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**New services in post-industrial cities. Understanding dimensions of service quality for non-profit organizations. Porto case study.**

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**Abstract**

In the recent decades the image of Porto has changed a lot from an industrial center to a historical and cultural spot of attraction. Focusing on the analysis of nonprofit organizations activities in Porto, this work analyses the situations around the emergence of new service offering provided by cultural associations and determines service quality dimensions. The goal of this work is to understand the tendency of appearance of such social initiatives and define what kind of alternative values and opportunities these places create and to reveal the specific features that trigger people to prefer alternative cultural spaces to traditional ones.

A common definition of service quality is that ‘the service should correspond to the customer’s expectations and satisfy their needs and requirements’ (Edvardsson & Olsson, 1996). However, the literature review provides us with the lack of understanding the service quality measurement in the organizations which belong to the social economy sector and do not focus their activities on gaining profit. In order to clarify this understudied issue, we have conducted a qualitative study based on Grounded Theory.

For this research work we interviewed 14 participants, all of them possess diverse backgrounds and represent both groups, namely, the associations members and their customers. With the results obtained through semi-structured interviews and the following data analysis we were able to understand the associations business model and determine the service quality dimensions which play an essential role in the cultural associations service provision, namely the respondents referred Empathy, Tangibles and Responsiveness as more essential than Reliability and Assurance.

The results obtained in this work could be used to adjust tools like SERVQUAL questionnaire model for the process of measurement specific services provided by the social economy sector organizations.

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**List of abbreviations**

AMA - American Marketing Association

CAE - Classification of Economic Activities/Classificação Actividades Económicas

EU - European Union

RATER - Reliability, Assurance, Tangibles, Empathy, Responsiveness

SE - Social Economy

SERVQUAL - Service quality

SICAE - Sistema Integrado de Classificações de Actividades Económicas

TSO - Third sector organization

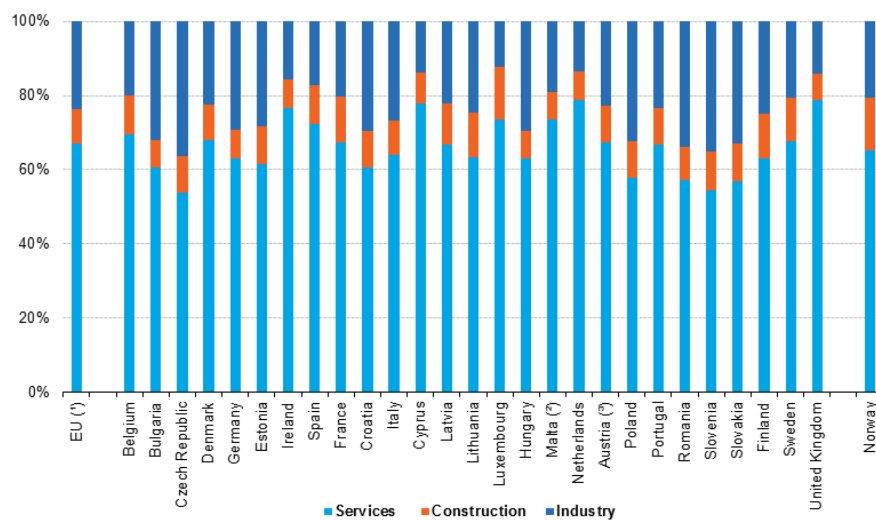
## 1 Introduction



**Figure 1 - Porto. View from Clerigos tower © Daria Potapova**

Modern society becomes, in a certain sense, a service society (Browning & Singelmann, 1975), and the economy from "industrial" transformed into a "service" one. Unlike the "industrial" economy with the prevalence of production in natural-material form, with the obligatory of mass production of goods and with a high level of material costs, the "service" economy (Fuchs, 1968) acquires a clearly expressed socially oriented character.

According to the Eurostat data, all European countries including Portugal in particular, perform a prevalence of service enterprises among the other sectors. Looking at the EU level, three quarters (75.5 %) of all who are active in the business economy enterprises were within the services sector, providing work for 67.1 % of the total number of persons employed (see Figures 2).



**Figure 2 - Structure of employment by sector, 2014 (%) (Source: Eurostat)**



With the development of service sector, a city, especially in a post-industrial environment, can benefit in multiple dimensions (van Boom & Mommaas, 2009). Being a perfect example of a city with post-industrial heritage, Porto also undergone multiple changes and has become a popular tourist destination. The image of Porto is now associated with history, art and culture rather than with its industrial past.

Many research works have already explored the phenomenon of the transformation of ex-industrial centers into service clusters from the urban perspective and a more commercial viewpoint. On the contrary, the aim of this work is to investigate the phenomenon new services offered by nonprofit organizations in Porto, in particular by cultural associations. In the last decade, several social initiatives made the effort to transforming urban spaces into nonprofit cultural associations and communities. Franqueira (2009) defines such initiatives as “creative places” - a new type of urban spaces where groups of people collaboratively promote and manage a mix of creative initiatives in the fields of art and culture, economy and production, social services and urban regeneration. These organizations structured their activities around investigating alternative usage of the urban spaces by following the principles of co-working, co-creation, co-living, sharing ideas, critical thinking and ethical consuming. These associations were able to form new alternative art sites which not only added new dimensions to service quality measurement, but also brought new life into non-touristic neighborhoods around the downtown. They made a great effort by creating their service model based on co-design activities that involve a variety of actors (Manzini, 2016) including associations members, professionals and general visitors.

As a research objective of this work, it is important to study the tendency of appearance of social initiatives among citizens. This is aimed not only to understand the alternative values and opportunities created by cultural associations as a service provider and understand how service quality shaped in their case, but also to explore how the service gaps may be improved to gain better service performance.

## 2 Literature Review - New Services in Post-industrial Cities

In order to better understand new service opportunities in the deindustrialized cities, this literature review covers three main concepts: deindustrialization of cities (in this case the history of Porto), disclose the situation with non-profit organizations in Portugal while understanding principles of social economy and finally, an analysis of service quality measurement in order to later on to be linked with the cases under study.

### 2.1 Deindustrialization in Porto

The process of *deindustrialization* (Cairncross, 1979) of cities and transformation of industrial areas into urban cultural projects has been a common phenomenon in the recent decades, being presented all over Europe. During this period, European cities experienced many revitalization interventions. These interventions occurred due to mega-event operations, flagship developments, cultural planning, revitalization of shopping areas (Balsas, 2007), and redesign of abandoned industrial spaces. For instance, La Fabrica, a former cement factory near Barcelona, Spain underwent a series of processes that converted the existing structure into a studio, gallery, garden, and home- a re-purposed city within an abandoned factory slowly engulfed by vegetation (Hudson, 2017) or Manufactura which is a shopping centre located on a part of the factory grounds (van Boom & Mommaas, 2009) in Lodz, Poland.

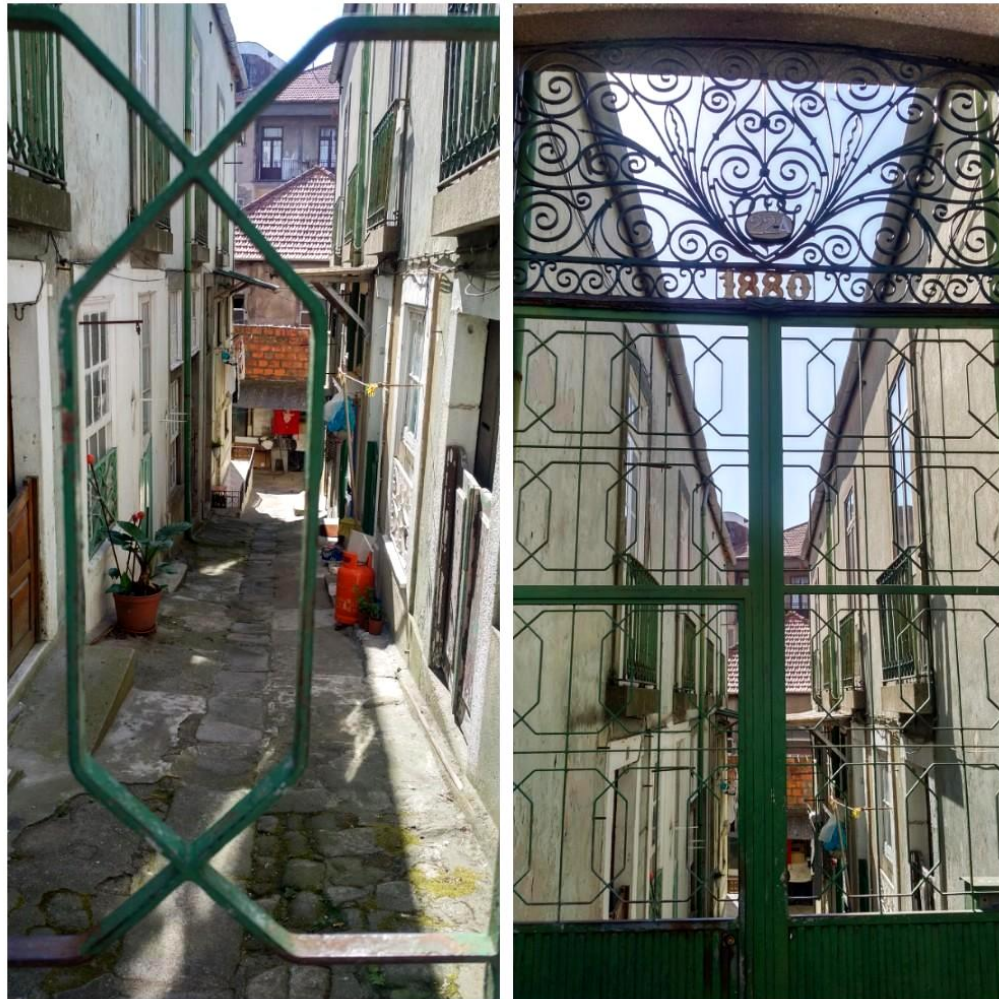
The Portuguese industrial sector underwent significant changes as well. The crisis that Portuguese industry faced in the late 1970s/early 1980s of XX century led to the subsequent disappearance of the large industrial areas of Porto and triggered some social changes. These changes were presented by increased activity from different socio-cultural and political representatives who, in the early 1990s, started to develop a series of initiatives aimed to rehabilitate or reorganize the industrial heritage of Porto.

Changes in single locations have led to changes in the areas around, and processes that appeared there led to the extent of decentralization in the city. In other words, instead of one center of attraction there are several of one kind that compete with each other. This opened opportunities to improve the neighborhoods, open new spaces for citizens' interaction and create ability to benefit from them.

It is essential to mention that transformation of the image of Porto was boosted due to the 2001 European City of Culture event. Significant changes touched mostly the downtown area, where the city underwent through revitalization process. With a referral by the European Commission (2009), the city got an occasion to restore, transform or build new cultural and other buildings. In addition to cultural facilities, the 2001 European City of Culture event also allowed the building of parking lots in the city center and rehabilitated several parts of the city. These buildings were mainly in Baixa, on the seafront between Matosinhos and the Molhe.

While the image of the city has changed from being an industrial center to a cultural and more tourist attractive space, the structure of the city has undergone many changes as well. Lots of citizens moved away to the suburbs due to a construction boom that started in the 1990's and went all the way until 2010's. The easy access to bank credit and the lack of interest in keeping up the buildings due to inadequate rent legislation (Veiga, 2013), led many spaces to become abandoned and derelict. Years later, some of them were restructured into tourist agencies, hostels and hotels. The downtown became more touristic and hospitality-centered. The streets of the old town lost its identity and only because they used to be organized according to the specific service activity (rua dos Caldeireiros, rua da Ferraz, rua das Flores), we can guess what was there before. Even the last island of the Porto industrial heritage, which is commonly known by the urban communities as "Ilhas" (see Figure 4) has slowly disappeared. It held a

form of community housing for factory workers (Ilhas com história) and has now become a tourist attraction (Carvalho, 2017).



**Figure 3 - The “Ilhas” of Porto © Daria Potapova**

## **2.2 Cultural associations and social economy**

Modern economic society can be represented in the form of three sectors:

- 1) the business private sector – which is profit motivated and ‘privately’ owned;
- 2) the public sector – state owned, public authorities at all levels, as well as all types of state organizations;
- 3) the social economy (SE), solidarity economy or third sector.

Most interest for this research project concentrated in the third sector organisations (TSOs) or social economy sector, which is usually associated with the concept of civil society and voluntarism (Taylor, 2010). Terms such as SE, third sector, solidarity economy or alternative economy, non-lucrative sector, not-for-profit sector, voluntary sector, idealist sector etc. are increasingly used as synonyms (Moulaert & Ailenei, 2005). Social economy is an economy focused on individual development and social progress achievement. Such economic activity is carried out by organizations which are generally independent from the government and usually ‘value-driven’, which means that their main purpose is not to make profit, but to provide goods and services to society. This sector includes co-operatives; self-help projects; credit unions; housing associations; partnerships; community enterprises and businesses. The SE sector is the fastest growing sector in Europe and this context is fertile ground for the creation of many new

enterprises locally (Molloy et al., 1999), which provide an increasing range of services to local communities (McGregor, Glass and Clark, 2003).

The fundamental principle of social economy is the primacy of the individual and the social objective over capital (Chavez & Monzon Campos, 2008). This important prerequisite of such organizations underlies the democratic, participatory, transparent and autonomous activity. In so-called third sector enterprises, unlike private ones, decision-making meets democratic principles. These social enterprises encourage internal solidarity and the attraction of people who are at risk of social exclusion. The social economy generates jobs and entrepreneurship by meeting social needs and very often by deploying the socially excluded (Amin, Cameron & Hudson, 2003). This approach enables the economy to be developed at the local city level, district or region, to provide flexible job opportunities which enable people to correlate their work with personal and family interests in order to achieve the optimal balance of working and non-working activities for the individual.

According to Civil Code (Lei №10.406/02), association is a unity of people organized for non-economic purposes (article 53). In this way, the association contains a group of people with a common purpose of pursuing the defense of certain interests, without having the profit as an objective. In other words, associations are “organisations of people who conduct an activity with the main purpose of meeting the needs of people rather than remunerating capitalist investors” (Chavez & Monzon Campos, 2008). All income from its activities must be reversed to fulfill its strategic objectives. The association’s purpose could be altruistic - as a beneficent association serving a community without any qualified constraints - or non-altruistic in the sense that it is aimed to serve to a selected group of associates.

It is important to emphasize that, although the purpose of the associations is not economic, they are not prohibited from carrying out revenue-generating activities, since there is no legal prohibition on the performance of such activities. Therefore, they do not lose the category of association even if they do business to maintain or increase their equity, as long as it does not bring profit to associates, leaders or founders.

According to SICAE (Sistema Integrado de Classificações de Atividades Económicas) and Portuguese Classification of Economic Activities (CAE), the following codes can be chosen to demonstrate the population of cultural associations in Portugal: 94991, 94992, 90010, 90020. These codes were specifically chosen in order to represent associations’ population, which provide cultural services in Portugal. Based on the data provided online it can be seen that there is around 20000 cultural associations registered in the country. The exact numbers are presented in the table below.

**Table 1 - Registered cultural associations in Portugal (Source: SICAE, <http://www.sicae.pt/Consulta.aspx>)**

CAE	Designation	Number of associations registered
94991	Associações culturais e recreativas	14550
94992	Associações de defesa do ambiente	510
90010	Atividades das artes do espectáculo	4560
90020	Atividades de apoio às artes do espectáculo	560

Such huge number of officially registered associations represent more interest considering the total population of Portugal and creates a space for the possible research questions, such as the reasons of appearance of such a high number of social initiatives.

### **2.3 Service quality measurement**

Service quality has been characterized as a form of attitude, related but not equivalent to satisfaction, that results from the comparison of expectations with performance (Bolton & Drew, 1991; Parasuraman, Zeithaml and Berry, 1988). The level of service quality is an important factor in the competitiveness of an organization. The context in which service is delivered and experienced has, in many respects, fundamentally changed (Ostrom, Parasuraman, Bowen, Patricio, & Voss, 2015). Today, when choosing the place for purchasing goods or services, the consumer is guided not only by the prices of the goods offered to him, but also by the quality of the services provided. In case of price competition in the market, a high level of quality of services often becomes the main argument in favor of a particular organization. However, the business model of non-profit organizations is not aimed to compete with other organizations on a pricing level, it is still involved into the process of service delivery, thus, service quality also plays an essential role in their activities.

While approaches to improving the quality of products are equally applicable to services, identifying what needs to be improved involves assessing the degree of customer satisfaction with the service process, as well as with the results of this process.

The generally accepted approach to the implementation of such assessments in world practice is to measure the discrepancies between what clients expect from the service and their evaluation of the services actually provided. The magnitude of this discrepancy indicates which improvements are necessary to be done (Chase, Aquilano, & Jacobs, 1998).

There are many ways to measure service quality depending on the scope of activity. The literature review shows that the majority of measurement techniques are focused on investigating services in specific areas of study such as web-based services (Li, Tan, & Xie, 2002), banking services (Bahia & Nantel, 2000; Chen, 2009), library services – LibQUAL (Cook and Thompson, 2001) and others. All approaches are based on gathering data through the usage of questionnaires and surveys. However, some approaches are eligible to be used to measure quality of a wide range of services. For instance, the most known method named SERVQUAL (Parasuraman, Zeithaml, & Berry, 1988) which determined five dimensions of service quality measurement (reliability, assurance, tangibles, empathy, responsiveness) and an extension to it – SERVPERF method (Cronin Jr & Taylor, 1994), where Cronin proceeds from the premise that the "perceived quality level" does not accurately reflect the "level of consumer satisfaction which determines the success of a product or service.

Although so many research works have been already done, only few works from the recent years reveal the aspects regarding service quality in the third sector organizations (Andreini, Pedeliento, & Signori, 2014; Jones & Shandiz, 2015; Medina-Borja, Triantis, & Pasupathy, 2003) and are trying to understand which dimensions customers of nonprofit organizations value the most. The literature review on service quality measurement allows us to conclude that the most effective, visual and useful approach in the conditions of the service organization is the use of the "SERVQUAL" technique (Parasuraman, Zeithaml, & Berry, 1988). It was designed to overcome the complexity of translating abstract perception of service quality into the plane of specific managerial decisions to improve the quality of customer service.

Using the questionnaire method to interview consumers of services (in various areas of service), Parasuraman, Zeithaml and Berry evaluated their responses to the quality of services by ten criteria, namely reliability, responsiveness, competence, courtesy, access, credibility,



communication, security, understanding the customer and tangibles to measure the gap between the service expected and customer experience. The survey showed that the established measurement parameters are not independent. As a result of their overlapping, the researchers reduced them to five (Figure 3), also known as RATER:

- 1) Reliability (ability to perform the promised service accurately);
- 2) Assurance (ability of personnel to inspire confidence and trust);
- 3) Tangibles (could be measured by physical facilities, modern equipment, neat-appearing employees and materials associated with the service);
- 4) Empathy (understanding the client and his individual requests).
- 5) Responsiveness (friendly, open attitude towards clients, willingness to help);

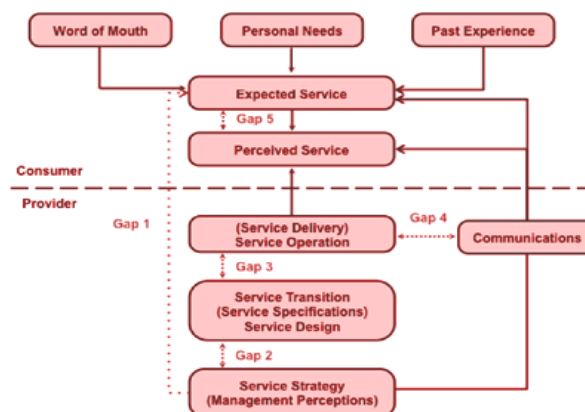


**Figure 4 - SERVQUAL measures (Parasuraman et. al. 1988)**

Later on, Parasuraman et al developed a questionnaire in order to be able to measure customers' service expectations and perceptions through the dimensions of RATER model. Each dimension is characterized by four or five statements (total of 22). Each of these 22 statements is evaluated in two ways:

- customer expectations concerning a service;
- perceived levels of service actually provided.

The “gaps” model is presented on the figure below (see Figure 5).



**Figure 5 - Model of service quality/ Gaps model (Parasuraman, Zeithaml, & Berry, 1988)**

When the authors call it the Gaps model, they mean gaps in perception of the main components of the service delivery process by its various participants, or by the same participants in the service delivery process, but at different time intervals. These gaps are as follows:

- 1) Management perception gap - difference between how consumers' expectations are determined by the service provider, and the actual needs and expectations of the company's customers.
- 2) Quality specification gap - difference between how consumers' expectations are perceived by the management personnel of the company and the quality standards set by the company.
- 3) Service delivery gap - difference between established standards of service delivery and real productivity of a company (the process and the result of the provision of services) compared to these standards.
- 4) Communication gap - difference between what a company advertises and what its service staff thinks about the characteristics of the service product, the level of quality of service and about the quality of services that is actually possible to provide.
- 5) Perceived service quality gap - difference between the level that customers expect from service and what they actually receive.

SERVQUAL has been used to evaluate service quality in different service industries, namely retail chain (Parasuraman et al., 1994), information systems (Jiang et al., 2000), telecommunications (Van der Wal et al., 2002), health sector (Carman, 1990), banking (Lam, 2002), fast food (Lee and Ulgado, 1997).

### 3 Problem Characterization and research objectives

In the postindustrial era of the new economy development, the service sector is getting increasingly important, and consumers of services are becoming more demanding in their choice. According to the American Marketing Association (AMA), service includes activities, benefits and satisfactions, which are offered for sale or are provided in connection with the sale of goods. Service activities cover a significant area of public interaction related to design, implementation and the delivery of various types of services. Service process is based on the organization and its optimization, in terms of convenience, for the consumer. With the market growth and increasing competition among the market players, service companies now are highly focused on service quality, customer experience and customization.

This leads to the fact that customer loyalty can be achieved by a decent quality of service that is supported by innovative changes in various areas of the organization's daily activities. However, standard service quality dimensions and characteristics may be shaped differently if applied to assess performance of nonprofit organizations, in particular in the case of cultural associations due to an alternative and sometimes underground atmosphere in some of them. In order to measure the quality of services provided by cultural associations, it is necessary to understand what the quality of service in the cultural association is. The provision of services in cultural associations occurs at the time of direct contact between the service provider and its visitors and artists. Therefore, the quality of services in cultural associations is related to an interactive process that takes place between the organization and the visitor.

Assessment of service quality and determination of areas for further development and enhancement require the application of adequate approaches of measuring the quality of services provided to its consumers. Among such approaches, the most effective for these purposes may be the use of the "SERVQUAL" technique, which is scientifically validated, has a logical completeness and extensive practical approbation. This technique should be adjusted to cultural associations' service model. A recent study (Principe, 2016) has shown a quite wide range of aspects that an average visitor is looking to at cultural associations, whereas some of the associations are facing difficulties with determining the main values created by them. At the same time, literature review leaves some opportunities for the research in the area of connecting these new cultural services and their service quality assessment, and for a deeper analysis into their business model to frame a potential study of their provided quality and satisfaction of their customers.

Thus, with the results of this study it would be possible to understand associations' business model and bridge the gaps between the services provided and expected, as well as to empower cultural associations with the knowledge related to the perception of their activities from the visitors' perspective, which could be used to enhance internal organizational processes. Although it would not be possible to prove an alternative model to measure service quality with the usage of SERVQUAL method within the current work due to its qualitative approach, some of Parasuraman (1998) measurements could be taken into account while data analysis, so that its findings could be used for a further quantitative research.



## 4 Methodology

This part of the research is aimed to justify the chosen methodology used to pursue the research objectives. In order to receive the necessary data for the analysis we decided to conduct qualitative research based on semi-structured interviews with several shareholders. The interviews were performed and recorded in different ways, such as in person, by e-mail and through Facebook messenger.

The first and the second subparagraphs explain theoretical features of the chosen methodology, namely Qualitative Research and the Grounded Theory, approach that was used to frame new knowledge and to prepare the survey instrument.

The third and the fourth subparagraphs explain the sampling process and the concept of theoretical saturation and provide details of how the interviews were conducted and analyzed.

### 4.1 Qualitative research and Grounded Theory

The choice of the approach is closely related to the answer of the question: "How the research objective is planned to study?" According to Neuman, data collection techniques could be grouped into two categories based on the type of data we gather: quantitative, collecting data in the form of numbers, and qualitative, collecting data in the form of words or pictures (Neuman, 2006).

What is the difference between quantitative and qualitative techniques? Quantitative approach is aimed on obtaining information expressed in numbers and involves working with a large number of respondents. It enables us to get answers for such questions like "Who?", "How often?", "How much?", "When?", and "Where?". In contrast, qualitative approach is designed to find out more in-depth information (for example, personal opinion, values, motives, consumer interests, etc.), and answers to the questions "How?" and "Why?".

Another important difference is the degree of standardization. Quantitative approach presupposes a strictly formalized process of collecting information, while qualitative study has a more flexible and volatile structure. The third difference is the number of respondents: the number of respondents in a quantitative approach is much higher than in qualitative. Whereas qualitative research is typically used for casting a wide net on a topic, the exacting nature of quantitative research is used to pin down the details of the research (Laurel, 2003).

Due to a limited time of this work, and a narrow field of the investigation, it would be impossible to perform a quantitative study in this research. In addition, quantitative approach fails to take account of people's unique ability to interpret their experiences, construct their own meanings and act on these (Creswell, 1994), which plays an essential role in determining service quality dimension for the research we are conducting. Thus, considering the research objectives and the challenges of this work, qualitative approach is the most appropriate method for the current study.

The grounded theory approach was formed in the 1960s as a consequence of the unfolding debate of the problem between quantitative and qualitative methods. At that time, qualitative method was not evaluated as an adequate method of verification (Strauss & Corbin, 1994) due to the prevalence of quantitative research methods. As a special term, grounded theory was introduced by sociologists Glaser and Strauss (Glaser & Strauss, 1967), they chose it to express an idea of a theory based on verifying qualitative data obtained under specific conditions, for example, non-structured interview data, including observation and archival research.

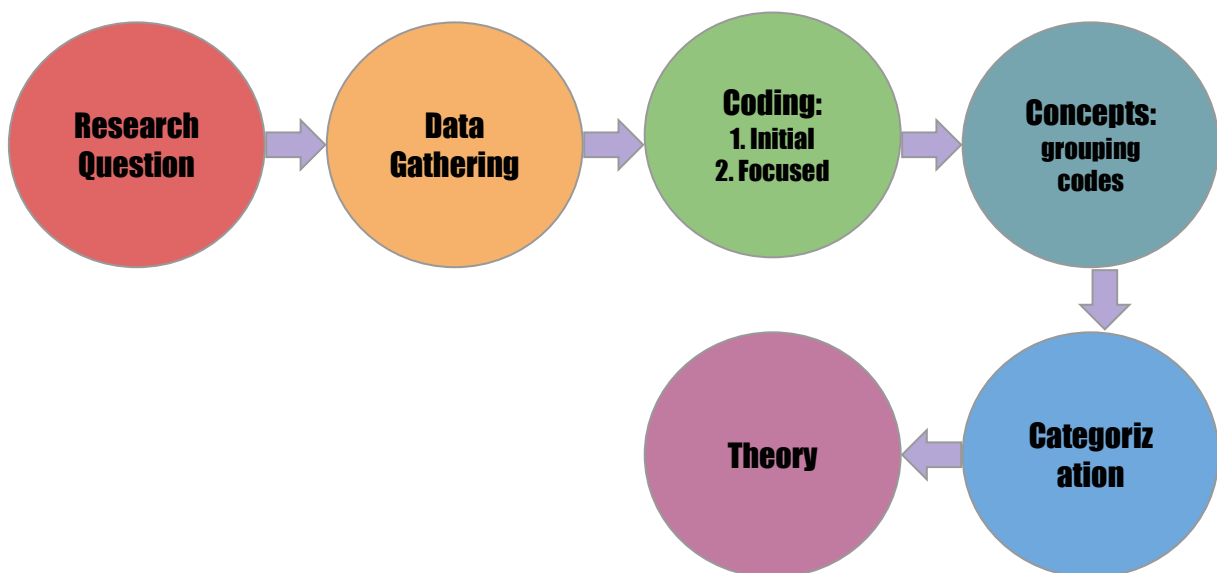
Today the concept of grounded theory is used in a wide range of contexts, in particular, with respect to the research methodology of Glaser and Strauss, a systematic analysis of unstructured qualitative data. In its essence, the approach is more qualitative, even though it includes some

elements of quantitative data processing.

First of all, the approach is aimed to overcome the limiting and distorting influence of pre-existing theories specifying the schemes for carrying out research, collecting and interpreting data and thereby keeping the researcher away from the reality that actually exists. The pre-existent theory does not direct the search to reveal the features and uniqueness of the phenomenon being studied, but rather to confirm or not to confirm a theoretically grounded hypotheses, which ultimately leads to various uncertainties.

The grounded theory approach is realized within the metaphor of "discovery" as opposed to the metaphor of "existence" used in the classical positivist study and is the result of a constant interchange between data and research conceptualizations, between ideas and the life experience of the researcher.

The general scheme for implementing the approach from the perspective of the grounded theory is presented in the diagram below.



**Figure 6 - Constructing Grounded Theory (Charmaz, 2006)**

Grounded theory starts with a research question. Within that situation, the main task of the researcher is to understand what is happening and how the situation is managed. This process is mostly conducted through observation, conversation and interview techniques.

As the data collection process is over the researcher can move to the second phase which is known as coding. The process of coding means categorizing segments of data with a short name that simultaneously summarizes and accounts for each piece of data. As it was mentioned by Charmaz (2006), “codes emerge as you scrutinize your data and define meanings within it. Through this active coding you interact with your data again and again and ask many different questions of them. As a result, coding may take you into unforeseen areas and new research questions.”

The coding process in grounded theory involves two phases, namely, the initial coding that includes coding of each word or segment and the focused coding where the researcher extracts and synthesize the most frequent codes. The process goes along with constant comparison of the whole data, starting from the interviews and then the codes that emerged, in order to able to organize the data into concepts and categories which will eventually enable us to see the occurrence of certain theoretical propositions. As the properties and the categories emerge, they and their links to the core category lead us to the theory.

The grounded theory approach provides extremely broad possibilities for constructing theories first, most closely and fully reflecting the peculiarity of the real phenomenology of the social life of an individual and the environment around. Second, it helps to avoid pressure of stereotypes and the framework of previous theories and contributes to the increase of constructive, internal and external validity of research results. Pandit notes that successful implementation of the approach is related to the availability of certain research qualities and skills. In particular, confidence, creativity and experience (both of doing research and of the context(s) being researched) are of great benefit (Pandit, 1996).

As noticed by Pidgeon and Henwood (Henwood, Pidgeon, & Richardson, 1996), the main value of the grounded theory approach is that it offers a number of procedures that help to operate subjectivity (and especially the creativity and interpretations of the researcher) in the process of analyzing qualitative data. Thus, it is assumed that this approach is suitable to conduct this research work.

#### 4.2 Sampling process

It is essential for the researcher to clearly define the target population. There are no strict rules that should be followed, and the researcher must rely on logic and judgment. The population is determined in accordance with the objectives of the study. Classic grounded theory is a general methodology that seeks to develop, through a process of induction, a theory that is ‘grounded’ in the data from which it has been derived (Glaser, 2002). Thus, sampling is theoretically oriented; it is directed towards the generation and development of conceptual theory as opposed to creating a descriptive account. It is continually directed by the emerging theory, following up leads as they arise in the data and progressively focusing data collection to refine and integrate the theory (Glaser & Strauss 1967).

The appropriate sample size is determined by the concept of *theoretical saturation* (Glaser & Strauss, 1967; Strauss & Corbin, 1990), which occurs in data collection when:

- (a) “no new or relevant data seem to emerge regarding a category,
- (b) the category is well developed in terms of its properties and dimensions demonstrating variation, and
- (c) the relationships among categories are well established and validated” (Strauss & Corbin, 1990).

That means we should continue expanding the sample size as long as the information obtained through the process keeps providing us with new data. Thus, in case for the current research, we should continue interviewing members of cultural associations and its visitors until the moment when the data starts to become repetitive. Otherwise, by ignoring the theoretical saturation, the researcher risks creating theory based on inadequate development of patterns or themes and the result might be findings based on the lack of reliability and/or validity (Jones & Noble, 2007). A broader research scope will require far more data collection, which in turn, requires to more interviews, and may require alternative data sources (Thomson, 2011).

Due to the limit of time and participants’ availability we were able to choose 14 people for the sampling purposes of the current research project, which does not totally assure theoretical saturation but allows us to receive a broad scope of opinions. The target audience that was interviewed is divided between members of cultural associations situated around the city center of Porto (see Figure 7) and their customers.

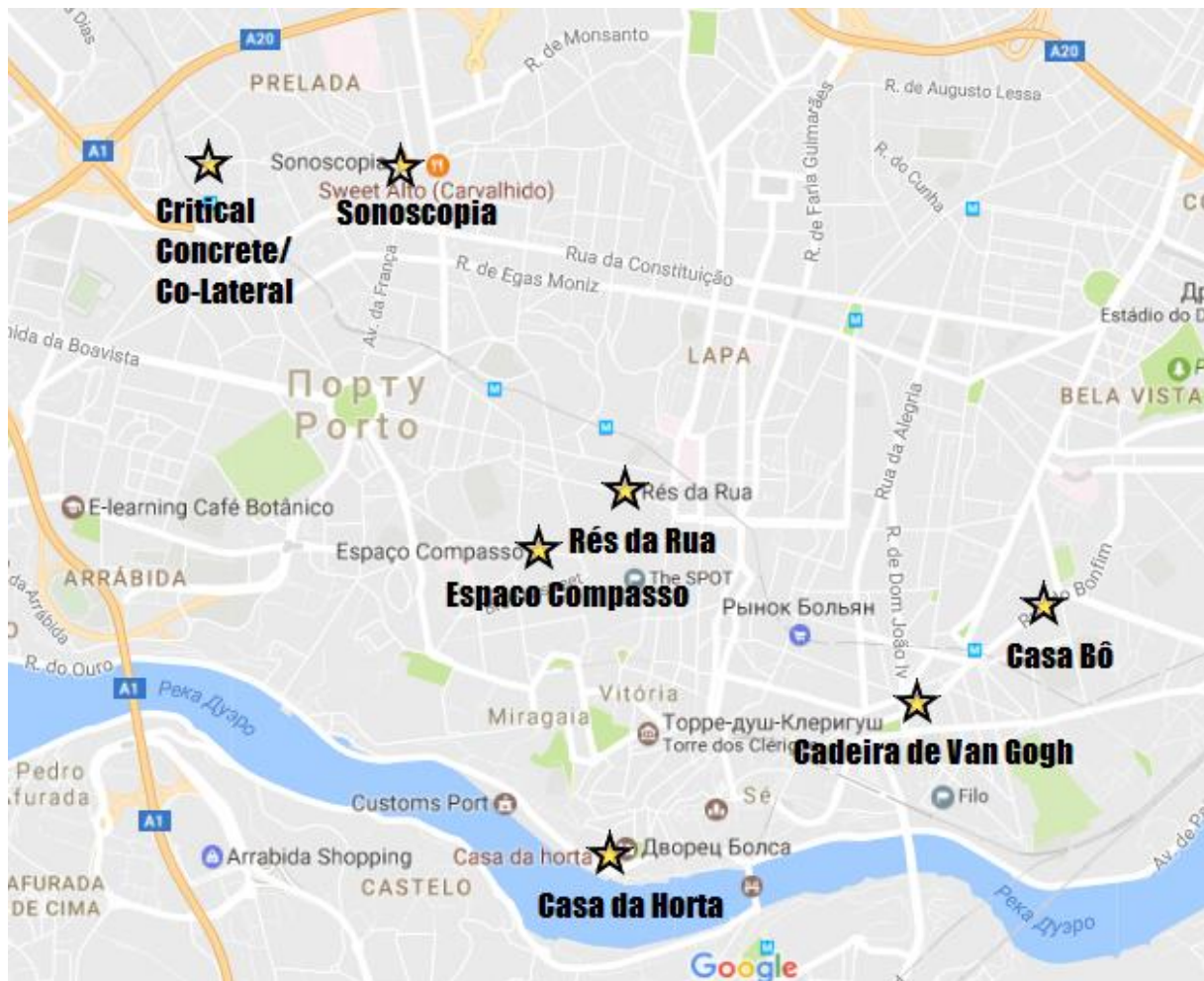


Figure 7 - Cultural association chosen for the project © Daria Potapova

### 4.3 Data analysis

For the purpose of data gathering 14 interviews were conducted during a period of one month and mainly took place in April 2017. All participants were contacted directly by the interviewer. They were mostly contacted through e-mail and social network messengers, which were used to schedule the best possible time to meet with the researcher. The majority of interviews were performed in person and most were conducted in the spaces belonged to cultural associations, except for three, which were recorded in public cafes and another three which were made through Facebook messenger. All of the in person interviews were audio recorded with the usage of Sound Recorder mobile application for Android to be analyzed later. At the beginning, an interview consent form was presented to each interviewee in order to make sure that his or her participation was voluntarily based, the consent form was developed by the researcher and signed by every participant (see examples presented in APPENDIX A, B).

In order to gain a broad variety of opinions we have spoken to the people from different categories, namely with eight participants directly related to cultural associations, one private event organizer and five customers who have been visiting cultural associations occasionally or on a regular basis. The socio-demographic and education information of the sample is represented in the table below (see tables 2 and 3). Most of the respondents belong to the 26-35 years old age group, with various academic background.

**Table 2 - Socio-demographic information**

<b>Age, y.o.</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
20-25	0	1	1
26-35	3	5	8
36-45	1	1	2
46-60	3	0	3
<b>Total</b>	<b>7</b>	<b>7</b>	<b>14</b>

**Table 3 - Education background information**

<b>Field of education</b>	<b>Quantity</b>
Architecture	1
Art and design	2
Economics	3
Marketing	1
Music	1
Psychology	1
Physics	1
Tourism	1
Undefined	3
<b>Total</b>	<b>14</b>

Concerning the interview structure, two interview scripts were developed, one for the association members (which was also used during the interview with event organizer) and another one for the visitors. Both scripts were designed in order to perform a semi-structured interview. This approach not only gives opportunity to achieve a balance between the flexibility of an open-ended interview and the focus of a structured ethnographic survey, but it also reveals broad descriptive data regarding the personal experience of each participant.

The script for the association members contains more broad questions, starting with the story behind each association and their initial motivations, following with the more specific questions related to the values and opportunities created, organizational structure, collaborations with other projects and the types of visitors they expect to see (APPENDIX C). The script for the customers contains a shorter list of questions related to their experiences with cultural associations (APPENDIX D).

The data analysis process was conducted with the usage of grounded theory approach and coding with NVivo 11 software. NVivo and its analogues are suitable for working with

unstructured textual, visual, graphical and sound information that is relevant for a research project. The characteristic “unstructured” is quite essential, because the software helps the researcher to see how the data is structured, organize the entire volume of available materials, break them into categories, subcategories, etc., regardless of the method that he or she uses. Coding, as a method of text analysis was proposed by Anselm Strauss and Juliet Corbin (Strauss & Corbin, 1990). Categorization of the text goes through the work with codes, which are respectively associated with research hypotheses. However, these codes can also be interrelated - and through these links the actual explanatory model can come through. Accordingly, coding can be deductively or inductively constructed, by extending the structure of the TreeNodes, a hierarchical category tree that includes the codes as it moves into the interior of the data set.

## 5 Results

This section is aimed to demonstrate the information about the cultural associations service offering model and to present an analysis of the opinions obtained through semi-structured interviews which, for the most, took place in April 2017.

### 5.1 Cultural association service offering

First, we are going to start by presenting the idea of a cultural association from a member's perspective, which can be extracted from the data accumulated through interviews. By organizing the gathered data, we are able group information into four categories with a total of 21 dimensions characterising each category. These four categories represent a short summary from the interview questions (see APPENDIX C) and provide a view on cultural associations service offering model, whereas 21 dimensions represent the members viewpoints.

**Table 4 - Cultural associations model**

Category	Sub-category/Dimension
Service business model	<ul style="list-style-type: none"> <li>● Culture and education</li> <li>● Solidarity and neighborhood integration</li> <li>● Ambiental</li> </ul>
Organizational structure	<ul style="list-style-type: none"> <li>● Horizontality</li> <li>● Consensus</li> </ul>
Customer segments	<ul style="list-style-type: none"> <li>● Artists and creative people</li> <li>● Travellers</li> <li>● Students</li> <li>● Vegetarians</li> <li>● People in Transition</li> <li>● People interested in alternative cultural events</li> </ul>
Values and service opportunities created	<ul style="list-style-type: none"> <li>● Co-creation and sharing knowledge</li> <li>● Environmental awareness, vegetarianism</li> <li>● Social inclusion</li> <li>● Cooperation and solidarity</li> <li>● Refurbishing, recycling</li> <li>● Affordable workshops and cultural events</li> <li>● Open schedule</li> <li>● Co-working, empowerment and self-realization</li> <li>● Servicescape and home-like feeling</li> <li>● Ability to contribute to the society (volunteering)</li> </ul>

According to the table above, the data was analyzed to find the main dimensions that subsequently will be explained in a more detailed manner considering it has some other theoretical support.

### 5.1.1 Service business model

Some authors (Johnson & Suskewicz, 2009) mention that a business model “consists of four interlocking elements, that, taken together, create and deliver value”. The elements are customer profit formula, value proposition, key resources and key processes. However, cultural associations’ activities are not aimed to gain any profit. A better definition might be the idea of a business model as a “a reflection of the firm’s realized strategy” (Hurt, 2008; Baden-Fuller & Morgan, 2010).

A recent case study (Principe, 2016) represents a cultural associations service offering model as a combination of three pillars, namely culture, ambient and solidarity. Cultural pillar includes all cultural activities organized by cultural associations, including concerts, performances, workshops, networking etc. By ambient pillar the author implies all actions towards promoting ecological awareness, vegetarianism, permaculture, recycling and rehabilitation. Finally, solidarity pillar involves social inclusion, volunteering, neighborhood integration, collective development and social cohesion.

The current research has shown the accuracy of the proposed model. The interviewees referred at least two out of three dimensions while describing how the associations function (see Table 5).

*“Our formal nomination is that we are a cultural association, but also environmental and social solidarity.”*

Female, Interview 3.

**Table 5 - Service offering dimensions**

Association	Dimension		
	Culture and education	Solidarity and neighborhood integration	Ambient
<b>Cadeira de Van Gogh</b>	+	+	
<b>Casa Bo</b>	+	+	+
<b>Casa da Horta</b>	+	+	+
<b>Critical Concrete</b>	+	+	+
<b>Espaco Compasso</b>	+	+	+
<b>Sonoscopia</b>	+		+
<b>Res da Rua</b>	+	+	+

In other words, a cultural associations model is not focused on financial and economic efficiency, but rather on creating conditions for cultural and educational service provision, promoting environmentally-friendly way of living, “*empowering local communities*” (Female, interview 10) by collaborating with other associations and governmental authorities on volunteering basis.



*“We work with old ladies in nursing home ... collaborate with blind people from “ACAPO” on the same street where we are... with adolescent mothers from another association”*

Female, interview 3.

*“Serralves, Casa da Música, next year we are going to start with organization of a festival at Teatro Carlos Alberto.”*

Male, interview 9.

### **5.1.2 Organizational structure**

The organizational structure represents how responsibilities, power and roles are assigned, coordinated and controlled, and how information and decisions transfer between different levels of management.

As it could be concluded from the interviews, most associations refer themselves as a non-hierarchical, horizontal organization with linear structure and the tendency to apply either consensus approach or a majority of votes in decisionmaking.

*“We are many: 6 of us are the permanent staff but we also have volunteers, who participate in decision-making. If you are part of the association you have a right to express your opinion and to contribute to the decision.”*

Female, interview 5.

*“Not saying it's perfect and everything works smooth, it does not, but we are learning a lot and it's getting better. It is very difficult to maintain, but horizontality was never threatened and it was never an issue that somebody takes control over anybody's opinion.”*

Male, interview 2.

It was also noticed that some places also respect their customers' opinions by accepting their suggestions and allowing them to participate in monthly meetings.

*“Officially we are 9 people who is related to association, and we have general meetings every month with everybody who wants to come. Sometimes it can be 10 people, sometimes 30.”*

Female, interview 3.

Based on the organizational preferences of the associations members it could be assumed that most of them may have backgrounds related to social economics, but the questions about their educational qualifications reveal quite diverse profiles. Indeed some of the members named social economics as a field of their main study, while other associations members (as it was referred by the interviewees) possess degrees in various fields such as performance arts, informatics, design, music, marketing, architecture, mechanical engineering, tourism, communications and physics. This diversity not only has a positive effect in organizational processes, but also affects widening the range of activities offered by one or another association:

*“Now I'm trying to make projects to promote critical thinking and innovation in the teaching of physics, to put the most of my background for social initiatives.”*

Male, interview 2.

Although the chosen respondents have previous work experience in related fields, at some point they made a choice towards becoming a member of a cultural association. The reasons that made them to do so refer to the willingness to promote environmental safety and sustainability, ethical consuming, principles of social and solidarity economy and the interest in community living. Returning to the phenomenon of horizontal structure mentioned above, it would be

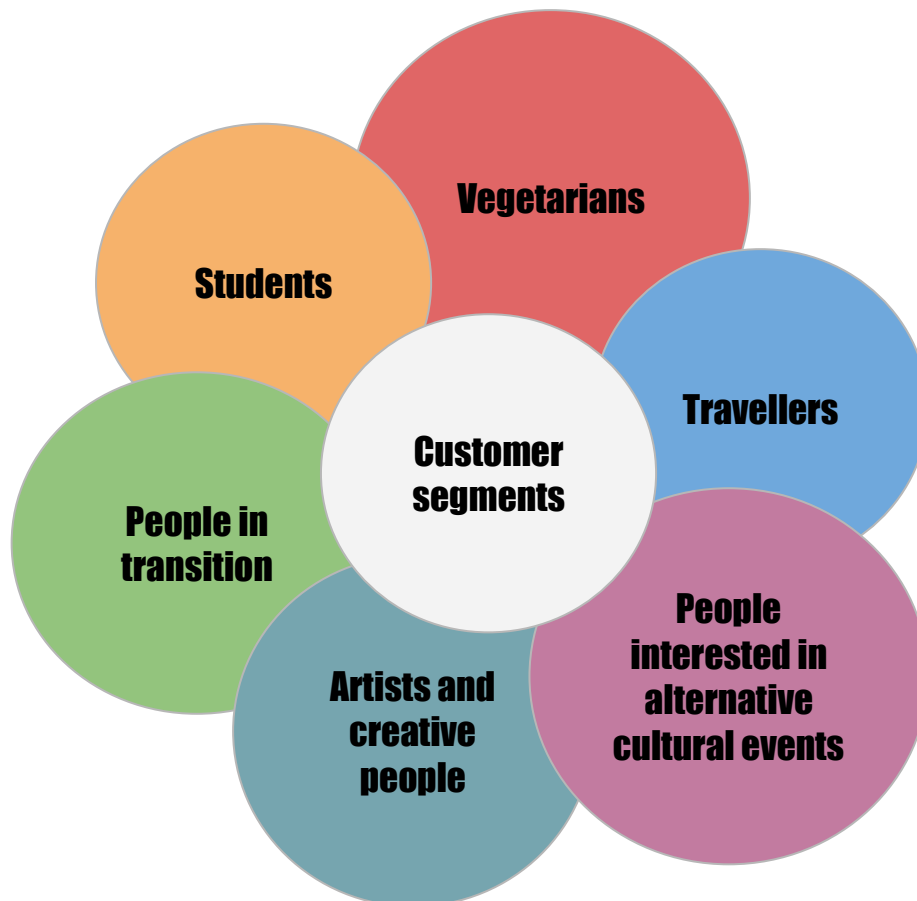
essential to mention another important reason, such as a need or desire to escape the traditional hierarchical system practiced in most companies and organizations.

*“I think our mission would be to create a place for people who can help to create a different reality. More hopeful, more connected with nature, connected with others. (...) We want to build some kind of alternative society inside the main society that can spread a different view about how people can live in a community.”*

Male, interview 1.

### 5.1.3 Customer segments

Segmentation helps organizations to manage diverse customer needs by identifying homogenous market segments (McDonald and Dunbar, 2004). Although typical customers of cultural associations are quite varied and their division sometimes relate to the profile of one or another place they are most likely to go to, the participants highlighted several groups represented on the figure below (Figure 8).



**Figure 8 - Customer segments**

*“... all kinds of people, who come with different interests. There are people who come to watch movies on Fridays, others come for poetry sessions, some people come only once a month for a dance workshop, so every activity has its own public, I should say.”*

Male, interview 6.

It would be important to disclose the “People in transition” segment, which is most likely to be found in the cultural associations which are open to external volunteering help and provide accommodation. This segment could be described as people who are looking for an alternative

way of living, but are either still officially employed in an organization with traditional hierarchical system or already quitted their jobs and have not found a new direction for their lives.

Another interesting segment could be “Vegetarians”, due to the fact that this group represents the majority of cultural associations’ visitors. One of the reasons of this phenomenon is that most cultural associations in our study sample either serve vegetarian or vegan meals or promote vegetarianism as their lifestyle.

#### 5.1.4 Values and opportunities created

Regarding the values and opportunities provided by cultural associations, all concepts referred by the interviewees are represented on the figure below (see figure 9).

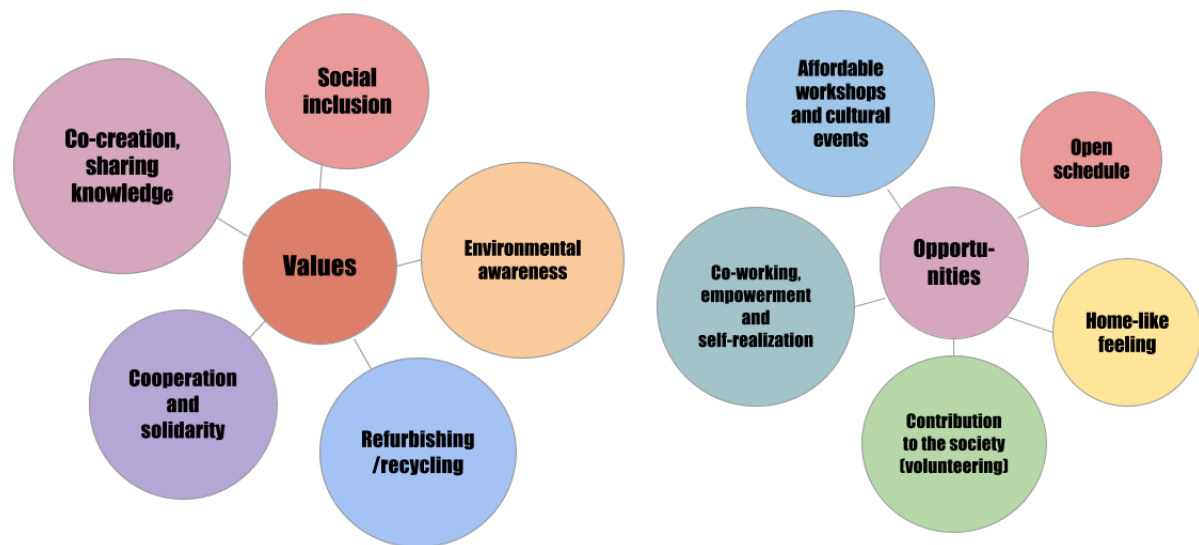


Figure 9 - Values and service opportunities

Values include rules and principles that are shared by all members of the organization, which determine the relationship among employees of the organization, as well as with the external environment (its customers, suppliers, partners, media and the government).

Most participants include in their values such aspects as co-creation and sharing knowledge, social inclusion, environmental awareness, refurbishing/recycling and cooperation and solidarity. In other words, cultural associations direct their activities towards creating inclusive spaces integrated in local communities, which promote ethical values and environmental safety and are open for all kinds of people.

*“And then the second most important [reason to open the place] - was to raise awareness about environment and create a space with organic products and handicrafts from local people.”*

Female, interview 5.

*“I feel what we should do and we are trying to do is to organize events and make people think, make people reflect more. I think this is the value we want to give.”*

Male, interview 2.

Concerning the opportunities created by cultural associations as a service provider, the interviewees named a broad scape of possibilities, which could be grouped in the following

concepts:

1. **Affordable workshops and cultural events**, which are either free or require a reasonable donation.

*“It's always 6 euro with food. Sometimes we have free events, without food, but we usually state it in a way that the food is for free, you only pay the artist. All the money go to the musician. (...) We don't want to put it higher and don't want to make it totally free. We are trying to maintain affordable price for everybody.”*

Male, interview 9.

2. **Open schedule (see Figure 10)**, which means the associations usually have a flexible agenda and are open to all suggestions.

*“We receive propositions regularly from people who heard about us, and they want to make a workshop or a book presentation. And then they just talk to us, normally it's a question of calendar.”*

Male, interview 6.

Terça	Quarta	Quinta	Sexta	Sábado
28 19.30 INTERCAMBIO ITALIANO	29 19.30 INTERCAMBIO ALEMÃO 21.30 TERTÚLIA E FILME TERRAMOURISK	30 19.30 INTERCAMBIO PORTUGUÊS	31 NOITE da FRANCESINHA 21.30 PREPARAÇÃO PARA G20	1 19.00 Oficina TÓNICO a base de água floral 21.30 CONCERTO JAMES DUO 15.00 Oficina 2 BOLSINO Labial e CREME PARA ROSTO
4 19.30 INTERCAMBIO ITALIANO	5 19.30 INTERCAMBIO ALEMÃO 21.30 JAM SESSION!	6 18.00 POETRY READING 19.30 INTERCAMBIO PORTUGUÊS	7 NOITE da FRANCESINHA 21.30 CONCERTO RAGA DIVERS	8 16.00 WORKSHOP E PARTILHA DE KOMBUCHA 21.30 CONCERTO SHEILA PATRICIA
11 19.30 INTERCAMBIO ITALIANO	12 19.30 INTERCAMBIO ALEMÃO 21.30 FILME "La Comuna"	13 19.30 INTERCAMBIO PORTUGUÊS	14 FECHADO 😊	15 FECHADO 😊
18 19.30 INTERCAMBIO ITALIANO	19 19.30 INTERCAMBIO ALEMÃO 21.30 Noite JAM SESSION	20 18.30 POETRY READING 19.30 INTERCAMBIO PORTUGUÊS	21 NOITE da FRANCESINHA	22 ANIVERSARIO CASA da MORTA 11.00 Oficina 23 CULINARIA INDIANA 15.00 Oficina CREME GORDO LEITE HIDRATANTE E BARRA HIDRATANTE para cabelo

ASSOCIA-TE  
BECOME MEMBER  
1€

Figure 10 – Agenda © Daria Potapova

3. **Co-working, empowerment and self-realization**. In other words, cultural associations



create synergies and conditions for self-development and cross-disciplinary skills enhancement. They also promote networking and cooperation by providing access to cultural events, works labs or workshops, which enable professionals and amateurs work and learn together and exchange knowledge.

*“The space suggests that you can do whatever you want, you can contribute to the space itself either with ideas, workshops, concerts you might want to do, anything.”*

Female, interview 5.

4. **Contribution to the society (volunteering).** Although some associations find it unprofessional to work with volunteers because “you cannot count on them” (Male, interview 8), most associations from the sample are open to external help either on occasional basis or based on long-term voluntary projects (EVS).

*“We already have volunteers, we have a ‘family’ of ~60 people who come here and volunteer.”*

Female, interview 3.

5. **Servicescape and home-like feeling.** By servicescape Booms & Bitner (1981) mean the ability of physical environment to impact customers behavior - as the service environment is used by consumers as a criterion to evaluate services. This must be the most essential aspect of the atmosphere in each and every association, due to the reason that on the one hand these places practice refurbishing/recycling (see Figure 11, 12), their interiors are most likely to look like somebody’s home, filled with old furniture and cutlery. On the other hand, the place fosters informal relations between members and visitors, creating a democratic, friendly and welcoming environment.

*“We cultivate human relations.”*

Male, interview 4.



Figure 11 - Casa da Horta © Daria Potapova



Figure 12 - Rés da Rua © Daria Potapova

## 5.2 Visitors perspective

Second, we are going to present a summary of a visitor's viewpoint based on a quick semi-structured interview (see APPENDIX D). A short questionnaire was applied in order to delineate and confirm the extent to which services offered by cultural associations meet quality standards or visitors expectations. The participants were mainly asked about motivation, which affected their choice of visiting cultural associations instead of traditional cultural places. They were also asked about their service experience and about the important opportunities they find that such organizations create.

Based on the gathered data, it was possible to define three categories with a total of ten concepts characterizing each of them (see table 6).

Table 6 - Visitors perception

Category	Concept/Dimension
Motivation	<ul style="list-style-type: none"> <li>● Shared values</li> <li>● Non-profit structure</li> <li>● Home-like feeling</li> <li>● Open attitude</li> </ul>
Service opportunities	<ul style="list-style-type: none"> <li>● Affordable cultural events</li> <li>● Homemade food</li> <li>● Ability to meet people with similar mindset</li> <li>● Ability to learn something new</li> <li>● Volunteering</li> </ul>
Weak points	<ul style="list-style-type: none"> <li>● Lack of “discipline”</li> </ul>

### 5.2.1 Motivation

While describing their motivation in choosing to visit cultural associations, the participants positively refer to its non-profit structure and open attitude towards the customers, and its ability to be in a friendly community with people who share similar values. The interviewees point out that they value the fact that the members of cultural associations are not just serving the customers and getting money for it, but are also socially integrated with them and maintain peaceful social relations, so that the visitors feel like they belong to the place. Overall, we could see that visitors are looking for more interactive service experience.

*“I like these places because of more personal experience, because you are not just a customer. I have a feeling that they are more opened, more interested in you. This is more like a community.”*

Female, interview 14.

### 5.2.2 Opportunities

Next, the respondents were asked to express their opinions regarding what they find important in services provided by cultural associations. While answering the question, the participants have mentioned such opportunities as ability to visit cultural events for affordable price, homemade food, ability to meet people with similar mindsets and learn something new, ability to give a hand and volunteer for the association.

*“I think places of this kind cannot be classified in line with traditional cultural spaces. They have a more informal atmosphere, no dress code, no restrictions. This is another format of the service, I would say. Traditional organizations advertise themselves as “We offer you a unique experience at the highest level,” in comparison, cultural associations say “We want to create a free space where people feel they belong to”. Indeed, you go there and get to know the people who work there, you become friends at some point, and then you do not go to the “organization”, but “to visit your friends place” where something new happens every week, a new concert or workshop.”*

Female, interview 12.

### 5.2.3 Weak points

The interviewees have not mentioned many aspects to improve, although one participant pointed out the lack of “discipline” in events schedule. If planned better, the workshops and concerts would gain more visitors. Sometimes people have to spend more time waiting for some particular performance to happen, and probably this aspect causes the gap in the service delivery process. However, the respondent does not think that it really affects the visitors satisfaction. One way or another, the planned event will attract its audience.

## 5.3 Final reflection on data results

We have analyzed the data considering two perspectives, namely the associations members view and the customer service perception. During the analysis, we were able to extract several dimensions which reflect the specific service offering provided by the cultural association, as well as to have a look at the visitors opinion about its relevance.

The first part of the analysis enables us to understand the business concept of the cultural association service and provides a broad view on the values and service opportunities created

by these organizations in Porto, its organizational structure and customer segments that they target. The second part provides us with the customer perspective view on the service offering. By comparing this data, we could assume that some of the service quality measurements proposed by Parasuraman et.al. (1988) approach obtain different shapes and meanings in the case of nonprofit activities.

The analysis has shown us that only three out of five measurements, namely Empathy, Tangibles and Responsiveness are actually essential both for the customers and the members of the cultural associations in Porto. On the contrast with the commercial organizations, their service perception is determined by the ability of cultural associations to perform not “personalized” but “personal” experience. The customers value the empathy and no-blaming atmosphere, social inclusion and the easiness of interaction between the members and the visitors. The visitors are attracted by the values of cultural association such as co-creation, environmental awareness, vegetarianism, cooperation and solidarity and appreciate the informal servicespace, where they can feel relaxed and welcomed.

As it was mentioned by Edvardsson & Olsson (1996), in order “to understand customers’ needs and wishes properly, is it appropriate and often necessary to involve customers in the process of developing new services. Attractive and customer-friendly services emerge from a dialog with competent and demanding customers.” By the answers that we received from the members it could be concluded that the associations are widely use this strategy. The visitors have confirmed that the ability to participate in service development and the associations openness towards the external ideas encourage them to get involved in associations activities.



## 6 Conclusion and future research

This research project had two main objectives: to study the opportunities and alternative values created by cultural associations in Porto, and to understand how the service quality is shaped in the nonprofit sector. In order to achieve these goals, we have prepared and conducted the qualitative study based on The Grounded Theory approach and the data gathered from 15 semi-structured interviews with voluntary participants allowed to have a deeper understanding of a phenomenon that is vaguely studied. Data collection and the coding process provided the following findings:

First of all, we were able to see that the appearance of cultural associations was directly connected with the postindustrial city transformation, as an alternative source of jobs for people who were looking to avoid traditional hierarchical system. The historical background review in the part two has shown that the modern image of Porto underwent the process of revitalization (Balsas, 2007). While the city was becoming more attractive in terms of cultural activities and tourism opportunities, and hence, getting to be more commercial, it starting to lose its identity, because the lack of jobs and high accommodation prices triggered the citizens to move away from the downtown. Thus, the appearance of non-profit initiatives and cultural associations in particular were determined by the need of balanced and affordable spaces for everybody, both citizens and tourists. The need of some kind of community which promotes social inclusions and ethical principles, defends and applies principles of solidarity and responsibility (Avila & Campos, 2005), and fosters co-creation, creativity and self-development where people would be able to connect with other individuals of similar mindsets and values.

Second, through the literature review we found out that the Parasuraman, Zeithaml and Berry (1988) concept of service quality measurement acquires different forms and structures when speaking about third sector organizations. With the results of our preliminary research, it could be assumed that some of the main dimensions defined by Parasuraman et. al. bring less value for cultural associations' service quality perception. Namely, Reliability and Assurance was not mentioned as important factor for associations visitors as well as for the associations members. Instead, they stressed out the aspects related to Tangibles, Empathy and Responsiveness. In support of this, visitors they referred the need of receiving a more personal and home-like service experience, and the ability to develop social connections with the members and other visitors, which cultural association aware aware of and were able to provide successfully. As it could be seen from the data analysis, these places have "no-blaming" (Principe, 2016) culture and are able to create conditions to connect people, so they could feel free to be themselves and do not have to fit in any boundaries.

One of the research objectives of this work was to determine the service gaps. Although it was not possible to perform a broader quantitative study within the current project, we were able to find one gap in service delivery related to the lack of accuracy in events planning, which caused people to spend more time waiting for the performance or a workshop to happen.

Overall, besides the limitations, such as time, availability of people and language problems, which we have faced during the development of this study, we were able to conduct a preliminary research in determining service quality dimensions for a case of non-profit organizations. With the results obtained in this work it would be possible to adjust tools like SERVQUAL questionnaire model to measure specific aspects of services provided on non-profit basis for the future deeper research purposes. This would open new perspectives on these branches of services offering.

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**APPENDIX A: Sample Consent Form for Interviews (associations)**

Please consider this information carefully before deciding whether to participate in this research.

**Purpose of the research:** To study background of cultural associations and communities around Porto, their organizational structure and service model.

**What you will do in this research:** If you decide to volunteer, you will be asked to participate in one interview. You will be asked several questions. Some of them will be about the story behind each community. Others will be about the values and opportunities created by an association as a service provider. With your permission, I will tape record the interviews so I don't have to make so many notes. You will not be asked to state your name on the recording.

**Time required:** The interview will take approximately 1-1,5 hours.

**Risks:** No risks are anticipated.

**Benefits:** This is a chance for you to tell your story about your experiences in starting a community or cultural association

**Confidentiality:** Your responses to interview questions will be kept confidential. At no time will your actual identity be revealed. You will be assigned a random numerical code. Anyone who helps me transcribe responses will only know you by this code. The recording will be erased when my final research project has been graded, in the end of summer, 2017. The transcript, without your name, will be kept until the research is complete.

**Participation and withdrawal:** Your participation in this study is completely voluntary, and you may refuse to participate or withdraw from the study without penalty or loss of benefits to which you may otherwise be entitled. You will receive payment based on the proportion of the study you completed. You may withdraw by informing the experimenter that you no longer wish to participate (no questions will be asked). You may skip any question during the interview, but continue to participate in the rest of the study.

**To Contact the Researcher:** If you have questions or concerns about this research, please contact: Daria Potapova, up201500025@fe.up.pt, +351 934943818. You may also contact the faculty member supervising this work: Teresa Sarmiento, tsarmiento00@gmail.com, +351 919007767.

**Agreement:**

The nature and purpose of this research have been sufficiently explained and I agree to participate in this study. I understand that I am free to withdraw at any time without incurring any penalty.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name: \_\_\_\_\_

**APPENDIX B: Sample Consent Form for Interviews (visitors)**

Please consider this information carefully before deciding whether to participate in this research.

**Purpose of the research:** To study background of cultural associations and communities around Porto, their organizational structure and service model.

**What you will do in this research:** If you decide to volunteer, you will be asked to participate in one interview. You will be asked several questions related your experience with cultural associations. With your permission, I will tape record the interviews so I don't have to make so many notes. You will not be asked to state your name on the recording.

**Time required:** The interview will take approximately 15 min.

**Risks:** No risks are anticipated.

**Confidentiality:** Your responses to interview questions will be kept confidential. At no time will your actual identity be revealed. You will be assigned a random numerical code. Anyone who helps me transcribe responses will only know you by this code. The recording will be erased when my final research project has been graded, in the end of summer, 2017. The transcript, without your name, will be kept until the research is complete.

**Participation and withdrawal:** Your participation in this study is completely voluntary, and you may refuse to participate or withdraw from the study without penalty or loss of benefits to which you may otherwise be entitled. You will receive payment based on the proportion of the study you completed. You may withdraw by informing the experimenter that you no longer wish to participate (no questions will be asked). You may skip any question during the interview, but continue to participate in the rest of the study.

**To Contact the Researcher:** If you have questions or concerns about this research, please contact: Daria Potapova, up201500025@fe.up.pt, +351 934943818. You may also contact the faculty member supervising this work: Teresa Sarmiento, tsarmiento00@gmail.com, +351 919007767.

**Agreement:**

The nature and purpose of this research have been sufficiently explained and I agree to participate in this study. I understand that I am free to withdraw at any time without incurring any penalty.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name: \_\_\_\_\_

**APPENDIX C: Interview script (with members of associations)**

1. What was the story behind the idea of creating a cultural association?
2. How did you find the place?
3. How the choice of the area was determined?
4. What are the mission and values of cultural association?
5. How many members belong to the association? How old are they? What is their education and current occupation?
6. What is the organizational structure of the association?
7. What kind of organizational problems appear during the process? How difficult they were to overcome? Which official authorities are engaged?
8. What are the main services provided by the association
9. What are the customer segments? What kind of people are most likely to come?
10. Do you collaborate with other associations or official authorities? What kind of projects you develop?
11. Do you accept volunteers? In what areas they are useful for you?
12. Are you open to external initiatives and offers? Is it difficult for an artist to organize a performance/workshop at your place?

**APPENDIX D: Interview script (with visitors)**

1. What is your motivation to visit these places?
2. What is the most attractive in the services provided by cultural associations?
3. What kind of people you see more often in these places? How can you characterize or group them?
4. What internal environment these places have?
5. Have you ever offered your help or volunteered for any projects in cultural associations? Why are you interested in such kind of activities?



## APPENDIX E: Cultural associations

### 1. Sonoscopia

<http://www.sonoscopia.pt/>

Sonoscopia is located on the rua da Prelada, Porto, and includes several studios, duly equipped for the design and production in the area of electroacoustic exploration and research, and also has a space for art residences that has hosted dozens of artists from all over the world.

Sonoscopia is an association/platform which creates, product and promote art and educational projects focused essentially on the exploration/research of sound and its interdisciplinary collaboration with various artistic, scientific and pedagogical areas.

Since 2011 Sonoscopia has organized over 500 events, educational activities and made publications in about 20 European countries, the USA, Lebanon, Brazil, Japan, the UAE and Tunisia.

Sonoscopia is a space for reflection and creation, where the confluence of different ways of thinking and acting is one of its main strengths. Over the last few years their team has made an effort to create a space where several artists related to experimental, improvisation and electroacoustic music can exchange ideas and develop consistent works in a physical space that combines decent technical and work conditions.

Their idea is to create a free space people can feel a part of association/collective/project Sonoscopia. It is free for everybody to come to Sonoscopia's events and participate in their projects.



### 2. Rés da Rua

<https://www.facebook.com/resdarua/>

Rés da Rua is a self-managed community in the center of Porto, based on values such as linear decision making by consensus, voluntary participation and shared responsibility, cooperation and solidarity, inclusion and openness, DIY and creativity, ecology and vegetarianism. These form the basis of dialogue and action for the kind of space they want to create, not a system of rules but rather are actively used in the decision-making process in their meetings and daily lives.

It is not only a space to live in but also a space for developing projects that are currently still in process such as the Vegetarian Cantina and the Open Office. Vegetarian canteen provides delicious and free food (on donations basis mostly).. It is mainly an informal space for people to get together and share food in a non-commercial environment, where everyone eats what they want and clean up after themselves. The workshop room is an



open space where people create/invent/ study/share/experiment with various arts and crafts such as carpentry, construction of musical instruments, drawing and painting, electronics, etc.

The community is highly against competition, in contrary they seek for opportunities to collaborate with other communities for the common benefit. They organize workshops and events on a weekly basis.

### 3. Casa Bo

<https://www.facebook.com/casabo.porto/>

Cultural, Environmental and Social Solidarity Association.

Vision: Contribute to the ultimate fulfillment of all Beings through the holistic development of the Human Being for your happiness, peace and harmony with you in the Universe.

Values: Sharing, Respect, Integration, Humility, Consciousness, Love and Sustainability.

Financial Sustainability: According to the principles of social economy, accounting and financial transparency, and towards the development of consciousness in the judgments, we intend to work wherever possible with volunteering, donation or conscious contribution, based on the financial sustainability of the project.



### 4. Espaço Compasso

<http://www.espacocompasso.org/>



Espaço Compasso is a non-profit cultural association with a purpose to promote, stimulate and make known multiple forms of art and culture, with particular emphasis on the use of art as an instrument of social intervention.

Founded in 2011, they encourage the creation of alternative means of subsistence and cultural development, by supporting projects of social entrepreneurship and sharing of art in the form of classes, workshops, shows and events.

### 5. Casa da Horta

[http://casadahorta.pegada.net/entrada/?page\\_id=5935](http://casadahorta.pegada.net/entrada/?page_id=5935)

Casa Da Horta is a cultural and environmental association, based on local action with a horizontal decision-making structure. It aims to search and create alternative ways of living questioning the existing layers of culture, habits, lifestyles and political state.

Sharing ideas, critical thinking, ethical consuming, consumption of seasonal/local food, broadening the perspective of animal and human rights, investigating alternative horizontal usage of the communities/urban spaces, creating artifacts by reusing leftovers, repairing and exchanging are just some core issues of Casa Da Horta.

Casa da Horta is a registered non-profit organization with EVS project opportunity for foreign volunteers. Volunteers are usually involved into cooking, organization and support of event, gardening, etc. This community is open for everyone to become its member on a yearly basis, with possibility to organize concerts, art exhibitions, movie nights, presentations, workshops, projects and debates of alternative, sustainable, environmental, artistic or social ideas.



## 6. Cadeira de Van Gogh

<http://acadeiradevangogh.wixsite.com/acadeira>

The purpose of the Association is to develop cultural activities, such as the promotion of courses or practical workshops in various areas of expression, the realization and promotion of cultural events, presentation of the works in the area of culture, both from internal members and externally.



## 7. Critical Concrete/Co-lateral

<http://criticalconcrete.com/>

Critical Concrete is a project space that mixes a socio-cultural space and architectural experimentation in Porto. The concept is based on the synergy between popular formats and critical minds at the cutting-edge of artistic production and urban research. Our ambition is to provide an alternative way of teaching, learning and creating architecture, art and design. For that, we will run workshops and summer school programs combining both theoretical and practical activities, fostering sustainability in all its levels. All of these actions will happen in close collaboration



with the community.

In parallel, Critical Concrete will host open events such as summer screenings, dancing balls, football projections and markets, twisted with the social sciences, artistic actions and architectural experimentation. We will also have an open source laboratory for the construction of furniture for both private and urban spaces.

The activities designed at Critical Concrete aim to bring young students real life challenges, giving them not only knowledge and experience in the field, but providing them with a unique and diverse set of skills.