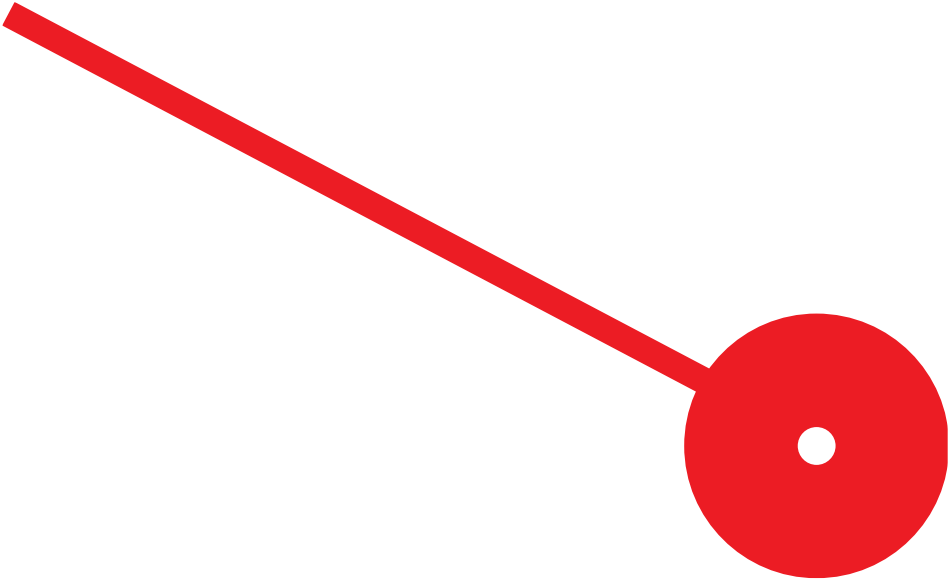




Working at Wow Porto - Port Wine Business and Foreigner Investment

Inês Manuela Pereira Azevedo

10/2022



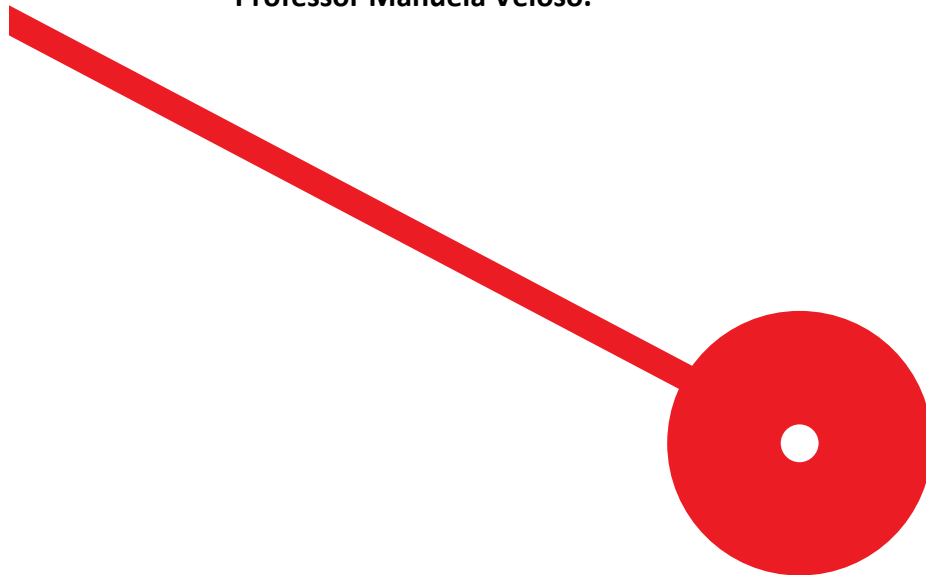
Versão Final



Working at WoW Porto - Port Wine Business and Foreign Investment

Inês Manuela Pereira Azevedo

Internship report presented to the Instituto Superior de Contabilidade e Administração do Porto to obtain the Masters in Intercultural Studies for Business, under the orientation of Professor Manuela Veloso.



Dedication

For my father.

Acknowledgements

In a first stance I want to thank all the faculty at ISCAP who have guided me to the final days of my academic work. Special thanks to Professor Manuela Veloso who was always available to ease my doubts and provide me with her knowledge, mentoring me through the duration of this internship and the writing process of this report.

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On a more personal note, I want to thank my mother who played both parents during most of my education, the woman who raised me and I hope to make one day proud. To my older sister who stood by my side, lending me a guiding hand, thank you for the pep talks and the love. And thank you to my father that, although not physically present, is the power source of all my conquests.

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Lastly, I want to thank my boyfriend who handled me in fragile states, heard me, supported me, and forever encourages me to pursue my dreams. I cannot imagine a most wonderful person to have by my side.

Resumo:

O presente relatório de estágio foi redigido no âmbito do estágio curricular realizado para a conclusão do Mestrado em Estudos Interculturais para Negócios, pelo Instituto de Contabilidade e Administração do Porto – Instituto Politécnico do Porto. O estágio decorreu entre fevereiro e maio de 2022, no World of Wine (WoW), um complexo cultural em Vila Nova de Gaia, constituído por 7 museus e variados espaços de lazer e restauração. O período do estágio foi dividido entre o Pink Palace Experience e a exposição temporária “Portugal/Saudade” pelo fotógrafo Neal Slavin.

O WoW pertence ao grupo The Fladgate Partnership (TFP), empresa que tem origens britânicas e que se destaca na indústria do vinho do Porto. Assim, numa tentativa de relatar a minha experiência, e de analisar a empresa, o presente relatório contém um enquadramento teórico focado na cultura como instrumento económico. Foca-se, principalmente, na cultura como conceito, na cultura portuguesa como particularidade, e também na cultura em aliança com o comércio e o investimento estrangeiro em Portugal.

O vinho do Porto – produto de grande representação portuguesa – torna-se, neste relatório, o ponto de convergência entre cultura portuguesa, a comercialização da mesma, e as relações internacionais que o país tem com estrangeiros, especialmente com Inglaterra.

Palavras chave: Cultura; Investimento Estrangeiro; Vinho do Porto; Relações Anglo-portuguesas.

Abstract:

The present internship report was written within the scope of the curricular internship carried out for the conclusion of the Master's degree in Intercultural Studies for Business, by the Institute of Accounting and Administration of Porto - Polytechnic Institute of Porto. The internship took place between February and May 2022, at the World of Wine (WoW), a cultural complex in Vila Nova de Gaia, consisting of 7 museums and various leisure and restaurant spaces. The internship period was divided between the Pink Palace Experience and the temporary exhibition "Portugal/Saudade" by photographer Neal Slavin.

WoW belongs to The Fladgate Partnership (TFP), a company that has British origins and stands out in the Port Wine industry. Thus, in an attempt to detail my work experience, and to analyze the company, this report contains a theoretical framework focused on culture as an economic instrument. It focuses mainly on culture as a concept, on Portuguese culture as a particularity, and also on culture in alliance with trade and foreign investment in Portugal.

Port Wine – a product that withholds great Portuguese representation – becomes, in this report, the point of convergence between Portuguese culture, its commercialization, and the international relations that the country has with foreigners, especially with England.

Key words: Culture; Foreigner Investment; Port Wine; Anglo-Portuguese relations

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List of abbreviations

CEO – Chief Executive Officer

TFP – The Fladgate Partnership

PP – Pink Palace

WoW – World of Wine

VNG – Vila Nova de Gaia

PRATA – Porto Region Across The Ages

The present report is the final product of the curricular internship developed within the the scope of the Master's degree in Intercultural Studies for Business, at the Institute of Accounting and Administration of Porto (ISCAP). The internship had the duration of 600 hours, starting on February 7th and finishing on May 24th, 2022, with a weekly workload of 40 hours with rotative days off. It was held at the World of Wine (WoW) complex, more specifically at the Pink Palace Experience (PP) and on the temporary exhibition "Portugal/Saudade" by Neal Slavin.

At ISCAP's side my advisor for this report was Professor Manuela Veloso whose knowledge in Cultural Studies for Business Purposes helped me create a coherent report intertwining Portuguese culture, commerce, and foreigner investment.

On the company's side, the internship occurred under the supervision of my manager Susana Correia, who is responsible for the PP experience, Neal Slavin's temporary exhibition, and 3 more museums of the company, which made her into the perfect mentor at the workplace.

The report is organized into 3 main chapters which are then divided into numerous topics and subtopics. The first chapter is the theoretical framework of the report's theme "Working at WoW Porto - Port Wine business and Foreign Investment". The first part tries to define culture and commerce and the links between them, followed by an identification of the tangible and intangible assets in the bilateral trade that might be a consequence of the already mentioned relationship.

The next topic aims to analyze Portuguese culture during its interaction with new (and foreigner) business models. Then follows the effects that globalization has on stated interface, how interculturality can be an ingredient for business success, and how foreigner relations and investments have their effects in Portugal economically, structurally, while paying special attention to the Anglo-Portuguese commercial trade history.

To end the first chapter, there is a brief take on Portuguese culture and its international relationships through the theory of Professor Eduardo Lourenço and his book *O Labirinto da Saudade*. In this topic there is an attempt to justify the trends of behavior we see in the History of Portuguese people and how they affect our relationship with ourselves and others.

The second chapter of the report is dedicated to analyzing the WoW complex. It starts by explaining the Port Wine industry that is attached to the history of the company, the affiliation of the history to Britain and its economic effects in Porto city and in Portugal. The topic that follows is about the WoW itself and elongates the theme of history of the company, analyzes the enterprise when it comes to its mission, purpose and values, explains the concept of the WoW complex even further and also discusses the company's impact in the economy and the cultural scene.

The third chapter is devoted to the internship experience itself. From the internship plan and my expectations, to the actual professional experience, its outcome, and business models observed during the internship period. The chapter is also completed with an analysis of the interview I had the chance to do with my manager Susana Correia where we focused on her point of view in subjects such as intercultural communication, foreigner investment and the Port Wine industry, which are all topics she deals with working daily at the TFP company.

At its core, this internship report has as main aim to analyze Portuguese culture and commerce in interface with foreigner relations and relating this theory to the company The Fladgate Partnership (TFP) that owns WoW. The relation made is specially focused on the English-dominant Port Wine market and the ramifications it has had in Portuguese culture and economy in general, but in Porto city in particular as well.

CHAPTER I – THEORETICAL FRAMEWORK

1.1 Culture and Commerce

The monetization of culture is currently occurring worldwide. Aligning this with the boom in globalization and long-distance travel available around the world, once small markets are becoming international. Tourism, travel, and museums are the epitome of the relation between culture and commerce.

In 1985, the World Tourism Organization presented one of the first definitions of cultural tourism, which included “movements of people mainly for cultural motivations, such as field trips, performing arts and other cultural trips, festivals and other cultural events, visits to sites and monuments, trips for studying Nature, folklore, art or pilgrimages. (World Tourism Organization, 1985: 131 as cited in Moreira, 2016, p. 43).

According to the World Travel & Tourism Council (WTTC) report, in 2018, Portugal was in 5th place on the list of countries where tourism contributed the most for the national GDP. 19,1% of the wealth produced in the same year was due to touristic activities.

Culture as a differentiating factor between countries has become a competitive ingredient to tourism aware economies: “There is a complex relationship between cultural taste, political control and national pride.” (Shubik, 1999, p.15). National identity and cultural heritage are huge incentives to the creation and investment on cultural spaces, as stated by Edward William Soja “At present, cultural industries are considered drivers of economic activity, linking up to what is the world's largest industry nowadays – tourism.” (Soja, 2013 as cited in Ferreira, 2016, p.56).

Porto is a prime example of the monetization of culture and history. Since the city’s classification by UNESCO as a World Cultural Heritage in 1996, there was an increasing demand by visitors and tourists (Moreira, 2016, p. 50). In Porto’s case specifically, most tourists are searching for the true historical center of the city (about 24%), and 14% are attracted to the Port Wine dedicated spaces (Moreira, 2016, p. 50).

This relation is symbiotic in nature, - when talking about the proper commercialization of culture, by correctly exposing it, and by making cultural spaces available to the masses. Historical places are rehabilitated and admired, museums open and history is told, life is brought back, while tourism brings money to the local and national economies, as Eduardo Fayos-Solá also considers: “At the end of the 20th century, it was recogni[z]ed the important role that tourism plays in economic development of countries, by creation of wealth and employment.” (Fayos-Solá, 1996 as cited in Ferreira, 2016, p.58).

Moreover, the industrialization and globalization of culture is energized by the creation of better access to the cities such as with flight connections, the construct of a museological infrastructure, and the revitalization of accommodation (Moreira, 2016, p. 52).

1.2 Tangible and intangible assets in bilateral trade

As mentioned on the last topic, there is usually a symbiotic relation between the parties related. When it comes to bilateral trade in ethical environments, there are positive outcomes to both sides.

Entrepreneurship process depends on the opportunities offered by the territories and the capacity and motivation of individuals to identify, evaluate and exploit these opportunities (Bosma and Sternberg, 2014, Boschma and Martin, 2010 as cited in Ferreira, 2016, p. 61). Considering that, the consequence of the mentioned taken opportunities are tangible and intangible assets for both parties.

Tangible assets in the culture commerce have a wide range of natures. The economy is reenergized, and business opportunities increase with the growth of the reachable market, countries maintain a stable commercial trade and dynamize money, products, and other resources such as people. Some foreigner entrepreneurs also take advantage of underused resources such as old buildings and transform them into assets: “Strengthening cultural communities (...) creates economic assets. And these economic assets can be harnessed for regional growth.” (Walker, 2003, p. 7).

Intangible assets fall under the concept realm. Patents, trademarks, and any other kind of intellectual property bring value to the company. However, in bilateral trade it can be observed that one of the biggest benefits is the widening of the market available and, consequently, the customer relation one can build.

As more thoroughly explained in following topics of the present report, Portugal and England are a prime example of long-lasting bilateral trade. The Anglo-Portuguese business ventures have always concentrated themselves in good Portuguese products such as cloth, cork, wine – especially Port Wine. While acquiring tangible assets such as money, stocks, or land, the British have also created an uncountable brand recognition

and intellectual property as intangible assets. To distinguish British merchants from Portuguese economy is an utopia due to the deep influence the English have had for centuries in the second biggest city of the country: Porto. The trade between the two countries has amounted to incalculable amounts of money throughout time.

1.3 Portuguese culture in interface with new business models

Portuguese culture has a tendency for tradition. Not considered a bad trait, ones' attachment to something static is not the best precedent for business endeavors. However, Portuguese people have always been receptive to foreigner influences and have always been spread around the globe.

Trade and negotiation with other cultures is not new to the Portuguese business world. As further explained on following topics of the present report, Portugal has an ancient history of commerce with Britain, for example. However, most of this history can be mirrored into the English man being the merchant, and the Portuguese man being the worker. On the other hand, with the background of worldwide exploration and colonization, Portugal has itself, very often in History, played the role of the overpowering force undermining the natives.

In today's entrepreneurship sphere the difference between the two parties is not as aggressive or harmful. As stated before, Portugal has in its character a flexibility that the country uses to mold to others.

With the "boom" of the internet and its influence on the costumer market, traditional businesses became dull and insufficient to the eyes of many. Trends such as the global phenomenon cupcakes became in the early 2000's, is just an example of how pop culture affects commerce.

At the moment it can be observed an exponential number of dessert places that serve waffles and ice cream, or rustic hamburgers restaurants. None of these things are traditionally Portuguese, but they seem to capture the Portuguese market.

Many business, however, try to capture the essence of the traditional and create a new spin. Portuguese companies have followed this way of thinking and dynamized their businesses. A great example is the Companhia das Conservas, a traditional canning business which innovated with modern branding, and modern flavors.



Figure 1 – Companhia das Conservas's products.

1.3.1 Globalization and its effects

“Increased globalization has been one of the most important developments in the past decade. The Internet has been instrumental in accelerating the growth of business across borders.” (McGuigan, 2002, p. 220).

After World War II, workplaces and businesses started going global and becoming more diversified and multicultural. Travel became more easily accessible, the integration of different cultures in the workforce became more ordinary, and companies were starting to open up their horizons to brand new, far away markets.

Nowadays it is only natural that a business transaction gathers different cultures in communication. In consequence to that, we are now more and more conscious of our intercultural competence, meaning, we are more aware of our cultural manners, beliefs, values, and ways to do things, and how those may differ for other cultures. This awareness helps us create a common ground between parties and achieve effective communication.

(...) [T]o exhibit intercultural competency means that a person has the ability to perceive and interpret information about a culture other than his or her own; from an affective perspective, it involves appropriate feelings, attitudes, and traits necessary to successfully interact with culturally different ones; and from a behavioral perspective, it suggests that a person has the competencies and abilities to communicate effectively in cross-cultural interactions. (Demangeot et al, 2013, p. 158).

Globalization has spread and mixed cultures around the world, while pulling every citizen with it to interact, learn and find mutual understanding between people. It can be observed that the main consequence of globalization is tourism and travel: “Travel and tourism are causes and results of globalization.” (Hjalager, 2007 as cited in Ferreira, 2016, p.57).

Many countries’ main source of income is tourism. This affluence of people affects the investment made in culture, in public places, and transportation. “Globalization affects economic, social, cultural and political levels of urban development.” (Yildiz and Akbulut, 2013, as cited in Ferreira, 2016, p.58).

Portugal is dependent on the touristic sector. Cultural development is mainly targeted to foreigner visitors. The investment made by the government is not aiming for accessible culture for the citizens. It can be observed, as well, in places such as The Fladgate Partnership (TFP), that cultural investment is targeted for tourists.

Nevertheless, these investments dynamize culture and the city center. Local accommodation is rehabilitated, and streets are brought back to life. In conclusion, globalization opens opportunities and energizes countries.

1.3.2 Interculturality as an ingredient for Commercial Success

Globalization allows the increasing movement of not only goods, but also services, capital, people, and ideas across borders. As a byproduct of globalization, interculturality in the business world is a norm.

There was a time when effective cross-cultural communication only affected the international sales or offshore operations of a company. Now however, due to the increasing number of multinationals, foreign joint ventures, and trade treaties, cross-cultural communication plays a larger role throughout the organization. (McGuigan, 2002, p. 221).

In an intercultural business environment, it is fundamental to establish a relationship where both parties understand and respect each other. For that, cultural competence is essential. Every company should have a diverse workforce that could bring different perspectives to the business, they should be open to international markets and consequently embrace other cultures.

Interculturally competent marketplace interactions should include knowledge of the parties' cultures and a flexibility to change products, approaches, behaviours and communication. With this "molding" the company can attract customers, but also respect the costumes and values in other markets. "Multicultural inclusion takes many forms from using appropriate flesh-tones to providing for dietary and religious restrictions to communicating in a variety of languages." (Demangeot *et al*, 2013, p. 161).

In Portugal one can observe the vast benefits foreigner investment and intercultural business can do to the national economy and international relations. As an example, the company this internship report is based on - TFP - is of British origins, however, it chose this sunny rectangle planted by the sea to invest in a traditionally Portuguese product: Port Wine. The foreigner takeover that the English successfully did on the industry brought it to the million euros market it is today.

Other foreigner companies such as Leica, the German-owned company that specializes on cameras and lenses, has settled itself in the north of Portugal. This bet on the country is the perfect example of companies taking advantage of the "(...) linguistically talented and highly skilled labour market (...)" (Lochery, 2020-b, p. 70) that can be found here.

1.3.3 An analysis with Eduardo Lourenço: Portuguese Self-image and other European Models

Eduardo Lourenço, a Portuguese professor and philosopher, born in 1923, was the author of many books that marked down the Portuguese culture of our century. Although almost completely drowned in Portuguese culture, vast years of his studies and career were spent in France. He immersed himself in a culture that he so well knew, but of which had the privileged perspective of a foreigner (Lourenço, 1992).

Lourenço believed that literature was the best way to try and decipher culture due to its mirror effect on contemporary history, and its transparence of the authors' feelings and thoughts. Psychoanalysis¹ is also an important resource that the author uses to try to understand the dynamics of culture and the people associated to it. Uniting these two

¹ Psychoanalysis associates hypnosis with the analysis of the patient's memories, dreams, thoughts, emotions, in an effort to examine that information and, therefore, work on the patient's mental health. This specialty of psychology believes that the unconscious mind may hide key memories and traumas that forever determine us as human beings.

parallels, the professor was able to analyze the deeper meaning of “Portuguese” as an identity trait.

Psychoanalysis associates hypnosis with the analysis of the patient’s memories, dreams, thoughts, emotions, in an effort to examine that information and, therefore, work on the patient’s mental health. This specialty of psychology believes that the unconscious mind may hide key memories and traumas that forever determine us as human beings.

While studying Portuguese culture, Eduardo Lourenço unmasked three important occurrences that determined us as a people, which he exposed in his book *O Labirinto da Saudade*.

Our first trauma as Portuguese people was our birth in itself. History tells that recently widowed D. Teresa married a Castilian which put in risk the independence of the Condado Portucalense. In consequence to that, D. Afonso Henriques, son of D. Teresa, starts a rebellion against his own mother, and starts the foundation of Portugal as we know it today. This conflict is, by itself, Freudian in nature due to the mother/son confrontation. Because of the way this country came to life, its people have created a pride and an auto image of grandiosity.

The second trauma arises from the realization of the fragility of our independence. In 1578, in the Alcácer-Quibir battle, king D. Sebastião disappeared to never be found again. This caused the overpower by the Spanish who rolled Portugal for the following 60 years. This quick change of events guided us into a self-recognition journey where we found ourselves to be small and easily undertaken.

The third trauma is a byproduct of the long-lasting relation Portugal has with Britain. The Portuguese had been in Africa since the XV century, but since the XIX century and due to the modernization and industrialization happening in Europe, Africa became more appealing to European countries. To resolve the issue, the Berlin Conference was an attempt to divide African territories between the Europeans interested. Portugal, being one of the firsts in the continent, felt it was their right to stand their ground, and presented the Rose-colored Map which represented the intent to unify the lands between Angola and Mozambique, and make it a Portuguese domain. However, England had plans for a railway that would cross Africa from north to south and cut right in the middle of the Portuguese’s plan. England being way more powerful financially and in terms of army, Portugal was forced to abandon its initial plan.

It was there and then that the Portuguese self-esteem fell to the bottom. The country was reminded of its small size and little power, and the actions of the English were felt like a treason from our old allies.

These traumas unveiled by Eduardo Lourenço are the foundation upon which we tell our history, live our culture, perceive ourselves and expose ourselves to others. Professor Lourenço describes this way of self-image as schizophrenic due to the complete opposites we oscillate between: grandeur and greatness versus mediocrity and smallness.

Perhaps to compensate this low self-esteem the Portuguese have a tendency to overprize the country, even when it is not a topic to be proud of (colonization, for example). Never believing we are grand, but never accepting being small, we expanded ourselves throughout the world and created an illusion of grandiosity with the *Descobrimentos*.

With the last trauma, the English Ultimatum, Portugal ran from its tendency to become pitiful, and started to gain a hunger for a patriotic movement. In consequence of this movement, a republic was established in Portugal. However, the country was instable politically and there was a big emigration movement as well. History repeating itself, this unbalanced environment was a leverage for the fascist party to gain power in Portugal – *Salazarismo*.

Salazarism was the peak of this idyllic, augmented, unrealistic image of a great country. The regime reenforced a mask of perfection and harmony in a social and political well-balanced country. The oppressors also grabbed themselves onto the past and the fake grandiosity of a country that spread itself around the world (colonization) in order to convince a country, and the world, of an imaginary value.

During the regime the fact that we still had colonies was not accepted around the world, many countries frowned upon us. However, the country saw the colonies as it saw any other characteristic of being Portuguese: entitled to have them, proud of them, and without a need to be judged by third parties.

After the end of the Salazarism, there was a window of opportunity for an auto analysis of our self-image after the colonies were given independence. However, the subject was put aside, ignoring the thousands of people who were pulled out of Africa, and ignoring the years of hurting in both parties.

The general reaction was to become alienated to the situation. For the decades the regime was operating the Portuguese people had presented themselves as uninterested about politics and social issues. This way of dealing with situation is common to this day as well and helps the argument that this delusional image we try to create and believe for our country is not only to convince us, but also to try and convince others that it is true.

This alienation helps the country distant itself from mistakes of the past, or the government they now choose. Portugal is a conformist country that believes destiny is out of their hands, so it expects a change that does not help bring and will never come. This unconsciousness and ignorance are what Eduardo Lourenço believes helped the Portuguese people to prevail to this day despite the mishaps they have suffered.

The revolution on April 25th, 1974, was registered as being a smooth change of pace for Portugal, however, it was far from it. It was an opportunity to heal a country and to learn about us, our history, and our image.

Relating this topic to the subject of the present report, one can observe the attempts to keep Portuguese culture alive specially in a business perspective.

We take pride in some aspects of our culture, such as *fado*, our monuments, our food, or art forms such as *azulejos*. Although we pride ourselves for being a country with a lot of history, we do not have the habit of supporting culture. The government tends to cut financial support for the cultural area year after year, the Portuguese are not people who tend to read a lot or visit many museums in consequence of the lack of finance and therefore lack of affordable options. Observing the state budget for the year 2023, culture represents 0,43% of the overall expenses (Salema., 2022).

Small traditional businesses are disappearing or feel forced to change and try to fit into a more worldly way of business to survive. Even though we are honored to have niche cultural quirks, we feel a need to be influenced by the foreigner trends to gain visibility.

The Fladgate Partnership (TFP), the company which is the object of this report is from British origins. Foreigner investment aligned with Portuguese culture can be, and has shown to be, great allies that bring prosperity to Portugal and incentivize tourism and culture. This is thus a privileged showcase of interculturality as an ingredient for business success.

1.3.4 Foreigner investment in Portugal

During decades of a closed off economy due to Salazar's dictatorship in Portugal, the country becomes a member of the European Free Trade Association (EFTA) in 1960. The war in Africa due to the colonies, and the consequent growth of emigration to the rest of Europe quick started the opening of the Portuguese economy to the world.

The alliance with the European Economic Community in 1986, now the European Union (EU), also marked the country with a welcoming stamp for foreigner investment. The EU facilitates investment by, for example, "making information on investment rules public and easily available, or reducing delays in obtaining government permits and approvals." ("Investment", n.d.). The union also makes sure to create and support a welcoming environment to the investor, and the destination country of the investment as well, by implementing policies of no discrimination, transparent business practices, respect for every culture, and a favorable regulatory framework for every party involved.

Portugal is seen as the entry point for Europe due to its strategic position on the "tail" of the continent. It has the same time zone as England, it has a small 1-hour difference from central Europe, 3 hours difference from Moscow and São Paulo, and it is the closest European country to the United States of America and Canada. The Portuguese workforce is, year after year, becoming more qualified, and its nature is hardworking and flexible. The market is not saturated and has privileges like being a member of the EU, of the United Nations, and being a founding member of the Community of Portuguese Speaking Countries ("Investir em Portugal", n.d.).

The environment is a benefit as well, being influenced by European forces such as England, Spain, France and Germany, as well as the USA, Portugal has become advanced in knowledge and technology. The weather, the proximity to the ocean, the safety and the political stability welcome entrepreneurship ventures that seek a prosper and steady atmosphere.

In 2020, there were 9 101 branches of foreigner companies in Portugal which represented 571 thousand jobs. Although the gross value added of these companies decreased in said year due to the world economy (-7,3%), it decreased less when compared to the Portuguese companies (-11,5%) (*Estatísticas da Globalização: Filiais das Empresas Estrangeiras– Resultados provisórios – 2020, 2021, November*). These numbers demonstrate the economic power of the foreigner investment in Portugal.

1.3.4.1 Economic impact

The Portuguese Secretary of State for Internationalisation, Eurico Brilhante Dias, stated that the amount of investment contracted by the Agency for Investment and Foreign Trade of Portugal (AICEP) in 2021 reached €2.7 billion, a record figure and double that recorded in 2019. (Maia, 2022, January 5)

In 2021, “(...) 124 investment projects were contracted (...), which will be spread across 70 municipalities across the country.” and creating 7,274 new jobs according to Carolina Maia (2022, January 5).

In 2022, Portugal was the 8th most attractive country in Europe for foreigner investment. Since the 2000’s the investment has been growing. Considering the COVID-19 pandemic and the downfall it turned out to be to most businesses, the balance recovered very quickly being on its way to match the numbers of 2019, as seen on the following table.

Years	Investment from the exterior in Portugal
2000	7 801,1 million €
2010	6 651,6 million €
2019	9 221,3 million €
2020	3 221,8 million €
2021	6 231,0 million €

Table 1- BP - Estatísticas de Balança de Pagamentos (BOP)[Balance of Payments Statistics] & PORDATA.

(2022, February).

These investments are not necessarily on a corporate scale. The appreciation of culture through the investment in it also creates a big impact on the economy and the society attached to it: “Investments in traditional artists and arts organizations are simultaneously investments in the communities that support them.” (Walker, 2003, p. 7).

As mentioned previously in this report, the increase of the value of culture by its commercialization can be very beneficial when done correctly and with the right intentions. Revitalization of regions and national cultures brings educational impact and widens cultural offer which, therefore, attracts tourism and further investment in branch activities such as accommodation, food or entertainment.

1.3.4.2 English business in Portugal

The United Kingdom and Portugal have a secular history. British ventures in Portuguese soil, or vice-versa, are common and welcomed. Since the beginning of this shared past, commerce and trade were the main characters. As more thoroughly explained on topic 2.112.1 of this internship report, the first Anglo/Portuguese treaty on trade was signed in 1372. Considering that, the biggest connection of the English to Portugal is, most likely, due to the fact that Port Wine industry has never ceased to be dominated by them.

However, the British companies making a difference in Portugal are not limited to the Port Wine business. Enterprises such as AstraZeneca or Round Hill Capital are making investments in the country.

In two years (2017 and 2018), the Brexit “pushed” some companies to implement their business in Portugal instead of the UK. The Financial Times’ Foreigner Direct Investment observatory states that in 2018, the UK was the main direct investor in Portugal (Laranjeiro, 2019, April 8).

Honoring the official 650th anniversary of the relationship between Portugal and England, and as a consequence of the Brexit, the two countries reunited by signing a Joint Declaration on Bilateral Cooperation. On the 13th of June 2022, a document was signed by Portuguese prime minister António Costa and UK prime minister Boris Johnson where it was stated the priorities for collaboration between the countries which were the following: defense, security, trade, foreigner policy, investment, tax, education and citizen’s rights in both lands (Portuguese Chamber of Commerce in the UK., 2022, June 21). In point 3c of the document one can read: “Establish a closer working level relationship between Agência para o Investimento e Comércio Externo de Portugal (AICEP) and the Department for International Trade (DIT), to promote the best possible business conditions for British and Portuguese economic agents.”

1.3.4.3 New business models implemented

The opening of the Portuguese market to foreigners also welcomed new innovations to business. As mentioned before, Portugal has a tendency to think locally, and we are just now witnessing Portuguese brands and companies expanding internationally in a scale of branding, innovation and marketing similar to the foreigner ones.

With the uprising of office jobs in the last decades, we have seen an evolution in many companies as well. Google probably being the first company adapting its offices, is now the blueprint that enterprises now follow. Modern offices are not dull like they were in the 90's, the space is open, there is more light, less cubicles, and it can be observed a bigger focus point on the mental health and relaxation of the staff.

International enterprises such as Revolut (founded in London) or Natixis (founded in France) - both related to the banking business -, are opening offices in Portugal and creating a different spin on their offices. They reserve spaces for entertainment, with a PlayStation, or ping pong; spaces for relaxation; communal gardens inside the office's building (Henriques, 2021); open offices giving the employee the freedom to choose where they want to sit each day; lay out free snacks the workers can help themselves to. Aligned to that, foreigner companies seem to be more open to the idea of remote work, or, at least, hybrid shifts.

These small differentiators create a gap between international and national style of business, but also influence change in Portugal. The Portuguese start-up Anchorage Digital is an example of forward thinking and flexible workplaces: hybrid and remote workers, with unlimited vacation days (Ferreira, November 29, 2022).

In an example related to the topic of this report, the Yeatman Hotel owned by TFP is also creating new precedents to the hotel industry. The Yeatman was one of the first hotels in Portugal to allow guests to bring their pets during the stay.

The newest branch of TFP, the World of Wine (WoW) complex is also an exemplar of new ways of business from foreigner origins operating in Portugal. WoW is a big compound located on the Cais de Gaia, and its main goal is to increase the cultural offer in the city of Porto. Gathering 7 museums, 12 food and beverages outlets and an incredible view to the city, it brought a never before attempted innovative perspective on culture. It gathers entertainment, relaxation and a fun and interactive learning environment that is not common to most cultural spaces in Portugal².

² Further explanation about the complex can be found on topic 2.2.4 of the present report.

CHAPTER II – WORLD OF WINE PORTO

2.1 The past, the present, in the Portuguese affiliation to Britain

The harvesting of Port Wine grapes is not recent. There are records of cultivation of grapes and drinking of wine in Portugal since the ancient Greece, over 2000 years ago. In II A.C., the romans also took advantage of the wine market in the Douro River and the tradition continued even after the recognition of Portugal with the Zamora Treaty in 1143 (“História do Vinho do Porto”, n.d.).

Perhaps contrary to common belief, the first groups of English merchants settling in Porto did not trade wine, but rather cloth and rag.

The history of trade between England and Portugal has its long past. “It was not far from here in the municipality of Guimarães that the first Anglo/Portuguese treaty on trade was signed in 1372.” (*United Nations Archives*, 1998, as cited in Lochery, 2020-a, p.2). Goods such as honey, wax, and dried fruits started the trade between the two countries. Nowadays, cork, pulp, and textiles keep the relationship alive and well.

Furthermore, the first main place where wine trade began was in the coastal city of Viana do Castelo (“História do Vinho do Porto”, n.d.). The wine was not known for its quality, being very acidic. This triggered a search for better places for vineyards, which culminated in Douro. The transition from the Viana exportation site to Porto took a while. However, one of the first traders to make the change was Peter Bearsly, son of the founder of the company that is today TFP (Lochery, 2020-a, p. 195).

Douro was also the first region to be demarked and regulated to produce Port Wine by Marquês do Pombal in 1756 (Marques, A. C. (2015, October 3). Because of the constant fraudulent production of the wine, its quality and reputation had been receding, and it was necessary regulation on the industry. Port Wine production was one of the first to be regulated, and it is to this day one of the most rigorously controlled types of wine.

Some of the oldest vineyards in Douro are now part of UNESCO’s World Heritage list.

Since 1386, with the Windsor Treaty, the relationships between Portugal and Britain became closer. Many merchants were allowed to come live in Portugal, and many established themselves here. It was then that the export of Port Wine to Britain exponentially grew. (“História do Vinho do Porto”, n.d.).

Many of the oldest and most well-known producers of Port Wine, such as Taylor's or Croft owned by the company where my internship was held (TFP), are of British or Scottish origin. Throughout the product's history, and even though Port Wine is well spread around the globe, Britain has been its biggest market ("Olhando para o Futuro", n.d.).

One of the most important marks of the Anglo-Portuguese political and economic relationship was "The Treaty of 1654 between Britain and Portugal, often known as the 'Favoured Nation Treaty', [which] granted special trade and religious privileges to the British in Portugal." (Lochery, 2020-a, p. 193). With the treaty, "British merchants in Portugal were effectively granted rights that put them above Portuguese traders." (Lochery, 2020-a, p.193).

It was in 1670 that the first English wine house established itself in Porto: the Warren.

Cromwell, soldier and English politic, "[...] can be considered the father of the Port Wine trade having created the right conditions for the creation for the establishment of a factory (a body of merchants) in Porto." (Lochery, 2020-a, p. 194). King João IV, ruler of Portugal at the time, needed the military support of Britain, so the treaty was vastly more advantageous for the English.

The treaty that put a stamp on these commercial trades between the political allies was the Methuen Treaty signed on 27 December 1703, also known as the "Port Wine Treaty", or, in Portuguese, the *Tratado de Panos e Vinhos*. The agreement stated that the English were given preferential rights to buy Portuguese wine, as well as were given free entrance in the Portuguese textile market (*National Geographic.*, 2019, January 25).

After the agreement, "[...] by 1736, Portugal accounted for a massive 19.1 per cent of all British trade." (Francis, 1960, p. 202 as cite in Lochery, 2020-a, p. 198).

As mentioned before, some treaties were greatly more favorable to the stronger, wealthier party: England. These mishaps certainly damaged the image that the Portuguese people had of Britain. The last drop was the fiasco of the English Ultimatum in 1890 when Britain overpowered us out of "our" colonies in Africa as I explained before on topic 1.3.3 of this report.

The TFP has always been present in the history of Port Wine. When in 1868 the phylloxera plague arrived at Douro after it had already destroyed miles of European

vineyards, John Fladgate travelled to France to get a better understanding of the solution to the devastation, and then shared his knowledge. (“O Flagelo da Filoxera”, n.d.).

Taylor’s, the main wine house of the TFP company was then established in 1692 in Vila Nova de Gaia (VNG) and still stands there to this day.

In the XIX century the Port Wine market expanded to new countries like Russia and the Netherlands. Port Wine had settled itself in the lifestyle of the British. However, hard times approached with the napoleon invasions and the occupation of Porto in 1809. Most British merchants left Portugal and the exportations of wine became unfeasible (“O Turbulento Século XIX”, n.d.).

The true test to the Anglo-Portuguese relationship was the liberation of Porto after the French occupation. The English army stormed the city and defeated the French. Today, we can see at the Rotunda da Boavista the Monument to the Heroes of the Peninsular War³. At the top: a lion representing the English fleet, stepping on the representation of the Napoleonic Army - the eagle. At the bottom: a tribute to the victims of the barcas bridge disaster that was crucial to the victory. The statue represents the Anglo-Portuguese victory and one big mark on the political relationship between the two countries.

Even though the XX century was economically devastating due the World Wars and the Great Depression of the 30’s, the Port Wine market was able to resist the waves. The fluctuations were overcome by the growing search for Port Wine by the French market which, posteriorly (in 1963), became the most important market in terms of volume exported. As one can see in table 2, France still stood at the top in 2021. The Vintage Port, known for being a higher quality Port Wine produced with the grapes of an excellent harvest year, also sparked an interest in the British (“O Século XX”, n.d.).

³ Image of the Monument can be found on annex I.

2.1.1 Port Wine

Although the history of Port Wine is incredibly long - with thousands of years - the denomination of the wine as “Port Wine” only began in 1678. Despite the fact that it was produced in the Douro region, it gained its name from the city it was traditionally shipped from for export. Until the XX century, the wine was brought from Douro in Rabelo boats, and only in VNG the wine aged and was bottled. (“História do Vinho do Porto”, n.d.).

Even though the beginning of the production of Port Wine cannot be deciphered precisely, many believe that it is the product of an accident that can be tracked to the merchant relationships between Portugal and Britain: during the long boat rides between the two countries, and as an attempt to better conserve the wine, it was added to its wine spirit (in Portuguese *aguardente vínica*) (Marques, 2015, October 3). This alteration brought Port Wine to a different category with higher alcohol level, being now denominated as a fortified wine.

There is a plethora of types of Port Wine, varying on alcohol percentage, sweetness, and notes. The categories are Ruby, Tawny, White, and Rosé. All differ from each other on color, complexity, fermentation processes and aging. The harvest of the grapes commences in September. The most common grapes present in Port Wine are *Touriga Franca*, *Touriga Nacional*, *Tinta Roriz*, *Tinta Barroca*, *Tinta Amarela*, and *Tinto Cão* (“Como é feito o Vinho do Porto?”, n.d.).

Most of these types of grapes are originated in the Douro region, and rarely found elsewhere due to the great weather condition in the area for Port Wine production.

The climate is cold and wet during the winter, broiling hot and dusty during the summer, and the soil is poor, mostly broken-up schistous rock. The vines that grow here are tough, extending roots almost thirty feet down in search of water, and producing small quantities of intensely flavored, very tannic grapes. (Isle, 2001, p. 72)

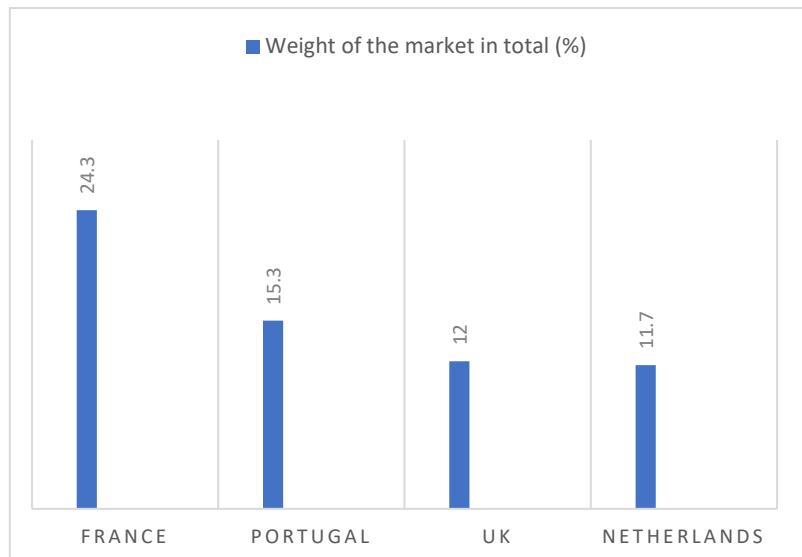


Table 2 - Weight of the 4 most important markets in the commercialization of Port Wine in 2021 (%).

Source: Instituto dos Vinhos do Douro e Porto, I. P. (2022).

After World War II, the Port Wine market was only able to grow again in the 60/70's. There was a transformation of the market: independent merchants who had been the backbone of the Port Wine commercialization were replaced by wine stores chains and supermarkets ("A Era da Inovação", n.d.). Mass production and globalization of products were being born, the consumer changed, and consequently, the companies had to change as well.

As exceptions, companies like Taylor's were kept independent and family owned.

Regardless, the English still dominate a big chunk of the Port Wine market. It was by the end of the XX century that the consumption of quality Port Wine grew. Other markets like north America, Canada, Latin America and Asia are now opening up to the Portuguese delicacy.

In 2021, the UK stood in 3rd place with 12% of weight its market had on the overall commercialization of Port Wine (table 2). "(...) [T]he established symbolism of port as a wine of middle-ranking Englishmen was the primary cause of port's ultimate popularity with the English male elite, so that by the 1780s port could legitimately be called the 'Englishman's wine'." (Ludington, 2009, p. 365).

2.1.2 Economic effects

Since the beginning of the commerce of Port Wine, the Anglo/Portuguese trade relation has become a key product in the national economy. In the sixteenth century, and as stated by Neill Lochery:

The city [Porto], like the rest of Portugal, benefitted economically, physically, and culturally from the trickle-down wealth of the import of the Brazilian gold at the start of the eighteenth century, as well as the development of the British-dominated Port Wine trade. The latter came to take on enormous importance in the city, with the dark ruby-coloured wine proving to have a much greater longevity than the golden gifts delivered from Brazil. (2020-a, p. 190-191)

A big chunk of the infrastructural, artistical and cultural development of the Douro region and the city of Porto were financed by Port Wine (Martins, 1988, p. 391). The Port Wine production was the first Portuguese economic sector to be structured, capitalist based and dependent on exportation (Martins, 1988, p. 392). Although conditioned by national and international economy, crisis and the laws of supply and demand, the Port Wine market has never suffered significant ruptures of the commercial flux (Martins, 1988, p. 394).

Between 1678 and 1810, 94% of the exported Port Wine had as its destination England (Martins, 1988, p. 395). The market steadily grew throughout the years. After the Methuen Treaty, the demand for Port Wine increased and the prices followed. At the end of the XVII century, Port Wine occupied over 60% of the English wine market.

As mentioned on the previous topic, the Methuen Treaty of 1703 skyrocketed the commercial relationship between Portugal and Britain and helped the Port Wine business. However, in the middle of the XVIII century the exportation stagnates, and the prices drop, while production is still going strong in Douro. This only brings economic instability to the region and the sector.

The demarcation of the Douro region in 1756 also helped better the Port Wine market due to the reassurance of better quality of wine and formal certification.

Through the XIX century Portugal and its Port Wine market suffered economically. At the beginning of the century, Porto suffered with the French invasions as mentioned on the previous topic of this report, which not only devastated the citizens, but also interfered with the wine industry. Many companies lost stock of Port Wine and boats during the battles. The trade of Port Wine was affected, but the percentage of Port Wine exported to England in relation to the total of exports was kept relatively steady (table 3).

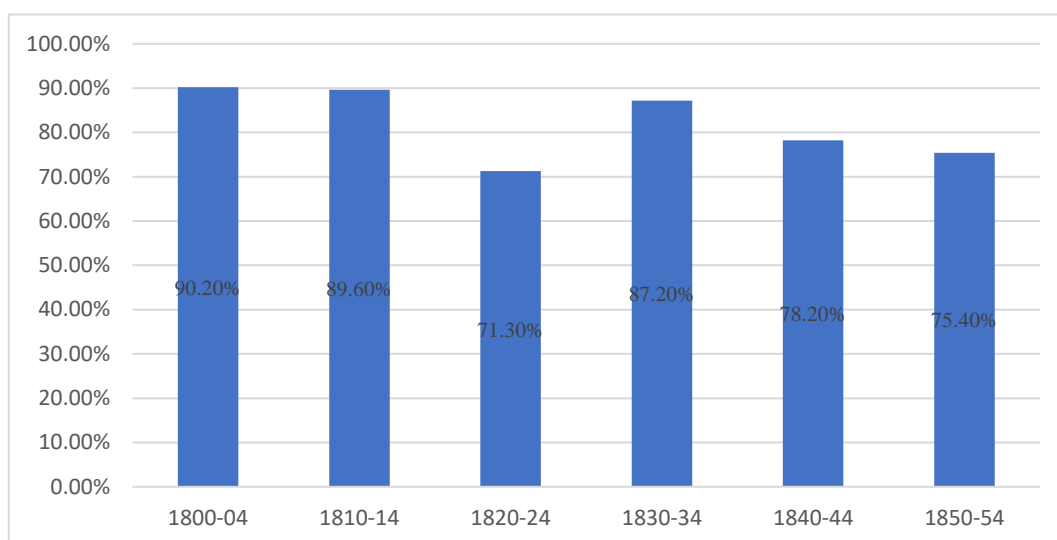


Table 6 - Weight of the exports of Port Wine to Britain during the first half of the XIX century (%).

Source: Table 79 – Posição relativa dos diferentes mercados do vinho do Porto (%), in Martins, Conceição Andrade – Memória do Vinho do Porto. Lisboa: Instituto

At the middle of the XIX century the phylloxera plague began in Europe. Portugal was the second most affected European country when the disease arrived at around 1860. As mentioned previously, the plague destroyed large crops of vineyards and devastated the businesses of many winegrowers (Martins, 1991, p. 653). Production of wine became harder and the quality of the product diminished, with its value also decreasing.

Considering that at the time wine production was the most important asset of agricultural production, it comes to no surprise that the plague affected the state's finances and its commercial balance (Martins, 1991, p. 654).

More affected were the regional economies and small producers. Douro, the designated area of production of Port Wine, was the most affected region in Portugal. The costs of replantation and cultivation of vineyards became higher after the plague, especially in Douro which was already considered a prime region (Martins, 1991, p. 681-682).

On the other hand, phylloxera helped the evolution of the wine production. Many producers relearned how to better plant and take care of their vineyards. With these changes, many were also left behind. The struggle against the disease was expensive and the transformation of the craft was too dispendious to a lot of producers. From here, the vineyards that were left behind became a good business opportunity to some already established Port houses such as Taylor Fladgate Yeatman (Martins, 1991, p. 682).

In the beginning of the twentieth century Port Wine sells were mainly concentrated on the British market, with 64% of exportation to the country. The country that followed was Brazil with 12% (Instituto do Vinho do Porto & IPAM., 2003, March).

With some hiccups on the economic situation of the world, the Port Wine business still was able to thrive. With the second World War the Portuguese market grew steadily from the 8th place in 1939 to the 3rd place when it comes to quantity, and 2nd place in volume of business in the XXI century (Ibid).

With the revolution of 1974, the Port Wine industry tried to stay afloat by protecting its export business. There was a lingering fear that the government would try to nationalize the sector and basically “kick out” the British from their centuries old reign of the industry (Lochery, 2020-b, p. 74).

The organization of the Port Wine sector reflects the way the government, society and interests were organized throughout the centuries so that the market would be adapted to external commerce (Martins, 1988, p. 426). With the development of business and marketing techniques throughout the last decades, the Port Wine branch invested on the establishment of the product as a brand. Many Port Wine houses are today known for their timeless names, such as Taylor’s or Casa Ferreirinha, and distinguish themselves through incomparable quality (Norberto, 2011, p. 3).

At the end of the 2010’s there was a break of production in all Portuguese liquors. However, Port Wine maintains a distinguished place as the most produced. From 2005 to 2010, Port Wine represented 90,9% of the total sells of liquor wines on a national level. The national market is the smaller slice of the portion representing only 13,79%. The Port Wine market is, since the beginning, directed to exportation (Norberto, 2011, p. 5-6).

Although the English market absorbed 80% of all the wine commercialized in more than half of the history of Port Wine, in 1963 France surpassed Britain, followed by the Netherlands, Luxembourg, and Belgium (Barros, 2013, p.24).

In 2021, Port Wine represented 330 million euros in export invoice (Voz Do Campo, 2022, April 5). The main destination of exportation was the French market with 17,9% of weight, and Portugal stood in second place representing 15,6% of the whole market (Instituto dos Vinhos do Douro e Porto, I. P., 2022) - (table 2).

Yet wine growing is a local business even when its finances become global. The character of a great wine is rooted in a certain plot of soil, a certain angle to the sun, and the individual politics of regions are as durable as an eighty-year-old vine; and just as gnarled and knotted. (Isle, 2001, p. 75)

2.2 The company

The Fladgate Partnership (TFP) is the mother company that branches out to the hotel business with The Yeatman Hotel, the Vintage House Hotel, Hotel da Estrela and the Palacete Chafariz D'EL Rei, all spread throughout Porto, Douro and Lisboa. It also umbrellas Port Wine houses such as Taylor's, Fonseca, Croft, and Krohn, intertwined with touristic experiences such as tours through its cellars, events in their vineyards in Douro, and the Douro River Taxi which makes toured boat rides in Porto.

The company also contains within itself wine distribution businesses such as Heritage Wines and OnWine. Restaurants and event organization branches like Barão Fladgate, Vogue Café, Baron's Hall & Gallery, Três Séculos and Clérigos Tasting Room which are present in Porto and VNG.

Aligned with the Port Wine business, the World of Wine (WoW) complex opened in 2020.

2.2.1 Synchronic and diachronic synergies

The beginning of TFP started with the opening of the company's first Port Wine house: Taylor's, in 1692. It was founded by Job Bearsley, an English merchant, who did not commercialized Port Wine, but rather "Portuguese red wine". This is before the shift to the Douro region as already explained in this report (topic 2.1.1.). The Bearsley descendants made their mark on the industry being one of the first settling in Douro.

After the death of Francis Bearsley, the company's destiny was given to Francis Gray a son-in-law. With the eminent French invasions, part of the company arrived in the hands of Joseph Camo in an attempt to protect it due to his American nationality. It worked, and Camo was able to save some wine barrels from the French attacks ("About Taylor's: Our History", n.d.).

After Gray's death, Joseph Taylor came into the picture. He had been the manager in the company's London office and the best suited for the administration job. After a few years, the rest of the partners became too debilitated to run the business and Taylor became the only manager of the company ("About Taylor's: Our History", n.d.).

In 1835 Joseph Taylor's health declined and the chosen ones to replace him were two important Port Wine merchants Morgan Yeatman and John Fladgate. A partnership agreement was signed between the two and the now known Taylor Fladgate & Yeatman company was established ("About Taylor's: Our History", n.d.).

Quinta da Roêda was a piece of land bought in Douro that is still owned by the company to this day. It was there that the quality of the wine produced improved, and the prestige of the enterprise grew.

Through family connections and business moves, the company grew and now holds the Port Wine houses Taylor's, Croft, Fonseca and Krohn. The company remains family owned despite the dimensions it has taken.

The opening of the World of Wine complex was a challenge to the company. The COVID-19 pandemic hit in the same year and the branch was not as successful as it had potential to be due to the circumstances. Considering that the TFP is family-owned, most of their new business adventures are made of attempts, trials, and errors. The managing of so many multidisciplinary teams is still settling, but now showing remarkable results.

Recently (May 2022), the oldest 5 stars hotel in Porto, the Hotel Infante Sagres, owned by the TFP, was sold to Asian investors. The goal is to “build a twin brother of Yeatman” on the old buildings of Fonseca, explained the CEO Adrian Bridge (Pinto, 2022, June 4). The business is in constant movement and growth.

The key words the company projected for 2022 were Reconnect, Rediscover, and Recuperate. Due to the COVID-19 pandemic, the business suffered the consequences of being so dependent on tourism right in the year when the WoW complex opened. The goals mirror the need to recover from that still 2 years after. Reconnecting with the rest of the world by improving travel connects with the exterior to bring more people to Porto, rediscover the new world business panorama and new kinds of tourists that are in search of more self-defiant offers, better quality services, and health safety. Recuperate from the loss of revenue and visitors due to the forced limitations on the services the company could provide due to the pandemic⁴.

2.2.2 Mission, Purpose, and Values⁵

TFP states that their **mission** with the WoW complex is to provide to their visitors the best offer of cultural, gastronomic and entertainment experiences, with elevated service in a welcoming environment, aligned with the WoW spirit.

The **purpose** of the compound is to unveil, entertain and inspire people through sharing the best of Portugal, its people, and its culture, while stimulating the senses and emotions of its visitors, and creating conditions for their well-being throughout an unforgettable journey.

The **values** fall under 4 categories. Authenticity, by respecting the historical context of their location and themes approached, and by praise extreme rigor in relation with the veracity and precision of the contents presented to the public. Sustainability, by creating and developing a project that can be a pathway for development of the region, motivating growth of the city and improving the life conditions of all the workers and the community, while always searching for the most environmentally friendly options. Innovation by implementing a dynamic project in constant update and with cultural offers that

⁴ Information retrieved from the annual briefing about the TFP’s achievements and goals I attended on February the 22nd, 2022

⁵ Information retrieved from the online training about the company. Image can be found in annex II

distinguish themselves and increase value to the region of Porto and to Portugal as destinies in tourism. Local commitment, by compromising to the good divulgation of Porto and Portugal as destinations, while underlining what best is made here and looking to value the national products, producers, and creators, and focusing on the search for cultural contents that can have a place in Porto, facilitating the access to a diversified and global cultural offer.

2.2.3 SWOT Analysis

- Strengths

The TFP is already a well-established business, fact that only gives the company advantages in the market. The client already knows the brand and trusts its quality. Loyal customers of Port Wine buy Taylor's Port as a costume and tradition rather than a spur-of-the-moment decision.

Aligned with that, the intellectual property that the company already holds is an enormous strength. Taylor's, Croft, Fonseca, and Yeatman are some examples of intangible assets and recognized names in the Port Wine and hotel industry.

An enterprise with such dimensions also gathers resources such as capital and manpower. Working in a company of this size and with very diverse branches gives certain prestige to the ones who can include it on their resumé. This fact gathers respect on the industry.

Given that, the competition that the company suffers with is mainly from already established enterprises such as this one. It is very hard to imagine that a new Port Wine house will open and take away any kind of business from ancient houses such as Taylor's.

Considering the vast scope of offers on the touristic industry in Porto, the TFP company also stands out by its uniqueness. The WoW complex alone, with the multiple educational and leisure choices stands alone with its approach to the Portuguese cultural world.

- Weaknesses

Throughout the internship I have noticed several mishaps that could have been avoided if communication were a priority. The range of dimension is vast, from small alterations on schedules without informing the worker, to lack of information about a certain event happening on the complex, or a change in procedure within each experience. Through

time this lack of articulation between headship and the staffs starts to wear down work relationships and, sometimes, trust.

One other flaw I can point out to the company is the infancy where its social media marketing still stands at. Being a complex that opened in 2020 – the peak of the pandemic – there was not a great investment in advertisement maybe due to the idea that it would be a waste of money in a year when no one could leave their house, and there were also very few tourists in the city.

Not disagreeing with the last statement, I believe that the company should have taken advantage of the increasingly higher touristic movement in Porto in summer 2021 and, again, since March 2022. As an employee, I find myself hearing costumers saying that they did not know WoW existed before passing by, it does not appear in the most popular places to go when researching the city online, and even locals - residents in VNG -, do not know the project.

Due to the flotation of the number of visitors to the complex, sometimes the staff available is not enough to respond to the demand. This is a deficiency that the company is constantly trying to remedy.

As a consequence of the last point, there is also a lack of organization from the staff and when it comes to events on the complex. Communication between the organizers and event's place, or informing the staff about an event happening elsewhere at the complex, are a constant. The work can not be performed at its best due to the lack of information and mixed messages. This demonstrates an image of unprofessionalism to the client.

- Opportunities

When it comes to the opportunities that the TFP has online marketing is a major point. As stated before, the marketing of the company is still on its evolving phase. The Instagram pages for each WoW museum, for example, are barely used and lack interaction with the follower. Taking advantage of this free access resource is lacking throughout the company.

The enterprise has appeared sometimes on television, but the exposure is still small. Aiming for bigger audiences should be a focus. Here the internet comes into play as well, Google and TripAdvisor comments are essential. The WoW complex still does not appear on the top places to visit in Porto which is a flaw that “steals” clients away.

The TFP can also greatly benefit from partnerships with companies and state institutions. State bodies such as the VNG's town hall would give great visibility to the company, especially the WoW complex.

As mentioned before, the expansion of the company to new businesses such as the build of a new hotel on the Gaia side of the river is an opportunity to recover from the losses that the company suffered from the COVID-19 pandemic and currently from the geopolitical situation.

- Threats

As already stated, the biggest threats to the company are the older and already established companies. Port Wine houses like Porto Cruz and Calem attract some visitors specially given the fact that they have a spot right beside the riverside.

One of the main issues I came across during the internship was the constant rotation of employees. Even though that the TFP is a good place to work, staff members of the WoW complex usually do not stay for a long time. There are constant new hires. This is a threat to the stability of the company itself due to the fact that new people will always need training and their efficiency is not the same.

Given the fact that the TFP company relies on tourism, the COVID-19 pandemic was, and is, also a threat to the business. Although the tourism in Porto is starting to increase again, the pandemic is still a threat to businesses because of its unpredictability.

2.2.4 The WoW Complex

The WoW -World of Wine - project aims to gather a never-before-seen plethora of mutually complementary touristic services, all revolving around its central element: wine, in an area with big touristic affluence. The objective of the project is the creation of a space containing multiple museums and other cultural spaces associated with the wine industry, with places for leisure, restaurants, and commerce (“Ficha de projeto”, n.d.): “Much of development and redevelopment of Vila Nova de Gaia is being undertaken by old Porto family-run businesses, such as Taylor’s.” (Lochery, 2020-a, p.7).

We can observe the example that the TFP’s investment of 107 million euros in the space that is now the WoW complex. In a whole, the cultural block gathers 7 museums/experiences, 12 restaurants, bars or cafés, 2 spaces for temporary exhibitions, 1 space for events, 1 wine school, and 25 commercial spaces, - the whole adding up to 38 500 square meters of constructed area.

The compound congregates 7 cultural experiences, as mentioned before, and that I will proceed to further explain on the following paragraphs. The objective of the company was to steer away from traditional museums and create interactive spaces for visitors to learn while also leisure and have fun. Because of that, WoW has avoided the word “museum” and denominates each space as an “experience” due to the unorthodox way each space was conceived and designed.

The Wine Experience aims for the demystification of wine for the common consumer, by thoroughly explaining the production process of wine. From the influence that soil, weather, and type of vineyards have on the final product, to crop methods, to fermentation and bottling processes, - everything is explained in detailed texts, videos, and immersive imagery throughout the whole experience. There is also a focus on Portuguese wine, with multiple rooms dedicated to each wine region in the country. Additionally, the visitor is invited to get to find their personal taste with sensorial experiences, and quizzes to learn about notes and preferences. The visit ends with a short workshop where the museum’s team explains the proper way to taste a wine.



Figure 6 – The Wine Experience. (The Wine Experience At WOW Porto., n.d.).

Being the longest experience in the complex, and the one more in theme of the WoW concept, is one of the most visited places in the compound.

The Chocolate Story is, perhaps, the most unexpected theme found in WoW. However, TFP has its own brand, the Vinte Vinte chocolate.

In the experience, one can learn about the history of chocolate, its origins in ancient times, production processes from the cacao bean to the chocolate we regularly consume, and the growth of the market and its most important companies. The visit ends with a sneak to the factory of the Vinte Vinte brand where one can see the chocolate being produced. The client can also have a taste of the chocolate in the beginning of the experience, as well as taste some variations of the coffee flavored chocolate from the brand.



Figure 7 – The Chocolate Story (Ribeiro, 2021, December 21)

The Porto Region Across the Ages (PRATA) museum is a travel through Porto and Portuguese history - since cave man era, through *Descobrimentos*, to now, the museum explains the reasons why man established himself near the Douro River and how the city has been evolving since then. “Starting with the exploitation of its natural resources in ancient times to the export of Port Wine over the last 350 years, the area has interconnected with the outside world in order to survive, to develop and to prosper.” (Lochery, 2020-a, p. 22).

PRATA is more directed to history lovers and tourists curious about how the undefeated (*invicta*) city came to be. The space, and specially its cinematography in the experience, explore the dynamic between Porto and the British which is a crucial topic to the Port Wine market and this internship report as well. As stated in the book *Porto – Gateway to the World*, “Speaking during her official visit to Porto in 1984, Margaret Thatcher talked of the important historical relationship between the city and Great Britain.” (Lochery, 2020-a, p.2), “Oporto has played a vital part in the remarkable history of friendship between Britain and Portugal” (United Nations Archives, 1998, as cited in Lochery, 2020-a, p.2).



Figure 8 – Porto Region Across the Ages Museum (Get Your Guide, n.d.-a).

The Planet Cork experience is one of the most educational and interactive ones for children. Families can learn about cork, its extraction, the nature and science behind the product, its application in multiple industries, and its use in wine bottles. Throughout the experience there are multiple interactive places for children, such as a scale to find your weight in cork, texturized decorations, and a fun learning environment.



Figure 9 – The Planet Cork (The Planet Cork. (n.d.).

The cork industry being such an important market of Portuguese commerce and exportation, as well as being crucial for the wine industry, the presence of such an experience at the WoW complex makes all the sense.

The Bridge Collection is the most traditional museum of the bunch. It is here that the CEO of the TFP, Sir Adrian Bridge, keeps his collection of drinking recipients.



Figure 12 – The Bridge Collection Museum (Get Your Guide., n.d.-b).

The collection gathers around 2000 objects, the oldest one being dated from 7000 B.C. It is the least interactive place in WoW, but one of the most pleasant to the eyes, and one of the most history themed places as well. The visitor can decipher human history and its evolution throughout the exhibition of drinking vessels used for religious, ritual, and ceremonial purposes for the last 9000 years (*The Bridge Collection.*, n.d.).

The Porto Fashion & Fabric Museum (PFFM) is, precisely as the name suggests, dedicated to the textile industry in Portugal, and Portuguese fashion. The visitor can understand better the process of production of multiple fabrics and its origins, furthermore, its application practically with multiple Portuguese designers' clothing exposed in the experience. There is also a reserved space for the exhibition of filigree pieces, and the shoe industry, and a restored, historic chapel said to have been painted by the architect Nicolau Nasoni (*Porto Fashion & Fabric Museum.*, n.d.).



Figure 13 – Porto Fashion & Fabric Museum (Bonaveri., n.d.).

Both the PFFM and the Pink Palace experience (PP) are located across the street from the main building of the WoW complex.

All themed of rosé wine, the Pink Palace brings a new concept to cultural spaces in Portugal. Inspired by a pop-up scenario in New York, CEO Adrian Bridge brought the concept to life in WoW in 2021.

The experience consists of a fun learning journey with plenty of information about the origins and production of rosé wine spread across the walls. Being the most “Instagrammable” space in the compound, the rooms are very cleverly decorated and

designed so that the visitor plays with the scenarios and takes a collection of photos to spread around social media.

During the experience adults may taste 5 different rosé wines and learn more about the specifics of each one. While having a wine showered relaxed time, the visitor learns, has fun, bonds with their significant others, and creates fond memories. Each room of the experience has different themes ranging from ancient Rome, to a ball pit, to an American saloon.



Figure 14 – The Pink Palace Experience (Santos, 2022, May 27).

There is also a reasoning behind the wine chosen for the tastings inside the experience. The first one presented is Vale do Bragão 2020 from the Douro Valley, the most acidic and dry one of the 5, and contains 14% of alcohol.. The TFP has recently bought the farm where the wine is produced, and it is now the owner of the brand.

The second wine is Aix which is presented in the room of the experience all themed of Provence, honoring the place of origin of the wine and the first place where production of rosé wine started. Aix is the only international wine in the experience, the TFP company is the only distributor of Aix in Portugal.

The third wine is Mateus rosé. Known for its peculiar bottle, it is the most famous Portuguese rosé: spread over 100 markets and annually selling more than 21 million bottles. Mateus is there to represent the history of Portuguese rosé and honor the mark it has already made in the wine market.

The fourth wine is the only sparkling one served in the museum. It is Cartuxa from 2014, the only wine produced in the south of Portugal, in Évora. It is an exquisite sparkling wine that was chosen to represent its category and bring the resemblance of the iconic champagne to the visitor. The TFP's wine distribution branches distribute Cartuxa.

The fifth and final tasting is Croft Pink. It was the first rosé Port Wine to ever be developed. The story goes that CEO Adrian Bridge started conceptualizing it in 2008, and after many struggles to get it certified as a Port Wine, Croft Pink was born.

Croft Pink is a different take on Port Wine, an attempt to make a younger generation liking and drinking Port Wine and distancing the drink from the idea that it is only for older people to enjoy. It retains the sweetness and the high level of alcohol that Port Wine demands at 19,5%. Fundamentally, the choice for this tasting is a great product placement and marketing move by the company to promote one of its most treasured products.

The Museu do Vitral is not considered in the 7 of the group, but it is also part of the company's cultural spaces. Located in Porto, glued to the Sé Cathedral of the city, the exposition includes multiple traditional stained-glass pieces that shed a light on Portuguese and religious art.



Figure 15 – Museu do Vitral (Museu do Vitral – Porto, n.d.).

Every museum has their respective shop as the last room where the visitor exits. In addition to that, there are two shop galleries of multiple brands independent from the TFP enterprise: one on the second building, on the way to the PP entrance; and another on the main building of the complex in front of the PRATA store and museum entrance. These spaces are occupied by Portuguese brands, being an impulse to traditional crafts. Some examples of what the visitor can find are: the masters of brush making, opened since 1927, the Escovaria de Belomonte; the canned fish business Companhia das Conservas.

The Wine School on the WoW complex provides workshops on wine tasting and walk-in tastings as well. Pared with Taylor’s and Fonseca, the street becomes full of options for the interested in Port Wine.

2.2.5 Its impact in culture and economy in the city of Porto

As explained on a previous topic about the WoW complex, the investment was a big “boom” in Porto’s cultural offer. The opening of 7 museums, 2 visit centers, 12 food and beverages outlets and 1 wine school, embellished with several spaces for local and national products to be displayed as well was something never attempted.

The project was co-financed by the Compete 2020, Portugal 2020 and the European Regional Development Fund. The Compete 2020 project aims to promote competition and internationalization. Portugal 2020 is a treaty between Portugal and the European Commission which goal is to administer the European funds and with them better develop the country economically, socially, and territorially between 2014 and 2020. “The European Regional Development Fund aims to strengthen economic, social and territorial cohesion in the European Union by correcting imbalances between its regions.” (European Commission, n.d.).



Figure 16 – Investment made by public funds on the WoW project. Information found on one of the entrance gates of the WoW complex.

On February 22nd, 2022, the entirety of the staff in WoW was invited to attend the annual briefing which resumed the business balance of 2021 and informed the employees of the goals they had set up for the company for 2022. The TFP is focusing on leisure, cultural and business travellers, schools, universities, and event bookers as their target segments. In a nutshell, anyone seeking for a diverse experience, and looking for a new perspective on the city of Porto.

In 2022, the company aims that the revenue and its visitors' numbers are quadruplicated, as a whole and in each of its branches⁴.

According to the company, 20% of the WoW visitors will come from North America, 15% from South America, 15% are from Portugal, 15% from Spain, 10% from France, 15% from the UK, and the 10% left will come from the rest of Europe and Asia. As an intern, and now employee, I would agree that the biggest chunk of our visitors come from Spain, France, the UK, the United States of America, and Brazil⁴.

The WoW complex project in particular, however, did not open in the most favorable time. The initial hopes for the project were to have 560 thousand visitors per year, who would purchase more than 1 million cultural visits, but with the hit of the COVID-19 pandemic the business became hard to predict. CEO Adrian Bridge has stated in an interview that 85% of their profit from WoW was dependent on international customers who were unable to visit Portugal during the lockdown, because of that, for the first time in the history of the company, the TFP had financial losses in 2020 and 2021 (Eusébio, 2022, April 14). The Port Wine houses the company holds helped keep the business afloat, and the hotels and WoW are regaining strength in 2022.

When it comes to employment, the goal was to create 350 jobs. The company partnered with the Instituto do Emprego e Formação Profissional (IEFP) who trained and recruited 185 workers who kick started the project (Ferreira, 2020, July 13).

In 2021, The World of Wine received the outstanding honor to receive the Special Achievement Award. This award has only been attributed once in the history of the Best Of Wine Tourism international contest. The complex was praised for its outstanding cultural value and for being one of the best enotourism businesses: "The World of Wine aims to make a major contribution to the creation of this important body of work that is bringing new energy and sense of purpose to the locality." (Lochery, 2020-b, p. 71).

CHAPTER III – THE INTERNSHIP

3.1 Internship plan

The curricular internship at World of Wine (WoW) was executed within the scope of the master's program of Intercultural Studies for Business at ISCAP to complete the second year of the course and become the main theme of my master's final thesis.

An internship protocol between the student, the university and the company was signed. It was agreed on 600 hours of work, as a fulltime worker working 40 hours a week, with rotative off-days. The internship started on February 7th with predicted end date on May 24th. TFP does provide monetary assistance to its interns. Not being a salary, *per se*, it is a help for food and transportation.

The main location of the internship was the Pink Palace Experience, a place completely dedicated to rosé wine, which provides five tastings of different rosés to the visitors, with several spots for photos, a ball pit, and an accompanied visit that no other place in the complex offers. It is the most recent investment in the WoW complex, also being the most interactive museum of the 7 the costumer can find at the cultural block. It is marketed as fun, Instagramable, kid friendly and a good space for fun and leisure.

When it comes to supervision, on the university side of the internship, the person chosen was Professor Manuela Veloso due her vast knowledge on Cultural Studies and Business. My mentor inside the company was my manager Susana Correia, the person responsible for the administration of 4 museums in the complex - including the Pink Palace - and someone who has been in the company for over a decade.

As an intern, my job was to learn and apply the opening and closing procedures that either the experience, the ticket office or the shop require. This means: preparing each tasting station with the respective wine, help manage stock, making sure cash was accounted for, cleanliness of the space of the experience, and, most importantly, customer service at every point of the experience – since the entrance at the ticket office, through every wine tasting, to the shop which is the room where the visitor exits.

The goal for the internship was to study the Port Wine market in Porto and one of its biggest parties: TFP - a major enterprise which is a great example of foreigner investment in Porto. With the professional experience interacting with the client, and by seeing and experiencing the work dynamic of a company of this dimension, I aim to analyze the

changes companies like this one are making in the Portuguese entrepreneurship area and the boost they are giving to culture and tourism in the country and the city they are located in. Aligning this to the topic of Portuguese history, culture, and traditional businesses the objective is to intertwine the subjects of Portuguese culture, cultural development, and entrepreneurship I have been studying throughout all my higher education path.

3.2 Expectations

The opportunity to work at WoW presented itself rather unexpectedly. Through research on a popular job offering website, the advertisement for the internship appeared. Being aware of the importance of the Port Wine commerce in VNG, The Fladgate Partnership turned out to be a fitting contender in my research.

The company is, to this day, family-owned, despite the dimensions it has taken over the decades. In the area of tourism, in the hospitality sector and in the Port Wine market the company secured their place in Porto's economy also aligning itself with the characteristics I was looking for at an internship: interculturality of the staff and costumers, a big operation where I could learn and grow, and a good foundation to start in the area.

The relation between the Intercultural Studies for Business Masters and the internship was also a huge focus point. In the workplace I was able to not only apply, but also evolve, many of the matters worked on during the last 2 years.

Being accepted as an intern in such an established enterprise gave me plenty of hope and expectations for the future. In an immediate stance, the acquirement of professional experience that could improve my Curriculum Vitae in my area of study was an obvious aim.

The creation of a networking web in the area while expanding my knowledge about business, foreigner investment, intercultural and public relations, marketing, and the workplace environment dynamic was a goal to not only improve my prospects, but to better my internship's report as well.

3.3 The professional experience

The internship started on February 7th 2022. Due to the fact that my orientator and manager Susana Correia was on vacation, and the – now former - team leader of the Pink Palace was on a sick leave at the time of my arrival, my first week on the company was eventful.

In the beginning I was not directly sent to work at the PP. First, I spent 3 days at the Wine Experience store where I started to get a feel of what the work required. I was then moved to the Fashion Museum ticket office, on the second building of the complex, to be taught about the prices and procedures all related to selling tickets, as well as end of the day procedures for the ticket office, and for the stores.

In the first weeks I also had the privilege to get a guided tour to every museum in WoW, which enlightened me to the aim of the complex (topic 2.2.4 of this report).

Finally arriving at the PP, I was very well welcomed by all the staff and superiors. Everyone gave me the freedom to take my time learning and all the space to ask questions. Starting with a position that require less contact with clients, like the ticket office or the store, I started learning the technical sheets for each wine served in the experience and picking up my pace. Briefly after, I began presenting the wines and interacting more with the clients while also better understanding the work dynamic and organization of the space and tasks.

The workers in the PP are responsible for accompanying the client throughout the whole experience, opening, and closing times, and every task necessary for the workday to run smoothly. The manager and the team leader are responsible for ordering stock, analyze the invoicing volume, the number of entrances, schedules, recruitment (joined by the Human Resources department), and make sure the operation is running without any obstacles, while being the most possibly profitable for the company.

My learning process on the internship started with online training. The company has explanatory texts aligned with quizzes on Easygenerator for Learners online with information about the ethic code of the company and its employees, facilities management, COVID-19 preventive measures, touristic welcoming, the experiences that can be found at the WoW complex, and Planday (the app the company uses for time

management, for example, schedules). Each new element of the staff (myself included) must complete these quizzes and send the certification of each one to the HR department.

When it comes to the integration process on the work site, it started with a guided tour of the WoW complex, specifically places I soon would be using on a daily basis such as the canteen and leisure rooms. After brief introductions to each member of the PP team it was presented to me the main activities and responsibilities of the team and explained the role I was taking on the staff.

During the first days on the internship I was also introduced to some basic procedures and platforms used on the experience. Phone and cellphone aligned with list of contacts to every relevant person or department on the company, intern and extern mail, Microsoft Teams, and access to platforms such as WinREST/PingWin Front office (used in the store), and SmartVENUE (used on the ticket office).

Regarding the normal functioning of the PP as an experience, the goals of my integration was a diagnose of my generic knowledge of the wine themed concept of the museum; a framework of the new approach to museology with Instagrammable spaces; getting to know the wines served inside the experience; getting to know the different rooms of the experience and their significance; building a cohesive speech to present each wine to the visitors.

At the PP ticket office and store, the first days consisted on learning the merchandising available and how it is organized; familiar myself with the software used to register purchases; learn how to approach the client at the shop and at the ticket office; familiarize myself with the offers available on the WoW complex so I can better inform the costumer; receive, process, and organize stock related to the experience and the store; perform opening and closing procedures at the ticket office and at the shop.

In the middle of March, the internship's wheel stirred away a bit with the opportunity to be an integral part of the team responsible for the temporary exhibition that was about to open in the WoW Gallery - the exposition "PORTUGAL/SAUDADE" by the American photographer Neal Slavin⁶.

⁶ Exemplar of the flyer relative to the exhibition in annex IV

Slavin has built his career around portraits of people – mostly groups – as one can see in some of his works such as “Britons”⁷ and “When two or more are gathered together”⁸. The artist came to Portugal in 1968 to photograph the ancient ruins of Conimbriga but ended up falling in love with the country and its people. Having been prohibited at the time to photograph the citizens without permission of the state due to António Oliveira Salazar’s dictatorship, Slavin was still able to capture thousands of portraits without ever being caught. 50 years later he returns to the country and photographs the people again.

The exhibition is a compilation of 50 black and white pictures from the past, and 50 color photos from 2016 to 2019, which gives the visitor a never-before-seen perspective on the transformation of Portugal and its metamorphosis into a free, globalized country, and a member of the EU.

The invitation to come back in 2016 was made with the pretext of directing a movie about Portuguese culture, *fado*, *saudade*, and the impact that Portugal had in Slavin’s work. “Saudade: A love letter to Portugal” had its world premiere on March 17th, the day of the exhibition’s opening, at the PRATA’s auditorium. The movie has an established session at 7 p.m. every day to any costumer wishing to watch.

Being one of the first members of the exhibition’s team, I was able to create the opening and closing procedures from scratch with my colleagues and my manager. The working experience also helped me evolve my time management skills, understand the inner work of a museum/exposition, and manage resources such as people and marketing.

The internship allowed me to conquer some objectives such as improving my resume, most important of all it culminated in a job opportunity in Pink Palace, which I accepted.

⁷ A photo example present in the work “Britons” can be found on annex V

⁸ A photo example present in the work “When two or more are gathered together” can be found on annex VI

3.4 Corporate culture and strategies observed in the company

Considering the fact that Taylor's – the mother company that grew into what is now the TFP - is an institution that was founded in 1692, the company has embraced its centuries' long history. CEO Adrian Bridge's statement on the TFP group website represents their position on the market: "We have always remained true to our traditions and principles, but we constantly seek to adapt and innovate, remaining relevant to generations of wine enthusiasts and culture lovers." (Bridge, n.d.).

Putting aside the modern side of the business, the company still stands with a serious approach to the wine industry. Taylor's being such an old company, it keeps its traditional side and remains approaching wine as a formal and serious matter. To make a point, even the logo of the corporation has not changed since its opening on the XVII century.

Nevertheless, tradition does not stop evolution or movement. The concept for the WoW museums is a never-before-seen notion in the area. Interactive places aligned with a fun educational environment is innovative worldwide, and specially in Portugal. There is a corporate culture of going above and beyond in the wine and tourism industries.

The TFP has a great culture of vocational training. From regular staff members to higher ups, there are constant classes in different subjects. Some examples are French classes, social media marketing, workshops at the wine school, and even personal image related. This shows the character of a company that aims to improve its workers and keep them.

The bet on education mirrors a growing enterprise. The last big investment was WoW that just opened to the public in 2020, but there is already an idea to expand the complex.

There is a culture of dynamic and constant growth. A great example is Susana Correia, mentioned before already, who has been on the TFP for over 15 years. Started as an intern, became a tour guide in Taylor's, helped with the opening of the company's hotel in Douro, again with Hotel Infante Sagres and accompanied the development of the WoW project, more especially and closely the Pink Palace conception and building. At the moment she is the manager responsible for 4 teams: Museu do Vitral, PP, the Wine Experience, and PFFM.

As stated before, during the internship I always felt welcomed. Even though the PP is a very busy experience, I was never rushed to learn. I took my time and always felt comfortable.

The good side of moving around on my first week, was the chance I got to witness the dynamic between different teams inside the same company. As my manager Susana Correia mentions on the interview that can be found on appendix I, the company is divided into multidisciplinary teams that can respond to different types and levels of situations.

Given that, in my experience with my supervisors, and with the dynamic within the enterprise, I would consider the hierarchy as being a mix of vertical and horizontal. I have easy access to either of my superiors during the workday, and they are always one phone call away. The company also provides a list of contacts that is present in every museum, especially in every ticket office, with the work number of every department and relevant employer in the WoW complex.

On the other hand, there is some distance between the regular employee and the Board of Directors, for example. Being such a big company, with a plethora of branches to coordinate, it would be impossible for the CEO, for example, to be available to everyone who wants to communicate with him.

When it comes to the teams in each experience, there is a sense of belonging. Colleagues assist each other and after working for a while together, become friends outside the job.

As an intern I sensed a different type of support. The TFP gives great value to internship plans and the interns are vastly incentivized. The company also demonstrates a considerable flexibility with the interns in some respects as, for example, schedules. Given that most of the internships are curricular, the company is willing to offer a vast range of plans that will cater to the availability of the student. For instance, I was guarded from doing closing shifts, especially on the weekend when the PP closes later (at 11 pm).

The hierarchy of the museums' staffs is straight forward and simple. Marta Bravo is the Retail & Sourcing Director in WoW, beneath her in hierarchic terms, there are the managers and team leaders of each museum. A manager that only works with one museum functions alone, a manager that works with more than one, - as Susana Correia who manages four at the same time - also has team leaders in each of their museums to help delegate tasks and manage staff. Team leaders and managers are both very present in the life of each museum.

There is also an attempt to involve every employee in the goals of the company. As mentioned before as footnote number 1, on February 22nd, 2022, I was an attendee to the annual assembly which goal was to give a run-down of how 2021 was to the enterprise in terms of target public, achievements, and revenue, while also providing the goals for the year 2022. This gives to the staff a sense of belonging and teamwork that many companies lack of.

When it come to the Pink Palace Experience it distinguishes itself from the other museums for the techniques that were applied to the project. The space was designed to be fun and resemble the party that rosé wine is often connected to. Because of that, it differentiates itself in a very important point, especially for Portuguese visitors: the whole of the written information during the experience is in English. While the other 6 museums and even temporary exhibitions have Portuguese and English written on the walls, the PP is catered for the fun and casual, so in order to diminish the amount of text, it was made a choice to just use English. Even though the option can be a polemic one, plenty of times the staff observes the visitors ignoring completely the information and going straight to the wine tastings and entertainment.

The marking of their price point through whole of the branches in the company can also be perceived as a business strategy. The Yeatman Hotel is one of the most expensive ones in Porto, the entrances for the museums are also highly priced, and the products sold at WoW are not for the regular Portuguese consumer. The fact that the TFP is making business that no one in the area can compare to, gives the enterprise an upper hand to choose their price tag as well. This, however, may sound somewhat as pick choosing the type of costumer that the company is targeting their business for: costumers with purchasing power, and most of them tourists.

3.4.1 Interview analysis

The interview presented in appendix I occurred in the context of my internship at World of Wine Porto. The subjects who intervene are manager Susana Correia, worker of TFP, my manager and supervisor inside the company during my internship; and I, the intern at Pink Palace - WoW.

The idea behind the choice for this type of communication is an attempt to get an insider's look into the company, its corporate culture and its dynamic, from a person who has been there for much longer than I and has a much higher position on the board.

The main focus was trying to understand better the interculturality of a business originating from British families, but that has been operating in Portugal for centuries. Considering that, the pivotal points were intercultural communication, interculturality in business ventures, cultural development and expansion, and business models.

In the interview is noticeable a profound share of values and ideas between the company and the ones who have been working there for quite some time. The focus on a continuously evolving company, aiming at a brighter future of the business seems to be ingrained in the basic foundations of the TFP.

The relation between Portugal and England is, as expected, naturally imbued into the corporate culture. It is ordinary to mix up Portuguese and English in a conversation between staff, as mentioned in question 1 "... it is natural for me to communicate with elements of the Board and the CEO in English."⁹. Considering the amount of time the TFP company has been operating in Portugal, the investment made in Porto can be considered national due to the seamless union between the English Port Wine business and the Portuguese economy and culture.

This fusion is the mother of the interculturality in this symbiotic relation. England and Portugal will forever be bonded by the business, but the Port Wine industry is more of a "melting pot" as Susana Correia suggests. However, the influence the TFP has on cultural and touristic spaces is massive. The Yeatman Hotel alone was a "turning point" in the hotel scene in Porto.

⁹ Quoting from the interview present in appendix I.

As explained by the interviewee in question 7, expansion and evolution are always being sought after. The plans for the new hotel mentioned before in this report is just another proof of that.

3.5 Events and marketing

As previously mentioned, WoW is a new complex and it is still growing its visibility. The company bet most of their time in events. Its location and view to the city of Porto are privileged and they take advantage of that. Most of the restaurants and event spaces are ready to welcome hundreds of people.

Since the beginning of my internship on February the 7th, the events were multiple and very diversified.

The WoW Gallery is the chosen place for more long-term exhibitions. On the month of February, the exposition was a collaboration with Namorar Portugal and the main goal was to honor the tradition of *lenços dos namorados*, its history and its connection to the “month of love”. Celebrating Valentines’ Day were also all the restaurants in the complex which created special menus for the commemorations.

Carnaval was also big at WoW. The Bridge Collection gave thematic visits in the museum, there was entertainment at the brunch restaurant VP for the whole family, and a party at the Pink Palace Experience were some of the marketing tactics for the holiday.

In March, there was the inauguration of the photography exhibition by Neal Slavin Saudade/Portugal which I was a member of as mentioned previously on this report.

Mother’s and Father’s Day were also celebrated with special deals on tickets for museums. Easter had a special themed week with face paintings, children’s entertainment, chocolate workshops and a chocolate sculptures exhibition.

In April it was the 2nd edition of the Craft Beer Festival where 20 different brewers got the chance to present their artisanal beers, joined with good food and music.

The complex has constant attractions such as concerts in Angel’s Share wine bar, or DJ’s during brunch. However, the online marketing of the space is very focused on the main page of the WoW complex, and each individual social media pages for each of their

branches as, per example, the PP, are still very under used and lack interaction with the follower.

Nevertheless, by February 2022, the WoW website has had over 1 million visitors since its launch, their social media through multiple platforms collected over 81 thousand followers, and more than 13 thousand subscribers receive weekly newsletter from the complex².

It has been observed in the company that one of the most effective ways to spread their marketing is through flyers, especially at the WoW complex. The most common one spreads the general concept of the compound, showcasing the cultural offers, and the food and beverage spots¹⁰.

In the year 2021, the company was able to gather 140 national press trips, 66 international press trips, 215 national and international TV appearances, 23 national radio appearances and 2480 clippings across Europe, the USA, Brazil, and Asia⁴.

3.6 Outcome of the internship

The choice of going with an internship was made thinking ahead, projecting the future, aspiring a start in my career, which materialized in the form of a job offer in the company after the conclusion of the internship, which I gladly accepted.

I have grown professionally and as a person. I have learned the inner work of running and working at Pink Palace, while applying the knowledge I already had about interculturality and interaction with costumers. I also was able to observe some of the business and management strategies and its results in action, which gave me a deeper understanding of concepts I have only learned in a classroom thus far.

The opportunity to explore a company so focused on Portuguese culture also transformed itself into being the perfect topic for me to write this report and evolve my theoretical knowledge in a practical manner. Since my bachelor's degree I have been especially interested in topics such as Eduardo Lourenço, which I gladly applied in this thesis as well.

¹⁰ Copy of the flyer in annex III

The assessment of my performance during the internship evaluated by my manager Susana Correia can be found in annex VII.

3.7 Connection between the ISB master's degree and the internship

Throughout my bachelor's degree the focus of culture was visibly present. I frequented classes of Portuguese, English and German culture since my first year in university. The choice of the Intercultural Studies for Business master's degree (ISB) was rather easy due to my background.

Since 2020 my education has been focused on the national and some foreigner cultures, aligned with its development and the intercultural aspects of business. Considering that, the choice to pursue an internship in a British company that has been shifting the business and cultural areas of Porto and Portugal for centuries was an obvious one.

The inner works of the TFP is greatly interlocked with the historic background of the Porto region and their established business. I was a witness of the dynamism the company is creating in a culture that many believe is static, but is, in fact, continuously evolving. The privilege it was to walk in a foreigner company operating in Portugal and observe the dynamics of their business enlightened me to the changes and innovations a family-owned English company could make in the Portuguese cultural panorama.

The master's degree is fully taught in English, which transformed the English language to something natural to me, which was later implemented in the internship. Dealing with foreigners on a daily basis, my time was mostly spent talking English. Also, the knowledge I had accumulated throughout the last years in understanding different cultures greatly influenced my ability to interact with the client and be able to form a connection.

One of the portions of my internship that I most relate to my studies was my time at the Neal Slavin's exhibition. The whole concept of taking something that is so Portuguese and so important to our History as a nation as the dictatorship was, and having been presented to it through the eyes of an American, while spreading the Portuguese narrative and incentivizing the cultural offer in Porto, is the culmination of what I have studied and the epitome of interculturality and cultural development.

The internship at WoW was an amazing professional opportunity. During the time spent on the company, I have learnt the background work of a functional cultural space, and of an enterprise that so well represents the investment on Portuguese culture.

The Fladgate Partnership is one of the oldest Port Wine companies in Porto, and also a recognized name on the hotel and cultural industries. Working there has given me the opportunity to apply some knowledge learned on the Intercultural Studies for Business master's degree and to find myself as a professional. The internship also culminated into a job proposal and that has proved to be a great opportunity for me.

The Pink Palace Experience was the perfect place to apply my cultural competence and communicative skills. It was the best choice for me between all the 7 museums of the complex. The exhibition "Portugal/Saudade" by Neal Slavin was one of the biggest inspirations for the theoretical framework of this report. Its focus on Portuguese culture aligns with the underlying topic of this report – investment in culture -, while also relating to the theory of Professor Eduardo Lourenço and the endless melancholy (or *saudade*) of what being Portuguese demands.

The present report successfully achieved to create a relationship between culture, culture as a commercial asset; how that commercialization incentivizes intercultural commercial relations, foreigner investment in Portugal, and the outcomes of this trade: economic impact and cultural impulse.

While analyzing a prime example of a company with British origins, the TFP and its history were the perfect subject for the topic of Portuguese and English relationships through trade, Port Wine and how it has affected Portugal culturally and economically. The company's background on the Port Wine business with the Taylor's visiting center (and 3 other cellars), combined with the investment in culture and the life the company promised to bring to the south side of the Douro River, is the peak of how well multicultural companies can improve cultural offering in Portugal.

This impulse in entrepreneurship sets an example of investment and dynamization of touristic outlets, which reenergize the city and impulse branches such as accommodations and restaurants to bloom and become active economic gears.

Furthermore, the exposure one can benefit from by observing new business models and ideas has been transforming the Portuguese business panorama. Portugal has become

more global and open to trends and foreigner buyers. We are becoming better competitors while keeping our traditions and products. As a longstanding example, the centuries-long relationship between Portugal and Britain has caused unmeasurable influences in both countries. Portuguese and English histories are connected to this day and the Port Wine business is the prime example of the alliance.

In conclusion, there is a need to keep investing in culture in Portugal. Any attentive person can observe the tendency the Portuguese government as fallen into with the constant undermining of the cultural sector. The country is particularly focused on the potential business coming from tourists, and culture is not available to the common Portuguese. Private companies such as the TFP boost the cultural and touristic offer and greatly influence the Portuguese business world, but they also need the support of the government to make themselves more accessible.

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Appendix I – Interview with manager Susana Correia

1. Working in a British company, have you ever had a cultural shock in the workplace? Between management and collaborator, or as a worker in communication with the client?

Answer: Personally, I have not felt any communication shock because I dominate the English language and it is natural for me to communicate with elements of the Board and the CEO in English. However, oral communication with clients sometimes demands the establishment of a cultural and idiomatic bridge.

2. As an integral part of a foreign investment's project, do you feel a change in the panorama of Portuguese entrepreneurship?

Answer: To speak the truth, the investment is national. The company has British roots and, besides the dimensions it has taken, it is completely imbued in the national culture and socio-economic panorama.

3. The Port Wine market has been dominated by the British for centuries, do you think the interculturality of the business has become inseparable from it?

Answer: The industry and the history of Port Wine is indissociable from the international names that initially marked the panorama of this business.

Currently, there are several nationalities and groups that own these great Port Wine brands. However, the great milestone of this business was the Methuen treaty. Due to its importance in the history of trade agreements and the connection between Portugal and England, I think there will always be this “genetic” connection of interculturality with the United Kingdom.

4. This company stands out for its antiquity and size, have you noticed, or even implemented, forms of business management /corporate culture that make the company stand out in Portugal?

Answer: I believe that one of the main cultures we share in this company is resilience and orientation towards the future. In the genesis of our business and particularly in the production of Port Wine, we learn to be patient and realize that

often the results of our work are not immediate and that we must plan for what we want to achieve in the future. There is a great medium to long term business vision. And with this we also learn to live with vicissitudes and crises. From phylloxera to covid, with almost 400 years of history, we have learned to respond to adversity structurally and successfully.

5. Would you say the Fladgate Partnership company has a vertical, structured hierarchization, or a more horizontal one?

Answer: I would consider the hierarchy a mix of both vertical and horizontal. The dimension of the structure and diversity of businesses, customer types and global markets requires the creation of multidisciplinary teams that can respond to the most different responsibilities, but that are simultaneously guided by a unified culture and language. This verticality, when applied, is very focused on the leadership style and charisma that our CEO imbues in the structure.

6. I know that The Yeatman Hotel was one of the first hotels in Portugal to allow pets. Can you give me examples of customer experience innovations implemented by the company?

Answer: The birth of Yeatman marks a turning point in the hotel and tourist scene in our city and from here there are several examples that we can give of its novelty and conceptual freshness. The Yeatman was the first 5 stars luxury resort hotel to open outside the city center of Porto, bringing with it the seal of Relais & Chateaux, which is a great aggregator of the best luxury hotels in the world and an international reference.

In its own construction, immense aspects were taken in both technological and architectural innovation of location and symbiosis with the surrounding environment. Also, at the level of equipment and energy self-sufficiency resources were considered bringing great innovations with The Yeatman.

7. Do you consider WoW the culmination of the company's cultural expansion? Or is there more room to grow?

Answer: There is always much more room to grow. This is a culture that is in our DNA transversally in the enterprise. We are always attentive to the opportunity that the future can bring us, and we have in the Board of Directors an open channel of communication for new proposals and new businesses that perpetuate the life of the company. This is a notion that applies to the entire group and WOW is evidently included in this modus operandi.

Annex I – Monument in Rotunda da Boavista

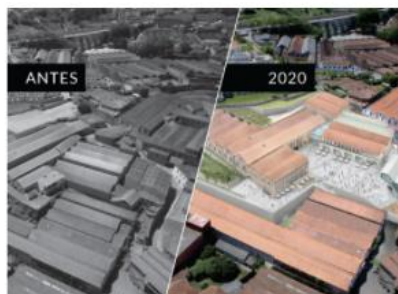
Monument present in the middle of the Rotunda da Boavista in Porto in honor of the British helping Porto to defeat the French invasion.



Figure 17 – Monument to the Heroes of the Peninsular War

Annex II– Mission, Purpose and Values of the World of Wine

MISSÃO, PROPÓSITO E VALORES



Missão

A nossa missão é proporcionar aos nossos visitantes a melhor oferta de experiências culturais, gastronómicas e de diversão, com elevada qualidade de serviço num ambiente acolhedor, de simpatia, bem-estar...e com espírito WOW.

Valores

1. Autenticidade: respeito pelo contexto histórico, quer em relação à localização, quer dos temas a serem abordados; máximo rigor com a veracidade e precisão dos conteúdos apresentados;

2. Sustentabilidade: criação e desenvolvimento de um projeto que permita ser um instrumento de desenvolvimento da região, motivando o crescimento da cidade e a melhoria das condições de vida de todos os colaboradores e da comunidade; busca incessante das alternativas mais amigas do ambiente;

Propósito

O propósito do WOW é o de desvendar, entreter e inspirar as pessoas partilhando o melhor de Portugal, do seu povo e da sua cultura, estimulando os sentidos e emoções dos nossos visitantes e criando as condições para o seu bem-estar através de uma viagem inesquecível!

3. Inovação: implementação de um projeto dinâmico, em constante atualização e com ofertas culturais diferenciadoras e que aportem um valor acrescentado à região do Porto e a Portugal como destino;

4. Compromisso local: comprometimento na boa divulgação do destino Porto e Portugal, salientando o que de melhor se faz no país e procurando valorizar os produtos, os produtores e os criadores nacionais; foco na busca de conteúdos culturais que possam ter palco no Porto, encurtando distâncias no acesso a uma oferta cultural diversificada e global.

Figure 18 - Mission, Purpose and Values

Annex III - WoW complex flyer



Figure 19 - WoW flyer back cover

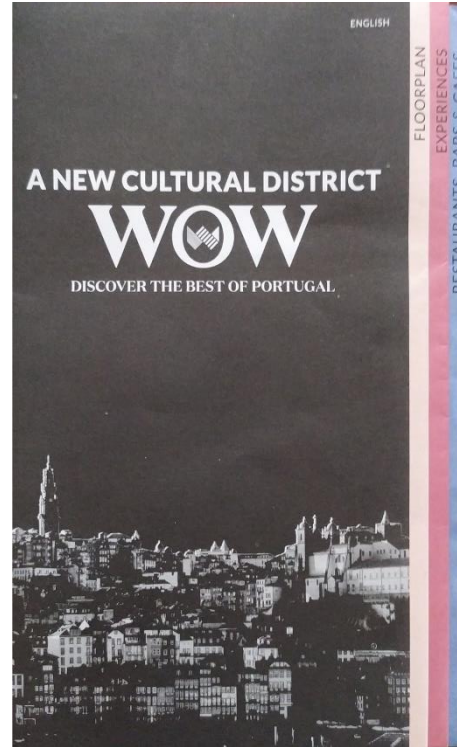


Figure 20 - WoW flyer cover

EXPERIENCES

- 01. The Wine Experience
- 02. Planet Cork
- 03. Porto Region Across The Ages
- 04. The Bridge Collection
- 05. The Chocolate Story
- 06. Porto Fashion & Fabric Museum
- 07. Pink Palace

SHOPS

- 08. The Wine Experience Shop
- 09. Planet Cork Shop
- 10. Porto Region Across The Ages Shop
- 11. The Bridge Collection Shop
- 12. The Chocolate Story Shop
- 13. Porto Fashion & Fabric Museum Shop
- 14. Street Market
- 15. Pink Palace Experience Shop
- 16. Retail Area

RESTAURANTS

- 17. 1828
- 18. Angel's Share
- 19. The Golden Catch
- 20. Root & Vine
- 21. Suspiro
- 22. Vinte Vinte Café
- 23. Lemon Plaza
- 24. V.P.
- 25. T&C
- 26. Mira Mira
- 27. Maze
- 28. Pip

- 29. Main Square
- 30. Ticket Offices
- 31. The Wine School
- 32. WOW Gallery
- 33. Temporary Exhibitions
- 34. Parking Garage
- 35. Bus & Taxi

THE CULTURAL DISTRICT OF GREATER PORTO

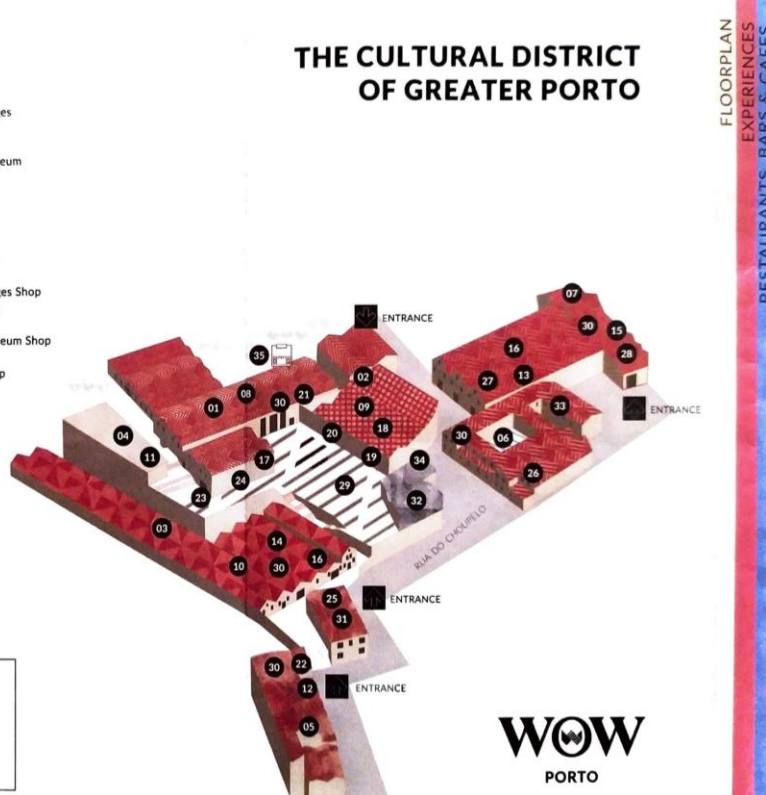


Figure 21 - Floorplans

7 UNIQUE EXPERIENCES



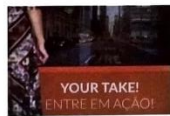
The Wine Experience

Let's demystify wine. Discover how the richness and diversity of the vineyards, the soil, climate and the grapes all influence the wine that we drink. Learn how the different processes and stages of production ensure quality from root, vine and grape to glass. Learn about the different wine styles, what differentiates them and, most importantly, how best to taste them.



Planet Cork

Cork harvesting is a rare example of an industry with a positive environmental impact. Discover the unique characteristics of cork and its enormous potential in the modern world: from cork stoppers to architecture, from automotive engineering to aerospace.



The Chocolate Story

A delicious journey around the world and through time. From the cacao plantation to the chocolate bar, discover the history and culture of cacao, watch the transformation process in real time, and indulge in chocolate at the café. An experience to stimulate and satisfy all the senses!



Pink Palace

A new museum experience with a difference. An exaggerated, flamboyant and bright experience that immerses visitors into the world of Rosé. Curated with a distinctive vision that entertains, but also educates. Each room within the museum is different and unique, creating photo worthy and shareable moments and experiences for those wanting to learn about Rosé wine in a new and engaging way.



Porto Region Across The Ages

Learn about the city of Porto, its setbacks, its conquests and its wars. Understand the character of the city and its people: a blend of vigour and energy, of affability and resourceful - ness. Rediscover history and fall even more in love with this city.



The Bridge Collection

A private collection of enormous value and worldwide interest. There are more than 2000 drinking vessels and glasses that tell the story of humanity through the ritual of drinking. This is a collection which spans the ages, with the oldest piece dating back to 7,000 BC.



Porto Fashion & Fabric Museum

From the origin of cotton to the manufacturing of garments, Porto Fashion & Fabric pays homage to Portugal's textile and fashion industry, footwear and the masterful art of filigree.



EXPERIENCES RESTAURANTS, BARS & CAFÉS

Figure 22 - Experiences

Figure 23 - Restaurants, Bars & Cafés

<p>1828 STEAKHOUSE</p> <p>Situated on the top floor of WOW, with unbeatable views over Porto, 1828 prides itself on the quality of its steaks. Serving prime grade beef from Minhota and Galega cattle breeds which are raised just a few kilometres from Porto and are renowned for their high quality, tender texture and outstanding flavour.</p>	<p>MIRA MIRA FASHION DINING</p> <p>Located on the top floor of Porto Fashion & Fabric Museum, and with an extraordinary terrace, Mira Mira commands its very own bold identity. Mira Mira's menu embraces balanced and healthy eating and prepared with high nutritional integrity - perfect for sharing and trying a variety of delicious small plates.</p>	<p>GOLDEN CATCH FISH AND SHELLFISH</p> <p>Paying tribute to Portugal's extensive coast and reputation for delicious seafood, The Golden Catch is a premium fish and shellfish restaurant that brings together the freshest and highest quality ingredients in simple dishes bursting with flavour.</p>	<p>ROOT & VINE VEGETARIAN</p> <p>A vegetarian restaurant where the quality of the ingredients is paramount, resulting in a palette full of flavour and colour.</p>
<p>ANGEL'S SHARE WINE BAR</p> <p>The menu boasts a wide range of wines to try by the glass or by the bottle, and cocktails, which can be accompanied with some cheese or cured meat boards and tapas. An intimate and relaxed bar, and covered terrace, both with unbeatable panoramic views.</p>	<p>V.P. BRUNCH</p> <p>If you're in the mood for brunch, then this is the place and the time. The VP serves brunch every day of the week, non-stop. From the famous pancakes to the mighty hamburgers, there is something for all tastes, always well served with a privileged view over Porto.</p>	<p>SUSPIRO CAFÉ</p> <p>A passage to the perfect coffee, a Portuguese sweet treat or French pastry; a pitstop to relax and restore energy on your journey through WOW.</p>	<p>VINTE VINTE CHOCOLATE CAFÉ</p> <p>Indulge in delicious array of tasty chocolate treats made at WOW's very own chocolate factory. Open to all who visit WOW and an unmissable experience following your visit to The Chocolate Story.</p>
<p>PIP FAMILY FRIENDLY</p> <p>Located near the Pink Palace Experience, this restaurant delights those looking for comforting family meals to share and enjoy.</p>	<p>T&C PORTUGUESE CUISINE</p> <p>Located on the ground floor of The Wine School, in a renovated Port Wine cellar, the menu is genuinely Portuguese and the dishes will comfort any tastes. Don't miss the "Porto Style" Francesinha, which is accompanied with a special Port Wine sauce.</p>	<p>LEMON PLAZA PORTUGUESE TAPAS</p> <p>Designed to resemble a typical Porto square, creating a great space for socialising, Lemon Plaza serves traditional Portuguese Tapas and light meals - ideal for take away or dining in, any time of the day.</p>	<p>MAZE CAFÉ</p> <p>Take a break! There's a lot to discover at WOW and sometimes you need to stop and recharge your batteries. Maze is the perfect stop to have coffee, a refreshing drink, a sandwich and sweet treat.</p>

Figure 25 - Restaurants, Bars & Cafés

HOW TO GET TO WOW?

WOW is in the historical area of Vila Nova de Gaia.



ON FOOT

Cross the D. Luis I Bridge; use the entrance on Rua do Choupelo.



METRO

Jardim do Morro or General Torres Stations.



TRAIN

Get off at General Torres Station.



DOURO RIVER TAXI

Cross the river from Cais da Ribeira to Cais de Gaia. Enter through Rua do Choupelo.



BUS

Look for the following connections and exit in front of the Yeatman Hotel



CAR

GPS: 41.135151, -8.614283
The WOW parking garage has the capacity for 150 cars.



INFO

WOW GALLERY

The Gallery is a dedicated space to hold temporary exhibitions and can also be used for private events. For updates on visiting exhibition programmes sign up to our newsletter at wow.pt. For more information on event organisation please email eventos@wow.pt.

WOW EVENTS

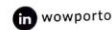
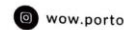
Most spaces at WOW are adaptable for staging private events of different sizes and styles. If you need flexibility, a tailored area, bar and kitchen service or an open air terrace with an unbeatable view over the city, WOW has selection of suitable venues. For weddings, celebrations or corporate events, contact eventos@wow.pt.

PRICES

Tickets to enter each of WOW's museum experiences can be purchased online at wow.pt or directly at the WOW ticket office (see map). There are prices for individual tickets, museum experience packages, families and schools.

The open-air square is free to access and available to the public. Visit our bars, cafes and restaurants and enjoy the best views overlooking the Douro River.

MORE INFO
WOW
Rua do Choupelo, 39
4400-088 Vila Nova de Gaia
info@wow.pt
+351 220 121 200



SCHOOL VISITS

LEARNING IS WOW!

All WOW Museums are part of the LEARNING IS WOW! educational programme, which aims to offer students and teachers the opportunity to broaden their knowledge in various subjects, by promoting group visits with important pedagogical resources for all levels of education, from the youngest to senior university students.

Contact us for more information about the WOW educational programme for school groups: info@wow.pt



OPENING TIMES

WOW DISTRICT
Monday to Sunday | 10am to 1am

For museum opening times please consult our website:
www.wow.pt

Figure 26 - How to get to WoW

WINE SCHOOL

The WOW Wine School holds regular workshops and tastings designed for those curious about wine, wine connoisseurs and professionals.

Created to offer informative and practical session, the Wine School is the ideal place to learn everything about wine. At the Wine School, attendees will not only learn all about Portuguese wine, but also about wine in general, in an international context.

All Wine School workshops and courses offer personal attention, small class sizes, and great learning experiences.



SHOPS

At the end of each museum, is a themed retail store. The entrance to WOW's shops are free and accessible to all, even if you are not visiting a museum.

From wine to cork, chocolate to traditional Portuguese handcraft, find the perfect souvenir, home decoration, birthday or wedding gift.

Oenophilia is WOW's dedicated wine shop, where you can explore a wide range of national and international wines

In addition to its own shops, WOW has a Street Market and Retail Arcade showcasing a wide range of national brands and designer talents.

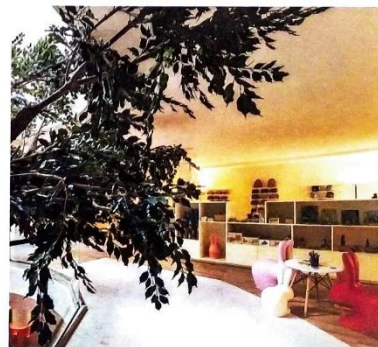


Figure 27 - Wine School and Shops

Retail areas flyer.

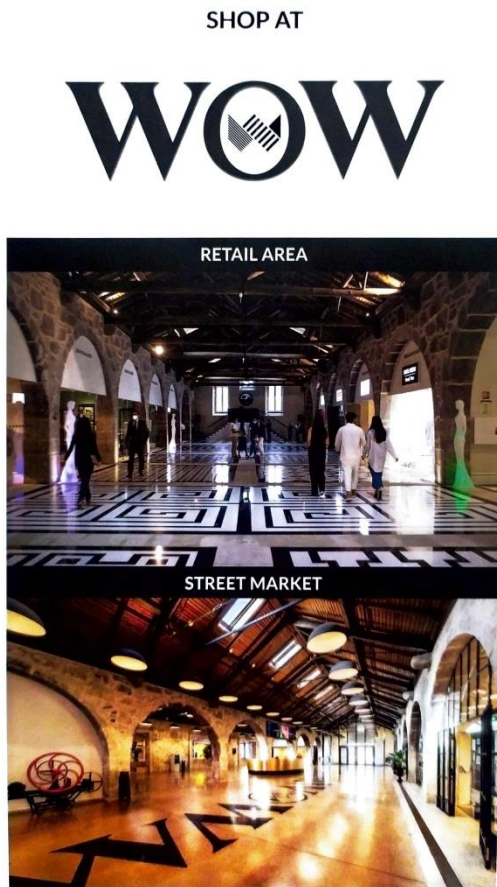


Figure 28 - Retail area flyer cover

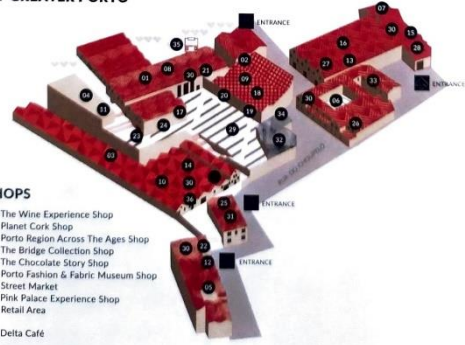


DELTA CAFÉ

DELTA THE COFFEE HOUSE EXPERIENCE is much more than a café, than a place to eat or drink. It is a space, a room to immerse in the aroma of coffee origin, to taste different blends, to discover new stories.

We want every moment, every customer experience at The Coffee House Experience by Delta to be a journey of discovery or the chance to pause and watch the world rushes by. Where you can taste and take with you our exclusive coffee selected from the best coffee origins and producers in the world. We also have a delicious range of light meals, perfect for any time of the day.

THE CULTURAL DISTRICT OF GREATER PORTO



SHOPS

- 08. The Wine Experience Shop
- 09. Planet Cork Shop
- 10. Porto Region Across The Ages Shop
- 11. The Bridge Collection Shop
- 12. The Chocolate Story Shop
- 13. Porto Fashion & Fabric- Museum Shop
- 14. Street Market
- 15. Pink Palace Experience Shop
- 16. Retail Area
- 36. Delta Café

*For the remaining locations please consult the WOW flyer map.

Figure 29 - Retail area flyer back cover



14
ANTIFLOP
Pieces of art to wear, scarves for everyone, for any occasion in every corner of the world. Explore and discover.



16
FILIPE FONSECA
A contemporary jewellery brand, which creates a dialogue between the simplicity, minimalism of geometry and the legacy of nationality. Ideal for those seeking intimacy and personalisation.



14
LOJA DAS TÁBUAS
The key words are nature and sustainability. Discover the wide range of products perfect for home or to offer as gifts. Ask for your own personalisation.
Nature and Sustainability - personalised gifts.



16
ASPETO HOMME
ASPETO, an alternative for those seeking individuality. All creations express a purpose, an idea, a critique, a will in the shape of an alert.



14
COMPANHIA DAS CONSERVAS
Find a wide selection of Canned Fish, from Sardines and Tuna to the some of the rarest varieties, such as Stingray, from producers like Porthos, Briossa Gourmet and Dama, all packed full of Portuguese tradition, creativity, innovation and flavour.



16
MARITA MORENO
A meeting of Portuguese clothing brands. Unique and exclusive jewellery designers to create a sustainable and innovative concept.



16
NAMORARTE
Footwear and fashion accessories created with strong inspiration of the Portuguese culture of "Lenços de Namorados" and the local artisanal traditions of embroidery and footwear manufacture.



14
CLAUS PORTO
For more than 133 years and four generations, Claus Porto has developed its savoir-faire in the production of soaps, perfumes, candles, diffusers and men's grooming.



16
DOP
DOP brings together inspiration, quality and love for the world of fashion. It is the first shop to present a selection of the most vibrant Portuguese designers and their latest creations.



16
NASAMOTOR
This is the new showroom of Nasamotor. An exclusive and welcoming space, where you can discover the latest models through a personalised service.



16
THE CAPTAIN
Socks and shoes with minimalist designs and sustainable production. An unmissable and irresistible space for those who believe in the value of design and impact of sustainable quality.

Figure 30 - Shops

Annex IV - Neal Slavin's exhibition flyer.



Figure 31 - Neal Slavin cover

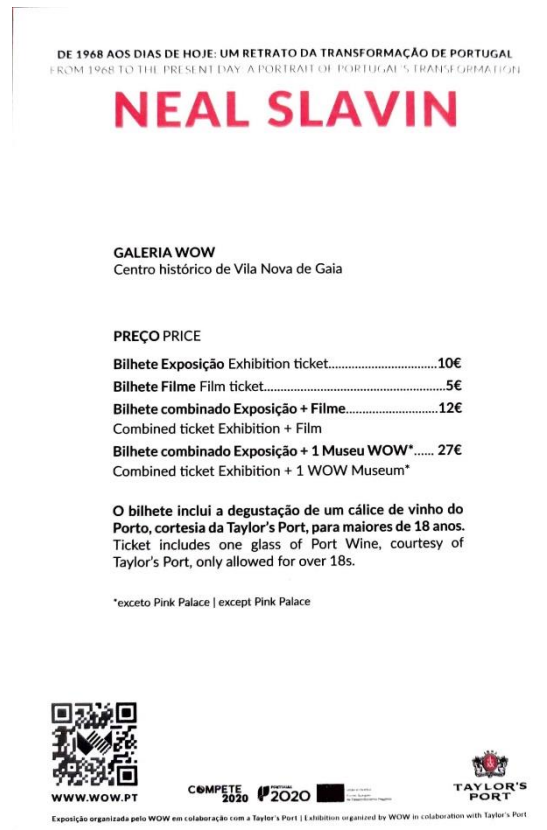


Figure 32 - Neal Slavin back cover

Annex V – “Britons”



Figure 33 – Photograph by Neal Slavin in his work “Britons” (1986)

Source: Slavin, N. (1986, January 1). [Photograph by Neal Slavin in his work Britons]. Neal Slavin.
<https://www.nealslavin.com/PROJECTS/BRITONS/1>

Annex VI – “When two or more are gathered together”



Figure 34 - Photograph by Neal Slavin in his work “When two or more are gathered together”

Source: Slavin, N. (1976). [Photograph by Neal Slavin in his work When two or more are gathered together]. Neal Slavin. <https://www.nealslavin.com/PROJECTS/WHEN-TWO-OR-MORE/2>

Annex VII – Internship’s evaluation



INSTITUTO
SUPERIOR
DE CONTABILIDADE
E ADMINISTRAÇÃO
DO PORTO
POLITÉCNICO
DO PORTO

GEE

GABINETE DE ESTÁGIOS E EMPREGABILIDADE
GRELHA DE AVALIAÇÃO DO ESTÁGIO

Mestrado Estudos Interculturais para Negócios
Licenciatura/Mestrado

Estagiário
Inês Manuela Pereira Azevedo

Nome:

Empresa
HILOD – Historic Lodges & Discoveries, S.A.

Nome:

Susana Maria da Silva Correia
Orientador:

CLASSIFICAÇÃO*

1	2	3	4	5
---	---	---	---	---

1 - ASSIDUIDADE E PONTUALIDADE

a – Assiduidade					x
b - Pontualidade					x

2 – AMBIENTE ORGANIZACIONAL

a - Adaptação ao meio (desempenho do Estagiário)					x
b - Capacidade de integração					x
c - Capacidade de iniciativa					x
d - Capacidade de investigação técnica					
e - Capacidade de organização					x
f - Capacidade de trabalhar em equipa					x
g - Utilização de material informático					x
h - Aplicação de conhecimentos					x
i - _____					

3 – PLANO DE ESTÁGIO

a - Progressão durante o estágio					x
b - Componente científica					
c - Componente pratica					x
d - Cumprimento do plano de estágio proposto					x
e –Projeto de Intervenção desenvolvido ^(a)					x
f - _____					

*Nota: para efeitos de classificação considerar:1 – Mau; 2 – Fraco; 3 – Suficiente; 4 – Bom; 5 – Muito bom
(a) Caso aplicável

4 - POSTURA

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


1	2	3	4	5
				x
				x

5 - OBSERVAÇÕES A REPORTAR AO ISCAP

Revelou durante todo o estágio uma grande maturidade e capacidade de trabalho em situações de stress. Demonstra grandes capacidades de resiliência, adaptabilidade e sentido de entejuda com toda a equipa e a estrutura. É um elemento de trouxe grande valor à equipa de trabalho que integrou.

11/08/2022

Assinatura e Carimbo da entidade de acolhimento:


Hiloli Históric
Lodges & Discoveries, SA
Rua do Choupelo, 250
4400-088 Vila Nova de Gaia
NIPC 513 165 096