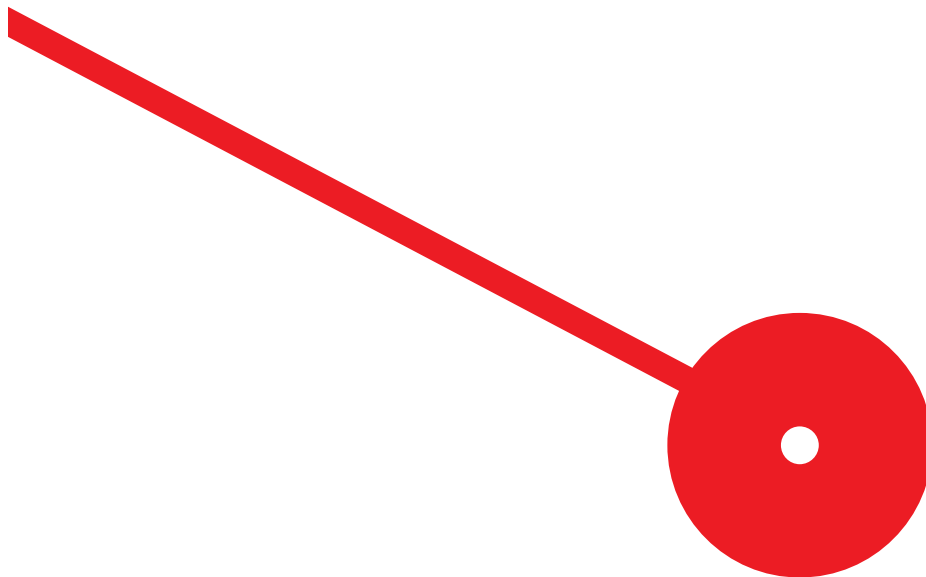




Louça de Viana: a cultural asset to preserve

Carolina de Jesus Correia Campos

10/2022

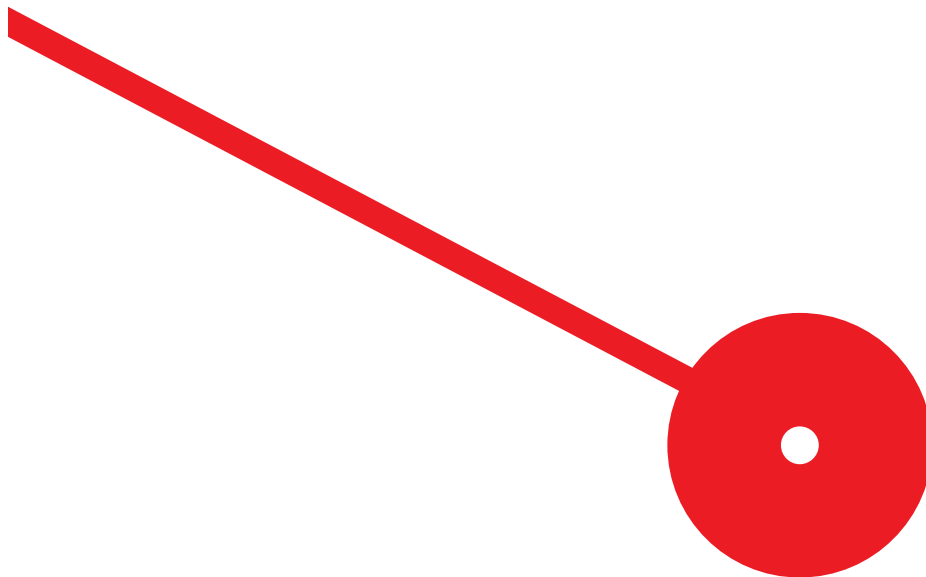




Louça de Viana: a cultural asset to preserve

Carolina de Jesus Correia Campos

Project Work presented to Instituto Superior de Contabilidade e Administração do Porto / Porto Accounting and Business School to obtain the Master's Degree in Intercultural Studies for Business, under the supervision of Professor Marco Aurélio Ribeiro Lamas.



Dedication

To my grandmother Carolina de Jesus Correia Cavaco, for you have given more to me than you may ever know, I will take your teachings with me for the rest of my life.

Acknowledgements

I would like to begin by thanking my parents for the support they have always shown towards my choices however questionable they may be. Thank you for believing in me and for instilling in me a desire to preserve what is dear to me.

I want to thank Professor Marco Lamas for his guidance. Thank you for always making me do more and better, thank you for the patience and for not giving up on me. Your advice was fundamental towards the formulation of this project and your class was the push I needed to make me believe this project could be a reality.

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Thank you to Raquel and Beatriz, my companions these last five years, for all the great memories and the neverending moments of fun we shared. Thank you to my master's companions, Mariana and Teresa for all the help through the tumult.

Thank you to my lovely friends back home, Carla, my sister whom I care for very deeply, Mariana, for the contagious desire to try new things, Catarina, for all the laughs and Rodrigo, for always keeping me on my toes. You will always have a special place in my heart.

Lastly, but most certainly not least, I want to say thank you to Professor Clara Sarmiento, the master's presentation was all I needed to make me take a leap of faith and enrol in the master's.

Resumo:

Louça de Viana tem mais de 400 anos de história que está profundamente enraizada na própria história e evolução da cidade. Nos últimos anos a fábrica que produzia outrora estas peças de cerâmica foi encerrada e com ela a produção destas valiosas obras de arte que tanto significam para tantos habitantes de Viana do Castelo.

O projeto nasce como uma solução para este problema. Louça de Viana tem potencial para voltar a prosperar, entre outros o principal problema advém do facto de a fábrica ter estado demasiado tempo encerrada e enquanto esteve aberta não foi conseguido o apoio que necessita de fundos públicos. Para justificar o projeto de reabilitação e garantir a sua viabilidade será utilizada uma metodologia mista, incluindo recolha de dados, análise de dados e posterior interpretação das evidências que surgem e, ao fazê-lo, encontrar a abordagem mais adequada a procurar na aplicação do projeto. Somente após a realização de uma revisão literária e empregando uma pesquisa como técnica de coleta de dados é que o projeto será idealizado. O projeto foi criado utilizando o Business Model Canvas de Osterwalder e Pigneur, que serve como ferramenta para o desenvolvimento de um plano sólido, em conjunto com uma análise PEST e SWOT.

Para este objetivo, procurou-se criar uma visão para a marca que não só concretize as suas ambições, mas também demonstre como potenciar os recursos disponíveis, enquanto propõe soluções para constrangimentos estruturais que ainda não foram totalmente resolvidos e que requerem agora uma intervenção adequada para aproximar a marca do mercado nacional e, eventualmente, internacional. A esta visão junta-se um conjunto de objetivos, que deverão servir de ponto de partida para uma reflexão mais profunda no desenvolvimento de novas estratégias nacionais numa fase inicial. Estas reflexões devem conduzir manifestamente à definição de programas e linhas de investimento que permitam consolidar a marca com o objetivo final de revitalização.

Palavras chave: Louça de Viana; Business Model Canvas; Empreendedorismo; Projeto;

Abstract:

Louça de Viana has over 400 years of history that is undoubtedly deeply rooted in the city's history and evolution. In recent years the factory that once produced these beautiful ceramic pieces has been shut down and with it, the production of these valuable artworks that mean so much to so many Viana do Castelo's inhabitants.

This project is born as a solution to this issue. Louça de Viana has the potential to thrive again, among others the main problem arises from the fact that the factory has been closed far too long and while it was open the support that it needed from public funds was not attained. To justify the rehabilitation project and assure its viability a mixed methodology will be used including data collection, data analysis, and later interpretation of the evidence that surfaces and in doing so finding the most appropriate approach to seek in the application of the project. The project will be devised after conducting a literary review and employing a survey as a data collection technique. The project was created using Osterwalder and Pigneur's Business Model Canvas, which serves as a tool for developing a solid plan, in conjunction with a PEST and SWOT analysis.

Towards this goal, there was an attempt to create a vision for the brand that not only embodies its ambitions but also demonstrates how to leverage available resources, while proposing solutions to structural constraints that have yet to be fully resolved and now require appropriate intervention to bring the brand closer to national and, eventually, international markets. A set of objectives is added to this vision, which should serve as a starting point for deeper reflection on the development of new national strategies during an initial phase. These reflections should lead to the definition of investment programs and lines that will allow the brand to be consolidated with the ultimate goal of revitalization.

Keywords: Louça de Viana; Business Model Canvas; Entrepreneurship; Project;

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List of Abbreviations

AMA - Administrative Modernization Agency

APICER - Associação Portuguesa das Indústrias de Cerâmica e Cristalaria

CEI - Centro de Estudos Interculturais

CIT - Corporate Income Tax

EEC - European Economic Community

ESTG -Escola Superior de Tecnologia e Gestão

EURIBOR - Euro Interbank Offered Rate

INE – Instituto Nacional de Estatística

InEDIC - Innovation and Eco-design in Ceramic Industry

InEDIC - Innovation and Eco-design in Ceramic Industry

ITCI - International Tax Competitiveness Index

LCI - Labour Cost Index

OECD - Organisation for Economic Co-operation and Development

SME - Medium-sized enterprise

VAT - Value Added Tax

INTRODUCTION

The following project will take a practical approach towards an intervention in the recovery of a typical and cultural element that makes up the history of the city of Viana do Castelo. Louça de Viana has existed for more than 400 years, its creation and growth are deeply rooted in the city's own history and evolution. In recent years the factory that once produced these beautiful ceramic pieces has been shut down and with it, the production of these valuable artworks that mean so much to so many Viana do Castelo's inhabitants.

In the first phase, the methodology used was one of literature review and gathering of information which helped to justify the project, following this up with using a survey as a data collection technique to devise the project only then. This project is divided into chapters, the first of which encompasses the history, characteristics, and evolution of Louça de Viana and literary review, the second chapter describes the project and what is to be accomplished, the third chapter will cover the methodologies used, to ultimately create a viable project, on a fourth chapter the business model canvas will be included as a further development of the project and lastly, a discussion of results will be included on a fifth and final chapter.

A historical and cultural revision of Louça de Viana as a cultural asset was required to contextualize the project that will be developed. As ceramics are a cultural product, there is now a need to further expand on key concepts such as culture, and as Stuart Hall (1997, p. 2) acknowledges "Culture is one of the most difficult concepts" as "there are many different ways of defining it.". The Encyclopaedia of Multicultural Psychology (2006, p. 130) tells us that "(...) culture is a process that is not static but constantly changing in time and space within a society.". Following this, is Interculturality as a concept "(...) aims to facilitate dialogue, exchange and reciprocal understanding between people of different backgrounds" (Wood et al. 2006: 9, as cited in Sarmento, 2014, p. 609). Intercultural communication will not only assist businesses in closing the communication gap between nations participating in international trade negotiations, but it will also empower multicultural managers to more effectively manage cultural differences (Washington, Okoro, & Thomas, 2012). When it comes to internationalization, businesses can no longer compete in today's competitive international landscape. Internationalization plays an important role in the success of start-ups by providing a strategic alternative that can increase the likelihood of their survival as well as the scalability required to grow quickly and thus achieve a global presence (Bourbon &

Lamas, 2021). As entrepreneurship is such a broad and rich field, I thought it would be useful to narrow the scope of research to artisan entrepreneurship. The literature on entrepreneurship (Shane & Venkataraman, 2000; Venkataraman, 1997, as cited in Ratten, Costa, & Bogers, 2019), defines artisan entrepreneurship as an activity that involves the creation, of opportunities based on traditional processes. A business model explains how an organization creates, delivers, and captures value. Osterwalder and Pigneur (2010) see a business model as a blueprint for a strategy that will be implemented through organizational structures, processes, and systems. These concepts are critical as the foundation for the project that will be developed from here on out.

This project's framework fits with the methodologies acquired throughout the master's program and will hopefully serve not only towards the restoration of Louça de Viana but also to any other cultural asset that might be close to the same fate of ending up as mere museum pieces and in danger of losing a significant immaterial heritage as older generations will no longer teach the art to younger ones. To develop the project, I will first look at the history of Louça de Viana giving context through a literature review. In doing this, I will identify the problems that have surfaced and that must be tackled with this project. To justify the rehabilitation project and assure its viability a mixed methodology will be used including data collection, data analysis, and later interpretation of the evidence that surfaces and in doing so finding the most appropriate approach to seek in the application of the project.

CHAPTER I – GETTING TO KNOW THE PROJECT

1 Literary Review

Theoretical framework by which the project is supported.

1.1 Viana do Castelo. Physical and social framework

Portugal is privileged in its raw materials for the production of ceramics, with an emphasis on the northern and central regions. From the 18th century, it became a pioneer in the production and export of ceramics, beginning with the manufacture of stoneware and common earthenware. Encouraged by the pombaline period, handicraft gave way to industrial complexes resulting in the increase and variation of production. Thus, an expansion of the sector occurred, and there was a subsequent drop in production due to the French invasions. In the 19th century, the commercial apogee was observed, with the dissimilarity of the factories that survived constituting a large ceramic heritage value (Velosa & Moutinho, 2017).

Ceramic material is widely used for various purposes, whether decorative or utilitarian, having registered an evolution over time in terms of its constitution, variety, and dependence on the market, which is important for historical records. In the past, the artisanal work of red or white clay was a common practice, later giving rise to industrial production, which emerged in order to respond to the needs of the time. However, it is important to point out that industrialization did not lead to the end of handicrafts, because many factories were just workshops that produced according to their potential. Existing information on the Portuguese ceramic industry dates back to the 18th century, being obtained through the *Junta do Comércio* – the body that coordinated the economic activities of the time – which gathered different information regarding the production of the existing factories at the time through the preparation of statistics and surveys on the manufacture. In this way, it was possible to analyse that the production of ceramics rose to different levels in Portugal, with the North region being the precursor of the structural, utilitarian, and decorative ceramic heritage, with the municipality of Viana do Castelo registering one of the oldest factories, that of Darque, which began its working period in 1774 (Velosa & Moutinho, 2017).

1.1.1 Raw materials

Ceramic production depends on the raw materials available at each location. In this context, the variation in production typology is evident, since each location has its geological characteristics and, thus, differentiation of raw materials. It should be noted that the potteries were characterized by the production of ceramics using clay as raw materials. For floors, coverings, or sanitary ware, the most used ceramic raw materials were common clay, sand, kaolin, feldspar, and limestone. The northern part of Portugal stands out for a greater volume of production due to its abundance of ceramic raw materials, mainly on the coast of the country. Thus, Porto, Aveiro, and Viana do Castelo proved to have better production conditions due to their location.

In the entire coastal area between Viana do Castelo and Aveiro there are deposits of kaolin, with a special incidence in the area of Viana. Also in the North, the area that corresponds to some of the parishes of the current municipalities of Barcelos, Vila Verde, and Braga appears documented as a producer of ceramics as well, since the 10th century, and, even today, the extraction of clay takes place, which allows the production in the tile and brick industry. The districts of Braga, Viana do Castelo, Vila Real, and Porto are still rich in feldspar from mines in the regions (Velosa & Moutinho, 2017).

1.1.2 From Potteries to Factories

With an analysis of documents that go back to past time periods, it is known that between the 12th and 18th centuries, there were several potteries, in places such as Miranda do Corvo, Molelos, Vilar de Nantes, Bisalhães, and Ovar, among several other places, beginning its decline in the mid-19th and 20th centuries. As pottery was not seen as a major art, information becomes a little scarce regarding the type of crockery they produced and the techniques they used. Thus, although more and more researchers are dedicating themselves to this theme, little is known beyond the production of black tableware in several northern districts, such as Viana do Castelo, Braga, Bragança, Vila Real, and Porto. From men to women, many were dedicated to this craft, and it is evident that some people who practised the art left the place where they grew up and migrated in search of better conditions, in terms of work or even to generate potteries where they did not exist. Before the decline of the craft, several potteries produced different pieces, being located in different parishes in the north of the country.

Despite many potteries becoming factories, due to the need to improve the production in terms of its quality and quantity, evolving to an industrial scale, the craft of potters is the oldest method of production using clay and argil, there are still those who are dedicated themselves to this craft (Velosa & Moutinho, 2017).

1.1.3 Production data

From the 17th century onwards, the national faience subsists through a vast set of pieces, and its evolution throughout this century is notorious. The largest production recorded is in the Pombaline period, when Viana do Castelo, Porto, and Gaia presented themselves as major producing centres. Between the 17th and 19th centuries, production is characterized by the decoration being done manually, with a brush, and in the 19th century, the production of serial pieces and the stamping technique appeared (Velosa & Moutinho, 2017).

The ceramics factory of Viana was founded in Darque in the year 1774. Composed of almost 100% pure residual kaolin, this was a white thin, highly plastic argyle, with a bit of mica. This clay and sand came from Lisbon and Great Britain. The factory's location not only facilitated its access to raw materials but also access to the markets to place its products. From the customs records of the late 18th century, we know today that works were leaving Viana's harbour destined for Galicia, Madeira, and Brazil (Velosa & Moutinho, 2017).

1.2 Cultural and Historical framework

Louça de Viana has an extensive history that evolved along with the city over time. The ceramic art's history begins in 1774, the factory was built in Darque a parish of Viana do Castelo. Even though it is called a "factory" the establishments were always artisanal shops for artists to work from. The location was purposely chosen as a way to capitalize on the geographic location, located close to Alvarães, from where white clay was extracted, close to a fluvial wharf which served as a dock for imported materials from Lisbon and as a way to export rapidly and effectively, this facilitated access to raw materials, and to put the products on the market, at the time the factory exported to both Brazil and Galiza.

There is a need to look at the history since the conception of the factory and the ceramic pieces, to give a broader understanding of how it functioned in the beginning and how it evolved for the best and the worst at times (Abreu, 1999).

1.2.1 Darque's factory

The factory, in the first phase, went through three distinct periods.

The first time period goes from the factory's foundation up until 1794, called the "initial period", this was the start-up period. During this period the factory produced exclusively blue porcelain with French influences and oriental motives.

The second time period goes from 1794 to 1826 labelled the "golden period" the Darque factory revealed itself to be the most perfectionist in the country, with barely any production defects, with a characteristic white cast with delicate decoration, with a very "reginal" look from its floral motives.

The third and last period of this factory was branded "decadence" and it goes from 1826 to 1855, when the factory closed. This final period is defined by the artistic regression accompanied and induced by the economic recession. It was due to financial problems derived, it is assumed, from the English competition.

Bourgeois art and destined for the bourgeoisie, faience from Viana would follow its destiny: it was born with the vicissitudes of the Pombaline consulate that promoted the industrialization of the country, and it benefited from the demand of a nascent bourgeoisie and a weakened aristocracy that had to save, it also produced for the clergy. But it was also not able to maintain itself when protectionism was abandoned in favour of free trade.

English crockery had come into fashion. Our factories were unaware of the processes and refused to resort to stamping, which they considered a process unworthy of an artist such as the corporate system had created and maintained. Initially, they changed the drawing process, using a technique of painting with large brush strokes instead of the time-consuming process of fine lines that was their hallmark, a process that brought ceramic painting closer to easel painting, but which had not even managed to achieve its prestige. nor its accomplishments for being limited.

As this process did not work, the people from Viana did resort to the stamping process. But that did not work either: the painters had neither the pride nor the skill of those who had preceded them in the factory, they were poorly paid and looked for other more profitable solutions, namely emigration, seeing the vast Brazilian space open up with enormous economic dynamism and a glaring lack of labour.

English tableware entered Portugal, cheap, aggressive, and well-made, as had happened with other products. So that, in order to also compete with it, the factory was forced to lower sales prices and, consequently, reduce costs, lowering the quality of the raw material. The result was poor production, which was even more difficult to sell, if not the need to destroy successive batches due to manufacturing defects.

At all levels, the decay of the factory of Darque was manifested and he was forced to close. It was certainly not for lack of demand that other ceramic workshops and manufacturers continued to work throughout the country. Certainly, it was not because of the rarefaction of demand in the North of Portugal, because the factories in Porto continued to prosper, Barcelos and Prado produced for the rural people and in the meantime, two factories were opened in Caminha. It must have been financial management reasons that led to the closure of the factory.

But the Vianense faience did not die completely, since the workers of Darque migrated to integrate the workforce of factories then founded in Caminha, Vilar de Mouros, and Retorta (Abreu, 1999).

1.2.2 Meadela's factory

In 1945, after employing a potter from Barcelos to produce the paste and the glazing the owners founded in the Lugar da Senhora da Ajuda, Meadela, a ceramics factory with the commercial designation of "Cerâmica de Viana" (Viana's ceramics). They decided to revive the ceramic traditions of Viana. However, while the previous Darque factory had produced both well decorated and useful faience, this new factory in Meadela was only meant to produce purely artistic ceramics and decoration works.

Unfortunately, their projects were not successful, and by 1949, the factory was sold to the company Jerónimo Pereira Campos, Filhos, from Aveiro. The new management decided that instead of original artistic production, probably more difficult to sell, the best would

be to imitate the ceramics of the XVIII and XIX centuries from Darque. Without success though. In the same year, the Engineer João Augusto Dias Coelho also joined this society bringing his experience from Vista Alegre, and after 1952, he was already also managing the branch in Meadela. That decade could be characterized as the most successful of the factory's history, especially after João Dias Coelho hires (in 1951) the artist António Pedro, who had multiple interests and activities and was one of the leaders of the surrealist movement. He was a harsh criticizer of the decorative models in use at the factory of Meadela and yet he managed to get factory materials, technicians, and workers for a small workshop he put together interesting g ceramic experiences.

However, its artistic results were not accompanied by its commercial successes. The directing board of the company Jerónimo Pereira Campos was forced to sequentially hand over the management of the firm to several personalities (some in their own family) but also without success.

By the end of the sixties, the underlying objective was to entirely substitute the production of common and domestic ware (which was under heavy competition from several other factories) by an earth ware that had a commercial uniqueness and identity easily associated with this factory.

By 1972, the Bank Pinto de Magalhães nearly had become the sole owner of the company, subsequently placing in charge several administrations without any talent to produce and commercialize artistic ceramics. The continuous deterioration of the factory's financial capacity led to a dead end as a result it had to be sold.

This measure suffered heavy opposition from the local political authorities, with particular emphasis to the Civil Governor, Engineer Alarcão Bastos. In any case, the solution found meant that the majority of the artistic production had to be stopped and a great number of the factory's workers had to be dismissed.

Mainly due to cultural heritage reasons and the safeguarding of jobs, there was a constant concern in keeping the factory of Meadela active. One of the most enlightened administrators, Dr. Ramiro da Costa, hired an artistic production director, the remarkable sculptor Laureano Ribatua. With the strong and unique leadership of Mr. Joaquim Ferreira, the factory managed to maintain its production in porcelain (calling it "fine grès").

Under new management, it has adopted the denomination of “Louça Regional de Viana” (Viana’s Regional Ceramics), evocative of the old firm, while at the same time it has retaken, valued, and developed the artistic orientation of Lencart. Its legacy from former productions has been kept and considered as heritage (Abreu, 2005).

1.2.3 The industrial initiatives of the last quarter of the XX century

The crisis that affected the production of Meadela in the early seventies almost ended an industry of great prestige and tradition in Viana do Castelo, which would have also originated an important negative social impact, as a result of the unemployment caused, and it would historically coincide with the end of a Kondratieff cycle. As such, the Civil Governor of Viana do Castelo, Alarcão Bastos, and the regional deputy of the National Employment Institute (Instituto Nacional do Trabalho) did what they could to counter these issues. In any case, probably afraid that this effort would not be enough, the board of the factory invited Mr. Álvaro Ferreira, a man with great experience in ceramics, to buy the factory of Meadela, recommended by Engineer Bastos.

Due to the lack of success of the negotiations, the Civil Governor invited him to initiate an alternative factory in Viana and managed to get him the necessary licence to do so, by going around the limitations imposed by the laws of Industrial Conditioning. The factory was founded conjointly with the firm *ALFE-Fábrica de Porcelanas e Faiangas* and with its headquarters in Porto.

It initiated its activity in 1974 and the first production lot was ready on the 24th of June that same year. This was, and still is, a small industrial unit with more or less 1400 m² of covered area, 9 workers and with its commercial department located in Porto, but, since part of its production is seasonal, this implies the need to recur to hand labour in a sporadic basis. (...) From the early beginnings it kept a regionalist line inspired on the embroideries of the region of Viana do Castelo.

This unit is currently living days of some expectative and uncertainty, mainly caused not only by the existing working legislation but also by the inevitability of having to move its location, as a result of the Polis program.

In 1986, the idea of creating another industrial ceramic unit emerged, but it only came to life in September 1994, after it achieved a true entrepreneurial dimension. By then, the

ceramic factory Vianagrés was acquired by the Sobreiro group, which aimed to keep the work posts and avoid the closure of a company inserted in one of Viana's most prestigious economical traditions - its ceramics. The outcomes resulting from this new and more aware management were felt almost immediately. This explains why its social capital was doubled in 1998 and why, in the following year, the factory managed to achieve the international certificate of Quality, which was awarded in the year 2000 (Abreu, 2005).

1.3 Culture

A historical and cultural revision of Louça de Viana as a cultural asset was essential as it serves to contextualize the project that will, from here on out, be developed. Now there is a need to further expand on key concepts such as the one aforementioned in the chapter's title, Culture. This need surfaces as ceramics are a cultural product that tells a part of the story of the people that produce it from the potters to the painters to the artists that made up the art pieces which make up a fundamental heritage of the city of Viana do Castelo.

From the Encyclopedia of multicultural psychology (2006) we learn that

The term culture covers a wide spectrum of meanings, from physical elements in a society such as buildings and architecture to abstract and metaphorical elements such as myths, values, attitudes, and ideas about spirituality. The concept of culture is so indeterminate that it can easily be filled in with whatever preconceptions a theorist brings to it. (p. 129)

There are multiple aspects that englobe the very broad and rich concept that is culture and Stuart Hall (1997) acknowledges how "Culture is one of the most difficult concepts in the human and social sciences and there are many different ways of defining it." (Hall, 1997, p. 2). Taking this into consideration is fundamental if we are to find the most accurate definition of Culture that will fit into the scope of the project.

And again, the Encyclopaedia of multicultural psychology tells us that "Although there is very little agreement among cultural commentators about the meaning of culture, it is generally accepted that culture is a process that is not static but constantly changing in time and space within a society." (Sage Publications, 2006, p. 130)

Taking this into consideration and among the various definitions by multiple authors, culture as it pertains to this project is “perhaps most frequently used to refer to the practices and patterns that distinguish one society or group from others.” (Gusfield, 2006, p. 43) This serves say that what constitutes as culture are all the various mutable elements that make each group of people unique, all the symbolic aspects of a culture and the physical ones, which is the case for the project, Louça de Viana is one of many cultural assets that make up Viana do Castelo’s cultural scene. To me Louça de Viana is what Galo de Barcelos is to Barcelos, what Caretos are for the northeast transmontano, and what Arraiolos tapestry is for Alentejo. A characteristic aspect that together with other material and immaterial heritage construct the culture of Viana do Castelo.

Only by taking into consideration the different views of culture from multiple authors can we now move forward into more restricted concepts within the scope of culture. Still from the (Sage Publications, 2006).

Related terms such as subculture, popular culture, counterculture, high culture, ethnic culture, organizational culture, mass culture, political culture, feminist culture, and deaf culture indicate the complexity, dynamism, and evolving nature of the concept of culture within the disciplines of social scientific and humanistic study. (p.129)

These examples serve to show how diverse the concept of culture really is and how there are many concepts born from it, and so, with this in mind the section that follows covers the concept of interculturality, its meaning, nuances and how it is ever more relevant for the project.

1.4 Interculturality

Interculturality as a concept seemed to me easier to define than culture, and I think that is due to the fact that it is a more minor part of the broader concept of culture and so it is less difficult to narrow down possible meanings and why they are pertinent to the project at hand.

In the increasingly globalized world we live in today, it is hard to think of a closed-off way of doing business or maintaining a country from making contact with one another in any way. It would be counterproductive to conduct any matter in any way that would

exclude outside influences from other countries, cities, and even enterprises. As it became clear from the literature review regarding the factory of Louça de Viana a number of countries have served as influence for artists when designing new pieces, including England and France, for example.

As a starting point, I thought it was important to notice that “The concept of interculturalism emerged in France during the 1970s, in the specific context of migration, due to the need for inclusion of immigrant children and consequent adaptation of educational methods in the face of an increasingly multicultural society.” (Sarmiento, 2014, p. 608). Now as it will become clear from the readings, multicultural and intercultural are two very distinct concepts despite the similar-sounding prefix it does demark their great differences. However, one could not exist without the other and so they are both equally important. Interculturalism can be described as a flow of awareness manifested in critically aware journeys, mutual knowledge, understanding, and communication. Because no fact is intercultural per se, nor is interculturalism an attribute of the object (Martine Abdallah Pretceille, 2006, as cited in Sarmiento, 2014). Multiculturalism is a judgment of existence: different people from different cultures coexist in the same physical or conceptual space (in terms of memories, options, references, values, preferences, projects, expectations, experiences, practices, and attitudes), but they mutually recognize the right to live in common under ideal circumstances (Sarmiento, 2014). The distinction between the two concepts can be boiled down to interculturalism involving contact amidst the cultures, and multiculturalism does not include any cross-over among different cultures coexisting simultaneously but independently.

However, what the present formulation of interculturalism emphasizes, without question, is communication. Communication is, after all, the defining quality, and the key factor by which “an intercultural approach aims to facilitate dialogue, exchange and reciprocal understanding between people of different backgrounds” (Wood et al. 2006: 9, as cited in Sarmiento, 2014, p. 609).

This depiction of interculturalism as facilitating an interactive and dynamic cultural exchange is concerned with the task of developing cohesive societies, by turning notions of singular identities into notions of multiple ones. Based upon a deep sharing of differences of

culture and experience, interculturalism encourages the formation of interdependencies, which structure identities that go beyond nations or simplified ethnicities (Booth 2003: 432, as cited in Sarmento 2014).

As communication is culture-bound and culture-specific it is crucial that nations engaged in international business take the time to learn, understand, and appreciate the appropriate etiquette for conducting business transactions in order to establish long-lasting strategic relationships and alliances. The failure of companies to comprehend the proper business etiquette, cultures, and values required to conduct business across nations of the world will have an impact on the success of global business endeavours. An understanding of cultural differences and intercultural communication skills will not only help businesses close the communication gap between nations taking part in international trade negotiations but will also empower multicultural managers to manage cultural differences more skilfully (Washington, Okoro, & Thomas, 2012).

In order to assess intercultural relations, the Intercultural Dialogue Index (ICDI) should be applied. The ICDI includes a variety of features that are helpful in fostering intercultural understanding these factors include acceptance of cultural diversity and a dedication to intercultural communication and dialogue. Acceptance of cultural diversity has been the goal of multicultural policies for decades, with various degrees of success across nations. However, attaining mutual understanding while upholding the acknowledgment of difference requires an intercultural strategy (Mansouri & Elias, 2021).

In regard to policy circles, Mansouri and Elias (2021) tell us that the ICDI is expected to have more practical implications. The index will give policymakers a tool to evaluate the state of intercultural relations in their respective jurisdictions. This means that regularly generated ICDI data will be used to examine the effects of additional policy intervention. A country's standing in ICDI will improve if it implements a diversity or multicultural policy, an anti-discrimination policy, or improves its position in other indicators such as the democracy index, corruption perception index, political stability index, and global peace index among others which I will further develop during the PEST analysis.

At the beginning of the chapter, I mentioned how there were influences from other artists from outside Portugal present, and as this remains true it is also relevant to mention another crucial way in which interculturality plays a role in the divulgence of Louça de

Viana into an ever-growing international market. As I cited previously the factory exported to both Spain and Brazil during the time in which it was active, and the exportation of the pottery brought a great economic return to the factory that might be of interest to explore further on as we move along with the project.

For Abdallah-Preteille, interculturalism implies the shift from an analysis in terms of structures and states to one of complex, changeable, and arbitrary situations, processes, and cultural phenomena, such as acculturation, assimilation, resistance, identity, or hybridity. In brief, culture-in-action, instead of culture as an object: That is the aim of intercultural research (Abdallah-Preteille 2006: 479–481 as cited in Sarmiento 2014 (Sarmiento, 2014).

I would like to conclude this subchapter with this quote as it perfectly encapsulates everything I was trying to convey throughout. Interculturalism is culture-in-action, not a static concept from which we may draw our conclusions, but an active and dynamic process that makes use of communication as a tool to create bridges instead of barriers in an attempt to attend to the needs of an expanding market that may serve to bring a new life to Louça de Viana. The following subchapter will focus on how we put this all into practice through internationalization.

1.5 Internationalization

When it comes to internationalization, interculturality is considered to be essential for the development of this key concept to the project. Businesses nowadays can no longer survive in the competitive international landscape of today's markets. Internationalization gains importance and an essential role in the success of start-ups by presenting a strategic alternative that can increase the probability of guaranteeing their survival and also the scalability necessary to grow quickly and thus achieve a global presence (Bourbon & Lamas, 2021).

Nowadays we live in increasingly open economies with a great tendency for the globalization of markets, making companies think about developing its strategy on a global scale through internationalization (Roque, Alves, & Raposo, 2019 as cited in Bourbon & Lamas, 2021). Internationalization is very much related to the process of

globalization, and nowadays we live in a world with increasingly open economies with a great tendency towards the globalization of markets, making companies think about developing their strategy on a global scale (Roque, Alves, & Raposo, 2019 cited by Bourbon & Lamas, 2021). Social and technological evolution enhances the existence of this process, considering that the communications and transport networks are two critically needed pillars that have been developed over the centuries (Bourbon & Lamas, 2021).

When a company considers internationalizing, it means that it will operate in new markets and in different realities of their national context. The social, economic, and even cultural factors must be considered by the company, namely in what concerns with respect to the segmentation of its customers (Bourbon & Lamas, 2021).

A more conventional perspective on how businesses process internationalization presupposes that they were first formed in their home country and that they only started to progressively expand abroad after growing and consolidating their operations (Isenberg, 2008, as cited in Baranovskiy, Cerqueira, & Lamas, 2021).

Lack of understanding of other markets is a barrier to internationalization, and starting it slowly and gradually, country by country, is the best approach to overcome as it allows experience to gradually build up knowledge and information about the relevant market (country) and develop a stronger connection with it (Johanson & Vahlne, 1977, as cited in Baranovskiy, Cerqueira, & Lamas, 2021).

There are many factors that come into play and that must be taken into consideration if the internationalization process is to be fruitful. Nevertheless, internationalization should not be considered a burned or become a frightful endeavour from any of the parties involved as it will in the end be beneficial for all of those involved. Internationalization is a process that must take into account intercultural dynamics and that requires intercultural competence. Fantini (2007) divided intercultural competence into four dimensions which are intercultural knowledge, intercultural attitude, intercultural skill, and intercultural awareness.

In sum, intercultural knowledge is taken into consideration as an individual's skills to gain knowledge about products of a culture with which they interact, and the skill to have relevant information which would help the individual to interact with people from the other culture personally (Günçavdı & Polat, 2016). Fantini (2007) defined it as knowing

the hosting culture. The dimension of intercultural attitude includes being open and respectful to show interest and curiosity about different cultures (Günçavdı & Polat, 2016). Intercultural skill is considered as the ability to listen to people from other cultures, observe other cultures, interpret, analyse, evaluate, and relate them (Günçavdı & Polat, 2016). Intercultural awareness is defined as an individual's ability to see the similarities and differences between their own culture and the other culture with a criticising point of view. Intercultural awareness is also seen as an individual's conscious of improving their attitudes, knowledge and skills while learning her/his own culture and other cultures (Günçavdı & Polat, 2016).

Intercultural competence plays a role in mitigating complications that may surface in the complex process of internationalization such as the monetary burden of internationalization that can be quite high, however, the biggest barrier remains the cultural barrier, which companies tend to deal with levity (Porto Business School, 2019 as cited in Bourbon & Lamas, 2021). Each culture has its own characteristics and particularities, and what is culturally accepted in one country may not be well seen in another. This means that, when a company intends to enter a certain market, it must analyse the cultural aspect with the same importance as an economic or financial one. Multicultural perception is not always inherent to individuals, requiring open-mindedness and spirit. It's not about companies converting to other cultures, but understanding them and respectfully adapting relationships, without never losing their values. This means that you must carefully analyse the aspects cultural aspects of the country where it is intended to be established, taking the first step in the development of a harmonious relationship (Bourbon & Lamas, 2021).

These factors must be taken into account by the Louça da Viana factory in its strategy and in adapting its business model to the cultural reality of the destination countries since it will inevitably be operating in new markets and in realities different from the national context whether from an economic, social, or primarily cultural point of view (Bourbon, 2020, as cited in Baranovskiy, Cerqueira, & Lamas, 2021).

Having reviewed the importance and seen the complexity surrounding the intricate specifics that involve internationalization, it was now time to look in depth at the motor behind the whole operation, which is entrepreneurship.

1.6 Entrepreneurship

Entrepreneurship has been increasingly valued, being the subject of intense and more abundant research in recent years at an international level, also becoming the main reason for attention on the part of public and private organizations (Bhide, 1992; Lamas., 2012, as cited in Bourbon & Lamas, 2021). We found scientific articles, courses, and books on the subject, mainly about what entrepreneurship is and what it is not, the importance of the business model, human capital, the external environment, and the basic idea of the projects (Lamas, Marquez, & Loreto, 2019, as cited in Bourbon & Lamas, 2021). There is, however, still a lot to be done, as the challenges we face are many and change quickly, forcing us to rethink the way we promote entrepreneurship and, consequently, business (Bourbon & Lamas, 2021).

As entrepreneurship is a broad and rich field, I found it would be relevant to narrow the scope of research to focus on artisan entrepreneurship as the literature on artisan entrepreneurship is still at the infancy stage (Ratten, Costa, & Bogers, 2019) and in need of more research and light shed on the matter.

The literature on entrepreneurship (Shane & Venkataraman, 2000; Venkataraman, 1997, as cited in Ratten, Costa, & Bogers, 2019), defines artisan entrepreneurship as an activity that involves the discovery or creation, evaluation and exploitation of opportunities based on traditional or non-mechanized processes to introduce new products (goods and services), raw materials, processes, ways of organizing and markets through organizing efforts that previously had not existed. Artisan entrepreneurs are then those people who use their skilled trade – especially involving working with their hands – to discover or create, evaluate, and exploit opportunities for new goods, materials, processes, ways of organizing and markets (Ratten, Costa, & Bogers, 2019).

Artisan enterprises are an integral part of the cultural industries (Hirsch, 2000; Pret, 2017), which ‘account for 1,600 billion dollars of commerce annually, representing 3.4% of global national product’ (Le Breton-Miller and Miller, 2015, p. 1354 as cited in Pret & Cogan, 2018). Consequently, a broad range of studies have explored entrepreneurship in this sector from a variety of perspectives, such as marketing (Beverland, 2005; Clemons, 2006 as cited in Pret & Cogan, 2018), tourism (Popelka & Littrell, 1991; Teixeira & Ferreira, 2018 as cited in Pret & Cogan, 2018) and strategy (Mathias et al.; Verhaal et al. 2017 as cited in Pret & Cogan, 2018).

These studies find that artisan entrepreneurs' success relies upon the heritage, image and tourist appeal of their regions and shapes them in turn (Pret & Cogan, 2018).

Teixeira and Ferreira (2018) tell us how innovative some artisan products are due to their connection with regional tourism bodies. This means that artisan entrepreneurs can capitalize on the name of a place or region in ensuring their products are competitive. As tourism is a significant contributor to the regional employment having artisans in the local economy helps promote the distinctiveness of a region.

This is the case for Viana do Castelo as it has become a beacon for tourism attraction in 2019 overnight stays in hotels grew with noticeable increases registered in the North of Portugal of +6.9% as well as in the number of overnight stays from non-residents which registered increases in all regions with particular note were the increases registered in the North of +8.6% (INE, 2020). And artisan entrepreneurs have a role to play as they are embedded in communities and utilize social networks to facilitate business growth. Local governments play a key role in linking artisan entrepreneurs to tourism planning. This is the result of the concept of artisan entrepreneurship becoming more prevalent due to heightened interest in the way artisans have transformed regions into popular tourism destinations. This has meant that community organizations, politicians and other interest groups are seeing artisan entrepreneurship as a way to increase tourism expenditure. To do this, governments need to incorporate into their tourism marketing campaigns their artisans and related business ventures. This will help enable artisan entrepreneurship to safeguard social equality by preserving traditions across generations and to build artisan entrepreneurship into a wider social movement that helps keep cultural traditions alive in communities (Tajeddini et al., 2017 as cited in Ratten, Costa, & Bogers, 2019).

Regions are relying more on cultural activities as a way to attract knowledge workers (Grodach et al., 2017 as cited in Ratten, Costa, & Bogers, 2019). In terms of innovation, it will also be important to consider how boundary-crossing activities across various boundaries can be considered across levels of analysis (Bogers et al., 2017 as cited in Ratten, Costa, & Bogers, 2019) and how research, practices and policy can be connected to develop new boundary conditions (Bogers et al., 2018 as cited in Ratten, Costa, & Bogers, 2019). Government bodies at different levels of society from the local, community, regional and international level need to harness the potential tourism benefits that artisan entrepreneurship can bring by providing artisans with facilities and resources to help grow their businesses. This could include maker spaces or innovation precincts

that facilitate the growth of creative businesses that are shaped by the cultural heritage of a region (Ratten, Costa, & Bogers, 2019).

I found it crucial to mention artisan entrepreneurship here as artisan entrepreneurs have different behavioural characteristics compared to other types of entrepreneurs and how it can broaden our knowledge of this significant sector and entrepreneurship as a whole (Baker & Welter, 2017 as cited in Ratten et al., 2019).

Taking all of this into account it's important to also mention how cultural and personal values are relevant in the design of business intentions, the interaction between culture and entrepreneurship deserves our attention, requires a predisposition to research, leads to self-promotion always linked to entrepreneurial intention and aims at self-improvement and openness to change (CEI, 2017). There has been a growing interest in artisan entrepreneurship in the global economy due to the expansion of the creative industries and increased focus on homemade goods and services that have a cultural component that reinvigorates cities and encourages the development of businesses that value the traditions in a community by incorporating a social mission rather than having a purely economic rationale (Ratten, Costa, & Bogers, 2019).

Hargreaves (2003, p.37), as cited in CEI (2017) when stating that: “economic success and a culture of continuous innovation depend on the ability of workers to continue to learn for themselves and with each other”, leads us to understand that “an knowledge-based economy does not work based on the power of machines, but on the power of brains – the power to think to learn and to innovate”.

Confronting each other's differences has the advantage of discussing cultural diversity and encouraging respect for difference.

Only by having all this concepts and taking them all into consideration can I now look for a definition of Business Model from which I will draw inspiration to create a unique one for this project. Business Models serve as useful tools for businesses by guiding them towards the creation of value, one of the most powerful tools in the markets and which can create competitive advantage (Bourbon & Lamas, 2021).

1.7 Business Model

A business model describes the rationale of how an organization creates, delivers, and captures value (Osterwalder & Pigneur, 2010).

Osterwalder and Pigneur (2010) believe a business model can best be described through nine basic building blocks that show the logic of how a company intends to make money. The nine blocks cover the four main areas of a business: customers, offer, infrastructure, and financial viability. The business model is like a blueprint for a strategy to be implemented through organizational structures, processes, and systems.

The nine building blocks are: Customer Segments, Value Propositions, Channels, Customer Relationships, Revenue Streams, Key Resources, Key Activities, Key Partnerships, and Cost Structure.

To give a small definition of each part of a business model once again Osterwalder and Pigneur (2010) tell us that the Customer segments are the various groups of people or organizations that a company wishes to reach and serve. An organization must make a deliberate choice about which segments to serve and which to ignore. Once this decision has been made, a business model can be carefully designed to meet the needs of specific customers. The Value Propositions building block describes a bundle of products and services that create value for a specific Customer Segment. A Value Proposition is an aggregation, or bundle, of benefits that a company provides to its customers. The Channels section describes how a company communicates with and reaches its Customer Segments in order to deliver a Value Proposition; channels are customer touch points that play a significant role in the customer experience. Channels perform a variety of functions, including increasing customer awareness of a company's products and services. The Customer Relationships Building Block defines the types of relationships that a company develops with specific Customer Segments. A company should define the type of relationship it wishes to have with each Customer Segment. The Customer Relationships required by a company's business model have a significant impact on the overall customer experience. The Revenue Streams building block represents the money generated by each Customer Segment. The Key Resources building block describes the most critical assets needed to make a business model work. These resources enable a company to develop and offer a Value Proposition, enter markets, maintain relationships with customer segments, and generate revenue. The Key Activities building block

describes the most important things a company must do to make its business model work. These s vary depending on the type of business model and are the most important actions a company must take to operate successfully. The Key Partnerships building block describes the network of suppliers and partners that enable the business model to function. Companies form partnerships for a variety of reasons, and partnerships are increasingly becoming a cornerstone of many business models. Businesses form alliances to improve their business models, reduce risk, or acquire resources. Lastly, the Cost Structure describes all costs incurred to operate a business model; these costs are relatively easy to calculate after defining key resources, key activities, and key partnerships (Osterwalder & Pigneur, 2010).

The blocks are closely related, always based on the value proposition and in line with the definition given by the authors on the concept of Business Model. In the left part of the canvas, there are the key partners, the key activities, and the key resources, which are the elements responsible for creating value. In the right part of the table, the relationship with customers, distribution channels and customer segmentation, which are part of the value delivery process can be found. Finally at the bottom of the model are the structure of costs and revenues, which are related to the acquiring of value. Understanding the Business Model Canvas also serves to understand the business model concept in a more interactive way, since the elements are all perceptible and easily identifiable, as well as their functions (Bourbon & Lamas, 2021).

The concept of Business Model is crucial and will serve, just as the other concepts detail through this literary review, as a basis for the project that will from here on out be developed further.

2 Louça de Viana – Getting to know the product

Louça de Viana was once a prosperous and renowned ceramic brand, known for its quality and uniqueness. The factory stopped production around 2005 and since there has been no production of the ceramics. I believe that Louça de Viana can be prosperous once more, with the development of this project I hope to one day help the factory with this mission. Through the study of the market and analysis of the potential it may offer I thought it to be beneficial to firstly take a look at the national panorama, but still develop a possible internationalization plan.

2.1 Research methods

Applied research seeks to solve an immediate problem confronting a society or an organization (Kothari, 2008). Applied research is non-systematic inquiry that is typically initiated by a company, agency, or individual to address a specific problem (Bajpai, 2011). The results of applied research can be used to solve problems.

On the plus side, applied research can aid in the resolution of specific problems in business and other settings. The results of applied research cannot typically be generalized, which is a drawback. In other words, the knowledge generated as a result of this type of research is only applicable to the research problem.

In combination with applied research, exploratory research will be used in this project. The purpose of exploratory research is to identify the true nature of the issue and offer potential solutions or new ideas. Exploratory research, as its name suggests, does not seek to provide complete answers to problems that already exist; rather, it seeks to only investigate the research questions. This kind of study is typically done to investigate a topic that hasn't yet been precisely defined. Exploratory research is done to identify the problem's nature; it is not meant to offer proof that the problem exists, but rather to give us a better understanding of it.

Exploratory research typically focuses on brand-new issues for which little to no prior study has been conducted (Saunders, Lewis, & Thornhill, 2012). The most common main data collection technique used in exploratory studies is unstructured interviews. In addition, primary data for these kinds of studies can be gathered using surveys, focus groups, and observation techniques (Singh, 2007).

Exploratory Research does offer some advantages such as the lower costs of conducting the study, flexibility, and adaptability to change, and its effectiveness in laying the groundwork that will lead to future studies. It also comes with some disadvantages that will need to be overcome such as the generation of qualitative information and interpretation of such type of information being subject to bias, these types of studies usually make use of a modest number of samples that may not adequately represent the target population, and lastly findings of exploratory research cannot be generalized to a wider population (Dudovskiy, 2018).

However, as this project is focused on a specific brand, Louça de Viana, I find that the shortcomings that may surface will be greatly diminished by the advantages.

2.1.1 Observational research

Without attempting to intervene or manipulate the observed actions, the experimenter simply observes the behaviour of the subjects. Rather than randomly assigning cases to experimental conditions, such studies often observe cases under realistic circumstances: People with special training record activities, events, or processes accurately and completely, without adding their own perspective.

As the name suggests, observation is a method of data collection through observation. This technique of data collection is classified as a participatory study because the researcher must be fully immersed in the respondents' environment while taking notes and/or recording. Methods of data collection through observation include watching, listening, reading, touching, and recording the behaviour and characteristics of the phenomena (Dudovskiy, 2018).

Observation as a method of data collection can be structured or unstructured. In this project, I decided that unstructured observation is the most efficient method, as it is conducted openly and freely, without pre-determined variables or goals. This way I was able to visit the still open factory that is no longer in operation, but still has one worker there with whom I was able to talk and gather some information regarding the state of the factory for example, and also visit a local ceramics shop that still sells some pieces that are left and upon speaking with the store owner I was able to gather that the pieces just

aren't selling because most of them are miss matched and people are looking for full, complete sets for their homes.

2.1.2 Survey

Marketing managers frequently order formal marketing studies of specific issues and opportunities. Surveys are ideal for descriptive research. Surveys are conducted by businesses to learn about people's knowledge, beliefs, preferences, and satisfaction, as well as to quantify these magnitudes in the general population.

Depending on the type of questions, questionnaires can be categorised as either quantitative or qualitative methods and for the purpose of this project a qualitative approach will be used as it is specifically used to examine responses collected through closed-ended questions with multiple choice answer alternatives. Tabulations, for instance, can be used to illustrate the research findings in this situation. A computer questionnaire will be used in this project as respondents are requested to complete a questionnaire that is mailed to them which offers the added benefit of their low cost, speedy completion, and lack of pressure on respondents, who can respond when they have the time and provide more accurate responses. The biggest drawback of mail surveys, however, is that sometimes respondents choose not to respond and might just ignore the survey (Dudovskiy, 2018).

The multiple-choice questionnaire that will used as a data gathering toll for the project offers several options for respondents to pick from with the benefits of uniformity since all respondents are asked exactly the same questions, during the data gathering phase, the researcher has little to no bias, and also the potential to survey individuals in distant locations through an online questionnaire.

The survey was done online using google forms, which is a very intuitive tool for the researcher and the inquired that a lot of people are used to. In the eight days that the survey remained open to the public, it was able to gather 245 answers. In the first stage I shared it with family and friends, and only then did I share it in some online groups that I thought would be interested in participating, and that was where I got the majority of my responses from. The sample size seems more than adequate for the population surveyed and for the questions that I was looking to answer.

2.1.2.1 Survey's Structure

First part: Biographical data

1. Age
2. Gender
3. Location
4. Academic qualifications

Second part: Knowledge

1. Are you acquainted with Louça de Viana?
If no, then they will be directed to: question 9.
2. Now that you know a little about Louça de Viana, would you be interested in buying it?
If yes, then they will be directed to this question:
3. How did you get acquainted with Louça de Viana?
4. Have you bought ceramics from Louça de Viana?
5. Would you buy one or more pieces of Louça de Viana again?
6. On a scale of 1–5, how likely are you to recommend the purchase of Louça de Viana?
Scale: 1- Not likely 5- Very likely
7. Based on experience or knowledge of the ceramic, on a scale of 1–5 indicate the general level of quality.
Scale: 1- Bad 5- Very Good
8. Based on your knowledge, would you say that the quality of Louça de Viana is superior, equal, or inferior to other brands?
9. Please rate the level of relevance of the factors presented in relation to their influence on the decision to purchase tableware.
Factors: Quality, Design, Price, Functionality, Visual Aspect, Authenticity.
Scale: Unimportant, Not that Important, Important, Extremely Important.
10. Which specific brands of Portuguese tableware have you heard of?
Brands: Bordallo Pinheiro, Vista Alegre, Vianagrés.

Third part: Marketing Strategy

1. Probability of purchasing the ceramics if there is a physical store in your vicinity.

2. Probability of purchasing the ceramics if there was an online store.

Fourth part: Open ended question

1. If you would like to share any comments or opinions, please enter them below.

2.2 Survey Analysis

The results of the questionnaires aimed at the general public were taken into consideration in the development of this project. The survey was targeted towards national consumers as a way to test the product's relevance before testing it at an international level. The survey was held between the 6th and the 22nd of July 2022 (via online platform - google survey). The survey received 301 responses, with 272 people saying they knew about ceramics and 29 people saying they didn't. The presented results are based on an analysis of the indicated information and do not represent an exhaustive survey of an international population. However, given the relevance of the sample of Portuguese population consulted, the results obtained are deemed representative.

First part: Biographical data

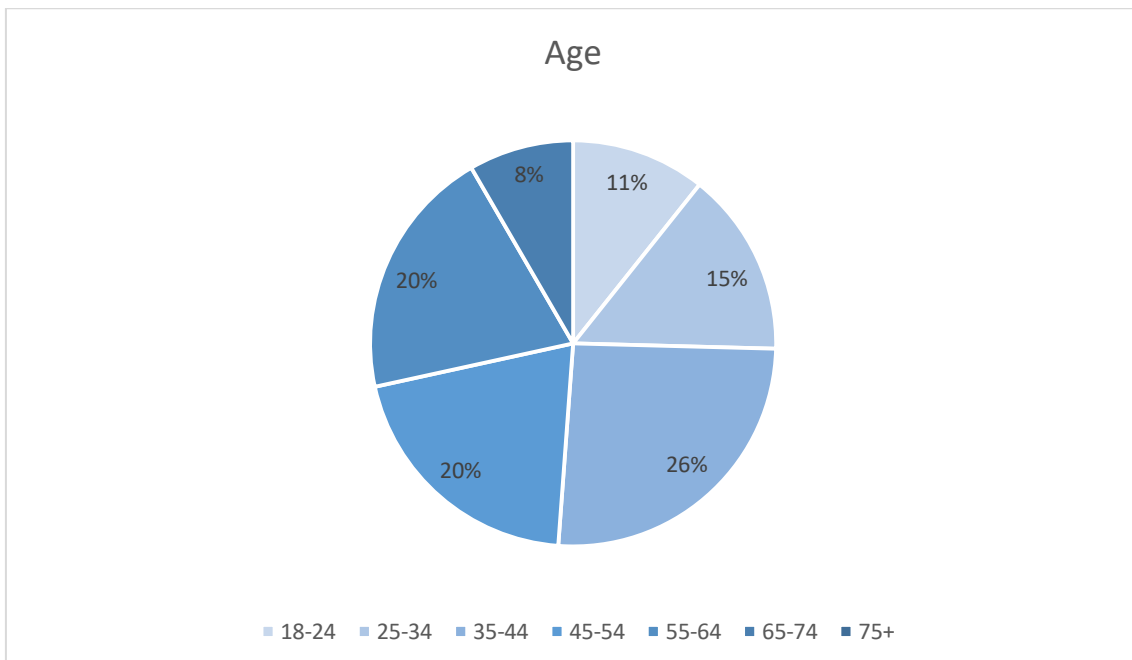


Figure 1 Age of Respondents. Source: Own work.

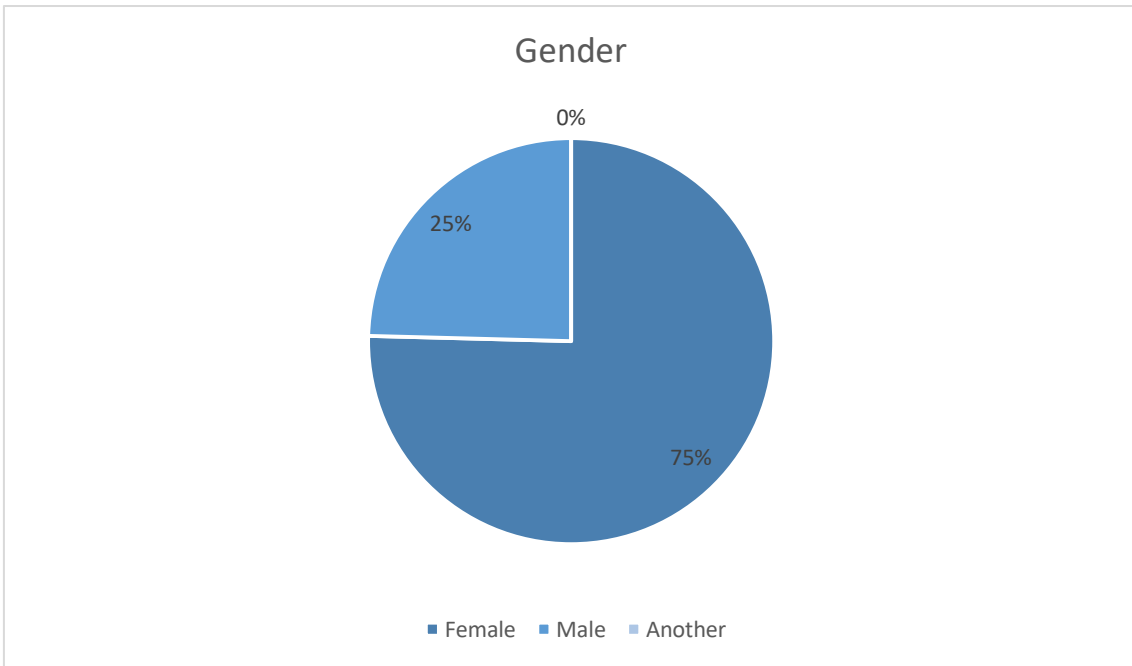


Figure 2 Gender of Respondents. Source: Own work.

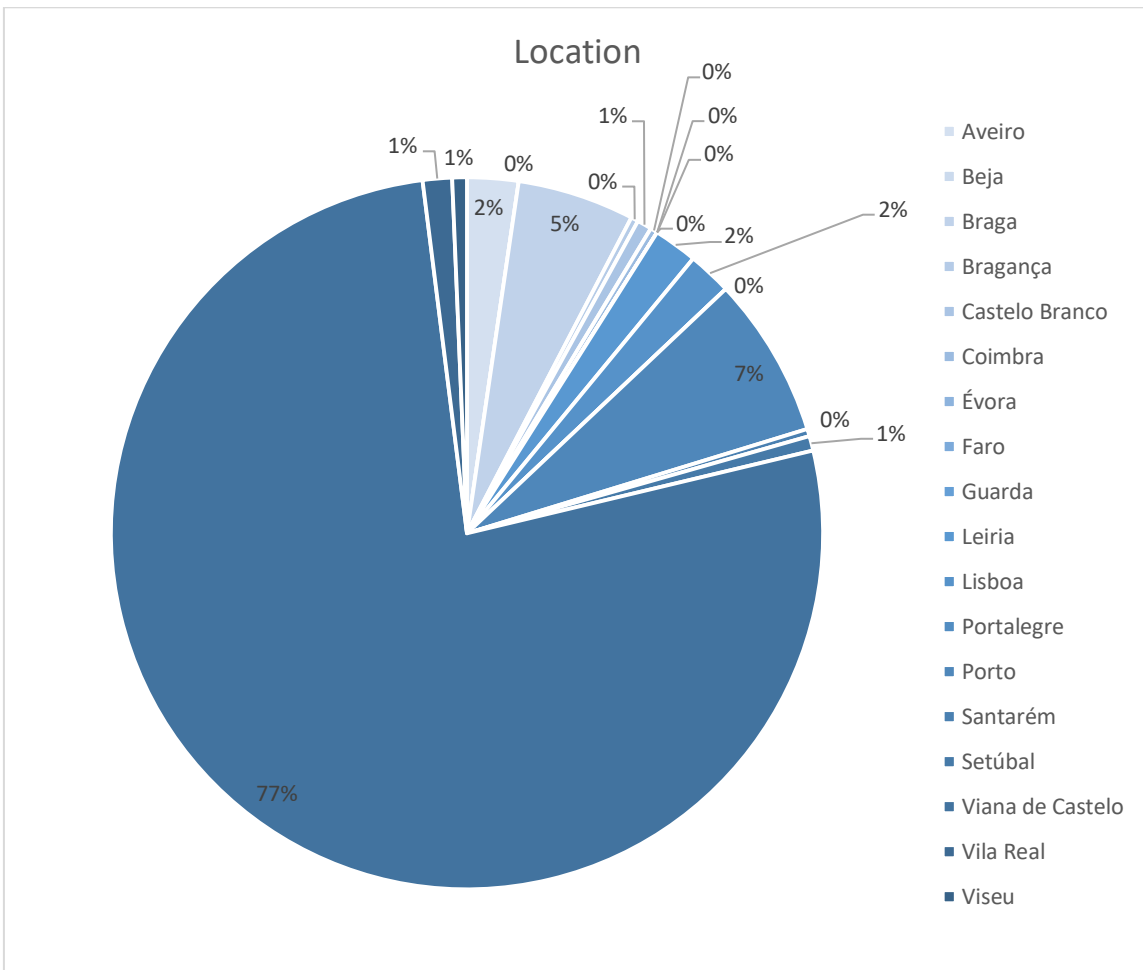


Figure 3 Location of Respondents. Source: Own work.

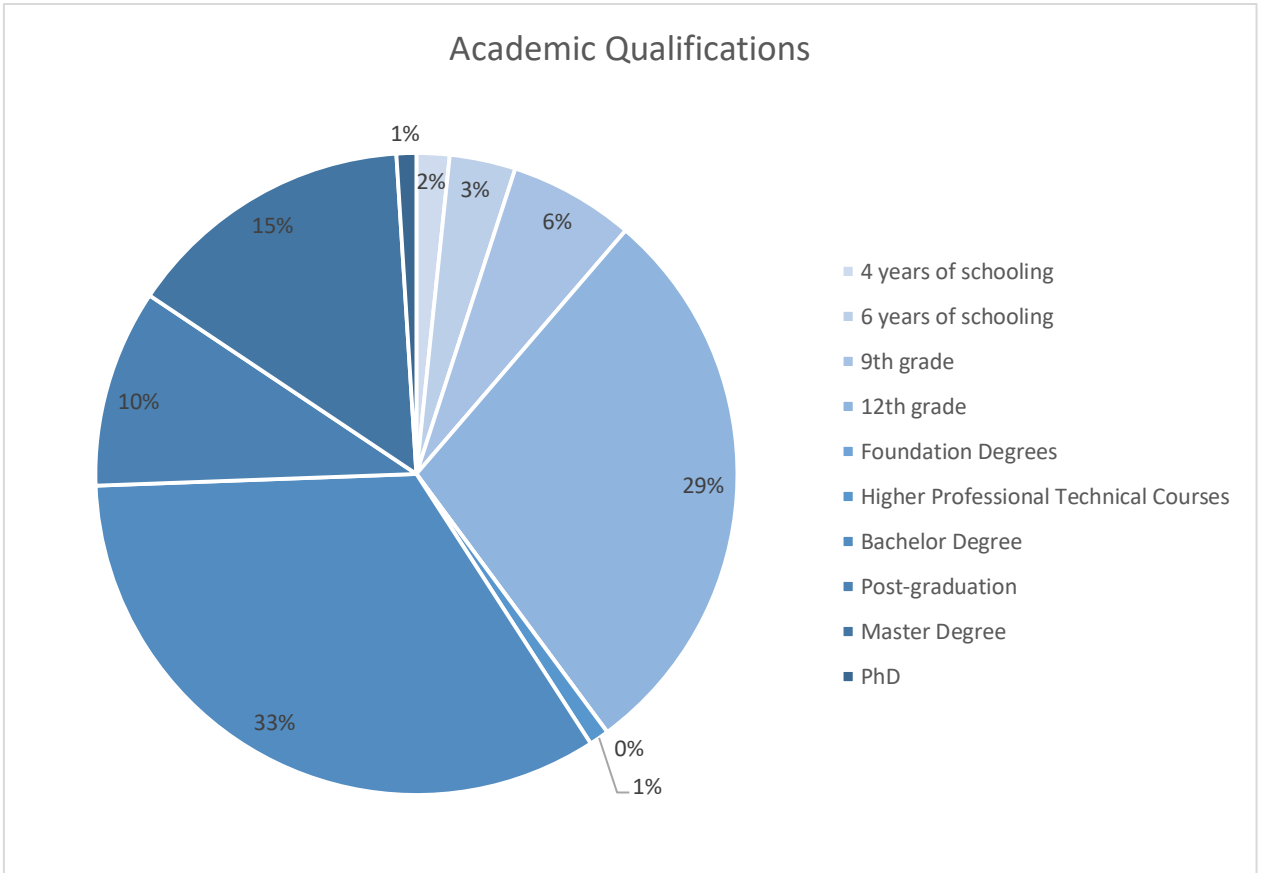


Figure 4 Academic Qualifications of Respondents. Source: Own work.

Second part: Knowledge

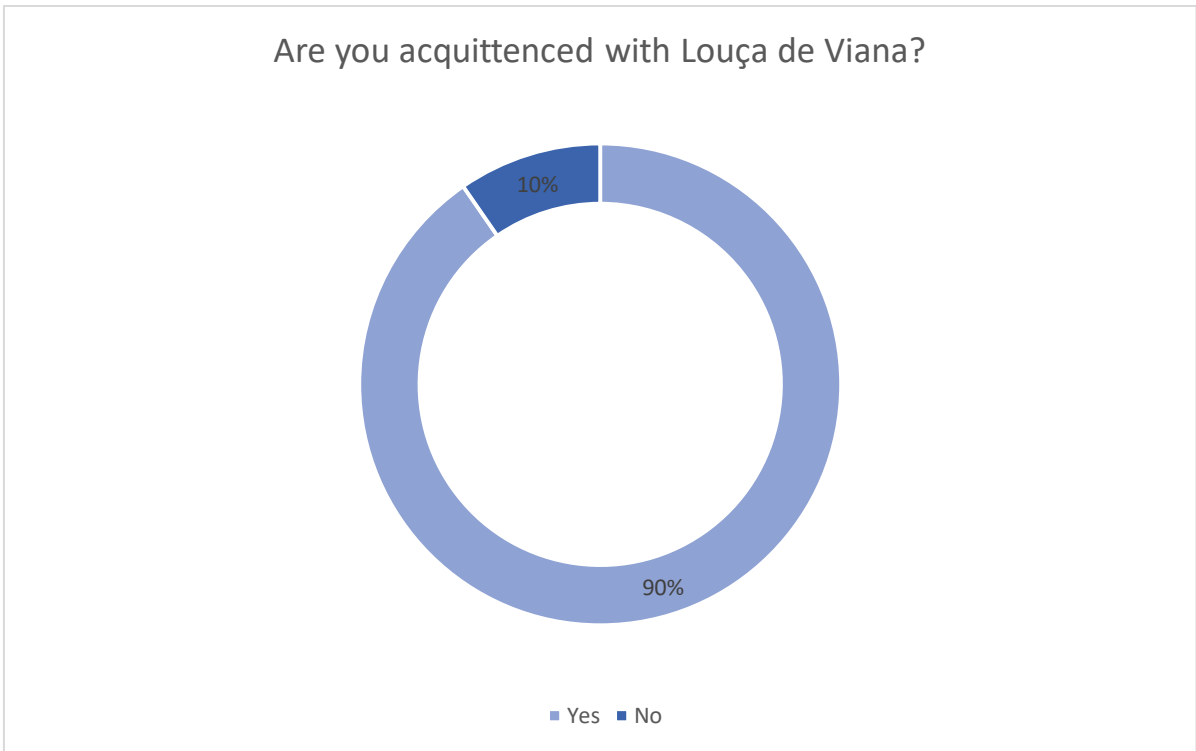


Figure 5 Graph for question number 1 of the 2nd section of the survey. Source: Own work.

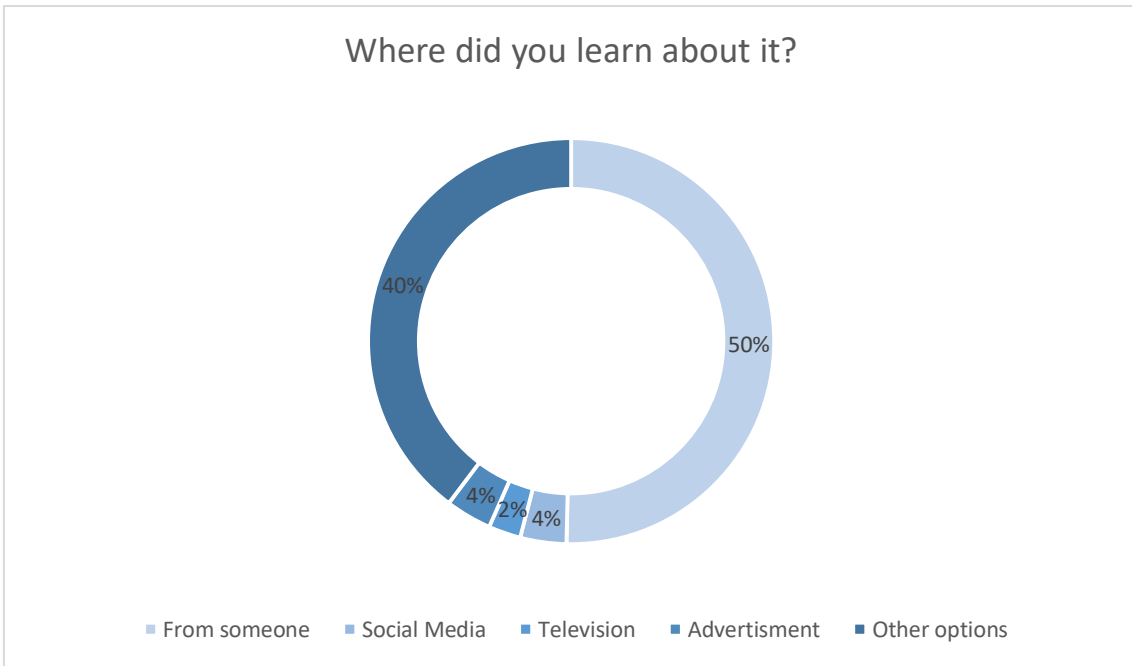


Figure 6 Graph for question number 2 of the 2nd section of the survey. Source: Own work.

Note that the “other options” was an open choice for people to write other means by which they found out about the pottery. Among the 108 obtained answers these can be summed up into the following categories: Through family, being native to Viana do Castelo, working for the brand, in stores, visiting the city and also by studying ceramics.

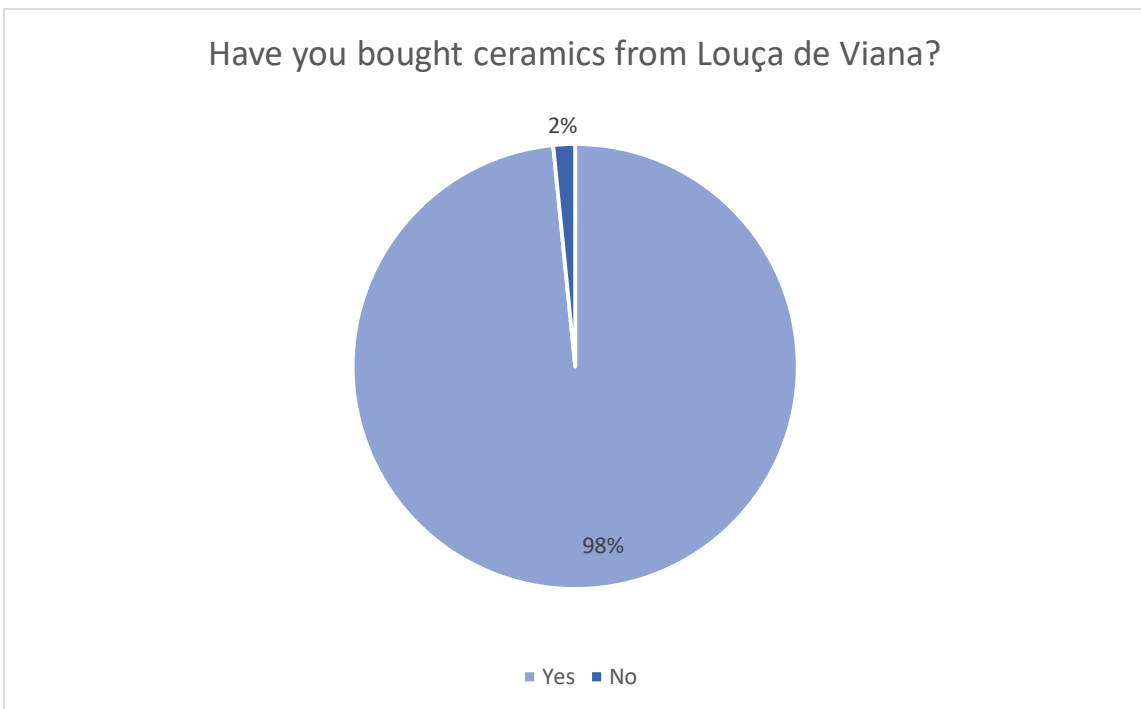


Figure 7 Graph for question number 3 of the 2nd section of the survey. Source: Own work.

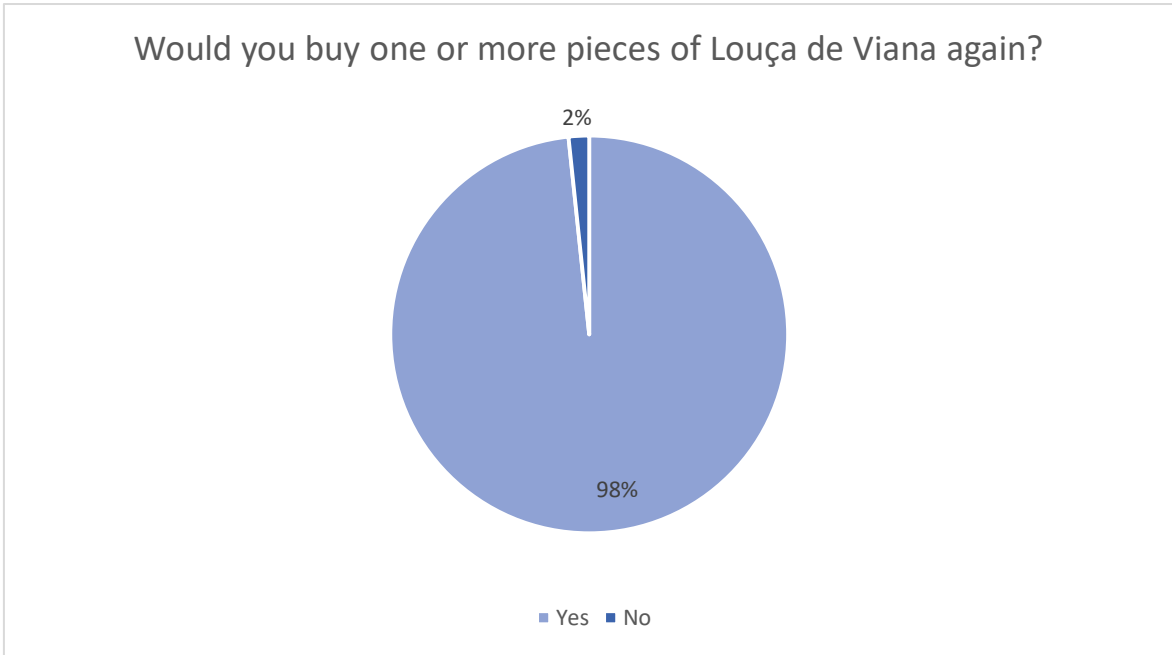


Figure 8 Graph for question number 4 of the 2nd section of the survey. Source: Own work.

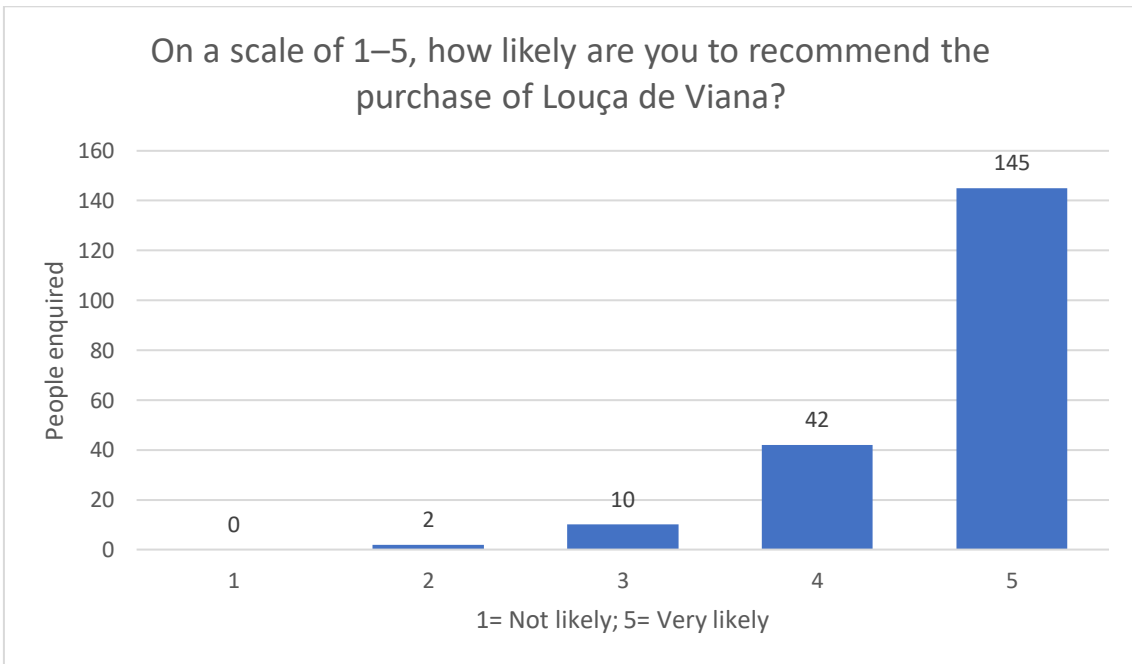


Figure 9 Graph for question number 5 of the 2nd section of the survey. Source: Own work.

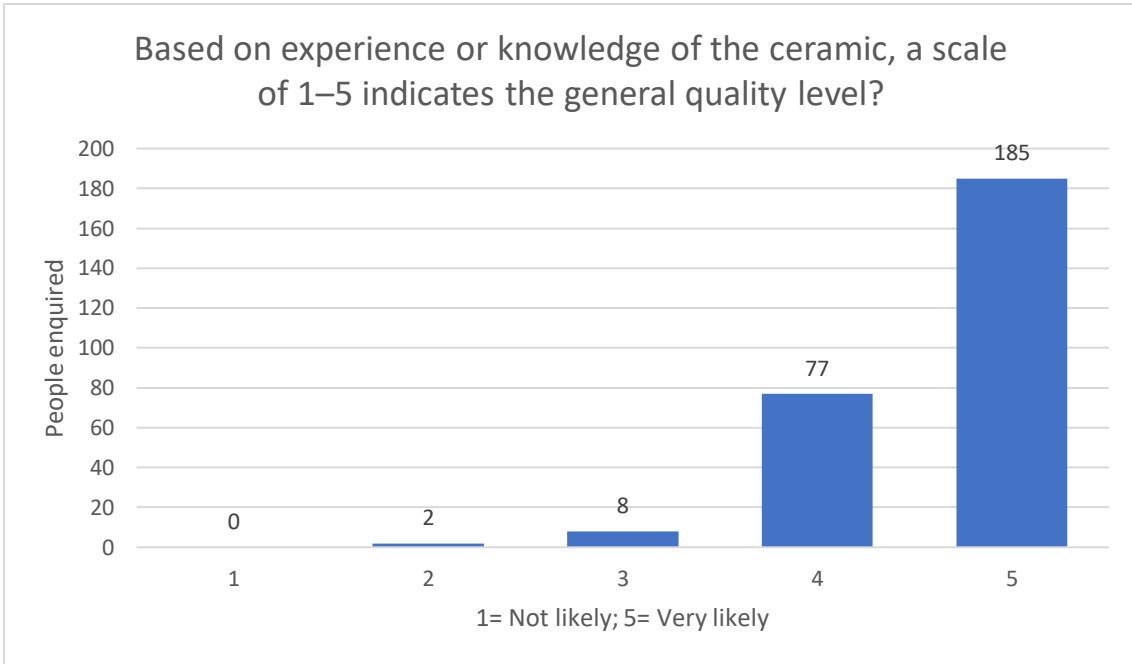


Figure 10 Graph for question number 6 of the 2nd section of the survey. Source: Own work.

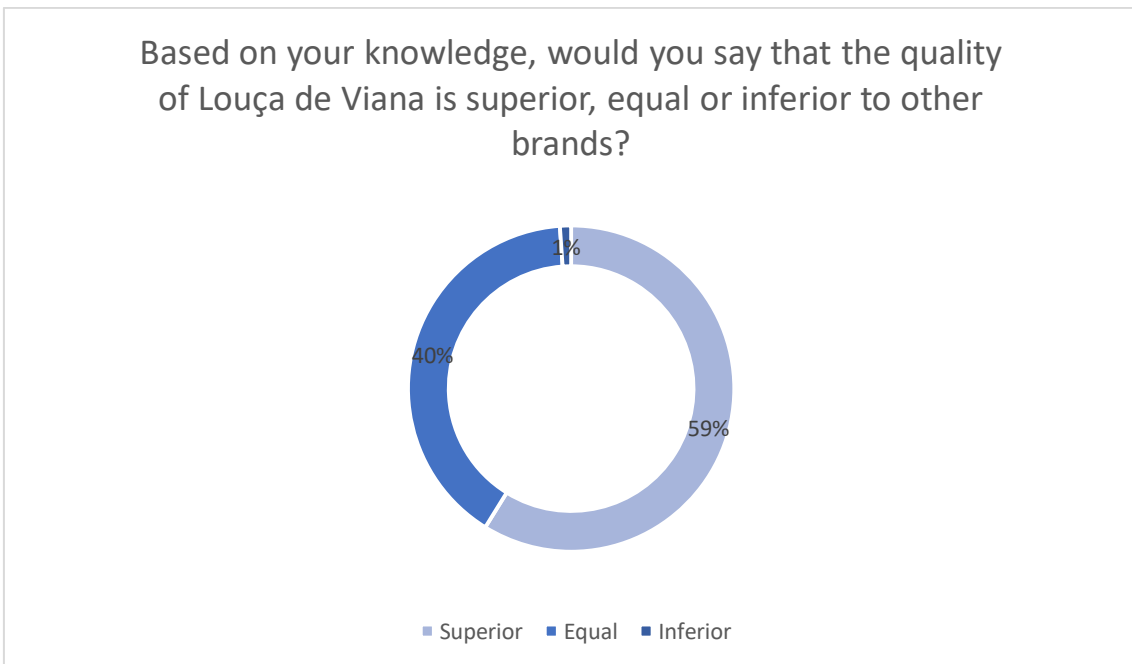


Figure 11 Graph for question number 6 of the 2nd section of the survey. Source: Own work.

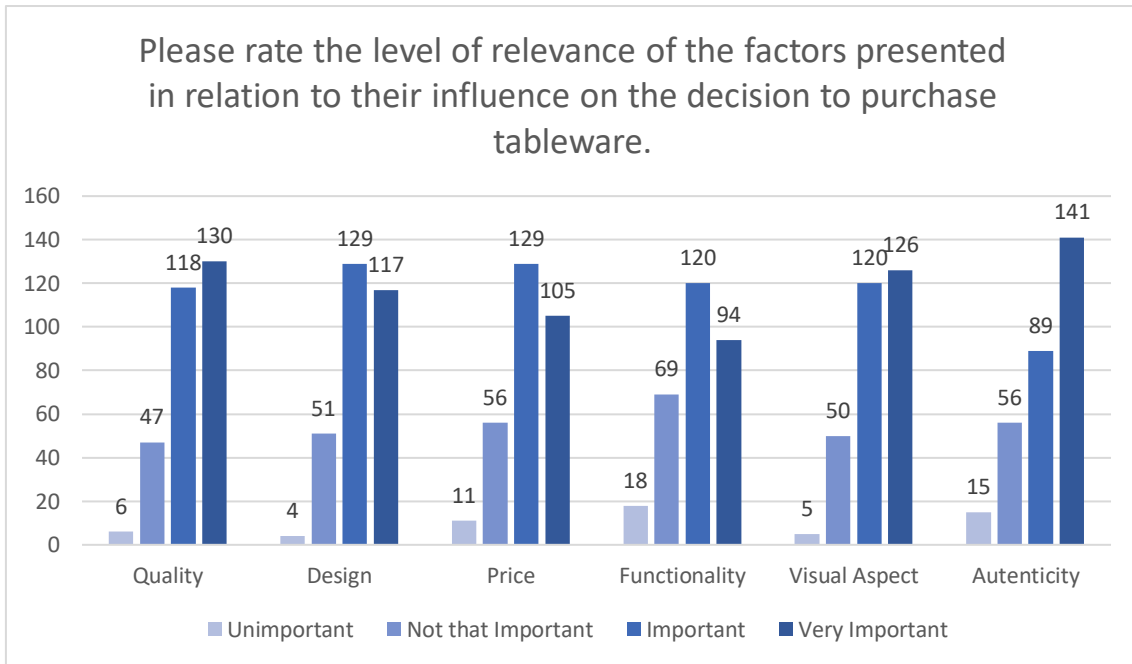


Figure 12 Graph for question number 7 of the 2nd section of the survey. Source: Own work.

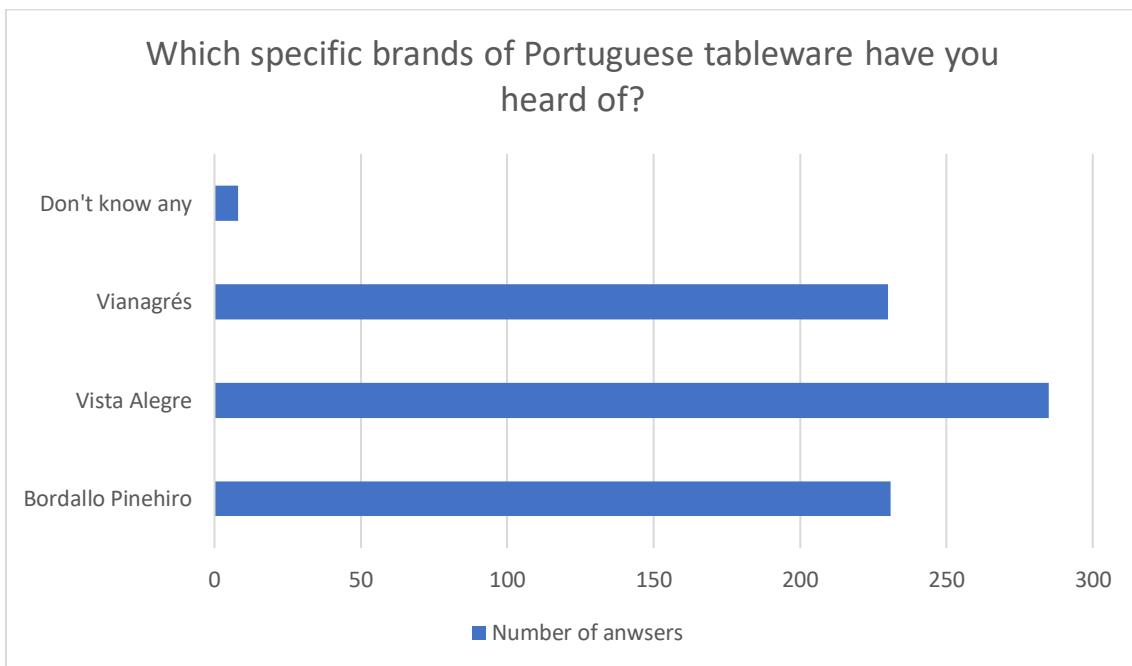


Figure 13 Graph for question number 8 of the 2nd section of the survey. Source: Own work.

As this question was both a multiple choice and it also allowed for open answers, there were many other brands of Portuguese ceramics. SPAL was mentioned three times, ceramics from Alcobaça two times, as well as the ceramics from Cavalinho or Sacavém, and Costa Nova ceramics. Aleluia Cerâmicas, Cerâmica Bajouca, Louça de Barro Preto, Faiança Battistini, Louça de Campolide, Cerâmica Candal, CAVN (Cerâmica Artística

do Vale do Neiva), Cerâmica de Douro, Cerâmica de Jerónimo Pereira Campos, Filhos, Grestel, Mafra, Massarelos, Nisa, Rato, Santarém, and Santo António Val da piedade, were all mentioned as Portuguese ceramics known by the participants of the survey.

Third part: Marketing Strategy

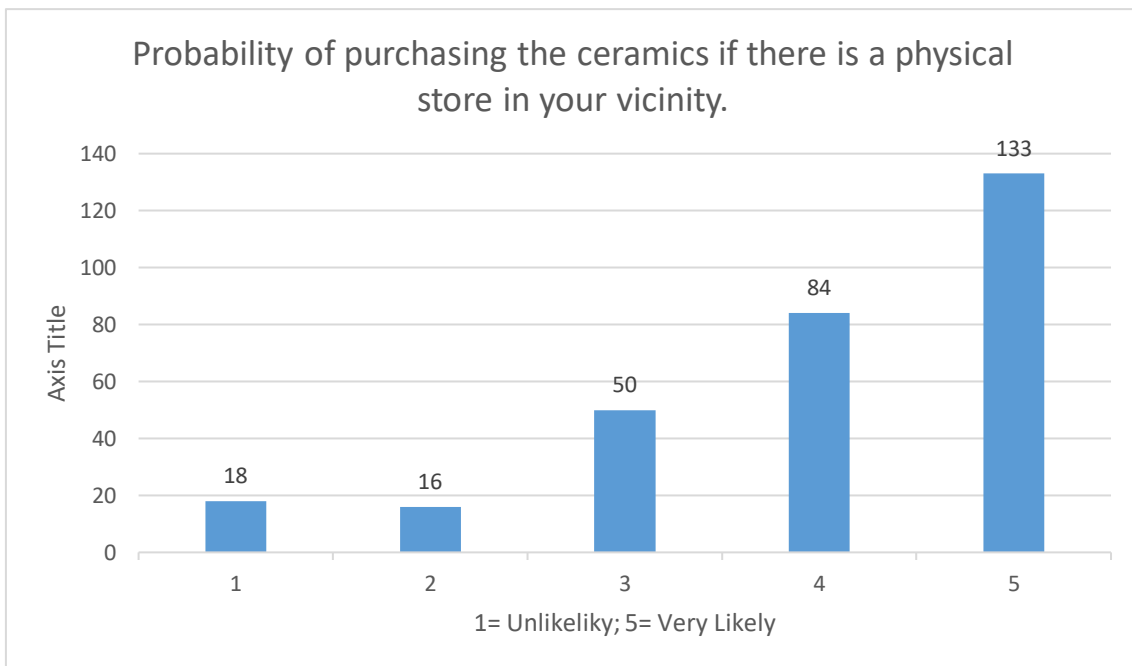


Figure 14 Graph for question number 1 of the 3rd section of the survey. Source: Own work.

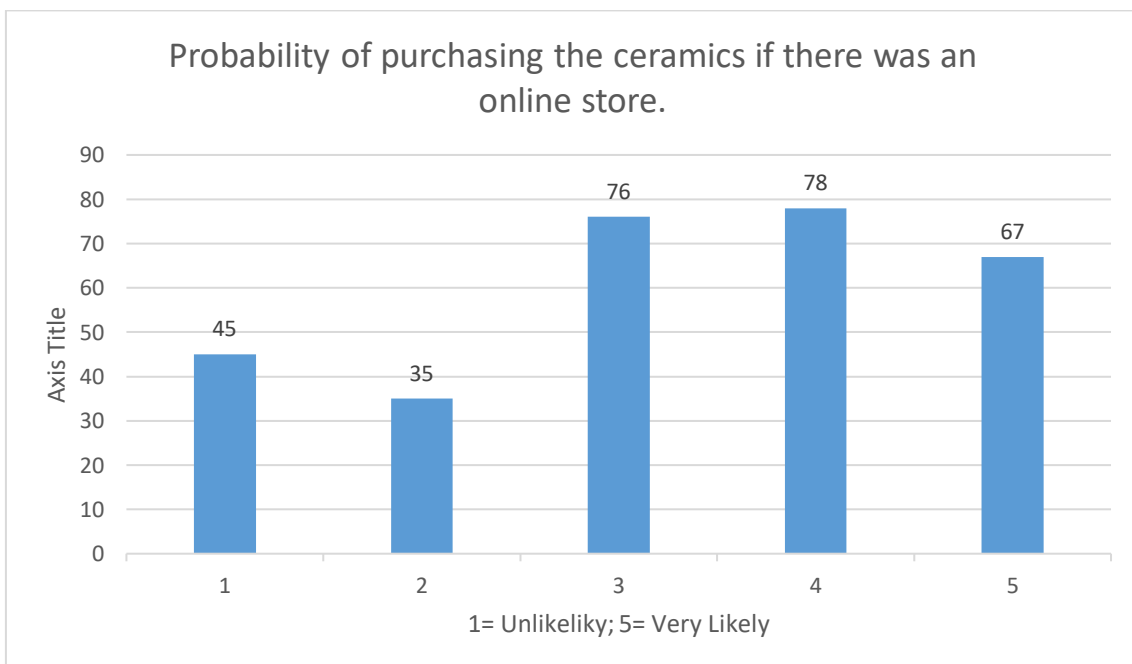


Figure 15 Graph for question number 2 of the 3rd section of the survey. Source: Own work.

Fourth part: Open-ended question

The question stated that: If you would like to share any comments or opinions, please enter them below. A total of 53 answers were obtained which included comments regarding both the want for the return of the production of the ceramics as well as people's experiences with the crockery. Some of these included:

Preservar as tradições não só aumenta a potencialidade do negócio, mas contribui para que permaneçam traços identitários de uma comunidade ou região. Muito importante e de valorizar estudos de caso deste género! (Preserving traditions not only increases the potential of the business but also helps to maintain the identity traits of a community or region. Very important and to value case studies of this kind!)

É uma louça diferente de todas as outras prestando pela positiva. (It is a dish different from all the others providing for the positive.)

É louça boa, tem muito bom aspeto, louça forte, fica bem em todos os lados da casa a decorar e é muito bonita. (It's good crockery, it looks very good, strong crockery, it looks good on all sides of the house to decorate and it's very pretty.)

A fábrica de Louça de Viana se pegasse nos modelos produzidos nos anos 50 e 60 seria muito mais atual. Infelizmente a maioria das pessoas só conhece a produção "azul-cobalto" e, para mim, as décadas de 50 e 60 foram as melhores. (The Louça de Viana factory, if it took the models produced in the 50s and 60s, would be much more current. Unfortunately, most people are only familiar with "cobalt blue" production and for me the 50's and 60's were the best.)

É um valioso património cultural. Há peças históricas que poderiam ser reproduzidas. Lindíssimas. Tem excelente qualidade. Muito superior a outras do mercado. Lamento o encerramento da fábrica! (It is a valuable cultural heritage. There are historical pieces that could be reproduced. beautiful. It has excellent quality. Much better than others on the market. Sorry for the factory closure!)

O fabrico de louça de Viana deveria ser retomado com a máxima urgência e com loja aberta ao público. Reproduzir as peças decorativas que se extinguiram (e eventualmente as utilitárias, também). Tenho peças decorativas que, se partirem, já não encontro em nenhuma loja o que é, na minha opinião, muito triste. Falo de cavalos e outros animais, por exemplo. (The manufacture of tableware in Viana should be resumed as a matter of

urgency and with a store open to the public. Reproduce the decorative pieces that have become extinct (and eventually the utilitarian ones, too). I have decorative pieces that, if they break, I can't find them in any store anymore, which is, in my opinion, very sad. I speak of horses and other animals, for example.)

Gostaria muito que a fábrica voltasse a funcionar, devemos ter orgulho na nossa loiça pois é única e linda para não falar na sua história ao longo do tempo. (I would love for the factory to work again, we should be proud of our tableware as it is unique and beautiful, not to mention its history over time.)

Tenho bastantes peças e não me arrependo de ter investido. (I have a lot of pieces and I don't regret having invested.)

tenho pena que a fábrica de louça de Viana tenha fechado pois era uma mais-valia para a cidade. Além dos empregos que criava, o facto de as peças serem pintadas á mão fazia com que todas as peças fossem originais, uma vez que ninguém consegue reproduzir (pintar)duas peças completamente iguais. (I'm sorry that the Viana china factory closed because it was an asset to the city. In addition to the jobs, it created the fact that the pieces were painted by hand made all the pieces original, since no one can reproduce (paint) two completely identical pieces.)

Tenho muita pena de a fábrica ter fechado, pois já tenho partido peças ou até tampas e não encontro em lado nenhum. (I am very sorry that the factory has closed, as I have already broken parts or even lids and I can't find them anywhere.)

A louça de Viana é única com design moderno e criativo, preservando a tradição da pintura à mão. Salienta-se também a qualidade da porcelana. (Viana's tableware is unique with a modern and creative design, preserving the tradition of hand painting. The quality of the porcelain is also highlighted.)

Para quem tem a coleção da loiça de viana seria muito importante conseguir uma nova peça para a reposição das peças que se partiu, de forma a nunca ficar com o conjunto incompleto. (For those who have the loiça de viana collection, it would be very important to get a new piece to replace the pieces that broke, so that you never end up with an incomplete set.)

As these comments show there is a clear need in the market for Louça de Viana, from people who have previously purchased full sets and lost pieces over the years which they

are now unable to replace, to people who are interested in the ceramics for its originality and uniqueness. Some other comments point out a need to revamp the crockery for example.

Os criadores da Louça de Viana deveriam apostar em novos designs, novas formas e utensílios, novas peças de decoração que se destaquem pelo seu carácter inovador, que sejam algo "fora da caixa" e que deixem o consumidor de "boca aberta" pelo fator surpresa, ou seja, que no mercado surjam peças que não as convencionais. (The creators of Louça de Viana should bet on new designs, new shapes and utensils, new decoration pieces that stand out for their innovative character, that are something "out of the box" and that leave the consumer with "mouth open" due to the surprise factor, that is, that parts that are not conventional appear on the market.)

Nos dias que correm, se fábrica, for para voltar ao mesmo tipo de louça que fabricavam recentemente, caravela e os motivos semelhantes, está votada ao fracasso. outro erro, é o material com defeito, não ser destruído, pois rapidamente volta ao mercado, principalmente nos dias de hoje. Ninguém gosta de comprar um prato por 30 contos e depois vê-los a seis ou sete contos, como aconteceu nos anos 90's. poderia resultar uma fábrica que fizesse umas peças originais, mas também uns modelos a ir buscar as raízes da velha fábrica inicial, tal como fazia uma oficina, que existiu em ponte de lima, a lanços, nos anos 90's. poucas peças, tiragens limitadas e peças diferentes e curiosas. e novos remakes, um novo xadrez...etc. (These days, if the factory is to go back to the same type of crockery that they made recently, caravel and similar reasons, it is doomed to failure. another mistake is the defective material, not being destroyed, as it quickly returns to the market, especially these days. Nobody likes to buy a plate for 30 "contos" and then see them for six or seven contos, as happened in the 90's. it could be a factory that made some original parts, but also some models to get the roots of the old factory, just like a workshop, which existed in Ponte de Lima, by hauls, in the 90's. few pieces, limited editions and different and curious pieces. and new remakes, a new chess...etc.)

Foi e seria muito importante para a cidade tanto para postos de trabalho especializado como a continuação da boa qualidade das peças sem alterações às peças iniciais e inovações de outras. Lamenta-se o facto de deixarem acabar a produção bem como não existir uma edilidade ou empresário que retomasse a abertura da fábrica para a cidade. (It was and would be very important for the city both for specialized jobs and for the continuation of the good quality of the parts without changes to the initial parts and

innovations of others. The fact that they let production end is regretted, as well as the lack of a city council or entrepreneur to resume the opening of the factory to the city.)

A louça de Viana não deve perder a sua autenticidade, mas deve ser atualizado o design de algumas peças, para ser vendável para faixas etárias mais novas. (Viana crockery must not lose its authenticity, but the design of some pieces must be updated, to be salable for younger age groups.)

The explanation of mass behaviour frequently needs mass attitude data, which can only be obtained through a survey. Without asking, one cannot make assumptions about the thoughts of others. Individual data cannot be equated with aggregate data, and experimental data collection cannot be substituted for data collection in the natural environment. If possible, you can learn about someone's thoughts and motivations by probing them with questions. When studying general opinions and mass behaviour, surveys are a critical tool (Bowen, Krosnick, & Weisberg, 1996). Furthermore, surveys are effective at measuring future predictions, which are simply the respondent's expectations for the future. In this survey, for example, people were asked whether they would purchase the ceramics if there was an online store or a physical store in the public's vicinity. Although these questions were not used to exactly forecast the future, they were used to measure the public's interest in the product depending on where it would be hypothetically sold in the future. With the developing of this survey for the project, I was looking to determine the appeal of Louça de Viana, the perceived advantages over competitors, and who makes up the different segments of the market.

2.3 The Problem

Louça de Viana has potential to thrive again, the problem arises from the fact that the factory has been closed far too long and while it was open the support that it need from public sources was not attained. As a cultural asset Louça de Viana as intrinsic value that can be replaced, its history is connected to the city's history and its people. The professionals that once worked in the factory are of an older age and without them, the knowledge of how to create these unique pieces will be lost, that is why I decided to create this project, I see its potential and how vital it is to bring Louça de Viana back. The survey conducted towards the grounding of the project tells us that there are those who still want to purchase Louça de Viana, out of the 300 enquired 73% have bought Louça de Viana

in the past and out of those 94% would purchase again, and furthermore 74% of those claimed to be very likely to recommend it to other people and another 19% were also likely to recommend. As it is evident there is a clear need in the market for the return of Louça de Viana.

2.4 Objectives for the project

The project has the broad and final objective of bringing back the production of Louça de Viana. Towards the achievement of said objective a number of questions needed to be answered previously. Such questions were included in the survey, and these comprised the definition of the target audience of Louça de Viana, identifying the means by which the general public learned about the ceramics, and the necessity to recognize a need for the ceramic pieces from aforementioned public. With the development of this project, I'm looking to prove its viability as well as its applicability, the benefits it will bring to the local economy and how internationalization can act as the boost the factory needs to succeed.

2.5 Applicability to the Louça de Viana factory

The project is exclusively dedicated to the study of Louça de Viana and is therefore applied to the factory. All the research has been done on this subject and therefore the applicability is undeniable. Louça de Viana has a history of some unfavourable events that have led to the closure of the factory twice in its many years of existence, and at some point, the relocation of the factory, but the lack of investment in promoting the ceramics, making them known and selling them in more diverse places are all points that this project aims to address. Although this project focuses on Louça de Viana, I believe it can be applied to any company suffering from the same problems.

2.6 Project Relevance

The project is relevant as it offers research that can help solve a specific problem, namely the lack of production in Louça de Viana. I chose this as a project topic because it is close to my heart. Since I was young, I have heard people complain about the closure of the

Louça de Viana factory, how it put many workers out of work and how an important cultural asset was lost. Talking to a former factory worker, I learned that not only did the general public lose access to the ceramics, but also businesses, especially hotels and restaurants, which used the ceramics in their facilities. If these customers could be won back, they would be great benefactors, benefiting from the use of the Louça de Viana as well as benefiting the factory, as everyone who visits the establishments can see the ceramics.

CHAPTER III – THE PROJECT

3

3.1 Solution

The need for a solution arises from the previously presented problems, and to reach a feasible solution there needs to be a study done to the market in order to reach the bottom of the multiple questions that surface from the problems presented. The questions I found can be simplified by using Peter Drucker's five most important questions: number one, "What is our mission?" Number two, "Who is our customer?" Number three, "What does the customer value?" Number four "What are our results?" and finally "What is our plan?".

3.1.1 Market Study

Marketing research constitutes the systematic planning, gathering, analysis, and reporting of data and findings pertinent to a particular marketing situation that the organization is experiencing.

In order to successfully design a market study, there is a need to in a first stage develop the Marketing Plan. Creating the most effective plan for data collection is required for marketing research. Making choices about the data sources, research methodologies, research tools, sample strategy, and contact strategies is necessary while designing a marketing plan. In this project I will use two different research approaches observational research and a survey as a mean to collect the most reliable data possible (Kotler, 2000).

I found it essential to include market research in the project via the use of a survey as it serves mainly to study the public's interest in the product and in doing so verify the viability of the project. The project might be viable on its own, however, if after its implementation there is no interest shown by consumers in purchasing the ceramics, it would quickly become obsolete and revert back to its current state of inactivity which is exactly what I am trying to stray away from.

3.2 The Marketing Plan

Marketing is the act of organizing and carrying out the development, pricing, promotion, and distribution of concepts, products, and services to create exchanges that meet both personal and business objectives (Kotler, Marketing Management Millenium Edition, 2000).

The plan's main goals will be outlined as the project is developed. Not a lot can be said as far as the current marketing situation goes, as the business is currently closed to business, however, some points in the section can still be addressed such as the market. The market is open and ready to receive new and even improved Louça de Viana as evidenced by the overwhelmingly positive feedback received through the survey. There are many more aspects beyond the market that are relevant to be addressed and that will be done in a further stage of the project, namely during the construction of the business model canvas, SWOT, and PEST analysis.

3.2.1 Strategic formulation

The relative position of a firm within its industry determines its profitability and the fundamental foundation of long-term above-average profitability is sustained competitive advantage. A firm's competitive advantage can be of two types: low cost or differentiation these two combined with the scope of activities, result in three generic strategies for outperforming the competition in an industry: cost leadership, in which the company works to reduce production and distribution costs in order to price lower than competitors and gain market share, in differentiation, the company focuses on achieving superior performance in a key customer benefit area, such as service, quality, style, or technology. Louça de Viana distinguishes itself through its uniqueness in design, style, and quality. Lastly, focus targets one or more specific market segments, becoming intimately acquainted with them and pursuing either cost leadership or differentiation within the target segment.

Firms with no clear strategy fare the worst. Strategy development is particularly difficult in the Internet age. Some companies deal with this by creating multiple possible short-term scenarios for each strategy; this allows the company to act quickly when a scenario emerges. Another option is to hold a weekly meeting with the firm's top decision-makers to discuss new threat mitigation strategies. Companies that revisit their strategic plans on a regular basis can stay ahead of environmental changes.

3.2.2 Positioning

Positioning is about the mind of the consumer: placing a company or a brand in the consumer's mind in relation to the competition (Ries & Trout, 2001). Positioning is frequently the most crucial strategic choice for a company or brand as it can be crucial to customers' perceptions and purchase decisions. Furthermore, it is typically vital to employ a positioning strategy as a focal point for creating the marketing program since all facets of it have the potential to affect it.

Whatever the method used to acquire the data, it should result in a matrix of product similarities or dissimilarities. The positioning of a product is determined by its location on the various product attribute vectors, and its location relative to other brands (Herrmann & Huber, 2000). From the survey, we can determine that out of 301 inquired people 58% of them claimed found that Louça de Viana is of superior quality, another 40% found it at least equal in quality to other brands and 0.9% found it worse. This shows us a clear idea that people have already attained from the brand Louça de Viana, and it's safe to say that the majority found it to be of a high to higher quality when compared with other brands. A clear positioning strategy can ensure that the marketing program's elements are consistent and supportive. A well-defined target market combined with solid points of differentiation is the foundation of a small business's or brand's successful positioning. positioning (Aaker & Shansby, 1982).

3.2.3 Mission

An organization exists to accomplish something, and its specific mission or purpose is usually clear when the business starts. As mentioned previously, according to Peter Drucker (1973), it is time to ask some fundamental questions the first one of these being "What is our mission?". A well-thought-out mission statement gives members of the company a sense of purpose, opportunity, and direction. Additionally, it directs personnel to operate both individually and jointly to achieve the objectives of the firm.

Good mission statements emphasize a small number of objectives, emphasize the organization's core principles, and outline its main areas of competition and these include the range of industries in which a firm will operate is referred to as its industry scope. The product scope this being the selection of goods the business will offer. Competence scope:

The assortment of essential technological and other competencies that a business will use. The type of market or clients a company will service is known as the market-segment scope. Vertical scope includes the number of distribution channels that a business will use. Organizations with a broad vertical reach are at one extreme, while companies with little to no vertical integration and the ability to outsource design, manufacturing, marketing, and physical distribution are at the other. The geographical scope is the variety of nations or locations in which a business will conduct business. Companies that are only active in a certain city or state represent one extreme.

A possible mission statement that encompasses all these criteria could be: Louça de Viana aims to deliver the best quality ceramics straight from artist's hands to your home.

People still have a fundamental urge to be a part of something they can be proud of, regardless of how much the world changes. They require guiding principles and a sense of direction to give their lives and work meaning. They have a deep-seated yearning to build connections with others with whom they may share values and objectives. People will desire operating autonomy more than ever before, and they will also demand that the companies they work for stand for something.

3.2.4 Vision

House and Shamir (1993) as cited in Baum, Locke, and Kirkpatrick (1998) define vision as an aim that embodies the shared ideals that the business should seek. (Baum, Locke, & Kirkpatrick, 1998) concentrated on the vision component in entrepreneurial firms because vision is a central idea in theories of charismatic leadership, and theory and research in the literature of entrepreneurship and business strategy have shown that vision may have an effect on organizational outcomes. This study found that vision has a considerable impact on organizational performance, both directly and indirectly through vision communication. These findings back up charismatic leadership theorists who emphasize the importance of vision in their theories (House & Shamir, 1993 as cited in Baum, Locke, & Kirkpatrick, 1998).

Although corporate strategy and leadership experts have suggested several qualities that a vision should possess, some traits that are frequently present can be found (Kantabutra, 2008b as cited in Kantabutra & Avery, 2010). These consist of conciseness, clarity, future

orientation, stability, challenge, abstractness, and desirability or ability to inspire. These seven vision traits are generally accepted by managers and have various degrees of empirical evidence in the research literature (Kantabutra & Avery, 2010).

A possible vision statement for Louça de Viana could be: “Louça de Viana is striving to give Viana and its history for the world to know through beautifully delicate, yet sturdy ceramics carefully handmade to be as unique as the city it comes from.”

It is not sufficient to only have a vision that satisfies the aforementioned requirements. Managers should convey the vision, inspire, and empower staff to carry out the vision and align organizational processes to support the vision in order to maximize performance outcomes. Employees may also profit when managers are able to develop a vision that satisfies the criteria listed above, according to studies. As a result, managers who successfully implement a "strong" vision can find it helpful to be aware of these traits and realization aspects (Kantabutra & Avery, 2010).

3.3 Marketing Strategy

“Marketing strategy refers to an organization’s integrated pattern of decisions that specify its crucial choices concerning markets to serve and market segments to target, marketing activities to perform and the manner of performance of these activities, and the allocation of marketing resources among markets, market segments and marketing activities toward the creation, communication and/or delivery of a product that offers value to customers in exchanges with the organization and thereby enables the organization to achieve specific objectives.” (*Varadarajan, 2010, pp. 119–140*)

3.4 PEST and SWOT Analysis

Prior to the dissection of each PEST and SWOT analysis methodology, there's a need to understand the purpose that each serve. The PEST analysis is a framework used in the assessment of the external environment in which a company intends to operate, it thus provides a satellite view. It is intended as a valuation tool because it deals with the external environment in an objective way, i.e., without directly addressing the sector in which a company operates. The model PEST is based on the idea that some indirect and external factors that define a sector can influence its ability to create value. Consequently, companies and competitiveness are indirectly affected. The PEST model takes into account four variables: Political, Economic, Social and Technological. A SWOT analysis focuses on evaluating four factors that compete in pairs to assess both internal value (Strengths and Weaknesses) and external value (Opportunities and Threats). Finding the ideal balance between these elements, improving strengths, reducing or controlling weaknesses, exploiting opportunities and monitoring and responding to threats is a challenge. SWOT Analysis is the process of assessing the overall strengths, weaknesses, opportunities, and threats of an organisation. A SWOT analysis consists of an analysis of the external and internal environments (Kotler, 2000).

3.4.1 PEST Analysis

The acronym PEST stands for four types of change: political, economic, social, and technological. PEST analysis is an effective and widely used tool for assessing strategic risk. It identifies changes in the external macroenvironment and their effects on a firm's competitive position. The external environment consists of variables that are beyond a firm's control but necessitate analysis in order to realign corporate strategy to changing business environments. Firms function as components of a larger ecosystem. They are vulnerable to a wide range of exogenous factors, which can have a significant impact on the firm's competitive positioning. Strategists seek to comprehend external factors and assess how business models will need to evolve in order to adapt to their surroundings. The effects of external factors are mitigated through initiative-taking strategy, and opportunities are capitalized on as new competitive positions emerge (John Wiley & Sons, 2015).

3.4.1.1 Political factors

A PEST analysis must consider the extent to which policymakers are likely to intervene in the commercial environment. Trade, taxation, labour, and environmental legislation are all important considerations. Commercial constraints and political stability are also critical factors that can determine a company's success or failure. Political or politically motivated factors are those which can impact the organization in regard to government policy, political stability or instability, bureaucracy, corruption, competition regulation, foreign trade policy, tax policy and trade restrictions.

1. Government stability

Portugal has a multiparty political system with frequent power-sharing between political parties and is a stable parliamentary democracy. In general, civil liberties are safeguarded. Corruption, some legislative restrictions on journalists, and inadequate or harsh prison conditions, as well as the results of racial discrimination and xenophobia, are all ongoing issues. In recent years, prosecutors have pursued corruption investigations against high-ranking officials (FreedomHouse, 2021).

2. Level of bureaucracy

Clientelism gives the impression that South European bureaucracies are excessively large. In the case of Portugal, bureaucrats identified strongly with the Salazar and Caetano regimes. The type of democratic transition, namely the collapse of the authoritarian regime, was abrupt enough to preclude long-term evolution. (Sotiropoulos, 2004).

The origins of industrial policy can be traced back to the 1930s when import restrictions and barriers to new entrants into industry were implemented to protect domestic industries. The April 1974 democratic revolution did not mark a shift in industrial policy. Despite the fact that the powers of powerful economic groups were severely limited and legal barriers to entry into the domestic market were removed, the domestic industries' protectionist nature was maintained through quantity and tariff barriers to foreign trade. Portugal's accession to the EEC (European Economic Community) in 1986 was a watershed moment in domestic industrial policy. Fundamental changes in market operations were required, as well as a shift in the institutional framework. EEC competitive policy prompted market regulation changes, prompted economic liberalisation, and pushed domestic industries into intense competition. The old authoritarian and bureaucratic forms of control were no longer appropriate for the new framework, signalling a shift away from direct state intervention and control and toward

a free market and liberal policy. The 'new' market was highly competitive in terms of price, quality, and design, and domestic industries were not prepared to compete in such an environment. Following the policy shift, administrative structures responsible for industrial policy formulation and implementation were reorganized. Economic liberalisation pushed for the creation of an open market and prompted the need to support industrial modernisation in order to prepare domestic industries for the open market. The reorganization, on the other hand, adhered to the traditional structure of Portuguese public administration in that it was hierarchical and centralised, with power concentrated in one person at the top: the Director-General. The new structure required office dialogue and extensive collaboration, which was critical to its success. Senior officials and civil servants resisted the implementation of a more responsive, open, and accommodating culture, and each office focused on its own work without regard for what other offices were doing. Communication followed the same formal and written pattern (Araújo, 2001).

The normative framework embedded in the culture of the serving officials meant that they rejected the new methods almost instinctively. As a result, despite the political and economic transformations that occurred following the revolution and with EEC membership, the primary administrative and hierarchical approach to issues and problem-solving remained within the organization, with each individual office reproducing its norms, rules, and routines in a path-dependent manner.

3. Extent of corruption

Transparency International Portugal is Portugal's leading civil society group fighting corruption. The area of public procurement is one of the most sensitive in terms of mechanisms for preventing and fighting corruption. Corruption is increasingly a transnational phenomenon. Easily leaps across borders, mobilizing support and money laundering mechanisms in different jurisdictions, used to circulate capital, avoid detection of corrupt deals, and re-enter the assets of corrupt the illicit proceeds from their crimes. It is precisely this great corruption, which causes the greatest damage to the population disadvantaged, preventing sustainable development, and violating human rights. The weak regulation of conflicts of interest combined with “inside lobbying” – the lobbying carried out by the public decision-makers themselves, in the situation of promiscuity between their private interests and their public mission – has long been identified as one

of the greatest problems of our political system (Direção da Transparência e Integridade, Associação Cívica, 2020).

4. The freedom of press

The constitution guarantees journalistic freedom. Despite the fact that commercial television sources offer a wide range of opinions and compete fiercely with public broadcasting channels for viewers, the risk of pluralism has increased due to media ownership consolidation. Although there are no restrictions on using the internet, just one national news outlet is still completely free to use. The majority of online media are now commercial services. According to a 2020 assessment by the Centre for Media Pluralism and Media Freedom of the European University Institute, Portugal's news outlets have less editorial freedom and weaker journalistic standards as a result of the country's economic crisis (FreedomHouse, 2021).

5. Tax policies

All OECD nations impose a tax on business earnings, but the rates and bases differ significantly between nations. The most detrimental tax for economic growth is corporate income taxes, however, with lower corporate tax rates and generous capital allowances, nations can lessen these negative effects. The influence of capital allowances on corporate incentives for new investments is direct. Businesses often cannot instantly deduct the cost of capital investments in the majority of countries. Instead, businesses must spread out the deduction of these expenses across multiple years, which raises the tax burden associated with new investments. The percentage of the present value cost that a company can write off over the asset's life can be used to quantify this. Tax policies in nations with more generous capital allowances are more conducive to corporate investment, which drives economic growth. The International Tax Competitiveness Index (ITCI) by the Tax Foundation assesses the extent to which the tax systems of the 36 OECD nations foster neutrality and competitiveness through low tax costs on company investment. The ITCI aims to show which nations have the best tax environments for both people and enterprises, in addition to the best tax environments for investments. The Portuguese Tax System Ranks 34th in the OECD (Tax Foundation, 2020).

3.4.1.2 Economic factors

Overall economic forces that could impact the success of a business, these include

Economic trends, industry growth rates, seasonal elements, exchange rates, global trade, labour costs, consumer disposable income, unemployment rates, taxes, inflation, interest rates, availability of credit, monetary policy, commodities, etc.

1. Macroeconomic climate in the country

The pandemic caused a severe recession in Portugal, as it did in the majority of OECD nations, and put a tremendous strain on the healthcare system. The policy reaction made it easier to deal with the shock, and the recovery has accelerated because to advancements in immunization. The crisis will probably leave scars, though, with rising poverty and inequality. Strengthening health and labour market policies will be necessary to guarantee an inclusive recovery. Additionally, new economic and financial concerns need to be addressed through policy. These issues will be addressed, and a long-lasting recovery will be ensured with the support of the Recovery and Resilience Plan's prompt and efficient execution. Long-term growth can be boosted by greater adoption of digital technology, which is made possible by improved infrastructure and talent development. To fully benefit from the digital transformation and ensure that no one is left behind, it will be essential to provide the people with digital and fundamental skills as well as to encourage investment and creativity in small businesses (OECD, 2021).

2. Inflation rate

According to early projections, the annual inflation rate in Portugal jumped from 8.0 percent in May to an estimated 8.7 percent in June 2022, the highest level since December 1992. The most notable increase in energy prices since August 1984 was 31.7 percent, while the cost of food increased by 11.9 percent. Following a 1.0 percent increase in May, consumer prices increased by 0.8 percent from the prior month (TRADING ECONOMICS, 2022).

3. Interest rate

The Euro system's official interest rates are key for implementing monetary policy and signalling the monetary policy stance. The rate on the marginal lending facility normally provides a ceiling for the overnight interbank market interest rate, whereas the rate on the deposit facility normally provides a floor. In a normal liquidity environment, a corridor

is thus provided for the development of the overnight interbank market interest rate. Official interest rates play an important role in the formation of the short-term interest rates in the euro area interbank money market (Banco de Portugal, 2019).

Portugal's Long Term Interest Rate data was recorded at 2.14% pa in 2022-05. This is a record of an increase from previous numbers of 1.76% pa in 2022-040 (CEIC, 2022).

The benchmark rates in the euro money market are known as EURIBOR rates (short for Euro Interbank Offered Rate). In a wide range of financial products, including variable-rate mortgages and interest rate instruments, these rates are also employed as the benchmark rates. They correspond to rates at which credit institutions in EU and EFTA countries can borrow in euro in the wholesale unsecured money market (Banco de Portugal, 2019).

4. Tax rates

Companies based in Portugal are subject to tax on their worldwide revenues. A flat CIT (Corporate Income Tax) rate of 21% applies on the global amount of taxable income realised by companies' resident for tax purposes in mainland Portugal. Supplies of goods are subject to VAT (Value Added Tax) in Portugal if the goods are located in Portugal at the moment their transport or dispatch to the customer begins. Delivery of the goods is subject to VAT at the time they are made available to the customer if the goods are in Portugal and there is no transit or shipment. There are three VAT rates: the standard rate of 23%, the reduced rate of 13, and the super reduced rate of 6%. Exports and intra-EU supplies of goods are zero-rated (PwC , 2022).

When it comes to tax credits and incentives there is a regime of incentives applicable to the acquisition of companies in a difficult economic. Under this scheme, the acquiring company may deduct tax losses in proportion to its shareholding in the share capital of the acquired company for a period of five years, up to a maximum of 60% of taxable income (PwC , 2022).

5. Rate of unemployment

The active population (5,160.6 thousand) decreased by 0.5% both in relation to April and February 2022, having increased by 0.3% when compared to the estimate for May 2021. The employed population (4,846.5 thousand) had a decrease in relation to the previous month and three months before (0.7% and 0.8%, respectively) and an increase of 1.3% in

relation to the same month of the previous year. The unemployed population (314.1 thousand) increased compared to the previous month (2.1%) and to February 2022 (4.3%), having decreased compared to May 2021 (12.0%). The unemployment rate stood at 6.1%, 0.2 p.p. higher than in the previous month. and three months earlier by 0.3 p.p., but lower by 0.8 p.p. to a year earlier. The inactive population (2,499.8 thousand) recorded an increase compared to the previous month and three months earlier (1.1% and 1.0%, respectively) and a decrease compared to a year earlier (1.4%). The rate of underutilization of work stood at 11.5%, up 0.1 p.p. than in the previous month, 0.2 p.p. more than three months earlier and 1.2 p.p. than in the same month of the previous year (INE, 2022).

6. Cost of labour

In 2021, the Labour Cost Index (LCI) recorded an increase of 2.4%. The wage costs (per hour actually worked) increased by 2.5%, and the other labour costs increased by 2.3%, compared with the same period of the previous year. The LCI increased by 2.5% in industry. In Industry (2.5%): the wage costs increased by 2.6% and the other labour costs increased by 2.2%; the average cost per employee increased by 3.4%; the number of hours actually worked per employee increased by 1.0%. In comparison with the European Union, the latest available information by country on the LCI rate of change reports of 2021 and was published by Eurostat show that for the European Union (27 countries) the LCI was 2.9%. Nineteen countries recorded LCI rates of change larger than the European Union average, with Lithuania recording the largest LCI increase (15.2%). In seven countries, the LCI recorded a lower increase than the European Union average, Portugal recorded a year-on-year increase, of 3.9% (INE, 2022).

3.4.1.3 Social factors

Social attitudes, behaviours, and trends that impact an organization and target market. These may include factors such as

Beliefs and opinions held by a group of people on a variety of issues, e.g., finance, customer service, imports, religion, cultural taboos, health, work, leisure, the environment, population growth and demographics, immigration and emigration, family size and structure, and lifestyle, etc.

2. Aging population

According to the central projection scenario, the number of elderly people (65 and older) will increase from 2.2 to 3.0 million between 2018 and 2080. As a result of the decrease in the young population and the increase in the elderly population, the aging rate in Portugal will nearly double, from 159 to 300 elderly people for every 100 young people by 2080. In Portugal, the aging index will not stabilize until around 2050, when generations born in a context of fertility levels below the generation replacement threshold will be 65 and older. The exercise of resident population projections is based on hypotheses about the future evolution of the demographic component's fertility, mortality, and migrations. These assumptions did not account for the potential impact of the current situation, as determined by the Covid-19 pandemic, on future demographic trends. In any case, the information available today can be used to set a baseline for evaluating future developments (INE, 2020).

3. Population growth rate

Portugal's resident population was estimated to be 10,295,909 people as of December 31, 2019, 19,292 more than in 2018. This resulted in a 0.19 percent positive effective growth rate. The increase in population in 2019 was caused by an increase in the migratory balance (from 11,570 in 2018 to 44,506 in 2019), while the natural balance remained negative (-25,214 in 2019). As a result, there was a positive migratory growth rate of 0.43 percent in 2019 and a negative natural growth rate of 0.25 percent, the latter for the eleventh year in a row. In 2019, half of the people in Portugal were over 45.5 years old, representing a 4.3-year increase from 2009. Thus, demographic aging in Portugal has accelerated, with the aging index, which compares the population aged 65 and over (elderly population) to the population aged 0 to 14 (young population), reaching 163.2 elderly people per 100 young people in 2019. The Azores Autonomous Region had the lowest rate of aging (97.2 elderly people per 100 young people), and it is the only region where the number of young people outnumbers the number of elderly people.

4. Consumer attitude towards imported products and services

Advertising and trade promotion events, as in all Western countries, are popular methods for reaching out to Portuguese buyers. Portugal is a reasonably priced market for advertising. The most popular advertising media are the same as in the majority of developed Western countries: newspapers, magazines, television, and Internet

advertising. There are a number of annual specialized international trade shows in Portugal. The International Fair of Lisbon (Feira Internacional de Lisboa) and the Exponor trade centre near Porto are two major venues for finding prospective local partners. Furthermore, the commercial bulletins of various associations are excellent venues for client-directed promotional activities (International Trade Administration, 2021).

5. Changes in consumer purchasing habits

Because of the 2008 economic crisis, many Portuguese consumers have become more price conscious and frequently look for discounts. Portuguese consumers have retained certain purchasing habits from economic downturns and prefer to look for discounts rather than paying full price for their products. They also shop more frequently but spend less money. According to estimates, the share of promotions in Portuguese food retailing increased in 2019, accounting for 48 percent of sales, up from 46.4 percent in 2018. This is a strong characteristic of Portuguese consumers, who are Europe's most promotional consumers. This situation is forcing retailers in Portugal to be more creative, invest in strong marketing strategies, and continue to focus on price competitiveness and product differentiation (Global Agricultural Information Network, 2021).

6. Impact of religion and beliefs

According to the 2011 census, 7 281 887 people identified as Catholic. Following Catholicism, the second highest number was 615 332 people who did not practice any religion (INE, 2012). This is to say that one of the most multifaceted aspects of Portuguese religiosity is found in the seasonal religious festivities, the majority of which are celebrated locally with unique variations. Many of these, fusing religious and magical motifs, preserve ancient pre-Christian traditions while exhibiting a creative syncretism with Catholic ceremonies and saint cults. I decided to include this factor as it may influence purchase decision as many pieces of Louça de Viana have religious motifs, which not only attracts religious people, as well as churches which were buyers in the past. Not just this but also the seasonal festivities offer a great opportunity for seller to go and expose what products Louça de Viana has to offer as thousands of people travel to attend said festivities, namely Festas da Senhora da Agonia, which occur during august and attract countless emigrants.

3.4.1.4 Technological factors

Technology that can affect the way the product is made, distributed, and marketed. Technology and communications infrastructure, legislation around technology, consumer access to technology, competitor technology and development, emerging technologies, automation, research and innovation, intellectual property regulation, technology incentives, etc.

1. Industry-specific technological innovations

According to the most recent, data from the APICER (Associação Portuguesa das Indústrias de Cerâmica e Cristalaria), in 2019 there were in Portugal 1139 ceramic companies (APICER, 2019). Despite of the difficulties the ceramic industry is facing due to the economic crisis and the prices-based competition from producers outside Europe, the sector has been steadily showing an increase in the quality and capacity of the development of new products, supported by the adoption of the most recent production techniques and the accumulated know-how throughout the years.

Ceramic items are produced using a variety of kiln types, a large selection of raw materials, and a vast variety of shapes, sizes, and colours. Although wall and floor tiles, home ceramics, sanitary ware, and technical ceramics are frequently produced using a multi-stage fire process, the general method of producing ceramic products is still rather standard. The key environmental aspects of ceramics production are: Air emissions: particulate matter, soot, and gaseous emissions; Process wastewater; Process losses/waste; Energy consumption/CO₂ emissions: all sectors of the ceramic industry are energy intensive, as a key part of the process involves drying followed by firing (800-2000°C) (Rocha, et al., 2010).

Lack of systemized, user-friendly, and cutting-edge training materials and tools for businesses and design professionals who seek to solve environmental issues in the design and development of ceramic products. In order to confront training needs and offers in the field of eco-design in ceramics and thus inform the development of the InEDIC (Innovation and Eco-design in Ceramic Industry) there is a lack of systemized, easy to use and state-of-the art based training materials and tools to be applied by companies and design practitioners that want to address environmental concerns in the design and development of ceramic products, while responding to the needs of more demanding markets and striving for innovation (Rocha, et al., 2010).

2. Increasing popularity of e-commerce

To combat the pandemic, the Portuguese have prioritized e-commerce for making purchases, which is growing. From January 15 to February 28, online shopping increased by 46 percent when compared to the same period last year. E-commerce already accounts for 18% of total electronic purchases, nearly doubling since the pre-pandemic period (SIBS, 2021).

3. Increased IT integration into business processes

Louça de Viana would greatly benefit from an updated approach through the use of the internet mainly for marketing and advertising purposes. If we take a look at any of the major brands of ceramics online, they all have a website where people can look at their products, know more about the brand, its values, mission, and vision for example, among other aspects intrinsic to any business. Besides this some brands have Instagram accounts with posts targeted towards a younger audience which is essential for the diversification of markets demographic. Social media accounts serve as inexpensive way to get the word out there, to get people talking about the product.

4. Rate of technological change

Over the past 30 years, many new and improved processes have become available in the ceramic industry, which has resulted in higher quality and more uniform clay products. This has led to new applications as well as the expansion of existing ones. Another very significant factor is the utilization of marginal and sub-marginal crude clays made possible by this new and enhanced process technology, which has significantly enlarged the reserve bases of these conventional industrial clays. Additionally, more recoverable clay from the mines has been extracted and recovered because to improved mining methods and apparatus. As has been evidenced over and over again in the mining industry with the passage of time, improved mining and processing technology has permitted the recovery and use of lower grade ores. This is certainly true in the kaolin clay industry which serves as a base for Louça de Viana. The process equipment manufacturers and the process engineers in the clay companies have made some outstanding innovations in process equipment and technology over the past 30 years in particular. The traditional applications for the industrially used clay, kaolin, will continue to grow and in addition, on account of improved processes and processing equipment that are now available to the

clay industry, and because of active applied research and development, new products and applications will be developed (Murray, 2000).

3.4.2 SWOT Analysis

The factors that will be analysed in this chapter have an influence on any organization these are known as SWOT, and they are strengths, weaknesses, opportunities, and threats. SWOT analysis is a process that allows the identification of internal and external performance inhibitors and enhancers, analyses those factors based on estimates of their contributions to net value and approximations of their controllability, and decides what future action to take with regard to those factors (Leigh, 2009).

SWOT analysis allows an organization to have an integrated vision of its entire strategy, allowing one to find out how internal capabilities can relate to external capabilities to obtain competitive advantages and ensure the success of the company (Mintzberg, 1990)

In this section I will mention both factors that I've observed to be present in each category from my research, through the survey and other sources, plus some that I found relevant to add from a report on promotion of entrepreneurship and the creation of companies with greater added value from APICER as it highlights many factors contributing for a deeper swot analysis. For example, (APICER, 2019) mentions that in the sector of utilitarian and decorative ceramics (plates, mugs, bowls, teapots, and vases) has been declining, as a result of the introduction of new low-cost products from countries such as China. In terms of quality, value and design, the leader of this type of products continues to be the European market. It does however contain very fashionable products with short life cycles the current segmentation with the largest European producers being Portugal and the United Kingdom.

3.4.2.1 Strengths

Strength can be defined as an internal enhancer of competence, valuable resource, or attribute (Leigh, 2009). Fidelity, precision, and alignment are among many, other components that make up an organization's competitive advantage.

Taking into consideration that strength is an internal factor it is clear that it depends solely on the resources and the experience available to the business. The competitive advantage that stands out to me is the uniqueness of Louça de Viana, there is no ceramics quite like it and this fact can be worked in the businesses favour, as it offers something no other is offering, and on the survey many people left comments such as “I am very sorry that the factory has closed, as I have already broken some pieces or even lids and I can't find them anywhere for sale.”, “I'm sorry that the Viana crockery factory closed because it was an asset to the city. In addition to the jobs, it created the fact that the pieces were hand painted made all the pieces original, since no one can reproduce two completely identical pieces”, “I want to buy Louça de Viana tableware and I can't... What a crime it is to have this factory being closed.” Among other comments show the interest the public has in the distinctiveness of these ceramic pieces.

Another strength working in the favour of Louça de Viana would be its geographical location. So far, the two times that the factory was functioning it was close to the port which made shipping the ceramics easier and less expensive, as well as making it easier for resources and raw materials to reach the factory more efficiently as mentioned previously in the literary review.

Yet another advantage working in our favour is the art of both creating the ceramic pieces and painting them. As it is unique to the region of Viana do Castelo it should be considered an intangible cultural heritage per the definition of UNESCO which states that cultural heritage extends beyond monuments and artifact collections. Traditions or living expressions inherited from our ancestors and passed down to the next generations are also included, such as oral traditions, performing arts, festive events, and most importantly skills to produce traditional crafts (UNESCO, 2004).

Finally, in their report (APICER, 2019) mentions the good quality to price ratio of products with Portugal being a reference that it is possible to produce ceramics of recognized quality at affordable prices combined with the use of new technologies and equipment in the production process can be an added advantage to Louça de Viana and a large know-how of the production process ceramics is an old sector with techniques and materials well known to producers, there are also environmental advantages in the sense that several of them can be are recognized in the debate ceramics vs synthetic materials in which ceramic stands out for its ease of maintenance, durability, decorative potential and total recycling capability. In regard to markets, small and medium-sized enterprises

(SMEs) have a rapid response to market trends with a great ability to respond to market trends – ceramics being a so-called product with flexible features, adapting to new situations is relatively easy in the industry. Furthermore, the area of marketing and branding has in its favour the credibility of the ceramic products combined with tradition and craftsmanship, the quality of raw materials guarantee excellent characteristics and are synonymous with quality and the unique design that allow the association of the brand to quality and design (APICER, 2019).

3.4.2.2 Weaknesses

Weaknesses are an internal inhibitor of the competence, resources, or attributes necessary for success (Leigh, 2009). Limitations, flaws, and shortcomings that provide a competitor an advantage over a company.

Resistance to change to increase competitiveness may be the biggest deterrent working against the evolution of Louça de Viana, not only in terms of design but the brand itself. As it was mentioned previously in some comments on the survey the design became stagnant. Survey participants mention a need for new designs or even bring back old ones, these to me show a want for change. Louça de Viana may maintain some of its best seller pieces in the usual design, or even produce them according to demand and still create brand new pieces to attract a broader spectrum of costumers.

A weakness that seems to have been overlooked is the underuse of specialized equipment and unsuitable layouts. The place where the pieces were handcrafted used to be called a factory, however there were mostly artists doing the majority of the worker, there was also storage personnel and transporters working there, but as it is a mainly artistic pursuit it would be logical to redesign it as a studio, with more comfort for the artists, with modern tools when possible and also another section for the ovens separate from the storage and any other needed department.

These are some factors that can be ascertained through people's experiences, from the workers in the factory, to consumer's opinions, however as the factory has been closed for quite some time, there is data that I was not able to acquire such as if there were certain products that were underperforming and even if there was anywhere that was lacking resources. Now there might not be an attainable answer to these questions but there are

steps can be taken to ensure that these are not issues if the factory indeed opens back up its production. New suppliers need to be attained as the kaolin mine that used to supply the factory has been closed, for example, and as for the performance of the ceramic pieces these can be anticipated through extensive market research.

Some additional factors revealed by (APICER, 2019) include the low added value of products, low productivity compared to competing and emerging countries, in the area of environmental challenges there are potential solutions of sustainable development such as the recovery of raw materials and increased efficiency in the production process that have not yet been adopted by Louça de Viana, in what concerns innovation there is a reduced integration of knowledge to obtain new solutions with high added value, and the sector has a deficit in terms of the introduction of new products and techniques in the processes, in regard to from branding the weak brand affirmation being that there is a lack of strategy that promotes the image can lead to a decrease in the notoriety of the same. When it comes to entrepreneurship, the non-profitability of productive investments and there are barriers to the penetration of new companies due to installation costs, economies of scale and tight distribution channels.

3.4.2.3 Opportunities

Opportunities can be described as an external enhancer of performance that can be pursued or exploited to gain benefit (Leigh, 2009). Favourable external trends that help an organization's ability to serve its clients and customers.

Reopening the ceramics course at ESTG (Escola Superior de Tecnologia e Gestão) or Institute of Technology and Management in Viana do Castelo. The course has been closed since 2014/15 and the lack of skilled labour is noted as more of the people that used to work at the factory are now in their retirement age. Opening this course once more would serve to encourage young people to study and become qualified workers. I'm certain that the course needs to be revamped as it has been closed for almost 7 years, but this would only bring advantages as students learn new and improved art and technics which would be a great benefit for Louça de Viana as some comments in the survey mentioned the need for new designs, shapes, and utensils.

Another opportunity that could be taken advantage of would be the young demographic. 55% of the 300 participants in the survey are under the age of 55 and thus making them an interesting demographic to appeal to. Even though it is a broad selection the means by which we may reach this audiences might be the same, through social media. There is no website for Louça de Viana, no Instagram page or Facebook page, which is hugely detrimental for the business marketing in the ever-growing technological world we live in today. Another demographic that needs to be considered, at least in a first stage of the project would be the northern most region of Portugal, as these account for over 80% of the survey's participants. People value what is produced locally from what I could gather from the comments on the survey such as "Preserving traditions not only increases the potential of the business but also helps to maintain the identity traits of a community or region." And also "It is a heritage that should be valued and preserved, as it was an asset for the growth of our city (...) which gave Viana do Castelo so much visibility."

As mentioned previously the largest European producers are Portugal and the United Kingdom. Product specialization can be an advantage for SMEs, the focus on market niches and consumer trends is an opportunity for products aimed at tourism, as is the example of Louça de Viana. The aforementioned eco-design of clean products and technologies that reduce environmental impact and reuse energy are new technologies that have been developed since the factory closed and that be beneficial upon reopening. In Branding, the use of seals and certifications, production origin marks that are already used and ecological labels are available means to communicate product strengths, reinforce credibility and make counterfeiting difficult, to approach the final consumer through channels such as the internet are an option to be considered as means to attract new potential customers. Another opportunity that needs to be taken advantage of are the financing programs such as the CulturEU which provides funding opportunities for the Cultural and Creative Sectors 2021-2027 by using incentives to support the sector more can be done to ensure that the factory does not fall into inactivity once more.

3.4.2.4 Threats

Threats include all the external inhibitors of performance that has the potential to reduce accomplishments (Leigh, 2009). Unfavourable external trends that hinder an organization's ability to serve its clients and customers (Osterwalder & Pigneur, 2010).

Competitors already established in the market such as the one previously mentioned on the survey, which include Bordallo Pinheiro, Vista Alegre, and most likely Vianagrés. I say that Vianagrés is most likely to be our biggest threat in the market as it is also a factory that produces ceramics in the same region.

Strong dependence on outsourcing of raw materials come with customs barriers. Covid-19 brought along with it a worldwide economic crisis with as accentuated loss of consumer purchasing power and reduced demand in traditional markets. The low-cost competition from emerging countries with cheaper products just as the national companies that offer substitute products.

A volatile demand dependent on very trendy products with short life cycles can be a danger for Louça de Viana as it has been using the same design for a number of years, and even though it is appreciated by many there is also room for innovation without the loss of this important cultural asset. Adding to these threats there is also the decrease on the available skilled labour as an aging population translates into a lack of qualified resources that is why the reopening of the factory must no longer be delayed as the art might be lost if there is no one no longer learning how to create the pieces and how to paint them.

3.4.3 Objectives

Once the SWOT analysis of the internal and external environments has been performed, the development of specific goals comes next, for the planning period in a process called goal formulation. The term goals describe objectives that are specific with respect to magnitude and time, turning objectives into measurable goals facilitates management planning, implementation, and control (Kotler, 2000). To be effective, goals must be arranged hierarchically to guide the businesses in moving from broad to specific objectives for departments and individuals; be stated quantitatively whenever possible; be realistic; and be consistent.

The idea of the marketing mix has changed to account for increased client participation in an ever more connected world. Redefining the marketing mix's four Ps as the four Cs—co-creation, currency, communal activation, and conversation—will help (Kotler, Kartajaya, & Setiawan, 2017).

Co-creation is the new approach to product development in the digital economy. Through co-creation companies can improve the success rate of new product development by involving customers early in the designing stage. Co-creation also enables customers to customize products with their own preferences, and in so doing creating a superior value proposition. The survey allowed for a broader understanding of the public's wants and needs in what concerns Louça de Viana. In the digital age we are currently on, pricing is likewise changing, moving from standardized to dynamic pricing. Dynamic pricing, which involves setting variable rates in accordance with consumer demand, is not a new concept in some sectors. However, technological development has spread the practice to other sectors, as online retailers are able to gather a ton of data, enabling them to undertake big-data analytics and, as a result, provide unique pricing for each customer. By charging different customers differently based on past purchasing patterns, proximity to retail locations, and other customer-profile factors, businesses can maximize profits. Price in the digital economy is similar to currency in that it fluctuates depending on market demand. The concept of channel is evolving as well. Peer-to-peer distribution is the most widespread distribution model in the sharing economy. Customers in a connected world expect instant access to products and services, which can only be provided by peers in close proximity. This is the essence of communal activation. The concept of promotion has also evolved in recent years. Promotion has traditionally been a one-sided affair, with businesses sending messages to customers as audiences. Customers can now respond to those messages thanks to the proliferation of social media. Customers can also talk about the messages with other customers. The rise of customer rating systems provides a platform for customers to discuss and evaluate brands with which they have interacted (Kotler, Kartajaya, & Setiawan, 2017).

Companies that use a connected marketing mix have a better chance of surviving in the digital economy. However, the selling paradigm must also shift, customers have traditionally been treated as passive objects of sales techniques, however, in a connected world, the goal is for both parties to actively seek commercial value. Companies are engaging customers in transparent commercialization as customer participation increases.

Other important trade-offs in setting goals include balancing short-term profit versus long-term growth; balancing deep penetration of existing markets with development of new markets; balancing profit goals versus non-profit goals; and balancing high growth

versus low risk. Each choice in this set of goal trade-offs calls for a different marketing strategy (Kotler, 2000).

3.4.4 Segmentation

Market segmentation can be described as the process of dividing a market into relatively homogeneous subgroups that behave similarly in the marketplace, it is a necessary step before deciding on a target market or markets (Kotler, 2000). This section will focus on the various bases on which the Louça de Viana factory can segment the market. Market research can assist in identifying and refining the segments that provide the most opportunities.

There are three main stages that are involved in this process as described by Kotler (2000), firstly the survey stage. A questionnaire is prepared and collects information on attributes and their importance ratings, brand awareness and brand ratings, attitudes toward the product category, and demographics of respondents. Secondly, the analysis stage where data analysis is performed to present data collected in the most effective manner. Lastly, the profiling stage allows for the respondents to be distinguished for their attitudes, behaviour, demographics, and media patterns in order to determine the segment's overall attractiveness in accordance with the company's objectives and resources available. Some attractive segments could be dismissed because they do not mesh with the company's long-run objectives; some should be dismissed if the company lacks one or more of the competencies needed to offer superior value (Kotler, 2000).

A business that advances without a clear definition of its market segments is operating in the dark. Is there a market for Louça de Viana, who they are and how many of these people are there? This is what I tried to figure out through the conduction of a survey from which I was able to learn that indeed there is a market as can be evidenced by the data collected. Of those surveyed 98% would purchase Louça de Viana again. In regard to the sustainability of the brand, I believe Louça de Viana is a viable business from all the positive answers the survey attained not only from how many people claimed to be interested in it but by how many people participated in the survey. As (Kotler, 2000) puts it, demands are expressed as a desire for specific things coupled with the ability to pay for them. Louça de Viana is a brand that can offer a well-known resource that is in demand. A brand name like Louça de Viana is associated with history, the past, and

beauty. These associations comprise the brand image, and every company strives to have a strong, positive brand image.

3.5 Internationalization

Exporting can be a great way to grow and internationalize a business. Expansion of a business can be time, money, and resource intensive. It may be necessary to make frequent visits to the new market in order to build relationships and commit to delivering your products at an internationally competitive price. To accomplish this, a plan must be developed that identifies where the business is, what needs to be accomplished, and how to get there (AMA, s.d.). We must adopt a positive attitude and seek solutions, however, in light of the challenges outlined above, it is critical to rethink entrepreneurship. Internationalization and interculturality are becoming increasingly important for start-up success and their contribution to sustainable development.

Currently, internationalization is not only a space for large corporations, but it is also open to small and medium-sized businesses that begin their internationalization process at the time of their creation or shortly thereafter, looking to gain a competitive advantage by operating in multiple countries (Hitt, Li, & Xu, 2016, Oviatt & McDougall, 1994, as cited in Baranovskiy, Cerqueira, & Lamas, 2021). Born Global companies are often formed to serve niche markets in multiple countries, with internationalization being an integral part of their strategy, with the goal of reaching a global scale (Tanev, 2012, as cited in Baranovskiy, Cerqueira, & Lamas, 2021). When these companies begin an internationalization process, they will undoubtedly be operating in new markets and in realities that differ from their national context, whether from an economic, social, or primarily cultural standpoint. These factors must be considered by the company in its strategy, in adapting its business model to the cultural realities of the destination countries (Bourbon, 2020, as cited in Baranovskiy, Cerqueira, & Lamas, 2021). They must also confront the origins of their employees, who will almost certainly be drawn from an increasingly global workforce. Interculturality is essential for the coexistence of different countries in this scenario of economic globalization and in business, this premise is equally valid, if not more prevalent. Culture is one of the most important factors in determining a company's success or failure. This interaction has the benefit of promoting cultural diversity and encouraging respect for difference, as well as fostering cooperation and collaboration, attitudes that promote broader learning and more successful businesses (Baranovskiy, Cerqueira, & Lamas, 2021).

In their article (Anderson, Graham, & Lawrence, 1998) also note the various stages of an organization's development pattern associated with general growth and its ability to learn and adapt to new situations, the internationalization process has an effect on companies, changing their character. Early stages of internationalization are critical learning periods for organizations, where key events can shape and affect subsequent progression. The foundation for management and organizational learning needs is laid during the initial stages of internationalization.

All internationalization experiences begin with the goal, desire, or ambition to move the business, or a portion of it, into the international arena in some way. Such primal impulses shape the experience's initial elements and shape its progression. This initial stage represents the first "aspirational" level of internationalization. The decision to embark on an international venture for any type or size of the organization is strategically significant. Such decisions entail some type of investment, whether in physical assets or human resources, allowing financial quantification to be determined as a decision-making basis. This is very much the rational decision-making approach that has become increasingly important in global markets where competitive pressures for excellence have emerged (Anderson, Graham, & Lawrence, 1998).

Understanding the context in which the decision process took place, as well as reflecting on previous experiences, can teach important lessons. As a result, the "aspirational" level of internationalization is critical in gaining a meaningful understanding of the subsequent stages and events that occur in the organization's development process. Initial goals, whether overt or hidden, can have a significant impact on future internationalization efforts. In other countries, business management is widely regarded as a difficult process that is rarely carried out successfully, having a negative impact on organizational performance in the short and, in many cases, medium term. As such, it is a critical period of learning. Unsystematic, unstructured, and informal operations are common during such times (Cavusgil & Godiwalla, 1981, as cited in Anderson, Graham, & Lawrence, 1998). One reason for this is the lack of knowledge about the new market and country that the internationalizing organization enters. Managers see their learning needs in the early stages of internationalization as primarily "technical" and knowledge-based, centred on regulations, export documentation and formalities, and so on, and our research confirms that at this stage of internationalization, management learning requirements are related to market knowledge and customer preferences. It is critical to developing the "technical"

knowledge and capabilities required for successful operation and understanding of various legislative practices and market characteristics. When considering organizational and individual learning issues, it is necessary to first have a technical level of knowledge and skills; second, knowledge and skills involved in the successful operation of social and business relationships; and third, the knowledge that is deeply embedded in the assumptions, beliefs, and values of those involved. The tangible elements of market and customer knowledge can be researched and learned at this procedural level using some form of programmed learning. This is not a difficult task, but it is often overlooked by organizations in their eagerness to implement their internationalization decisions (Anderson, Graham, & Lawrence, 1998).

The learning requirements for the interactional level are intangible but no less important. These capabilities, in the sample organizations' experience, can only be learned slowly and are difficult to differentiate and articulate. The evidence provided by the participating organizations indicated that they expected to export their own culture without difficulty as part of the internationalization process. In fact, regardless of the means of internationalization, they were universally met with cultural resistance. Cultural pluralism was frequently the result of the clash between resistance and takeover. This could be sustained in some cases, but in many others, it resulted in poor organizational performance. At this level, when it is critical for organizations to be able to act in close collaboration with other associates and realign business and organizational relationships, the learning implications are more tacit, leading to successful management of both congruence and divergence features. Only on this foundation can a new international "mindset" or dominant logic be built (Anderson, Graham, & Lawrence, 1998).

International marketers often use the saying "think globally, act locally" to remind themselves of the managerial challenges faced in today's global marketplace (Jeannet and Hennessey, 1995, as cited in, Anderson, Graham, & Lawrence, 1998). Das suggests that such a saying is only half true as "international managers must also think local and then apply their local insights on a global scale" (Das, 1993, as cited in, Anderson, Graham, & Lawrence, 1998, p.500). Such concepts can be applied to the context of an internationalizing business as it enters the final stage of internationalization. In the evolution of the internationalizing business, this stage represents a period of consolidation in terms of previous experiences and associated learning. It culminates in the formation of an "international mindset," which is characterized by flexibility and openness to

furthering international endeavours. Management sees themselves more as a team focused upon their “international” business as opposed to fragmented areas based on different markets served. This level of learning is undertaken subconsciously, such that the progressive adaptation to the changing dynamics of international activity is a naturally occurring process of learning and development. Multiple logics exist as frames of reference and new ones can be developed and adopted as circumstances require (Anderson, Graham, & Lawrence, 1998).

In a more practical sense, the AMA (s.d.) suggests that after considering all of the advantages and disadvantages, to internationalize a brand, to register the company for free at Buy From Portugal - Portuguese Supplier Catalog. This catalog is used by importers from all over the world, who become acquainted with Portuguese products and services and make direct contact with companies. See the External Network Map for a contact in the country to export to. There is also information and contact information for logistics operators exporting from Portugal to the destination country. Furthermore, in their website (AMA, s.d.) has additional support information to exportation, such as, for technical assistance to exporting or potentially exporting businesses visit the Lojas da Exportação (Export Shops) in Portugal, which are part of the Rede de Agências do IAPMEI (IAPMEI Agency Network). There companies can find information and technical clarifications on products and services that support the strategy of approaching international. There it is also suggested to attend external image promotion events (e.g., business missions and international fairs and exhibitions) where the national offer of products and services stands out in foreign markets. And lastly it proposes investing in human resource training to learn the best practices for approaching foreign markets to prepare the brand for internationalization, linking to this website <https://e.academiainternacionalizar.pt/> which has a variety of offer for training.

CHAPTER IV – BUSINESS MODEL CANVAS

4 Business Model Canvas

A business model describes the rationale of how an organization creates, delivers, and captures value (Osterwalder & Pigneur, 2010). I will be using the business model canvas as a basis for the design of this project.

4.1 Customer segments

Starting with customer segments is the most logical step towards the design of a thriving business model as it is the focal point of any business, it answers two very important questions: For whom are we creating value? Who are our most important customers?

Just as a small reminder of what was included in the literary review early on, the customer segment "building block" refers to the various groups of people or organizations that an enterprise hopes to reach and serve. In order to better serve customers, a company should divide them into distinct segments based on common needs, behaviours, or other characteristics. Customer groups are distinct segments if the following conditions are met: Their needs require a distinct offer; They are reached through different Distribution Channels; They necessitate different types of relationships; They have significantly different profitability; They are willing to pay for different aspects of the offer (Osterwalder & Pigneur, 2010).

Customer segments come in various forms and in the case of Louça de Viana I believe that from the survey we can gather that the general public will be interested in ceramics, the mass market business models geared toward mass markets make no distinction between different customer segments. The value propositions, distribution channels, and customer relationships are all geared toward a single large group of customers who have broadly similar needs and problems. A business model geared toward this kind of market would ensure the satisfaction of a larger number of consumers, and even though it is important to acknowledge that the majority of the buyers would be mostly women, between the ages of 35 and 55, with 33% having a bachelor's degree and 28% having concluded 12th grade. Furthermore, the survey's comments and the number of participants from Viana made it clear the customer segment we would be working for in the first stage would be from Viana do Castelo, as these are the ones that are already familiarized with the product, recognise its need and want it back on the shelves to be

purchased, and from speaking with both the worker of the factory and the store owner, they both pointed out the need to diversify and innovate the art style of the ceramics. Now I do believe there needs to be a distinction between the general population as a possible consumer and the other organizations or businesses. For instance, upon further research, I discovered that hotels used to purchase large quantities of ceramics and once the factory closed, they still needed new pieces as they broke frequently from the regularity with which they are used in a day by day of hotel that serves multiple costumers every day, this I learned from the ex-factory worker. From the store owner, I learned that twenty years prior they sold the ceramics in Belgium, and they sold quite frequently that is at least until there was a switch in management and the prices shot up making 40€ vases cost 70€ and making buyers uninterested in the product. There are other possible segments such as the town hall and other institutions that would certainly be interested in purchasing from Louça de Viana as it is a valuable cultural asset.

This being said a company with a diversified customer business model caters to two unrelated customer segments with very different needs and problems. Louça de Viana would cater to both the general public with a tendency towards 35- to 55-year-old people of the female gender, from Viana do Castelo and with 33% having a bachelor's degree and 28% having concluded 12th grade, as well as also catering to large businesses in the area such as hotels and restaurants, at least in an earlier stage of the project before the process of internationalization taking place.

4.2 Value proposition

The value proposition defines the set of products that generate value, and it comes right after the customer segmentation as these are to whom Louça de Viana will be creating value. This section will answer the following questions: What core value do you deliver to the customer? Which customer needs are you satisfying?

Louça de Viana differentiates itself for its uniqueness and quality. As a comment mentioned in the survey “Viana crockery is culture, a symbol of Viana, a cultural heritage that we should not lose.” It is essential to recognize the cultural background and its impact in Viana do Castelo, multiple workers lost their jobs when the factory closed its doors, many retailers lost a large portion of their inventory when the ceramics saw its production ceased, and many people long for the return of the production not just past costumers, but

workers and even collectors. This is where the value of these ceramic pieces comes from. The first stage of the project would be dependent on Viana do Castelo's inhabitants as mentioned previously, but through proper dissemination of information, it would quickly become an international exporter as it once was.

Louça de Viana produced utilitarian crockery which can be placed in both the fridge and oven, making it as useful as any other ceramic piece used every day. They form services that include plates, cups, pitchers, and pots, among others. Decorative tableware is much appreciated for its consistency, variety, and originality of forms, these include vases and sculptures. Collection pieces that are specially designed for collectors are limited edition exclusive to some copies.

Some markers that distinguish Louça de Viana in this context include its design as it is an important element towards the differentiation amongst other ceramics. Louça de Viana stands out because of its superior design, which is a particularly important part of the Value Proposition. Equally, the brand allows customers to find value in the simple act of owning and displaying a specific brand. For a very long time, Louça de Viana was reserved for noble families, and so it remains a symbol of prestigiousness to this day. Last but not least, Louça de Viana still has a convenience/usability-attracting aspect as produces not only decorative ceramic pieces, but as well as utilitarian ones. Producing ceramics that are both aesthetically pleasing and convenient or easier to use can create substantial value.

4.3 Distribution channels

The distribution channels describe how a business communicates with and reaches its customer segments in order to deliver a value proposition. Distribution, communication, and sales channels are the means by which a company interacts with its customers. These are the customer touch points that contribute significantly to the customer experience. This section will answer questions such as: Through which channels that your customers want to be reached? And which channels work best? How can they be integrated into the company and customers' routines? Channels serve several purposes, including increasing customer awareness of a company's products, assisting customers in evaluating a company's value proposition, providing customers with the ability to purchase specific products and services, providing customers with a value proposition, and providing post-purchase customer support. There are five distinct phases when it comes to the way a

company's distribution channel work, these can be differentiated as owned and partner channels, direct and indirect channels, and more. Finding the right mix of channels to reach customers in the way they prefer is critical when bringing a value proposition to market (Osterwalder & Pigneur, 2010).

Louça de Viana has previously relayed on selling in both partner stores and in a store inside its own factory. Owned channels can be direct, such as an in-house sale which might have been cheaper, but not many people knew about it, most likely due to both the lack of advertisement and the secluded area where it was located. On the other hand, we have partner channels that are indirect and include a variety of options such as wholesale distribution, and retail. Partner channels result in lower margins, but they enable an organization to broaden its reach and capitalize on partner strengths. Owned channels, particularly direct channels, have higher margins but can be costly to set up and operate (Osterwalder & Pigneur, 2010).

Louça de Viana would benefit from both a better marketing strategy in the sense of advertisement as well as having a website, if not for selling at least to inform people about the ceramics. These are all measures that can go into the first stage of raising awareness. Having the plates be used by restaurants and hotels and sending them to tv stations that cook in the air for thousands of people to see, could all be small, but effective ways to put the ceramics out there. Regarding the website, the survey tells us that at least 145 people out of the 301 surveyed showed interest in buying directly from an online store, while 76 people showed indifference and 80 people claimed to be uninterested. There's a higher number of people that wish to see the ceramics sold online, this can be beneficial in the first stage of the project and later stages as it serves not only as a sales platform but also as a sharing platform of the crockery's history, where it comes from and how it is produced.

The trick is to strike the right balance between the several types of channels, integrate them in such a way that they create a great customer experience while also maximizing revenue, and so as to make customer evaluation easier there would be a section dedicated to in on the website, a comment section for each product as well as a satisfaction survey for costumers to fill out in the physical stores. In regard to purchasing and delivery, this can both be assured by an online store and through physical stores as it was mentioned previously. In the survey, people did show a preference for having them in stores and so it would be wise to sell the products there. When it comes to after sales support there

should be set up an email and phone number those customers may use to share their doubts and complaints.

To build and distribute the value proposition, a firm has to master several processes and activities. These processes and activities, along with the involved resources and capabilities, plus their orchestration in the focal firm's internal value chain form the third dimension within the design of a new business model (Gassmann, Frankenberger, & Csik, 2015).

4.4 Customer relationship

Customer Relationship refers to the types of relationships that a company develops with specific Customer Segments. A company should define the type of relationship it wishes to have with each Customer Segment. Relationships can be personal or automated. The following motivations may drive customer relationships: acquiring new customers, retaining existing customers, and Increasing sales (upselling). In the early days, for example, aggressive acquisition strategies involving free mobile phones drove mobile network operator Customer Relationships. When the market became saturated, operators turned their attention to customer retention and increasing average revenue per customer. The Customer Relationships required by a company's business model have a significant impact on the overall customer experience (Osterwalder & Pigneur, 2010). This section will answer the questions: What relationship that the target customer expects you to establish? In terms of cost and format, how can you incorporate that into your business?

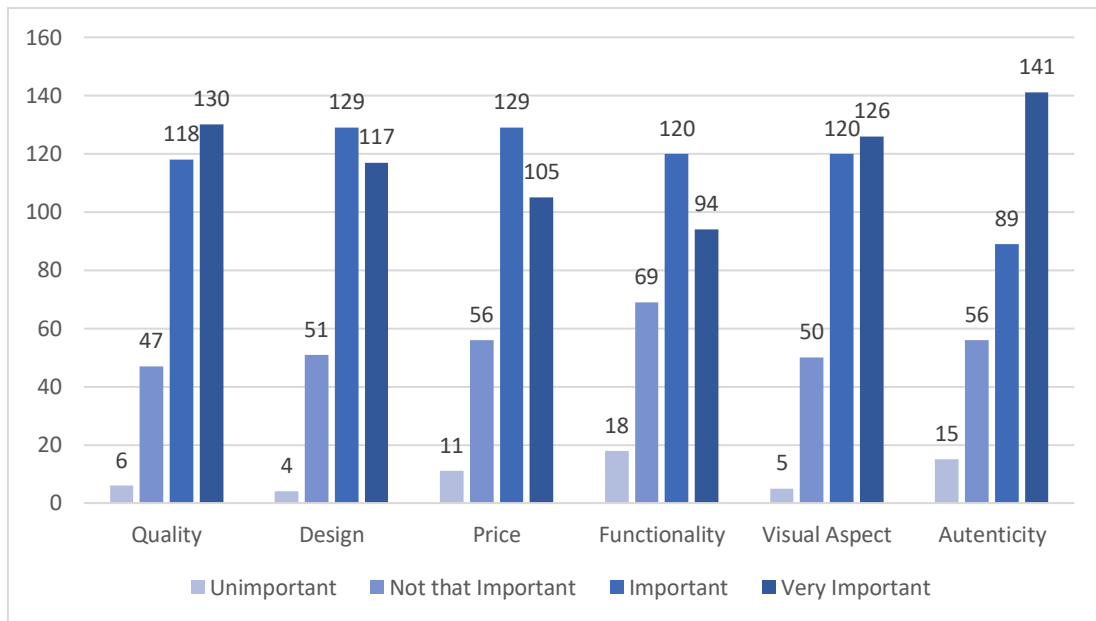
According to Osterwalder and Pigneur (2010), there are several categories of customer relationships, that can exist simultaneously, and these include personal assistance which is supported by human interaction. The customer can contact a customer service representative for assistance during the sales process or after the purchase is complete. This could happen at the point of sale, and in the case of Louça de Viana, this would include in-store assistance through the purchase of any product and afterwards through e-mail, or another in-person assistance at any store. This goes hand in hand with personal assistance which represents the most effective type of relationship and typically develops over time as customers interact with both in-person sales representatives and when using the online store. Companies are increasingly utilizing user communities to engage with customers and facilitate connections among community members. There is a strong sense

of belonging registered by the comments added to the survey, from people stating that Louça de Viana has cultural relevance, that people want to see it back in stores and some of them need pieces that were lost over time. In an early stage, as was evidenced by the survey, it is relevant to invest in selling in Viana and even Portugal before exploring internationalization routes. Ascertaining and maintaining an online community on the store's website where users can get to know the history of both Viana do Castelo and the brand Louça de Viana, purchase products and also share knowledge and encourage customers to write reviews, thereby providing value to other costumers can be a helpful way to create customer relationships. Lastly, more and more businesses are moving beyond the traditional customer-vendor relationship to collaborate with customers to co-create value. Customers can be asked to help companies design new and innovative products as they are the ones that ultimately enjoy and make use of them.

4.5 Revenue streams

Customers are the heart of a business model, and revenue streams are its arteries (Osterwalder & Pigneur, 2010). A business must ask itself what value each customer segment is actually willing to pay. By answering that question satisfactorily, the company is able to generate one or more Revenue Streams from each Customer Segment. A revenue stream can come from one of two sources: 1. Transaction revenues from customers' one-time payments and 2. Recurring revenues are generated by ongoing payments to provide a value proposition to clients or to provide post-purchase customer assistance. This section will answer the question: How are we going to earn money? What are your customers willing to pay for?

For Louça de Viana it makes sense that the most well-known Revenue Stream to be used is the sale of a physical product. The survey showed us that people are most willing to pay for:



This graph shows the answer for when people were asked about the level of relevance of the factors presented in relation to their influence on the decision to purchase crockery, and it is evident that they value authenticity over any other factor, followed by the quality of the product, its visual aspect and design coming next, followed by its price and function that it serves. Louça de Viana would thrive according to these results as it is branded and known for its authenticity, quality, and original design. Each piece is signed by the painter that created it stamping it with the artist's unique touch, the quality can be verified in the testimonies of people that know and owned pieces of Louça de Viana and overwhelmingly reported that it was of a higher quality when compared to other national crockeries.

4.6 Key resources

There would be no activities without resources, (Osterwalder & Pigneur, 2010) divide these key resources into four categories, physical, human, intellectual and financial.

Human resources are required by any organization for it to work, at least so far as mechanization as not reached that far, although this is true for all, certain businesses place a greater emphasis on people. In knowledge-intensive and creative businesses, for example, human resources are critical. The factory for Louça de Viana for example, would place a high value on human resources, with an array of experienced artists being needed for both the ceramic production as much as the artistic production as these

processes cannot be replaced by machines since one of the key features of the porcelain is that it is handmade.

Physical assets such as production facilities, buildings, vehicles, machines, systems, point-of-sale systems, and distribution networks fall into the next category. The Louça de Viana factory, relies substantially on physical resources, which are frequently capital-intensive, as it was said earlier, ceramic production depends on the raw materials available at various location; It should be noted that the potteries were distinguished by the production of ceramics from raw clay. The most commonly used ceramic raw materials for floors, coverings, and sanitary ware were common clay, sand, kaolin, feldspar, and limestone. Because of the abundance of ceramic raw materials, particularly on the country's coast, the northern part of Portugal stands out for a higher volume of production.

As any other business the Louça de Viana factory will require financial resources, such as cash, lines of credit, or a stock option pool for everything from buying equipment required for the production, rent or purchase of buildings from which the factory may operate, and even for hiring specialized employees. In this instance money becomes a critical key resource as it becomes essential to maintain any key activity in action, and even further along, gain market share ahead of competitors.

Brands, proprietary knowledge, patents and copyrights, partnerships, and customer databases are all becoming increasingly important components of a strong business model. Intellectual resources are difficult to create, but once created, they can be extremely valuable. Louça de Viana is the perfect example of a consumer good company that relies on brand as a Key Resource, just as much as it relies on intellectual property that has been developed over time. For decades Louça de Viana was a staple on many monasteries, pharmacies and even households, this was developed over time, people bought the products because they trusted its quality, it became the brand's principal.

4.7 Key activities

Just like key resources, key activities are necessary to develop and offer a value proposition, access markets, uphold customer relationships, and generate money, there are several key activities required by every company to function. In order to answer the

question of what is more significant to materialize the value proposition, there's a need to look at the fundamental activities that take place within the company in order for it to make a profitable earning (Osterwalder & Pigneur, 2010). This section will provide the answer to What activities are the most important in distribution channels, customer relationships, and revenue streams?

Starting with production entails tasks such as creating, manufacturing, and delivering a high-quality product. Production activity dominates the business models of manufacturing companies which is the case for Louça de Viana before anything else this business is a factory that produces crockery. These crockery pieces are handcrafted by skilled potters, designed by highly skilled artists, and set in ovens that assure the qualities stability and quality.

The first step towards the production of any product is choosing the design and what is going to be produced. This combination, which is part of the company's value proposition, could mean the difference between success and failure for the venture, market research with the intent of figuring out the public general opinion on the pieces intended to be produced should be conducted. From the survey, I conducted I obtained various answers from people wanting pieces from the '50s and '60s to people wanting designs never done before. Secondly, once the products have been decided upon, the production process to be used must be selected, including appropriate technology, machinery, and systems in the case of Louça de Viana, these pieces are moulded by the potters to then be hand painted on by the artist. Thirdly, for the organization to decide on the appropriate production capacity, the anticipated demand for the product must be known and again market research comes into play. Both a scarcity of goods and a surplus of goods can cause problems. Production planning has the goal of creating a healthy, sustainable, and economical flow. Includes a schedule, with a specific calendar of activities, within pre-established hours. Production control entails controlling and managing all production procedures, as well as correcting any deviations that may occur in order to ensure planned production. Inventory management is critical in a production-based business. The goal is to avoid both understocking, which can cause production to stall and deliveries to be delayed, and overstocking, which results in an excess of supplies that will be squandered eventually. The final step would ultimately be machine repair and maintenance which encompasses all aspects of keeping machinery and other pieces of equipment in top working conditions in order to avoid delays in the manufacturing process. This is the

practical side of the key activities that need to take place to assure the production of the crockery pieces, however, there are still some activities that need to take place and be controlled to guarantee its quality (Pereira, 2020).

Relationship management involves creating unique solutions to specific customer problems that may surface on a day-to-day basis, from pieces with defects to any other concern that may surface post-purchase. This can be managed in person before and after the sale through a website. Besides being a place where customers can get answers to their questions, a website serves as the company's platform to sell its products, and it must be continuously improved and maintained. Key activities in this area include platform administration, service provisioning, and platform promotion.

Finally, marketing is the division in charge of the organization's growth and value propositions. Its functions, some of which may develop into key activities, are as follows. Firstly, marketing strategies are developed and implemented based on the firm's objectives and missions. Market research seeks to fully comprehend the market, the benefits, and drawbacks of the product, as well as target audiences and potential competitors. During the product development process, marketing collaborates with the development team. In this case, market gaps have been discovered that can be filled by developing a completely new product. Finally, events such as conferences, product launches, and exhibits, to which influential people and potential clients are invited (Pereira, 2020).

4.8 Key partners

Key partners refer to the suppliers and partners that support the operation of the business model. Partnerships are becoming a staple of many business models, and companies form them for a variety of reasons. Businesses form alliances to improve their business strategies, reduce risk, or acquire resources (Osterwalder & Pigneur, 2010). This section will help answer the questions: What partners will allow the development of the key activities? Who are your key partners/suppliers?

Partnerships can be classified into four types. Starting with co-opetition these include strategic alliances formed by rivals which helps to divide the risk that both parties are taking by trying something new in the market, in addition to ensuring some supply that

both of them require. Strategic alliances are formed by non-competitors in an arrangement that's advantageous to both parties. Joint ventures to expand new businesses and lastly, the buyer-supplier relationship is the most typical kind of collaboration and seeks to guarantee consistent supplies. Both parties benefit from a reliable provider and a dependable and frequent customer. Despite how common partnerships are in a business environment they are not always easy to manage. Above all, they require a great deal of negotiating and confidence. However, there are a number of factors that encourage Key Partners' growth. They can be broadly classified into three broad categories: Optimization and economy of scale: It is nearly impossible for a company to have all of the resources and be able to run all of the activities on which its business is dependent on its own. That is why there are partnerships for optimization and economies of scale: to reduce costs through outsourcing and infrastructure sharing. This is the case when it comes to the raw materials needed to create the ceramic pieces, the paints used and even the machines used, in the sense that after being purchased these still need to be regularly inspected. Next comes the reduction of risk and uncertainty: In a volatile competitive environment, risk reduction is critical - and partnerships may be capable of helping Louça de Viana in this objective. This occurs even among competitors, who can come together to protect themselves from market uncertainties. Lastly, acquisition of particular resources and activities: A business, particularly a new one, requires resources, knowledge, and licenses that demand significant time or financial investment. As a result, it ends up forming a partnership with another organization that already has the necessary processes, information, or structures in place. Many new businesses choose to begin operations by forming partnerships that provide them with access to resources or processes that they require but cannot yet own (Osterwalder & Pigneur, 2010).

These are all examples of motivations for the formation of partnerships with perhaps other factories in the area, other national factories in the same branch and even some international brands that might want to collaborate. These partnerships might come into play when there are skills or resources that Louça de Viana does not yet own, these partnerships can help acquire more costumers and ultimately achieve scale economies.

4.9 Cost structure

Cost structure describes the most significant costs incurred while following a specific business model. Costs are sustained when creating and delivering value, maintaining customer relationships, and generating revenue. After defining Key Resources, Key Activities, and Key Partnerships, such costs can be calculated relatively easily.

As advantageous as a cost-driven business might be, as it focuses on creating value with the leanest possible cost structure, a value-driven approach might be more suitable for Louça de Viana. Louça de Viana is more concerned with value creation than with the cost implications. Value-driven business models are typically distinguished by premium value propositions and a high level of personalized service.

Regardless of the direction in which the business is driven, there are costs that need to be taken into account such as fixed costs including wages and rent, which might be subject to time constraints however these costs remain constant regardless of the volume of goods. There are also costs that vary in proportion to the number of goods produced, these are variable costs. In the case of Louça de Viana, these include each and every raw material used in the production of the crockery, costs with transportation and delivery, among others.

4.10 Funding

Funding is money provided by lenders and equity holders to a business for short- and long-term needs. The funding of a company is made up of both debt (bonds) and equity (stock). The company uses this money as working capital. Bond and equity investors anticipate a return on investment in the form of interest, dividends, and stock appreciation. Businesses typically raise funds through funding programs to purchase capital or fixed assets such as land, buildings, and machinery. There are two primary ways for a company to raise capital: through stock issuance or through debt issuance (Twin, 2020).

There are initiatives that exist solely to provide funding to businesses. Such initiatives may specialize in funding a specific industry in the case of this project I found it most relevant to look at initiatives that focus on cultural endeavours as well as those either focused or based in Portugal. These initiatives may choose to focus on funding a specific stage of the business, such as a start-up and the funding may also only be provided on the short-term and/or long-term. Portugal 2030 represents an example of initiative, that

materializes the Partnership Agreement to be established between Portugal and the European Commission, setting the main strategic objectives for the implementation, between 2021 and 2027, of the global amount of 23 billion €. Its programming is based around five strategic objectives of the European Union: a smarter, greener, more connected, more social, and closer to citizens Europe (European Union, 2021). I believe that the most efficient way to take advantage of this initiative would be to apply to a similar and correlated one, “O Plano de Recuperação e Resiliência” offers multiple options when delivering an application, one of which is culture related endeavours. The Recovery and Resilience Plan is a national program, with an implementation period until 2026, which will implement a set of reforms and investments aimed at driving the country on the path of recovery, sustained economic growth and convergence with the Europe over the next decade, aligned with the European 2030 strategy. The effective application of the resources of the Recovery and Resilience Plan requires a well-defined governance model that guarantees a high degree of coordination between the different parts and that takes into account fundamental principles such as simplification, transparency and accountability, participation, and orientation towards results (European Union, 2020). Results will be based on physical and financial goals, which is most beneficial for Louça de Viana as the definition of goals is an essential step to take to assure a clear strategy that works.

Investors Portugal represents early-stage investors in Portugal, promoting and defending their interests. It promotes relationships and support among the various players in the national entrepreneurial ecosystem by disseminating best practices and tools and providing information and knowledge about the sector. As Investors Portugal (2021) defines the Business Angel as a casual investor with business experience who typically invests on an individual basis, preferably in start-up or early-stage projects. In addition to the capital required for the project's initial development, the business angel will also share knowledge, valuable advice, and points of view. This contribution is frequently critical in a start-up during a period of high technological, product, and market risk. Typically, the business angel uses its knowledge and professional and personal network to assist the entrepreneur in conquering the market and communicating with the relevant players in his field. Business angel's experience can also be very useful in the project's internationalization. Finally, the business angel will be critical in future project financing rounds as well as discussions with other informal investors or formal investors (typically

venture capital funds) interested in purchasing a stake in the company. Regardless of the difficulties that may arise as a result of the relationship between an external investor and a business owner, business angels are, first and foremost, Business Partners. Investors Portugal, practically speaking, serves as a bridge between investors and those in need of investment, and so the process begins as the entrepreneur makes its pitch with the goal of attracting a private investor with to then negotiate their entry and investment terms, as well as the exit strategy. The investor time is scarce and therefore the pitch should be brief, concise, and appealing as the time spent voluntarily supporting start-ups is channelled to projects that arouse greater enthusiasm.

Portugal Ventures was founded with the goal of boosting Portuguese companies' global success by guiding them to achieve competitiveness goals at all stages of their business development. Portugal Ventures investment plan includes two support mechanisms one of them being the “Portal do Financiamento” which is an initiative that integrates in a single portal, the set of financing solutions with public support, to help companies, in the various stages of their activity and investment. The presentation of the various financing solutions is structured according to the needs of companies and their investment strategies. It is intended, therefore, to present the solutions according to the profile of the investor and the characteristics of the business, as well as to identify the agents responsible for their operationalization. The different financing solutions involve credit with Mutual Guarantee, Credit Insurance, Venture Capital, Business Angels, Co-Investment Funds, Real Estate Investment Funds, as well as tax incentives for investment and capitalization of companies (Portugal Ventures, 2020). With the launch of the Financing Portal, this aggregated information will be accessible through the IAPMEI page, providing financing and capitalization solutions for Louça de Viana for example, as well as their conditions and requirements in a more transparent and accessible. The other support mechanism mentioned is the Start-up Hub which allows the identification and localization of businesses, either public or private initiatives that promote entrepreneurship, which allows the creation of the global idea of the Portuguese entrepreneurship ecosystem. It is a tool for networking, which allows connecting the various actors in the ecosystem and promoting it on an ongoing basis (Portugal Ventures, 2020). This would be an interesting option in a later stage of the project as venture capitalists usually invest in business expansion. Business angels would be a better option at the start of the project as they are more inclined to investing in start-ups.

Louça de Viana has the potential to flourish once more. As a cultural asset, Louça de Viana has an intrinsic value that cannot be replaced. The project has the general and final objective of reviving the production of Louça de Viana. To achieve this goal, a series of questions had to be answered: the definition of the target public, the identification of how the public learns about ceramics, and the recognition of a need for ceramics among this public and many more. These questions were answered throughout the development of the project in accordance with the primary challenges, constraints, and strategic lines proposed, this project sought to define a viable strategy having a set of theoretical and conceptual reflections with the role of Louça de Viana as a cultural asset as reference. In this manner, I attempted to create a vision for the brand that not only embodies its legitimate ambitions, but also shows how to leverage resources available, while proposing answers to structural constraints that have not yet been fully resolved and that now require appropriate intervention to bring the brand closer to national and eventually international markets. To this vision set of objectives is added that should serve as a starting point for deeper reflection in the elaboration of new strategies to be developed at the national level during a starter phase. These reflections should clearly lead to the definition of investment programs and lines that will allow the consolidation of the brand with the ultimate goal of its revival.

The project is relevant as it offers research that can be applied towards to solution to a specific problem, the lack of production of Louça de Viana. The survey allowed to gauge the public's interest in the product based on where it would hypothetically be sold in the future. In developing this survey for the project, I aimed to determine the attractiveness of Louça de Viana, its perceived advantages over its competitors, and the composition of the different market segments. Project limitation must be recognized and addressed and the sooner this is done the most benefits will the business collect from it, as mentioned previously during the SWOT analysis some internal weaknesses that must be addressed include resistance to change, underutilization of specialized equipment, and unsuitable layouts, as well as low added value of products and low productivity in comparison to competing and emerging countries. In the area of environmental challenges, there are potential solutions of sustainable development such as raw material recovery and increased efficiency in the manufacturing process that have been detrimental for the industry and that along with the aforementioned factors must be focused on.

The project fits into the scope of the master's there was a need to make use of the knowledge obtained from the various areas of study that the master has to offer, to devise a recovery plan for the production of Louça de Viana. Furthermore, it is relevant for the scope of the master as it offers both an intercultural side with the focus on a cultural asset and possible internationalization, as well as still being a business that needs guidance and viable solutions to prosper.

Planning, implementing, controlling, measuring, and then adapting are all procedures that can be put in place to ensure the success of the project. There's a need for a more focused plan, to customize in accordance with the needs that surface from both the business and its costumers maintaining a humanized vision above all.

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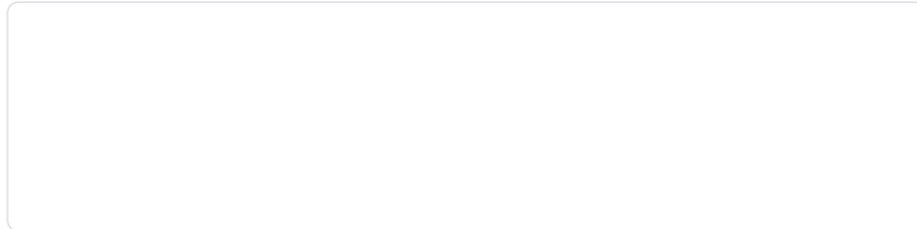
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Appendix 1 – Survey

27/08/22, 17:38

Louça de Viana: um bem cultural a preservar



Louça de Viana: um bem cultural a preservar

301 respostas

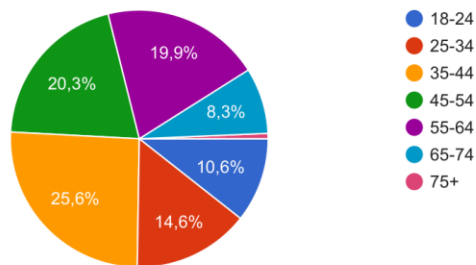
[Publicar estatísticas](#)

Dados Biográficos

Idade

301 respostas

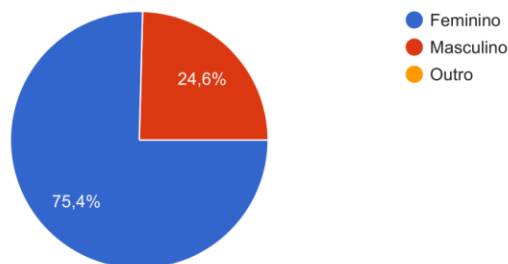
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Sexo

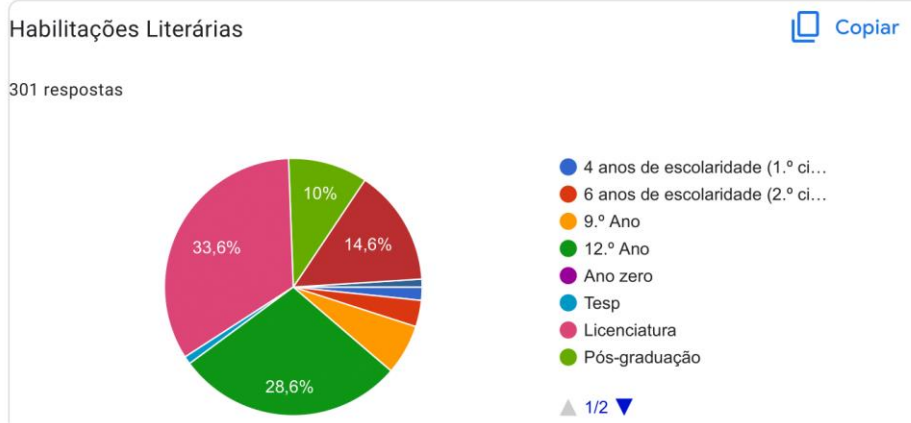
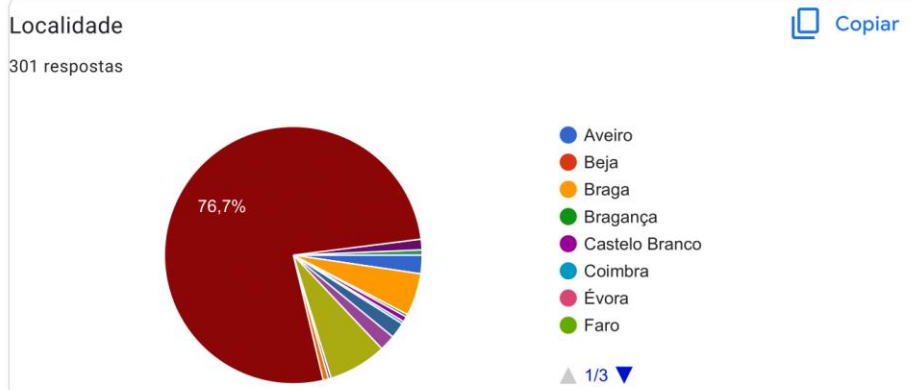
301 respostas

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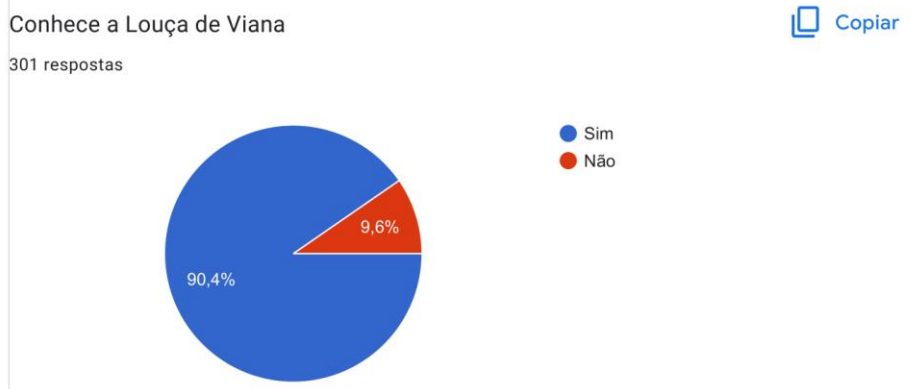


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1/11



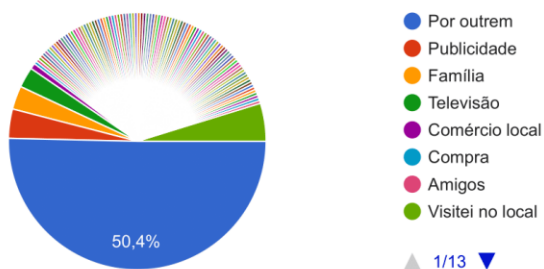
Conhecimentos



Como a ficou a conhecer a Louça de Viana?

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272 respostas

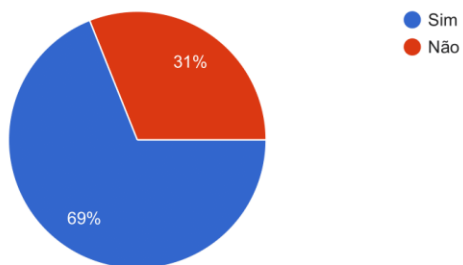


▲ 1/13 ▼

Agora que conhece um pouco sobre a Louça de Viana, estaria interessado em comprar?

 Copiar

29 respostas

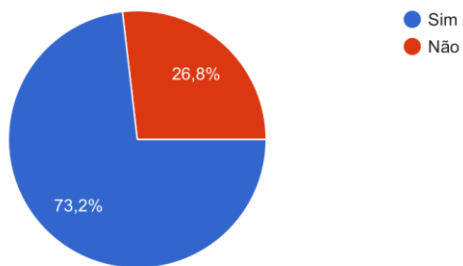


Informação de Compra

Já comprou alguma peça de Louça de Viana?

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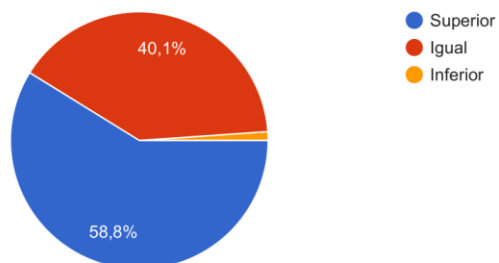
272 respostas



Com base no seu conhecimento diria que a qualidade da Louça de Viana, é superior, igual ou inferior que outras marcas?

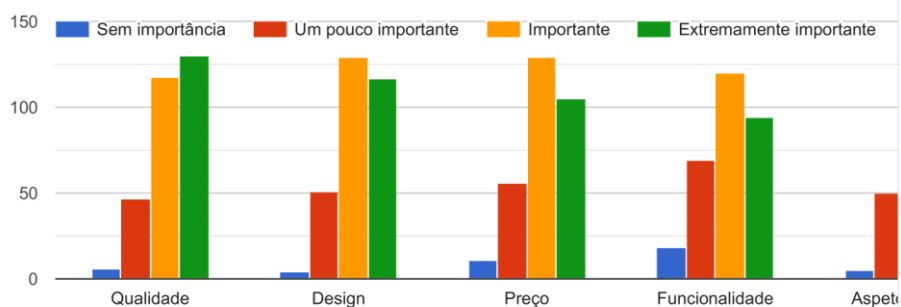
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272 respostas



Por favor, classifique o nível de relevância dos fatores apresentados relativamente à influência que exercem sobre a decisão de compra de louça.

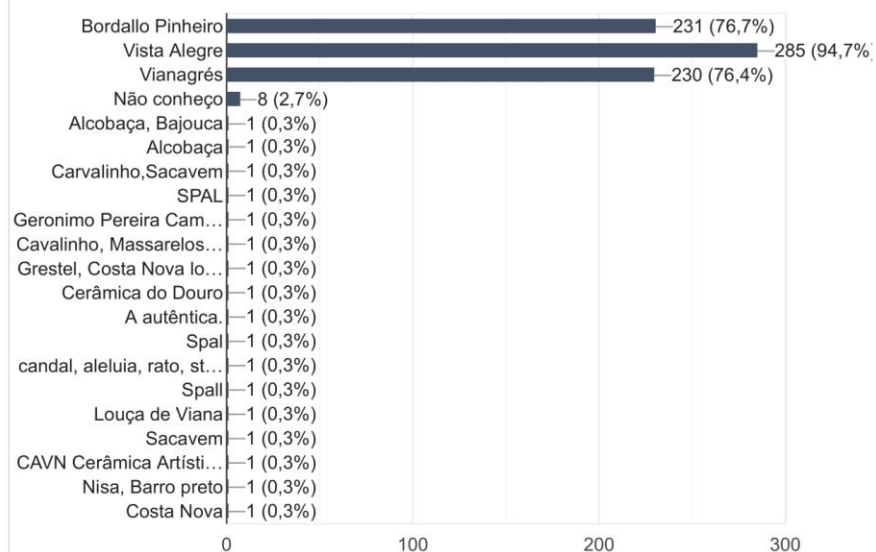
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De quais marcas específicas de louça portuguesa já ouviu falar?



301 respostas

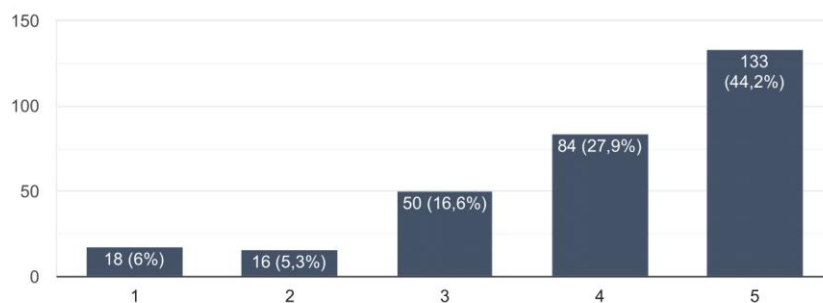


Probabilidade de compra

Probabilidade de comprar a Louça se houver uma loja física na sua proximidade.



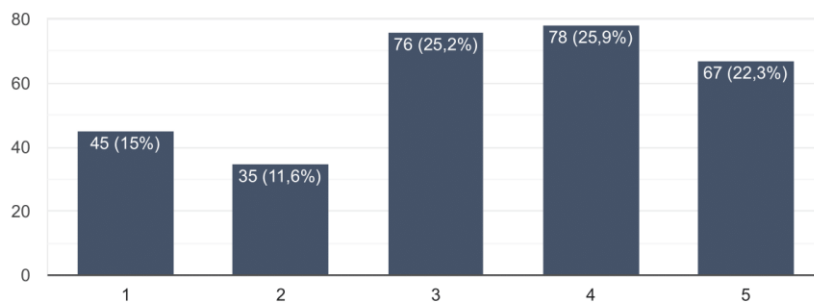
301 respostas



Probabilidade de comprar a Louça se houver uma loja online.

 Copiar

301 respostas



Opinião



Se gostaria de partilhar algum comentário ou opinião, por favor, insira-os abaixo.

53 respostas

A continuidade do seu fabrico

É muito importante preservar e promover a nossa cultura, neste caso a Louça de Viana

A loiça de Viana é sem dúvida, a loiça com mãos requinte.

Tem uns disign lindíssimo e peças extraordinárias. Recomendo a sua compra.

É um património que devia ser valorizado e preservado, pois era uma mais valia para o crescimento da nossa cidade e também não deixar acabar o que é nosso, o que deu tanta visibilidade a Viana do Castelo.

Preservar as tradições não só aumenta a potencialidade do negócio mas contribui para que permaneçam traços identitários de uma comunidade ou região. Muito importante e de valorizar estudos de caso deste género!

Os criadores da Louça de Viana deveriam apostar em novos designs, novas formas e utensílios, novas peças de decoração que se destaquem pelo seu carácter inovador, que sejam algo "fora da caixa" e que deixem o consumidor de "boca aberta" pelo fator surpresa, ou seja, que no mercado surjam peças que não as convencionais.

E uma louca diferente de todas as outras prestando pela positiva.

Na minha opinião faz todo o sentido reconstruir o legado vianense voltando a produzir a famosa louça viana nas antigas instalações e com os métodos antigos de produção. Bem haja pelo projeto e obrigada

Conheço a louça e recomendo pk além do design e de ótima qualidade e excelência e ficaria contente se a fábrica continua se a produzir.

O fabrico de louça de Viana deveria ser retomado com a máxima urgência e com loja aberta ao público. Reproduzir as peças decorativas que se extinguiram (e eventualmente as utilitárias, também). Tenho peças decorativas que, se partirem, já não encontro em nenhuma loja o que é, na minha opinião, muito triste. Falo de cavalos e outros animais, por exemplo.

Boa sorte para o estudo. Gostava muito que a louça de Viana fosse revitalizada!

A louça de Viana faz parte da minha história. Cresci com ela nos momentos importantes e assim continua a sair do armário nas festas mais importantes e para as visitas mais estimadas. Peça central de decoração na minha casa.

Para quem tem a colecção da loiça de viana seria muito importante conseguir uma nova peça para a reposição das peças que se partiu, de forma a nunca ficar com o conjunto incompleto.

Amo, loiça de Viana



Raramente compro por exemplo a de V Real, não tem nada a ver, na qualidade e delicadeza.

Gostava que houvesse a louça de Viana, pintada á mão e deixassem de a imprimir.

Nos dias que correm, se fábrica, for para voltar ao mesmo tipo de louça que fabricavam recentemente, caravela e os motivos semelhantes, está votada ao fracasso. outro erro, é o material com defeito, não ser destruído, pois rapidamente volta ao mercado, principalmente nos dias de hoje.ninguém gosta de comprar um prato por 30 contos e depois vê-los a seis ou sete contos, como aconteceu nos anos 90's. poderia resultar uma fábrica que fizesse umas peças originais , mas também uns modelos a ir buscar as raízes da velha fábrica inicial, tal como fazia uma oficina, que existiu em ponte de lima, a lanços, nos anos 90's. poucas peças, tiragens limitadas e peças diferentes e curiosas. e novos remakes, um novo xadrês...etc.

Importante recuperar

É um valioso património cultural. Há peças históricas que poderiam ser reproduzidas. Lindíssimas. Tem excelente qualidade. Muito superior a outras do mercado. Lamento o encerramento da fábrica!

Não se compreende o fecho da fábrica da louça de Viana do Castelo e. Viana do Castelo

Pena a fábrica ter fechado.As pessoas em vez de guardarem as peças vendem_nas ao desbarato.Nas feiras de velharias é um dó de alma o preço porque se vendem.

Por outro lado a juventude não aprecia muito

os motivos decorativos dizem que nao se enquadra com os móveis da IKEA que agora compram.

Aguardo ansiosamente

Adoro a louça de viana, é muito bonita, uma lembrança linda para se oferecer a alguém e para se ter em casa 🙌🇵🇹

tenho pena que a fábrica de louça de Viana tenha fechado pois era uma mais valia para a cidade.Além dos empregos que criava,o facto de as peças serem pintadas á mão fazia com que todas as peças fossem originais,uma vez que ninguém consegue reproduzir (pintar)duas peças completamente iguais.

A fábrica de Louça de Viana se pegasse nos modelos produzidos nos anos 50 e 60 seria muito mais atual. Infelizmente a maioria das pessoas só conhece a produção "azul cobalto" e, para mim, as décadas de 50 e 60 foram as melhores.

Parabéns e sucesso para o Mestrado

Sou grande fã da loiça de Viana que conheço vai para perto de 50 anos, tenho algumas peças em casa e também ofereci algumas

Gostaria muito que a fábrica voltasse a funcionar, devemos ter orgulho na nossa loiça pois é única e linda para não falar na sua história ao longo do tempo, obrigada espero ter ajudado.

Nao compraria mais pois tenho algumas peças.

Preço mais acessível!

Gosto da louça de Viana pela sua autenticidade.

Tenho muita louça de Viana da minha mãe, eu não utilizo a maior parte mas tenho a louça guardada e já vendi algumas peças.

Tenho algumas peças exclusivas, que posso partilhar fotos.

Reactivar a fábrica

Acho um "crime" ter-se deixado acabar com esse "património cultural"

Deve ser renovado o design. Inovar, dentro da tradição.

Pouco provável comprar, pois tenho muita.

Tenho bastantes peças e não me arrependo de ter investido

Obrigada

Foi e seria muito importante para a cidade tanto para postos de trabalho especializado como a continuação da boa qualidade das peças sem alterações às peças iniciais e inovações de outras. Lamenta-se o facto de deixarem acabar a produção bem como não existir uma edilidade ou empresário que retomasse a abertura da fábrica para a cidade. Bom trabalho e boa sorte.

A louça de Viana não deve perder a sua autenticidade, mas deve ser atualizado o design de algumas peças, para ser vendável para faixas etárias mais novas.

Quero comprar um serviço louça Viana e não consigo...
Que crime está fábrica ter fechado

É louça boa, tem muito bom aspecto, louça forte, fica bem em todos os lados da casa a decorar e é muito bonita 🥰

Devemos lutar para manter vivo um produto identificativo com Viana

A louça de Viana é única com design moderno e criativo, preservando a tradição da pintura à mão. Salienta-se também a qualidade da porcelana.

Parabéns a iniciativa. Muito sucesso para o projeto.

Louça lindíssima. Quando ofereço esta sempre em 1 escolha. É a minha referência, seguida de Bortal Pinheiro. Depois Vista Alegre.

Tenho muita pena de a fábrica ter fechado, pois já tenho partido peças ou até tampas e não encontro em lado nenhum.

Em 2011 procurei algo único em Viana para levar de lembrança para meu pai. Ele nunca tinha vindo a Portugal. Gostei do costume de tomar vinhão na malguinha. Comprei um conjunto de malguinhas da "Louça de Viana" e vinhão e levei pra ele no Brasil. Ele amou, e quando veio pra cá, comprou vaaaaaarias para levar aos seus conhecidos tbm. Sinto que levei um pouquinho da cultura e costume daqui pra lá. Eu quando vou turistar, procuro justamente história do local e tento levar algo assim, e não só imãs de geladeira.

Ficaria feliz se fosse retomada a produção de louça de Viana.

Na questão da qualidade, deveria especificar se era referente ao material ou ao desenho. Era louça grosseira, mas acarinhada por ser pintada à mão com os desenhos regionais.

Pensei que a fábrica tinha fechado e a produção cessado.

Não deixem a Louça de Viana morrer.

A louça de Viana é cultura, símbolo de Viana, um património cultural que não devíamos perder. Toda a mulher minhota de gema tem uma peça da louça de Viana, muitas herdadas há gerações...

Boa sorte para a dissertação ;)

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Google Formulários



B		C		D		E		F		G		H	
1	Idade	Sexo	Localidade	Habilitações Literárias	Conhece a Louça de Viana?	Como a ficou a conhecer a Louça de Viana?	Como a ficou a conhecer a Louça de Viana? (já comprou alguma?)	Apresenta algum interesse em comprar?	Apresenta algum interesse em comprar?	Apresenta algum interesse em comprar?	Apresenta algum interesse em comprar?	Apresenta algum interesse em comprar?	Apresenta algum interesse em comprar?
2	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Por ser da minha localidade(tradições)							Não
3	18-24	Masculino	Viana do Castelo	Licenciatura	Sim	Por serem							Não
4	18-24	Feminino	Porto	12º Ano	Não								
5	18-24	Feminino	Viseu	12º Ano	Não								
6	25-34	Feminino	Braga	Pós-graduação	Sim	Por serem							Não
7	25-34	Feminino	Braga	12º Ano	Sim	Por serem							Não
8	45-54	Feminino	Braga	6 anos de escolaridade (2º ciclo do ensino básico)	Sim	Por serem							Sim
9	18-24	Feminino	Porto	Licenciatura	Não								Sim
10	18-24	Feminino	Porto	Mestrado	Não								Sim
11	18-24	Feminino	Viana do Castelo	Mestrado	Sim	Por serem							Sim
12	18-24	Masculino	Porto	12º Ano	Não								Não
13	18-24	Feminino	Porto	Mestrado	Sim	Publicidade							Não
14	55-64	Feminino	Viana do Castelo	6 anos de escolaridade (2º ciclo do ensino básico)	Sim	Por serem							Sim
15	18-24	Feminino	Porto	Licenciatura	Sim	Televisão							Não
16	55-64	Feminino	Viana do Castelo	Pós-graduação	Sim	Por serem							Não
17	18-24	Feminino	Viana do Castelo	12º Ano	Sim	Por serem							Sim
18	18-24	Feminino	Viana do Castelo	12º Ano	Sim	Por serem							Sim
19	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Compra direta da mesma							Não
20	18-24	Feminino	Porto	Licenciatura	Sim	Televisão							Sim
21	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Moro na cidade de Viana e sempre estive em contacto com a Louça de Viana							Não
22	35-44	Feminino	Lisboa	Licenciatura	Sim	Vivi na cidade de Viana muito tempo, impossível não conhecer							Sim
23	35-44	Feminino	Lisboa	Mestrado	Sim	Publicidade							Não
24	18-24	Feminino	Aveiro	12º Ano	Sim	Televisão							Não
25	25-34	Feminino	Viana do Castelo	Mestrado	Sim	Família							Sim
26	25-34	Masculino	Viana do Castelo	Licenciatura	Sim	Por serem							Não
27	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	sempre havia alguma peça lá em casa							Não
28	18-24	Feminino	Viana do Castelo	12º Ano	Sim	Família							Não
29	35-44	Feminino	Braga	Mestrado	Sim	Família							Não
30	25-34	Masculino	Vila Real	Mestrado	Sim	Por serem							Não
31	35-44	Feminino	Porto	Mestrado	Sim	Por serem							Não
32	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Na família							Sim
33	25-34	Feminino	Viana do Castelo	Licenciatura	Sim	Tenho muita em casa							Sim
34	35-44	Masculino	Porto	Mestrado	Não								Sim
35	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Por serem							Sim
36	25-34	Masculino	Porto	Mestrado	Sim	Por serem							Não
37	25-34	Feminino	Viana do Castelo	9º Ano	Não								Sim
38	45-54	Masculino	Viana do Castelo	9º Ano	Sim	Publicidade							Não
39	25-34	Feminino	Braga	12º Ano	Sim	Por serem							Não
40	25-34	Masculino	Viana do Castelo	12º Ano	Não								Não
41	35-44	Feminino	Viana do Castelo	12º Ano	Sim	Lójas							Sim
42	55-64	Feminino	Viana do Castelo	12º Ano	Sim	Por serem							Sim
43	25-34	Masculino	Braga	4 anos de escolaridade (1º ciclo do ensino básico)	Sim	Por serem							Não
44	25-34	Feminino	Viana do Castelo	Mestrado	Sim	Família							Não
45	25-34	Masculino	Viana do Castelo	Mestrado	Sim	Por serem							Não
46	35-44	Feminino	Viana do Castelo	12º Ano	Sim	O meu pai, todos os anos, pelo Natal recebia louças de viana que ofereciam ao pessoal da GNR.							Sim
47	45-54	Masculino	Viana do Castelo	12º Ano	Sim	Publicidade							Não
48	55-64	Feminino	Viana do Castelo	6 anos de escolaridade (2º ciclo do ensino básico)	Sim	Por serem							Sim
49	25-34	Masculino	Viana do Castelo	Pós-graduação	Sim	Por serem							Sim
50	18-24	Feminino	Viana do Castelo	Mestrado	Não								Não
51	55-64	Masculino	Braga	12º Ano	Sim	Por serem							Não

I	J	K	L	M	N
Já comprou alguma peça de Louça de Viana?	Voltaria a comprar uma c	Numa escala de 1-5 que	Com base na experiência; Com base no seu conhecimento dita que a qualidade da Louça de Viana, é superior, igual ou inferior que outras marcas?		Por favor, classifique o nível de relevância dos fatores apresentados relativamente à influência que exercem sobre a decisão de compra de
Não			5 Superior		Extremamente importante
Não			5 Igual		Importante
Não			2 Superior		Extremamente importante
Não			5 Superior		Importante
Sim	Sim	5	5 Superior		Importante
Sim	Sim	5	5 Superior		Extremamente importante
Não			3 Igual		Extremamente importante
Não			5 Superior		Extremamente importante
Não			5 Igual		Extremamente importante
Não			3 Superior		Um pouco importante
Sim	Sim	5	5 Superior		Extremamente importante
Sim	Sim	5	5 Superior		Extremamente importante
Sim	Sim	5	4 Igual		Importante
Não			4 Superior		Um pouco importante
Sim	Sim	5	5 Superior		Extremamente importante
Não			5 Superior		Extremamente importante
Não			5 Superior		Extremamente importante
Não			5 Superior		Extremamente importante
Não			5 Superior		Extremamente importante
Não			4 Igual		Importante
Não			4 Igual		Extremamente importante
Não			5 Superior		Extremamente importante
Sim	Sim	5	5 Superior		Extremamente importante
Sim	Sim	5	5 Superior		Extremamente importante
Sim	Não	3	5 Superior		Extremamente importante
Não			5 Superior		Extremamente importante
Não			4 Igual		Extremamente importante
Não			4 Igual		Importante
Sim	Sim	5	4 Superior		Sem importância
Sim	Sim	5	4 Superior		Extremamente importante
Não			4 Superior		Um pouco importante
Não			5 Igual		Importante
Não			4 Superior		Extremamente importante
Sim	Sim	5	4 Igual		Extremamente importante
Não			5 Igual		Extremamente importante
Sim	Sim	5	5 Superior		Extremamente importante
Não			4 Superior		Extremamente importante
Não			5 Superior		Extremamente importante
Não			4 Superior		Um pouco importante
Não			5 Superior		Um pouco importante

T	U	V
De quais marcas específicas de louça portuguesa já ouviu falar?	Probabilidade de comprar a Louça se houver uma loja física na sua proximidade.	Probabilidade de comprar a Louça se houver uma loja online.
Bordallo Pinheiro, Vista Alegre	4	4
Não conheço	3	3
Vista Alegre	3	4
Vista Alegre	3	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	3
Bordallo Pinheiro, Vista Alegre	4	1
Bordallo Pinheiro, Vista Alegre	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	4
Não conheço	1	1
Bordallo Pinheiro, Vista Alegre	1	1
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	4
Bordallo Pinheiro, Vista Alegre	5	5
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	3
Não conheço	5	5
Vista Alegre	3	2
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	3
Vista Alegre	3	2
Bordallo Pinheiro, Vista Alegre	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés, Spall	5	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	3
Bordallo Pinheiro, Vista Alegre	5	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	2
Bordallo Pinheiro, Vista Alegre	5	5
Bordallo Pinheiro, Vista Alegre, Vianagrés	2	2
Vianagrés	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	5
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	2
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre	5	4
Bordallo Pinheiro, Vista Alegre	5	5
Bordallo Pinheiro, Vista Alegre	4	3
Bordallo Pinheiro, Vista Alegre	2	1
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	5
Não conheço	1	1
Vianagrés	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	1	1
Bordallo Pinheiro, Vista Alegre, Vianagrés	1	1
Vista Alegre	5	5
Vista Alegre	4	5
Bordallo Pinheiro, Vista Alegre	1	1
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre	1	3
Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre	4	4
Vista Alegre	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	1	3
Vista Alegre, Vianagrés	3	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	5

52	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim	Sim
53	55-64	Masculino	Viana do Castelo	6 anos de escolaridade (2.º ciclo do ensino básico)	Não			
54	35-44	Feminino	Viana do Castelo	Licenciatura	Não			
55	35-44	Feminino	Viana do Castelo	9.º Ano	Sim	Televisão	Sim	Não
56	35-44	Feminino	Viana do Castelo	6 anos de escolaridade (2.º ciclo do ensino básico)	Sim	Por outrem		Não
57	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem		Sim
58	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem		Sim
59	25-34	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim	Não
60	18-24	Feminino	Porto	Licenciatura	Não			
61	35-44	Feminino	Lisboa	Pós-graduação	Sim	Por outrem		Não
62	25-34	Masculino	Viana do Castelo	12.º Ano	Sim	Por outrem		Não
63	25-34	Feminino	Porto	Pós-graduação	Sim	Visita à cidade		Não
64	18-24	Masculino	Viana do Castelo	Licenciatura	Não			
65	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem		Sim
66	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Família		Sim
67	25-34	Masculino	Viana do Castelo	Pós-graduação	Sim	Por outrem		Sim
68	45-54	Masculino	Viana do Castelo	12.º Ano	Sim	Publicidade		Sim
69	55-64	Feminino	Viana do Castelo	Doutoramento	Sim	Estudei cerâmica		Sim
70	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Televisão		Não
71	35-44	Masculino	Viana do Castelo	12.º Ano	Não			
72	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Publicidade		Sim
73	18-24	Feminino	Aveiro	Licenciatura	Sim	Por outrem		Não
74	25-34	Feminino	Viana do Castelo	Pós-graduação	Não			
75	25-34	Feminino	Porto	Licenciatura	Não			
76	25-34	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem		Sim
77	35-44	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem		Sim
78	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem		Não
79	18-24	Feminino	Aveiro	Licenciatura	Não			
80	25-34	Feminino	Porto	Mestrado	Sim	Por outrem	Sim	Não
81	25-34	Feminino	Braga	Licenciatura	Sim	Por outrem		Não
82	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Televisão		Não
83	55-64	Feminino	Braga	12.º Ano	Sim			
84	35-44	Feminino	Viana do Castelo	Pós-graduação	Sim	por comprar		Sim
85	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem		Sim
86	25-34	Feminino	Viana do Castelo	Licenciatura	Não	Por outrem		Não
87	35-44	Masculino	Porto	Mestrado	Sim	Por outrem	Sim	Não
88	35-44	Feminino	Viana do Castelo	9.º Ano	Sim	Pela meus pais		Sim
89	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem		Sim
90	55-64	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem		Sim
91	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem		Sim
92	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Pela família		Sim
93	18-24	Feminino	Porto	Licenciatura	Não			
94	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim	Não
95	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Desde sempre	Cultura que passa de geração em geração	Sim
96	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem		Sim
97	55-64	Masculino	Viana do Castelo	12.º Ano	Sim	Por outrem		Sim
98	25-34	Masculino	Vila Real	Licenciatura	Não			
99	35-44	Feminino	Viana do Castelo	Doutoramento	Sim	Nasce em Viana		Não
100	65-74	Masculino	Viana do Castelo	4 anos de escolaridade (1.º ciclo do ensino básico)	Sim	Por outrem		Sim
101	25-34	Feminino	Viana do Castelo	Mestrado	Sim	Por outrem		Sim
102	35-44	Feminino	Viana do Castelo	Mestrado	Sim	Em casa, desde sempre		Não
103	35-44	Masculino	Viana do Castelo	Licenciatura	Sim	Por outrem		Não

Vista Alegre, Vianagrés	5	4
Vista Alegre	2	2
Não conhecido	2	4
Vista Alegre, Vianagrés	3	3
Vista Alegre, Vianagrés	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	2
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	4
Bordallo Pinheiro, Vista Alegre	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	1	4
Bordallo Pinheiro, Vista Alegre	4	3
Bordallo Pinheiro, Vista Alegre	3	3
Bordallo Pinheiro	1	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	5
Bordallo Pinheiro, Vista Alegre	3	4
Vista Alegre, Vianagrés	5	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	1
Bordallo Pinheiro, Vista Alegre	3	4
Bordallo Pinheiro, Vista Alegre	4	4
Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés, Grestel, Costa Nova Louça	3	2
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	3
Vista Alegre	3	4
Bordallo Pinheiro, Vista Alegre	5	5
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	2
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	4
Não conhecido	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	2	1
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	5
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	1
Bordallo Pinheiro, Vista Alegre	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	3	3
Vista Alegre, Vianagrés	5	5
Vista Alegre, Vianagrés	4	2
Vista Alegre, Vianagrés	4	4
Vista Alegre	3	4
Bordallo Pinheiro, Vista Alegre	4	3
Não conhecido	3	2
Vista Alegre, Vianagrés	5	5
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	1
Vista Alegre	4	3
Vista Alegre	4	3
Vista Alegre, Vianagrés	3	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	2
Bordallo Pinheiro, Vista Alegre	4	3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4	4
Bordallo Pinheiro, Vista Alegre, Vianagrés	5	5

104	65-74	Feminino	Viana do Castelo	4 anos de escolaridade (1.º ciclo do ensino básico)	Sim	Por outrem		Sim	Sim
105	18-24	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem			Não
106	16-24	Feminino	Santarem	Licenciatura	Não			Sim	Não
107	25-34	Feminino	Viana do Castelo	Mestrado	Sim	temo peças várias em casa			Não
108	25-34	Feminino	Porto	Licenciatura	Sim	Rede Sociais		Sim	Não
109	35-44	Feminino	Viana do Castelo	12.º Ano	Não				
110	55-64	Masculino	Viana do Castelo	Pós-graduação	Sim	Por outrem			Não
111	55-64	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem			Sim
112	55-64	Feminino	Viana do Castelo	4 anos de escolaridade (1.º ciclo do ensino básico)	Sim	Por outrem			Sim
113	35-44	Masculino	Viana do Castelo	Licenciatura	Sim	Por outrem			Sim
114									
115	55-64	Feminino	Viana do Castelo	Licenciatura	Sim	Conteui a fabrica			Sim
116	45-54	Feminino	Porto	Licenciatura	Sim	Por outrem			Sim
117	45-54	Feminino	Viana do Castelo	Mestrado	Sim	Por outrem			Sim
118	45-54	Masculino	Viana do Castelo	Pós-graduação	Sim	Por outrem			Sim
119	25-34	Feminino	Viana do Castelo	12.º Ano	Sim	Sou da terra dela			Sim
120	35-64	Feminino	Viana do Castelo	Mestrado	Sim	Por outrem			Sim
121	45-54	Masculino	Viana do Castelo	12.º Ano	Sim	Por outrem			Sim
122	35-44	Feminino	Viana do Castelo	Mestrado	Sim	Por outrem			Sim
123	35-44	Masculino	Viana do Castelo	Licenciatura	Sim	Por outrem			Não
124	35-44	Feminino	Viana do Castelo	Mestrado	Sim	Tradição familiar			Sim
125	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem			Sim
126	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Compra			Sim
127	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Na casa da minha avó			Sim
128	55-64	Feminino	Viana do Castelo	Mestrado	Sim	Sou de Viana do Castelo			Sim
129	55-64	Feminino	Castelo Branco	Licenciatura	Sim	Sou vianense			Sim
130	65-74	Masculino	Sabugal	Licenciatura	Sim	sou de Viana			Sim
131	55-64	Masculino	Viana do Castelo	Licenciatura	Sim	Orelas			Sim
132	35-64	Feminino	Viana do Castelo	Licenciatura	Sim	Ser típica de Viana			Sim
133	45-54	Feminino	Viana do Castelo	Mestrado	Sim	Deise pequena que contego. Aprofundei estudos numa monografia enquanto estudante.			Sim
134	25-34	Masculino	Viana do Castelo	Mestrado	Sim	Lojar regionais			Sim
135	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem			Sim
136	75+	Masculino	Viana do Castelo	4 anos de escolaridade (1.º ciclo do ensino básico)	Sim	Por outrem			Sim
137	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Sou Vianense			Sim
138	55-64	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem			Sim
139	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Comércio local			Sim
140	55-64	Feminino	Viana do Castelo	9.º Ano	Sim	Tradição da cidade todo o vianense tem alguma peça em casa casa			Sim
141	55-64	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem			Sim
142	65-74	Masculino	Viana do Castelo	Licenciatura	Sim	Sou vianense!			Sim
143	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Casa da família			Sim
144	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Comprava na embalmática loja que já não se encontra aberta ao público (Gracinha) junto ao jardim de Viana por último comprava na loja da fabrica			Sim
145	55-64	Masculino	Viana do Castelo	12.º Ano	Sim	Conteui a última fabrica e tenho peças			Sim
146	45-54	Feminino	Vila Real	Licenciatura	Sim	Sou natural do Minho VYPancora			Sim
147	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Família			Sim
148	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Posso várias peçass, e sempre foi conhecido na minha família durante vários anos			Sim
149	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem			Sim
150	55-64	Masculino	Viana do Castelo	12.º Ano	Sim	Minha mãe trabalhou lá			Sim
151	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Oferta			Sim
152	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem			Sim

153	65-74	Masculino	Viana do Castelo	12.º Ano	Sim	No trabalho	Sim
154	25-34	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Sim
155	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Sou Vianense e desde sempre vi em casa dos pais e amigos	Sim
156	65-74	Feminino	Viana do Castelo	9.º Ano	Sim	Vivo em Viana	Sim
157	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
158	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Família	Sim
159	45-54	Feminino	Viana do Castelo	Mestrado	Sim	Fabrica na área de residência	Sim
160	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
161	25-34	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
162	45-54	Masculino	Viana do Castelo	Mestrado	Sim	Por outrem	Sim
163	65-74	Masculino	Viana do Castelo	12.º Ano	Sim	Familiar que lá trabalhou	Sim
164	55-64	Feminino	Viana do Castelo	6 anos de escolaridade (2.º ciclo do ensino básico)	Sim	Por outrem	Sim
165	25-34	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
166	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
167	55-64	Masculino	Viana do Castelo	Mestrado	Sim	Por outrem	Sim
168	18-24	Masculino	Viana do Castelo	Licenciatura	Sim	Por ter ver desde que nasci em todas as casas	Não
169	65-74	Masculino	Viana do Castelo	Licenciatura	Sim	Fleica	Não
170	75	Masculino	Viana do Castelo	12.º Ano	Sim	Por si/sós	Sim
171	55-64	Feminino	Viana do Castelo	9.º Ano	Sim	Conceal desde cedo adquirir	Sim
172	65-74	Masculino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
173	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
174	25-34	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Não
175	65-74	Masculino	Viana do Castelo	Licenciatura	Sim	Por viver em Viana do Castelo	Sim
176	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
177	25-34	Feminino	Leiria	Mestrado	Sim	Por outrem	Não
178	35-44	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Não
179	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Não
180	25-34	Masculino	Aveiro	Mestrado	Sim	Por outrem	Não
181	35-44	Feminino	Leiria	Pós-graduação	Sim	Vieta a Viana do Castelo	Não
182	45-54	Feminino	Viana do Castelo	Mestrado	Sim	Família e cultura Vianense	Sim
183	55-64	Masculino	Setúbal	Licenciatura	Sim	Por outrem	Não
184	25-34	Masculino	Viana do Castelo	Mestrado	Não		Sim
185	55-64	Masculino	Viana do Castelo	Tesp	Sim	Comércio local	Sim
186	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	Louça típica de Viana do Castelo	Sim
187	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Sou natural de Viana e conheço a louça desde pequena	Sim
188	55-64	Masculino	Viana do Castelo	12.º Ano	Sim	porque faz parte do património cultural de viana do castelo	Sim
189	55-64	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Sim
190	55-64	Masculino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Sim
191	45-54	Masculino	Viana do Castelo	12.º Ano	Sim	Passagem informação família	Sim
192	45-54	Feminino	Viana do Castelo	12.º Ano	Sim	É uma louça da minha cidade	Sim
193	35-44	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Não
194	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
195	25-34	Masculino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
196	35-44	Masculino	Viana do Castelo	Tesp	Sim	Por outrem	Não
197	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Familiar foi colaboradora da fábrica da louça de Viana	Sim
198	35-44	Masculino	Porto	Licenciatura	Sim	Sou natural de Viana e tinha uma vizinha que trabalhava na fábrica	Sim
199	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	E comum ver em espaços de comércio em Viana do castelo	Sim
200	35-44	Feminino	Viana do Castelo	9.º Ano	Sim	Por outrem	Sim
201	45-54	Feminino	Viana do Castelo	9.º Ano	Sim	Sou de Viana por isso conhecer bem a louça	Sim
202	35-44	Feminino	Viana do Castelo	Pós-graduação	Sim	Cultura regional	Sim

203	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Porque adquiri muitas peças de louça de Viana, ainda a fábrica estava a funcionar.	Sim
204	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Trabalhei na fábrica da louça	Sim
205	55-64	Feminino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
208	35-44	Feminino	Viana do Castelo	Mestrado	Sim	Sempre houve louça de Viana na casa dos meus pais, tios e avós. Conheço a louça desde sempre.	Sim
207	45-54	Feminino	Viana do Castelo	12º Ano	Sim	Cresci a conhecer a louça de Viana	Sim
208	25-34	Feminino	Braga	Mestrado	Não		Não
209	35-44	Feminino	Viana do Castelo	Doutoramento	Sim	Por outros	Sim
210	55-64	Feminino	Viana do Castelo	12º Ano	Sim	Loja em Viana	Sim
211	55-64	Feminino	Viana do Castelo	Licenciatura	Sim	Por outros	Sim
212	25-34	Feminino	Viana do Castelo	Mestrado	Sim	Em casa	Sim
213	65-74	Feminino	Ponte	Licenciatura	Sim	Sou de Viana	Sim
214	45-54	Masculino	Viana do Castelo	9º Ano	Sim	Sou madeirense, terra onde era produzida a louça	Sim
215	45-54	Feminino	Viana do Castelo	Pós-graduação	Sim	Família	Sim
216	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Oferi à minha mãe, durante muitos anos (presente favorito)	Sim
217	45-54	Feminino	Viana do Castelo	Mestrado	Sim	Família	Sim
218	45-54	Feminino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
219	35-44	Feminino	Viana do Castelo	9º Ano	Sim	Sou de Viana	Sim
220	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Sempre houve em casa	Não
221	65-74	Masculino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
222	45-54	Masculino	Viana do Castelo	Licenciatura	Sim	Moradava junto à fábrica	Sim
223	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Amigos	Sim
224	55-64	Masculino	Viana do Castelo	Licenciatura	Sim	Por outros	Sim
225	55-64	Masculino	Viana do Castelo	12º Ano	Sim	Publicidade	Sim
226	55-64	Feminino	Viana do Castelo	Licenciatura	Sim	Sou de Viana e consumidora	Sim
227	55-64	Feminino	Viana do Castelo	Mestrado	Sim	Trabalhei na empresa como pintora	Sim
228	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Lojas e por ser de Viana	Sim
229	65-74	Feminino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
230	25-34	Feminino	Aveiro	12º Ano	Sim	Pessoalmente em Viana do Castelo	Sim
231	35-44	Feminino	Viana do Castelo	12º Ano	Sim	Nas lojas de comércio	Sim
232	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Porque sou de Viana e a minha mãe sempre teve louça de Viana	Sim
233	55-64	Masculino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
234	55-64	Masculino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
235	55-64	Feminino	Lisboa	12º Ano	Sim	Vendi alguma dessa louça numa altura em que trabalhei numa loja	Sim
236	45-54	Feminino	Viana do Castelo	Pós-graduação	Sim	Vivo em Viana sempre houve desta louça em casa	Sim
237	55-64	Feminino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
238	45-54	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outros	Sim
239	45-54	Feminino	Viana do Castelo	9º Ano	Sim	Sou da zona ribeirinha e todas as casas na decoração têm louça de buana	Sim
240	55-64	Feminino	Viana do Castelo	Licenciatura	Sim	Cliente	Sim
241	35-44	Masculino	Viana do Castelo	12º Ano	Sim	Por outros	Sim
242	35-44	Feminino	Viana do Castelo	6 anos de escolaridade (2º ciclo do ensino básico)	Sim	No dia a dia de casa	Sim
243	45-54	Masculino	Viana do Castelo	12º Ano	Sim	Já é de uso familiar.	Sim
244	55-64	Feminino	Viana do Castelo	12º Ano	Sim	Natural que sou de Viana do Castelo, a Louça de Viana decorativa era presente de casamento e a louça azul e branca fazia parte do enoval.	Sim
245	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Por outros	Sim
246	55-64	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outros	Sim
247	35-44	Feminino	Viana do Castelo	Mestrado	Sim	Desde miúda	Sim
248	45-54	Feminino	Braga	Licenciatura	Sim	Por outros	Sim
249	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Por outros	Sim
250	55-64	Masculino	Viana do Castelo	Pós-graduação	Sim	Por outros	Sim
251	45-54	Masculino	Viana do Castelo	Licenciatura	Sim	Por outros	Não
252	35-44	Feminino	Viana do Castelo	12º Ano	Sim	Sou de Viana e conheço desde sempre	Sim
253	65-74	Feminino	Viana do Castelo	Licenciatura	Sim	Publicidade	Sim
254	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Por outros	Sim

Vianagres, A autêntica.	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	3
Bordallo Pinheiro, Vista Alegre	3	3	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	1
Bordallo Pinheiro, Vista Alegre, Vianagres	3	3	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	4
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	2
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	2
Bordallo Pinheiro, Vista Alegre, Vianagres	1	1	1
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	1
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	3
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	2
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres, Cerâmica do Douro	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres, CAVH Cerâmica Artística do Vale do Neiva	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	1
Vista Alegre, Vianagres	5	5	3
Vista Alegre, Vianagres	5	5	2
Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	1
Bordallo Pinheiro, Vista Alegre	5	5	1
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4
Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4
Vista Alegre, Vianagres, Spal	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	1
Bordallo Pinheiro, Vista Alegre, Vianagres	3	3	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4
Bordallo Pinheiro, Vista Alegre, Vianagres	2	2	1
Bordallo Pinheiro, Vista Alegre, Vianagres, Alcobaça	3	3	3
Bordallo Pinheiro, Vista Alegre, Vianagres, Vista Alegre	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	4	4	4
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres	3	3	4
Bordallo Pinheiro, Vista Alegre, Vianagres	1	1	1
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	5
Bordallo Pinheiro, Vista Alegre, Vianagres, Santarém	5	5	3
Bordallo Pinheiro, Vista Alegre, Vianagres	5	5	4

295	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Exibiris cá da terra	Sim
296	45-54	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Sim
297	45-54	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Sim
298	35-44	Masculino	Viana do Castelo	Licenciatura	Sim	Por outrem	Não
299	35-44	Feminino	Vila Real	Mestrado	Não		Não
300	45-54	Masculino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
301	55-64	Feminino	Viana do Castelo	9.º Ano	Sim	Sou de Viana. Impossível não conhecer	Sim
302	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Exista em casa dos pais	Sim
303	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
304	55-64	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
305	55-64	Feminino	Viana do Castelo	Pós-graduação	Sim	Por outrem	Sim
306	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Sou de Viana. cresci habituado a ler louça de Viana em casa.	Sim
307	35-44	Feminino	Bragança	Mestrado	Sim	Por outrem	Não
308	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	minha mãe	Sim
309	45-54	Feminino	Braga	12.º Ano	Sim	Por outrem	Não
310	45-54	Feminino	Braga	6 anos de escolaridade (2.º ciclo do ensino básico)	Sim	Televisão	Não
311	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	A minha mãe comprava	Sim
312	35-44	Feminino	Viana do Castelo	9.º Ano	Sim	Por outrem	Sim
313	45-54	Feminino	Viana do Castelo	9.º Ano	Sim	Por outrem	Sim
314	45-54	Feminino	Viana do Castelo	9.º Ano	Sim	Por outrem	Sim
315	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
316	25-34	Feminino	Porto	12.º Ano	Não		Sim
317	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
318	35-44	Feminino	Braga	12.º Ano	Sim	Por outrem	Sim
319	35-44	Feminino	Braga	12.º Ano	Sim	Freguesia ao lado da minha terra natal	Não
320	45-54	Feminino	Viana do Castelo	Tesp	Sim	Sou de Viana e desde sempre convivi com a louça de Viana	Sim
321	35-44	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
322	35-44	Feminino	Viana do Castelo	12.º Ano	Sim	Por outrem	Sim
323	35-44	Feminino	Viana do Castelo	9.º Ano	Sim	Por outrem	Sim
324	45-54	Feminino	Viana do Castelo	Licenciatura	Sim	Por outrem	Sim
325	35-44	Feminino	Viana do Castelo	Pós-graduação	Sim	Minha avó	Não
326	65-74	Masculino	Viana do Castelo	9.º Ano	Sim	Publicidade	Sim
327	35-44	Masculino	Viana do Castelo	12.º Ano	Sim	Trabalho com antiguidades e antes disso sempre convivi com antiguidades	Sim
328	45-54	Feminino	Viana do Castelo	6 anos de escolaridade (2.º ciclo do ensino básico)	Sim	Por outrem	Sim
329	25-34	Feminino	Braga	Licenciatura	Não		Sim
330	35-44	Feminino	Viana do Castelo	9.º Ano	Sim	Por outrem	Sim
331	55-64	Feminino	Leria	Licenciatura	Sim	Por outrem	Sim
332	45-54	Masculino	Coimbra	Mestrado	Sim	Investigação académica	Não
333	18-24	Masculino	Leria	12.º Ano	Não		Sim
334	35-44	Feminino	Leria	Licenciatura	Sim	Sou minhola	Sim
335	35-44	Feminino	Aveiro	Mestrado	Sim	Sou natural de Viana	Não
336	65-74	Feminino	Leria	Licenciatura	Sim	Visitei no local	Sim
337	35-44	Feminino	Vieira	12.º Ano	Sim	Por outrem	Não
338	55-64	Feminino	Aveiro	6 anos de escolaridade (2.º ciclo do ensino básico)	Sim	Publicidade	Sim
339	45-54	Feminino	Leria	Licenciatura	Sim	Amigos	Sim
340	35-44	Masculino	Castelo Branco	Mestrado	Sim	Por outrem	Não
341	65-74	Feminino	Leria	Licenciatura	Sim	No local	Não
342	45-54	Feminino	Porto	12.º Ano	Não		Sim

Bordallo Pinheiro, Vista Alegre, Vianagrés	5		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		4
Bordallo Pinheiro, Vista Alegre, Vianagrés, Gerónimo Pereira Campos & Filhos	4		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	1		1
Vista Alegre	2		3
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		3
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		3
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	3		3
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		4
Vista Alegre	2		2
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		3
Vista Alegre, Vianagrés	5		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		3
Vista Alegre, Vianagrés	5		3
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		4
Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		2
Bordallo Pinheiro, Vista Alegre, Vianagrés	2		1
Vista Alegre, Vianagrés	4		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	3		3
Vista Alegre, Vianagrés	5		5
Vista Alegre, Vianagrés	4		4
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		3
Bordallo Pinheiro, Vista Alegre, Vianagrés, candal, aleluis, rato, sto antonio val da piedade, maíra, campolide, battistini e muitas mais dezenas	3		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	4		3
Bordallo Pinheiro, Vista Alegre	4		5
Vista Alegre, Vianagrés	5		2
Bordallo Pinheiro, Vista Alegre	5		5
Bordallo Pinheiro, Vista Alegre	3		3
Vista Alegre	4		1
Bordallo Pinheiro, Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés, Nisa, Barro preto	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés, Alcobaça, Bajouca	4		2
Bordallo Pinheiro, Vista Alegre	3		1
Vista Alegre, Vianagrés	5		5
Bordallo Pinheiro, Vista Alegre, Vianagrés	3		3
Bordallo Pinheiro, Vista Alegre, Vianagrés	2		2
Bordallo Pinheiro, Vista Alegre	3		1
Bordallo Pinheiro, Vista Alegre	3		4