encourage the consideration of difference. In other words, the intercultural communication approach is difference-based (Bennett, 1998, p.2).

We must take into consideration that the world may be perceived differently by people of different cultures, otherwise we won’t understand the other’s point of view but instead we will regard his opinion as wrong and have the tendency to correct him.

The acquired knowledge of the history of a culture does not imply the ability to interact with someone from a different culture. Bennet (1998, p.2) remarks that “understanding objective culture may create knowledge, but it doesn’t necessarily generate competence”.

Bennett (1998) calls the subjective side of culture “culture writ small”, which represents the behavioural and psychological characteristics of a group of people, instead of the institutions created by them. This “culture writ small”, he believes, is of great significance for the intercultural competence and it covers the behaviour’s, learned and shared patterns of beliefs and values of groups of interacting people.

Samovar and Porter (1991, p.280) determine stereotypes as “the perceptions or beliefs we hold about groups or individuals based on our previously formed opinions or attitudes”. In fact, stereotypes take time to be developed by our culture. Their creation starts with pieces of data that we keep in our mind and use to “make sense” of the world around us.

Keeping in mind stereotypes of other cultures pictured by our society can cause deviations in our conduct when entering an intercultural conversation. One might not be able to understand correctly the co-actor of the interaction as stereotypes are usually only partially accurate, whether they are positive or negative. In addition, stereotypes distort how we observe others, leading us to the search of confirming our prejudice (Bennet, 1998). Seeing street performers as, for example, beggars, creates a barrier in the way the public perceives the artists and its work, not being able to perceive the performance clearly or even appreciate it.

“Racial prejudice and discrimination are two of the biggest obstacles in intercultural and international communication” (Patel et al. 2011, p.32). It is true that some ethnicities are looked down, discriminated or even hated by some cultures. Jandt, (2001) considers stereotypes as harmful and impeditive for communication, because they lead us to presume that a general conviction is true, when it may not be; stereotypes cause us to see a widely held belief as true to any individual in the group, applying the stereotype without taking into consideration individual differences; also because the use of negative stereotypes in the behaviour analysis of individuals within a group prevents intercultural communication by enhancing those negative stereotypes.

In a cross-cultural situation, like the street performers’ interaction with others in the same environment, communication competencies like cultural self-awareness, nonevaluative perception, cultural adaptation strategies, and cross-cultural empathy are useful for an effective interaction without misunderstandings. Bennet (1998) defends:

Like interpersonal communication, intercultural communication focuses on face-to-face (or at least person-to-person) interaction among human beings. For this kind of communication to occur, each participant must perceive him- or herself being perceived by others. That is, all participants must see themselves as potentially engaged in communication and capable of giving and receiving feedback. (Bennet, 1998, p.5)

The fact that in the same way we will have an interpretation of what the other person is communicating, others also will develop ideas on what we are transmitting, calling our attention to the importance of conveying our message in a simple, objective and clear way. The tolerance participants have to different religions, races, nationalities or other groups is essential to intercultural communication as intolerant attitudes towards these individual characteristics, defined by Samovar and Porter (1991) as prejudices, neglects individual merit and distort communication.

The aspect of history is not completely neglected by interculturalists. In fact, mutual respect is essential for intercultural communication and the acknowledgment of the background of a group of people makes them feel respected and valued. Bennet (1998) points out the importance of being aware of the history of a cultural group particularly when there is an oppressing relationship between the actors of the interaction. If a dominant culture member depreciates the others' history, a possibly unintentional conflict may be triggered or continued. "For instance, the failure by European Americans to recognize the history of slavery or of American Indian genocide in the United States is often seen as racist. Scottish people, for instance, take particular umbrage at being confused with the English, their historical oppressors." (Bennet, 1998, p.7). Thus, comprehending past events of a culture also helps interpreting their behaviour and reactions, preparing us for a better interaction.

Patel et al. (2011) affirm that an intercultural communication event can suffer when one of the actors does not have recognition for the uniqueness of the individual, when the message isn't focused on, when there isn't an understanding of the culture's beliefs and values and when an actor of the interaction judges the other from the perspective of his own culture.

communication.

In other words, people—individuals and groups—contribute to the problems through their interpretations, or rather their

misinterpretations, of the intercultural communication event. People are the key complex component in all communication within and across cultures because they communicate their cultures along with the message. People, therefore, are the human factor that affects intercultural communication. (Patel et al., 2011, p.17)

Brislin (1988) describes a type of prejudice, the familiar and unfamiliar, happening when people choose to merge only with others like themselves. According to Brislin (1988), prejudice may result in discrimination and racist behaviour, impeding intercultural communication.

Patel et al. (2011) believe that the individual is in the centre of intercultural communication and that he can change the event according to his actions and thoughts. This enlightens intercultural communication as a competence one must develop in order to reach mutual understanding when interacting.

Intercultural communication competence was described by Friedman and Antal (2005) as the capability to understand, segregate the differences, manage the experiences appropriately and communicate effectively in the most legitimate ways with individuals from different cultures in the multicultural atmosphere.

Spitzberg (2000, p.380) developed a model of intercultural communication competence based on the “individuals' motivation to communicate, knowledge of communication in that context, and skills in implementing their motivation and knowledge”. According to his model, matching behaviour with the expectancies each actor has of the interaction and the other, both actors will feel satisfied with the communication competencies of the cofactor and see their objectives fulfilled. Motivation leading to competent performance and the perception of the other person's expectative are considered by Spitzberg (2000) as key to effective intercultural communication.

There are external factors influencing our behaviour in intercultural communication. Mass media play this role conducting us to form opinions, create or change perceptions and judge individuals or groups of people through television, radio, newspaper, songs, music and the Internet. Our personal and professional environments are also external factors as our intercultural communication competence can be determined by the quality of the contact with people from other cultures that we encounter in these environments. With the development of transports and information technologies,

migrations increasing after the birth of ethnic conflicts, environmental events and the search for better conditions to live in other territories of the world, our intercultural contacts in the past few years have been increasing significantly as the probability of contacting with someone from another culture rises and our environments meet (Patel et al.; 2011).

When it comes to the individual sphere, there are people who can act in a more familiar and adjusting way with other cultures. These people demonstrate a higher intercultural competence, having the ability to easily learn aspects of different cultures, such as language, social values and so on (Ihtiyar and Ahmad, 2012).

Language is one of the most important elements of intercultural communication. Apart from being the tool through which we send and receive messages, it is also a vehicle for the share of cultural values and beliefs.

Even when people assume that they can speak each other's language, chances of miscommunication are very high. Erroneous inferences may be made purely because of one's partial understanding of the message sent. Even when people can speak another language fluently, selecting the appropriate words as well as the non-verbal elements of communication such as body language, gestures, clothing, pitch, intonation, concepts of time and space can consciously or unconsciously affect our communication. (Patel et al. 2011, p.22-23)

Applbaum et al. (1979) interpret the role of nonverbal communication as the main vehicle through which people obtain meaning in communication. Mcneill (2000) agrees with this view and defends that this type of communication is crucial in the process of face-to-face interaction. The importance of the role nonverbal communication plays in an intercultural interaction concerns the fact that people transmit and understand communicative messages relying on nonverbal communication (Burgoon et al., 1989).

When their own cultural perspective is the lens through which people perceive and understand reality, an intercultural communication situation has great probability of meeting problems because other culture's habits might be regarded as unacceptable. Different symbols are used from different cultures for the expression of ideas and one must comprehend them when in an interaction with people from other cultures.

Patel et al. (2011, p.23) use the following example: "face-covering Islamic clothing, popularly described as the niqab (covers the face leaving only the eyes visible)

and the burqa or hijab (covers the head leaving the face uncovered) have become a controversial political issue in Western Europe, New Zealand and in Australia. Some intellectuals and political groups advocate prohibition for various reasons.”

The unacceptance of other cultures disables the possibility of a balanced dialogue or even the slightest attempt for an intercultural communication event to happen. While these feelings for other cultures are kept alive, intercultural communication can not reach for a future that brings the space and possibility for some cultures to interact with one another.

Perception is the process of acquiring, organizing and interpreting any sensory information. It is shaped by our prior experiences, cultural values, beliefs and socialization, and can influence our reception of knowledge, the way we think and behave, and the impression we form of others. The goal of effective intercultural communication, therefore, is to negotiate and create shared meaning by understanding each other’s perceptions. (Patel et al., 2011, p.34)

In conclusion, for an intercultural interaction to be effective it requires that both actors are perfectly aware that each one of them will develop a perception based on what the other is conveying and this perception might suffer distortions based on the person’s culture. Keeping this in mind, both actors understand the existence of different values, beliefs and rituals brought by different cultures that they respect and accept when entering a cross-culture interaction. After analysing the possible barriers to intercultural communication, one can identify that a simple, objective and clear discourse is the key to mutual understanding, avoiding confusion and misinterpretations.

In the study of street performers’ activity, different intercultural interactions are perceived: between artists; between the artists and their audience; and between the artists and local authorities. An effective intercultural communication is essential for the function of these performers’ work as the perception others have of them affects directly their work conditions, feedback and income.

The influence of intercultural communication is also observed in the analysis of the Erasmus students’ perception of street performers. The students’ cultural routes, existing stereotypes or prejudices also shape their opinion and experience regarding the performers.

2. Creativity and innovation in urban spaces

Graham Wallas proposed in 1926 a five-stage model of the creative process, giving life to the creativity field of study. But the first definition of creativity has its roots in 1953, when scientist Morris Stein stated that creativity is *"that process which results in a novel work that is accepted as tenable or useful or satisfying by a group at some point in time."* However, today we define creativity as "the use of imagination or original ideas to create something", according to the Oxford dictionary.

The creative process connected with the urban spaces has been studied by authors like Ebert et al. (1994), Hall (2000) and Landry (2012), reaching the concept of 'creative city' which takes us to the reinvention of the urban space with creativity as a fundamental tool. Silicon Valley, Los Angeles, Barcelona, the Third Italy around Emilia Romagna, Tokyo or Bangalore are examples of creative cities known worldwide for their creativity in the creation of new business and services and for the extinction of old industries that gives place to the production using intellectual capital, rising the value of the city (Landry, 2012). The design of desirable public spaces is an essential characteristic of creative cities and a fundamental step into creating a creative city. Particular strengths such as attraction, liveliness, identification, diversity, economic value, partnership and public spaces are what brings creativity and drives the formation of a creative city (Kalantari et al., 2012)

Here are innovative ways of creating employment or applying technology and unleashing the skill of the young or the elderly. There is inspiring architecture that speaks to a city's soul and identity, and there are clever energy-saving devices or public transport that is a joy to use. There are retail environments that merge entertainment and learning, and public spaces that encourage urban buzz and celebrations that capture the unusual, the uplifting and the creative. (Landry, 2012, p.xi)

We forget that the wealth creators are cities – over 80 per cent for developed countries – and that they have the power of prosperity generation for these countries. Instead we see them as places where crime and fear are a reality, combined with degradation and pollution. We also forget their potential to "provide opportunities and interactions which can solve their own problems and improve the quality of life of whole regions" (Landry, 2012, p.xii). Living in a city can be led by desire and not only by need. When talking about desire, according to a regular UK survey, over 80 per cent of people would prefer to live in a small village compared to 4 per cent who do. Unfortunately,

people sometimes cannot afford to live in a village, because of labour or resources reasons, and there aren't enough villages to meet this will. The solution resides in making cities desirable to live in, turning them into valued spaces with a sense of safety, where people feel welcomed and comfortable, and which have a variety of stimulating urban activities (Landry, 2012).

Creativity changes the image and dynamism of a city, welcoming people to discover new and innovative environments with better and personalized facilities and services. When the qualitative impact a city has on its citizens and visitors increases, the recognition and awareness of that city also rises in simultaneous with its attractiveness and economic power. The promotion of a city and its branding enhances the potential of a place, attracting tourism and popularity but also more creative and smart people searching for living places (Bašová & Bustin, 2017).

Landry (2012) defends the idea that creativity is not exclusive for artists and that technology does not possess innovation. The political and social spheres can also work with creativity and innovation, adding value to the urban life and space.

The right blend makes a city attractive and desirable, with different aspects tempting different audiences: power brokers, investors, industrialists, shoppers, tourists, property developers, thought leaders. Overall, this creates the resonance of a city. The consequence of achieving drawing power shows itself in economic, political and cultural power – the ability to shape things – and, thus, performance and wealth (Landry, 2012, p.xviii).

To address sustainability is a key action for cities to become competitive and stable, as protecting the environment overrules the actual ethical agenda in an era strongly marked by society's will to stop harmful behaviour for the planet. They are demanding greater sense of responsibility towards the environmental health regarding how urban spaces respond to this problematic. Creative cities feel the need to act eco-friendlier and adapt measures of reducing harmful habits (Landry, 2012).

Sustainable economic growth patterns can be accomplished with strategies offered by creativity, which also contribute to a more inclusive dynamic of the city. With knowledge and innovation as weapons, the creative sector in post-industrial situations fosters new economic ecosystems, creating jobs focused in the local economy, promoting social inclusion and protecting workers from relocation in a global context. There are

numerous examples of deprived urban areas where creative hubs function supporting their most vulnerable communities and regenerating these areas. The city of Santos, in Brazil, suffered from high unemployment and social inequality. Investing in creativity to address these issues, Santos was able to support people from the most vulnerable communities and to revitalize one of the most marginalized districts in the city, through the initiative Creative Ecofactory. This school directly supports youth employability, training students in making urban furniture or decorative objects with recycled wood, collected in the surrounding area by municipal services (UNESCO, 2019).

Contemporary visions of growth and work are reflected in the creative sector's extensive improvement. Placing people at the centre of development, we can rethink our strategies of economic growth and address new patterns of consumption and production, reaching a more environmental concerned way of life, bringing people together in the search for these objectives.

The process of being creative, though, does even more. It can, in principle, help to solve any problem and can grasp potential. It has many expressions, such as physical things like great design or architecture or transport systems. It is invisible, too, as the ability to express oneself can provide motivation or engender confidence. Creativity also helps to develop culture and identity because the innovations that it generates shape what a place becomes (Landry, 2012, p.xxv)

In order to a city to reinvent itself creatively, habits of creative thinking have to be introduced into the society. It all begins with education, then reaching the private and community spheres, enhancing the use of imagination to solve problems, the creation of opportunities, and the development of the minds that will not keep our urban space in the past. Future profits can be safeguarded with the encouragement of innovative experimentation, decentralizing the focus of cities from inputs/outputs or codes and rules. As Landry (2012, p.xxv) states, "in a society where ideas are increasingly the key currency, the ability to create ideas drives both social well-being and prosperity, provided the culture is willing to change, and fosters the infrastructure to turn concepts into innovations". Its people resources with their skills, talent and creativity, working and running the urban space, towards a successful future, construct the competitiveness of a city. Florida (2002, p.68) also defends that in order to achieve regional economic dynamism, it is fundamental to attract and retain a 'creative class', defined by him as

“people who add economic value through their creativity”. The presence of a creative class in any region has positive effects on economic growth in the form of advanced innovation and expansion of technology sectors. Florida (2004) implies that the presence of creative people in a society, interacting with others inside the community, spreads creative thinking.

The key actors in those places which have exhibited growth share certain qualities: open-mindedness and a willingness to take risks; a clear focus on long-term aims with an understanding of strategy; a capacity to work with local distinctiveness and to find a strength in apparent weakness; and a willingness to listen and learn. These are some of the characteristics that make people, projects, organizations and, ultimately, cities creative (Landry, 2012, p.4)

Creativity brings a new point of view with imaginative thinking and inspiration to reach the cities of tomorrow, helping cities to come up with new solutions to social issues such as house, transport, feeding and education, while keeping in mind the reduction of its ecological footprint. Restoring existing buildings to meet contemporary demands, designing public spaces reflecting cultural diversity and promoting social interaction, conjugating cultural practices and well-being in urban services, all of this can be accomplished with creativity. “Creativity also fundamentally transforms our interactions with the urban environment – notably through design or media arts – prompting the transformation of urban uses, facilitating new forms of social interactions and experience sharing and forging new urban narratives” (UNESCO, 2019, p.9).

Bringing innovation to the urban space starts with paying attention to people’s desires, what will make a space attractive, meeting their necessities. Renovating public spaces where people can meet, exchange ideas and network, fostering a social space through modern urban design, paying attention to aesthetics, manages to bring out an atmosphere that will attract people. Transforming these spaces into wireless zones, technologically advanced, which give people the possibility to work and communicate, is a key characteristic for levelling up a city (Landry, 2012). Clark et al. (2002) claim that urban attractions, such as parks, museums, art galleries, orchestras and signature buildings, propel urban growth. Transforming our urban space into an ‘entertainment machine’, in an era where the driver of social and urban change is the consumerism of the individual, with the conversion of the city into a leisure place with the reinvention of

our infrastructures and services, the affluence of people is enhanced and the economic growth is boosted.

Mommaas (2009) observes the creation of creative clusters as a strategy for the planning of urban spaces at a cultural and economic level. These clusters focus on cultural aspects like the arts, visual and performing, leisure activities, design and multi-media, bringing new ideas to the new innovative spaces of the city. They help developing new strategies, with a focus on culture together with lifestyle factors and consumption activities, changing the city's image and attracting tourism and income (Flew, 2009).

Barke and Harrop (1994) identify place promotion as a key technic for the revival and reorganization of a city. Place promotion appears as the channel through which cities can expose to the outside their innovative new image, development and attraction, and also enforce their economic competitiveness. Jayne (2017, p.1) also comments on this strategy, observing that "in recognition of the complex plurality of the contemporary urban villages, more prosaic 'low' and street culture, working-class traditions and ethnicity, sex and sexuality are also increasingly commodified in narratives of place". Place-promotion campaigns and projects have also been produced with help from local authorities and private companies who invested in business, retail or cultural environments for them, reinforcing the city's cultural lives (Jayne, 2017).

Culture, therefore, should shape the technicalities of urban planning rather than be seen as a marginal add-on to be considered once the important planning questions like housing, transport and land use have been dealt with. By contrast a culturally informed perspective should condition how planning as well as economic development or social affairs should be addressed. (Landry, 2012, p.7)

Hall and Hubbard (1998) complement Landry's (2012) observation, stating that in order to a city to become an attractive place to live in, cultural assets are exploited, and the cultural industry intensively promoted, as we can observe in the western world. Promoting the high and low culture of a city appeals to the consumption of these cultural assets and the richness the city has to offer.

Creativity reveals itself as a strong weapon for the restructuring of cities, constructing a path to problem solving solutions, generation of new ideas and reconceptualization of spaces. With creativity, the innovation of the urban space opens new horizons, aiming for a higher level of competitiveness with other evolved and

modern cities, the enhancement of the attractiveness of new public spaces, where people feel comfortable and embraced, and the influx of tourists and investors. Acknowledging creativity as a fuel for the strengthen of society's mind, will highlight the potential of educating people bearing in mind the use of imagination in their daily tasks, building citizens who bring innovation to whatever role they play in our community. Culture pops out in the discussion of creating innovative urban spaces as a key ingredient in fostering the development of a city's image, reputation and interest.

Street performance, as an art demonstration, bears in it creativity in each performance an artist creates. Its presence also brings innovation to the urban space, providing a new experience of the city and filling the streets with colour, music and vivacity. In this way, street performance can be involved in the creative strategy for enhancing the competitiveness of a city and its promotion, reconceptualizing the urban space and attracting people.

3. Entrepreneurship in Culture

The concept of entrepreneurship is characterized as a process and act by which societies, organizations, regions or individuals identify and follow business opportunities in order to achieve wealth creation. Culture is defined as the everlasting value set of a region, nation, or an organization (George & Zhara, 2002).

Entrepreneurship can be understood as the art of making it happen with creativity and motivation. It consists in the pleasure of realizing with synergism and innovation any personal or organizational project, in permanent challenge to the opportunities and risks. It is to take on proactive behaviour in the face of issues that need to be resolved (Baggio, 2015).

In fact, entrepreneurship can create a major contribution to the economy of a nation, providing its growth through the dissemination and commercialization of knowledge and ideas, bringing innovation to the city. These ideas and knowledge are the entrepreneur's weapon for spawning new services, products, jobs, the reinvention of society (Karlsson et al., 2010). Thus, the entrepreneur has a lead role in the transformation of the creative city, possessing the skills and the right perspective to identify opportunities of urban exploitation for the generation of a new city's image, business and social environments.

A further route to the creative city came from an interest in culture. Two significant connections were how cultural evolution shapes urban development and the intrinsic link between creativity and the development of culture. With the decline of existing resource and manufacturing industry, culture was seen as a saviour for many cities in Europe and increasingly elsewhere (Landry, 2012, p.6)

Leadbeater and Oakley (1999) draw attention to the fact that creativity is what makes cities modern, calling big and diverse audiences who consume culture in different forms of artistic expression but also culture as the traditions and background of the city. These cities are themselves clusters of cultural business, mixing ideas from the people they attract, generating ideas, knowledge sharing and dissemination.

Culture opens space for perception and impact as the lens through which we should understand urban development, regarding the beliefs, traditions and heritage of a society. According to Landry (2012, p.9), “the cultural industries, hotbeds of creativity, are significant economic sectors in their own right and employ 3–5 per cent of the workforce in world cities such as London and New York or Milan and Berlin”. Culture attracts tourism, focused on a restricted side of culture expressed through the arts – museums, galleries, theatre and shopping. International companies are also drawn by a rousing cultural life for employees, after an inward investment on the cultural sector and institutions (Landry, 2012).

Language, food and cooking, leisure activities, clothing and subcultures, or intellectual traditions are resources that can be reconsidered to develop new services or products as they convey the personality of a region. These are cultural resources for the creative industries as well as the visual arts. They are, as Landry (2012, p.xxxi) describes, “the raw materials of the city and its value base, and they replace our traditional assets”. Cultural resources identify its city, what it has to offer, its essence and potential. The city can through them show its uniqueness and what differentiates it, drawing attention and curiosity (Landry, 2012). Leadbeater and Oakley (1999) also highlight the role of culture, in all its different manifestations, empowering the city and the entrepreneurial work:

Culture is increasingly central to how cities ‘brand’ them-selves to attract students, inward investment and tourists. One of the most outstanding recent examples of this strategy is the transformation of Bilbao’s international reputation with the building of Frank Gehry’s Guggenheim Museum. Cultural entrepreneurship at the civic level will be critical to instil a renewed a sense of purpose, especially in cities that have been

hollowed out by job losses and economic decline. To be effective, however, this demand-side approach to ‘rebranding’ a city with a new cultural image has to be matched by investment in indigenous production and business creation. (Leadbeater & Oakley,1999, p.17)

The cultural depth of a place can also derive from history, understanding the culture of a region as its ancient traditions, background and foundation. The city’s identity can have its routes in history. Civic pride and homeland confidence can be intensified by the enforcement of historical identity aspects, bringing credibility and authority to institutions, such as the Harvard–MIT, educational cluster around Boston (Landry, 2012).

“Creativity is not only about a continuous invention of the new, but also how to deal appropriately with the old” (Landry, 2012, p.7). Senses of patriotism can be addressed and increased by the reinvention of historical marks that strengthen the city’s personality and highlight. The history of a city can be promoted through a refreshing and creative channel, conveying it as a factor of interest and attraction to the city. The affirmation of a region’s routes enhances people’s pride for their homeland and sense of belonging.

Community cohesion is reinforced by culture, binding people with their shared traditions and values of the same place of birth, as well as personal confidence and people’s mental and physical well-being. A democratic lead matches people’s ability as citizens, and employment and training strategies are evolved and reconceptualized (Landry, 2012).

The entrepreneur, being a professional business creator through ideas and knowledge, sees in the varied aspects and expressions of a city’s culture numerous products to be explored and used for the creation of new business and the affirmation of a city’s personality, raising the city’s level of competitiveness. Leadbeater and Oakley (1999) use as an example the creation of the European City of Culture Year in 1990 and the 1999 Year of Design and Architecture in Glasgow, an initiative delivered and implemented by the local authority who used culture to revive the city’s reputation, reinforcing the city’s ability to engage in these industries, also representing it through artistic works.

Urban spaces are being reinvented with basis on wealth creation, in association with an increase of demand and consumption, and attention to visual factors of attraction,

delivered by the cultural and service industries, which influence people on spending money also in consumption spaces like restaurants, museums, casinos, sports stadiums. The economy is then focused on the generation of economic and cultural symbols and the places of creation and consumption of these symbols. As Zukin (1998, p.830) observes, “sociability, urban lifestyles and social identities are not only the result, but also the raw materials of the growth of the symbolic economy”.

Entrepreneurship pops out as an innovative way to take action and help with the development of these new economic and cultural plans, assuming the creation of ideas for new employment, events, urban planning and attractions, leading the city to the new level of development where cultural symbols and spaces are the face of business. Freytag and Thurik (2010, p.4) concluded that “differences in growth are partly due to differences in regional innovativeness, which can be explained by differences in entrepreneurial culture. Therefore, culture affects growth through the intermediating mechanism of innovativeness”. Culture, as the set of values, beliefs, traditions, history and symbols of a community, and innovativeness are the pair of raw material entrepreneurs’ work with, seeking to achieve this regional recreation and development.

Cultural industries and entrepreneurs will play a critical role in reviving large cities that have suffered economic decline and dislocation over the past two decades. Culture is not just a source of jobs and income but also a sense of confidence and belonging. Cities that have invested successfully in cultural renewal do so to generate not just economic growth but also a renewed sense of civic pride and purpose (Leadbeater & Oakley,1999, p.16)

However, according to Davidsson (1995), the region’s culture, regarding its values and beliefs, also affects the entrepreneurial action. McClelland (1961) defends that a supportive environment for entrepreneurship, achieved through an upholding culture of entrepreneurial values, sparks an entrepreneurial performance among its citizens. In contrast, Etzioni (1987) believes that the entrepreneurial behaviour can have a higher or lower degree of social legitimation depending on the prevalent and stipulated beliefs and values of a society, in despite of the firms’ founding values. Either way, both authors recognize the values and beliefs of the culture as fundamental in fostering entrepreneurial behaviour. Leadbeater & Oakley (1999, p.31) argue that the entrepreneur’s “skills and talents usually emerge from a creative community and they are sustained by a shared

milieu”. They also defend the promotion of a creative environment within cities in order to have successful cultural entrepreneurs.

A measure of ‘entrepreneurial culture’ is developed using individual value patterns of entrepreneurs and non-entrepreneurs. Extensive robustness analysis suggests that differences in economic growth in Europe can indeed be explained using this newly developed variable, albeit in an indirect way. Differences in growth are partly due to differences in regional innovativeness, which can be explained by disparities in entrepreneurial culture. Therefore, culture affects growth through the intermediating mechanism of innovativeness. (Freytag & Thurik, 2010, p.4)

The implementation of an entrepreneurial mindset and course of action in a society proves to be the first step towards the creative city. In this way, citizens will be more willing to support entrepreneurial action or even to embody entrepreneurial behaviour. More professional entrepreneurs will rise, working for an innovative, developed and engaging city. Using cultural heritage to strengthen and highlight the city’s identity and image can be the focus of entrepreneurial work, creating new subjects of foreign interest and attraction, elevating the city’s cultural offer and competitiveness worldwide, and building new jobs and business which press forward to economic growth.

Street performers have been present in the streets of Porto’s downtown for several years now. They are part of what makes the city itself, as an element of its culture and can be of entrepreneurial use in the development of new business ideas for the city’s growth. Entrepreneurial activity regarding street performance in Porto can contribute to the reinforcement of the city’s identity and attractivity. As a form of art expression and part of the city’s culture, street performance can be a tool for entrepreneurial work, showing that the arts and culture can be a means to the creation of business.

4. The arts and culture as a means to create business

The cultural industries in the actual society are gathering continuously more importance for the economic growth and the creation of new employment. On the basis of the estimates from the Creative Industries Task Force report, Leadbeater and Oakley (1999, p.13) observe that “4 to 5 per cent growth in these industries, twice the rate of the

economy as a whole, they could employ 1.5 million and generate revenues of £80 billion, worth 6 per cent of gross domestic product, by the end the next decade”.

This economic growth delivered by cultural industries has part of its fundamentals in the work of the cultural entrepreneurs who intensively connect with each other and other professionals and industries, within a city. In the process of developing their projects, entrepreneurs work in collaboration with, for example, graphic designers and video makers. The high level of internal trade, within the cultural industries, reflects itself in the need for more workers, generating more jobs, upgrading the quality of life and opportunities and proving cultural industries to be a profitable investment (Leadbeater & Oakley, 1999).

Inside the cultural industries activity, an investment in art creates meeting places where distinct people from a society gather and share the same environment, promoting a sense of belonging and social cohesion. Supporting the development of these art meeting places makes space for more work posts and business opportunities. Leadbeater and Oakley (1999) support the importance of art and culture with two concrete examples:

Art and culture play a central role in some of the most impressive examples of social entrepreneurship, such as the Bromley-by-Bow project in the London’s East End. Culture provided a central focus for the debate over Scottish identity in the run up to devolution, for example, through the opening of the National Museum of Scotland. (Leadbeater & Oakley 1999, p.17)

The Bromley-by-Bow project portrays the history of a Church congregation going through a phase of a low members number who wanted the community to be able to use the Church’s buildings. The project began when a group of local artists, a sculpture, childcare pioneers and an entrepreneur decided to transform these buildings into a pioneering charity, which provides a medical practice and a community research project, helping people with their health needs. The Bromley-by-Bow centre gives answer to society’s needs, conducting different projects and services created with a basis on entrepreneurship and innovation.

Leadbeater and Oakley (1999) perceive the consumption of culture as a public, collective and shared action, granting the common experience of sharing language, images and whatever aspect of culture. They support their idea giving as an example the influence of black music from which modern fashion, pop music, language and style

connected to it spread, especially in Britain where black people have influenced culture through pop music being this the strongest channel of influence they used.

Several authors have analysed how art spaces contribute for the development of economy and community. They identified art spaces as local revival places that lift tourism and consumption and improve life's quality in certain regions, being recognized widely as neighbourhood conveniences. They boost the neighbourhood revitalization creating opportunities for marginalized groups, such as homeless people or mentally ill, and providing access to artistic activities for those who want to participate or even try to start a business project, this way achieving community engagement. Art spaces are also distinguished as incubators for creativity stimulation and new talents, adding the space, work and equipment needed, as well as artistic and business programs for the development of skills. These spaces may offer other new opportunities for artists, arranging space for work exhibition and an environment where they can discuss with other artists, search for opinions and encourage each other. Finally, by implementing a collective sense of identity, mutual trust and understanding, art spaces foster the feeling of belonging to a specific place and culture, building social capital (Grodach, 2011).

Mommaas (2009) regards the consumption of art as the focus of art spaces undertook by local governments who prefer to use the arts as an object for the generation of tourism and place promotion, instead of a hatchery of cultural economy and art. By creating spaces for exhibitions or for the use of artists, local governments are creating cultural centres of attraction which tourists might be interested in visit as part of their cultural meeting of the city, and which might be used for the promotion of the city's cultural offer and events.

The investment in cultural and arts industries works as a strategy for the creation of new innovative business, enhancing the creative and modern image of the city and improving the quality of life for citizens as well as their satisfaction and sense of belonging and support from their homeland. It expands the cultural offer of the city for foreign visitors and its citizens, and the valorisation and input of the city's personality, heritage and artistic talent. Investing in these industries gives power to the creation of new spaces in the city, which generates the attraction of other business to the space, contributing to its economic development and growth. In this way, street performance can be part of this strategy for creating business as an art expression and a cultural

phenomenon in the city of Porto, which changes the urban space and generates economic capital.

5. Street performance and tourism

Urban centres are currently attracting increasingly more tourists, a cause deriving from a ‘cultural revival’ in tourism. The cultural component of the tourist market is a sector that has been growing steadily. The tourism industry and the governmental agencies receive new management considerations and approach methods, brought by the expanding interest in a city’s diverse cultural agenda, cultural heritage and historical places.

The type of tourism which highlights its’ cultural dimension is denominated cultural tourism, defined by the Association for Tourism and Leisure Education (ATLAS), as “The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs” (Richards and Bonink, 1995, p.174). This term identifies specific tourism experiences based on culture and combines different tourism aspects related with culture (Craik, 2002).

According to the World Tourism Organisation, cultural tourism accounts for 37% of global tourism. A recent study regarding the Europeans’ habits of cultural consumption (European Commission 2002) showed that people visited museums and galleries in a foreign country almost as often as they did at their hometown. This emphasizes the cultural tourism consumption of culture and its growing importance (Richards, 2016).

The growth of cultural tourism provides cities with the opportunity to foster new attractions and cultural experiences, capturing more tourists. The demographic characteristics of cultural tourists display consumers of art and culture (Craik, 2002), showing that the number of tourists interested in different art demonstrations is also growing and calling the attention to the importance of arts investment for cities.

Tourism is a tool for the economic development strategies and is argued as a solution to economic decline, fostering the development of cultural industries. As Craik (2002, p.113) affirms, “the role of culture in this process is multi-faceted: culture is simultaneously a resource, a product, an experience and an outcome”.

Cities find a new economic activity strategy in the production of tourist products based on historical and contemporary cultural assets. A relation of cooperation between tourism and culture, regarding these economic targets, shows evidence of a bright future.

Cultural and landscape tourism allows the demonstration of creativity through imagining, through the 'production' of artefacts to reproduce experience in tangible form (in the case of tourism, frequently through photographs and videos) and in the collation of artefacts associated with the activity (in this case, souvenirs) (Prentice 1997, p.211)

In his study of cultural and landscape tourism, Prentice (1997) identifies artefacts like souvenirs as a creative way to develop a product representing the lived cultural experience. In fact, these small products such as souvenirs offer the tourist a physical memory and representation of a cultural feature of the city and are largely sold in big cities centres also as an artistic product. Craik (2002) also observes the pertinence of souvenirs:

Most important is the ability to translate the site, historical figure, remembered activity, or experience into physical, durable and portable mementos which can serve as tangible reminders of the visit, through T Shirts, key rings, fridge magnets, posters, figurines, reproductions or art/craftwork. (Craik, 2002, p.122)

Graburn (1976) has observed the transformation occurred in the style and form of the arts and crafts of many indigenous people in consequence of tourism, changing the purpose of its production. Artefacts that once had only a cultural use, for example ceremonial and religious, become an object of production for sale. A more recent analysis from Wall & Mathieson (2006, p.272) states that "the collection of anthropological writings on changes in Fourth World arts, emerging ethnicities, changing identities and the commercialization of cultural traditions is the earliest comprehensive statement on this type of tourist impact".

Tourism has speeded up the advancement and improvement of traditional art, but it has also influenced the renewal of certain forms of art and craft. It also has implemented a new relationship between tourism and art, becoming the tourist an art consumer himself, since the arts are being produced for external consumption. Hence, tourism affects the traditional art and craft forms, propelling its renaissance and preservation. A new market is developed, changing the art form and its quality, and the tourism artefacts trade

emerges, expanding the artists' presence in a city, whether they are of host origin or not (Wall & Mathieson, 2006).

As cities began to understand art as a consumable cultural product of touristic attraction, different initiatives and events took place with the objective of expanding this field of culture and promoting the city's artists and art works. In London, 'open studios' were born in 1994, unlocking the gates of the workspaces of artists and designers to the public, disseminating the work of more than 40 artists. After 10 years, this small event was transformed into an extensive network, linking the industries of creativity and manufacturing, with over 1,800 artists supported and promoted. These events spread across London as big dimension cultural events - Designer's Block, 100% Design, Art shows – and even events including music gigs and publishers appeared. Artistic and creative production events spread worldwide, bringing a new exposition and value to these cultural industries (Evans, 2007).

Beyond all these art events and shows, independent street performers also perform as an attraction, amusing and entertaining the tourist's city visit. Simpson (2011) defines street performers as the individuals who present artistic performances in the urban space, with the purpose to receive donations from passersby. Lemay et al. (2013, p.580) consider that street performers "entertain pedestrians as they walk down the streets of cities in hopes of receiving reimbursement for their time and energy". In Bath (England), with its 3.8 million-day visitors on an annual basis, one touristic attraction are the street performers, located throughout the city's centre. These street performers are considered part of the atmosphere created in Bath, bringing people joy and the experience of a more energetic city (Simpson, 2011). The art of these performers remarks and fills the city's identity and vivacity, making the touristic experience more interesting and fuller. They bring joy and colour to the streets, awakening the city with their performances and works.

We could add that street arts deal with the preservation and renewal of the popular cultural heritage. They keep the traditions linked to fêtes and certain popular know-how alive. Furthermore, street arts decompartmentalise the academic codes of the fine arts by creating bridges between the different disciplines, and therefore very produce innovative creation forms. Street arts help broaden access of the populations to culture by positioning themselves in the public space, open to circulation, and by setting up in isolated or poorly equipped areas. Street arts mobilise the social fabric of the city and help forge or strengthen a sense of belonging among the city's inhabitants. Street arts are a communication vector for the cities and help dynamise the local economy (Floch 2007, p.3)

Street arts like street performance represent a vehicle of dissemination of culture, bringing it closer to people without limiting the access to anyone, and improving the relationship and sense of belonging between citizens. In fact, street performance changes the way we look at a street which is no longer just the way to get to our destination but a world full of life.

This way, apart from bringing animation to the tourists' journey, visiting and walking by the streets, street performance opens to the tourist community displaying the cultural and urban life of the city, as well as creating an environment, which fosters the involvement and interaction between people, giving them an enjoyable and interesting moment lived in our city.

6. The art in the Portuguese urban space

According to the Oxford Dictionaries, “a person who performs music or other entertainment in the street or another public place for monetary donations” is called a busker. The artist's performance on the public space is commonly designated as ‘busking’ or ‘street performance’.

Forgoing the sanctity of a walled theatre space, with darkened auditorium, fixed seating, prepared audiences, and reassuring reviews, the street performer instead engages and manipulates the urban environment, using its traffic, noise, and passersby as props for his [sic] show. Buses rumble by; helicopters hover overhead; heckles interrupt the rhythm of the performance; rain, cold, or police can defeat the performer entirely. The audience surrounds the street performer, restless, waiting, impatient. Yet the street performer succeeds in transforming urban space into theatre place (Harrison-Pepper 1990, p. 140)

Mostly in the biggest cities of Portugal, there are artists who make a living by performing in the streets. As Harrison-Pepper (1990) describes the New York's street performers, they turn the urban environment into their own stage and perform or develop their art works surrounded, eventually, by tourists and citizens. While working on the streets, they intervene significantly in the everyday city life and its atmosphere, holding the capacity to create cultural spaces inside the limits of the street (Simpson, 2011).

The performance of the artists affects the organization of the street at a space and temporal level, with the dynamic and drifting characteristics of the performance bringing density, rise and flow to the space (Harrison-Pepper, 1990). Tanenbaum (1995) argues that street performances create spontaneous encounters, bringing people closer in a democratic way, changing the way we perceive the urban space and breaking with the everyday individual routine. In fact, the space between the performer and the audience is reduced in a street performance event where the environment is more familiar and relaxed, and easier to involve and interact with the spectator (Mason, 1992).

Apart from the proximity of the performance, street performers are also confronted with the challenge to improvise, keeping their performance as a natural fluid act since there is no script (Tanenbaum, 1995). These are some of the characteristics which differentiate street performers from artists performing on a stage. The mixed crowd formed in a street performance situation also breaks with the conventional audience in a theatre, separated through classes and showing off the economic power of people (Auslander, 1999). In the urban space, the artist work is more democratic for its audience as everyone can watch, without the existence of a separation, and regardless of their economic power, race or age (Tanenbaum, 1995).

Citizens, tourists, anyone from any socioeconomic level become spectators, sharing the moment and even laughing with each other. Street performance fosters the contact among strangers, transforming the public urban space in a place of conviviality (Tanenbaum, 1995).

Street performance influences social relationships and the way we live with each other in a community, but it also transforms in a symbolic form our urban space, creating a stronger connection between people and the environment they live in or visit. The work of street performers can change our perception of the city space and even the way we think and act about it and the people and environment around us (Duxbury, 2013).

According to Duxbury (2013), to address sustainability, regarding our urban space, is possible with the intervention of artistic practises in the public space. Street performance captures public involvement, gaining the power to influence positive cultural changes and to stimulate public participation in the transformation of the city and communities into more sustainable places.

In Portugal, street performers are a constant presence in big cities like Lisbon and Porto but also in other urban centres. Although the street performance world still has a low recognition level and acceptance, some street events related to the performing arts started to appear, promoting this type of art demonstration and encouraging people to discover it. The first major event of street performance, organized in Portugal since 2001, is Imaginarius, an international reference happening annually, with a two-day duration, in Santa Maria da Feira. Here, street performers are given the space to present their creations and perform for the public. Imaginarius is now part of the European route of street arts festivals, with a distinction made with the EFFE label, and collaborations with other projects. Santa Maria da Feira is denominated as the Portuguese capital of street arts with its strategic investment on artistic creation as a means to achieve economic development. This event opens and extends the cultural offer of the city, bringing closer different communities and cultures, involving its habitants and local traditions (Costa, 2016).

Crato, a village in Portalegre, developed in 2016 the first Busker Festival – International Festival of street artists – building several stages in the historic and interest zones of the villages where the artists were able to perform. With this initiative, the local organization intended to reinforce the community identity, bringing different cultures closer and fostering a sustainable local economy through cultural development.

Óbidos Buskers Festival – international festival dedicated to the street arts – saw its first edition happening in 2016. The vision of this festival regarding street arts embraces the street as a free citizen's space, where one must be able to assist to free artists performances in the open space. Óbidos Buskers Festival values street artist's performances as a work that requires respect and consideration and that one must repay for the effort and dedication put in by the artist. Supporting the development and growth of street artists, the event has occurred annually until the present year.

In the bigger cities, Lisbon and Porto, different events have been organized in the last years. In Porto, a group of students came up with a festival for all types of street art – Artua – also including an art contest between its participants. Their idea was to foster tourism in the city and to give value and attention to the Portuguese street talent. Artua also represents the break of barriers and prejudices concerning street art, as an attempt to change people's mind and their appreciation to this type of art. Porto Busker and Porto's city council arranged together the Porto Busker Fest, occupying all august weekends, a

festival which united several Portuguese and international street artists who were able to perform in different stages throughout Porto's downtown. Acrobats, clowns, dancers, living-statues, magicians and musicians, all have a seat in Porto Busker Fest, bringing energy and life to the city, encountering in this month a place for self-promotion and growth (Fitas, 2018).

In Lisbon, *Chapéus na rua* – Lisbon Busking Festival third edition took place in 2018, for 3 days, in the city's centre, promoting street art as an urban artistic expression. This event organized by COR.D'AC – Corrente de Arte Association, intends to break the differences in cultural access, bringing the art closer to every citizen or tourist, regardless of their economic possibilities. The festival also wants to change the idea of street art as an art of poor people, leading people to appreciate and enjoy street performances (Morais, 2018).

Apart from street art events, there are also other initiatives taking place in Portugal with the objective to support street artists, helping them to find other works or projects. *Central de Artistas*, for example, is a free platform which exhibits and promotes Portuguese and foreign artists performing all over the country. This platform discloses the artist's work, enabling its hiring from the users of the platform.

Portal de Artista, a website making available the acquisition and sell of animation services, gives the artists the necessary weapons for giving access of their work to anyone who wants to hire them. To be part of this website, artists must pay a monthly value with a binding period of one year.

Another example is 'Book a street Artist' – a creative company empowering artistic talent and disclosing it universally. The company develops a portfolio of the artists who contact them and gives to the general public the opportunity to hire these artists. 'Book a street Artist' works freely and without contract and it includes graffiti, music, illustration and other performative artists.

It is evident from the preceding discussion that, while street performers intervene in the everyday life of the city and produce convivial and sociable spaces, these interventions can make their presence contentious in various ways and therefore result in measures being taken to place limits on them. This is increasingly taking the form of a strategic tightening of the controls over street performers in light of relatively static issues (noise levels, timing, and "quality" of act). (Simpson 2011, p.427)

However, as Simpson (2011) describes, the presence of street performers in the urban space implies the establishment of certain limits or rules regarding how they use the space, the amount of time and even the noise produced by them. In some countries, legislative responses to the performance of street artists in the urban space have been developed. Local authorities introduce licenses or codes of conduct, performers have to adhere in order to work on the street (Simpson, 2011).

In Portugal, Lisbon is the only city with legislation regarding the presence of street performers in the urban space. Until 2015, street performers in Lisbon would have to pay for a license in order to be authorized to develop their activity. Since then, Lisbon council has transferred this responsibility to the local councils. They now have the power of deciding over giving the license to the performing artists requiring them. The license of occupation of the urban public space is free but of mandatory acquisition. In Porto, there is no legislation for this kind of activity. There is no license of space occupation, however, there is an informal code of conduct, leading the artists to respect each other's space and the street.

The presence of street performers reveals itself as an energetic and relaxed environmental creation in the urban space, bringing animation and entertainment for those walking by who, apart from being spectators, can enjoy the performance closely and even engage in it. The performances of artists in the street create proximity and interaction between its audiences, including also a strong implicit sense of democracy with the inclusion of people from any kind of social or economic level in the public.

Street performers can be met in different cities in Portugal, being Lisbon and Porto the ones with the most affluence. Although this type of art is still not given enough value and support in the country, different events concerning street performance started to appear in the last decade gathering the space and attention for these performing artists to present themselves. Online platforms have also been created with the intent to help street performers' work to be appreciated and even supported financially for personal purposes of the client.

The work conditions of artists on the street has been given little to no attention in most cities, being Lisbon the only one with a legislation and regulation concerning this type of art. This reflects the value given by local authorities to this work, leaving the

performers and the community exposed to any kind of situation regarding the performance of artists in the streets.

7. Street Performance in Porto

Porto, together with Lisbon, is one of the two cities in Portugal that represents a centre of intensive cultural demand and supply, regarding the performing arts. The reason behind this fact is not only related with the dimension of the city but also with its facilities, which exist in bigger number and are better when compared with other cities, and with the social and professional qualification of the population being more developed. This way, the demand towards the quality of activities is affected, causing a generally positive response from the cultural field to a clustering economy auto-generating synergies (Macário, 2015).

Porto concentrates a heterogeneous, young, educated and demanding audience, generating the appearance of larger and new audiences, with new practises the local cultural policies have to face. Being a city with more cultural activity, Porto represents a place with the appropriated facilities and environments to produce different genres of arts (Santos et al. 2012).

“It is clear that tourism and culture have become increasingly closely linked as their role in regional attractiveness and competitiveness has become clearer” (OECD, 2008, p.35). Porto has been elected best European Destination in 2012, 2014 and 2017 by European Best Destinations. Also the Portuguese Smart Cities Index recognized in 2016 the city of Oporto as “the Portuguese city with better results in what concerns the main vectors of intelligence (policy, strategies and projects implemented, edification, mobility, energy and smart services)” (Guerra et al., 2017, p.129). These acknowledgments have reinforced the reputation of the city of Porto as a tourist destination, boosting the growing number of tourists in the city and its variety (Guerra et al., 2017).

“According to Porto e Norte and the Tourism Department of the Porto City Council, tourists visiting the Porto region have an above average cultural level, being demanding when evaluating the experience. They are also characterized by having a medium/high and higher educational level; they are sensitive to local cultures and seek authentic experiences; they have a medium/high purchasing power; they are concerned about

preserving the environment; they evaluate tourist products in advance; they are users of new ICTs; they travel with their family; and they prefer flexible itineraries and rationalize their consumption” (Liberato et al., 2018, p.10).

The willingness of tourists visiting Porto to have a cultural experience in the environment of the city works as a motivation for street performers. The great flow of tourists through the city’s downtown area rises the attention achieved by the artists performing in the streets as well as their income. Artists reaching for international recognition see in the presence of foreign visitors a path to touch new horizons and spread their work. They plan the location for their performances based on the affluence of citizens and tourists, leading them to the city’s downtown and historic centre.

In Porto city, street performers are a permanent presence in the downtown urban space. The most crowded areas such as Ribeira, Rua de Santa Catarina and Rua das Flores are rich in melodies, paints and even magic tricks during the day. Here we can meet Portuguese artists performing every day, changing places now and then, but we also encounter foreign artists who stop by for a day or two and take advantage of the city’s movement, or who found in Porto a place where they can establish their work, performing freely for who happens to step in that street. Painters selling their drawings, musicians sharing their songs and playing their instruments, circus performers, manipulation of puppets, this is the spectrum of street art filling Porto’s downtown.

In the city of Porto, there is no legislation concerning street performance, no licenses or any kind of official regulation. There is, however, an informal conduct code between those working on the city’s streets. This informal code implies a distance that must be kept in the street space between artists, so as not to interfere with each other’s work or performance. Staying in the same space more than two hours is avoidable by the artists as it is advisable to keep the distance relatively to commercial spots, in order to keep their entrance free. When the artist’s performance is noisy, it is wise to make pauses and not to use an amplifier (Moreira & Pinto, 2019).

In an interview delivered by the JPN, workers from cafés and hotels in ‘Rua de Santa Catarina’ revealed to have witnessed situations where the presence of artists in the street disturbed their business. They described as an example, performing artists blocking the entrance of a hotel and hampering the clients’ movement, entering and exiting the café. In consequence of these situations, the workers support the creation of a legislation

regarding the presence of street performers or even of a payed license (Andrade & Moreira, 2016).

The artists performing in the streets feel they are looked down upon by the community who perceives them as beggars, not valuing their work. In addition, some have been part of conflicts between artists not respecting one's space or fighting for one. This and other difficulties street performers live with, have led them to think about the idea of creating an union for street performers and workers. They understand the creation of a union as a means to achieve more respect and valorisation from the community but also as a means to bring artists closer, fostering the spirit of union, team and mutual help, improving the relationship between artists (Moreira & Pinto, 2019).

Although the presence of street artists in the city of Porto is widely seen and sensed in the downtown part of the city, the absence of any kind of regulation concerning this type of work seems to affect the artists and the people working in establishments situated in the same streets. The need for the creation of rules regarding street workers comes from the will to provide a fair, equal and peaceful environment between performers and their interaction with the urban space and citizens.

CHAPTER II – EMPIRICAL STUDY

1. Objectives

The empirical study developed in the context of the project *Street Performers in Porto – a Tourist Route* was divided in two different tasks. The first one, a qualitative study, was to make interviews to the street performers in the streets of Porto's downtown. The second task, characterize as a quantitative study, was to share a digital form among students who are or have enrolled in an Erasmus programme in Porto city.

The interviews directed to the street performers had as objectives to identify the actual situation of street performers developing their work in the city of Porto; to comprehend their motivations and insecurities related with their activity; to acknowledge each artists' history when it comes to their artistic education and the reasons leading them to perform in the street; and to understand the existent relation between street performers in Porto, as well as the relation the artists have with the local authorities and citizens. The interview's questions were structured in order to reach each of these objectives and finally to draw conclusions regarding the conditions the city of Porto provides the street performers with, how the city's citizens react to their presence, how artists organize their work and relate with each other and how the local authorities deal with them, all from their perspective. In the end, it can also be understood what led the artists to fill the streets of Porto.

The survey was created using Google Forms and directed to Erasmus students with the intent to evaluate the potential touristic attractiveness of street performers, giving as a sample the set of foreign students who apart from coming to the city to study, also come as tourists wanting to get to know a new place and its culture. This way, the form gathers information concerning the perspective the students have over the street performers in the light of Porto's culture and the value they give to their art and contribution to the cultural experience of the city. With this form, it is possible to analyse a touristic view of street performers in Porto, reaching useful conclusions to the city's business, creative and cultural dimensions.

2. Methodology

The research methodology involved in this work can be classified as qualitative and quantitative as, in this empirical study, were developed two kinds of studies (one qualitative and the other quantitative).

Being this a cultural study, the approach used in the investigation of a cultural practice of the contemporary society reveals itself as qualitative (Flick et al., 2004). As Lune and Berg (2017) explain, “qualitative research properly seeks answers by examining various social settings and the groups or individuals who inhabit these settings. Qualitative researchers, then, are most interested in how humans arrange themselves and their settings and how inhabitants of these settings make sense of their surroundings through symbols, rituals, social structures, social roles, and so forth”. In the project ‘Street Performers in Porto – a tourist route’, my subject of examination are primarily artists performing in the city’s downtown. The research concerning this specific group of individuals seeks to analyse the organization, conduct and development of the activity carried out by them, concerning the work environment and the relation with their surroundings, within the community’s structure.

Flick et al. (2004) characterize qualitative research as a method to describe “life-worlds from the inside out” through the viewpoint of the ones inside this life-world, with the aim of contributing to the comprehension of “social realities and to draw attention to processes, meaning patterns and structural features”. In fact, in this project development, I intend to portray the daily reality of street performers as well as their work and story based on their own words and narratives. This way, I accomplish to understand the artists’ reality, routine and experience and also their motivations, art and background.

“Research design is a plan for collecting and analysing evidence that will make it possible for the investigator to answer whatever questions he or she has posed” (Flick, 2009; Ragin, 1994). It helps linking the research questions to the data the investigator intends to collect and the suitable strategies for the data analysis, ensuring the effectiveness and precision of the study (Yin, 2015). In order to reach this project’s objectives, I developed my research design starting with choosing as a sampling a group of artists who perform in Porto’s downtown on a regular basis. As one of the project’s objectives implies the creation of an exposing route of the city’s street performers, to take into consideration artists performing temporarily in Porto wouldn’t meet the route’s

description in the medium/long term. The sample chosen covers only artists who carry out performances such as singing, playing an instrument, magic tricks, statue figures and other types of performances which don't include the selling of a product. This way, I am able to reach the most relevant and significant data to my subject of study as it is the purpose of determining a sample of study (Yin, 2015).

The intended comparison is another important part of any research design (Flick, 2018). In this component, the researcher decides the dimensions or levels he/she intends to compare. In this project, I draw a comparison between the artists' point of view regarding their work in order to take conclusions concerning the conditions of their activity and also to expose their art as part of the city's culture. According to Flick (2018), the level of generalization intended in a research is a major step in its construction. Considering the two distinctions presented by Maxwell (2005), internal and external, concerning the intended generalization of a research, the investigation developed in this project reveals itself as an internal generalizability as it "refers to the generalizability of a conclusion within the setting or group studied". Taking as the group studied the street performers in this case, I generalize according to the reports made by the performing artists. In order to assure the quality of the research, its' validity, reliability and objectivity must be guaranteed through the attempt to control the influences on the research of the studied issue. Keeping constant several methodological features of the project's research such as the structure and guide of interviews, it is possible to "increase the similarity of the research situations in which the data were produced, so that differences in the data can more likely be drawn back to differences in the interviewees" (Flick, 2018, p.43).

This way, it is possible to collect and analyse data with more quality as it was gathered following a standard method with a high control level. In this case, I have established an interview guide which I applied in every interview made with each performing artist, asking the same questions and trying to acknowledge each one's opinion and experience concerning the same situation. The audiences selected to address with the research must be determined also in the research design process (Flick, 2018). The researcher must attend the audience's demands and think about the best strategies to reach each audience (Corbin & Strauss, 2015). The project 'Street Performers in Porto – a Tourist Route' means to address an academic audience which is to approve the outcome of the research as an academic qualification. This way, the project and its results are presented meeting the criteria of a good scientific practice. However, this is not the only

audience the project intends to address. As exposed in the objectives' description, the project intends to address the Erasmus students, analysing the route's impact on this academic touristic community. "Constructing a research design successfully means to define who or what shall be studied (and who or what shall not), what the relevant dimensions of comparison are like, and so on" (Flick, 2018). In my research design I selected as the subject of study the street artists of Porto's downtown. Through them I can also analyse and take conclusions regarding the city's people and environment they contact with, remaining them my only one subject and focus in this qualitative study. With respect to the dimensions of comparison, I determined as appropriated for the accomplishment of my objectives the performers' work story and conditions and their experience relative to the city's community perspective and reaction to their presence in the streets.

Collecting data for qualitative research usually implies interacting with real-world situations and the people in them. These all become part of the field setting for a research study (...)Field-based data—whether coming from direct field observations, interviews, or videotapes, or the review of contemporary documents such as participants' journals, daily logs, or even photographs—will form much of the evidence used in a qualitative study (Yin, 2015, p.109).

In my case study, the data collection is characterized as field-based as it is undertaken through the realization of interviews aimed at the street performers, direct field observations concerning the artists' performances, and analysis of reports and interviews found in journals.

Regarding the interview process, a signed consent was given by the participating individuals to the use of their report and information. The recording of the interviews for further analysis was also consented by each one of the interviewees as every interview was recorded. The individuals consented their participation in the project wilfully, with the certainty of being free from manipulation, deceit, unfair inducement, duress or any kind of fraud being this an informed consent (Lune & Berg, 2017). According to Lune and Berg (2017) identification of interview types, the interviews developed in the concretization of this project are characterized as standardized, using a scrip with structured questions. The questions asked are the same for each interviewee so that the answers can be subject to comparison (Babbie, 2007). Researchers using this interview methodology have clear objective information they intend to discover, using

comprehensive and simple questions to obtain the information needed. The questions asked are simple and brief and the researcher assumes they present similar meanings to every participant. In this case, the questions asked seek to unfold the artists' activity story, their motivations, experience in the street, work conditions and ambitions. This way, they remain the same for every interviewee and are direct, simple and clear.

For the quantitative study, it was developed a survey, which has as target audience the Erasmus students of Porto. Quantitative methods conduct the investigation with a numerical, statistical or objective measurement analysis of the data collected. According to Sukamolson (2007), quantitative research concerns the collection of numerical data in order to analyse a particular phenomenon, using an appropriate research design and instruments of data collection. With the right data collection instruments, it is possible to convert data that is not in quantitative form, as beliefs and opinions, so that it can be studied. In the present study, it is intended to analyse the experience and opinion of the Erasmus students regarding street performers in Porto, being this way essential to choose the best strategy to gather the data so that it can be statically analysed.

The survey is a quantitative tool of data analysis and collects the information directly from our target audience. Its objective is to gather data representative of a population, which is used by the researcher to “generalize findings from a drawn sample back to a population, within the limits of random error” (Kotrlik et al., 2001). It provides the description of our subject of analysis quantitatively and can be used to gather feedback from a group of people regarding a certain subject. In this study, the survey intends to analyse the perspective Erasmus students in Porto have over street performers, how they see them and their experience if they have already interacted with them, so the ‘population’ studied are the Erasmus students of Porto.

The survey sample includes everyone who answered the survey and whose data is analysed. In this study, the sample is constituted by 117 Erasmus students, studying or who have recently studied in Porto, with an average age of 22 years old. Most of the sample respondents were female students.

The survey developed can be characterized as cross-sectional as “it is an approach of collecting data only at one point of time” (Showkat & Parveen, 2017). It covers the report made by the Erasmus students concerning their opinion and experience with a street performer at the moment the survey was answered.

3. Results

3.1. Interviews

The interviews for the project were directed to ten street performers and had as objectives: the identification of the actual street performers' situation in Porto; the comprehension of their motivations and insecurities affecting their work; the acknowledgement of their history, artistic education and reasons to perform in the streets; the understanding of the relation between street performers and their interaction with citizens. The transcription of the interviews can be found in Appendix VII.

The interview guide was divided in two categories, being the first one relative to the life path and artistic education of each artist and the second one relating to their activity as street performers. In the first category, the information I intended to gather concerned the type of performance developed by the artist, how and when the artist started performing and his motives leading to street performing. The second category approaches the artist's reasons for performing in Porto, the work conditions and the relation with other artists, the local authorities and citizens.

Regarding the motives for street performing, the money collected and the passion for performing in the street are the most given arguments. Visibility and promotion of their work, together with the training space provided by this activity and the free time schedule, are other reasons referred by some artists. Effectively, the majority of the artists refers the money factor as one of their heaviest reason for street performing: *"I did it because I need money"* (E7); *"It also helps me with money issues"* (E10). However, some artists refer as their only motivation the love and passion for street performance: *"I'm passionate about it."* (E8); *"I fell in love with playing in the streets."* (E5); *"I enjoy my job, I make people happy"* (E2). Two of the interviewed artists recognize the potential of street performing for promoting their work: *"For us, this is like a visiting card. People from all Europe pass by, take photos and that discloses our characters."* (E4); *"It gives me visibility (...) I have my Instagram there, a lot of people see it."* (E9). For others, the street is also seen as a free space for practicing whenever they want: *"In the street, we have the freedom to come whenever we want (...) we end up practicing and having fun together."* (E6); *"I can gain experience."* (E10).

When it comes to their reasons for choosing Porto as their stage, the answers vary according to the country of birth. Artists born and living in Porto, half of the interviewees, state this as their fundamental reason: *“I live here in Porto”* (E1); *“Three of us are from Porto”* (E6); *“I’m from Porto”* (E8). On the other side, most foreign artists present as their cause for performing in Porto the appreciation of the city: *“I love to sing in Ribeira”* (E5); *“I like Porto”* (E2); *“I like Porto very much, specially Ribeira which is wonderful”* (E4).

For the majority of the interviewed artists, the work conditions concerning their activity are good: *“is working out for me”* (E2); *“it’s very nice [to play in Porto]”* (E3) - however some of them consider the lack of a license harmful to their work: *“It causes some confusion [the uncertainty of the legality]”* (E1); *“If there was a licence, that wouldn’t happen [problems with the noise]”* (E9).

The relationship between street performers is characterized by three of the interviewed as peaceful and with respect for each one’s place of performance: *“It’s very peaceful, the artists respect each other.”* (E4); *“The artists respect each other.”* (E5); *“I never had problems, they wait until I live”* (E10). In contrast, four of the artists claim that there is lack of respect for each one’s performance: *“The only problem is sometimes (...) people play here and he could have waited (...) doesn’t stop when I perform (...) some people use amplification”* (E2); *“there was an artist who came to play next to me and I couldn’t sing anymore”* (E3); *“It does not go very well an artist coming here to play when I’m presenting my performance with music”* (E8). Other artists reveal some time and schedule problems: *“the longer you play, the bigger the problems they have with you”* (E1); *“We have had arguments with other artists because of schedule problems”* (E6)). Others describe that there are nice and approachable artists but also artists who create problems: *“Some artists really like to claim (...) other artists are super nice.”*(E7); *“Sometimes there are some issues, especially with foreign artists (...) but between artists who have been here for a long time we have it all worked out.”* (E9).

Most of the artists consider that the citizens are welcoming and receive their presence well: *“I’m getting good response”* (E2); *“People are very nice and welcoming.”* (E5); *“People enjoy”* (E8). Few artists describe negative experiences with people passing by: *“There are homeless people (...) you can’t play next to them (...) they say they don’t like it.”* (E7); *“There are people who don’t like it and show it in an aggressive way”* (E9); *“People start complaining, telling me to go to work”* (E10).

When it comes to the local authorities, most artists indicate they never had any trouble and that the officers are tolerant: “*The police has passed in front of me several times and never said anything*” (E1); “*It’s all very peaceful*” (E4); “*Never had any problem*” (E5). A minority of the artists describe that the officers’ reaction is not always the same and that when people complain, a fine is imposed: “*Yesterday I received a fine because the hotel (...) called the police seven times*” (E9); “*Some let us perform, other don’t.*” (E1).

3.2 Survey

The developed survey was created using Google forms and had as objective the acknowledgement and understanding of the perception of the Erasmus students in Porto of the artists performing in the city’s downtown. The Erasmus students were chosen as the target audience as they come from different cultures, giving the possibility to analyse a distant and touristic point of view of this demonstration of art. This way, the survey was only directed to these students, questioning their awareness, experience and opinion on the presence of artists in the streets of the city of Porto, in the context of our culture. The survey can be found in Appendix VIII.

The assumptions I intend to test are the following:

- a) If the Erasmus students have ever had contact with a street performer in Porto and, in case they didn’t, if it was because they have never heard of their existence, because they didn’t want to or because they haven’t had the opportunity;
- b) If they regarded the street performance as something original and new to them;
- c) If they consider street performance as integrant of Porto’s culture and if the contact with a street performer changed in some way their perception of the city’s culture;
- d) If they would contribute to the artist’s work, explaining why if they wouldn’t;
- e) If they think street performers bring value to their experience of the city;
- f) How positive was their encounter with a street performer.

The total sample of this study is composed by 117 individuals. This sample is constituted by foreign Erasmus students, studying in Porto in the present year or who have studied in Porto in the last four years. The method for creating this sample was non-random as the survey was directed only to Erasmus students through Facebook groups,

distribution of flyers with the access link in student residencies, and emails sent by the offices of international relations of some faculties and institutes and by student associations of some faculties.

According to demographic data, the average age of the sample was 22 years old, with students aged 17-33 years. The sample was mostly composed of female students (70,8%).

The following figure (1) refers to the occurrence of contact between the Erasmus students and a street performer.

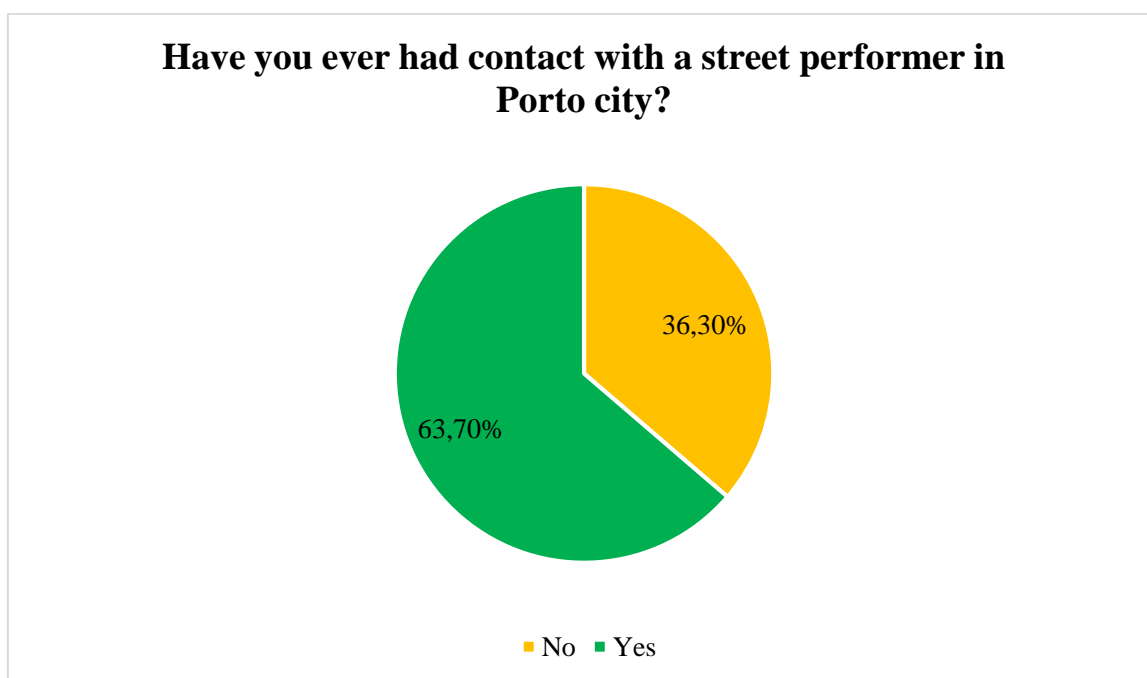


Figure 1- Contact of the Erasmus students with a street performer.

It can be observed that 63.7% of the sample elements have had contact with a street performer, while 36.3% have not. More than half of the sample shows to be aware of the existence of these artists in the streets of Porto, having already seen them. However, there is still a big number of elements who are unfamiliar with the subject or who have never had any proximity with street performances.

Figure 2 reveals the answers of the elements of the sample who have not had contact with any street performer. For this question were given four answer hypothesis: I didn't have the opportunity; I've never heard of it; I didn't want to; Other.

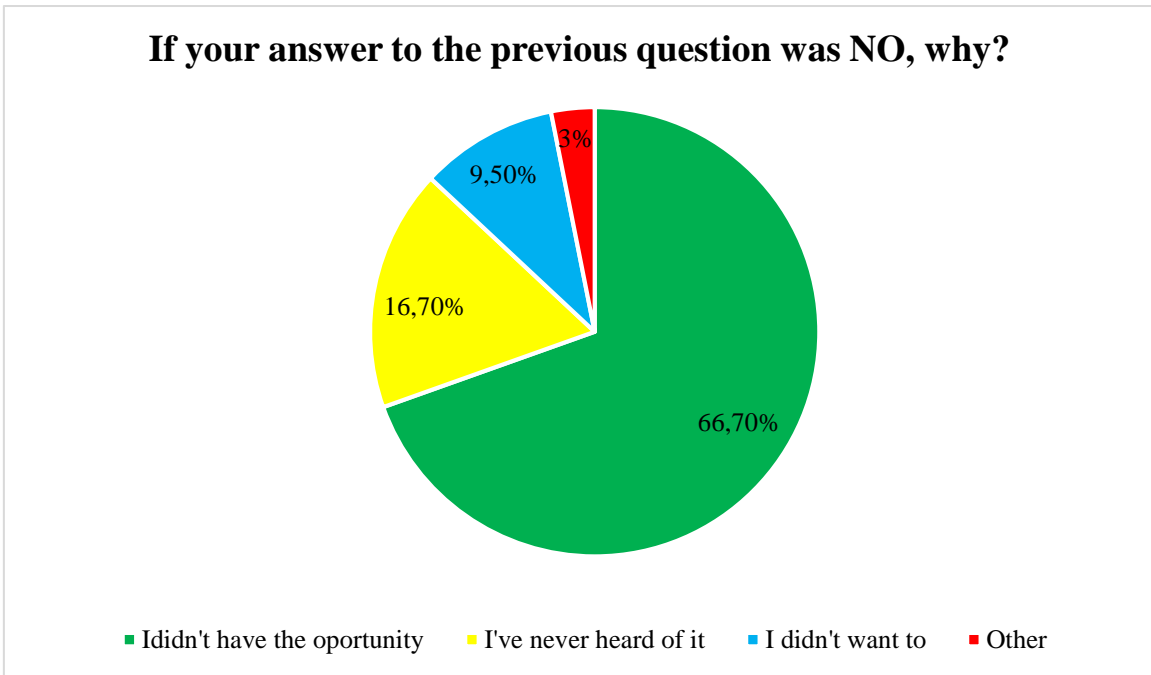


Figure 2 - Justification for never having had contact with a street performer

The figure shows that the majority of people who have never contacted with a street performer did not have the opportunity to do so. It also shows that some students are unfamiliar with the existence of street performers in Porto city and few do not have the will to contact with them.

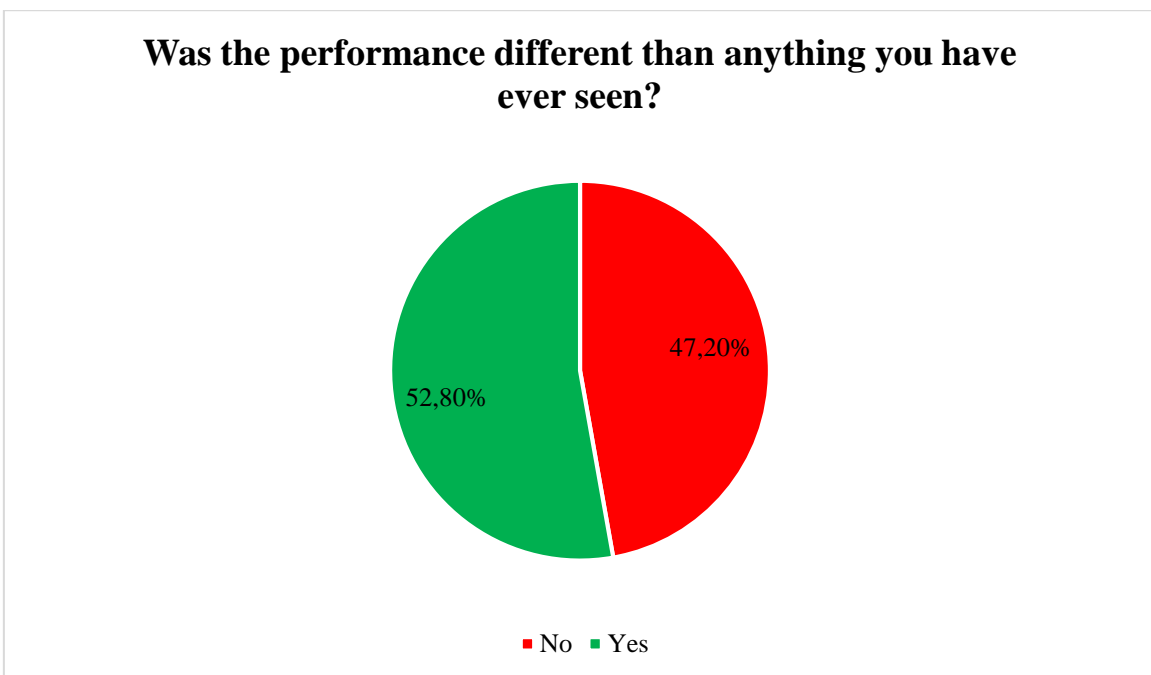


Figure 3 - Originality of the performance in the Erasmus students' opinion

Figure 3 represents the opinion of the Erasmus students concerning the originality and innovation of the street performance. It can be observed that 52.8% of the sample elements thought the performance was different from anything they has ever seen. However, 47.2% did not agree.

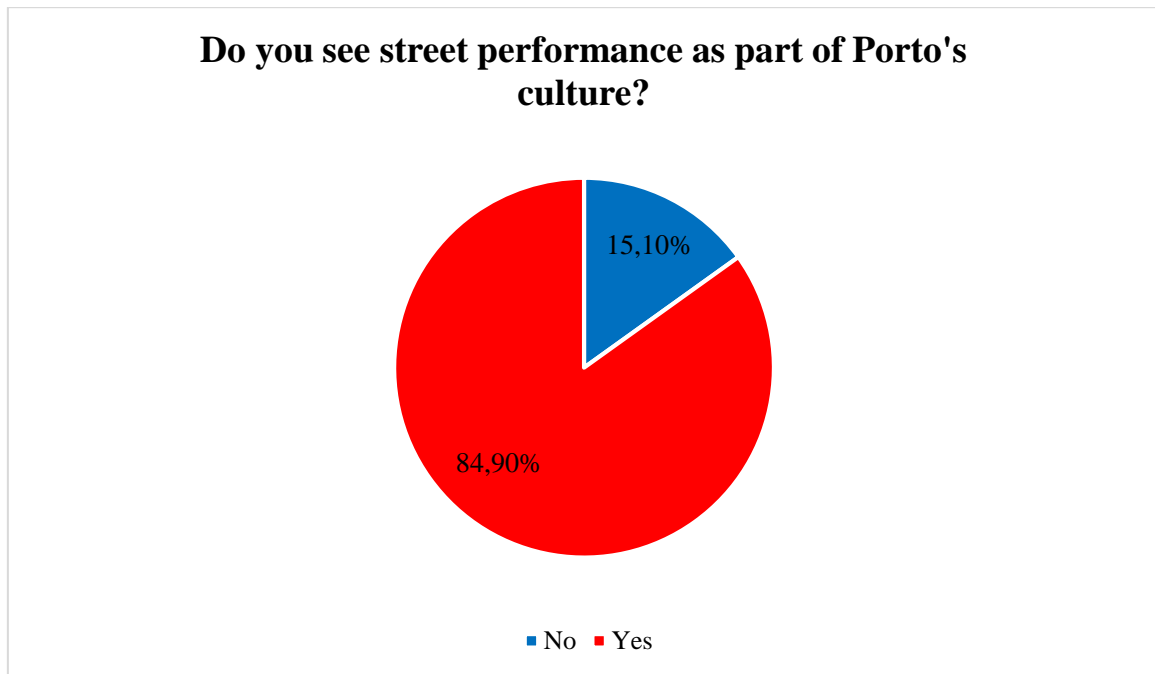


Figure 4 - Do Erasmus students see street performance as part of Porto's culture?

According to Figure 4, 84.9% of the Erasmus students included in the sample consider street performance as part of the city's culture. Only 15.1% answered they do not relate this type of performance with Porto in a cultural sense.

If you have had contact with a street performer in Porto, did it change your perception of the city's culture?

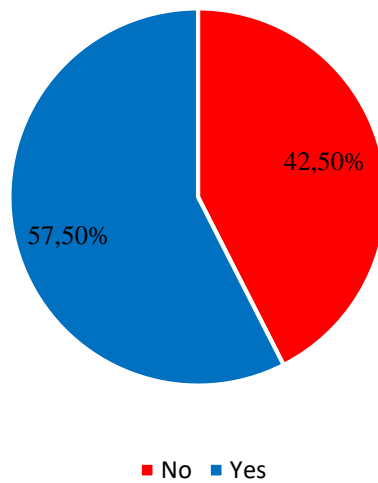


Figure 5 - Did the contact with street performers changed the Erasmus students' perception of Porto's culture?

Observing Figure 5, it can be understood that the number of students who had their perception of the city's culture changed after contacting with a street performer is very close to the number of students who had not. Yet, the number of positive answers is higher, with a percentage of 57.5.

Upon encountering a street performer, would you contribute to the street performer's work?

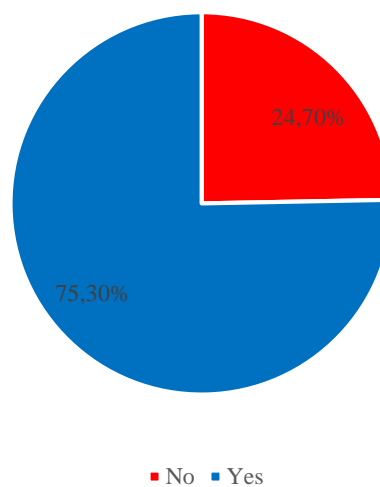


Figure 6 - Willing of the Erasmus students to contribute to a street performer's work

Figure 6 reflects how the Erasmus students feel about contributing to the street performer's work. Most of the sample elements were keen to give a contribution (75.3%), while 24.7% answered they would not support the street performer.

To the ones giving negative answers, it was asked the reason why they would not contribute to the artist's work. Among the justifications given, the worthiness of the performance was the only one referred by more than one student. Other answers concerned the lack of free time, money and interest.

Table 1 reflects the evaluation made by the Erasmus students of the value they consider the street performers bring to their experience of the city's culture.

Table 1. *Erasmus students' evaluation of the value street performers bring to their experience of the city's culture*

Evaluation	Number of votes
1	0
2	1
3	12
4	35
5	24

It can be concluded that none of the students think the presence of street performers in Porto does not bring any value to their cultural experience in the city. From 1-5, the majority of the sample elements evaluated the street performers value with four. Other bigger part of the individuals evaluated with five, with only one of them giving one in their evaluation.

Table 2. *Erasmus students' evaluation of their encounter with the street performer*

Evaluation	Number of votes
1	0
2	0
3	18
4	25
5	29

Table 2 describes, from 1 to 5, how the Erasmus students evaluate their encounter with the street performer, showing that all of them evaluated with a number between 3 and 5. The most given evaluation was five and the least three, meaning that the majority of the students had a very positive encounter with a street performer.

3.3 Discussion

The present study, with respect to the street performers, concludes that the passion for street performing and money necessities are the strongest motivations driving artists to the streets. In Porto, the bigger part of the street performers lives in the city but there is already a great number of foreign artists who love the city and so decide to perform in it. The artists reveal having good work conditions although there are some references to the lack of a licence, which would facilitate their possibilities of performing and stablish rules, harmonising the reaction of the local authorities. The interaction and organisation between artists appears to have some problems regarding the respect some artists have for others' space and performance. Nevertheless, the artists report another side of their interactions, saying that with other artists they are able to have a good relation of respect and understanding. In contact with the citizens of Porto, the street performers feel affinity with them, although there are punctual cases of people showing their displeasure for the artists' work.

Regarding the results of the form answered by the Erasmus students, it can be observed that the majority of the respondents are aware of the presence of street performers in the streets and have already had contact with them. However, there is still a big number of students who never interacted with a street performer, being the most common justification the lack of opportunity. Although a major number of the respondents did not consider the originality of the performance, only 15% of them said they did not see street performance as part of Porto's culture. This shows that, with basis on this sample, foreigners easily consider this type of art as a cultural aspect, typical of the city. When it comes to the impact street performers have on the students' perspective of the city's culture, it was observed to be some influence for at least half of the sample. When asked if they would contribute to the street performer's work, 75% of the sample elements answered positively, testifying the potential of street performance as part of the creative industries and for the creation of business. When analysing the reasons behind

the negative answers to this question, it can be understood that only one student said he wasn't interested in art, being the most given reasons the lack of time, typical on a daily routine, and the quality of the performance, meaning that if the students consider that the performance has good quality, they will contribute. The majority of the respondents find the presence of street performers valuable to their experience of the city. The evaluation made on this topic highlights the importance of street performance inside the culture of the city of Porto, as the students feel this type of art enriches the experience offered at a cultural level. Finally, the students were asked how positive their encounter with the street performer was. According to their responses, the contact with a street performer was considered positive. Hence, we can conclude that the performance of street performers in the streets of Porto is a positive contribution to the cultural offer of the city, seen by the Erasmus students as part of the city's culture and worthy of support.

4. Project planning

Designing the project schedule, I defined as a first initial task the search for the support of different entities. The entities I addressed were the city council, UPTEC and ESN (Erasmus Student Network). I first contacted the city council looking for support in the development of the project, more precisely in the promotion and distribution of the route. At the same time, in early February, I contacted UPTEC PINC, an incubator of creative industries connected with design, communication and visual arts. My purpose was to establish a sponsorship, being the route's design created by one of UPTEC's start-ups. Approaching ESN, I was able to propose an involvement in the project to the Erasmus students covered by ESN. The students' involvement would be directly related to the interviews with the artists and the production of their description texts. However, neither of these options turned out to be viable, so I contacted GRI – International Relations Office – with the purpose of inviting the Erasmus students of ISCAP to take part in the project.

After the disclosure of the proposal carried out by the International Relations Office of ISCAP to the Erasmus students, the lack of interest shown on the part of the students was observed. The direction of the project changed with the idea of distributing the route among the Erasmus students, in the different faculties and institutes of Porto, as these are also tourists. This change in the project's plan was also put into effect after the city council

rejected the request to help with the disclosure and support of the project, stating that a previous study, possibly inside the academic field, was necessary to be developed in order to be presented and, in this way, considered by the city council of Porto.

The route can be of interest for the foreign students wanting to discover Porto's city culture and entertainment. This way, I am able to analyse the perception of these students who are also tourists in the city of Porto. In order to reach their point of view, I developed a survey that intends to acknowledge what the Erasmus students think about street artists' activity inserted in the culture of the city of Porto as well as their experience. The promotion of the survey among the Erasmus students was developed with the sharing of the form in different Erasmus Facebook groups, the delivery of a flyer with the survey's link in several student residencies of Porto and the sharing of the form by some departments of international relations of different faculties and institutes and by some student associations also of some faculties and institutes of Porto.

The creation of the cultural route intends to present some of the street performers in Porto's downtown, telling their story as an artist and showing their passion for street performance. With this route, the work of each artist is described to the public, letting people know their art and combating the idea of street performers as only beggars. Bringing the route close to the public, it is intended to value the type of art demonstration presented in the streets, giving it a vehicle of diffusion and disclosure. Sharing the story of street performers, a proximity between the artists and the public is reached, fostering the appreciation and understanding of their work. The route also displays the typical location of the artists in a map of Porto's downtown, exhibiting their place distribution and where they can be met.

In order to develop the route, several interviews were made to street performers in Porto's downtown. The interviews intended to select the participant artists of the route as well as to collect information about each one of them to be displayed in the route. For each interview to happen, a consent was worded for the artists to sign, giving authorization to the utilization of their information. The interviews were recorded for subsequent analysis, so the artists were asked to give permission to the recording. This task took place in the streets of Santa Catarina, Flores and Ribeira, during the last months having started in June.

The questions purposed to each performing artist seek to acknowledge their work and type of performance; for how long the artists have been developing their activity and how they started; their motives for performing in the street, specifically in Porto; where

they usually perform and with which frequency; and other questions relevant for the empirical study.

After each interview, the performing artists were also asked to take a photograph to be part of the route together with their description text.

The interviews were transcribed and analysed with the purpose of collecting the appropriate information to be described in the route, such as who is the performing artist, what does he do, where did he learn, what characterizes his performance, where can we meet him and how they feel about working in the streets of Porto. With this information, a short text for each street performer was worded and, together with each photo, incorporated in the route.

CONCLUSIONS

In the end, this project accomplished to unravel the street performance present in Porto city. It was possible to understand, from a close perspective, the daily reality of artists working in the streets, together with what led them to street performing and the entire environment around them. The objective to create a route of the streets performers in Porto's downtown was also accomplished but the disclose of the work developed by the artists was not achieved as the route was not shared publicly.

With the study developed among the Erasmus students, it was possible to analyse the touristic view of street performance in Porto, supporting the topics studied in the literature review concerning street performance as a means to create business, tourism and the public place, and also the defended idea of street performance as part of Porto's culture and its relevance inside the creative industries. However, this study faced some limitations with a sample representative of 2% of the Erasmus students in Porto.

Other limitations faced involve the lack of support from the city council, which did not allow the route to reach the tourist audience in general, and from entities like ESN dealing closely with Erasmus students, which blocked some easier links to gather more answers to the survey. The non-involvement of a creative/design company also left some difficulties to the production of the route.

Otherwise, there are considered some future perspectives for the development of the present project, reaching further goals and accomplishing in a more effective way its objectives. In short time, the route is aimed to be distributed among Erasmus students in Porto. With the study developed with these students, it is intended to present its results to the city council in order to try to gain its support, taking the project further. Another perspective is the development and extension of the route, including more performing artists of Porto city. After the distribution and share of the route, it may also be possible to analyse possible consequences in the sphere of street performers' work.

Bearing in mind the literature review and the empirical study developed, it is conclusive that street performance emerges as part of the creative industries, as it proves to hold the potential for the creation of business. Street performance englobes intercultural communication and attracts tourism, enhancing the city competitiveness and working with entrepreneurial activity. Even though part of the population of Porto still rejects the performance of artists in the street, street performance has proved to enrich the cultural experience offered by the city and is liable to be considered part of the city's culture.

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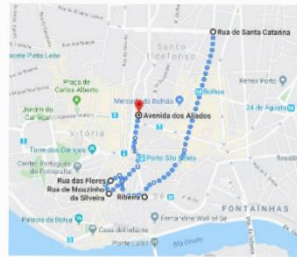
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Appendix I – Route 1



Our route



StreetPerformersin Porto: a Tourist Route is a project developed as a final project for the Master's in Intercultural Studies for Business at ISCAP.

This route presents some of the artists performing in the streets of Porto, telling a little bit about their story and work.

P.PORTO
ISCAP

João Seara



João Seara started playing the piano when he was only 7 years old. He studied music for several years and decided to go out into the street to show people the art of playing the piano. His classic chords can be heard in Ribeira.

Cátia lives in Porto and she recently decided to start performing in the streets of Porto. She is passionate about dancing and enjoys having fun while doing it in the street. Cátia can be found in Santa Catarina street.



Cátia

Appendix II – Route 2

Mathew comes from England. He grew up in a circus and trained during his teenager years. Performing in Santa Catarina, Mathew enjoys his job and making people happy.

Mathew



Flyboyz

The Flyboyz are a group of street dancers constituted by four boys. All of the group elements are teachers but, in their free time, performing in the streets is what they love to do. The Flyboyz can be met in Ribeira, always having fun together.



Keely Denham

Keely comes from Sidney Australia. She studied and taught music but was in the streets that she found her passion. She sings while playing the guitar and its in Ribeira that she loves to do it the most.

Catarina & Mr.Klaus



Catarina and Mr. Klaus are two headless characters who cheer the day of anyone passing by them. The artists behind this characters are part of the magician Marcelo Beutrin's group. Catarina and Mr. Klaus can be found in Ribeira, always asking 'How much does your smile cost?.'

Miguel Magalhães is a pianist and lives in Porto. He studied music in an academy since he was a little boy. Today, he plays the piano in Santa Catarina, filling the street with melodies.



Miguel Magalhães

Mágico Domingos



Domingos is a magician, entertaining anyone passing through Ribeira with his tricks. He learned how to perform magic tricks long ago but was recently that Domingos decided to go out onto the streets. He is passionate about what he does and loves performing to the people of Porto.

Appendix III – Interview guide

Guião da Entrevista

Tema: Artistas de rua na cidade do Porto

Objetivos:

- Identificar a situação atual dos artistas de rua que desenvolvem o seu trabalho na cidade do Porto;
- Compreender as suas motivações e inseguranças subjacentes ao desenvolvimento da sua atividade;
- Conhecer a história de cada artista entrevistado no que diz respeito à sua formação artística e motivos que o levaram a desempenhá-la na rua;
- Perceber a relação existente entre os artistas de rua do Porto, assim como a sua experiência contactando com os cidadãos da cidade.

Questões:

A. Explicação e legitimação da entrevista:

1. Explicação dos objetivos da entrevista no contexto da investigação;
2. Pedido de autorização para proceder à gravação da entrevista;
3. Pedido de assinatura do documento relativo ao consentimento de utilização de dados.

B. Percorso de vida pessoal e formação artística:

1. Nome e naturalidade;
2. Caracterização da sua atividade artística, como e quando começou a desenvolvê-la;
3. Motivações para a prática de arte de rua.

C. Arte de rua no Porto:

1. Motivos para a escolha da cidade do Porto como local de trabalho;
2. Condições de trabalho;
3. Relação com cidadãos e autoridades;
4. Relação entre artistas.

Appendix IV – Questionnaire

Questionário

I.

Personal Information

- Age:
- Gender:

II.

- Have you ever had contact with a street artist in Porto city? (If the answer is 'yes' – section III)
- If your answer to the previous question was NO, why?
Options: I didn't have the opportunity/ I didn't want to/ I never heard of it/ other (submit)

III.

- Was the performance different than anything you have ever seen?
- Do you see street art as part of Porto's culture?
- If you have had contact with a street artist in Porto, did it change your perception of the city's culture?

IV.

- Upon encountering a street artist, would you contribute to the street artist's work?
- If your answer was NO, please explain why. (open short answer)
- From 1 to 5, do you think street artists bring value to your experience of the city's culture?
- From 1 to 5, how positive was to you your encounter with the street artist?

Appendix V – Interviews’ analysis grid

Grelha de análise das entrevistas

1. João Seabra (Pianista)

Categorias	Subcategorias	Indicadores
Percurso de vida pessoal e formação artística	Caracterização da atividade artística	“decidi começar a vir para a rua (...) mostrar aos outros a arte de tocar piano”
	Como e quando o artista começou a desenvolver a sua atividade	“desde os meus 7 anos (...) eu estudei no conservatório e depois comecei a tocar sozinho e a aprender umas coisas (...) há 3 anos decidi começar a vir para a rua”
	Motivações para a prática de arte de rua	“queria mostrar aos outros a arte de tocar piano (...) no primeiro dia em que vim tocar, não pus mochila nem mala nem nada para receber dinheiro e, mesmo assim, havia gente que me queria dar dinheiro (...) achei isso interessante, então comecei a vir mais vezes (...) até que eventualmente comecei a fazer isto quase todos os dias (...) tocar na rua que é o que eu gosto mais de fazer”
Arte de rua no Porto	Motivos para a escolha da cidade do Porto como local de trabalho	“Vivo aqui no Porto (...) continuo a tocar assim em hotéis e de vez em quando em restaurantes (...)no primeiro dia em que vim tocar, não pus mochila nem mala nem nada para receber dinheiro e, mesmo assim, havia gente que me queria dar dinheiro (...) achei isso interessante, então comecei a vir mais vezes.
	Condições de trabalho	“eu gosto do que <u>faço</u> mas tenho problemas que num emprego normal se calhar não teria”
	Relação com os cidadãos	“No primeiro dia em que vim tocar, não pus mochila nem mala nem nada para receber dinheiro e, mesmo assim, havia gente que me queria dar dinheiro (...) achei isso interessante”
	Relação entre artistas	“nas ruas do Porto, tens sempre muitos artistas, quanto mais tempo tocas, mais eles têm problemas contigo”
	Relação com as autoridades	“a polícia também, supostamente isto não é permitido por lei, mas é. Portanto, é uma confusão.”

Appendix VI – Signed consents

Declaração de consentimento para o tratamento de dados pessoais

Eu, Artista Miguel Rodrigues Marcolle, declaro para os efeitos previstos no disposto no art.º 13.º do Regulamento Geral de Proteção de Dados (EU)2016/679 do P. E. e do Conselho de 27 de abril (RGPD) prestar, por este meio, o meu consentimento para o tratamento dos meus dados pessoais, no âmbito do projeto de mestrado, Street Artists in Porto – a Tourist Route, da aluna Sara Pinto Bastos Rodrigues, portadora do cartão de cidadão nº 150381537, aluna do Instituto Superior de Contabilidade e Administração do Porto, inscrita no segundo ano do mestrado em Estudos Interculturais para Negócios.

Autorizo a utilização dos meus dados pessoais e informações fornecidas no que ao designado projeto respeitam, designadamente para efeitos de divulgação, tanto em plataforma digital como em formato físico.

Tenho conhecimento que tenho o direito de retirar o meu consentimento a qualquer momento, não comprometendo nesse caso, a licitude do tratamento efetuado com base no consentimento previamente dado.

30/06/2019

(Data)

Artista

(Assinatura)

MARCELO DEUTRIN

MARCELO MELLO

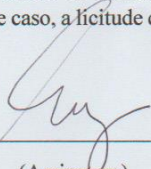
Declaração de consentimento para o tratamento de dados pessoais

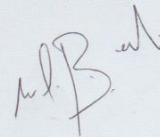
Eu, ADRIANA BETINE, declaro para os efeitos previstos no disposto no art.º 13.º do Regulamento Geral de Proteção de Dados (EU)2016/679 do P. E. e do Conselho de 27 de abril (RGPD) prestar, por este meio, o meu consentimento para o tratamento dos meus dados pessoais, no âmbito do projeto de mestrado, Street Artists in Porto – a Tourist Route, da aluna Sara Pinto Bastos Rodrigues, portadora do cartão de cidadão nº 150381537, aluna do Instituto Superior de Contabilidade e Administração do Porto, inscrita no segundo ano do mestrado em Estudos Interculturais para Negócios.

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Tenho conhecimento que tenho o direito de retirar o meu consentimento a qualquer momento, não comprometendo nesse caso, a licitude do tratamento efetuado com base no consentimento previamente dado.

__/__/__
(Data)


(Assinatura)



Authorization and use of personal information

I, Keely Denham hereby authorize the use of my personal data in accordance to the GDPR 679/16 - "European regulation on the protection of personal data", for the master's project, Street Artists in Porto – a Tourist Route, developed by the student Sara Pinto Bastos Rodrigues, CC nº15081537, of Instituto Superior de Contabilidade e Administração do Porto, attending the second year of the Master in Intercultural Studies for Business.

I hereby authorize the use of my personal data and information provided for the designated project, namely for the purpose of dissemination, both in digital format and in physical format.

I am aware that I have the right to withdraw my consent at any time, without compromising in that case, the lawfulness of the treatment made based on the consent previously given.

29/06/19 Keely Denham

(Date)

(Signature)

Appendix VII – Transcription of the Interviews

Interview 1 (João Seara):

Interviewer: Então, queria começar por perguntar como te chamas, de onde vens.

Interviewee: O meu nome é João Seara e sou do Porto.

Interviewer: E como é que começaste a tocar piano e o que é que te levou a vir tocar para a rua?

Interviewee: Toco piano desde os meus 7 anos. Eu estudei no conservatório e depois comecei a tocar sozinho e a aprender umas coisas, depois de ter saído do conservatório continuei a tocar. Mais ou menos há 3 anos decidi começar a vir para a rua, decidi arriscar, porque queria mostrar aos outros a arte de tocar piano. No primeiro dia em que vim tocar, não pus mochila nem mala nem nada para receber dinheiro e, mesmo assim, havia gente que me queria dar dinheiro e contribuir para o meu trabalho. Então achei isso interessante, então comecei a vir mais vezes, duas, três vezes por semana, até que eventualmente comecei a fazer isto quase todos os dias. Continuo a tocar assim em hotéis e de vez em quando em restaurantes, mas tocar na rua que é o que eu gosto mais de fazer.

Interviewer: Como é que é tocar nas ruas do Porto? Consideras que existem boas condições?

Interviewee: É assim, eu gosto do que faço mas tenho problemas que num emprego normal se calhar não teria. Se tivesse um emprego comum, a trabalhar das 9h às 17h, sei que não teria se calhar de enfrentar certas situações.

Interviewer: E como consideras que é a relação entre artistas e com as pessoas da cidade?

Interviewee: Nas ruas do Porto, tens sempre muitos artistas, quanto mais tempo tocas, mais eles têm problemas contigo. Há muitos artistas e todos querem ir para os melhores lugares e se chegam e já está alguém nesse sítio, ficam à espera que saias.

Interviewer: E com a polícia, já tiveste algum problema?

Interviewee: Depende, alguns passam e não dizem nada, outros implicam. Supostamente isto não é permitido por lei, mas é. Portanto, é uma confusão. Alguns deixam outros não. Como não está na lei e não há nenhuma licença, não se sabe muito bem.

Interview 2 (Mathew):

Interviewer: So, what is your name, where are you from and how did you learn to do these tricks?

Interviewee: Hi, my name is Mathew and I am from England. I'm a street artist for 22 years. I grew up in a circus. I trained when I was a teenager, for the show in a professional circus in England and there's where I picked up my skills.

Interviewer: Why did you decide to perform in the streets?

Interviewee: I enjoy my job, I make people happy. I like performing in the street and to be close to the audience.

Interviewer: And why did you come to Porto?

Interviewee: I like Porto, I have come here to perform my show and make people happy. I moved to Portugal 2 years ago, my mother lives in Coimbra and I moved out to Porto 4 months ago. I came here so I can be close to her.

Interviewer: Are you planning to stay in Porto? Do you think it is good to work in Porto's downtown?

Interviewee: Yes, I would like to remain in Porto, is working out for me. I'm getting good response from the citizens.

Interviewer: And with other artists? How is the relation?

Interviewee: The only problem is sometimes there is no respect for other performance. I got here first, people play here and he could have waited until I finished. He does not stop when I perform and it disturbs. Some people use amplification and it is impossible for me to speak to the audience.

Interviewer: Have you ever had any problem with the local authorities? They let you perform.

Interviewee: No, I don't have any problem performing.

Interview 3 (Téss):

Interviewer: Queria começar por perguntar como te chamas e como aprendeste a tocar.

Interviewee: Então, o meu nome é Tée, venho da França. Aprendi a guitarra quando tinha 8 anos e fiz muitos concertos e já cantei na rua em Paris, também em Estocolmo.

Interviewer: E porque é que decidiste começar a vir tocar para a rua?

Interviewee: É passatempo, eu gosto de tocar e ao mesmo tempo posso ter dinheiro para mim.

Interviewer: Porque é que decidiste vir tocar aqui no Porto?

Interviewee: Vim para aqui para estudar na Universidade do Porto, na Faculdade de Letras. Agora estou de férias, então tenho mais tempo para praticar e para vir para a rua.

Interviewer: Como é tocar nas ruas do Porto? Consideras ter boas condições para fazer isso?

Interviewee: Sim, é muito bom. Estou a gostar muito.

Interviewer: Qual é a tua experiência relativamente à relação com os cidadãos e com outros artistas? Já tiveste algum problema?

Interviewee: Não, só na rua Santa Catarina há muitos artistas e já aconteceu uma vez um músico que tocou ao meu lado e não pude cantar mais. De resto, é tranquilo.

Interviewer: E com a polícia?

Interviewee: A polícia já passou algumas vezes em frente de mim e não disse nada.

Interview 4 (Adriana e Marcelo):

Interviewer: Vou começar por vos perguntar como se chamam, de onde vêm e como surgiram estas duas personagens sem cabeça.

Interviewee1: O meu personagem é a Catarina. Eu me chamo Adriana e venho do Brasil. Estou aqui há 2 anos e escolhi a Ribeira que é um lugar lindo

Interviewee2: Eu criei esse personagem sem cabeça que se chama Mr.Klaus. O artista por trás de Mr. Klaus é Marcelo Beutrin. Também venho do Brasil. Vivo em Matosinhos e gosto muito do Porto, principalmente da Ribeira que é maravilhosa

Interviewee1: Esses personagens pertencem ao grupo do mágico Marcelo Beutrin, que é um mágico brasileiro que está aqui em Portugal também há 2 anos. Essas são personagens que participam das performances deste artista. Em paralelo às atividades com o mágico, nós estamos por aqui para fazer de artistas de rua.

Interviewer: E o que é que vos levou a vir para Portugal e para o Porto?

Interviewee1: Nós pensámos na facilidade da língua, nas condições que o país tem oferecido para os brasileiros e porque é belo. A facilidade da língua foi o motivo que pesou mais, como o português é língua irmã do brasileiro, ajuda muito.

Interviewer: O que vos motiva a vir para a rua?

Interviewee1: As moedas ajudam. Isso aqui é um cartão de visita para a gente. Passam pessoas da Europa toda, tira foto e isso divulga o nosso personagem.

Interviewer: Como é a vossa experiência a interagir com as pessoas e outros artistas?

Interviewee1: É tudo muito tranquilo. Os artistas respeitam a gente. Todo o pessoal pelo menos daqui da Ribeira, já tem o seu ponto específico. Ficamos sempre neste canto. Nós nunca tivemos problema com ninguém. Os artistas da rua aqui do Porto entendem se entre si, são mesmo todos artistas e somos compreensivos.

Interviewer: E com a polícia já tiveram alguma situação?

Interviewee1: Nada, é tudo muito tranquilo.

Interview 5 (Keely Denham):

Interviewer: So, I would like to start by asking what is your name, where are you from and how did you start playing and singing.

Interviewee: My name is Keely, I am from Australia. I started professionally I guess when I was about 18. I went to University and I studied music and then I started teaching music in a high school but then I fell in love with playing in the streets. I gave up my job and decided to make this my full time job.

Interviewer: Why did you come to Porto?

Interviewee: I went travelling with my wife, singing and playing in the streets and we came to Portugal 3 years ago. In the in-betweens, we have been to other places but came
Intwr

Interviewer: How is your experience contacting with the citizens of Porto?

Interviewee: People are very nice and welcoming. It's very good.

Interviewer: And with other artists? Is your relationship good?

Interviewee: Yes. The artists respect each other. It is very nice.

Interviewer: Have you ever had any situation with the local authorities?

Interviewee: No. Never had any problem.

Interview 6 (Flyboys):

Interviewer: Então, como é que se chama o vosso grupo? Como é que começaram a dançar juntos?

Interviewee: Então, nós somos os Flyboys. Somos constituídos por 4 elementos. Juntamo-nos quando eu e outro membro que somos irmãos e sempre dançamos juntos, encontramos um dos membros a fazer street show e achámos oportuno perguntar-lhe se ele queria se juntar a nós porque, sendo mais, juntos seríamos mais fortes e entretanto também juntou-se outro rapaz. Então, desde aí, começámos a organizar-nos diariamente. Vimos fazer o street show.

Interviewer: O que vou a vir atuar para a rua?

Interviewee: Nós na rua felizmente temos a liberdade de vir quando queremos e quando não temos nada de trabalhos ou aulas, porque todos nós damos aulas e trabalhamos na dança noutra tipo de espetáculos. Então, quando podemos, vimos para aqui porque é um dinheiro extra e é melhor do que estar parado e acabamos por treinar e divertir-nos todos juntos.

Interviewer: Quais são as razões pelas quais atuam no Porto?

Interviewee: Nós temos um rapaz que é de Marrocos e está cá, mas os outros 3 rapazes são do Porto.

Interviewer: Como é a vossa interação com as pessoas e com outros artistas?

Interviewee: Já tivemos pequenas discussões às vezes por questão de horários com outros artistas, quanto tempo é que quem fica onde, mas chegamos sempre a um acordo.

Interviewer: Já tiveram algum problema em estar aqui, com a polícia por exemplo?

Interviewee: Com a polícia nunca tivemos problemas, é tranquilo. Eles às vezes vêm ter connosco e pedem para baixar o volume um bocado, mas só isso, nós respeitamos sempre.

Interview 7 (The Oysters):

Interviewer: What is your name and where are you from?

Interviewee1: I'm Shook, from the Netherlands.

Interviewee2: I'm Austin and I'm from Canada.

Interviewer: And how did you learn how to play and how did you start doing it together?

Interviewee2: I started playing since when I was a young boy, all my family plays music. So, they pushed me into it.

Interviewee1: For me, it was some dude in school who played guitar and made me curious about it. Then, somebody bought me a guitar, a father of a friend of mine and then I didn't bring my school books anymore, only my guitar. I just started playing guitar all day long.

Interviewee1: I was playing with another guy and he was staying with another guy, all musicians, and the other guy had a campervan and invited us to go with them, so they picked us up and we drove to Portugal from Barcelona, all together, and we started playing music together. It was like 2 and a half years ago.

Interviewer: What are your motivation for performing in the street?

Interviewee2: I did it because I need money; I needed to buy a campervan, now I have my campervan.

Interviewer: And here in Porto, how is your experience with the citizens and with the other artists?

Interviewee1: There are homeless people and they don't like people playing, so you can't play next to them or it's complicated. They say they don't like it. With other artists, some artists really like to claim but other artists are super nice. You meet both.

Interview 8 (Mágico Domingos):

Interviewer: Como se chama e como aprendeu a fazer truques de magia?

Interviewee: Sou o Domingos, o mágico. Moro no Porto, na zona do carvalhido e tenho um salão de cabeleireiro de homens. Já faço isto há muito ano, nunca exerci. Só mesmo por diversão. Sou sócio dos Fenianos, da escola, foi lá que aprendi. Onde aprendeu o mágico Luís de Matos. Nunca fiz profissionalmente, fazia a nível de família, amigos, assim aqueles números de café, mas só isso. Agora ando aqui há 3 anos.

Interviewer: O que o levou a vir para a rua?

Interviewee: Atingi uma certa idade e decidi vir experimentar, preencher o tempo livre. Vou-me entreter e converso com as pessoas e gosto muito de crianças, é muito bom, de atuar para crianças. Costumo estar nesta zona da ribeira, às vezes no largo de são domingos, e também na rua de Santa Catarina, ao lado da gelataria Amorino. Isto da magia, é uma paixão que eu tenho, sei vários números de café, em mesa, mas para aqui para a rua utilizo outros mais adequados.

Interviewer: Qual é o feedback que recebe das pessoas que o vêm a atuar?

Interviewee: É bom, as pessoas gostam. Há números que às vezes não correm bem mas as pessoas compreendem e aceitam.

Interviewer: E entre os artistas aqui na rua, existem problemas?

Interviewee: Às vezes há, por exemplo aquele que está ali a tocar já está lá há uma hora e eu faço aquela zona ali e, quer dizer, eles também têm de compreender não é? Não liga muito bem tar ali um músico a tocar e eu vim para aqui com música, a gente tem que se respeitar uns aos outros. Se estão a tocar, eu espero que acabem e depois começo eu.

Interviewer: Já teve algum problema com a polícia por estar a atuar na rua?

Interviewee: Não, para já não tem havido. Não se se vão impor alguma licença para atuar na rua, talvez ponham, tendo em conta as faltas de respeito entre os artistas.

Interview 9 (Miguel Magalhães):

Interviewer: Então, vou começar por te perguntar como te chamas e de onde vens.

Interviewee: Chamo-me Miguel Magalhães e sou aqui do Porto.

Interviewer: Onde é que aprendeste a tocar e o que é que te levou a vir para a rua?

Interviewee: Eu aprendi a tocar quando tinha 6 anos, foi quando comecei, e estudei numa academia em Costa Cabral. Depois, quando fiz 10 anos, candidatei-me ao Conservatório aqui no Porto e entrei. Depois disso, em termos de música, parei 2 anos porque queria tirar outra coisa, fiz um curso de gestão de turismo e agora voltei outra vez para a música, na ESE. Eu tinha um colega que conheci no conservatório que estava a tocar na rua e eu mandei-lhe mensagem a perguntar se era engraçado, como é que era, tinha curiosidade, e ele convidou-me para me juntar a ele. Comecei a tocar com ele, isto aqui já há 3 anos e entretanto separamo-nos e vim tocar sozinho.

Interviewer: Quais são as tuas motivações para continuares a tocar na rua?

Interviewee: Em termos de visão que me dá e motivações monetárias, essencialmente é isso. Muita gente vê, eu tenho o instagram aí e isso divulga.

Interviewer: Como consideras que são as condições para quem trabalha a atuar na rua?

Interviewee: É assim, há licenças mas muita pouca gente tem. Supostamente eles não dão, mas alguns conseguem. Há pessoas que vêm de outros espaços assim mais abertos e tocam super alto e depois os paisana correm todos. Se houvesse licença, claro que isso não acontecia, mas só quem tem conhecimentos é que consegue ter.

Interviewer: Como é a relação com as pessoas que passam e assistem?

Interviewee: 99,9% das experiências são positivas, depois há sempre aquele 0,01% que é um bocado idiota porque põe-se a insultar. São as pessoas que não gostam mas que transmitem isso de uma forma um bocado agressiva e assim, mas é muito muito raro. De resto, o pessoal é todo simpático, gosta imenso, a maior parte das pessoas deseja força.

Interviewer: E entre artistas, costuma haver problemas?

Interviewee: Às vezes há um bocadinho de problema principalmente com as pessoas, estrangeiros que vêm para aqui tocar, regem-se muito pela regra do ‘cheguei aqui primeiro’ e pronto, sou dono disto. Mas entre aqui artistas que já tocam cá há bastante tempo, já temos tudo organizadinho. Ali toca x, não sei quantos metros depois toca outro, é tranquilo.

Interviewer: E com a polícia, já tiveste algum problemas por estares a tocar na rua?

Interviewee: Ontem recebi uma multa por acaso. Porque o hotel, ali de Santa Catarina, eu tava a tocar lá à beira e chamou a polícia 7 vezes seguidas. Se não houver queixas à polícia, é tranquilo. Quer dizer, depende. Quem vem aqui falar, de vez em quando, são polícias à paisana e se tu te deres bem, fores educada e tal, é tranquilo.

Interview 10 (Cátia):

Interviewer: Como é que te chamas e de onde vens?

Interviewee: Chamo-me Cátia e sou mesmo aqui do Porto.

Interviewer: E aqui na rua, costumavas vir dançar?

Interviewee: Eu costumo dançar só.

Interviewer: Como é que começaste a fazer isto, como é que aprendeste?

Interviewee: Eu comecei recentemente a dançar para me divertir, porque eu gosto de música coreana e essas músicas têm coreografias e como eu gosto fiquei interessada em aprender com as minhas amigas. Começamos a treinar e assim. Nós vimos vários artistas de rua a apresentar e uns próprios amigos nossos, então eu também decidi fazer isso.

Interviewer: E quais são as tuas motivações para continuares a vir para a rua?

Interviewee: Conheço gente nova, também ganho mais experiência e também me ajuda com a questão do dinheiro.

Interviewer: Que tipo de feedback recibes das pessoas que te vêm a dançar?

Interviewee: Acho que aqui as pessoas ainda são um bocado fechadas, não veem com bons olhos. Às vezes eu estou aqui a dançar e as pessoas começam a reclamar, a dizer para eu ir trabalhar e que não tem jeito nenhum, às vezes vão contra mim, às vezes estou

a dançar e eles tentam passar pelo meio mas depois também tem outras que ficam a ver, elogiam, dão dinheiro, depende muito das pessoas.

Interviewer: Como é a tua relação com outros artistas?

Interviewee: Nunca tive assim problemas com ninguém, ficam à espera que eu saia. É tranquilo.

Interviewer: E com a polícia? Já tiveste algum problema?

Interviewee: Nunca tive nenhum problema, já passaram por mim duas ou três vezes e nunca reclamaram de nada.

Appendix VIII – Survey

Street Artists in Porto

As a student of the Master in Intercultural Studies for Business, I'm developing a study concerning the street performers of Porto's downtown (musicians, dancers, human statues, circus artists, magicians, etc.). This way, this form intends to understand the perception of the Erasmus students regarding the street performers and their performances.

* Required

Age *

Your answer _____

Gender *

Female

Male

Have you ever had contact with a street performer in Porto city? *

Yes

No

Next

Street Artists in Porto

* Required

If your answer to the previous question was NO, why? *

I didn't have the opportunity

I didn't want to

I've never heard of it

Other: _____

Back

Next

Street Artists in Porto

* Required

Was the performance different than anything you have ever seen? *

- Yes
- No

Do you see street performance as part of Porto's culture? *

- Yes
- No

If you have had contact with a street performer in Porto, did it change your perception of the city's culture? *

- Yes
- No

Back

Next

Upon encountering a street performer, would you contribute to the street performer's work? *

- Yes
- No

If your answer was NO, please explain why.

Your answer

From 1 to 5, do you think street performers bring value to your experience of the city's culture? *

- | | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| 1 | 2 | 3 | 4 | 5 |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

From 1 to 5, how positive was to you your encounter with the street performer? *

- | | | | | | | |
|---------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------|
| | 1 | 2 | 3 | 4 | 5 | |
| Very negative | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Very good |

Back

Submit