

BUSINESS PLAN FOR A CULTURAL PLATFORM

Ana Carolina Pereira Valente

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Supervisor:

Prof. Doutora Ana Margarida Mendes Camelo Oliveira Brochado, Prof. Auxiliar (com
Agregação), ISCTE Business School, Departamento de Marketing, Operações e Gestão Geral

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Business Plan for a Cultural Platform

Resumo

O *business plan* desenvolvido tem como objetivo sustentar a criação de uma plataforma cultural, assente em três elementos principais: uma agenda cultural diversificada, uma componente educativa acessível e uma vertente social de apoio às comunidades imigrantes.

Pretende-se que este projeto seja uma via promotora da diversidade e do diálogo cultural, contribuindo para a uma maior integração da comunidade imigrante na sociedade portuguesa.

A concretização desta proposta reflete igualmente a intenção de apresentar um modelo de negócio sustentável, erradicando a noção generalizada de que um projeto cultural nunca poderá ter retorno sobre o investimento.

A metodologia subjacente ao projeto compreende o desenvolvimento de uma contextualização teórica através de uma revisão de literatura, procedida de uma análise PESTEL e Porter. Seguidamente destacam-se a realização de uma avaliação ao setor cultural e recreativo e uma análise à concorrência. Adicionalmente, o desenvolvimento da proposta envolveu uma aferição das oportunidades e ameaças intrínsecas ao projeto e a elaboração de um questionário que sustenta a estratégia de STP e marketing mix. Após a execução de uma SWOT sistémica, procedeu-se ao desenvolvimento de uma avaliação financeira do projeto.

Esta sistematização teórica permitiu concluir a existência de um ambiente favorável à implementação de um projeto nos moldes apresentados e a possibilidade do mesmo ter a capacidade de gerar um VAL correspondente a 1,1 milhões de euros e uma TIR de 27%. A recuperação do investimento será realizada em menos de nove anos e o índice de rendibilidade do projeto corresponderá a 2,01 € por unidade de capital investida.

Keywords: Empreendedorismo; Gestão Artística e Cultural; Educação para as Artes; Inclusão Social

JEL Classification System: M13 – New Firms; Startups; Z100 Cultural Economics; Economic Sociology; Economic Anthropology: General

Abstract

The business plan to be presented intends to support the development of a cultural platform that is built under three pivotal features: a broad cultural program, an accessible education component and a social dimension that strives for supporting immigrant communities.

This project aspires to be a means of promotion of cultural diversity and cultural dialogue and to ultimately contribute to a better integration of immigrant communities within the Portuguese society.

By developing this proposal, the author intends to present a business model that is sustainable and to subsequently eradicate the widespread notion that a cultural project never represents any return on investment.

The underlying methodology comprehends the development of a theoretical context through a literature review, which was preceded by a PESTEL and Porter analysis. An overview on the sector was performed, as well a review on the project's competitive context. Additionally, the proposal involved the assessment of intrinsic opportunities and threats and the development of a survey that supported the STP and marketing mix strategies. After developing a systemic SWOT, a financial evaluation was conducted.

This theoretical structure provided the conditions to conclude that there is an overall favorable environment that will most certainly allow the implementation of a project with the profile that was previously mentioned. Subsequently, this project is expected to generate an NPV of 1,1 million Euros and an IRR of 27%. The investment is predicted to be recovered in less than nine years and the project's profitability index will represent 2,01 € per capital unit.

Keywords: Entrepreneurship; Arts and Cultural Management; Education for the Arts and Culture; Social Inclusion

JEL Classification System: M13 – New Firms; Startups; Z100 Cultural Economics; Economic Sociology; Economic Anthropology: General

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Index

Resumo.....	1
Abstract	3
Acknowledgments	5
1. Executive Summary	1
2. Research Methodology	6
3. Reference Framework	8
4. Project Description.....	9
4.1. Mission, Vision and Values.....	10
4.2. Working in Babel.....	11
4.3. Building Babel.....	11
4.4. Key Success Factors	11
4.5. Competitive Advantages.....	12
5. Literature Review.....	13
5.1. Defining Art, Culture and understanding their intrinsic meanings	13
5.1.1. Art.....	13
5.1.2. Culture.....	15
5.2. The arts and culture sector.....	19
5.2.1. Arts Segments	19
5.2.2. Nonprofit and For Profit organizations	20
5.2.3. Tendencies occurring in the sector.....	23
5.3. Arts Management	24
6. Market Analysis	25
6.1. External Analysis – PEST Analysis	25
6.1.1. Economic Factors	25
6.1.2. Political Factors.....	27
6.1.3. Social Factors	29
6.1.4. Technological Factors	31
6.1.5. Conclusion.....	33
6.2. Sector Overview	34
6.2.1. General Data.....	35
6.2.2. Cultural Associations’ Profile	36
6.2.3. Organizational Strategies	38

6.2.4.	Financing Sources and Partnerships.....	38
6.3.	Porter’s Five Forces Analysis.....	39
6.3.1.	Threat of New Entries	40
6.3.2.	Competitive Rivalry	41
6.3.3.	Threat of Substitute Products/Services	42
6.3.4.	Bargaining Power of Suppliers	43
6.3.5.	Bargaining Power of Customers	44
6.3.6.	Conclusion.....	46
6.4.	Competition Analysis	48
6.4.1.	Strategic Groups	48
6.4.2.	Leximancer.....	50
6.5.	Future Demand	55
6.6.	Opportunities and Threats	60
7.	Implementation Strategy.....	62
7.1.	Segmentation, Target and Positioning.....	62
5.2.1.	Segmentation Criteria.....	62
5.2.2.	Target	63
5.2.3.	Positioning.....	63
7.2.	Marketing Mix.....	66
7.2.1.	Product	66
7.2.2.	Price.....	72
7.2.3.	Promotion	73
7.2.4.	Distribution.....	76
7.2.5.	Process.....	77
7.2.6.	Location.....	79
7.2.7.	Physical Evidence	80
7.3.	Organization	83
7.3.1.	Legal Constitution	83
7.3.2.	Organizational Culture	83
7.3.3.	Organizational Structure	84
7.3.4.	Recruitment and Selection	89
7.3.5.	Salary Policy	92
7.3.6.	Performance Evaluation	94

7.3.7.	Training	95
7.4.	Strengths and Weaknesses	96
7.5.	Systematic SWOT Analysis	98
8.	Financing.....	103
8.1.	Capital Structure	103
8.1.1.	Partners.....	103
8.1.2.	Cowdfunding.....	103
8.1.3.	Business Angels	105
8.1.4.	Linha de Crédito Capitalizar	105
8.1.5.	Portugal 2020	106
9.	Project Evaluation.....	106
9.1.	Investment Map	107
9.2.	Cash Flow Map.....	110
9.3.	Financial Plan	112
9.4.	Income Statement	116
9.5.	Balance Sheet	119
9.6.	Project Evaluation.....	123
9.6.1.	Key Project Indicators	128
9.6.2.	Sensitivity Analysis.....	131
9.6.3.	Scenario Analysis	133
10.	Conclusion.....	134
11.	References	135
12.	Annexes.....	138
	Annex 1 – Household Disposable Income and Overall Consumption	138
	Annex 2 – Household Expenditure on Leisure and Cultural Goods	138
	Annex 3 – Employment Growth in Cultural and Creative Activities.....	140
	Annex 4 – European Programs for Supporting the Arts.....	141
	Annex 5 – Portuguese Age Structure	142
	Annex 6 – Elderly Population Evolution.....	142
	Annex 7 – Life Expectancy at Birth	143
	Annex 8 – Global Free Time and Leisure Time.....	143
	Annex 9 – Work-Life Balance.....	144
	Annex 10 – Government Expenditure in Education.....	144

Annex 11 - Illiteracy Rate	145
Annex 12 – Household Expenditure on Recreation and Culture.....	145
Annex 13 – Students Enrolled in Culture-Related Courses	146
Annex 14 – Emigrant Population in the Country	146
Annex 15 – E-commerce Worldwide	147
Annex 16 – Number of Portuguese Online Shoppers.....	147
Annex 17 – Associations’ Foundation Year.....	148
Annex 18 – Associations’ Main Artistic Segments.....	148
Annex 19 – Specialized and Generalized Associations and their Main Artistic Segment .	149
Annex 20 – Main Artistic Segments and Fields of Action.....	150
Annex 21 – Number of Associations and Employees/Volunteers by Association Size.....	151
Annex 22 – Employment Status	152
Annex 23 – Number of Employees/Volunteers by Job Role.....	153
Annex 24 – Types of Financing Sources.....	153
Annex 25 – Public Financing Sources.....	154
Annex 26 –Associations Developing Partnerships.....	154
Annex 27 – Porter’s 5 Forces Analysis – Global Attractiveness of the Sector	155
Annex 28 – Processes – Ticket Selling	156
Annex 29 – Processes – Event Entry.....	156
Annex 30 – Processes – Membership Subscription.....	157
Annex 31 – Processes – Enrollment System	157
Annex 32 – Processes – Payment System	158
Annex 33 – Physical Evidence – Building and Building Areas	158
Annex 34 – Physical Evidence – Facilities	159
Annex 35 – Job Description Chief Executive Officer (CEO)	161
Annex 36 – Job Description Performing Arts Director	164
Annex 37 – Job Description Visual Arts Director.....	166
Annex 38 – Job Description – Music Events Director	168
Annex 39 – Job Description – Education Service and Community Projects Director	170
Annex 40 – Job Description – Artistic Residency Director	173
Annex 41 –Job Description – Communication Director	175
Annex 42 – Job Description – Restaurant Manager	177
Annex 43 – Job Description – Producer for the Performing Arts	179

Annex 44 – Job Description – Producer for the Visual Arts	181
Annex 45 – Job Description – Music Events Producer	183
Annex 46 – Job Description – Producer for Education Services and Community Projects	185
Annex 47 – Job Description – Communication Assistant.....	187
Annex 48 – Job Description – Assistant Producer for the Performing Arts.....	189
Annex 49 – Job Description – Assistant Producer for the Visual Arts	190
Annex 50 – Job Description – Assistant Music Producer	192
Annex 51 – Job Description – Assistant Producer for the Education and Community.....	193
Annex 52 – Job Description – Maintenance Manager	195
Annex 53 – Job Description – Receptionist	196
Annex 54 – Job Description – Chef.....	197
Annex 55 – Job Description – Kitchen Assistant	198
Annex 56 – Job Description – Restaurant Waiter/Waitress	200
Annex 57 – Job Description – Counter Waiter/Waitress	201
Annex 58 – Surveys.....	203
Annex 59 – Equipment Expenses Map.....	211
Annex 60 – General Assumptions	224
Annex 61 – Sales Map.....	226
Annex 62 – Payroll & Retentions.....	230
Annex 63 – External Supplies and Services	231
Annex 64 – SOPE (State and Other Public Entities).....	238
Annex 65 – Depreciations Map	240
Annex 66 – Working Capital.....	244
Annex 67 – Key Project Indicators.....	248
Annex 68 – Leximancer Software	252

Index of Tables and Figures

Table 1 – Arts Segments	20
Table 2 – Number of Individuals by Activity Practiced	36
Table 3 – Weighted Impact of Porter’s 5 Forces on Global Attractiveness of the Industry	46
Table 4 – Strategic Subgroup: Business Concept	49
Table 5 - Strategic Subgroup: Location	50
Table 6 – Competitive Matrix	54
Table 7 – Evolution on GDP (Annual Percentage Change).....	55

Table 8 – Impact of GDP Forecasts on Future Demand	55
Table 9 – Evolution on Private Consumption (Annual Percentage Change).....	56
Table 10 – Impact of Private Consumption on Future Demand	56
Table 11 – Evolution on Unemployment Rates (Annual Percentage Change)	57
Table 12 – Impact of Unemployment Forecasts on Future Demand	57
Table 13 – Population Projections, Lisbon Metropolitan Area, 2015-2024	58
Table 14 – Impact of Population Forecasts on Future Demand	58
Table 15 –Impact of Demographic/Economic Criteria on Future Demand	59
Table 16 – Impact of Final Score on Future Demand	59
Table 17 – Segmentation Criteria.....	62
Table 18 – Workshops to be Organized by the Project.....	71
Table 19 – Babel and Market's Prices per Activity/Service.....	73
Table 20 – Babel’s Building Areas and Activities	81
Table 21 – Gross Monthly Salary by Job Position.....	93
Table 22 – Training by Job Position	96
Table 23 – Systemic SWOT – Strengths & Opportunities.....	99
Table 24 – Systemic SWOT – Strengths & Threats.....	100
Table 25 – Systemic SWOT – Weaknesses & Opportunities	101
Table 26 – Systemic SWOT – Weaknesses & Threats	102
Table 27 - Babel’s Crowdfunding Rewards by Level of Contribution	104
Table 28 - WACC on the Project’s Lifecycle	125
Table 29 - Evaluation Criteria – Investor’s Perspective	126
Table 30 Evaluation Criteria – Project After Financing	126
Table 31 - Sensitivity Analysis: Impact of a Variation in Occupancy Rates on Main Ratios	132
Table 32 - Scenario Analysis – Impact of Variation in Prices and Occupancy Rates on NPV	133
Figure 1 – Porter’s Five Forces Model.....	40
Figure 2 – Leximancer Software Results – User Generated Content	51
Figure 3 – Golden Triangle of Positioning.....	65
Figure 4 – Perceptual Map	66
Figure 5 - Maslow’s Hierarchy of Needs	67
Figure 6 - Brand's Logotype.....	68
Figure 7 - Kamancheh	71
Figure 8 Goblet Drums.....	71
Figure 9 - Sitar.....	71
Figure 10 – Project’s Distribution Channels	77
Figure 11 – Babel’s Organization Chart	84
Figure 12 - Babel’s Organization Chart - Restaurant.....	84
Figure 13 – Babel’s Recruitment Sources.....	90
Figure 14 – Job Positions Accountable for the Selection Process	92

List of abbreviations/glossary

EU – European Union

HR – Human Resources

IRR – Internal Rate of Return

KPI – Key Project Indicator

NPV – Net Present Value

PI – Profitability Index

PP – Payback Period

SME – Small and medium-sized enterprises

1. Executive Summary

Este plano de negócios surge acima de tudo do interesse do autor pela esfera cultural e artística, e pela sua convicção de que estas duas áreas poderão representar vias catalisadoras de uma maior abertura social para a diversidade cultural e de um maior diálogo intercomunitário.

O objetivo será desenvolver uma plataforma cultural, localizada em Lisboa, com base em três pilares: uma agenda cultural abrangente, uma componente educativa acessível a todos e uma vertente marcadamente comunitária, plasmada em toda a essência do projeto.

Portugal, e em particular a cidade de Lisboa, apresentam ao dia de hoje um ambiente que se acredita ser globalmente favorável à implementação de projetos de natureza cultural, voltados para o apoio às comunidades imigrantes. Este paradigma é sustentado pela realização cada vez mais frequente de parcerias público-privadas de apoio à cultura, pela interpenetração da cultura em circuitos cada vez mais comerciais e pela existência de um número significativo de imigrantes na cidade.

Neste mais recente contexto de dinamismo cultural e até económico, destacam-se como focos primordiais desta nova plataforma cultural:

- **O desenvolvimento de um modelo de negócio sustentável** – a demonstração, através de um plano de investimento, de que um projeto de natureza cultural pode ser financeiramente rentável. A erradicação de uma perceção generalizada de que a cultura nunca poderá representar uma área com retorno sobre o investimento;
- **A prestação de serviços culturais acessíveis a todos** – uma estratégia de preços maioritariamente abaixo ou, no limite, em linha com os praticados pelo mercado;
- **A inclusão das comunidades envolventes na construção do projeto** – dando prioridade a indivíduos pertencentes a comunidades do bairro do Martim Moniz, que tenham experiência adequada e que estejam interessados em ensinar e/ou fazer parte do projeto de reabilitação do edifício que dará lugar a esta nova plataforma cultural;
- **A divulgação do trabalho de artistas emergentes** – a criação de um ambiente aberto e propício à apresentação de novas abordagens nas mais diversas vertentes artísticas. A disponibilização de oportunidades para artistas de diversas origens exibirem a sua obra;

- **A educação para a cultura** – a transmissão de conhecimento sob diferentes formas de expressão, como meio de construção e/ou solidificação da formação cívica dos indivíduos;
- **A erradicação da exclusão social dos imigrantes** – através do desenvolvimento de eventos culturais que promovam a diversidade, o diálogo entre comunidades e que, conseqüentemente, contribuam gradualmente para a extinção de preconceitos comumente associados à comunidade imigrante em Portugal.

No sentido de responder aos objetivos delineados e sustentar as premissas originalmente apresentadas pelo projeto, este plano de negócios foi sistematizado segundo a metodologia que abaixo se passará a descrever.

Em primeiro lugar uma contextualização teórica, através do desenvolvimento de uma revisão de literatura suportada por artigos (científicos e outros), *websites* e livros de referência nas áreas abordadas. Uma exposição de conteúdo que fundamenta o conceito do projeto e onde são abordados os seguintes temas: a definição de arte, cultura e os seus significados intrínsecos, as características dos sectores cultural e artístico e o papel da gestão nas indústrias culturais e criativas.

Seguidamente, uma avaliação ao meio envolvente externo e competitivo, materializada numa análise PESTEL e Porter, onde são identificando fatores com impacto direto sobre a proposta de investimento em causa.

De igual importância revelou-se a realização de uma análise ao sector cultural e recreativo que explorasse o perfil global da indústria, a sua evolução ao longo dos últimos anos, as práticas organizacionais mais comuns e as estratégias de financiamento e patrocínio mais frequentes. O desenvolvimento desta análise viabilizou um correto e mais preciso enquadramento do projeto.

Posteriormente, a avaliação dos potenciais concorrentes do negócio e a identificação das suas estratégias organizacionais. Os concorrentes foram organizados em grupos estratégicos e seguidamente demonstrou-se profícua a elaboração de uma matriz da concorrência, como meio de avaliação do posicionamento do negócio em relação aos seus concorrentes mais diretos.

Tendo como base as evidências apresentadas pelas análises acima mencionadas, foram identificadas as oportunidades e ameaças intrínsecas ao projeto.

É de destacar igualmente a realização de um questionário a um universo de **xxxx pessoas**, cujas conclusões permitiram sustentar a definição da segmentação, posicionamento e *target* do projeto, bem como parte da sua estratégia de marketing mix.

Finda a concretização da estratégia STP e de marketing mix, uma aferição dos pontos fortes e fracos associados ao negócio e o desenvolvimento de uma SWOT sistémica que possibilitou a identificação de estratégias a executar face à interação dos diversos fatores especificados através da matriz SWOT.

Numa fase final, o desenvolvimento de uma avaliação financeira detalhada do projeto, concretizada num conjunto de demonstrações e rácios económico-financeiros que validam a sustentabilidade da proposta.

Tendo por base esta estrutura analítica, abaixo se mencionam as principais conclusões associadas ao presente projeto:

- Em primeiro lugar, foi possível conferir a existência de um contexto que se apresenta globalmente propício à criação de um programa de índole cultural nos moldes propostos por este plano de negócios;
- A cidade de Lisboa apresenta ao dia de hoje uma vasta oferta cultural, sendo no entanto limitada no que diz respeito à disponibilização de projetos culturais com uma componente social;
- O sector cultural e recreativo está marcadamente ligado ao associativismo e a existência de organizações com fins lucrativos pode ser considerada invulgar;
- O projeto apresenta três concorrentes principais, cuja localização e conceito são relativamente próximos da proposta desenvolvida;
- Tendo em conta a previsão de crescimento esperada nos principais indicadores económicos e demográficos em Portugal, é expectável uma evolução positiva na procura futura e consequentemente no número de consumidores de produtos e serviços de natureza cultural;
- A avaliação financeira do projeto revelou a capacidade de geração de um VAL equivalente a **1,2 milhões de euros** e uma **taxa de rendibilidade de 10%**. A recuperação do

investimento será realizada **em menos de dez anos** e o índice de rentabilidade do projeto corresponde a **2,03 € por unidade de capital investida**.

A análise e as conclusões extraídas na sequência do desenvolvimento do projeto demonstraram assim a sustentabilidade e a viabilidade da realização prática deste negócio.

2. Research Methodology

Research undertaken for the purpose of developing this business plan counts upon both qualitative and quantitative methods.

Firstly, bearing in mind the nature of this project, the author considered of significant importance to explore, by means of a literature review, the *status quo* on both cultural and artistic sectors, as well as to portray how the conceptualization of art and culture has evolved along the centuries. The interdependencies between art and management and the way the relationship between the two is changing was also subject of a particular focus.

The aforementioned research topics do not fall onto the most common categories founded on scientific papers and, for that reason, although publications of the type are also applied, literature review is supported mostly by alternative sources such as: specific books on related subjects, working papers, online articles and official documents and studies from most recognized entities (i.e. UNESCO, E.U., etc.).

Both governmental and non-governmental studies were also of particular importance to conduct the dissertation's PEST analysis, and to draw further conclusions on the overall conditions surrounding the project.

On the other hand, the overview performed on the sector is specifically supported by a working paper on cultural and artistic organizations in Portugal, which was developed by the Portuguese Observatory on Cultural Activities¹. This study includes a survey conducted on 234 cultural associations and approaches rather relevant topics on organizational strategies and common sources of financing. This study allowed for a more extended understanding of the particularities of this industry.

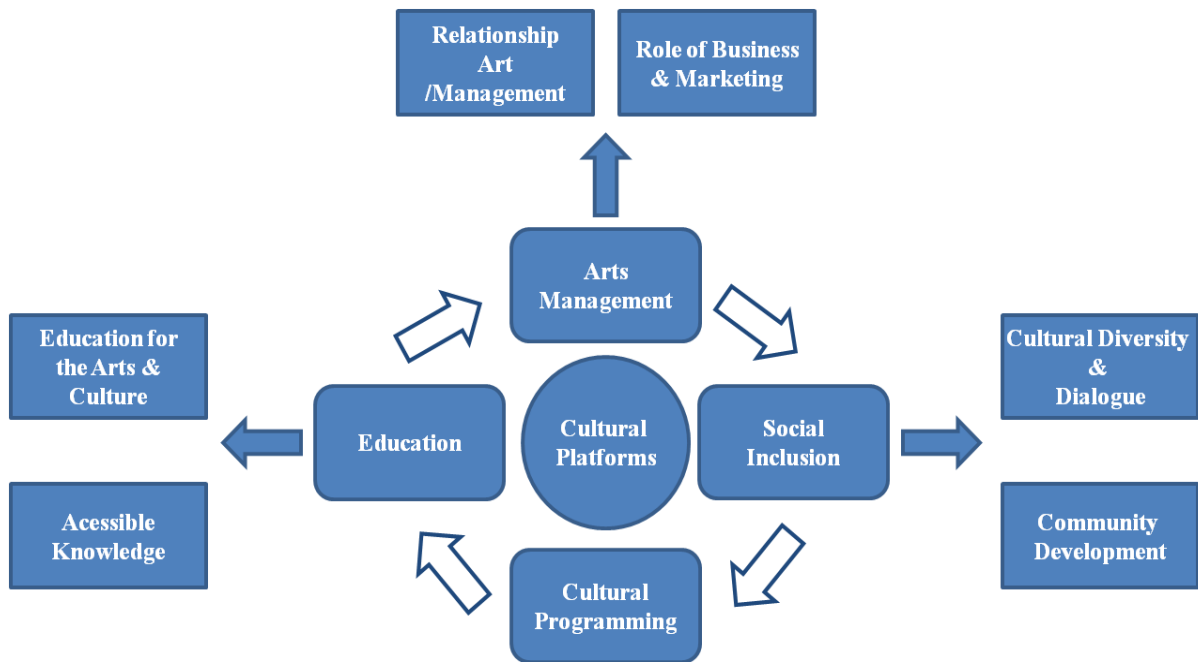
Furthermore, it is of the utmost importance to highlight the use of the Leximancer software to support the project's own competition analysis. This tool was vital to aggregate, identify and conceptualize key aspects related with consumer expectations when looking for cultural platforms. The generated results were based on more than 150 users' reviews collected from TripAdvisor, Zomato and Facebook.

¹ In Portuguese: Observatório das Actividades Culturais

In terms of quantitative methods, this project involved the development of a survey which was conducted on 173 individuals and that was particularly focused on assessing and exploring consumer habits and motivations in terms of cultural products, as well as to understand how viable was considered to be the innovative proposal intrinsic to the business plan.

The author believes the wide spectrum of data sources and research methodologies has allowed for an exploration of topics and the drawing of conclusions that are valid and that reflect with a significant degree of feasibility the overall context that is associated to the project.

3. Reference Framework



4. Project Description

In the foundations of this project, there lies a tenacious will to offer a completely different and overwhelming culture experience for those who dare to enter Babel.

Babel is a cultural association founded in the traditional neighborhoods of old Lisbon, that offers its visitants different experiences based on three different components: education, leisure and community.

Education is reflected on the intention to provide on a regular basis master classes, music lessons and workshops on various topics, such as music, dance, creative writing, theatrical performance, etc.

From its genesis also derives the hosting of temporary exhibitions, concerts, poetry slamming, political debates and thematic movie sessions.

The last but not remotely the least important component of this cultural association lies on its dedication to the surrounding communities. In fact, this feature intends to be the differentiator factor and one of the competitive advantages of this project's concept.

Today, a significant number of communities from different countries live in Lisbon's historical neighborhoods. The city has more than fifty three thousand foreign residents² with distinct origins: some of these communities have Eastern European roots, a significant number comes from Portuguese-speaking countries and around fifteen thousand arrived from Asian territories.

All these ethnic diversity hovers over the city of Lisbon and represents a great opportunity yet to explore.

This cultural association aims to be the place where all communities meet and share with each other. More than that, Babel's matter will be made out of the stories and cultural experiences of Portuguese and non-Portuguese communities.

These diversity and this cultural idiosyncrasies will set the topic for numerous debates and will also give these communities the opportunity to express themselves, whether by

² Data collected from pordata.pt – on the Municipality of Lisbon only; in 2016

organizing festivals dedicated to promoting a certain cultural identity or by hosting music or dancing classes conducted by one or more persons belonging to these communities.

Additionally, this project will count upon two main promoters which will be responsible for all processes at the business early stages: collecting financing, acquiring the necessary assets to the operation, recruiting and selecting talented and adequate human resources, etc.

These promoters will then expect to be supported by the financial aid and expertise of specific Business Angels, which will then too be part of the project.

Furthermore, to ensure a sound management of the business and a coordinated decision-making, Babel will set a Board of Directors, formed by the project's two main promoters and one Business Angel.

Ultimately, Babel will mean promoting culture and making it accessible for everyone. By doing that, the project expects to have its share on the eradication of social and cultural prejudices still persistent in our contemporary society.

4.1. Mission, Vision and Values

Mission

Babel's mission is to promote culture and making it accessible for everyone, while contributing to the eradication of social and cultural prejudices still persistent in our contemporary society.

Vision

This project's vision lies on being and being acknowledged as Lisbon's best cultural meeting point, a platform capable of offering the best multidisciplinary cultural experience in the city.

Values

Cultural Production and Promotion: Babel is inspired by the variety of cultural expressions existing in the world. Its main objective is to promote this diversity by encouraging people to share their knowledge and their work.

Cultural Diversity: This project pays tribute to the myriad of communities that continue promoting their cultural heritage, by giving them the opportunity to share their experiences and learn from other cultural traditions.

Cultural Dialogue: A platform of culture and arts that represents a means to communicate transversely across communities.

Integration: By being a platform that allows communities to share their voices and experiences on one hand, and audiences to get to know different cultural traditions and points of view on the other, Babel hopes to contribute to a better social integration of these groups, through the eradication of some of the cultural prejudices still existing today.

Knowledge: Babel has the conviction that knowledge is the only way to break cultural barriers and prejudices. The transmission of knowledge through different cultural expressions will constitute one of this project's priorities.

4.2. Working in Babel

The main objective is to attract talents from different cultural backgrounds to teach or share their skills on a particular cultural activity they are experts on. Most of Babel's music classes, language courses and workshops will be taught by people whose roots are associated to the original regions of those activities.

4.3. Building Babel

Babel will also recruit people belonging to the surrounding communities to help restoring the building or decorating the premises and it will count on skillful workers from the most diversity of areas – contractors, painters, electricians, plumbers, traditional craftwork manufacturers, etc. It is important to mention that never will these workers be subjected to precarious work or salaries under the minimum wage, under a hypothetical argument that they are contributing to developing a community project for future use. Babel will ensure all employers will have the best conditions to be able to work.

4.4. Key Success Factors

This project's mission and vision will be supported by three key attributes, which the author believes will heavily determine its success:

- **A price strategy below the market average:** most of Babel's cultural activities were positioned at a price that is lower than its main competitors. This strategy was adopted with the ultimate purpose to make culture accessible to larger audiences;
- **The project's communitarian approach:** the intention to involve the surrounding communities in the construction of the project, whether by attracting neighborhood talents to teach and/or share their experiences at Babel, recruiting interested people from Martim Moniz to help restore the project's building and premises, or organizing debates and cultural festivals to promote cultural diversity and intercultural dialogue;
- **The background experience of Babel's team:** from strategic directors to producers, assistants, and resident artists, the project counts upon a group of people with proven experience in the artistic field, an already existing network of contacts, a solid academic record (when demanded) and highly committed to the project's values.

4.5. Competitive Advantages

The city of Lisbon provides a vast cultural offer under many shapes and sizes. This project believes, however, there are still opportunities to explore, capable of impacting audiences in new and unexpected ways.

Babel intends to respond to the existence of this unexploited potential by presenting the following set of competitive advantages:

- **Price:** Babel's activities are positioned at a lower price when compared to the main players in the cultural and/or recreational sector;
- **Community component:** the project intends to raise social awareness, using culture and art as a vehicle to promote the debate around cultural and community issues. The unique interpenetration between culture and this social perspective is responsible for leveraging the project and set Babel apart from its main competitors;
- **For-profit structure:** the project operates under a for-profit business rationale, unlike most of the existing cultural and recreational organizations, which are legally constituted as associations. The project believes this business model will contribute to optimize resources and be less dependent on state subsidies and sponsorships. This financial autonomy will also mean a higher degree of independency when selecting the project's cultural content, which will ultimately lead to a more interesting and a higher quality cultural agenda.

5. Literature Review

5.1. Defining Art, Culture and understanding their intrinsic meanings

5.1.1. Art

Art is not a simple word to define. In fact, many have advocated that art cannot be simply explained or dissected as if any other concept could be. This perspective has in its basis the argument that oftentimes, the objects called art do not have a distinctive feature in common (Lansing, 2004) and as so, they cannot be treated alike neither looked at in the same way.

Nevertheless, along times, authors, researchers and artists themselves tried to elaborate on the possible meanings of this intricate word.

For instances, during Plato's time, a most recognized Greek philosopher from around the fourth century B.C., art was seen as he himself formulated as a kind of mimesis (Slater, n.d.) – this perspective on the meaning of art was related to the dominance of representation as the central concept and the main activity in the arts field of that particular period. This perspective lasted until around the eighteen century A.C.

With the advent of Romanticism as the main style in the arts and works of art of the eighteenth century, expression became a most significant concept. Art started to be looked at as a “catharsis of the emotions” (Slater, n.d.) and for the first time, audience responses and the pleasure taking out of art started to be seen as crucial in the whole process.

In the nineteenth century, Karl Marx and Marxists that followed introduced a new understanding of art. The role of the environment, particularly the socio-economic conditions of a certain society, started to be seen as major influencers of art productions and their characteristics. Marxism advocated that a change in these socio-economic circumstances would inevitably generate a change on every form of cultural expression (Munro, 1960).

As so, art came to be seen as a reflection of the material means of each economic system (Slater, n.d.).

Around that period, other social theories of art emerged, although not based on the premises stated by the latter thinkers (Slater, n.d.). For instances, Russian novelist Tolstoy (1896) considered art to be impregnated on the transmission of certain feelings – whether real or imagined – from one person to another by means of external signs, and in a way that others would also be able to experience the same feelings of the one who was transmitting them.

The unroll of the twentieth century brought a shift from the expression theories to the abstraction and the acknowledgement of form (Slater, n.d.). Art was then conceptualized as the combination of different forms and the relations established between them in a way that would awake “aesthetic emotions” in the audience (Bell, 1914). The idea of art was then connected to a certain degree of subjectivity – it became dependent on each person’s ability to react emotionally towards an object and consequently considering it a work of art (Bell, 1914). Characteristics such as organization, unity and harmony or concepts like well-made or professionally written became common vocabulary of the so-called formalist theories (Slater, n.d.).

By the mid-twentieth century, R.G. Collingwood – an English philosopher, historian and archaeologist stated that art was deeply connected with self-expression: it involved communicating emotions by means of creating “an imaginary experience or activity”(Collingwood, 1958).

Although Collingwood’s theory had a significant importance in the early years of the twentieth century, the subsequent decades were more inclined not to elaborate any tight definition of art.

American aesthetician Morris Weitz (1956), for instances advocated that art was an open concept that could not be defined. This theory was inspired by the work of Wittgenstein (1953), which provided an illustrative example on the concept of games, for then explaining other definitions of philosophical entities. Wittgenstein stated that there was nothing that all games had in common – the term was many times used for different forms of human activity that were only connected by few resemblances. Weitz (1956) stated that like games, art had no set of common properties that could be assembled together – there were only a few similarities and relationships that could be identified but nothing further.

Some authors however, tried to provide a few considerations on art without leaving behind its non-hermetic nature.

Dickie (1974) classified a work of art as everything that is able to be appreciated by the artworld. Beardsley (1958) added that a work of art is something that is created with the purpose of fulfilling aesthetic interests.

The concept of art has suffered numerous considerations along times and more tight definitions have given way to more subjective reflections (Slater, n.d.). These reflections are a result of the cultural and social context by which they are involved (Goguen, 2000).

Currently there is a tendency for Western cultures to acknowledge everything as an art work and other cultures too are showing evidences on the acknowledgment of art as a cultural-dependent notion (Goguen, 2000).

5.1.2. Culture

The following literature review on the subject of culture is mainly supported by a core concept compilation developed by the Centre for Applied Linguistics at the University of Warwick (UK), which explores further on the evolution of definition of culture and the changes occurring along the centuries.

The term culture began to be increasingly employed in the nineteenth century. Around that time, this word gained different meanings and associations: on one hand, it was used to refer to intellectual or artistic productions or products. This definition, advocated by the English intellectual Matthew Arnold, was closer to the realm of aesthetics.

Another perspective, with a more anthropological view, was perpetrated in the nineteenth century by the British anthropologist Edward Tyler. This definition relates culture to a set that includes knowledge, beliefs, art, morals and other habits, and that is assimilated by an individual as a member of a society. Tyler popularized the theory that all societies pass through different stages of evolution, developing themselves from “savagery” to “barbarism” to “civilization”. This ultimate step was associated with the Western culture, assuming it to be superior to all others. Despite this biased thesis, some elements were taken as a benchmark for anthropology for a long time.

The last conceptualization was developed around the twentieth century by Franz Boas, a German-American anthropologist, and focused on the uniqueness of different cultures and peoples. This definition advocated that there should never be a differentiation between “high” and “low” culture and that cultures should not be associated with evolutionist concepts.

In the light of a more anthropological view, today’s definition of culture refers to a community that is large enough to be self-sustaining and to produce new generations without having to depend on outside people.

On the other hand, similar to its early definitions, it also represents the range of thoughts, experiences, patterns of behavior and values that are held by communities, that guide behavior and that may evolve or not with contact with other cultures and along times.

Social psychologist Hofstede classified these elements of culture into four categories: symbols, rituals, values, and heroes. Symbols are associated with verbal and nonverbal language. Rituals represent the social activities practiced within a group, while values are feelings that are deeply rooted in a culture, oftentimes not open for discussion. Heroes are the real or imaginary people that serve as behavior or role models within a culture and that are conveyed in the culture's myths. These myths may take the form of a particular subject in the literature or other forms of communication.

Symbols, rituals, values and heroes are the pinpoint at which culture and art intersect. In the light of a definition closer to the perspective of art, the idea of culture can also be described as "the works and practices of intellectual and especially artistic activity" (Williams, 1983 as cited in Chong, 2010).

5.1.2.1. Cultural Diversity

The following topic is a result of a report developed by EU Member state experts on the role of arts and cultural institutions for cultural diversity and intercultural dialogue. The report is inserted in the context of the European Agenda for Culture, more particularly within the development of the work plan for culture for the years 2011-2014.

The existence of common traits within a group, such as a particular language, religion, certain artistic ways of expression or even relationships between genders or different generations, all contribute for shaping cultural diversity.

In the light of the arts sphere, the concept of cultural diversity represents a community's variety of cultural views, translated into cultural programs and activities or the ways of allocating resources and awards.

Cultural diversity also concerns each individual – it is the result of the myriad of interactions one experiences during his/her lifetime through travel, migration, reading, contacting with others, etc.

As so, it is possible to state that every culture is hybrid and a result of a mixture that is constantly evolving and renewing itself for the sake of societies' wealth.

5.1.2.2. Globalization

The development of the following research literature on globalization counts upon the findings undertaken by UNESCO's 2009 world report on cultural diversity and intercultural dialogue.

Globalization is often associated with a Western dominance of the global market economy and it tends to be seen as a unilateral and unidirectional process that shrinks cultural diversity and cultural products or practices held by local communities. Besides the development of transactional markets in recent years, this conceptualization is much due to the widespread of media throughout the world, which led to a much facilitated exposure of Western patterns of living and that has had impact on almost all countries, regardless of their culture, religion or even the political regime they are under.

Cultural erosion has then become an increasing concern and has contributed to the existence of a generalized perspective of globalization as being a means of homogenization and surreptitious hegemony.

At the same time, migration movements have become a "significant factor in intercultural dynamics". That means that in countries of emigration, the decrease of human resources tends to create an imbalance between genders and generations and consequently a weakening of the whole social and cultural structure. Immigrants, in their turn, face the challenge of reconciling their own traditional values with those of the host country. The most common outcome is avoidance for a complete assimilation, in favor of an adaptation to the new cultural environment.

Facing this continuous influx of migrants, the relationship between states and these different communities may vary. Usually there is a certain degree of pluralism, which may range from "institutional recognition to tolerance of difference".

Within the context of recent international exchanges, UNESCO (United Nations Educational, Scientific and Cultural Organization) has been identifying potential threats to the world's cultural heritage in its many forms of expression. These threats include:

- The development of sedentary lifestyles, reflected in urban living;
- Religious intolerance;
- Lack of respect for forms of knowledge transmission in certain traditional societies;
- The world culture relayed by the media in favor of local content;
- The inability to respect the sacred character of certain ceremonies;
- The ‘museification’ of practices that were once forms of collective leisure contributing to preserve and strengthen social bonds;
- The replacement of traditional forms of cultural expression by new communication technologies;
- The impact of global distribution networks on local cinema productions.

UNESCO considers, however, that it would be a mistake to consider the outcomes resulting from the globalization process as wholly negative for the expression of cultural diversity, rather than a two-sided coin.

Globalized media, for instances, is increasingly being used by outcast groups, once “voiceless”, to express their social, economic and political claims. At the same time, many areas of everyday cultural experience are still beyond the reach of the globalized market, such as the sense of national or ethnic identity existing in oneself, the religious or spiritual ties felt by each individual, certain community interests or activities and the prevailing environments and social relationships created in a particular context.

In many countries even, international exchanges are resulting in a diversity of multicultural services and expressions.

Moreover, digital means have given rise to new forms of cultural diversity, particularly disseminated between the younger generations.

However, rather than attempting to arrive at a conclusion on the overall impact of globalization to cultural heritage, it is more beneficial to focus on the dynamic essence of cultural diversity and to develop strategies to help managing the impact of cultural changes in individuals and communities’ identities.

It is important not to ignore the fact that tradition is not hermetic and it is also subject to continuous reinvention. Tradition is “inscribed within a process of becoming” and cultural

diversity and identity are deeply connected with innovation, creativity and receptiveness to new means of cultural expression.

5.2. The arts and culture sector

The arts and cultural field today involves a broad and heterogeneous set of individuals and organizations dedicated to “creating, producing, and presenting arts activities, as well as distributing, preserving, and educating about the cultural products” (Wyszomirski, 2002).

Culture and the arts have been playing an increasingly significant role in most advanced economies (Venturelli, 2000). These economies have been valuing more and more the role of “cultural inventiveness and innovation in all forms of expression” for the national and international development of policies concerning not only the arts and cultural sector alone, but their systems as a whole.

In this context, terms such as creative economy, creative industries, cultural industries or creative sector are commonly used to refer to this particular sector or to other activities that have a deep association with creativity (Trapp, 2015).

As so, from this point forward, the arts and cultural sector may be called upon one of these designations.

5.2.1. Arts Segments

There are five distinct segments in which the arts and cultural sector can be divided into. These segments are expressed and explained in Table 1. It is important to mention though, that despite this advocated organization of the sector, there is a growing tendency for these segments to intersect and to build linkages among each other.

As so, it is important to look at these clusters not as isolated or closed art forms in themselves but as increasingly interdependent and connected activities, even capable of producing synergies when used together.

Table 1 – Arts Segments

Arts Segment	Status of the artist	Status of Organization
Fine arts (high arts)	Professional	Not-for-profit or public sector
Commercial arts (entertainment)	Professional	For-profit
Applied arts (industrial design; architecture)	Professional	For-public or public sector
Amateur arts (unincorporated)	Amateur	Voluntary
Heritage arts	Professional Amateur	For-profit Not-for-profit or public sector Voluntary

Source: Chartrand and McCaughey, 1989 as cited by Dewey, 2004

There is however, a simpler classification elaborated by Wyszomirski and Toepler (2012) that differentiates the field into performing arts, visual arts and humanities.

The performing arts are associated with activities such as live theater, dance, musical theater or musical concerts. Visual arts in their turn are related to activities and works of art present in art galleries or museums. Humanities usually include a range of activities from cultural heritage to historical inquiry or literary works.

5.2.2. Nonprofit and For Profit organizations

Individuals and organizations that constitute the artistic field are organized into nonprofit and for profit organizations.

Nonprofit organizations' main goal consists on providing a public service or to serve a public purpose. Profit may be part of the equation, but it is never the primary intention when creating a corporation of this nature (Entrepreneur, n.d.).

Nonprofit organizations play a significant role within the creative industry as a whole. In contrast with other sectors, nonprofit arts organizations and commercial providers of the same nature seldom compete directly between each other. Sometimes even, they may establish particular relationships and create synergies together. For instances, an actor may move around the nonprofit theater stages and more commercial driven productions, such as movies or television and art museums oftentimes have a significant position in the art market and in what comes to art deals and auctions (Toepler and Wyszomirski, 2012).

The nonprofit sector includes two types of organizations: the ones that represent amateur and community-based activities – theater groups, choruses, ethnic cultural societies, etc. – and, on the other hand, professional performing, visual, literary and other organizations that present artworks of professional standards and that attract a paying audience (Toepler and Wyszomirski, 2012).

However, nonprofit arts organizations are mostly found in the performing arts field and are deeply disseminated throughout museums and similar institutions (organizations with living collections, for instances), where the commercial presence is minimal.

The structure of revenues of nonprofit organizations is quite variable – it may derive from a considerable number of sources and may differ among artistic disciplines. As so, some depend more on box office receipts or on admissions income, while others may deeper rely on government support or even gifts or grants from individuals or foundations.

Nevertheless, the overall picture indicates that the nonprofit sector is much more inclined to depend upon a high share of private philanthropy and have a relatively low level of government support.

For-profit organizations in their turn are associated with activities under the commercial realm and the entertainment business. These activities include, for instances, the production of movies, television or music content or, in a more pedagogical perspective, the ownership of fine arts schools.

For-profits also include the previously mentioned applied arts, with industrial design and architecture being their paramount areas (Dewey, 2004).

5.2.3. Tendencies occurring in the sector

5.2.3.1. Tendencies in the arts system

Although there has been in the past a propensity to stratify the arts into segments, disciplines and subdisciplines, there is a “growing awareness of the intersections and linkages among nonprofit arts, entertainment, and the unincorporated arts” (Cherbo and Wyszomirski, 2000 as cited by Dewey, 2004).

This means that “amateur, nonprofit and commercial creative enterprises all interact and influence each other constantly” (Dewey, 2004) and that new partnerships are emerging and an entrepreneurial capacity is being increasingly valued.

5.2.3.2. Tendencies in the cultural policy system

The cultural policy model has been evolving towards assisting the high, popular or amateur arts, whether nonprofit or commercial and has been witnessing a growing commitment to address important issues that were not in the agenda before.

One of those issues has to do with the role of community in culture and the arts and the impacts it may have in areas such as “education, community-building, urban development, audience accessibility and generation of social capital” (Weil, 2002; Mercer, 2001; Bradford, Gary and Wallach, 2000; Adams and Goldbard, 2001, as cited by Dewey, 2004).

All through the sector, activities are moving towards including a focus on both national and international policies and creativity is now emerging as a key element in the government and management concepts of cultural administration.

Moreover, there has been a tendency to generate a more open concept of culture that implies the participation of “decision-makers, promoters and managers in the formation, production, distribution, preservation, management and consumption of culture at all levels of society” (Dewey, 2004).

5.2.3.3. Tendencies in the arts funding system

European subsidies for the arts sector have been declining over the past years. As so, many European nations are considering privatization as a possible answer to overcome financial challenges and focusing efforts on finding alternative sources to support the sector as a whole.

As nations tend to converge in respect to cultural policies, “best practices sharing and lessons learned from abroad” (Dewey, 2004) grow as a common practice taken by policy-makers around the world.

In parallel, there is a growing concern on funders’ side to evaluate artistic program outcomes, revise accounting and reporting standards and not to focus solely on altruism and support of arts for the art’s sake.

Protecting intellectual property and its related assets has become an important issue and opportunities connected with e-commerce and e-philanthropy are increasing significantly.

New arts funding models are then reflecting the changes in economic assumptions, resources and issues.

5.3. Arts Management

The widespread growth of cultural and artistic organizations in the second half of the 20th century led to the emergence of arts management as a generalized discipline, employed in both for-profit and non-for-profit structures (Dewey, 2004).

In order to better understand the concept of arts management, we may recur to the findings of Bendixen (2000), which define this practice as a “mediation of internal artistic expression with the external public”. In the arts field this may be done with a commercial end, in some cases, or simply to serve the intrinsic value of a work of art.

Mediation becomes of exceeding importance given the historical contradictions and tension that have hovered over the arts and management fields (Chiapello, 1998, Maitlis and Lawrence, 2003 as cited by Diagle and Rouleau, 2010).

However, Bernadette (2004) points out changes in consumer behavior, the rise of concepts such as social responsibility and “triple bottom line” and the globalization itself as pivotal factors leading towards a shift in the relationship between management and art.

This means not only art but also arts sponsorship have come to be increasingly business and marketing focused (Evrard and Colbert, 2000 as cited by Bernadette, 2004).

6. Market Analysis

6.1. External Analysis – PEST Analysis

6.1.1. Economic Factors

- **Improvement on the household disposable income and overall consumption:** the worldwide financial crisis that started in 2008 had also its effects in Portugal: household incomes and consumption of goods – especially durables – fell significantly and continually specially from 2010 until 2013 (see Annex 1). From that period forward, improvements on labor market conditions, as well as reviews undertaken on measures of fiscal consolidation, are pointed as main factors leading to a recovery on both incomes and levels of consumption. It is expected that these indicators continue rising in 2017, held by a context of recovery on the employment rates, stability of wages and a slight rise on the inflation rate.
- **Increment of household expenditure on leisure and cultural goods:** In parallel with the overall rise of private consumption, spending on leisure and cultural goods too registered a growth from 2014 forward, despite expenditure would not reach the same levels as the ones registered before the 2008 crisis (see Annex 2).
- **Employment growth in cultural and creative activities:** In 2014, approximately 78 thousand people in Portugal had a professional activity associated to the cultural or creative sectors (see Annex 3), which represents an increment of more than five thousand jobs over 2013. Along with this increase on the number of people working in the cultural sector, a study developed by the Ministry of Culture in 2010 highlights the particular growth of qualified jobs, supported by the development of new products, processes and activities, the emergency of new jobs and skills, and the need for maintaining traditional professions and activities in a context of leveraging differentiation and competition. Occupations connected with the sale of cultural goods and activities related with libraries, archive and museums were the ones that registered the highest increment.
- **Co-financing of projects within the cultural realm:** There is a current trend for public and private investors to support cultural and creative companies by means of an increasing articulation of subsidies and other incentives. The ultimate objective is to give these projects the necessary tools to leverage them to a more economic rationale of cultural production while simultaneously incrementing their economic goodwill.

- **The importance of the “third sector” for the cultural industry:** associations, foundations, NGO’s³ and similar organizations represent an important role for the development of cultural strategies in Portugal, especially when it comes to a more regional level. Their work is oftentimes developed in partnership with local administrations to attain certain synergies that would not be possible otherwise. The main objectives of these partnerships relate to managing activities and equipment without depending solely on public resources and overcoming certain limitations often identified with public management (more bureaucratic procedures, etc.). On the other hand, third sector organizations as the ones aforementioned are traditionally recognized as important contributors for social development, including on a more cultural perspective, as well as significant mediators when it comes to providing important feedback on cultural projects developed by local administrations.
- **The use of cultural idiosyncrasies as a regional “flag”:** There has been a stimulus to use culture as an important element of local identity and a significant contributor for creating competitive advantages and differentiation arguments in a territorial perspective. Public and private investors and organizations cooperate to leverage cultural strategies, achieve wider audiences and simultaneously improve the quality of life of local populations.
- **Growing number of SME’s belonging to the cultural industry:** over the last few years, small and medium-sized enterprises have been rising in the cultural and creative panorama. New activities in fields such as design, cultural education, cultural tourism or local development have emerged in a new generation of Small and Medium-Sized Enterprises (SME’s).
- **The growing interpenetration between culture and economy:** there is at a worldwide context a growing trend towards integrating culture in broader commercial circuits of production and distribution. At the same time, it is possible to identify the simultaneous influence of cultural content on the ways of production, distribution and consumption of goods and services.
- **Transition from an economy mainly dominated by supply to an economy mainly polarized by demand:** like many other industries, culture has been facing a tendency for the recognition and appreciation for conceptualization and ways of distribution, rather than

³ NGO – Non Governmental Organization

the mere production of content. Competitiveness rises and cultural enterprises and organizations focus on non-economic resources to segment and differentiate their products and services in order to reach increasingly demanding audiences.

6.1.2. Political Factors

- **Attribution of 418 million Euros to Culture:** Portuguese government assigned about 0,5% of its annual budget to cultural affairs. In 2016, this budget included the management of the public broadcasting and television channel RTP (Rádio e Televisão Portuguesa), as well as priorities such as the preservation of cultural patrimony, the development of policies for authors and artists and the investment on national productions of cultural nature. This amount of government spending has been practically unchanged over the last years. 2016 brings however a new responsibility for the Ministry of Culture, with the guardianship of RTP. The annual budget contemplates an additional amount for this new entry.
- **European Programs for supporting the Arts:** “Creative Europe” is the European Union program initiated in 2014 and expected to continue until 2020, designed to support the cultural and creative sectors, in particular projects with a transnational nature. Its pivotal objectives include the promotion of cultural diversity and European languages, and the investment on the competitiveness of these same sectors. Annex 4 further explores these programs, as well as its main objectives and priorities.
- **Public programs for supporting the arts:** The Ministry of Culture has been developing over the years different programs designed to support the creation, production and broadcasting of different expressions of art, as well as the management and promotion of cultural infrastructures. This public investment assumes distinct forms, according to the activities being undertaken and their objectives:
 - **Direct Support:** in which the main objective is to invest in organizations dedicated to the creation and/or organization of activities in the Portuguese territory;
 - **Indirect Support:** in which partnerships are developed between the Ministry of Culture and local administrations, or between local administrations and organizations dedicated to creating and/or organizing activities. In order to become eligible for

receiving such investment, these former entities are responsible for developing and presenting together a project proposal to the Ministry of Culture.

- **Internationalization of the Arts:** public investment is conceded to support artistic projects being developed outside Portugal by organizations dedicated to creating and/or organizing activities, as well as informal groups or single persons whose fiscal residence and main country of activity continues to be Portugal.
- **Cultural Associations:** the Portuguese government returns the VAT (Value Added Tax) that was previously paid by associations of musical nature.
- **Extension of the 0,5% Income Tax contribution to cultural institutions:** In 2016, the Portuguese government extended the number and types of organizations considered eligible for receiving the 0,5% income tax contribution. Tax payers have now the possibility to attribute 0,5% of their taxes to organizations of cultural nature.
- **Increasing promotion of culture made by local administrations:** Over the last years, Portuguese cities have been continually investing on culture as a strategy for regional, local and urban development. Whether by hosting exhibitions, music festivals or by creating local music or dancing schools, these cultural resources are used for promoting regional identity, leverage competitiveness and attracting visitors and new residents.
- **Legal framework for artists and their works:** Artists rights are established in the Portuguese law since 1985, in a document designated as “*Código do Direito de Autor e dos Direitos Conexos*” (Copyright Code and Related Rights). Other significant legislation includes Law nº4/2011, in which Portuguese government assures artists protection, by approving a system of employment contracts and social security directed at performing arts and audiovisual employees.
- **Tendency for the decentralization of activities and responsibilities:** Over the last years, new managing models have risen in the Portuguese cultural sphere. Central administration has been continually recognizing the independency of local agents in what regards the cultural offer of the Portuguese cities. In their turn, local administrations have been increasingly including culture issues in their own political agendas.

Cultural management is oftentimes shared between public and private sectors as a way to offset certain needs in terms of resources and to assure the sustainability of certain initiatives.

With these new models of financing and cooperation, new projects have emerged over the years: the National Network of Public Libraries and the National Network of Museums are two examples of initiatives arising from these policies.

On one hand, this decentralized structure has stimulated the relationships between central administration and cultural agents, and on the other, it generated the development of cultural services at a local level. Ultimately this represented a significant step towards the progress of cultural and artistic activities in Portugal.

- **Regulation of Donations:** Portuguese government concedes fiscal incentives to organizations or single persons who wish to make donations to public or private organizations of cultural nature, by reducing these entities their taxable income. Legislation associated to these donations is presented in the Fiscal Benefits Status⁴.

In the case of companies making donations, the tax code foresees the assumption of these donations as costs with an additional increase on the representation of the cost between 20% and 30% of the amount of the donation. In the case of single persons, the tax code establishes a reduction on the taxable income equivalent to 25% of the amount of the donation.

6.1.3. Social Factors

- **Population ageing and increased life expectancy:** Portugal, as well as the European context as a whole, has suffered significant changes in terms of age distribution over the last decades. As it is possible to observe in Annex 5, between 1970 and 2014, Portuguese youth population dropped about 14 pp (percentage points), from 28% to 14%. Elderly population on the other hand, increased 10 pp – in 1970, it represented about 10% of the total population, in 2014 this number doubled. European Union has also seen this proportion rise over the time considered, on average 7 p.p., from 11% to about 18% (Annex 6). It is expected that this dynamics continue to prevail, as a direct consequence of a falling birth rate and the rise on life expectancy. Population ageing is even pointed out as one of the greatest demographic trends of the 21st century.

⁴ In Portuguese, Estatuto dos Benefícios Fiscais

Life expectancy has also been continually growing over the decades (Annex 7). In 1970 in Portugal, men were expected to live until 64 years old and women had a 70 year-old life expectancy. Forty four years later, these numbers increased significantly, to 77 and 83 years old, respectively. Europe as a whole followed the same trend.

- **Extension of the population's consumption lifecycle:** As population over 65 years-old increases, new trends and patterns of consumption emerge, and new offers rise in a myriad of industries, including the cultural one.
- **Global free time and leisure time increase:** Many countries, including Portugal, have undergone a gradual reduction on their global working hours over the last years. For instances, as it is possible to observe in Annex 8, in 1983 in Portugal, employees worked around 39 hours on a weekly basis. This number gradually decreased until reaching the lowest point in 2012 – 34.7 hours. Since then, the average extension of the working week has stabilized around those numbers.

At the same time, the table presented in Annex 9, shows how living conditions, particularly work-life balance, have evolved since 2004. Work-life balance measures the fluctuations occurring in certain aspects of work and life conditions in a country, namely, the percentage of people working fifty hours a week or more, the level of adjustment between working and family responsibilities, the amount of time spent with family and on leisure activities, or even the level of satisfaction towards work and family and/or social life. Even though the 2008 crisis had a significant impact in numerous aspects of the Portuguese economic, political and social life, the balance between work and life was not particularly affected by this event. In 2011, in fact, it registered the highest score since 2004. A year after, this score slightly decreased, though it remained quite stable since then. This improvement on free time and better work-life balance, translates into an extension and diversification of consumption moments during leisure time. As a result, new offers of cultural nature have emerged to respond to these new consumption opportunities.

- **Average level of education increase:** Progressive governmental and private investment on education has translated into a greater level of consumption of cultural content over the years, as well as a greater demand for more and better offers of cultural nature, at a macro perspective.

As it is possible to observe in Annex 10, education assumed an increasing importance on government expenditure in the last decades of the 20th century. The unraveling of the 2008

crisis however, seems to have had a significant impact on global public accounts and on the investment in education, in particular, which fell below values verified in 2000.

Illiteracy, on the other hand was in the sixties and the following decades a social issue disseminated over the country (Annex 11). In parallel with continuing efforts on both public and private sectors, these alarming numbers gradually dropped to residual values.

Household expenditure on recreational and cultural products and services had also significant increase from the late 1990's to 2010 (Annex 12). After this period, families' spending had a slight decrease.

- **Increase on the number of students enrolled in culture-related courses:** Since 1991, there has been an expressive growth on the number of people studying in areas connected with arts and culture at an undergraduate level. Annex 13 reveals that in 1991, there were about 19000 students enrolled in arts and humanities courses. In 2015, there were more than 35000 – a number that represents an increase of more than 84% in fourteen years.
- **Significant number of emigrant population in the country:** In 2014 there were about 390 thousand emigrants with a resident status living in Portugal (Annex 14). The number of emigrant population in Portugal had been continually growing since the 1960's (first census available) until around 2010. From that period forward, there was a slight decrease.

6.1.4. Technological Factors

- **Growing importance of e-commerce worldwide:** E-commerce has extended the accessibility of products and services to a vaster number of people worldwide and contributed to the growth on the international trade, as well as the diffusion of cultural goods.

Additionally, e-commerce has enabled smaller cultural producers to reach new and broader audiences, while simultaneously opening the access to a much wider cultural content, an achievement which would be a much greater challenge otherwise.

E-commerce sales have been growing steadily at a global scale since 2014 and are expected to continue growing in a near future (Annex 15).

The Portuguese market follows the same trend: in Annex 16 it is possible to observe the evolution on the number of online shoppers in Portugal since 2009. From 2009 to 2013, there was an increment of about one million online consumers, which represented a 60%

growth in a period of four years. Forecasts point out to a continuing growth along the years and the reaching of the 3,5 million user peak in 2017.

On the other hand, a study on online consumer payment trends conducted by SIBS, the international company specialized in payment solutions, reveals that electronic commerce in Portugal grew 1500 million Euros from 2010 to 2015, at an average of about 375 million Euros a year.

In 2014, about 13 million online purchases were performed, generating approximately 922 million Euros – an increment of 14% and 10%, respectively, in comparison to 2013.

The same study also reveals Portuguese households have been showing a significant growth on expenses made online: in 2014, airline tickets and hotel reservations were the top purchases, followed by “clothing and shoes” right after CD’s/DVD’s/Gaming/Books.

Cultural-related content is then, the number three segment of items purchased online in Portugal.

- **Widespread use of social media:** Social media has become a popular tool both for brands and individual users. Today, there are about 2000 million active users on Facebook worldwide and about 4,4 million users in Portugal (Statista, 2017). The disseminated use of social networks brought along a much facilitated way to communicate – not only between people but also between people and businesses/brands. Information flows at a much faster pace than before and users have a media of their own to interact, share opinions and content among each other. The widespread use of social networks also means a platform for easier access to a vast content and at the same time a facilitated opportunity for sharing and broadcasting productions.

6.1.5. Conclusion

This set of macro factors that have been more thoroughly analyzed represent an overall favorable environment for the development of a cultural project, as the one that is being proposed on this particular business plan.

After a period of economic distress, that had also a significant impact on the cultural sector as a whole, improvements on the household disposable income are leading the way to an increment on the consumption of cultural goods and services.

There is an increasing link between economy and culture and a tendency for the development of partnerships between private and public entities to finance and support cultural and creative companies.

These type of dynamics contribute to break former prejudices related with the idea that culture represents an inevitable sunk cost, and help leveraging projects to a more economic rationale of cultural production, where profitability is part of the equation.

The emergence and dissemination of decentralized administrations have been also playing a significant part on the promotion of culture to a local level, and there is a consequent growing tendency to promote cultural diversity and the cultural identity of each region as a strategy of promotion and differentiation.

On the other hand, the global increment on free time or leisure time available stimulates the conditions to an increasing consumption of services and goods with a cultural nature.

Along with these dynamics, the significant number of emigrants living in the country, particularly in Lisbon, contributes to generate an environment of cultural diversity.

Overall, this external context leads to the conclusion that, through this perspective, it is an adequate and favorable decision to invest and develop a cultural association in Lisbon.

6.2. Sector Overview

Before undertaking this particular overview on the sector, it is important to allude to a few assumptions that were taken in order to conduct a more realistic and feasible analysis on the context in which this new business will be operating.

Firstly, it is important to mention that the main benchmarks that will be used to help building this particular business have different legal constitutions: some of them were founded as associations, others as private limited companies and a few even as property management companies.

Moreover, given the legal nature and the particular objectives of each business, some of them might even have different classifications in terms of economic activity⁵. For the purposes of this analysis, two different classifications of economic activity were considered:

- **Cultural and Recreational Associations** (CAE 94991): Comprises activities of associations with a dominant recreational nature (poetry and literary groups, movie/ photography/music/art clubs, production of crafts, philatelic associations, etc.);
- **Activities connected with the Performing Arts** (CAE 90010): Includes activities of production and presentation of different performances: theatre, circus, music, dance and opera. These presentations may be performed in a hall or outdoors, open to public. It also includes the activities of individual artists (actors, dancers, musicians, choreographers, etc.) of folk groups and choirs.

Despite the fact these businesses differ in the way they were legally established – and consequently in the way wealth is distributed – and the economic framework they have, their ultimate objective is similar: to produce and/or promote cultural content.

Although the business that is to be created has a clearly for-profit nature – thus not fitting the structure of association in legal terms, its profile is intended to be similar to that particular type of business, since it has an important component of social and community development.

Taking all these assumptions into account, and given the profile of the business that will be developed, cultural and recreational associations seemed the most adequate economic activity to have as main scope of study in terms of market overview.

⁵ in Portuguese, *Classificação da Actividade Económica* or CAE

Finally, it is also important to refer to the limitations that exist in terms of collecting data from valid sources: statistics on these aforementioned economic activities are scarce and some of them have many years. For that reason, a survey developed together with 234 cultural associations, in the context of a study on cultural and artistic organizations in Portugal, was additionally used as a resource to further study the sector.

6.2.1. General Data

According to a study developed by Informa D&B – a company dedicated to providing information on the business sector – in 2015, there were in Portugal around 17 thousand associations dedicated to cultural and recreational activities. In fact, 84% of all the existing associations had either a cultural or a social nature in their genesis.

The associative movement in the country is quite impressive: studies released by the Portuguese Confederation of Institutions of Culture, Recreation and Sports⁶ indicate that in 2011, there were around three million members of associations connected with cultural and recreational activities or sports – a number that represents approximately 30% of the total population. Out of these associated members, around 450 thousand people were actually regularly engaged in practicing either cultural or recreational activities developed inside these associations.

The table below shows the number of individuals in Portugal engaged in practicing each of the activities developed by the existing cultural and recreational associations.

⁶ In Portuguese Confederação Portuguesa das Coletividades de Cultura, Recreio e Desporto

Table 2 – Number of Individuals by Activity Practiced

Activity	Number of Individuals
Music (brass bands, music schools, “tunas”, choirs)	80K
Folk and Ethnography	93K
Other Traditional Music	15K
Dance	35K
Amateur Theatre	27K
Music, Dance and other Studies	200K
Total	450K

Source: Author (Adapted from cidadaniaeprofissionalidade.blogspot.pt; data from *Confederação Portuguesa das Coletividades de Cultura, Recreio e Desporto*)

By taking a look at further indicators, we are drawn to infer the significant role of these associations on the designated social economy. For instances, data from the aforementioned confederation shows that each year, these associations move around 400 million Euros and generate about 30 thousand direct jobs.

6.2.2. Cultural Associations' Profile

The previously mentioned study on cultural and artistic entities in Portugal (Gomes *et al.*, 2006) revealed in a survey conducted to 234 associations that more than 20% of these organizations were formed between 2000 and 2005. However, the interval from 1995 to 2000 was the one that registered the most significant boom in terms of constitution of businesses of this nature. This boom of the second half of the nineties is pointed out as to be related to an increasing flexibility of management models and a growing trend for government to share responsibilities with other sectors. Annex 17 presents the period in which all the inquired associations were founded.

As shown in Annex 18, around 72% of the inquired associations developed activities connected with the performing arts. Education for the arts is also a relevant area, explored by 38% of the businesses, followed by audiovisual and multimedia (24%), patrimony/heritage (22%) and visual arts (21%). This distribution strongly states the significant role of music, theatre and dance in this particular sector.

These associations were also classified according to the extent of areas in which they intervened. For that purpose, a division between specialized and more global associations was conducted, as presented in Annex 19.

Out of the 234 associations involved in the survey, 99 were fully dedicated to one specific area of activity, while the remaining 125 combined two or more fields of intervention.

Once more, it is possible to foresee the importance of the performing arts – in particular theatre – whether in specialized associations or the ones that combine multiple activities.

It is also possible to portray these associations in terms of the stage of the process of cultural production/reproduction they represent. By observing Annex 20, we are drawn to conclude there is a significant number of cultural and recreational associations that have as their core form of intervention either the creation or the presentation of activities of cultural nature (86 and 70 associations out of 234, respectively).

Furthermore, businesses that are particularly dedicated to the creation of cultural content are mostly associated with the performing arts, namely music, theatre or dance. Visual arts and patrimony are the fields with larger influence on associations that promote and generate awareness towards culture-related subjects (broadcasting/publishing/recreation).

On the other hand, a significant share of the associations which have as their main responsibility the education for the arts are specially dedicated to the music field.

Further conclusions brought by this survey indicate that in terms of location, Lisbon is the choice for a significant percentage of businesses (around 42%), followed by the North and Center of the country. On the other hand, in the remaining regions, the number of existing associations is rather residual.

In short, the majority of the inquired associations were founded in the last 20 years and a significant percentage is located in Lisbon. Their main scope of activity is connected with the

performing arts, in particular theatre and music, and they are especially dedicated to the creation or presentation of cultural content.

6.2.3. Organizational Strategies

By analyzing the universe of inquired organizations in terms of human resources, as presented in Annex 21, it is possible to conclude that small and very small structures are predominant in the sector. This means that approximately 50% of these associations employ less than nine persons. On the other hand, only 14 out of the 234 surveyed associations were considered to be structures of larger dimension.

Furthermore, according to the study, there is an increasing trend in terms of management models to build structures of small dimensions, with a limited number of employees and with consequently less financial responsibilities.

The existence of small teams in businesses of this nature is also highlighted in a study by Borges (2005) in which it is pointed out the emergency of organizations increasingly flexible, where teams are recruited by project and where contracts have a short time period.

Annex 22 shows the most common types of employee/contractor relationships in this particular economic activity.

A fundamental trait of organizations of this nature is the high percentage of volunteers out of the total number of employees (approximately 36%). Recruiting freelancers is also a widespread practice in the sector that represents around 30% of all the established contracts

On the other hand, Annex 23 points out that the most recruited areas are related with activities performed mostly by artists (42%), followed by education (13%) and management-related positions (10%).

6.2.4. Financing Sources and Partnerships

Annex 24 and 25 translate the predominant role of public financing – in particular the one coming from local administrations – for the sustainability of the sector. Only after this particular type of funding, do revenues made by associations themselves emerge in the context.

Financing sources come mostly from the promoted services (66% of the 234 inquired organizations) and membership fees charged to the associates (around 60% of all the businesses).

It is interesting to notice that although they were developed some initiatives specifically directed at financing projects with a cultural nature – either at a national or at a community level – those funding models were not a significant resource on the associations' side.

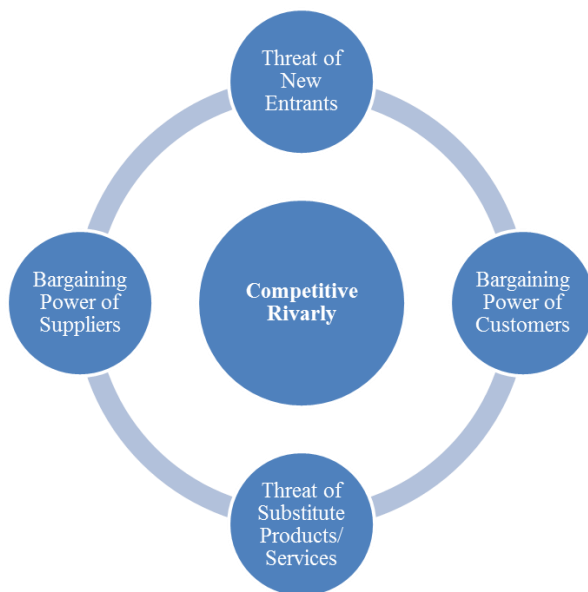
On the other hand, the development of partnerships is a common practice in the sector, with 76% of the inquired organizations stating they resort to this type of initiative (Annex 26). Associations that are organized into very small structures are the ones that most establish this form of cooperation, a decision which is also related to their vulnerability either in financial terms or regarding the limited number of human resources.

6.3. Porter's Five Forces Analysis

In order to best analyze the attractiveness of the market in which cultural organizations are inserted, a study on the external conditions surrounding this future business will be conducted. To do this, five particular indicators – listed on the figure below – will be more thoroughly explored.

As a complementary method, a table was developed to evaluate the impact of each criterion in the global attractiveness of the market (Annex 27).

Figure 1 – Porter’s Five Forces Model



Source: Adapted from mindtools.com

6.3.1. Threat of New Entries

For entering this type of business, certain fixed costs such as house mortgage, licenses for operating the activity, salaries or the acquisition of certain electronic equipment are involved. Nevertheless, this is not a type of industry that would demand a large amount of investment with R&D or technology for instances, as to prevent completely the entry of new players.

The possibility of attaining economies of scale, on the other hand, is rather inconsequential and does not affect significantly this particular industry.

The amount of capital involved in switching businesses will not be expressive in this particular case. It is even possible to change the nature of the business, maintain some of these former costs and sell or move most of the assets previously purchased.

The technology necessary to get up and running businesses inserted in this industry is quite accessible: there are numerous suppliers to choose from and a vast range of offers with different characteristics.

Product differentiation is a quite important factor in this sector. The type of activities, concerts or exhibitions promoted and the atmosphere provided by each of them may be difficult to replicate given its more subjective nature. This factor will more easily weaken the entry of new players.

Besides product differentiation, brand identification may also influence consumers' choice. Although there is a significant number of cultural associations spread throughout the country, some of them are rising as particularly strong brands that attract specific audiences and that are emerging as references in this particular industry (e.g.: *Galeria Zé dos Bois*, *Casa Independent*, *Maus Hábitos*).

It is also necessary to consider that in the process of building a cultural association, a great level of experience will be of pivotal importance. Know-how on specific subjects will be crucial and building the right network of contacts will play an important part as well. Since the learning curve is fairly long, this aspect may dissuade possible entries in the sector.

Retaliation from existent businesses is a factor with residual meaning in this context.

All indicators considered, the entry of new players is predicted to represent affect negatively (2,6) in the overall attractiveness of the industry.

6.3.2. Competitive Rivalry

Today, there is a large number of cultural associations operating in the Portuguese market. These associations come in all different shapes and sizes and serve different purposes: some of them are more oriented towards one single activity, and others offer wider cultural programs; some of them work on a more local context, honoring local traditions of cultural nature, and others attract audiences on a national perspective. It is even possible to cluster these cultural projects in terms of their profit or non-profit nature. This wide dissemination of cultural organizations in the market may contribute to the intensification of rivalry in the industry.

However, the increasing consumption of cultural goods and services, as well as the global increment on free time and leisure time available are potentiating industry growth and softening the hypothetical rise of player dispute within this market.

Additionally, since consumers' switching costs are low or almost inexistent, industry players will most probably make all endeavors to try to keep their customers, attract new ones and develop strategies to weaken competition.

Product differentiation on the other hand will have an opposite impact: since most players capitalize on different competitive advantages to set their business apart from the rest of the market, competition is expected to be less intense.

In parallel with product differentiation, the level of diversity between competitors will also mean lower rivalry among players, since most of them are strategically different in the way they position themselves in the market.

The survey that was conducted in the context of this business proposal revealed that Portuguese consumers are not particularly loyal to specific organizations within the sector. In fact, 72% of the individuals answering the survey stated not to have any preference regarding any particular cultural association or platform. This fact strongly indicates that customer loyalty has not a significant effect or impact in competitive rivalry.

Competitive rivalry will then reflect a rather moderate impact (3,3) on the attractiveness of this particular market.

6.3.3. Threat of Substitute Products/Services

Nowadays, a significant amount of entities provide cultural services that may work as substitutes to the offer provided by this sector. By briefly considering the activities generally promoted by cultural and recreational organizations – music concerts, dj sets, film sessions, temporary exhibitions – and by observing the cultural market in Portugal as a whole, it is possible to identify a great number of alternatives to each of these offers. Music halls, movie theatres, museums and galleries all represent valid alternatives to the activities promoted by this industry and the existence of these alternatives clearly constitutes a threat to the sector.

Switching offers however will be on average more expensive for customers. For instances, attending a music concert on one of the existing cultural associations will be on average less expensive than going to a music hall. Watching an indie film will be less costly than buying a ticket to the movie theatre.

It is also important to mention that cultural associations are often related to hosting more informal performances, oftentimes working as the stage for young artists on their early careers to exhibit their works. In that sense, substitute products such as the ones mentioned above can be interpreted, in a way, as of higher quality and performance, thus representing a possible risk for the businesses inserted in this industry.

On the other hand, considering that these substitute products have also a broader distribution, are in general more accessible and provide a wider range of offers, the level of aggressiveness they represent towards cultural associations is quite high, which also represents a quite significant hazard.

The threat of substitute services will then represent a negative impact (2,5) on the attractiveness of the sector as a whole.

6.3.4. Bargaining Power of Suppliers

Culture and recreational associations have suppliers of different natures: they resort to logistic services to set up concerts, exhibitions and other activities, they purchase audiovisual and multimedia infrastructures to get running their programs, they hire services from artists of a diversity of areas and are even required to sign public contracts to be able to provide and present certain productions to their audiences.

These suppliers are in general quite accessible: there is in the market a variety of services from companies of distinct sizes, and it is possible to choose from a range of offers with different features, at different prices.

The public sector is the only supplier to which businesses have to resort inevitably in order to satisfy specific requirements.

However, despite the influence exerted by public entities, overall, the number and size of suppliers does not represent a significant threat for the sector.

Furthermore, the services provided by most of these companies are already designed and specialized in solving the needs of businesses of this nature, being this sector a significant client for most of them. For instances, cultural associations are one of the main platforms for young artists to promote their projects. Many of these cultural associations inclusively work as residencies for artists to develop and present their work in partnership with them. Audiovisual and multimedia companies have also in this type of businesses a significant client.

At the same time, since there is a great number of companies offering similar services, prices become more competitive as well. As so, switching costs on the industry's side are rather insignificant and as a consequence, supplier's bargaining power diminishes.

Nevertheless, the role of these suppliers should not be completely disregarded, since most of them still have a significant part on the functioning of the most pivotal activities performed by these associations and still end up conveying a significant level of importance for the businesses.

Since availability of information is not a major issue in this context either, the bargaining power of suppliers as a whole will affect moderately (3,8) the overall context of the industry.

6.3.5. Bargaining Power of Customers

Currently, consumers can easily access a great amount of information on a variety of services they wish to know more about, and this availability of information also applies to cultural associations. Social networks and websites such as TripAdvisor, Zomato or Facebook provide data on many of these services, develop ratings and display other users' opinions in a much accessible way. Consumers have all the knowledge at their hands and have the ability to take decisions and choose one service over another in a much more informed way. This means their bargaining power is also more expressive than ever before.

Additionally, switching costs on the customer's side are not quite representative. The incremental costs consumers may face when changing cultural associations might be connected with different annual fees charged to association's members or different prices established for the activities of each cultural agenda. Either way, these extra costs are not likely to vary significantly one business from another.

Furthermore, the survey that was developed showed that not only does the majority of people not have any preference in terms of particular cultural associations, but also that 48% visit these platforms only for their overall environment. These facts limit the importance of product differentiation in this particular context.

Since prices do not vary significantly and the majority of customers are not particularly loyal to any specific cultural project, price sensitivity is a residual issue and does not affect significantly the industry.

In terms of the global dimension of the sector, data from the Portuguese Confederation of Institutions of Culture, Recreation and Sports reveals that there are about three million associate members of associations from this industry, and around 450 thousand people actually engaged in practicing cultural activities. This means that the universe of customers is

very significant and although it is disseminated into small groups of associations, it still represents a significant contribution to their bargaining power.

Due to the nature of these businesses, the size of each order/service requested by each customer is relatively low.

As so, the bargaining power of customers is predicted to have a rather negative effect (2,5) on the attractiveness of the sector.

Table 3 – Weighted Impact of Porter’s 5 Forces on Global Attractiveness of the Industry

		Impact on Each Force					
		Very Low				Very High	
		1	2	3	4	5	
Threat of New Entrants							
Capital Requirements	High			X			Low
Economies of Scale	Low		X				High
Switching Costs	High			X			Low
Access to the necessary technology	Low				X		High
Product Differentiation	High		X				Low
Brand Identification	High			X			Low
Experience Effects	High		X				Low
Retaliation from existing businesses	High					X	Low
Global Importance of the Force				3,0			
Competitive Rivalry							
Number of Competitors	Low				X		High
Industry Growth	Low			X			High
Switching Costs (Customer's perspective)	High					X	Low
Product Differentiation	High		X				Low
Level of Diversity Between Competitors	High		X				Low
Customer's Loyalty	High		X				Low
Global Importance of the Force				3,0			
Threat of Substitute Products/Services							
Availability of Substitute Products/Services	Low					X	High
Switching Costs (Customer's perspective)	High			X			Low
Substitute Performance	Low				X		High
Level of Agressiveness from Substitute Products	Low				X		High
Global Importance of the Force					4,0		
Bargaining Power of Suppliers							
Number of Suppliers	High	X					Low
Size of Suppliers	Low		X				High
Level of Importance of the Industry as a Client	High			X			Low
Switching Costs (Industry's Perspective)	Low		X				High
Level of Importance of the Purchased Products/Services	Low				X		High
Availability of Information on Suppliers	High	X					Low
Global Importance of the Force		2,2					
Bargaining Power of Customers							
Availability of Information on Customer's Side	Low					X	High
Switching Costs	High					X	Low
Product Differentiation Importance	High				X		Low
Price Sensitivity	Low			X			High
Number of Customers	Low				X		High
Size of Each Order	Low		X				High
Global Importance of the Force				3,8			
Global Attractiveness of the Sector							3

Source: Author

6.3.6. Conclusion

Evidences point out to the existence of a context that is moderately attractive (3,0) for businesses in general to operate in this industry, and for this project in particular to develop its activity.

The level of attractiveness of this sector is negatively influenced mostly by the threat of substitute products, particularly due to the existence of a significant range of cultural offers that represent solid and attractive alternatives to the goods/services provided by this industry.

Additionally, consumers have a great amount of information at their hands, which allows them to expand their knowledge on the existing cultural services at their disposal. Since

switching costs on the customers' side are not expressive, to this date consumers have significant power over the success of this industry.

Suppliers, on the other hand, are diverse and there is a relative flexibility for cultural organizations to switch costs from one company to another. Their bargaining power is then fairly low.

All in all, it is possible to state that the cultural organizations sector allows reasonable conditions for the implementation and development of a new cultural project.

6.4. Competition Analysis

As previously stated, the project to be developed is intended to offer its visitants an experience based on three different components: education, leisure and community.

Out of these three components, the promotion of cultural diversity and identity through community involvement will be a key aspect for this business' positioning.

Location will also be in line with this context of cultural dynamics: Babel will be set in Martim Moniz, a Lisbon neighborhood much known for the significant presence of different ethnic communities.

In order to better assess the existing competition and identify their main business strategies, companies will be clustered into different strategic groups, according to two different criteria: their main business concept and their location.

6.4.1. Strategic Groups

Business Concept

Competitors were divided into three distinct subgroups based on the first aforementioned criterion: the first subgroup represents projects which have in education for the arts and culture their core concept. Their teaching areas belong to a large spectrum, from music, to theatre or even the circus arts.

Secondly, there were identified businesses that create and/or promote cultural activities such as music concerts, dj sets, exhibitions, theatre plays, etc.

The third subgroup includes organizations that are especially dedicated to the local community and/or their most vulnerable groups. Some of these organizations develop activities towards supporting most disadvantaged children; others have as their work basis helping elderly people through cultural dynamics and others even devote themselves to involving neighborhood residents in their cultural projects.

Table 4 – Strategic Subgroup: Business Concept

Strategic Subgroups	Definition	Competition
I	Cultural projects which have as their main business concept the education for the arts and culture	Sociedade Guilherme Cossul; Chapitô; Bus - Paragem Cultural; MIAU
II	Cultural projects which have as their main business concept the creation/presentation of cultural activities	Mob; Casa Independente; Fábrica Braço de Prata; ZDB; Casa da Achada; Maus Hábitos; Salão Brazil
III	Cultural projects which have as their main business concept a focus on the surrounding communities	Associação Renovar a Mouraria; Padaria do Povo; Voz do Operário

Source: Author

Location

In terms of geographic settings, competitors were organized in three clusters: the first one concerns businesses that are located in neighborhoods defined by the Lisbon City Hall as belonging to the historical center.

The subsequent subgroups comprise cultural projects original from other areas of Lisbon or other Portuguese cities besides its capital.

Table 5 - Strategic Subgroup: Location

Strategic Subgroups	Definition	Competition
I	Historical Areas of Lisbon	Padaria do Povo; Sociedade Guilherme Cossul; ZDB; Voz do Operário; Casa da Achada; Associação Renovar a Mouraria; Chapatô;
II	Other areas of Lisbon	MIAU; Bus - Paragem Cultural; MOB; Casa Independente; Fábrica Braço de Prata
III	Other cities	Maus Hábitos; Salão Brazil

Source: Author

Given the nature of the project, Babel is mostly associated with the third subgroup in terms of business concept and the first cluster in what regards location.

Consequently, this project's main competitors, the ones that are associated to the same subgroups as Babel, will be: Associação Renovar a Mouraria, Padaria do Povo and Voz do Operário.

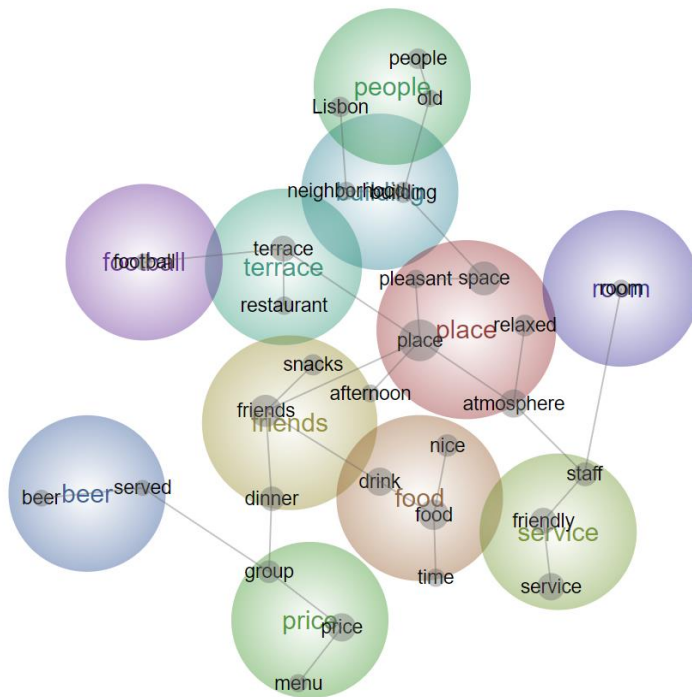
6.4.2. Leximancer

Having zooming in the existing competition down to three pivotal players, the author resorted to TripAdvisor, Zomato and Facebook to collect users' reviews on the three projects.

After collecting information from more than 150 online reviews, the Leximancer software was used to organize, identify and conceptualize key aspects related with what consumers were mostly talking about the competition.

The following figure presents the key aspects and their respective interdependencies that were identified by the Leximancer software on the collected user generated content.

Figure 2 – Leximancer Software Results – User Generated Content



Source: Leximancer Software

Firstly, it is to highlight the importance of three major themes – “place”, “friends” and “food” – as the top references made by users.

When mentioning “place” in their reviews, users commonly associated it to concepts such as “relaxed”, “atmosphere” and “pleasant”, which significantly points out to the importance given by consumers to the overall environment of a project and its ability to provide an overall smoothing experience.

The second most mentioned theme is “friends”: this provides useful information on the context in which consumers usually attend cultural platforms: in the company of friends and, as the interdependencies presented by the software suggest, usually over snacks, mostly at dinner time or in the afternoon.

“Food” is also a commonly alluded topic, which once again proves the importance of having a restaurant concept in parallel with the main business idea.

The findings provided by the Leximancer software will be then used to know what to follow more closely on the competition and to replicate in this own business proposal.

Further analysis is provided by Annex 69.

Competitive Matrix

In order to better understand how Babel is positioned in the marketplace comparatively to its most direct competitors, a competitive matrix was developed.

To do so, there were identified seven key aspects which were considered to be critical when analyzing businesses of this nature.

Each of these factors is rated on a scale from 1 to 5: a one-point rating exerts a very negative influence on the business' competitiveness, whereas a five-point score represents the opposite.

Babel's own ratings are associated with the main characteristics and priorities established on the project's marketing-mix.

The "global rating" criterion is based on the weighted average of ratings collected from TripAdvisor, Zomato and Facebook platforms.

Notoriety on its end represents the existing number of users' reviews per business.

Location-related ratings were given taking into account the distance of each business to Babel. A five-point score represents a business which is closer to Martim Moniz, and that consequently represents a greater threat to the project under development. The lowest the score, the farthest is the business.

The level of service and atmosphere is the result of 100 written opinions collected from the three previously mentioned websites.

In terms of price, ratings were attributed based on the weighted average price of the cultural activities developed by each competitor, as well as the average cost charged in each of these businesses' own restaurant. A 30% weight was given to the restaurant costs, while cultural activities represented 70% in the overall price score. These weights were based on the author's own judgment, bearing in mind the nature of these projects. The highest score represents the business that charges the lowest prices and vice-versa.

Moreover, 233 evaluations were gathered from Zomato to attribute Associação Renovar a Mouraria and Padaria do Povo their restaurant scores in terms of their overall quality. Since

the former website did not include sufficient data regarding Voz do Operário, Facebook reviews were used as an alternative.

Weights associated to each criterion were based on the author's own sensitivity, taking into consideration all the collected information on the businesses via the aforementioned sources.

Table 6 – Competitive Matrix

Criteria	Score	Associação Renovar a Mouraria	Padaria do Povo	Voz do Operário	Babel
Global Rating	30%	4,7	4,4	4,5	4,8
Notoriety	10%	4	5	3	3
Location	10%	5	2	4	5
Atmosphere	20%	4,9	4,4	n.a. ⁷	4,9
Price	10%	3	5	4	3
Service	10%	4,4	3,8	n.a.	4,7
Restaurant/Bar	10%	3,7	3,9	4,4	4,6
TOTAL	100%	4,4	4,2	2,9	4,5

Source: Author

When analyzing more thoroughly the developed competitive matrix, it is possible to infer that some competitors represent a more significant threat for this project than others.

Associação Renovar a Mouraria, for instances, has an overall 4,4 rating: the highest amongst all businesses, except for Babel. This means this particular platform is in a privileged competitive position when comparing to most of the projects in the same strategic group. Voz do Operário in its turn, is considered to be the association facing the most vulnerable context.

It is then possible to infer that Associação Renovar a Mouraria represents the most direct competition to Babel. This context derives mostly from the project’s location, its atmosphere and the global rating that was perceived through reviews that were collected from the aforementioned platforms – definitely, a business whose strategies need greater attention in order to guarantee Babel’s ability to maintain the leveraged positioning that was estimated.

⁷ No sufficient information available

6.5. Future Demand

As part of the methodology used to estimate the future success of the business under development, a few economic and demographic projections were collected and analyzed in order to more accurately predict the evolution on demand over forthcoming years.

These economic and demographic factors will be examined and rated on a scale from 1 to 5, according to their evolution and their subsequent influence on demand. A one-point score will represent a negative influence on future demand and a five-point rating will have the opposite impact.

Gross Domestic Product Forecast

Table 7 – Evolution on GDP (Annual Percentage Change)

Year	2012	2013	2014	2015	2016	2017
GDP	-4%	-1,1%	0,9%	1,5%	1,5% (e)	1,7% (e)

Source: Author (Adapted from European Union Economic Forecasts for Portugal, spring 2016)

Table 8 – Impact of GDP Forecasts on Future Demand

Interval	Score
Very Negative: <-1%	1
Negative: [-1%; 0%[2
Null: 0%	3
Positive:]0%;1%]	4
Very Positive>1%	5

Source: Author

European Commission projections point towards a growth on GDP both in the current and the following years. Since 2014, this particular indicator has been presenting a positive evolution

and in 2017 it is predicted to reach an increase of 1,7% when compared to 2016, the highest growth rate in six years.

Given the very positive predictions attributed by this European institution, a five-point score will be ascribed to this particular feature.

Private Consumption Forecast

Table 9 – Evolution on Private Consumption (Annual Percentage Change)

Year	2012	2013	2014	2015	2016	2017
GDP	-5,5%	-1,2%	2,2%	2,6%	1,6% (e)	1,7% (e)

Source: Author (Adapted from European Union Economic Forecasts for Portugal, spring 2016)

Table 10 – Impact of Private Consumption on Future Demand

Interval	Score
Very Negative: <-1%	1
Negative: [-1%; 0%[2
Null: 0%	3
Positive:]0%;1%]	4
Very Positive>1%	5

Source: Author

After a dramatic downfall in 2012 followed by a 1,2% decrease in 2013, private consumption has been presenting a solid growth ever since. There is a positive trend for the forthcoming years, in line with the numbers displayed since 2014. This evolution on private consumption represents a very positive impact on future demand (five-point rating).

Unemployment Rate Forecasts

Table 11 – Evolution on Unemployment Rates (Annual Percentage Change)

Year	2012	2013	2014	2015	2016	2017
GDP	15,8%	16,4%	14,1%	12,6%	11,6% (e)	10,7% (e)

Source: Author (Adapted from European Union Economic Forecasts for Portugal, spring 2016)

Table 12 – Impact of Unemployment Forecasts on Future Demand

Interval	Score
Very Positive: >15%	1
Positive:]12%; 15%]	2
Null:]10%;12%[3
Negative:]3%;10%[4
Very Negative: 3%	5

Source: Author

The worldwide economic crisis of 2008 that extended to Portugal had also its impacts on the country’s unemployment rates. Since 2013, there has been a constant decrease in the percentage of people without a job and these numbers are predicted to continue dropping towards the end of 2016 and the turning of 2017.

Taking into account the 2016 and 2017 projections, a three-point score will be associated to this feature.

Population Forecasts

Table 13 – Population Projections, Lisbon Metropolitan Area, 2015-2024

Years	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Lisbon Metropolitan Area	2.803.733	2.798.984	2.795.921	2.794.080	2.793.169	2.793.158	2.793.663	2.794.586	2.795.867	2.797.124
Variation Rate	-	-0,17%	-0,11%	-0,07%	-0,03%	0,00%	0,02%	0,03%	0,05%	0,04%

Source: Author (Adapted from Eurostat, Population on 1st January by age, sex and NUTS 2 regions)

Table 14 – Impact of Population Forecasts on Future Demand

Interval	Score
Very Positive: >4%	5
Positive: [2%;4%]	4
Null: [-2%;2%[3
Negative: [-4%; -2%[2
Very Negative: <-4%	1

Source: Author

According to Eurostat, population in the urban area of Lisbon is expected to slightly decrease from the end of 2016 until 2020. After this particular year, projections show a slow annual recovery on the number of residents in the Portuguese capital.

Since these numbers do not represent a substantial variation through the years, the evolution on population in Lisbon is not considered to significantly affect future demand. In that sense, a three-point rating will be attributed to this criterion.

Table 15 –Impact of Demographic/Economic Criteria on Future Demand

Criteria	Score	Weight	Final Score
GDP Forecast	5	20%	1
Private Consumption Forecast	5	30%	1,5
Unemployment Rate Forecasts	3	20%	0,6
Population Forecasts	3	30%	0,9
Total	-	-	4

Source: Author

Table 16 – Impact of Final Score on Future Demand

Impact	Score
Very Positive	5
Positive	4
Null	3
Negative	2
Very Negative	1

Source: Author

Considering all the factors that are likely to significantly influence future demand and their estimated behavior along future years, it is possible to infer a positive effect (overall four-point score) on future demand and subsequently on the potential number of clients for this future business.

6.6. Opportunities and Threats

After thoroughly analyzing the overall conditions existing on the particular market in which the business under development is inserted, an analytical framework will be developed in order to assess the potential threats and opportunities surrounding this project.

Opportunities

- **The cultural diversity existing in Lisbon:** Today, a significant number of communities from different countries live in the city. Lisbon has around fifty thousand foreign residents with distinct origins: some of these communities have Eastern European roots, a significant number comes from Portuguese-speaking countries and around fifteen thousand arrived from Asian territories. These factors contribute to an openness towards the development of dialogues across different cultural groups and an opportunity to share knowledge and experiences.
- **Lisbon's cultural dynamics:** The Portuguese capital has been gathering much awareness and becoming increasingly attractive for tourists. Along with this growth on the number of people visiting the city, there has been a significant investment on leisure and cultural offers that are helping turning the city into a pole of cultural dynamics.
- **Increasing promotion of culture made by local administrations:** City Halls have been continually investing on culture as a strategy for urban development. Resources are used for promoting each city's own identity, potentiating competitiveness and attracting visitors and new residents.
- **Improvement on household disposable income and overall consumption:** Since 2014, the disposable income of families has been consistently increasing and analysts expect this indicator to continue rising in the near future. The consumption of cultural goods and services is estimated to follow this trend.
- **European Programs for supporting the Cultural and Creative Industries:** The E.U. has been developing specific programs designed to support the cultural and creative sectors of its member states. Some of these programs' objectives include the promotion of cultural diversity and European languages and the investment on these projects' competitiveness.

- **Increase on the number of students enrolled in culture-related courses:** Translates the interest of younger age groups on culture and the subsequent development of a generation of professionals highly specialized and prepared to develop and/or integrate cultural initiatives with a significant qualitative level.

Threats

- **The existence of a large cultural offer:** A market that has already a significant number of cultural propositions, from the most mainstream to the most alternative ones. In 2013 (most recent data available) there were about 50 thousand companies in Portugal connected to the cultural and creative fields, and in 2015, 17 thousand cultural associations were reported to be developing activities in the same sphere. Although these circumstances represent positive cultural dynamics, they also translate a quite saturated market that is more likely to reject additional cultural offers.
- **The limited amount of government spending on cultural affairs:** Although it is important to mention that there has been a significant effort towards developing specific programs designed to support cultural initiatives, the number of projects that receive this financial assistance is quite limited. Moreover, government budget assigned for culture has been practically unchanged over the last years and structural investments are difficult to point out.
- **The difficult access to the traditional financing lines:** According to a study developed in the context of the initiative Portugal 2020 – a partnership undertaken between the Portuguese government and the European Commission – small and medium enterprises with a cultural or creative nature seem to be yet quite apart from the traditional mechanisms used by the Portuguese banking system to support other SME's belonging to more traditional industries.
- **The low consumption of cultural goods/services:** Despite there has been a highly positive evolution in terms of consumption of culture-related goods and services, Portugal is frequently associated to the last positions in the ranking when it comes to cultural participation, in comparison to other E.U. member states. According to a study from 2013 developed by the Eurobarometer, Portuguese citizens were below the E.U. average in terms of engagement in such activities as watching a cultural show on television, reading a book, going to a museum or attending a theatre play within a twelve-month period.

7. Implementation Strategy

7.1. Segmentation, Target and Positioning

The ultimate purpose of this project lies on the involvement of the surrounding communities living in Lisbon in the construction of Babel. Their role will consist on sharing experiences and knowledge on one hand, and participating on the activities promoted by this cultural association, on the other. It is also important to highlight that the word “communities” in this context is referring to both non-Portuguese and Portuguese people, since both will have an important part throughout the whole concept.

Moreover, the survey that was developed in the context of this business plan will support the definition of the project’s target and will contribute to better explore consumers’ interests and expectations in terms of the consumption of cultural services such as this one.

5.2.1. Segmentation Criteria

Demographics and psychographics were defined as the two major criteria to segment customers, whereby four specific variables were defined. These segmentation indicators were considered the most adequate, when taking into account the project’s ultimate objectives.

The table below specifies each one of these features, which ultimately lead to a more accurate definition of the target market.

Table 17 – Segmentation Criteria

Criteria	Variable	Target
Demographic	<ol style="list-style-type: none"> 1. Age 2. Nationality 3. Residency 	<ol style="list-style-type: none"> 1. Over 18 2. Portuguese and non-Portuguese 3. Lisbon residents
Psychographic	<ol style="list-style-type: none"> 1. Lifestyle 	<ol style="list-style-type: none"> 1. Individuals that are interested in culture-related activities

Source: Author

5.2.2. Target

After thoroughly identifying the pivotal characteristics of each market segment, the project arrived to its most suitable target market: Lisbon residents over 18 years-old, from Portuguese or non-Portuguese origins, who have an interest in culture and culture-related activities.

The survey that was conducted has also support the project's concept, with more than 50% of the inquired individuals stating they would be interested in visiting a cultural platform with a similar profile as the one being hereby developed.

5.2.3. Positioning

To appeal to its target market, Babel will choose to adopt the following identification and differentiation attributes:

Identification

A cultural association located in the historical area of Lisbon that offers learning and leisure activities.

Differentiation

A cultural association that develops learning and leisure activities designed to promote cultural dialogue and the cultural diversity of the different communities living in Lisbon, with an accessible price.

5.2.3.1. Golden Triangle of Positioning

In order to develop a more structured and effective positioning strategy, there were identified the most relevant characteristics of the overall context surrounding the business proposition:

Consumer's Expectations

To enjoy a cultural program in a good atmosphere – this expectation is clearly identified in the survey that was developed, in which the overall environment is stated as one of the main reasons that lead consumers to visit a cultural platform (approximately 47% of the inquired individuals).

Competitive Positioning

The most direct of Babel's competition leans towards a concept that is, above all, multidisciplinary and frequently associated with an independent production. Those are the attributes that tend to be most commonly highlighted in most of these projects' positioning statements.

Potential Trumps of the Service

Babel will offer its visitors the possibility to contact with and emerge in a great cultural experience, with an accessible price. That will be this project's main trump.

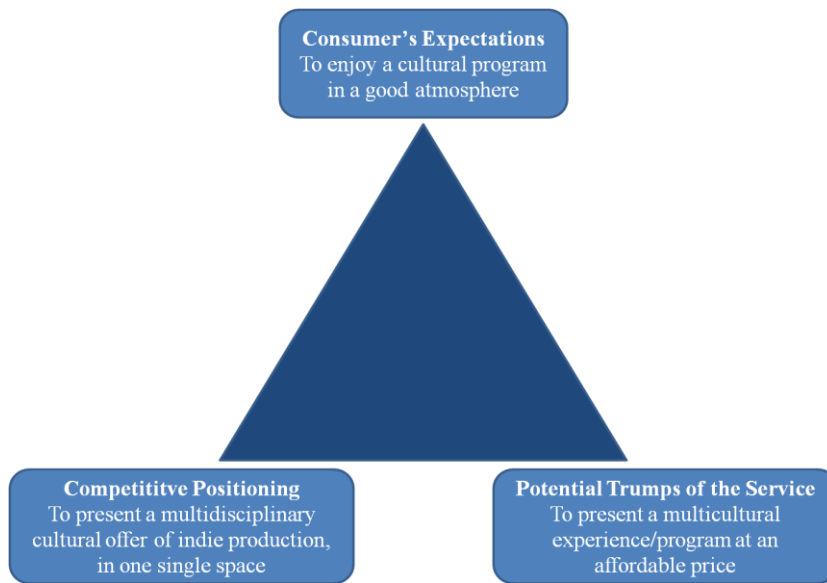
Today, the activities developed by the existent cultural associations in the market are either designed to promote specific cultural groups, or do not focus at all on this particular aspect, rather developing more generic cultural programs.

This project is intended to promote through a vast range of activities distinct cultural identities.

Furthermore, the association will have in itself an important educational component, also embedded in the concept of cultural diversity, a feature that will also contribute to set Babel apart from its main competitors.

All these conditions surrounding the project can be summed up into the following picture:

Figure 3 – Golden Triangle of Positioning

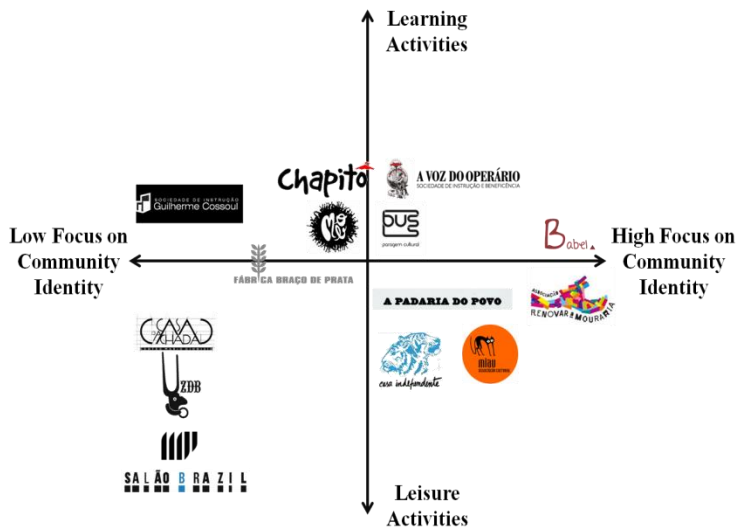


Source: Author

5.2.3.2. Perceptual Map

In line with the analysis on the competition that was previously developed, it is possible to draw a perceptual map in which one of the axes will be associated with the degree of focus on community identity of each cultural project, and the other on the profile of the cultural offer (which may lean towards more leisure-oriented activities or have a more accentuated educational root).

Figure 4 – Perceptual Map



Source: Author

Marketing Mix

7.2. Marketing Mix

7.2.1. Product

In order to best describe the products and services this project intends to develop, Philip Kotler's five product level model will be used.

Kotler (1969) recognized consumers have different levels of need, ranging from more functional or basic, to more emotional ones. According to the economist, consumers choose their products based on their perceived value. A customer is only satisfied if the actual value of a product matches the perceived value it initially had.

As so, this section will be structured in terms of this project's core benefit, followed by its generic, expected, augmented and potential products

Core Benefit

As previously mentioned, this project's foundation lies on three distinct dimensions: leisure, education and community.

Having Maslow's hierarchy of needs as a reference, we are drawn to conclude that the activities developed inside Babel respond to fundamental necessities, some of which with a cognitive nature (the need for knowledge and understanding, for instances) and others are more associated to the need of affiliation and/or being part of a group. Since Babel is also projected to have a restaurant, the psychological need of food is also included in this rationale. Ultimately, it is possible to bring out the existence of aesthetic needs, related with the appreciation of art and its different elements. It is through the promotion of these three components that the services provided by this business are fulfilled.

Figure 5 - Maslow's Hierarchy of Needs



Source: samirajamali.wordpress.com

Generic Product

This project's essential attributes, the ones that are absolutely necessary for this business to be running, may be taken down to three distinct aspects: the infrastructures, more specifically the building that will be used to undertake this activity, the hardware – audiovisual, electronic and computing equipment without which it would not be possible to develop Babel's cultural agenda – and ultimately people, which with their knowledge and skills will have a fundamental role on the achievement of this project's vision.

Expected Product

It is possible to state that there are a set of attributes that consumers normally expect when attending a cultural platform like Babel. Some of these features include:

- **Cultural Agenda:** Concerts, theatre plays, exhibitions, debates, etc. One of the main reasons to visit Babel is to attend and/or participate in the cultural activities that are periodically promoted;
- **Classes and Workshops:** Another one of the services provided and that is certainly expected by customers when visiting this platform is the possibility to learn diverse forms of cultural expressions, by attending Babel's lessons and workshops;
- **Restaurant:** It is increasingly common to find cultural platforms and associations that, in addition to providing cultural activities as their core business, also have a restaurant or coffee shop that works as a supplementary service. Babel's customers can also expect to find a restaurant that will serve light meals and snacks from lunch until late-night.
- **Customer Service:** This particular attribute is also quite important when mentioning the assumptions made by consumers when deciding to visit activities of this nature. The level of customer service will represent Babel's front image and will most certainly dictate the general opinion towards the project. As so, a special attention will be given to providing a level of service worthy of the highest ratings, whether in terms of the activities promoted, the area dedicated to the restaurant or even in what respects security and maintenance.
- **Infrastructure conditions:** A set of conditions that customers generally hope to find such as Wi-Fi access, clean and well-maintained facilities and a sense of security, attributes that will also be thoroughly provided by Babel.

Augmented Product

Brand

- **Name:** The name "Babel" is associated to a biblical myth from the book of Genesis. According to the story, at that time, all people on the earth spoke the same language. A group of men decided to build a tower as high as it would be possible to touch the skies and reach God. Men's pride caused God's anger and as a punishment, He decided to destroy the tower, separating these people into different places of the earth and attributing them different languages. The word "babel" has a

Figure 6 - Brand's Logotype

Source: Author

Hebrew origin, which means “confusing”. This name, according to the story, was given by God to the place where this tower was destroyed and to the tower itself. The myth was used in certain contexts to explain the origin of the diversity of languages and peoples existing in the world.

This cultural platform intends to be a “modern” Babel: it aims to give the chance for these communities, with different cultures and different languages, separated ever since God’s verdict, to “meet again” in the same place, and through culture and arts being able to communicate again and speak one same dialect.

- **Logotype:** The brand’s logo is composed by this project’s name – Babel – and a symbol, with a triangular shape. The name is written with an already existing font, which was chosen due to its similarity to a hand-written lettering. Adopting this specific typography is related to the simplicity it conveys in itself, its sense of being approachable and welcoming – all attributes this projects wishes to transmit to its visitors. The triangular icon represents a simple version of Babel’s Tower existing representations. The symbol is in line with the current trend to use flat icons when developing logotypes and with the simplicity this project aims to carry throughout all its elements.
- **Color Scheme:** Red is associated to a certain set of emotions that are in line with what Babel wishes to transmit. This color is often related with excitement – in this case represents the enthusiasm of being developing a new and different project – boldness, due to the disruptiveness it represents in gathering in one place a myriad of different cultures, and passion – for culture and arts and for striving for the eradication of cultural prejudices.

Differentiating Services

This particular section is intended to present and explore the services that will constitute the differentiating points between Babel and its closer competitors.

In what regards the leisure component, this platform will include the following activities:

- **Cultural Festivals:** Every six months, by the winter and summer solstice, Babel will organize the “Cultural Fest”. This event is intended to pay tribute to the diversity of cultures existing in the world, by organizing activities such as music concerts, dance lessons, exhibitions, debates, workshops and arts and crafts fairs. The major part of these activities will be hosted by people living in Martim Moniz and that belong to one of the communities being represented in the festival.

- **Thematic Nights:** The main idea behind these thematic nights is to bring a sample of the traditions existing in certain ethnic communities into one single place, and to offer audiences different and disruptive experiences. These thematic nights may include one single activity dedicated to promote a certain culture – a thematic menu on Babel’s restaurant, a traditional dance show or even a music concert associated with a specific cultural root – or a combination of various thematic activities.
- **Cultural Program for Children:** Babel will organize a set of activities specially dedicated to the little ones: afternoons that include a picnic in Babel’s deck followed by a theatre play, music concerts for babies, film sessions for children, etc.
- **Poetry Performances:** It intends to host poetry contests or simply organize poetry nights, where everyone who wishes to, has the opportunity to recite an author’s poem or even their own piece of writing. Babel will also organize poetry nights specially dedicated to a specific author – an Edgar Allan Poe’s or a Fernando Pessoa’s night, for instances. These poetry sessions will be spoken in Portuguese and sometimes they will be hosted in English, in order to attract broader audiences.
- **Debates:** Culture-related issues will set the tone for most of the hosted debates. Babel aims to seat at the same table people from different cultural and social backgrounds and initiate prolific intercultural dialogues that will hopefully instigate mutual understanding and the eradication of some of the existing prejudices towards certain cultural groups.
- **Restaurant:** Babel’s restaurant will serve lunches, dinners and “in-betweens”. The restaurant menu will be based on light dishes, traditional snacks from different regions of the globe and, by occasion of some of the Thematic Nights, more complete meals inspired in a specific traditional cuisine of the world.

The educational dimension of the project will be based on such activities as:

- **Music Classes:** Comprehends a set of instruments that vary from the most common ones – piano, guitar, drums – to typical instruments of a certain country or region, such as sitar (India), goblet drums (Asia, North Africa and Eastern Europe) or kamancheh (Persia). Babel’s music lessons will be opened all year and they are particularly focused on children and elders. These age groups will have special discounts for attending these classes and occasionally, a concert will be organized to show some of the repertoire learned by the students.

Figure 9 - Sitar



Source: kaaynamusicals.com

Figure 8 Goblet Drums



Source: muzikaletleri.com

Figure 7 - Kamancheh



Source: pinterest.com

- **Language Courses:** Portuguese for foreigners, English and Mandarin will be the language learning courses that will be running all year in Babel.
- **Workshops:** Babel will also organize workshops on a regular basis, most of which with a cultural trait, also in line with the project’s concept as a whole. A few of the possible activities to be organized are listed on the table below:

Table 18 – Workshops to be Organized by the Project

Dance	Music	Literature	Arts & Crafts	Others
Belly Dance	Tibetan Bowls	Creative Writing	Sand Painting	Photography
Kathak Dance	Hang Drum	-	Sewing	-
Samba	Music Training	-	Origami	-
Troika	Music Composition	-	Painting for Beginners	-
Corridinho	-	-	-	-
Vira	-	-	-	-

Source: Author

- **“Meet the World!”:** A program specially developed for children on their school breaks and holidays, that will include a set of activities designed to teach youngsters certain

cultural aspects while having fun at the same time. During school breaks, this program will work every day of the week and it will comprise indoor and outdoor activities, such as film sessions, arts and crafts workshops, special music classes or cultural visits.

- **The Moniz Project:** Particularly destined to senior audiences, in which the main goal is to represent a cultural alternative for elderly people to spend their afternoons. Babel will open a choir group, an instrument and a dance class, and these activities will be working on a regular basis. The project will also designate an open space for people of the neighborhood to occupy their afternoons, while enjoying some of their hobbies: board games, playing cards, sewing or simply being with friends.

Potential Products

In the future, Babel intends to explore other creative areas that could complement this project's vision, refresh brand awareness and be an additional source of profit.

Creating a record label, for instances, is one of Babel's long-term plans. The grand vision is to build a publishing company especially dedicated to support World Music, in particular artists from Portuguese-speaking countries and other immigrant communities with a significant expression in Portugal.

7.2.2. Price

Babel's price strategy was, first of all, set to be in line with the overall strategy and mission of the project that, among other goals, lies on the intention to provide an accessible cultural offer that is able to reach the largest number of people.

To fulfill this compromise, all prices related with cultural activities, workshops and classes were defined to be below the existent market average and, consequently, the project adopted a penetration price strategy.

On the other hand, the restaurant's average price and the membership fee were established to be slightly above the market values. By doing this, the project expects to take advantage of two revenue sources that are not directly associated with its cultural offer, in order to be able to leverage the project's revenue and continue to follow its original mission.

The market's average prices were determined through the systematic collection of a sample of ten prices per competitor for each cultural activity. Given the limited amount of information

available online, the average cost for the remaining services – workshops, classes, special programs, restaurant and membership – was calculated with a smaller sample.

All competitors considered for this analysis were previously identified on the strategic groups section of the business plan.

The table below presents, for each activity or service, the prices that were determined for this specific project and compares them to the respective market average.

Table 19 – Babel and Market's Prices per Activity/Service

Activity/Service	Babel's Price	Market's Average Price
Music Concerts	4 €	5,02 €
Theatre Plays	4 €	5,50 €
Dance	4 €	5,55 €
Exhibitions	1 €	1,14 €
Poetry Performances	0 €	0,59 €
Debates	0 €	0,59 €
Film Sessions	0 €	0,43 €
Festivals	5 €	5,16 €
Thematic Nights	7 €	7,47 €
Workshops	8 €	8,03 €
Instrument Classes (monthly fee)	25 €	47,85 €
Language Courses (monthly fee)	25 €	26 €
Meet the World Moniz Project (monthly fee)	25 €	47,5 €
Restaurant	26 €	24,00 €
Membership (annual fee)	30 €	17,75 €

Source: Author

7.2.3. Promotion

Babel's promotion strategy will be broken down into two distinct stages: a first one, where resources will be directed at creating awareness towards the project's opening and the type of offer it consists on, and a second one mainly destined at creating loyal customers and building a stronger brand. To achieve these goals, the promotion plan will employ both above-the-line and below-the line strategies.

Above-the-Line Strategies

First Stage

- **Print Media – Magazines:** Involves the acquisition of advertising space in Time Out Lisboa Magazine – a city guide to leisure activities, with a significant level of circulation (around 13 thousand weekly copies), targeted at a specific audience – people interested in leisure and culture-related offers in Lisbon – in line with part of Babel’s own target. The advertising space will comprise the purchasing of a full-page insertion, to be published for eight editions (two months).

Second Stage

- **Radio:** Consists on the development of twenty-second advertising spots to be released on Antena 3 radio station. These radio spots will be occasionally used to promote music concerts or other events that are strategically significant for Babel. Antena 3 is particularly directed at younger audiences and is positioned in the market as an alternative musical offer that values the creation of cultural content both by national and international artists. The author believes part of Antena 3 target audience is quite similar to Babel’s, and that subsequently this would represent a significant channel to promote the project.

Below-the-Line Strategies

First Stage

- **Website:** Development of an institutional website whose content will include: information about the project – its mission, vision and values, its main partners and financers; a section with each month’s cultural agenda; a category including Babel’s classes, workshops and special programs; information on Babel’s restaurant – its menu, schedule and reservations; details on Babel’s team constitution and possible job openings; a section with media archive; a segment with useful contacts and an area with links to access Babel’s social media web pages.
- **Social Media:** Babel will be present on Facebook, Twitter and Instagram. These social networks will represent useful platforms to generate awareness on the project and promote events and the brand itself. Social media will have a pivotal part on building and maintaining relationships with existing and potential customers and creating brand loyalty.

Facebook will constitute the central platform for Babel: its role will be associated with communicating the project's vision by publishing content in different formats and engaging with users by sharing videos, asking questions and promoting events. Twitter will have a more "in the moment" type of profile: it will be used to share news and updates, ask questions to followers or answer their own, and promote events that are about to happen. On Instagram, Babel will share pictures that appeal to its own essence and photographs from cultural events that were hosted by the project. This latter tool is particularly useful because it conveys the brand's essence in a simple and entertaining way, without having to use any particular hard sales pitch to do it.

- **Facebook Ads:** In a first stage, the project will also invest on creating advertisement on Facebook. Facebook seems to be the ideal tool to advertise the project: it has around 1300 million users on a daily basis (Statista, 2017) and it allows brands to target specific audiences they wish to reach. Unlike other advertisement tools such as Google Adwords, businesses do not have to wait for users to search for specific words to have their brands promoted. On Facebook, sponsored ads are shown on the user's own news feed, and with a single click they are automatically redirected to the content the brand is promoting.
- **Press Release:** Around the opening of Babel, a formal communication will be sent to printed and online newspapers, with the intention of catching media attention and convincing reporters to publish a piece about the opening. This press release will contain information on the project, its vision and the activities that will be regularly developed.
- **Guerilla Marketing:** Also around Babel's opening, a street performance will be organized and hosted on Rossio square. This street performance will last a single day, from morning until late night, and it will include several activities such as music, dance, theatre, poetry reading, etc. All these performances will be presented by Babel's own resident artists. The event will bring to the city a small sample of the project's essence and it will help generating awareness right before its launch.

Second Stage

- **Newsletter:** After the project is fully running, a monthly newsletter will be developed and available for subscription to everyone who wishes to follow Babel's updates, the project's cultural agenda and special promotions or events happening on a particular month. The subscription may be done either online, on Babel's website, or on its own physical space.

- **Events:** In partnership with Lisbon City Hall and EGEAC (*Empresa de Gestão de Equipamentos e Animação Cultural de Lisboa* – Lisbon Hardware and Cultural Activation Management Company), Babel will be part of some of the periodical events promoted in the city. Some of these events include “Primavera na Cidade”, a festival that usually takes place from late March to early April, dedicated to promoting several music genres, happening in representative venues of the city. Babel also intends to be part of the cultural program of “Festas de Lisboa”, an annual event that occurs during June, in parallel with the celebration of “Santos Populares”, and that presents an eclectic cultural lineup. These events represent a significant strategy to help generating awareness towards Babel, promoting its artists and ultimately contributing to building an increasingly strong brand with loyal customers.

7.2.4. Distribution

Bearing in mind the nature of this project and the type of services it offers, the most adequate solution in terms of distribution will most certainly fall into a strategy that will simultaneously privilege simplicity and effectiveness. In this particular case, resorting to multiple intermediates would only bring complexity to the process as a whole. As so, distribution will be organized as follows:

Direct and Short Distribution Channel

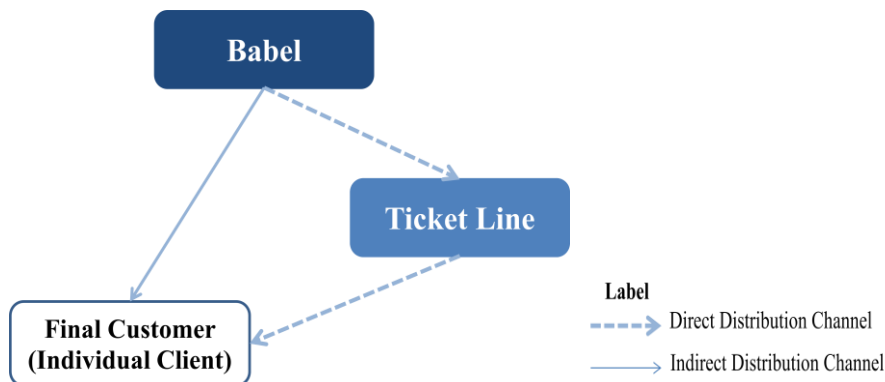
All of Babel’s activities can be purchased directly on its physical space in Martim Moniz. This means the project will sell its services directly to the final consumer, without having to use any intermediate to do so. Customers can resort to Babel to:

- Buy tickets for concerts, festivals and other cultural events;
- Pay their annual member fee;
- Pay monthly tuitions on music classes and language courses;
- Sign up and pay for workshops and special programs (“Meet The World” and Moniz Project);
- Make restaurant reservations

Indirect and Short Distribution Channel

Babel will only use a specific intermediate in order to sell tickets for concerts, festivals or other cultural events. To do so, the project will partner with Ticket Line, a company specialized in reselling tickets for multiple events, both through their own stores or online, through its website. Having this particular intermediate will ultimately help Babel reaching broader audiences.

Figure 10 – Project’s Distribution Channels



Source: Author

7.2.5. Process

At this particular stage, it is important to clearly define a set of systems that will be used to deliver each of the services provided by Babel in the most efficient and consistent way possible. This definition of processes will help avoiding confusion and optimize both costs and timings. The following paragraphs are precisely intended to break down Babel’s essential processes and to develop effective flowcharts to be applied in the future.

- **Ticket Selling:** Babel will develop an internal ticket selling system that will be able to check events availability and make seat reservations. In order to buy tickets for Babel’s events, clients can go directly to Babel’s reception. If the event is still available, clients will only have to provide for a few moments their ID cards. One of Babel’s employees will register the client’s data on the back office ticket selling system and print the ticket right after. Clients will be able to pay for the event in cash or with a debit/credit card by using an existing APT (Automatic Payment Terminal).

- **Event entry:** When clients arrive to Babel to attend a particular event, they can reach for reception to get information on the room in which the event will be happening and its respective location. After the client arrives to the venue, a ticket collector will ask the client's tickets for the event and check if everything is in order. If there is an issue regarding the tickets, the ticket collector should inform the client about this particular problem and contact an assistant through Babel's mobile back office system. This assistant should help the client solving the problem accordingly.
- **Membership Subscription:** Anyone who is interested in becoming a member should contact Babel directly through its physical space. At reception, one of Babel's employees will provide information about terms and conditions of Babel's membership, its objectives and the annual fees associated. If the client is in fact interested in subscribing, he will be handled a membership form to fill in with personal data. Babel's employee will insert this data on the back office system and print client's membership card. The client will have the option to pay his membership right away – in cash or with debit/credit card – or afterwards, through a banking transfer to Babel's own banking account. This transfer will have to be done over the following thirty days after the subscription, otherwise the membership will be cancelled.
- **Enrollment process for classes, courses, workshops and other cultural events:** In the event a client is interested in enrolling in one or more of Babel's cultural activities, he can head for Babel's reception and ask for information to one of its employees. At reception, the client should be given information about the activities that are still available, their schedule, tuition fees, payment methods and most importantly, the project's main vision and values, and how they are translated into its teaching methodology of openness and multiculturalism. If the client chooses to enroll in one of these activities, the receptionist should handle an enrollment form to be filled in with personal data. These data will be inserted on the back office system and an entry card with the client's number should be printed right after. To complete the process, the client should pay both the registration fee and a month's tuition.
- **Payment process for classes, courses, workshops and other cultural events:** In the case a client decides to pay his fees directly on Babel's premises, he should head for Babel's reception and provide his client number. By introducing this number on the internal software system, the receptionist should verify and inform the client on his payment due.

The client should also be informed of the available payment methods, which should then be provided to complete the payment process.

7.2.6. Location

Babel will be set in one of Lisbon's historical neighborhoods: Martim Moniz.

There were several reasons behind the selection of this particular city and this particular area, which will be exploited in the following paragraphs.

Why Lisbon?

- **The project's target:** One of Babel's most important principles is to work with and for the immigrant community in the construction of the project. Lisbon is in fact the Portuguese city that hosts the greatest number of resident immigrants in the country and for that reason, one of the best areas to reach part of the project's intended audience;
- **The city's multicultural influence:** Also due to the presence of about fifty thousand immigrants in its urban area, cultural diversity has been impacting and even shaping the city's cultural panorama. This phenomenon is reflected on the rise of multicultural festivals, ethnic restaurants and so many other activities that have been emerging throughout Lisbon. Babel's objective is precisely to dive in and be part of this celebration of cultural diversity;
- **Lisbon's cultural dynamics:** The city's already vast cultural offer could sound like a threat to any additional projects of cultural nature. However the project's author believes it also represents the increasing demand for cultural programs that Lisbon has been going through. Babel could not ignore this environment of cultural enthusiasm that has been hovering over the city;
- **The increase on tourism:** Although it may not represent Babel's main target audience, it is also important not to neglect the contribution of tourism for the environment of cultural diversity and cultural dynamics Lisbon has been going through. As so, the increase on the number of tourists in the city may also potentiate the success of the project itself;
- **The promoter's passion for Lisbon:** The city's history and stories, its scenarios and its very own beauty are few of the features that led the project's promoter to set Babel in Lisbon.

Why Martim Moniz?

Choosing Martim Moniz as the place to set up Babel has a very symbolic meaning: the neighborhood is home of a great number of people coming from different origins and distinct cultural backgrounds. Many of these people not only live, but also work and run their small businesses there – it is then a place of greater cultural confluence. Babel will be located precisely at core of this cultural confluence.

7.2.7. Physical Evidence

Oftentimes, consumers tend to rely on physical cues to perceive the value of a particular product or service, even before buying it. As so, physical elements besides the business core service take on a strategic responsibility in the whole process of building a strong and pleasant image for the brand, even more so in this particular project. In Babel's case, physical features will help translate an ever present environment of cultural diversity and cultural dynamics. These features will be further described in the following section.

Building

Babel intends to recover an old and traditional building in Martim Moniz area, and by doing that, be able to take advantage of some of the fiscal incentives attributed by Lisbon City Hall for urban rehabilitation projects.

This building will have a total of nine distinct areas: some of them will be dedicated towards developing the project's cultural activities and others will be assigned for Babel's staff to develop their regular work. This building will also include a large area for hosting concerts and other strategic events, a reception, an area specially dedicated to Babel's restaurant and a terrace. The table below presents a more detailed description of Babel's areas and the activities planned to be undertaken in each one of them.

Table 20 – Babel’s Building Areas and Activities

Floor	Room	Activities	Room Area (m2)	Total Area (m2)
Ground Floor	Reception	. Buying tickets . Subscription and payment of services/activities . Information	30	45
	Staff	. Office	15	
1st Floor	Film Sessions, Exhibitions, Poetry, Debates	. Film projections . Temporary exhibitions . Poetry performances . Debates	45	45
2nd Floor	Workshops	. Workshops . Special Programs: "Meet The World!" and Moniz Project	16	48
	Music Classes	. Music Classes	16	
	Language Courses	. Language Courses	16	
3rd Floor	Performing Arts	. Music Concerts . Theatre Plays . Dance . Thematic Nights . Cultural Festivals	58	58
4th Floor	Restaurant	. Making Restaurant reservations . Lunches, dinners and light meals . Occasional live concerts and thematic nights	35	65
	Terrace	. Lunches, dinners and light meals . Occasional live concerts and thematic nights	20	

Source: Author

Technical and Technological Aspects

In this particular case, the infrastructures to be used comprise a set of technological equipment and other machinery that will help the business to develop its activity and that will support the coordination of many of the processes involved in the project. These equipments also represent physical evidence: they too will affect customers' experience and help them accomplish their needs.

Babel's infrastructures will include:

- Lighting Equipment
- Sound Equipment
- Other Electronic Equipment
- Computer Hardware
- Front Office/Back Office Software
- Safety/Security Systems
- Kitchen Utensils and Machinery
- Etc.

Interior Design and Overall Ambience

Babel's values will be specially represented by the building's interior design and its overall ambience. Babel intends to create a welcoming and friendly environment for everyone who wishes to visit. To do so, aspects such as decoration, background music or furniture will reflect its cultural diversity and openness and its intention to integrate in one same place people for the most diversity of regions.

Each room or area will have a name and a theme associated to a particular symbol of a given cultural community. Babel's goal is to bring the essence of cultural traditions and symbols indoors and by reflecting these traditions and symbols into each room's decoration, wake visitor's senses and provide unexpected and unforgettable experiences.

7.3. Organization

7.3.1. Legal Constitution

All organizations that develop a commercial activity in Portugal are legally bided to the Portuguese Companies Act⁸ and are obliged to choose one out of four types of legal constitution: public limited company⁹, private limited company¹⁰, single member limited company¹¹ or a limited partnership company¹².

For this particular project, the most adequate legal model would fall upon a private limited company (article 197 to 270 of the Portuguese Companies Act), which would be represented by two partners.

Private limited companies assign partners responsibility only for their capital share, except when the total amount of the capital foreseen on contract has not been paid to the moment. In that case, all partners are jointly responsible for the subscription of the value firstly agreed upon (article 197, n° 1, PCA).

Together, partners will concede a total amount of 250.000 € (125.000 € each), which will represent 21% of the business private equity.

7.3.2. Organizational Culture

As originally mentioned, one of Babel's founding visions lives on its community dimension and its will to involve the surrounding neighborhoods in the creation of the project in its whole. For that reason, people represent, with no share of doubt, the most important asset and the soul of this project.

Being people the core center of the project, not only should Babel's target audience feel inspired by the whole experience that is provided, but also should their employees.

To do so, Babel intends to replicate in its cultural organization similar values to the ones it communicates to its target audience. Cultural diversity, integration, openness and dialogue will then be ubiquitous principles.

⁸ In Portuguese: Código das Sociedades Comerciais

⁹ In Portuguese: *Sociedade Anónima*

¹⁰ In Portuguese: *Sociedade por Quotas*

¹¹ In Portuguese: *Sociedade Unipessoal por Quotas*

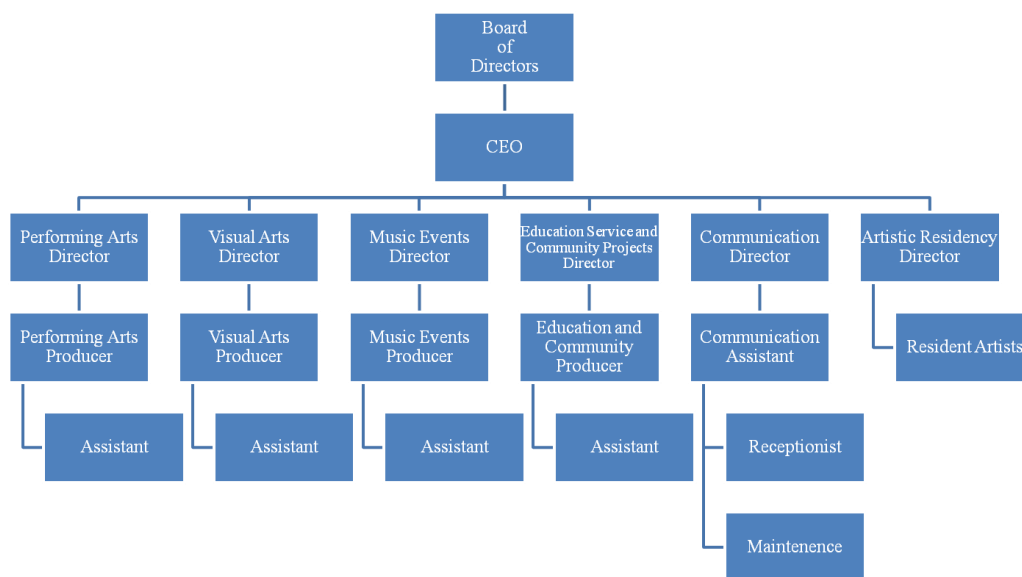
¹² In Portuguese: *Sociedade em Comandita*

Part of the project’s organizational culture will be connected with seeking to create a welcoming and friendly working environment, where employees should feel fulfilled and free to express themselves and their own cultural idiosyncrasies.

Most of all, Babel will encourage a sense of team among its staff, in which everyone will represent a significant part in the process of accomplishing not only this project’s social mission, but also their own personal purposes as well.

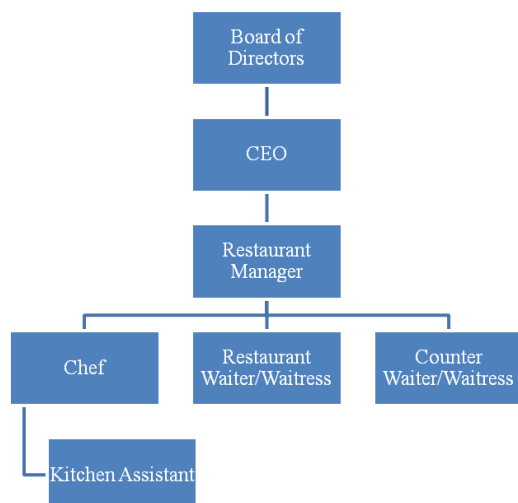
7.3.3. Organizational Structure

Figure 11 – Babel’s Organization Chart



Source: Author

Figure 12 - Babel’s Organization Chart - Restaurant



Source: Author

Chief Executive Officer (CEO): First of all, the CEO will have as its main responsibility reporting the Board of Directors the financial and strategic aspects of the business. He/she will be responsible for the project's seven axes and will represent Babel's strategic leadership and develop its long-term vision. The CEO will regularly meet with each field responsible to oversee and discuss such aspects as the annual cultural calendar, the recruitment of artists and other human resources, the project's communication strategy and the restaurant's financial viability. Under the CEO's own responsibility there will also be the development of a fund-raising strategy, as well as other sources of income, and the creation of strong relationships with potential funders.

Performing Arts/Visual Arts/Music Events Directors (Artistic Directors): With respect to each of their own areas, these directors will be responsible for giving concrete expression to the strategic objectives defined by the CEO. To do so, they will be accountable for creating Babel's annual cultural program in their own fields of expertise and developing a broad and solid network of artists and other strategic and operational contacts. Their role will also be connected with selecting and approving their team of producers and resident artists, as well as planning and proposing specific visiting artists to be part of cultural events. Besides the aforementioned tasks, these artistic directors will also give the CEO assistance in fund-raising issues and make all efforts in promoting and generating brand awareness.

Education Service and Community Projects Director: This particular job position will have under its own responsibility the planning of education and community-related projects, as well as Babel's biannual Cultural Festival and the concerts performed by Babel's music students. He/she will be responsible for developing the annual calendar in which music classes, learning courses, workshops and other projects will be scheduled. The director's tasks will also include the selection of musicians, teachers and artists to be responsible for each one of the activities concerning education or community. Like the artistic directors, this job position will also involve providing assistance in fund-raising matters and on the research of financing sources.

Communication Director: The communication responsible will lead the development of Babel's communication plan and will take responsibility on developing relationships with the media. He/she will represent Babel's public spokes person and will be in charge of Babel's own brand strategy: its positioning, tone of voice and overall image. Other tasks include contacting and developing partnerships with communication agencies in order to implement

some of the communication plan's own elements: Babel's website, graphic design, printed ads, and the negotiation and purchasing of advertising space.

Artistic Residency Director: Residency manager's duties include conducting research, developing a network of contacts and outreach potential artists, teachers and producers to partner with Babel and be part of specific cultural activities. Once these contacts have been settled and artists and staff members have been selected by one of the artistic or education/community directors, the residency manager should create solid and successful residency programs and general human resources planning. This job position will also have under its own responsibility the coordination of all aspects concerning the resident artist's arrival and stay, including developing and overseeing residency contracts, coordinating artists/teachers schedules and providing all conditions for artists to work.

Resident Artists: Artists will have the opportunity to create and develop their work in partnership with Babel, along the course of one or more seasons. Babel will provide these artists the necessary means to perform their creative activity inside its premises. These artists might be associated to different artistic areas and will be responsible for participating in cultural events and workshops, as well as for teaching classes and courses.

Performing Arts/Visual Arts/Music Events/Education/Community Producer: After receiving a specific briefing on their own area of expertise, designed by the respective artistic director, producers will be accountable for planning all aspects concerning the execution of cultural events, workshops, classes, courses or special programs. This means preparing and managing production budgets to be approved by field directors, developing contacts and contract event logistic partners, recruiting, selecting and coordinating their team of production assistants and creating contingency plans for all stages of the event organization. Producers will also be responsible for welcoming and following artists' arrival to an event and making sure all needs are being assisted.

Communication Assistant: In partnership with the Communication Director, this job position will regularly contact with communication agencies and develop specific briefings to put in practice some of the communication plan's objectives. The Communication Assistant will also be in charge of building and executing a social media strategy, as well as developing and implementing social media ads. Under the Communication Director's supervision, he/she will prepare Babel's internal and external presentations and write press releases to be sent to

printed and online newspapers. The communication assistant will also coordinate all aspects concerning Babel's physical spaces, making sure the overall image is in line with Babel's own vision and guaranteeing health and safety conditions are being met.

Performing Arts/Visual Arts/Music Events/Education/Community Assistant Producers:

Under their respective field producer's supervision, assistant producers will be responsible for executing all operational aspects concerning the development of cultural events, workshops, classes, courses or special programs. To do that, assistants' duties will include: following the designed event planning and its timings, being in charge of the lightening operation, sound control, event recording and photography and coordinating audience ticketing and seating. This particular job position will also give producers administrative support on logistic partners' expenses and equipment order.

Receptionist: The receptionist will oftentimes constitute the first person met by Babel's visitors when they first arrive to its premises. This job position will then be of added importance, since it will represent clients' first impression regarding the project. Receptionists should then assist visitors by greeting, welcoming, providing directions and announcing them accordingly. Their duties will also include opening and closing Babel, receiving and organizing mail and deliveries, answering and/or forwarding phone calls and emails, guaranteeing house security and controlling visitors' access. Besides these tasks, receptionists will also be accountable for the ticket selling process, providing assistance regarding membership subscriptions and classes/courses/workshops enrollment. All payments, except for the restaurant-related ones, should also be made at reception.

Maintenance Assistant: The maintenance assistant will contact and oversee the work of outsourcing maintenance suppliers, including security, cleaning and general maintenance areas. He/she will also be responsible for ordering, receiving and delivering maintenance-related materials and tools. Every day, at the beginning and ending of his/her shifts, the maintenance responsible should check the building and make sure everything is working properly and following health and safety rules. Other duties include providing assistance to staff members and visitors when necessary.

Restaurant Manager: Among other duties, the restaurant manager will be responsible for planning and analyzing the restaurant's sales and profitability. He/she will be in charge of managing stock levels and ordering supplies, taking into account the chef and other staff

members' regular needs. This job position will also be accountable for coordinating all restaurant operations, as well as for defining staff's shifts and schedules. The restaurant manager will undertake the recruitment, selection and training processes of the restaurant's waiters/waitresses and will oversee and approve the kitchen assistant's recruitment and selection process, coordinated by the restaurant's chef. Other tasks involve guaranteeing the highest quality standards are being met, as well as health, safety and hygiene rules are being followed. The restaurant manager will also work with Babel's directors to develop special activities in the restaurant, in partnership with other cultural events. He/she will regularly meet with the CEO to report the restaurant's financial performance and other relevant indicators.

Restaurant Waiter/Waitress: Under the restaurant manager's direction, waiters/waitresses will greet clients and present menus and daily specials. They will then take food and beverage orders from customers and deliver these orders to the kitchen staff. These staff members will also answer customer's questions regarding the restaurant's menu or other particular issues, and carry customers' meals from the kitchen to their own tables. Besides these tasks, waiters/waitresses should clean and set up dining areas before customers' arrival, as well as during and after their stay. At the end of each meal, they should inform counter waiters/waitresses about all items consumed by a specific table of customers, to then deliver checks and collect payments. Waiters/waitresses will double check product's quality before serving a dish and will be of added importance in the context of guaranteeing an overall pleasant dining experience for all restaurant clients.

Counter Waiter: The counter waiter will be responsible for preparing and/or serving coffee and beverages at the counter, as well as for setting up desserts to be served at the tables by the restaurant's waiters/waitresses. He/she will process table and counter bills and manage and collect customer's payment. Besides these tasks, the counter waiter will also be in charge of arranging dining reservations, setting up dining areas together with other waiters/waitresses and performing cleaning duties.

Chef: The restaurant's chef will be in charge of developing recipes, designing menus and preparing meals. In order to do this, he/she will also be responsible for managing the restaurant's inventory – food supplies, kitchen equipment, cleaning products – and to regularly report the restaurant's manager these needs. The restaurant's chef will be accountable for hiring and training a kitchen assistant with whom he/she will work with on a

daily basis. Other tasks include guaranteeing the highest product quality standards, and the best food and dish presentation.

Kitchen Assistant: Among other tasks, this particular job position will assist the chef's work whenever necessary. He/she will be accountable for receiving table orders, preparing food and support meals preparation under the chef's direction. The kitchen assistant will be in charge of washing and cleaning kitchen areas, equipments, appliances and dishes, to organize and store kitchen items, as well as to receive and sort kitchen deliveries.

Outsourcing Services: Babel will choose to partner with outsourcing companies to undertake back-office tasks and the most operational services of the project. Outsourcing areas will include:

- Accounting
- Communication Agencies Services
- Event Logistics
- Maintenance
- Cleaning
- Security

7.3.4. Recruitment and Selection

It is important to mention that both the recruitment and the selection process will have as their ultimate goal to find people that, besides their technical and/or artistic competence, are able to fit in and identify themselves with Babel's own profile.

Above all, Babel will strive for building a team that understands its mission and vision, and that is willing to work towards giving expression to the project's ultimate purpose.

The project will assemble a highly motivated, creative and dynamic team, where staff members are flexible and show themselves to be able to work under pressure, taking into account the nature of this particular activity. Babel expects their team to be of high technical competence in their respective fields, but most of all, to be passionate about working with multicultural communities and contributing towards breaking social prejudices.

Babel will resort to distinct recruitment sources, depending on the job position and the degree of responsibility and qualification involved. The recruitment criteria will be in line with the job descriptions designed by Babel’s partners (see Annexes 35 to 57).

Firstly, the highest qualified job positions – the CEO, and the seven strategic directors – will be recruited by an external company, dedicated to seeking more specialized professionals.

The communication assistant will also be recruited through the aforementioned method. The job specifications will be defined by the communication director, which will also be responsible for the selection process for this particular job position.

On the other hand, for more operational activities that are also related with the hospitality and tourism fields (the receptionist, the maintenance responsible, the restaurant waiters/waitresses and the kitchen assistant), Babel will partner with tourism schools to attract and recruit students about to finish their programs.

Moreover, Babel will count on the experience and the network of contacts brought by each strategic director to reference potential resident artists and producers. The latter will too be in charge of interviewing and selecting these applicants to be part of their team.

Because of their experience and technical knowledge, producers will also be responsible for recruiting, through their own network of contacts, potential assistants, to then select their final production team.

To sum up, the recruitment process will be based on the following sources:

Figure 13 – Babel’s Recruitment Sources



Source: Author

In terms of the selection process, the methodology to be applied will be identical across all fields of expertise: all candidates will be subjected to an interview, which will only differ in terms of content, depending on the requisites of each job position.

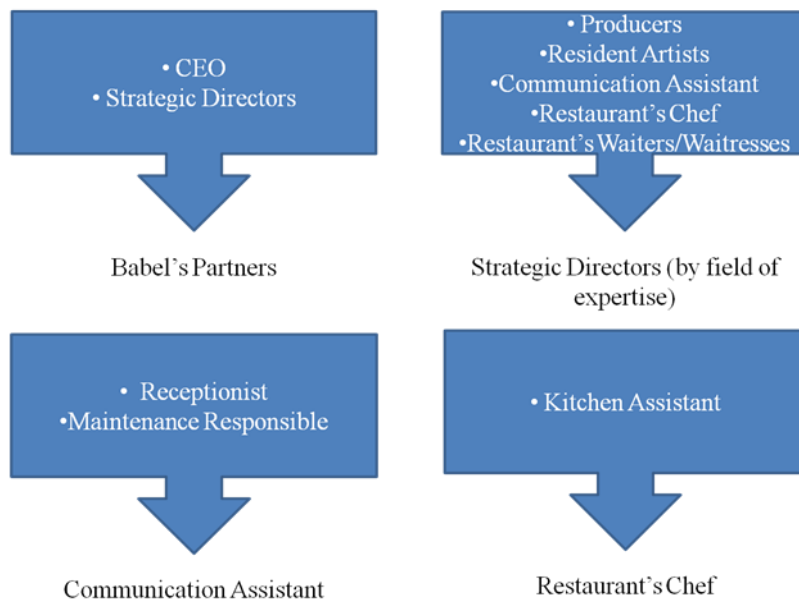
These interviews will contemplate distinct stages:

- A first one where the candidate presents him/herself and talks about his/her professional history;
- A second phase through which the interviewer presents to the candidate the responsibilities associated to the job position he/she is applying to;
- A stage whereby the interviewer undertakes an assessment on the applicant's skills and motivations;
- A final moment where specific details about the job are discussed between the applicant and the interviewer.

Certain job interviews may require the use of role playing to test specific skills or competences. Candidates for receptionists, waiters or kitchen assistants might be asked to participate.

The figure below further explains which job positions are under each person's own responsibility.

Figure 14 – Job Positions Accountable for the Selection Process



Source: Author

7.3.5. Salary Policy

Among these project's objectives in terms of salary policy is the intention to create a system that is in line with the degree of responsibility, experience and qualification associated to each job position on the organizational structure and that is able to be, at the same time, competitive enough to attract and motivate talented human resources.

This latter intention is on the basis of Babel's strategic decision to offer a salary level that is, for most cases, above the market average.

On the other hand, it is also important to have in mind the nature of this particular business and its pivotal vision that lies on the possibility to provide a cultural offer that can be accessible to a broader audience.

In order to accomplish both intentions while maintaining the sustainability of the project, Babel has decided to attribute the following salaries to each job position:

Table 21 – Gross Monthly Salary by Job Position

Job Position	Final Monthly Salary
CEO	1600 €
Artistic Directors (Performing Arts, Visual Arts, Music Events)	1400 €
Education/Community Projects Director	1400 €
Communication Director	1400 €
Artistic Residency Director	1400 €
Communication Assistant	1050 €
Producers	1050 €
Assistant Producers	850 €
Receptionist	850 €
Maintenance Responsible	850 €
Restaurant Manager	1400 €
Chef	1050 €
Restaurant Waiter/Waitress	850 €
Counter Waiter/Waitress	850 €
Kitchen Assistant	850 €

Source: Author

In 2017, two major Portuguese hospitality and tourism associations, AHRESP¹³ and FESAHT¹⁴, established the sector’s minimum salary levels in a collective bargaining agreement¹⁵. These salary levels were taken as initial benchmarks to define the remuneration strategy for restaurant-related functions and jobs associated to Babel’s most general services.

Taking into account the project’s primary will of positioning salaries above the average levels of the market, the aforementioned job functions were attributed a remuneration that is between 19% and 56% above the remuneration established by the collective bargaining agreement.

The definition of salaries for the remaining job positions was structured bearing in mind a few further assumptions.

The CEO, for instances, takes on the highest level of responsibility: he/she is responsible for the overall leadership of the project and the work developed by each of the seven strategic

¹³ Portuguese Association of Restaurants, Hospitality and Similar Industries; In Portuguese: Associação da Restauração, Hotelaria e Similares de Portugal

¹⁴ Trade Union Federation of Agriculture, Food, Beverages, Hospitality and Tourism of Portugal; In Portuguese: Federação dos Sindicatos da Agricultura, Alimentação, Bebidas, Hotelaria e Turismo de Portugal

¹⁵ In Portuguese: Contrato Coletivo de Trabalho

axes. This rationale is related with the decision to attribute the highest monthly salary to this particular job position.

To assure an equitable salary system, and given the fact that all strategic areas will have quite similar degrees of responsibility on the development of Babel's vision, the project intends to establish the same salary level for all seven strategic directors (Performing Arts, Visual Arts, Music Events, Education/Community Projects, Communication, Artistic Residency, Restaurant).

On the other hand, producers and the Communication Assistant as well, are right under each strategic director responsibility, responding directly to their own guidelines. At the same time, they are asked a significant level of responsibility and technical competence. For the aforementioned reasons, they will be attributed a 1.050 € gross monthly salary.

Assistant producers, in their turn, will have a remuneration level slightly under the one established for producers.

Furthermore, Babel's resident artists represent all people that work on a regular basis in partnership with the project and whose job is associated with teaching or developing artistic content for cultural events. Although these artists are intended to partner with the project during a significant period of time, their work schedule will not always represent a full-time daily journey. For that reason, for most cases, resident artists' link with the organization will be based on a service agreement¹⁶, rather than a fixed-term contract.

7.3.6. Performance Evaluation

In order to develop a more complete system of assessment, Babel will resort to a 360 degree method of performance evaluation. Babel expects to better identify each job position's main strengths and improvement opportunities, by involving not only each person's hierarchical superior in the process of giving feedback, but also his/her peers and direct reports.

This process will be taking place every six months and will imply filling out an anonymous online feedback form that will cover a range of questions related to competencies, skills and behaviors. Each job position receiving feedback will also fill out their own self-evaluation survey.

¹⁶ In Portuguese: Contrato de Prestação de Serviços

This 360 degree feedback process will essentially work as a tool to understand how a certain person working for the project is perceived by others in terms of more subjective areas such as teamwork, character and leadership skills.

For better evaluating each job position's more objective indicators, Babel will also adopt a system of management by objectives. Through this method, Babel intends to involve each employee in the process of establishing objectives that are in line both with his/her personal expectations and Babel's own mission and goals. As so, every semester, each person will meet with his/her hierarchical superior to jointly establish objectives related to his/her job position, and agree upon key performance indicators (KPI's). Feedback on the accomplishment of these objectives will also be given every six months by each employee's hierarchical superior, taking into account the KPI's that were previously established.

7.3.7. Training

Babel will provide specific moments whereby directors, producers, assistants and other employees will have the opportunity to deepen their knowledge and/or acquire further skills in their area of expertise by attaining workshops, seminars or other training sessions.

For instances, all restaurant-related job positions will be encouraged to participate in hygiene and food safety training modules. The Kitchen Assistant will receive specific training in kitchen management and provisioning, and the restaurant's Chef will also have the opportunity to participate in cooking workshops and visit food fairs, to constantly gain inspiration and further deepen his/her know-how. Producers and assistant producers will also attain audiovisual and multimedia fairs and workshops on a regular basis.

On the other hand, seminars and conferences that approach social and community-related issues will also be extremely valuable for the organization, given the nature of the project. These seminars would be of exceptional importance for Babel's Strategic Directors and CEO on the construction of Babel's work with its surrounding communities and the development of solid social-oriented programs.

For the former job positions, artistic management and education will also represent significant topics that should be frequently revisited.

Table 22 – Training by Job Position

Job Position	Type of Training
CEO/ Strategic Directors	Seminars & Conferences - Social and Community-Related Issues
	Artistic Management and Education
Producers	Audiovisual/Multimedia Workshops
Assistant Producers	Audiovisual/Multimedia Fairs
Restaurant Manager	Hygiene and Food Safety
Restaurant's Chef	
Waiter	
Kitchen Assistant	
Restaurant's Chef	Cooking Workshops
	Food Fairs
Kitchen Assistant	Kitchen Management and Provisioning

Source: Author

7.4. Strengths and Weaknesses

Strengths

- **Promotion of cultural diversity and community integration:** It is one Babel’s most important flags, a differentiation attribute when compared to other competitors and the ultimate feature that is expected to attract the most significant part of this project’s audience;
- **Diversity and versatility of Bebel’s cultural program:** An extended cultural offer, with artists from a myriad of cultural genres, that is built to appeal to a wider variety of cultural interests;

- **Differentiated cultural offers:** Related with the intention to present and explore a series services that no other competitor is currently developing: cultural festivals, thematic nights, a cultural program for children;
- **The project's educational component:** Another one of the project's differentiation points is related with its focus on bringing a diverse and out-of-the-box education program. This is related with the project's belief that knowledge is the only way to break cultural barriers and prejudices;
- **Human Resources qualification:** Babel will capitalize and invest on a solid and experienced team, with a professional background in the artistic and/or cultural fields and with an already existing network of contacts. Babel's HR qualification will certainly leverage the project's success;
- **Location:** Babel will be located precisely at the greatest centre of cultural confluence in Lisbon that is Martim Moniz neighborhood. There is certainly not a more symbolic location for what the project intends to reflect.
- **Price:** Babel's prices will be targeted below the market's average. Besides the quality of content, the project's cultural agenda, workshops and special programs will be charged an attractive fee.

Weaknesses

- **Lack of notoriety:** Since this project is to be built from zero, a significant investment in attracting new customers and gaining recognition will be of great importance to the ultimate success of the business;
- **Network to be developed:** Although Babel's strategic directors will also be hired having in mind their already existing connection to the cultural and artistic field, a significant work will still have to be developed to build a solid reputation among strategic decision-makers that will influence, among other things, the quality of content that will be presented in Babel's premises;
- **Absence of initial investment:** The lack of financial capital will mean an initial dependency towards financial institutions and, in a way, to the project's Business Angels.

- **Implementation and maintenance costs:** Expenses associated with managing Babel's extensive building areas and organizing regular cultural events, may have a significant impact on the project's profit;
- **Diversity of activities:** Despite attracting a wider audience, the extensive spectrum of Babel's cultural offer, may also represent a risk in terms of operational management and the additional costs that might be associated to having more than one single activity.

7.5. Systematic SWOT Analysis

The following table was developed in order to have a more amplified vision on the multiple external opportunities and threats of the business, as well as its internal strengths and weaknesses, and how each one of these factors will most certainly interact with each other.

Using the systemic SWOT analysis is a fairly effective method to develop strategies and contingency plans to deal with the possible future interaction of each axis of the SWOT matrix.

As so, strengths and opportunities, for instances, were matched-up in order to create possible solutions that potentiate profit and growth, and that leverage key success factors. By pairing strengths and threats together, the author was able to develop strategies that capitalize on strengths to offset external risks.

Analyzing weaknesses and opportunities in parallel was done in order to find the best tactics to minimize the negative impact of internal weaknesses, by taking advantage of external opportunities. The comparison between weaknesses and threats resulted on the development of emergency plans to reduce the project's vulnerability

Table 23 – Systemic SWOT – Strengths & Opportunities

SYSTEMIC SWOT ANALYSIS		STRENGTHS						
		Promotion of cultural diversity and community integration	Diversity and versatility of Babel's cultural program	Differentiated cultural offers	The project's educational component	Human resources qualification	Location	Price
OPPORTUNITIES	The cultural diversity existing in Lisbon	Organize debates around the subject of cultural diversity, with guest speakers from different ethnic communities	Organize Cultural Festivals with different cultural activities, designed to promote the diversity of cultures existing in Lisbon	-	Recruit people from different cultural backgrounds and whose roots are associated with the subjects taught in Babel to ultimately leverage the cultural diversity existing in the city	-	Involve the community of Martim Moniz in the process of building, growing and maintaining Babel	-
	Lisbon's cultural dynamics	-	-	Develop partnerships and create synergies with cultural associations, public entities connected with the cultural field and artists from different backgrounds to take advantage of the city's cultural dynamics and deliver an outside-the-box cultural programming	-	-	Capitalize on and translate into the business the unique cultural characteristics of Martim Moniz neighborhood, in order to attract larger audiences, including tourists	-
	Increasing promotion of culture made by local administrations	Focus on the community aspect of the project as a competitive advantage to collect the support and develop partnerships with the local administration	-	-	-	-	Focus on the multicultural aspect of the Martim Moniz neighborhood to collect the support and develop partnerships with the local administration	-
	Improvement on household disposable income and overall consumption	-	-	-	-	-	-	Practice prices below the market average to leverage demand and take advantage of the slight improvement on disposable income
	European programs for supporting the cultural and creative industries	Focus on the community aspect of the project as a competitive advantage to apply for European financing programs	-	-	-	Select a solid and qualified team of Babel's HR to apply for European financing programs	-	-
	Increase on the number of students enrolled in culture-related courses	-	-	-	Recruit qualified human resources from cultural-related courses to teach the most traditional and specialized subjects (language courses, traditional instruments such as piano, guitar or drums)	-	-	-

Source: Author

Table 24 – Systemic SWOT – Strengths & Threats

SYSTEMIC SWOT ANALYSIS		STRENGTHS			
		<i>Promotion of cultural diversity and community integration</i>	<i>Human resources qualification</i>	<i>Location</i>	<i>Price</i>
THREATS	<i>The existence of a large cultural offer</i>	Focus on the community aspect as a competitive advantage to set the project apart from the remaining cultural offer	Capitalize on a qualified HR team to deliver the best experience and the best service to Babel's customers	-	Position price of cultural program below the market's average
	<i>The limited amount of government spending on cultural affairs</i>	Focus on the community aspect of the project as a competitive advantage to apply for government financing programs		-	-
	<i>The difficult access to the traditional financing lines</i>	-	Select a solid and qualified team of Babel's HR to apply for financing programs	Invest in the requalification of a symbolic building in Martim Moniz area as a means to benefit from special government financing programs directed at supporting projects of urban recovery	-
	<i>The low consumption of cultural goods/services</i>	Develop special activities and projects directed at the immigrant community to help attracting a larger number of loyal customers within that target	-	-	Develop a membership card with special discounts to help attracting a wider number of loyal customers

Source: Author

Table 25 – Systemic SWOT – Weaknesses & Opportunities

SYSTEMIC SWOT ANALYSIS		WEAKNESSES				
		<i>Lack of notoriety</i>	<i>Network to be developed</i>	<i>Absence of initial investment</i>	<i>Implementation and maintenance costs</i>	<i>Diversity of activities</i>
OPPORTUNITIES	<i>The cultural diversity existing in Lisbon</i>	Involve the immigrant community, in particular Martim Moniz residents, in the process of "word-of-mouth", that will more effectively help the project gaining notoriety	-	-	-	-
	<i>Lisbon's cultural dynamics</i>	Develop partnerships and create synergies with cultural associations, public entities connected with the cultural field and artists from different backgrounds to help generating awareness	-	-	-	-
	<i>Increasing promotion of culture made by local administrations</i>	-	Collect the support and develop partnerships with the local administration	-	Collect the support and develop partnerships with the local administration	-
	<i>Improvement on household disposable income and overall consumption</i>	-	-	-	-	-
	<i>European programs for supporting the cultural and creative industries</i>	-	-	Apply for European financing directed at cultural projects		-
	<i>Increase on the number of students enrolled in culture-related courses</i>	-	-	Develop internships for recently graduated students to help supporting some of the project's activities	-	Recruit recently graduated students to help managing and producing the project's activities

Source: Author

Table 26 – Systemic SWOT – Weaknesses & Threats

SYSTEMIC SWOT ANALYSIS		WEAKNESSES				
		<i>Lack of notoriety</i>	<i>Network to be developed</i>	<i>Absence of initial investment</i>	<i>Implementation and maintenance costs</i>	<i>Diversity of activities</i>
TREATS	<i>The existence of a large cultural offer</i>	Organize a premiere event for key opinion leaders and critics in the arts & culture field		-	-	Organize the activities on a periodical basis and not simultaneously to avoid management complexity and cannibalism of activities
	<i>The limited amount of government spending on cultural affairs</i>	-	-	Resort to less traditional financial	-	-
	<i>The difficult access to the traditional financing lines</i>	-	-	support such as: crowdfunding, business angels, friends & family, Maecenas	Rent some of Babel's areas to external companies when not being used	-
	<i>The low consumption of cultural goods/services</i>	Invest heavily on social media and guerilla market at the early stages of the project	-	-	-	-

Source: Author

8. Financing

8.1. Capital Structure

To cover the investment and working capital necessary in the two years prior to the beginning of the business exploration, the project decided to adopt the following financing strategy:

Sources of Financing	Investment	%
Equity	560.000,00 €	48%
Promoters	250.000,00 €	21%
Crowdfunding	70.000,00 €	6%
Business Angels	240.000,00 €	21%
Long Term Financing	603.691,99 €	52%
Linha de Crédito Capitalizar	294.872,03 €	25%
Portugal 2020	308.819,96 €	27%
Total Investment	1.163.691,99 €	-

It is important to note that this capital structure is in line with the financial balance principle, which means that both CAPEX and working capital are funded by medium and long term operations.

In parallel, the adopted financing strategy results in a 40% equity ratio in 2018, which represents the year of the project's highest investment. Considering a 30% rate as a benchmark of sound financial autonomy (Duarte and Esperança, 2014), it is possible to state that the project's equity ratio is sustainable and translates the business's solvency.

8.1.1. Partners

The cultural platform counts on initially with two main promoters of the concept which will gather a total of 240.000 € through "family, friends and fools". They will each contribute with the same amount to initiate the business and together with the project's business angels will constitute Babel's Board of Directors.

8.1.2. Cowdfunding

In order to diversify its financing sources, the project will resort to a crowdfunding platform with the expectation of raising 70.000 €, which will be mainly directed at funding necessary working capital, the business's installation expenses and the construction project.

The promoters will submit the project to the Portuguese online crowdfunding platform named PPL (ppl.com.pt) that operates under an “all or nothing” system, which consists on:

- Setting the project’s targeted amount and the deadline to attain it;
- If the funding is raised within the determined deadline, the project receives the total amount it applied for and the crowdfunding platform charges a 5% commission on this amount;
- If the targeted amount is not fully raised, the project will receive no funds and PPL will not require any fees.

Assuming that the project is able to raise the total funds it applied for, it is also necessary to consider a 2% commission for covering payment costs.

Since PPL platform is a reward-based crowdfunding system, which means users are given specific incentives in return for a donation to the project.

As so, in this particular case there were defined rewards depending on the level of investment applied by users:

Table 27 - Babel’s Crowdfunding Rewards by Level of Contribution

Amount of the Contribution	Reward
20,00 €	2 VIP tickets for Babel's 2018 Cultural Festivals, that include: free entries on all the Festival's events and a regional welcome drink
50,00 €	Free membership during 1 year + 2 events for free
100,00 €	Free membership during 2 years + 4 events for free during 2 years
200,00 €	Free membership during 5 years + 5 events for free during 5 years
500,00 €	Lifetime membership + 10 events for free annually
1.000 €	Lifetime membership + 10 events for free annually + free language courses or music lessons during 2 years (to choose one out of the 2)
2.000,00 €	Lifetime membership + 10 events for free annually + free language courses + free music lessons + special thanks on main Babel events

Source: Author

8.1.3. Business Angels

The decision to apply for the financing of a Business Angel was significantly strategic: it was done not only to gather the project's required funding (other financing sources such as venture capital would be an equally reasonable alternative) but also and essentially to partner with someone who could represent an added value for the project.

A partnership with a Business Angel will be sealed with the expectation of gathering business expertise, insights and networking on this particular sector, and developing a joint long term vision for Babel.

According to the Portuguese Association of Business Angels¹⁷ (apba.pt), Angel investments are usually between 25.000 € and 500.000 €. The project intends to gather 240.000 € and assign investors a 21% equity stake on the business.

8.1.4. Linha de Crédito Capitalizar

This particular credit line was developed in 2017 by the Portuguese Ministry of Economy and allocates around 1.600 million Euros that are mostly destined at financing small and medium-sized enterprises (SMEs). The five financing instruments that set up this credit line were specially developed to support long-term investments and create more favorable financing conditions for SMEs.

Out of this existing five financing instruments, the business will resort to “Investimento Geral” line, which aggregates the conditions that seem the most adequate for the project's profile:

- It is specially intended to finance capital expenditure;
- It may finance a maximum amount of 1,5 M € per company;
- It considers a 2-year grace period of amortizations;
- The spread is significantly lower than the market average: 3,75%¹⁸

Moreover, the project considered a twelve moth Euribor rate to estimate the interest rate for this particular financing.

Thus, the interest rate that is used for the evaluation of the project's financial costs is 3,61%.

¹⁷ Associação Portuguesa de Business Angels
¹⁸

8.1.5. Portugal 2020

Until 2020 Portugal is expected to receive around 25.000 million Euros that result from a partnership agreement established with the European Commission. These funds have the ultimate objective to leverage economic growth and employment in the country and this particular vision is translated into four programmatic and strategic realms:

- Competitiveness and Internationalization;
- Social Inclusion and Employment;
- Human Capital;
- Sustainable and Efficient use of Resources

Within the context of this second operational program, there was defined a specific axis specially focused on promoting social inclusion and fighting poverty and discrimination. This axis is aimed at supporting projects that intend to make cultural a generalized and accessible good, that promote social inclusion through culture, stimulate artistic practices to and from more vulnerable social groups and that facilitate employment integration in cultural areas.

The author strongly believes that the cultural and social nature of this project is in line with the strategic objectives promoted by the aforementioned operational program, which will subsequently validate the access to Portugal 2020 funds.

The access to these funds will involve the following financing conditions (bancobpi.pt):

- A 2-year grace period of amortizations;
- An 8-year deadline for reimbursing the loan – equal installments each year;
- A 0% interest rate and zero financial charges.

9. Project Evaluation

General Assumptions associated to the project evaluation are reported in Annex 60. Secondary and auxiliary maps are reported in Annex 59 and Annex 61 to Annex 67.

9.1. Investment Map

	Acquisition Cost						
Tangible Fixed Assets	2017	2018	2019	2020	2021	2022	2023
Building & Construction							
Building acquisition	- €	750.000,00 €	- €	- €	- €	- €	- €
Rehabilitation works	- €	300.000,00 €	- €	- €	- €	- €	- €
Basic Equipment							
Cooking Equipment	- €	168,74 €	- €	- €	126,33 €	29,65 €	- €
Dishes and Serving Pieces	- €	1.297,35 €	- €	- €	1.194,74 €	164,30 €	- €
Electrical	- €	215,95 €	- €	- €	- €	- €	- €
Furniture	- €	12.639,83 €	- €	- €	- €	74,30 €	- €
Glassware	- €	98,40 €	- €	- €	102,89 €	- €	- €
Instruments	- €	3.433,56 €	- €	- €	- €	- €	- €
Large Appliances	- €	1.932,96 €	- €	- €	- €	- €	- €
Lighting Equipment	- €	1.382,16 €	- €	- €	- €	- €	- €
Small Appliances	- €	494,05 €	- €	- €	- €	524,37 €	- €
Sound Equipment	- €	314,56 €	- €	- €	- €	255,74 €	338,87 €
Technology and Communication Equipment	- €	14.261,69 €	- €	- €	5.322,29 €	4.349,96 €	4.357,58 €
Office Equipment							
Office Supplies	- €	3.387,22 €	- €	- €	- €	3.595,07 €	- €
Total Tangible Fixed Assets	- €	1.089.626,47 €	- €	- €	6.746,26 €	8.993,38 €	4.696,45 €
Intangible Fixed Assets							
Installation Expenses							
Licensing	- €	600,00 €	- €	- €	- €	- €	- €
Real Estate Contract & Registration	- €	9.000,00 €	- €	- €	- €	- €	- €
Studies & Projects							
Preliminary Project	3.000,00 €	- €	- €	- €	- €	- €	- €
Architecture & Specialties Project	- €	27.000,00 €	- €	- €	- €	- €	- €
Software							
Computer Software	- €	454,93 €	- €	- €	475,71 €	- €	- €
Fire System	- €	500,00 €	- €	- €	522,84 €	- €	- €
POS System	- €	400,00 €	- €	- €	418,27 €	- €	- €
Security and Alarm System	- €	1.000,00 €	- €	- €	1.045,68 €	- €	- €
Industrial Property							
Website	- €	500,00 €	- €	- €	522,84 €	- €	- €
Others							
Legal Constitution	510,00 €	- €	- €	- €	- €	- €	- €
Total Intangible Fixed Assets	3.510,00 €	39.454,93 €	- €	- €	2.985,34 €	- €	- €
Total CAPEX	3.510,00 €	1.129.081,40 €	- €	- €	9.731,60 €	8.993,38 €	4.696,45 €
Total Investment	3.510,00 €	1.129.081,40 €	- €	- €	9.731,60 €	8.993,38 €	4.696,45 €

Tangible Fixed Assets	2024	2025	2026	2027	2028	2029
Building & Construction						
Building acquisition	- €	- €	- €	- €	- €	- €
Rehabilitation works	- €	- €	- €	- €	- €	- €
Basic Equipment						
Cooking Equipment	132,10 €	22,19 €	31,47 €	138,13 €	- €	- €
Dishes and Serving Pieces	1.249,31 €	- €	174,38 €	1.306,38 €	- €	- €
Electrical	- €	239,67 €	- €	- €	- €	- €
Furniture	- €	- €	14.238,67 €	- €	- €	- €
Glassware	107,59 €	- €	- €	112,51 €	- €	- €
Instruments	- €	- €	3.867,88 €	- €	- €	- €
Large Appliances	- €	2.145,29 €	- €	- €	- €	- €
Lighting Equipment	- €	257,47 €	1.295,66 €	- €	- €	- €
Small Appliances	- €	- €	556,54 €	- €	- €	- €
Sound Equipment	- €	- €	- €	- €	365,06 €	- €
Technology and Communication Equipment	5.565,41 €	- €	5.775,44 €	5.819,63 €	4.694,35 €	- €
Office Equipment						
Office Supplies	- €	- €	4.049,82 €	- €	- €	- €
Total Tangible Fixed Assets	7.054,41 €	2.664,62 €	29.989,87 €	7.376,65 €	5.059,41 €	- €
Intangible Fixed Assets						
Installation Expenses						
Licensing	- €	- €	- €	- €	- €	- €
Real Estate Contract & Registration	- €	- €	- €	- €	- €	- €
Studies & Projects						
Preliminary Project	- €	- €	- €	- €	- €	- €
Architecture & Specialties Project	- €	- €	- €	- €	- €	- €
Software						
Computer Software	497,44 €	- €	- €	520,16 €	- €	- €
Fire System	546,72 €	- €	- €	571,69 €	- €	- €
POS System	437,38 €	- €	- €	457,36 €	- €	- €
Security and Alarm System	1.093,44 €	- €	- €	1.143,39 €	- €	- €
Industrial Property						
Website	546,72 €	- €	- €	571,69 €	- €	- €
Others						
Legal Constitution	- €	- €	- €	- €	- €	- €
Total Intangible Fixed Assets	3.121,70 €	- €	- €	3.264,30 €	- €	- €
Total CAPEX	10.176,12 €	2.664,62 €	29.989,87 €	10.640,95 €	5.059,41 €	- €
Total Investment	10.176,12 €	2.664,62 €	29.989,87 €	10.640,95 €	5.059,41 €	- €

Tangible Fixed Assets	2029	2030	2031	2032
Building & Construction				
Building acquisition	- €	- €	- €	- €
Rehabilitation works	- €	- €	- €	- €
Basic Equipment				
Cooking Equipment	- €	177,85 €	- €	24,62 €
Dishes and Serving Pieces	- €	1.551,14 €	- €	- €
Electrical	- €	- €	- €	266,00 €
Furniture	- €	83,69 €	- €	- €
Glassware	- €	117,65 €	- €	- €
Instruments	- €	- €	- €	- €
Large Appliances	- €	- €	- €	2.380,93 €
Lighting Equipment	- €	- €	- €	285,76 €
Small Appliances	- €	590,70 €	- €	- €
Sound Equipment	- €	- €	- €	- €
Technology and Communication Equipment	- €	7.281,08 €	- €	- €
Office Equipment				
Office Supplies	- €	4.298,33 €	- €	- €
Total Tangible Fixed Assets	- €	14.100,43 €	- €	2.957,31 €
Intangible Fixed Assets				
Installation Expenses				
Licensing	- €	- €	- €	- €
Real Estate Contract & Registration	- €	- €	- €	- €
Studies & Projects				
Preliminary Project	- €	- €	- €	- €
Architecture & Specialties Project	- €	- €	- €	- €
Software				
Computer Software	- €	543,92 €	- €	- €
Fire System	- €	597,81 €	- €	- €
POS System	- €	478,25 €	- €	- €
Security and Alarm System	- €	1.195,62 €	- €	- €
Industrial Property				
Website	- €	597,81 €	- €	- €
Others				
Legal Constitution	- €	- €	- €	- €
Total Intangible Fixed Assets	- €	3.413,41 €	- €	- €
Total CAPEX	- €	17.513,84 €	- €	2.957,31 €
Total Investment	- €	17.513,84 €	- €	2.957,31 €

Investment in CAPEX is mainly concentrated in 2018, a year before the beginning of the business exploration.

About 97% of the initial investment was allocated to tangible assets, more particularly directed at the building acquisition and the building rehabilitation works (69% and 28% of the total amount invested in tangible assets).

Intangible assets are mostly connected with installation expenses and architecture and engineering projects prior to the beginning of the reconstruction works.

2019 and 2020 are not expected to demand any reinvestment on the assets initially purchased. Only in 2021 is the project predicted to start reinvesting in assets that reach the end of their lifecycle.

9.2.Cash Flow Map

	2017	2018	2019	2020
Financial Resources				
Operational Cash Flow	- €	38.260,62 €	92.152,68 €	96.553,96 €
Desinvestment in WC	- €	- €	83.426,02 €	- €
Total	- €	38.260,62 €	175.578,70 €	96.553,96 €
Financial Needs				
Investment in WC	560,98 €	30.539,61 €	- €	358,62 €
Investment in CAPEX	3.510,00 €	1.129.081,40 €	- €	- €
Total	4.070,98 €	1.159.621,01 €	- €	358,62 €

Free Cash Flow	-4.070,98 €	-1.121.360,40 €	175.578,70 €	96.195,34 €
CUM Free Cash Flow	-4.070,98 €	-1.125.431,37 €	-949.852,67 €	-853.657,34 €

	2021	2022	2023	2024
Financial Resources				
Operational Cash Flow	142.245,13 €	188.910,94 €	216.495,65 €	262.431,00 €
Desinvestment in WC	5.448,12 €	7.668,04 €	5.490,68 €	6.406,65 €
Total	147.693,25 €	196.578,98 €	221.986,34 €	268.837,65 €
Financial Needs				
Investment in WC	- €	- €	- €	- €
Investment in CAPEX	9.731,60 €	8.993,38 €	4.696,45 €	10.176,12 €
Total	9.731,60 €	8.993,38 €	4.696,45 €	10.176,12 €

Free Cash Flow	137.961,65 €	187.585,59 €	217.289,88 €	258.661,53 €
CUM Free Cash Flow	-715.695,68 €	-528.110,09 €	-310.820,21 €	-52.158,68 €

	2025	2026	2027	2028
Financial Resources				
Operational Cash Flow	289.621,50 €	317.082,67 €	343.032,50 €	370.497,15 €
Desinvestment in WC	6.061,12 €	- €	8.024,66 €	5.877,79 €
Total	295.682,62 €	317.082,67 €	351.057,16 €	376.374,94 €
Financial Needs				
Investment in WC	- €	385,33 €	- €	- €
Investment in CAPEX	2.664,62 €	29.989,87 €	10.640,95 €	5.059,41 €
Total	2.664,62 €	30.375,21 €	10.640,95 €	5.059,41 €

Free Cash Flow	293.018,00 €	286.707,47 €	340.416,21 €	371.315,53 €
CUM Free Cash Flow	240.859,32 €	527.566,79 €	867.983,00 €	1.239.298,53 €

	2029	2030	2031	2032
Financial Resources				
Operational Cash Flow	379.899,03 €	405.092,87 €	396.068,88 €	385.699,74 €
Desinvestment in WC	3.030,92 €	1.057,33 €	2.721,49 €	- €
Total	382.929,95 €	406.150,20 €	398.790,38 €	385.699,74 €
Financial Needs				
Investment in WC	- €	- €	- €	1.403,76 €
Investment in CAPEX	- €	17.513,84 €	- €	2.957,31 €
Total	- €	17.513,84 €	- €	4.361,07 €

Free Cash Flow	382.929,95 €	388.636,37 €	398.790,38 €	381.338,67 €
CUM Free Cash Flow	1.622.228,47 €	2.010.864,84 €	2.409.655,22 €	2.790.993,88 €

Only in the first two years prior to the business exploration (2017 and 2018) is the project expected to generate negative cash-flows. This is a natural consequence of the necessary investment that was undertaken in order to finance the project's activity.

From 2019 forward, the business is predicted to be able to produce significant wealth through its operations, without having to invest – except in seldom occasions – in working capital.

Cash flows have a growing trajectory, only slightly interrupted in 2020 – subsequent to an increase in SOPE expenditure that led to the need for investing in WC – and in 2032, the last year of the project's analysis.

9.3.Financial Plan

	2017	2018	2019	2020
Origins of Funds				
EBITDA	- €	- €	105.719 €	111.290 €
Social Capital	3.463 €	511.758 €	44.778 €	- €
Long-Term Loans	- €	603.692 €	- €	- €
Desinvest. in Capex	- €	- €	- €	- €
Desinvest. in WC	- €	- €	83.426 €	- €
Interest on Short Term Investment	- €	- €	177 €	210 €
Total of Origins	3.463 €	1.115.450 €	234.101 €	111.500 €
Application of Funds				
Investment in Capex	3.510 €	1.129.081 €	- €	- €
Investment in WC	560,98 €	30.540 €	- €	359 €
Income Tax + "Derrama Municipal"	- €	- €	- €	3.244 €
Dividends	- €	- €	- €	- €
Reimbursement of Loans	- €	- €	- €	68.090 €
Financial Expenses	- €	21.697 €	10.684 €	10.684 €
Total of Applications	4.071 €	1.181.318 €	10.684 €	82.377 €
Annual Treasury Balance	-608 €	-65.868 €	223.416 €	29.123 €
Annual Treasury Balance - Cum	-608 €	-66.476 €	156.941 €	186.064 €
Short Term Investment/Loan	- 608 €	- 66.476 €	156.941 €	186.064 €

	2021	2022	2023	2024
Origins of Funds				
EBITDA	169.089 €	228.139 €	263.039 €	321.145 €
Social Capital	- €	- €	- €	- €
Long-Term Loans	- €	- €	- €	- €
Desinvest. in Capex	- €	- €	- €	- €
Desinvest. in WC	5.448 €	7.668 €	5.491 €	6.407 €
Interest on Short Term Investment	294 €	434 €	602 €	822 €
Total of Origins	174.831 €	236.241 €	269.131 €	328.374 €
Application of Funds				
Investment in Capex	9.732 €	8.993 €	4.696 €	10.176 €
Investment in WC	- €	- €	- €	- €
Income Tax + "Derrama Municipal"	13.475 €	26.707 €	40.247 €	48.363 €
Dividends	- €	- €	- €	- €
Reimbursement of Loans	68.090 €	68.090 €	68.090 €	68.090 €
Financial Expenses	9.616 €	8.548 €	7.479 €	6.411 €
Total of Applications	100.912 €	112.338 €	120.513 €	133.039 €
Annual Treasury Balance	73.919 €	123.903 €	148.618 €	195.335 €
Annual Treasury Balance - Cum	259.983 €	383.886 €	532.504 €	727.839 €
Short Term Investment/Loan	259.983 €	383.886 €	532.504 €	727.839 €

	2023	2024	2025	2026
Origins of Funds				
EBITDA	263.039 €	321.145 €	355.554 €	390.187 €
Social Capital	- €	- €	- €	- €
Long-Term Loans	- €	- €	- €	- €
Desinvest. in Capex	- €	- €	- €	- €
Desinvest. in WC	5.491 €	6.407 €	6.061 €	- €
Interest on Short Term Investment	602 €	822 €	1.077 €	1.324 €
Total of Origins	269.131 €	328.374 €	362.691 €	391.511 €
Application of Funds				
Investment in Capex	4.696 €	10.176 €	2.665 €	29.990 €
Investment in WC	- €	- €	- €	385 €
Income Tax + "Derrama Municipal"	40.247 €	48.363 €	61.694 €	69.725 €
Dividends	- €	- €	- €	- €
Reimbursement of Loans	68.090 €	68.090 €	68.090 €	68.090 €
Financial Expenses	7.479 €	6.411 €	5.342 €	4.274 €
Total of Applications	120.513 €	133.039 €	137.790 €	172.463 €
Annual Treasury Balance	148.618 €	195.335 €	224.901 €	219.048 €
Annual Treasury Balance - Cum	532.504 €	727.839 €	952.741 €	1.171.789 €
Short Term Investment/Loan	532.504 €	727.839 €	952.741 €	1.171.789 €

	2027	2028	2029	2030
Origins of Funds				
EBITDA	422.994 €	457.740 €	469.641 €	501.465 €
Social Capital	- €	- €	- €	- €
Long-Term Loans	- €	- €	- €	- €
Desinvest. in Capex	- €	- €	- €	- €
Desinvest. in WC	8.025 €	5.878 €	3.031 €	1.057 €
Interest on Short Term Investment	1.633 €	2.021 €	2.418 €	2.860 €
Total of Origins	432.651 €	465.639 €	475.090 €	505.382 €
Application of Funds				
Investment in Capex	10.641 €	5.059 €	- €	17.514 €
Investment in WC	- €	- €	- €	- €
Income Tax + "Derrama Municipal"	77.706 €	85.362 €	93.491 €	96.499 €
Dividends	- €	- €	- €	- €
Reimbursement of Loans	68.090 €	29.487 €	29.487 €	- €
Financial Expenses	3.205 €	2.137 €	1.068 €	- €
Total of Applications	159.642 €	122.046 €	124.047 €	114.013 €
Annual Treasury Balance	273.010 €	343.593 €	351.043 €	391.369 €
Annual Treasury Balance - Cum	1.444.798 €	1.788.392 €	2.139.434 €	2.530.803 €
Short Term Investment/Loan	1.444.798 €	1.788.392 €	2.139.434 €	2.530.803 €

In line with the aforementioned financial statements, the financial plan resulting from this proposal's own structure indicates that only in 2017 and 2018 is the project expected to resort to short term loan to make up for the necessary funds for the business exploration.

From 2019 forward, the business is expected to generate savings that will be able to generate short term interests with a 0,11% remuneration rate.

	2031	2032
Origins of Funds		
EBITDA	490.042 €	476.905 €
Social Capital	- €	- €
Long-Term Loans	- €	- €
Desinvest. in Capex	- €	- €
Desinvest. in WC	2.721 €	- €
Interest on Short Term Investment	3.303 €	3.726 €
Total of Origins	496.066 €	480.632 €
Application of Funds		
Investment in Capex	- €	2.957 €
Investment in WC	- €	1.404 €
Income Tax + "Derrama Municipal"	103.942 €	101.471 €
Dividends	- €	- €
Reimbursement of Loans	- €	- €
Financial Expenses	- €	- €
Total of Applications	103.942 €	105.832 €
Annual Treasury Balance	392.125 €	374.799 €
Annual Treasury Balance - Cum	2.922.928 €	3.297.727 €

Short Term Investment/Loan	2.922.928 €	3.297.727 €
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9.4. Income Statement

	2017	2018	2019	2020
Sales Revenue	- €	- €	786.958,00 €	857.383,00 €
Cost of Goods Sold (CMVMC)	- €	- €	51.605,23 €	54.998,28 €
Gross Margin	- €	- €	735.352,77 €	802.384,72 €
External Supplies and Services	- €	- €	159.742,50 €	214.154,85 €
Payroll	- €	- €	469.891,34 €	476.939,71 €
Other Operating Costs	- €	- €	- €	- €
EBITDA	- €	- €	105.718,93 €	111.290,16 €
Depreciations and Amortizations	- €	38.260,62 €	38.260,62 €	38.260,62 €
EBIT	- €	-38.260,62 €	67.458,31 €	73.029,55 €
Interest and similar earnings	- €	- €	177,34 €	210,25 €
Interest and similar charges	45,58 €	21.697,17 €	10.684,50 €	10.684,50 €
Earnings Before Taxes	-45,58 €	-59.957,79 €	56.951,16 €	62.555,30 €
Income Tax	- €	- €	2.987,92 €	12.536,61 €
"Derrama Municipal"	- €	- €	256,28 €	938,33 €
Net Earnings	-45,58 €	-59.957,79 €	53.706,95 €	49.080,36 €

	2021	2022	2023	2024
Sales Revenue	925.842,00 €	996.243,00 €	1.042.664,00 €	1.112.465,00 €
Cost of Goods Sold (CMVMC)	55.291,60 €	56.120,97 €	56.962,79 €	57.817,23 €
Gross Margin	870.550,40 €	940.122,03 €	985.701,21 €	1.054.647,77 €
External Supplies and Services	217.367,17 €	220.627,68 €	223.937,10 €	227.296,15 €
Payroll	484.093,81 €	491.355,21 €	498.725,54 €	506.206,42 €
Other Operating Costs	- €	- €	- €	- €
EBITDA	169.089,42 €	228.139,13 €	263.038,58 €	321.145,19 €
Depreciations and Amortizations	38.402,32 €	38.481,08 €	38.548,46 €	38.696,64 €
EBIT	130.687,10 €	189.658,05 €	224.490,11 €	282.448,56 €
Interest and similar earnings	293,78 €	433,79 €	601,73 €	822,46 €
Interest and similar charges	9.616,05 €	8.547,60 €	7.479,15 €	6.410,70 €
Earnings Before Taxes	121.364,84 €	181.544,25 €	217.612,69 €	276.860,32 €
Income Tax	24.886,62 €	37.524,29 €	45.098,67 €	57.540,67 €
"Derrama Municipal"	1.820,47 €	2.723,16 €	3.264,19 €	4.152,90 €
Net Earnings	94.657,75 €	141.296,79 €	169.249,84 €	215.166,74 €

	2024	2025	2026
Sales Revenue	1.112.465,00 €	1.158.461,00 €	1.204.852,00 €
Cost of Goods Sold (CMVMC)	57.817,23 €	58.402,35 €	58.992,02 €
Gross Margin	1.054.647,77 €	1.100.058,65 €	1.145.859,98 €
External Supplies and Services	227.296,15 €	230.705,59 €	234.166,18 €
Payroll	506.206,42 €	513.799,52 €	521.506,51 €
Other Operating Costs	- €	- €	- €
EBITDA	321.145,19 €	355.553,53 €	390.187,29 €
Depreciations and Amortizations	38.696,64 €	38.734,31 €	39.212,92 €
EBIT	282.448,56 €	316.819,22 €	350.974,37 €
Interest and similar earnings	822,46 €	1.076,60 €	1.324,12 €
Interest and similar charges	6.410,70 €	5.342,25 €	4.273,80 €
Earnings Before Taxes	276.860,32 €	312.553,57 €	348.024,69 €
Income Tax	57.540,67 €	65.036,25 €	72.485,19 €
"Derrama Municipal"	4.152,90 €	4.688,30 €	5.220,37 €
Net Earnings	215.166,74 €	242.829,02 €	270.319,14 €

	2027	2028	2029
Sales Revenue	1.249.588,00 €	1.296.733,00 €	1.321.219,00 €
Cost of Goods Sold (CMVMC)	59.586,23 €	60.480,03 €	61.387,23 €
Gross Margin	1.190.001,77 €	1.236.252,97 €	1.259.831,77 €
External Supplies and Services	237.678,67 €	241.243,85 €	244.862,51 €
Payroll	529.329,11 €	537.269,05 €	545.328,08 €
Other Operating Costs	- €	- €	- €
EBITDA	422.993,98 €	457.740,07 €	469.641,18 €
Depreciations and Amortizations	39.367,86 €	39.440,45 €	39.440,45 €
EBIT	383.626,12 €	418.299,62 €	430.200,73 €
Interest and similar earnings	1.632,62 €	2.020,88 €	2.417,56 €
Interest and similar charges	3.205,35 €	2.136,90 €	1.068,45 €
Earnings Before Taxes	382.053,39 €	418.183,60 €	431.549,84 €
Income Tax	79.631,21 €	87.218,56 €	90.025,47 €
"Derrama Municipal"	5.730,80 €	6.272,75 €	6.473,25 €
Net Earnings	296.691,38 €	324.692,29 €	335.051,12 €

	2030	2031	2032
Sales Revenue	1.365.816,00 €	1.365.816,00 €	1.365.816,00 €
Cost of Goods Sold (CMVMC)	62.308,04 €	61.700,15 €	62.625,65 €
Gross Margin	1.303.507,96 €	1.304.115,85 €	1.303.190,35 €
External Supplies and Services	248.535,45 €	252.263,48 €	256.047,43 €
Payroll	553.508,00 €	561.810,62 €	570.237,78 €
Other Operating Costs	- €	- €	- €
EBITDA	501.464,51 €	490.041,74 €	476.905,13 €
Depreciations and Amortizations	39.694,79 €	39.694,79 €	39.736,60 €
EBIT	461.769,72 €	450.346,96 €	437.168,53 €
Interest and similar earnings	2.859,81 €	3.302,91 €	3.726,43 €
Interest and similar charges	- €	- €	- €
Earnings Before Taxes	464.629,53 €	453.649,86 €	440.894,96 €
Income Tax	96.972,20 €	94.666,47 €	91.987,94 €
"Derrama Municipal"	6.969,44 €	6.804,75 €	6.613,42 €
Net Earnings	360.687,89 €	352.178,64 €	342.293,59 €

Net earnings will reach positive values right from 2019, where the business is expected to generate approximately 50K Euros. The project will register a growing trend, except in the last two years of the business lifecycle, where net earnings are predicted to slightly decrease.

Nevertheless, the project will generate rather satisfactory results, being inclusively expectable to reach the 300K mark by 2028.

9.5. Balance Sheet

	2017	2018	2019	2020
ASSETS				
Non-Current Assets	3.510,00 €	1.094.330,78 €	1.056.070,17 €	1.017.809,55 €
Tangible Assets	- €	1.052.317,50 €	1.015.008,52 €	977.699,55 €
Intangible assets	3.510,00 €	42.013,29 €	41.061,64 €	40.110,00 €
Current Assets	560,98 €	31.100,59 €	205.930,06 €	235.997,96 €
Inventory	- €	- €	389,44 €	604,94 €
Clients	- €	- €	- €	- €
SOPE (VAT receivable)	560,98 €	31.100,59 €	- €	- €
Cash and cash equivalents	- €	- €	205.540,62 €	235.393,02 €
TOTAL ASSETS	4.070,98 €	1.125.431,37 €	1.262.000,23 €	1.253.807,51 €
EQUITY				
Realized Capital	3.463,25 €	515.221,57 €	560.000,00 €	560.000,00 €
Reserves & Retained Earnings	- €	-45,58 €	-60.003,36 €	-6.296,41 €
Net Earnings	-45,58 €	-59.957,79 €	53.706,95 €	49.080,36 €
TOTAL EQUITY	3.417,67 €	455.218,21 €	553.703,59 €	602.783,95 €
LIABILITIES				
Non-current Liabilities	- €	603.691,99 €	603.691,99 €	535.602,29 €
Loans	- €	603.691,99 €	603.691,99 €	535.602,29 €
Other accounts payable	- €	- €	- €	- €
Current Liabilities	607,73 €	66.475,60 €	104.559,07 €	115.375,69 €
Suppliers	- €	- €	19.967,81 €	17.846,24 €
SOPE	- €	- €	84.591,26 €	97.529,45 €
Loans	607,73 €	66.475,60 €	- €	- €
TOTAL LIABILITIES	607,73 €	670.167,59 €	708.251,06 €	650.977,98 €
LIABILITIES+EQUITY	4.025,40 €	1.125.385,79 €	1.261.954,65 €	1.253.761,93 €
Check Sum	45,58 €	45,58 €	45,58 €	45,58 €

	2021	2022	2023	2024
ASSETS				
Non-Current Assets	989.138,83 €	956.106,80 €	922.254,79 €	893.734,27 €
Tangible Assets	947.038,60 €	915.001,69 €	882.144,79 €	851.543,14 €
Intangible assets	42.100,23 €	41.105,11 €	40.110,00 €	42.191,14 €
Current Assets	310.765,26 €	435.479,15 €	584.895,43 €	781.028,13 €
Inventory	713,27 €	772,94 €	808,68 €	832,72 €
Clients	- €	- €	- €	- €
SOPE (VAT receivable)	- €	- €	- €	- €
Cash and cash equivalents	310.051,98 €	434.706,21 €	584.086,74 €	780.195,41 €
TOTAL ASSETS	1.299.904,09 €	1.391.585,95 €	1.507.150,22 €	1.674.762,40 €
EQUITY				
Realized Capital	560.000,00 €	560.000,00 €	560.000,00 €	560.000,00 €
Reserves & Retained Earnings	42.783,95 €	137.441,69 €	278.738,49 €	447.988,32 €
Net Earnings	94.657,75 €	141.296,79 €	169.249,84 €	215.166,74 €
TOTAL EQUITY	697.441,69 €	838.738,49 €	1.007.988,32 €	1.223.155,07 €
LIABILITIES				
Non-current Liabilities	467.512,59 €	399.422,90 €	331.333,20 €	263.243,50 €
Loans	467.512,59 €	399.422,90 €	331.333,20 €	263.243,50 €
Other accounts payable	- €	- €	- €	- €
Current Liabilities	134.904,22 €	156.923,32 €	171.327,45 €	191.862,59 €
Suppliers	18.113,93 €	18.385,64 €	18.661,42 €	18.941,35 €
SOPE	116.790,29 €	138.537,68 €	152.666,03 €	172.921,24 €
Loans	- €	- €	- €	- €
TOTAL LIABILITIES	602.416,81 €	556.346,22 €	502.660,65 €	455.106,09 €
LIABILITIES+EQUITY	1.299.858,51 €	1.395.084,70 €	1.510.648,97 €	1.678.261,16 €
Check Sum	45,58 €	-3.498,75 €	-3.498,75 €	-3.498,75 €

	2025	2026	2027	2028
ASSETS				
Non-Current Assets	857.664,58 €	848.441,53 €	819.714,61 €	785.333,57 €
Tangible Assets	816.514,01 €	808.331,53 €	777.428,41 €	744.135,47 €
Intangible assets	41.150,57 €	40.110,00 €	42.286,20 €	41.198,10 €
Current Assets	1.006.730,82 €	1.226.588,53 €	1.500.417,91 €	1.844.844,28 €
Inventory	848,96 €	861,39 €	871,98 €	883,92 €
Clients	- €	- €	- €	- €
SOPE (VAT receivable)	- €	- €	- €	- €
Cash and cash equivalents	1.005.881,86 €	1.225.727,14 €	1.499.545,93 €	1.843.960,36 €
TOTAL ASSETS	1.864.395,40 €	2.075.030,06 €	2.320.132,52 €	2.630.177,85 €
EQUITY				
Realized Capital	560.000,00 €	560.000,00 €	560.000,00 €	560.000,00 €
Reserves & Retained Earnings	663.155,07 €	905.984,08 €	1.176.303,22 €	1.472.994,60 €
Net Earnings	242.829,02 €	270.319,14 €	296.691,38 €	324.692,29 €
TOTAL EQUITY	1.465.984,08 €	1.736.303,22 €	2.032.994,60 €	2.357.686,89 €
LIABILITIES				
Non-current Liabilities	195.153,80 €	127.064,10 €	58.974,41 €	29.487,20 €
Loans	195.153,80 €	127.064,10 €	58.974,41 €	29.487,20 €
Other accounts payable	- €	- €	- €	- €
Current Liabilities	206.756,27 €	215.161,49 €	231.662,27 €	246.502,51 €
Suppliers	19.225,47 €	19.513,85 €	19.806,56 €	20.103,65 €
SOPE	187.530,80 €	195.647,64 €	211.855,72 €	226.398,86 €
Loans	- €	- €	- €	- €
TOTAL LIABILITIES	401.910,07 €	342.225,59 €	290.636,68 €	275.989,71 €

LIABILITIES+EQUITY	1.867.894,15 €	2.078.528,81 €	2.323.631,28 €	2.633.676,61 €
Check Sum	-3.498,75 €	-3.498,75 €	-3.498,75 €	-3.498,75 €

	2029	2030	2031	2032
ASSETS				
Non-Current Assets	745.893,12 €	723.712,16 €	684.017,37 €	647.238,08 €
Tangible Assets	705.783,12 €	681.326,56 €	642.769,57 €	607.128,08 €
Intangible assets	40.110,00 €	42.385,60 €	41.247,80 €	40.110,00 €
Current Assets	2.196.733,20 €	2.588.961,52 €	2.981.946,61 €	3.357.625,42 €
Inventory	896,62 €	909,79 €	911,66 €	919,60 €
Clients	- €	- €	- €	- €
SOPE (VAT receivable)	- €	- €	- €	- €
Cash and cash equivalents	2.195.836,58 €	2.588.051,72 €	2.981.034,95 €	3.356.705,82 €
TOTAL ASSETS	2.942.626,32 €	3.312.673,68 €	3.665.963,99 €	4.004.863,50 €
EQUITY				
Realized Capital	560.000,00 €	560.000,00 €	560.000,00 €	560.000,00 €
Reserves & Retained Earnings	1.797.686,89 €	2.132.738,02 €	2.493.425,90 €	2.845.604,55 €
Net Earnings	335.051,12 €	360.687,89 €	352.178,64 €	342.293,59 €
TOTAL EQUITY	2.692.738,02 €	3.053.425,90 €	3.405.604,55 €	3.747.898,14 €
LIABILITIES				
Non-current Liabilities	- €	- €	- €	- €
Loans	- €	- €	- €	- €
Other accounts payable	- €	- €	- €	- €
Current Liabilities	253.387,06 €	262.746,53 €	263.858,19 €	260.464,11 €
Suppliers	20.405,21 €	20.711,29 €	21.021,96 €	21.337,29 €
SOPE	232.981,85 €	242.035,24 €	242.836,23 €	239.126,82 €
Loans	- €	- €	- €	- €
TOTAL LIABILITIES	253.387,06 €	262.746,53 €	263.858,19 €	260.464,11 €

LIABILITIES+EQUITY	2.946.125,08 €	3.316.172,43 €	3.669.462,74 €	4.008.362,25 €
Check Sum	-3.498,75 €	-3.498,75 €	-3.498,75 €	-3.498,75 €

Note: the author has identified in the present balance sheet two particular inconsistencies that result in a difference between assets and the sum of equity and liabilities of 45,58 €, from 2017 to 2021, and -3.498,75 € from 2022 to 2032.

Given the immaterial expression of such amounts, the author has decided to accept the feasibility of this financial statement.

9.6. Project Evaluation

Firstly, it is important to note that the project's analysis is done in current prices, thus considering the effects of inflation throughout the years. Additionally, in the last year of the projections (2032), the author opted for the sale off of the business and its remaining assets.

To proceed with the analysis of the economic sustainability of the project, it is of pivotal importance to report all cash-flows generated throughout the years of business activity to one single moment. This operation will enable the comparison of the annual cash-flows in a more feasible way.

Furthermore, this business evaluation is done through two distinct perspectives:

- **The investor's perspective:** in which Free Cash Flows to Equity are determined and the discount rate is estimated through the CAPM model;
- **The business perspective after resorting to long-term financing:** that consists on the implementation of the Free Cash Flows to the Firm method to evaluate the main financial indicators of the business. In this case, there are taken into account both the project's equity and debt costs and determined the WACC (weighted average cost of capital).

By analyzing the business on the investor's perspective, a few assumptions were taken into account in order to arrive to the project's discount rate:

- **CAPM formula:** $r = r_f + \beta_u [E(r_m) - r_f]$ (1)

Whereby, the risk-free rate was based on a 10-year yield of the Portuguese Treasury Bonds. At the time of the project's evaluation, this yield was at the 2,78% mark (bloomberg.com, on 9th Sep. 2017).

Since it is not much common to perform risk analysis on most of the Portuguese sectors, more particularly on the one the project is inserted on, there is not an already existing set of benchmarks through which the project could based its unlevered beta. As so, the author opted for fixing a 100% default rate to this particular indicator.

With a similar rationale, and given the absence of information on the Portuguese market risk premiums, a 6% rate was attributed to the project's risk premium.

All factors considered, the project's was given an 8,78% nominal discount rate when adopting the CAPM method.

On the other hand, the estimation of the project's discount rate through the WACC, takes into account the following assumptions:

- **WACC formula:** $re * \% \text{ Equity} + rd * \% \text{ Debt}$ (2)

Whereby, return on equity is determined through the following equation:

- $re = ru + (ru-rd) * \frac{D}{E}$ (3)

where ru represents the return on investment of a project which is 100% financed with equity capital. This indicator is equivalent to the 8,78% rate determined with the CAPM model.

Return on debt, in its turn, is given by the interest rate on long-term financing, which was already determined and fixed at 3,61%.

Since the ratio between the project's equity and debt change along the years, this variation is also reflected on the WACC, which presents slightly different rates from 2017 to 2028. From 2028 forward, the project is no longer financed by debt and the WACC is fixed at a 8,78% rate.

The table below presents the discount rates of the project's lifecycle.

Table 28 - WACC on the Project's Lifecycle

	2017	2018	2019	2020	2021
Debt	607,73 €	670.167,59 €	603.691,99 €	535.602,29 €	467.512,59 €
Equity	3.417,67 €	455.218,21 €	553.703,59 €	602.783,95 €	697.441,69 €
rd	3,61%	3,61%	3,61%	3,61%	3,61%
rd* (1-t)	2,85%	2,85%	2,85%	2,85%	2,85%
re	9,70%	16,39%	14,42%	13,37%	12,24%
WACC	8,66%	8,33%	8,38%	8,42%	8,47%

	2022	2023	2024	2025	2026
Debt	399.422,90 €	331.333,20 €	263.243,50 €	195.153,80 €	127.064,10 €
Equity	838.738,49 €	1.007.988,32 €	1.223.155,07 €	1.465.984,08 €	1.736.303,22 €
rd	3,61%	3,61%	3,61%	3,61%	3,61%
rd* (1-t)	2,85%	2,85%	2,85%	2,85%	2,85%
re	11,24%	10,48%	9,89%	9,47%	9,16%
WACC	8,53%	8,59%	8,64%	8,69%	8,73%

	2027	2028	2029	2030
Debt	58.974,41 €	29.487,20 €	- €	- €
Equity	2.032.994,60 €	2.357.686,89 €	2.692.738,02 €	3.053.425,90 €
rd	3,61%	3,61%	3,61%	3,61%
rd* (1-t)	2,85%	2,85%	2,85%	2,85%
re	8,93%	8,84%	8,78%	8,78%
WACC	8,76%	8,77%	8,78%	8,78%

	2031	2032
Debt	- €	- €
Equity	3.405.604,55 €	3.747.898,14 €
rd	3,61%	3,61%
rd* (1-t)	2,85%	2,85%
re	8,78%	8,78%
WACC	8,78%	8,78%

Source: Author

The inherent discount rates to the project led to the following results in terms of main evaluation indicators:

Table 29 - Evaluation Criteria – Investor’s Perspective

Investor's Perspective	
Indicator	Result
NPV	1.101.193,90 €
IRR	27%
Payback Period	8,39
PI	2,01 €

Source: Author

Table 30 Evaluation Criteria – Project After Financing

Project After Financing	
Indicator	Result
NPV	726.599,48 €
IRR	17%
Payback Period	10,13
PI	1,66 €

Source: Author

On both perspectives, it is possible to infer a positive Net Present Value (NPV) that is positioned around 1,1 and 1,6 million Euros. This NPV value means the project is capable of covering both the rate of return demanded by investors and its long-term financial obligations, while even generating a surplus. According to this indicator, the investment decision should lean towards accepting the project.

Furthermore, both Internal Rates of Return (IRR) are higher than the estimated discount rates. This represents a highly positive indicator for the project’s evaluation, which translates its ability to produce higher rates of return than the ones demanded, thus indicating the project’s financial sustainability.

On the other hand, it is possible to conclude that both payback periods represent a reasonable time frame to recover the investment, even more so considering that this time period is inferior to the project’s life cycle.

The Profitability Index (PI) is in line with the optimistic estimation of the former indicators and the business is expected to exceed its costs, generating around 2 € of return per capital unit.

All in all, the positive review of all the evaluation indicators lead to the conclusion that the project is feasible and sustainable, capable of generating return that even exceeds the investor's demanded rate of return and the interest rates associated with the business long-term financing.

9.6.1. Key Project Indicators

Besides the aforementioned evaluation indicators, it is of significant importance to develop a more thorough analysis on alternative indexes that will be able to unveil alternative perspectives on the business performance as a whole.

9.6.1.1. Economic Indicators

The economic study that was conducted revealed the project's ability to use resources efficiently to generate sustainable profit.

This scenario is held by a growth rate which is expected to increase along the years, more significantly from 2020 to 2023, where rates are expected to stay above 7%. Only in the last two years of projections is the business expected to suffer a stagnation.

The project has also shown to be operationally efficient, with a level of sales that is situated continually above the operational costs inherent to the business exploration.

Net margins present an equally favorable perspective on the business economic viability, with double figure rates that increase from the project's second year of activity (13%) up until 2031 (26%).

9.6.1.2. Economic/Financial Indicators

A more thorough analysis in terms of assets/investment performance leads to the conclusion that assets employed in the business operation are able to generate significant rates of return: although both gross ROA and ROI rates start off with rather low values (5% and 4% respectively in 2019), they are expected to increase to rates as high as 17% and 13% in 2025. After this particular period, both indicators are predicted to slightly decrease, reaching an 11% and 8% rate until 2032.

Assets turnover is, however, an index to follow more closely: the project's financial structure leads to a capacity of generating revenues through its assets that falls under what would be expected, by resulting in rates below 100%. This context represents a risk to which the project is aware of, but which is mainly due to its own nature and particularly with the price positioning defined for the project's cultural activities.

When it comes to analyzing return on equity, it is possible to infer the rather effective way through which the project generates profit by means of the investment that was made by shareholders. This happens right from the early years – even though at a lower rate – and becomes more significantly from 2022 to 2025, where the indicator reaches values above 16%.

Furthermore, from 2019 to 2023, equity turnover is positioned above 100%, which represents an actual ability to use equity to generate revenues. Since sales revenues growth rate is slower than the increase on equity from 2024 forward, rates fall under 100%.

9.6.1.3. Financial Indicators

It is worth to further analyze the project's debt-to-equity ratio: although these rates are significantly high in the first six years of the business, this is a natural consequence of the necessity to invest in assets to leverage the business and enable its operation. These rates will gradually decrease over the years, and solvency rates continually over 100% further prove the wholesome situation of the business.

On the other hand, equity ratio rates are expected to stay between 40% and 60% from 2018 to 2022. From 2023 forward, equity stake gains more expression in relation to the amount of debt of the business. The project is then less dependent on financial institutions, which could be seen has a rather significant risk on the shareholder's perspective, but which is nevertheless compensated by solvency rates that assure the project's well functioning.

9.6.1.4. Liquidity Indicators

The way the project was structured has also allowed the existence of rather positive liquidity indicators: current assets surpass current liabilities from the first year of operational activity and present a continuous and significantly growth along the years. This clearly indicates the ability of the business to pay its short-term liabilities by resorting to its own current assets.

In another perspective, if we ignore the business illiquid assets (inventory), it is still possible to arrive to rather similar conclusions as the ones aforementioned: from 2019 forward, the business is more than able to pay their current liabilities if only by means of their liquid assets.

9.6.1.5. Financial Balance Indicators

All financial balance indicators translate a rather positive scenario on the business as a whole: net working capital is expected to stay always above zero, right from the beginning of the business operation, ranging from 101 K Euros in 2019, up until reaching around the three million in 2032. This means non-current assets are significantly and continually higher than the existing non-current liabilities.

Another indicator of the business capacity to generate wealth is working capital requirements, which are predicted to have no expression all through the project's lifecycle, except for the first two years (2017 and 2018).

Only in its first two years is the project expected to incur in short-term debt: this low dependency on external financing will translate into a positive and significant net treasury throughout the years of operation.

9.6.1.6. Business Risk Indicators

In parallel with the business growth rate, the gross margin is also expected to increase significantly along the years. After paying its costs of goods sold and external supplies and services, the project will be able to generate a profit that will start off in 735 K Euros in 2019 and continually increase until the last year of analysis, where it will end up above the million euro mark. Gross profit margin will stay around 90% throughout the entire project's lifecycle.

On the other hand, operating leverage values at the early years of activity are rated around 10. This means a variation on sales revenue of 10% will translate into a 100% increase on the net operating margin. If the variation on sales is negative, there will be a 100% decrease on the project's EBIT. Operating leverage is expected to decrease gradually until the end of the project's lifecycle, where it will stay around 2. Since the organization does not depend to a high degree on variable costs, negative variations on sales revenues will not affect significantly its variable expenses and subsequently, its net operating margin.

Using the same rationale, the degree of financial leverage of the project is situated slightly above one from 2019 to 2028, which means that an increase of 10% on the project's EBIT would result in a 10% increase on the project's earnings before taxes. A negative variation will have the opposite impact. In parallel with the project's last year of financial obligations (2029), financial leverage will fall under one, which translates the business is no longer

dependent on financial charges and due to the existence of due interests, the earnings before taxes will in fact be higher than the EBIT.

The breakeven point presents a quite significant challenge for the project: along the years, the revenue that will be demanded to equal the business total costs will stay rather close to the projected sales revenues – this is a well-known risk that is inherent to the project, which is, however, rather inevitable due to its own very particular nature.

The aforementioned breakeven values will translate into a safety margin that is predicted to start off at a modest 10% rate, but which is expected to increase gradually and continually until 2032.

9.6.2. Sensitivity Analysis

The following sensitivity analysis was developed to understand the impacts of variations on the project's most uncertain values on its pivotal evaluation criteria.

Price and occupancy rates were considered the most determinant variables in which to perform this study: on one hand, price was defined in line with the project's main vision and may be subjected to changes over time; on the other, occupancy rates are merely projections and account, for that reason, a significant degree of uncertainty.

Occupancy rates were broken down into three distinct scenarios: a pessimistic, a most likely and an optimistic one. Each one of these scenarios is associated to previously defined occupancy levels and associated to each year of activity.

The following table presents the impacts of a variation in prices that ranges from -10% to 10%:

Table 31 – Sensitivity Analysis: Impact of a Variation in Price on Main Ratios

		Var. in Price				
		-10%	-5%	0%	5%	10%
Impact on Ratios	NPV	135.727,44 €	424.102,24 €	726.599,48 €	1.029.410,06 €	1.332.163,92 €
	IRR	10%	14%	17%	21%	24%
	PP	14,04	11,76	10,13	8,84	7,94
	PI	1,12 €	1,39 €	1,66 €	1,94 €	2,21 €

Source: Author

Variation in prices alone do not affect ratios to the point of registering NPV's below zero, or payback periods beyond the project's lifecycle. Internal rates of return do not come to reach values under the estimated discount rates either. However, a negative variation in the price of activities reflects a performance that falls under what will certainly be expected from Babel's shareholders.

Table 31 - Sensitivity Analysis: Impact of a Variation in Occupancy Rates on Main Ratios

		Var. in Occupancy Rate		
		Pessimistic	Most Likely	Optimistic
Impact on Ratios	NPV	-437.975,04 €	726.599,48 €	2.827.013,41 €
	IRR	1%	17%	47%
	PP	16,00	10,13	4,49
	PI	0,60 €	1,66 €	3,58 €

Source: Author

The materialization of a pessimistic scenario represents a significant hazard for the project: NPV reaches negative values, IRR is significantly below the estimated discount rate and the project is not capable of generating any return with the amount of investment that was incurred upon.

The optimistic scenario reveals a much positive performance: NPV more than doubles and IRR is significantly expressive. The project would be able to recover the initial investment in less than five years, with benefits expected to exceed costs over three times.

9.6.3. Scenario Analysis

Combining both possible variations in prices and hypothetical changes in occupancy rates will allow having a deeper notion on the impact of the interdependency of both indicators in different and alternative scenarios.

The following table further explores these interdependencies.

Table 32 - Scenario Analysis – Impact of Variation in Prices and Occupancy Rates on NPV

NPV		Var. in Price				
		-10%	-5%	0%	5%	10%
Var. In Occupancy Rate	Pessimistic	-607.648 €	-618.573 €	-437.975 €	-326.521 €	-194.593 €
	Most Likely	135.727 €	424.102 €	726.599 €	1.029.410 €	1.332.164 €
	Optimistic	2.012.012 €	2.419.589 €	2.827.013 €	3.234.309 €	3.641.494 €

Source: Author

It is then possible to conclude that falling into a pessimistic scenario will translate in a negative NPV, which will not be recoverable or possible to turn into positive, even if an increment in price is undertaken.

On the other hand, the most likely and the optimistic scenarios will always result in NPV's above zero, and subsequently in projects that are economically viable. Even so, one should not venture lowering the price when in a most likely perspective, under the risk of incurring into performances that, although positive, are not of significant expression for the project.

Within the optimistic scenario, negative variations in price will still mean NPV's around the two million Euro mark.

10. Conclusion

The author firmly believes the overall context surrounding this innovative cultural platform provides adequate and favorable conditions for the project to be undertaken, according to the outlined strategies along the business proposal.

First of all, the concept was subjected to the judgment of 173 individuals, in the form of an online survey, through which it was proven 57% would consider attending a culture platform with a similar profile to the one hereby developed.

In parallel, the macro environment associated to the business has also revealed to be beneficial: the positive evolution of the economic context, as well as the global increment on free time and leisure time led the way to an increment on household consumption of cultural goods and services and has stimulated cultural dynamics as a whole.

By resorting to a Porter's 5 forces analysis, it was also possible to identify the existence of a conjecture that is moderately open towards the entry of a new business within this particular industry.

Moreover, the Leximancer software has provided useful insights on what consumers expect when attending cultural platforms and contributed to the development of a marketing mix strategy that is in line with these expectations.

The overall conditions of the market allow the business to potentiate the existence of opportunities that can be taken to its own benefit.

The author is however aware that there are potential risks inherent to the business exploration, more particularly the rather demanding breakeven point, that may compromise the overall success of the project.

Ultimately, due to the main business indicators of the project (an NPV over 1,1 million Euros, the ability for the project to pay out its investment in less than nine years, with a 2,01 € of return per capital unit), the author is certain of the future success of Babel.

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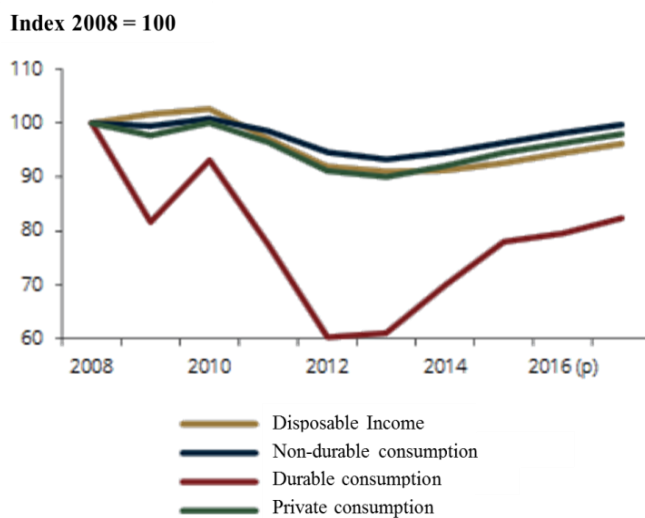
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12. Annexes

Annex 1 – Household Disposable Income and Overall Consumption

Disposable Income and Consumption



Source: Boletim Económico, Banco de Portugal, Dez..2015

Annex 2 – Household Expenditure on Leisure and Cultural Goods

Total Household Expenditure and Household Expenditure on Leisure, Culture and Recreation, 2008 – 2015

Year	Total	Leisure, Culture & Recreation
2008	119.878,7	8.461,9
2009	114.599,2	8.147,7
2010	119.862,0	8.219,3
2011	117.888,0	7.844,3
2012	113.880,3	7.402,6
2013	113.836,0	6.947,1
2014	117.561,4	7.035,1
2015	121.819,7	7.418,4

Source: PORDATA

Annex 3 – Employment Growth in Cultural and Creative Activities

Employment in Cultural and Creative Activities in Portugal, by Economic Activity

(Unit=1000)	2011	2012	2013	2014
Total	75,2	76,7	73,1	78,4
Sale of cultural and recreative goods on special retail stores	17,2	15,7	17,3	19,1
Publishing of books, newspapers and others	11,8	9,9	11,3	10,9
Cinematography, videography, television production, sound recording, music publishing	n.a.	6,5	8,6	8,5
Cinematography, videography and television production	n.a.	5,9	8,2	8
Sound recording and music publishing	n.a.	n.a.	n.a.	n.a.
Radio and television	6,1	8,3	6,2	6,2
Radio	n.a.	n.a.	n.a.	n.a.
Television	n.a.	5,6	n.a.	4,7
Design	5,4	5,1	n.a.	5,7
Photography	n.a.	n.a.	n.a.	4,5
Translation and Interpretation	n.a.	n.a.	n.a.	n.a.
Theatre, music, dance and other performing and literary activities	12,4	13,4	10,7	9,7
Library, archive, museums and other cultural activities	10,7	11,3	8,8	12,1

Source: Author (Adapted from Estatísticas da Cultura 2014, INE)

Annex 4 – European Programs for Supporting the Arts

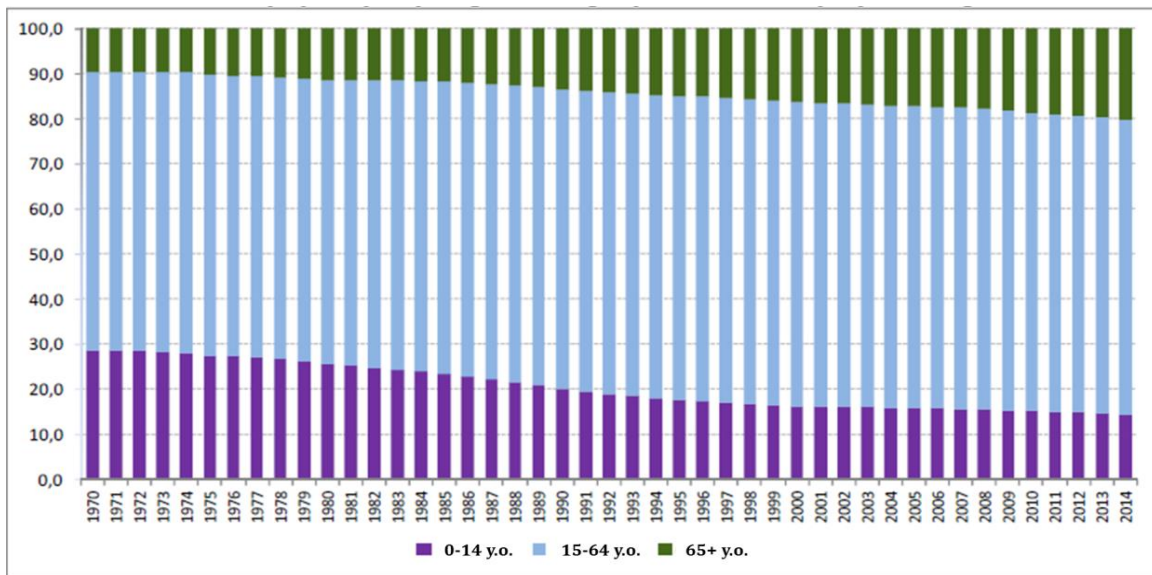
Creative Europe Subprograms and Main Objectives

Subprogram	Objective	Priorities
CULTURE	Designed to co-finance non-profitable cultural and creative projects	To help organizations that wish to operate in a transnational context (in Europe or even outside)
		To leverage artists mobility and the circulation of works
		To support activities dedicated to provide know-how and reinforce the cultural sector
		To facilitate literature trading
		To help creating new audiences, as a means to stimulate the interest and improve the access to culture
MEDIA	An European Commission tool designed to support Cinematography and Audiovisual	To attribute the necessary resources to reinforce the audiovisual sector
		To promote the circulation of cultural productions and content

Source: Author (Adapted from <http://www.europacriativa.eu>)

Annex 5 – Portuguese Age Structure

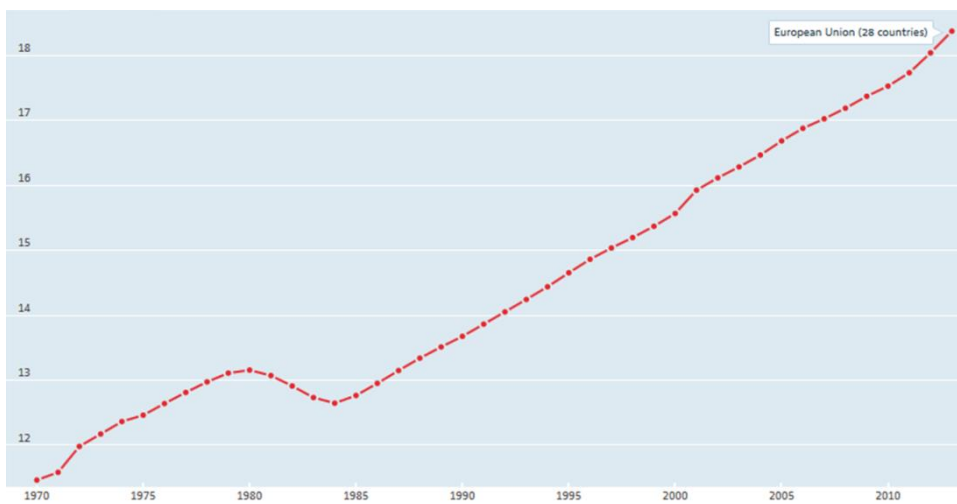
Portuguese Age Structure (%), 1970-2014



Source: INE, Envelhecimento da população residente em Portugal e na União Europeia, 2015

Annex 6 – Elderly Population Evolution

Elderly Population Evolution, E.U. 28, 1970-2013



Source: OECD Data, Elderly Population

Annex 7 – Life Expectancy at Birth

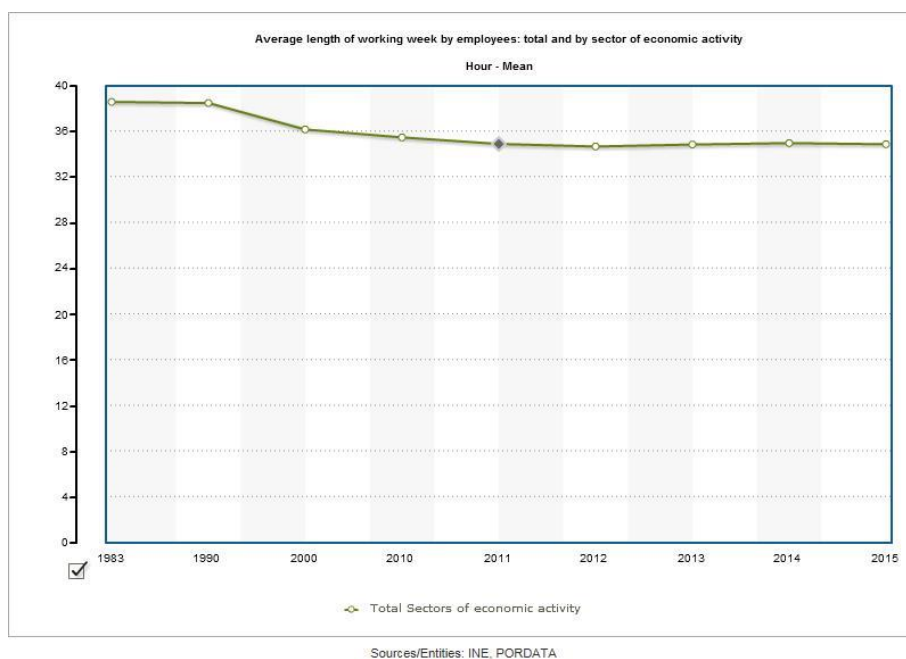
Life Expectancy at Birth, Portugal, 1970-2014

Year	Gender		
	Total	Male	Female
1970	67,1	64,0	70,3
1980	71,1	67,8	74,8
1990	74,1	70,6	77,5
2000	76,4	72,9	79,9
2010	79,6	76,5	82,4
2011	79,8	76,7	82,6
2012	80,0	76,9	82,8
2013	80,2	77,2	83,0
2014	80,4	77,4	83,2

Source: PORDATA

Annex 8 – Global Free Time and Leisure Time

Average Length of the Working Week in Portugal (1983-2015)



Source: PORDATA

Annex 9 – Work-Life Balance

Work-Life Balance Index in Portugal

Years	Work-life balance
2004	100,0
2005	102,4
2006	106,0
2007	109,3
2008	109,1
2009	109,9
2010	110,8
2011	112,3
2012	111,5
2013	111,4
2014	111,4 (P)

Source: PORDATA

Annex 10 – Government Expenditure in Education

Government Expenditure in Education Evolution (as % of GDP)

Years	Government expenditure on education as a % of GDP
1972	1,4
1980	3,1
1990	3,7
2000	4,8
2010	4,8
2011	4,5
2012	3,9
2013	4,2
2014	Pre 4,0

Source: PORDATA

Annex 11 - Illiteracy Rate

Illiteracy Rate, According to the Census: Total and by Gender

Years	Gender		
	Total	Male	Female
1960	n.a.	26,6	39,0
1970	25,7	19,7	31,0
1981	18,6	13,7	23,0
1991	11,0	7,7	14,1
2001	9,0	6,3	11,5
2011	5,2	3,5	6,8

Source: PORDATA

Annex 12 – Household Expenditure on Recreation and Culture

Average Household Consumption Expenditure: Total and by Goods and Services Type

Year	Recreation and Culture
1995	1.411,3 €
2000	1.934,4 €
2010	2.085,0 €
2011	⊥ 1.960,5 €
2012	1.844,9 €
2013	1.733,7 €

Source: PORDATA

Annex 13 – Students Enrolled in Culture-Related Courses

Students Enrolled in Higher Education: By Area of Education and Training

Year	Education and training areas
	Arts and Humanities
1991	19.721
2000	32.954
2010	34.187
2011	36.789
2012	37.271
2013	35.846
2014	35.492
2015	35.375

Source: PORDATA

Annex 14 – Emigrant Population in the Country

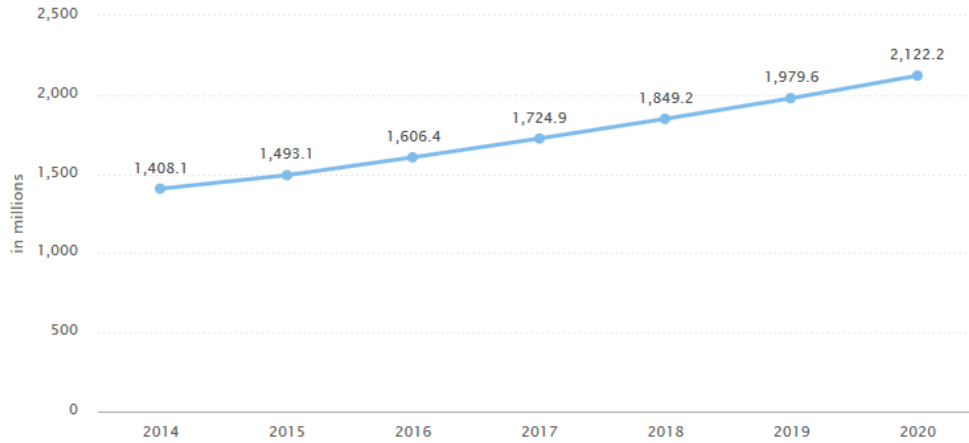
Foreign population with Legal Resident Status

Year	Total
1960	20.514
1970	24.703
1980	50.750
1990	107.767
2000	207.587
2010	443.055
2011	434.708
2012	414.610
2013	398.268
2014	390.114

Source: PORDATA

Annex 15 – E-commerce Worldwide

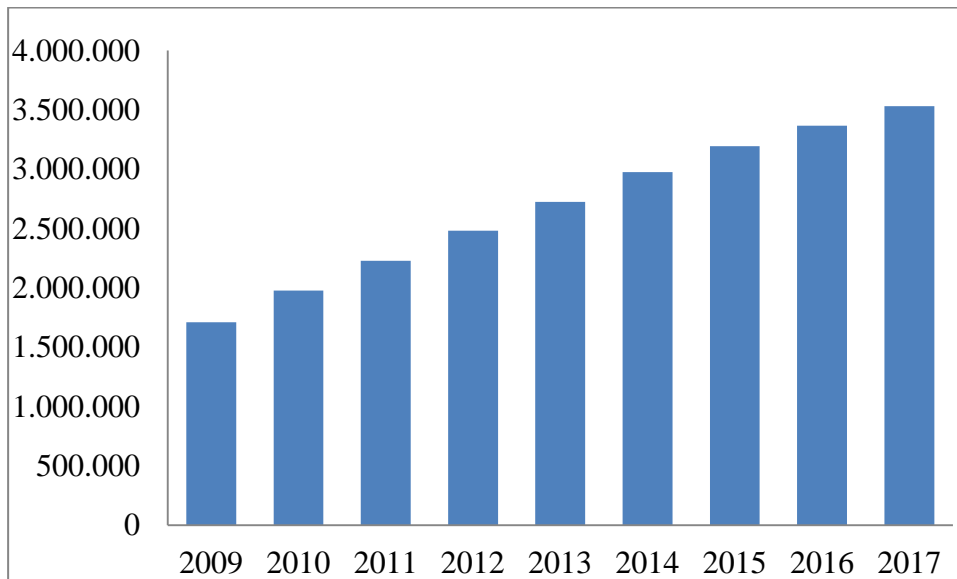
Number of E-commerce Users Worldwide (Real and Expected)



Source: Statista, 2015

Annex 16 – Number of Portuguese Online Shoppers

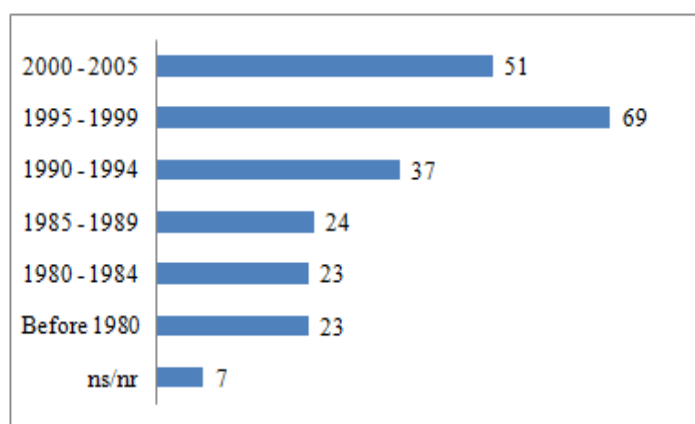
Number of Portuguese Online Shoppers (2009 – 2017p)



Source: Adapted from Estudo IDC/ACEPI, Economia Digital em Portugal 2009-2017

Annex 17 – Associations’ Foundation Year

Associations’ Foundation Year (n=234)



Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades Culturais e Artísticas em Portugal*. Documentos de Trabalho, Observatório das Actividades Culturais.

Annex 18 – Associations’ Main Artistic Segments

Main Artistic Segments Explored by Cultural Associations (n=234)

Artistic Segments	Number of Associations	%
Performing Arts	169	72,2%
Education	88	37,6%
Audiovisual & Multimedia	57	24,4%
Heritage	52	22,2%
Visual Arts	50	21,4%
Books and Press	29	12,4%
Libraries	27	11,5%
Archives	19	8,1%
Architecture	7	3,0%
Study Center	15	6,4%
Others	35	15,0%
NA	0	0,0%

Source: Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 19 – Specialized and Generalized Associations and their Main Artistic Segment

Specialized and Generalized Associations, by Artistic Segment and Main Artistic Segment (n=234)

Type	Artistic Segment	Number of Associations	%
Generalized	Performing Arts - Music	25	10,7%
	Heritage	25	10,7%
	Performing Arts - Theatre	24	10,3%
	Visual Arts	12	5,1%
	Education	9	3,8%
	Multidisciplinary	8	3,4%
	Performing Arts (not specified)	8	3,4%
	Audiovisual & Multimedia	6	2,6%
	Performing Arts - Dance	6	2,6%
	Libraries	1	0,4%
	Books	1	0,4%
	Subtotal		125
Type	Main Artistic Segment	Number of Associations	%
Specialized	Performing Arts - Theatre	37	15,8%
	Performing Arts - Music	21	9,0%
	Performing Arts - Dance	11	4,7%
	Heritage	14	6,0%
	Performing Arts (not specified)	3	1,3%
	Audiovisual & Multimedia	5	2,1%
	Books	3	1,3%
	Education	3	1,3%
	Visual Arts	2	0,9%
Subtotal		99	42,3%
NA		10	4,3%
Total		234	100,0%

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 20 – Main Artistic Segments and Fields of Action

Main Artistic Segment and Field of Action (n=234)

Main Artistic Segment	Main Field of Action						Total
	Preservation	Creation	Production	Broadcasting/ Publishing/ Recreation	Education	NA	
Performing Arts - Theatre	-	47	6	5	-	-	58
Performing Arts - Music	-	24	3	9	8	-	44
Performing Arts - Dance	-	11	1	4	1	-	17
Performing Arts (not specified)	-	2	2	5	1	-	10
Heritage	24	-		15	-	-	39
Audiovisual & Multimedia	-	-	1	9	-	-	10
Education	-	-		2	10	-	12
Visual Arts	-	1	1	10	2	-	14
Books	-	-	-	4	-	-	4
Library	1	-	-	-	-	-	1
Multidisciplinary	-	1	-	7	-	-	8
NA	-	-	-	-	-	17	17
Total	25	86	14	70	22	17	234

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 21 – Number of Associations and Employees/Volunteers by Association Size

**Number of Associations and Number of Employees/Volunteers by Association Size
(n=234)**

Association Size	Number of Associations	Number of Employees/Volunteers	% of Employees/Volunteers	Average Number of Employees/Volunteers
Micro (1 to 4 people)	61	171	4,8%	2,8
Very Small (5 to 9 people)	61	391	10,9%	6,4
Small (10 to 19 people)	47	607	16,9%	12,9
Medium (20 to 49 people)	34	968	27,0%	28,5
Large (50 or more people)	14	1447	40,4%	103,4
NA	17	-	-	-

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 22 – Employment Status

Employment Status (n=234)

Employment Status	Number of Employees/ Volunteers	% of Employees/ Volunteers
Individual Contract of Employment	678	18,9%
Civil Servant	16	0,4%
Fixed-Term Contract	225	6,3%
Service Agreement/Contract	1085	30,3%
Volunteering	1283	35,8%
Others	282	7,9%
NA	15	0,4%

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 23 – Number of Employees/Volunteers by Job Role

Number of Employees/Volunteers by Job Role (n=4785)

Job Roles*	Number of Employees/Volunteers	% of Employees/Volunteers
Management	485	10,1%
Curatorship	235	4,9%
Artists (creation/interpretation)	2023	42,3%
Production	289	6,0%
Broadcasting/ Publishing/Recreation	195	4,1%
Education	608	12,7%
Technical Services	266	5,6%
Administrative	301	6,3%
Caffe/Restaurante	23	0,5%
Cleaning Services	102	2,1%
Others	258	5,4%
NA	131	2,7%

* Multiple choice question - may exceed 100%

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 24 – Types of Financing Sources

Financing Sources (n=234)

Financing Sources*	Number of Associations	% of Associations
Own Revenues - Membership Fees	140	59,8%
Own Revenues - Sales Revenues	155	66,2%
Public Financing (Government)	190	81,2%
Public Financing (EU)	45	19,2%
Private Insitutions	91	38,9%
Meceanas	39	16,7%
Individual Financing	42	17,9%
Other Financing Sources	9	3,8%
NA	3	1,3%

* Multiple choice question - may exceed 100%

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. *Entidades culturais e artísticas em Portugal*. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 25 – Public Financing Sources

Public Financing Sources (National and Community) (n=234)

Public Financing Sources*	Number of Associations
Central Administration	121
Local Administration	145
Regional Administration	38
"Cultura 2000" Program	5
"Programa Operacional da Cultura" (POC)	12
Other Community Programs	22
Others	6
NA	44

* Multiple choice question - may exceed 100%

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. Entidades culturais e artísticas em Portugal. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 26 –Associations Developing Partnerships

Number of Associations Developing Partnerships, by Association Size (n= 177)

Association Size	Number of Associations
Micro (1 to 4 people)	41
Very Small (5 to 9 people)	49
Small (10 to 19 people)	38
Medium (20 to 49 people)	27
Large (50 or more people)	10
NA	12
Total	177

Source: Adapted from Gomes, T., Lourenço, V., & Martinho, T. 2006. Entidades culturais e artísticas em Portugal. Working Paper no. 8, Observatório das Actividades Culturais, Lisboa.

Annex 27 – Porter’s 5 Forces Analysis – Global Attractiveness of the Sector

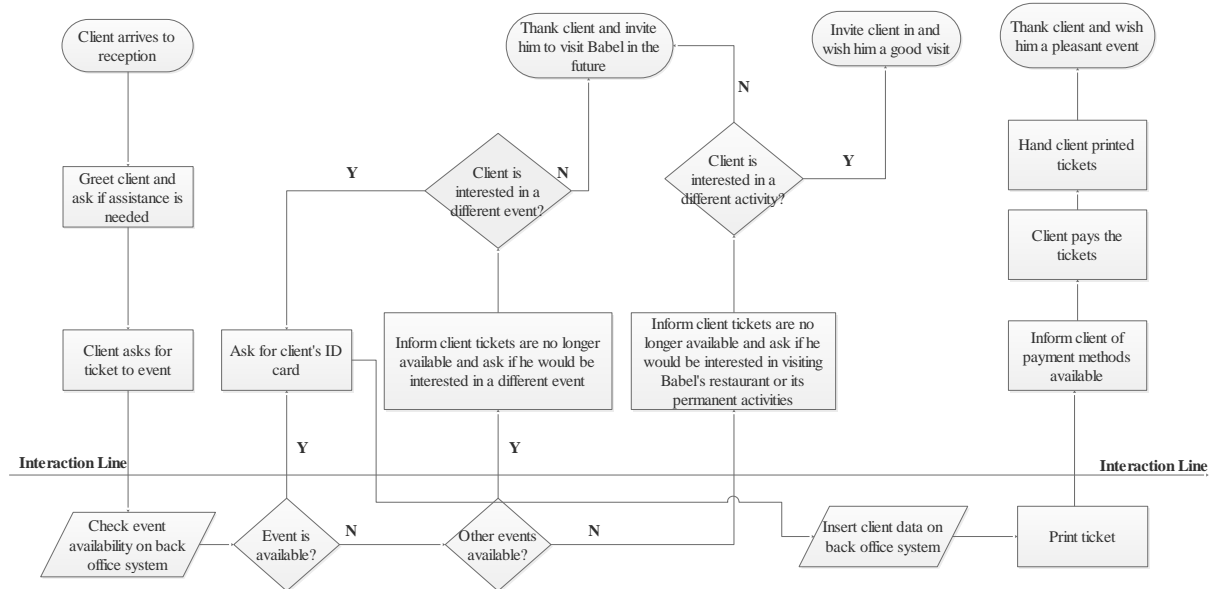
Impact of each Indicator on its respective Force and Assessment of the Global Attractiveness of the Sector

		Impact on Each Force					
		Very Low 1	2	3	4	Very High 5	
Threat of New Entrants							
Capital Requirements	High			X			Low
Economies of Scale	Low		X				High
Switching Costs	High			X			Low
Access to the necessary technology	Low	X					High
Product Differentiation	High		X				Low
Brand Identification	High			X			Low
Experience Effects	High		X				Low
Retaliation from existing businesses	High					X	Low
Global Importance of the Force			2,6				
Competitive Rivalry							
Number of Competitors	High		X				Low
Industry Growth	High			X			Low
Switching Costs (Customer's perspective)	High			X			Low
Product Differentiation	Low				X		High
Level of Diversity Between Competitors	Low				X		High
Customer's Loyalty	Low				X		High
Global Importance of the Force				3,3			
Threat of Substitute Products/Services							
Availability of Substitute Products/Services	High		X				Low
Switching Costs (Customer's perspective)	Low				X		High
Substitute Performance	High		X				Low
Level of Agressiveness from Substitute Products	High		X				High
Global Importance of the Force			2,5				
Bargaining Power of Suppliers							
Number of Suppliers	Low					X	High
Size of Suppliers	High				X		Low
Level of Importance of the Industry as a Client	Low			X			High
Switching Costs (Industry's Perspective)	High				X		Low
Level of Importance of the Purchased Products/Services	High		X				Low
Availability of Information on Suppliers	Low					X	High
Global Importance of the Force				3,8			
Bargaining Power of Customers							
Availability of Information on Customer's Side	High	X					Low
Switching Costs	Low	X					High
Product Differentiation Importance	Low		X				High
Price Sensitivity	High			X			Low
Number of Customers	Low				X		High
Size of Each Order	High				X		Low
Global Importance of the Force			2,5				
Global Attractiveness of the Sector				3			

Source: Author

Annex 28 – Processes – Ticket Selling

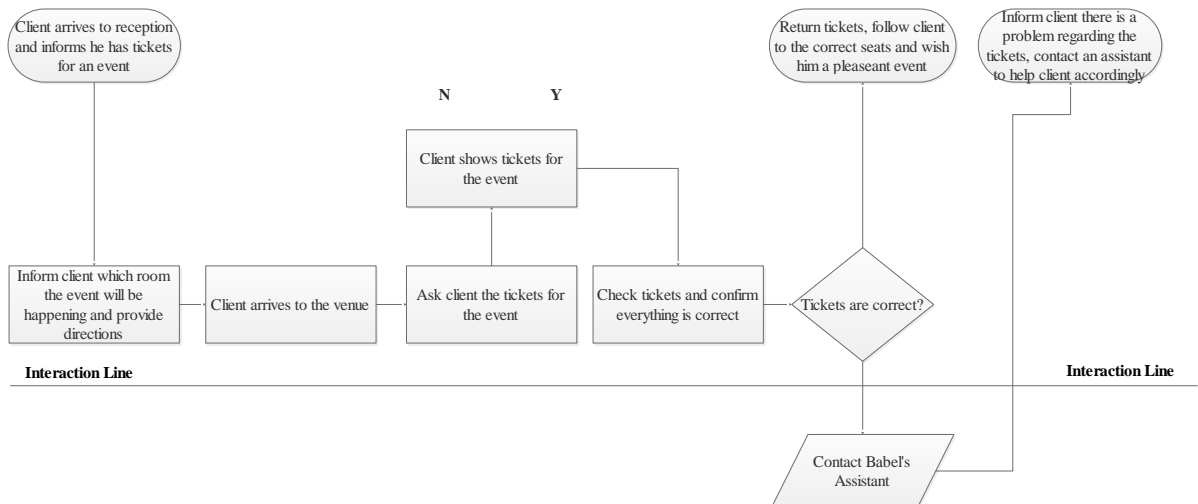
Processes – Ticket Selling



Source: Author

Annex 29 – Processes – Event Entry

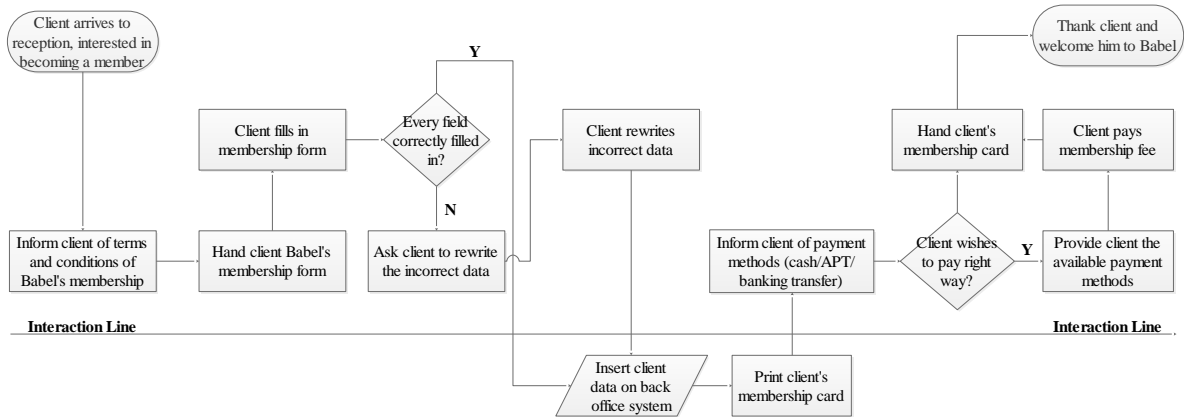
Processes – Event Entry



Source: Author

Annex 30 – Processes – Membership Subscription

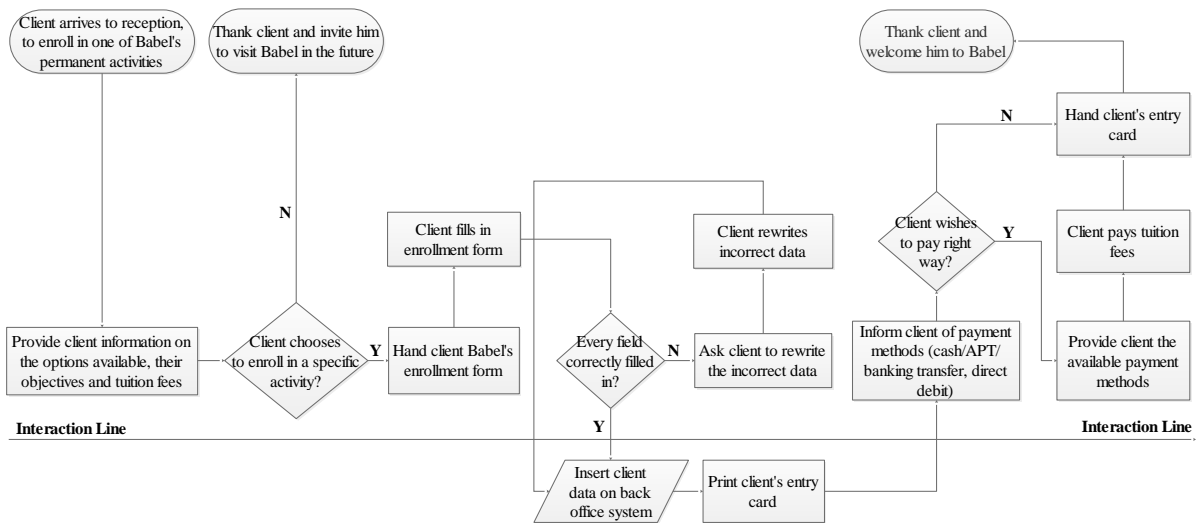
Processes – Membership Subscription



Source: Author

Annex 31 – Processes – Enrollment System

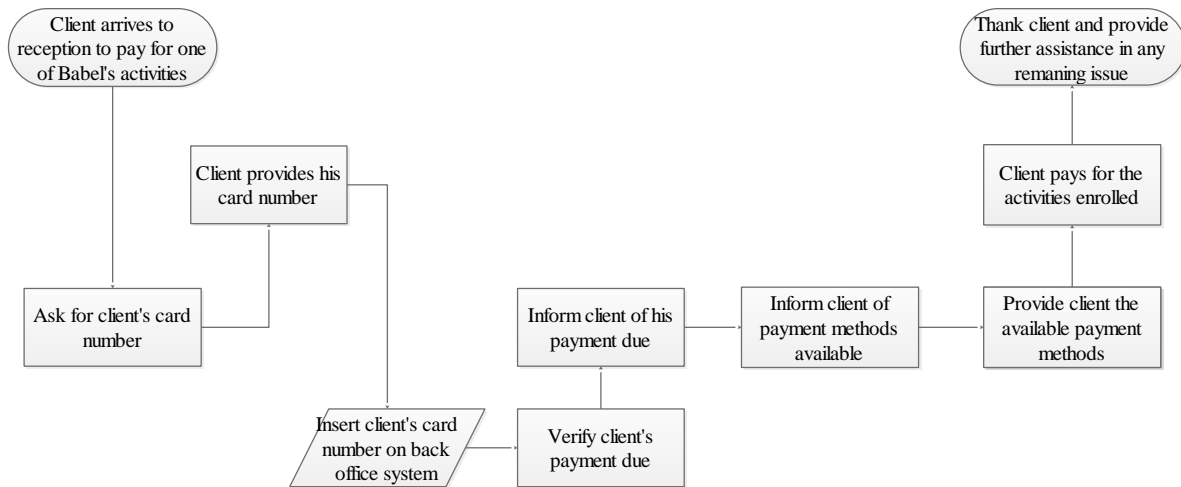
Processes – Enrollment System



Source: Author

Annex 32 – Processes – Payment System

Processes – Payment System



Source: Author

Annex 33 – Physical Evidence – Building and Building Areas

Building used for Simulation Purposes



Building Areas

Prédio Devoluto Martim Moniz para reconstrução.	Área útil	350 m ²
Composto de Loja; S/Loja; 1º andar com pátio; 2º andar, 3º com sótão e quintal.	Tipo	Venda
Área total do terreno: 195 m ² / Área de implantação do edifício: 105 m ² / Área de terreno integrante das fracções: 90,0000 m ²	Concelho	Lisboa
R/C (loja) - 45m2	Id do anúncio	22121916
1º andar - 45m2		
2º andar - 48m2		
3º andar - 58m2		
4º andar - 65m2		
Excelente Zona para investimento!!		

Source: custojusto.pt

Annex 34 – Physical Evidence – Facilities

Facilities



Building Front Side



Ground Floor – Reception and Staff



1st Floor – Film Sessions, Exhibitions,
Poetry, Debates



2nd Floor – Workshops, Music Classes,
Language Courses



3rd Floor – Performing Arts



4th Floor – Restaurant (Indoor Area)



4th Floor – Restaurant (Terrace)

Source: custojusto.pt

Note: although the pictures above are in fact areas of the real estate that is being used for simulation purposes, they do not represent the total areas of the building and may not represent the exact building floors.

Annex 35 – Job Description Chief Executive Officer (CEO)

Job Title: Chief Executive Officer (CEO)	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with each field Director) in the achievement of its mission, vision and values; ▪ Take responsibility for the organization’s strategic leadership and the development of its long-term vision; ▪ Ensure the financial viability of the project as a whole; ▪ Lead, manage and motivate Babel’s seven strategic area directors; ▪ Develop effective working relationships, both within the organization and with external partners <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop Babel’s Strategic Plan, with specific guidelines to be implemented annually, aimed both at developing each year’s cultural activities and reinforcing Babel’s organizational culture; ▪ Together with each field director, prepare the annual budgets for Babel’s seven strategic areas; ▪ Develop the organization’s annual Financial Plan, to be presented to and approved by the Board of Directors; ▪ Oversee and discuss Babel’s cultural, educational and community program, together with each area director; ▪ Oversee and discuss specific aspects regarding the financial viability of Babel’s Restaurant, together with the restaurant manager; ▪ Develop a fund-raising strategy to support the development of each year’s cultural agenda; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Oversee the recruitment of new artists and other human resources; ▪ Oversee the project’s communication strategy; ▪ Create and develop strong relationships with actual and potential funders and Maecenas; <p>Key Interfaces: Board of Directors, Performing Arts Director, Visual Arts Director, Music Events Director, Education Service and Community Projects Director, Communication Director, Artistic Residency Director, Restaurant Manager</p> <p>Direct Reports: Board of Directors</p>	

Qualifications:

- MBA or Master's degree in Finance, Economics or a related degree;
- BA in a business-related course (Business Administration, Finance, Economics or similar programs) or a social sciences-related degree (Psychology, Sociology, Social work or related subjects);
- At least 5 years of experience working in a top management position for a cultural institution (arts council, museum, art gallery or similar organizations);
- Exceptional knowledge about commissioning and financing cultural, artistic and social projects;
- Previous experience working in community development projects or other social causes;
- Proven experience working successfully with the Board of Directors as well as cultivating board member relationships;

Key Competences and Skills:

Management

- Strong understanding of business management models applied to cultural institutions;
- Proven ability to develop and take on a feasible and successful financial plan;
- Ability to understand and measure the impacts of strategic and management methods;
- Exceptional strategic vision and opportunity identification;
- Effective planning and organizing, both in a short and a long-term spectrum;
- Full understanding of fund raising and financing practices;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;
- Effortless adaptability to change;

Personal

- Passionate and knowledgeable about the cultural and artistic panorama;
- Sensible about social issues, in particular the ones regarding smaller communities;
- Strong sense of integrity;
- Willingness to challenge the *status quo* and promote disruptive approaches to different circumstances

Leadership and Interpersonal Skills

- Excellent communication skills, with a particular ability to convey the right messages and convince audiences;
- Exceeding negotiation skills;

- Ability to establish and promote the organizational culture;
- Capacity to cultivate strong and long-lasting relationships with all stakeholders;
- Experience with ability to set goals, delegate tasks and measure performance;
- Ability to foster professional development, motivate and inspire teams

Others

- Strong sense of integrity
- Background experience with branding and audience development;

Source: Author

Annex 36 – Job Description Performing Arts Director

Job Title: Performing Arts Director	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with the CEO) in the achievement of Babel’s mission, vision and values; ▪ Give concrete expression to the annual Strategic Plan developed by the CEO; ▪ Lead Babel’s artistic policy in the Performing Arts field; ▪ Ensure the financial viability of the Performing Arts field; ▪ Support the CEO to achieve the objectives of his/her role <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop and deliver a disruptive and attractive cultural program in the performing arts field, that is able to reflect Babel’s statement of intent and the organization’s strategic objectives; ▪ Together with the CEO, prepare the budgets for each year’s cultural program in the performing arts field; ▪ Select and approve a team of producers and resident artists; ▪ Define key performance indicators to assess and report team performance; ▪ Monitor and report on the implementation of the cultural program by staff members on an ongoing basis; ▪ Coordinate the work of producers and advise and support producers, resident and guest artists; ▪ Develop a broad and solid network of artists and other operational contacts; ▪ Plan, propose and contact visiting artists to be part of specific cultural events <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide the CEO assistance in fund-raising matters; ▪ Work with the Communication Director in the development of Babel’s corporate image, positioning and brand awareness <p>Key Interfaces: CEO, Performing Arts Producers, Performing Arts Assistant Producers, Resident Artists, Guest Artists, Communication Director</p> <p>Direct Reports: Chief Executive Officer (CEO)</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ BA in a performing arts-related course (Theatre Studies, Music, Dance or similar programs) or an arts management-related degree; 	

- At least five years of experience working in the Performing Arts industry, preferably in a leadership position;
- Background experience in artistic production and/or direction;
- Proven experience in programming and commissioning cultural and artistic events;
- Already existing network of artists, investors, Maecenas and other professional contacts

Key Competences, Qualities and Skills:

Artistic

- Updated with the current trends and developments in the Performing Arts sector;
- Strong passion for the Performing Arts field, with a particular interest in intercultural issues and community-related projects;
- Strong artistic sensibility and vision;
- Ability to develop disruptive and attractive cultural programs for targeted audiences;
- Ability to attract talent and work with resident and guest artists

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Ability to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development;
- Ability to promote the organizational culture, with a genuine interest in the values of the project.

Source: Author

Annex 37 – Job Description Visual Arts Director

Job Title: Visual Arts Director	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with the CEO) in the achievement of Babel’s mission, vision and values; ▪ Give concrete expression to the annual Strategic Plan developed by the CEO; ▪ Lead Babel’s artistic policy in the Visual Arts field; ▪ Ensure the financial viability of the Visual Arts field; ▪ Support the CEO to achieve the objectives of his/her role <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop and deliver a disruptive and attractive cultural program in the visual arts field, that is able to reflect Babel’s statement of intent and the organization’s strategic objectives; ▪ Together with the CEO, prepare the budgets for each year’s cultural program in the visual arts field; ▪ Select and approve a team of producers and resident artists; ▪ Define key performance indicators to assess and report team performance; ▪ Monitor and report on the implementation of the cultural program by staff members on an ongoing basis; ▪ Coordinate the work of producers and advise and support producers, resident and guest artists; ▪ Develop a broad and solid network of artists and other operational contacts; ▪ Plan, propose and contact visiting artists to be part of specific cultural events <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide the CEO assistance in fund-raising matters; ▪ Work with the Communication Director in the development of Babel’s corporate image, positioning and brand awareness <p>Key Interfaces: CEO, Visual Arts Producers, Visual Arts Assistant Producers, Resident Artists, Guest Artists, Communication Director</p> <p>Direct Reports: Chief Executive Officer (CEO)</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ BA in any fine arts-related course (Painting, Photography, Film, Video Production or similar programs) or an arts management-related degree; 	

- At least five years of experience working at a museum, art gallery, or similar institutions, preferably in a leadership position;
- Background experience in artistic production and/or direction;
- Proven experience in programming and commissioning cultural and artistic events;
- Already existing network of artists, investors, Maecenas and other professional contacts

Key Competences and Skills:

Artistic

- Updated with the current trends and developments in the Visual Arts sector, both in the professional area of expertise and other artforms;
- Strong passion for the Visual Arts field, with a particular interest in intercultural issues and community-related projects;
- Strong artistic sensibility and vision;
- Ability to develop disruptive and attractive cultural programs for targeted audiences;
- Ability to attract talent and work with resident and guest artists

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Ability to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development;
- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 38 – Job Description – Music Events Director

Job Title: Music Events Director	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with the CEO) in the achievement of Babel’s mission, vision and values; ▪ Give concrete expression to the annual Strategic Plan developed by the CEO; ▪ Lead Babel’s artistic policy in the Music field; ▪ Ensure the financial viability of the Music field; ▪ Support the CEO to achieve the objectives of his/her role <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop and deliver a disruptive and attractive cultural program in the music field, that is able to reflect Babel’s statement of intent and the organization’s strategic objectives; ▪ Together with the CEO, prepare the budgets for each year’s cultural program in the music field; ▪ Select and approve a team of producers and resident artists; ▪ Define key performance indicators to assess and report team performance; ▪ Monitor and report on the implementation of the cultural program by staff members on an ongoing basis; ▪ Coordinate the work of producers and advise and support producers, resident and guest artists; ▪ Develop a broad and solid network of artists and other operational contacts; ▪ Plan, propose and contact visiting artists to be part of specific cultural events <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide the CEO assistance in fund-raising matters; ▪ Work with the Communication Director in the development of Babel’s corporate image, positioning and brand awareness <p>Key Interfaces: CEO, Music Events Producer, Assistant Music Producers, Resident Artists, Guest Artists Communication Director</p> <p>Direct Reports: Chief Executive Officer (CEO)</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ BA in Music Studies, namely: Composition, Conducting, Instruments, Music Production and Engineering, Music History and Theory or similar programs or 	

an arts-management-related degree;

- At least five years of experience working in the organization of music events, preferably in a leadership position;
- Background experience in music production and/or direction;
- Proven experience in programming and commissioning music events;
- Already existing network of artists, investors, Maecenas and other professional contacts

Key Competences, Qualities and Skills:

Artistic

- Updated with the current trends and developments in the music field and events organization;
- Strong passion for music, with a particular interest in intercultural issues and community-related projects;
- Strong artistic sensibility and vision;
- Ability to develop disruptive and attractive cultural programs for targeted audiences;
- Ability to attract talent and work with resident and guest artists

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Ability to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development;
- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 39 – Job Description – Education Service and Community Projects Director

Job Title: Education Service and Community Projects Director	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with the CEO) in the achievement of Babel’s mission, vision and values; ▪ Reaching out to and involve Babel’s surrounding communities on the construction of the project; ▪ Give concrete expression to the annual Strategic Plan developed by the CEO; ▪ Lead Babel’s education service and community policy; ▪ Ensure the financial viability of the education service and community field; ▪ Support the CEO to achieve the objectives of his/her role <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop the annual planning of educational and community-related projects that reflect Babel’s statement of intent and the organization’s strategic objectives; ▪ Develop occasional events to be hosted together with the surrounding communities and neighborhoods, aimed at promoting cultural diversity; ▪ Plan and organize together with team members Babel’s biannual Cultural Festival; ▪ Together with the CEO, prepare the budgets for each year’s education and community projects program; ▪ Select and approve a team of producers, teachers and resident artists; ▪ Define key performance indicators to assess and report team performance; ▪ Monitor and report on the implementation of the educational and community projects by staff members on an ongoing basis; ▪ Coordinate the work of producers and advise and support producers, teachers, resident and guest artists; ▪ Contact with the surrounding communities on a regular basis to develop specific projects and attract talents from different cultural backgrounds; ▪ Plan, propose and contact visiting artists to be part of occasional workshops and events <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide the CEO assistance in fund-raising matters; ▪ Work with the Communication Director in the development of Babel’s corporate image, positioning and brand awareness <p>Key Interfaces: CEO, Education and Community Producer, Education and Community Assistant Producer, Communication Director</p>	

Direct Reports: Chief Executive Officer (CEO)

Qualifications:

- BA in Social Work, Psychology, Teaching or similar degrees;
- At least five years of experience working in community development projects, social or educational causes or similar backgrounds, preferably in a leadership position;
- Proven experience in organizing educational and/or community-related projects;
- Background experience in fundraising and financing educational and/or community-related projects;

Key Competences and Skills:

Education and Community

- Strong passion for education and community-related issues;
- Exceptional motivation for community development and social projects;
- Ability to develop disruptive and attractive community projects for targeted audiences;
- Strong motivation to work with potential talent within the community;
- Capacity to create an interesting and valuable educational program for targeted audiences;

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Proven ability to finance and fundraise projects;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills

Leadership and Interpersonal Skills

- Ability to reach out involve the surrounding community in the construction of the project;
- Ability to communicate effectively, promote intercultural dialogue and conveying the project's vision to the team;
- Ability to inspire, motivate and develop human resources;
- Demonstrable knowledge of working alongside members of surrounding communities in the development of projects;
- Proven ability to foster community spirit and develop synergies;
- Cultural, religious, race, gender sensibility and adaptability;
- Experience with delegating tasks and assessing team performance;

- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Capacity to build long term bonds with the surrounding community and work as a bridge between communities and the project itself;
- Background experience with branding and audience development;
- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 40 – Job Description – Artistic Residency Director

Job Title: Artistic Residency Director	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with the CEO) in the achievement of Babel’s mission, vision and values; ▪ Give concrete expression to the annual Strategic Plan developed by the CEO; ▪ Lead Babel’s artistic residency policy; ▪ Coordinate and manage residency programs; ▪ Ensure the financial viability of Babel’s residency programs; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Work with artists to clarify objectives, lesson/course plans, and assessment materials for residencies; ▪ Develop and oversee residency contracts for teaching and resident artists; ▪ Prepare the budgets for each year’s residency program, together with the CEO and each field director; ▪ Define, together with each field director, key performance indicators to assess and report residency performance and success; ▪ Develop a network of contacts and outreach potential artists, teachers and producers, to be then selected by the respective field director; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide the CEO assistance in fund-raising matters; ▪ Work with the Communication Director in the development of Babel’s corporate image, positioning and brand awareness; <p>Key Interfaces: CEO, Resident Artists, Performing Arts Director, Visual Arts Director, Music Events Director, Education Service and Community Projects Director, Communication Director</p> <p>Direct Reports: Chief Executive Officer (CEO)</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ BA in a performing arts-related course (Theatre Studies, Music, Dance or similar programs); ▪ At least five years of experience working in a leadership position for a cultural institution (arts council, museum, art gallery or similar organizations) as a liaison between artists and the organization (s); ▪ Background experience working in the field of education for the arts or social 	

development projects through arts and culture;

- Proven experience working successfully with artists and developing valuable relationships with key partners;
- Already existing network of artists, teachers, producers and other professional contacts;
- Proven experience in financing and commissioning cultural and artistic events;

Key Competences and Skills:

Artistic

- Updated with the current trends and developments in the artistic, cultural and education sector;
- Strong passion for the arts, as well as for networking and engaging with artists;
- Excellent artistic sensibility and vision;
- Ability to attract talent and work with resident artists;
- Strong passion for the education for the arts and social programs, with a particular interest in intercultural issues and community-related projects;

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;

Leadership and Interpersonal Skills

- Strong persuasion skills;
- Effective negotiation abilities;
- Ability to inspire, motivate and develop human resources;
- Ability to communicate effectively and conveying the project's vision to the team;
- Good listening and empathizing skills;
- Experience with assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders, in particular with resident artists;

Others

- Background experience with branding and audience development;
- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 41 –Job Description – Communication Director

Job Title: Communication Director	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with each field Director) in the achievement of its mission, vision and values; ▪ Take responsibility on the development of Babel’s communication strategy; ▪ Ensure the financial viability of the organization’s communication strategy; ▪ Promote Babel’s brand and generate brand awareness; ▪ Represent Babel’s spokesperson for internal and external matters; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop and implement an effective communication plan to broaden awareness and strengthen Babel’s brand identity; ▪ Manage Babel’s brand in terms of positioning, tone of voice and overall image; ▪ Develop partnerships with communication agencies to implement the communication plan’s strategies; ▪ Create a public relations strategy and cultivate meaningful relationships with the media; ▪ Prepare, together with the CEO, the annual budget to be assigned for the communication plan; ▪ Select and approve the communication team; ▪ Oversee internal and external presentations, as well as public releases to be developed by the communication assistant; ▪ Be the organization’s spokesperson for internal communications; ▪ Define key performance indicators to assess and report the communication assistant performance <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Work with the other fields strategic directors in the development of Babel’s corporate image, positioning and brand awareness; ▪ Assist the CEO on internal and external presentations; ▪ Develop occasional internal events to promote team building and strengthen the organizational culture <p>Key Interfaces: CEO, Communication Assistant, Performing Arts Director, Visual Arts Director, Music Events Director, Education Service and Community Projects Director</p> <p>Direct Reports: Chief Executive Officer (CEO)</p> <p>Qualifications:</p>	

- BA in Marketing, Communications, Advertising or related field;
- At least five years of experience working in marketing, communication management, PR or media relations for different companies, preferably in a leadership position;
- Proven ability to translate organizations' mission, vision and values into strong and meaningful messages for internal and external stakeholders;
- Proven interest in developing creative and innovative approaches to build a brand;
- Strong knowledge of the advertising and media sectors;
- Experience with branding and audience development;
- Experience with developing and executing budgets;

Key Competences and Skills:

General

- Strong interest for the cultural and artistic fields;
- Strong passion for education and community-related issues;

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills

Leadership and Interpersonal Skills

- Exceptional communication and presentation skills;
- Ability to convey the project's vision to the team;
- Ability to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 42 – Job Description – Restaurant Manager

Job Title: Restaurant Manager	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead the organization (jointly with the CEO) in the achievement of Babel’s mission, vision and values; ▪ Ensure the restaurant profile is in line with Babel’s own brand positioning; ▪ Coordinate all restaurant operations; ▪ Guarantee the highest quality standards in terms of food, customer service and general environment; ▪ Ensure the financial viability of Babel’s restaurant; ▪ Support the CEO to achieve the objectives of his/her role <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Plan and analyze the restaurant’s sales and profitability; ▪ Regularly meet with the CEO to report the restaurant’s financial performance and other relevant indicators; ▪ Prepare, together with the CEO, the annual budget to be allocated to Babel’s restaurant; ▪ Manage stock levels and order supplies, taking into account the chef and other staff members’ regular needs; ▪ Define staff’s shifts and schedules; ▪ Lead the recruitment, selection and training processes of the restaurant’s waiters/waitresses; ▪ Oversee and approve the kitchen assistant’s recruitment and selection process; ▪ Coordinate the work of the restaurant’s waiters and assist and support the restaurant’s waiters, chef and kitchen assistant; ▪ Develop key performance indicators to assess and report waitressing performance; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Work with the Communication Director in the development of Babel’s corporate image, positioning and brand awareness; ▪ Partner with Babel’s artistic directors to develop occasional activities in the restaurant, in association with the hosting of specific cultural events; ▪ Guarantee the implementation of health, safety and hygiene rules in the restaurant <p>Key Interfaces: CEO, Restaurant’s Chef, Restaurant’s Waiters, Communication Director</p>	

Direct Reports: Chief Executive Officer (CEO)

Qualifications:

- BA in Hospitality and Tourism Management or other management-related degree;
- At least five years of experience working in the hospitality and tourism field, in a managing position;
- Proven experience with financial planning and managing a budget;

Key Competences and Skills:

Management

- Exceptional strategic thinking;
- Effective planning, organizing and budgeting abilities, whether in a short or long-term spectrum;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;
- Exceptional time management and sense of logistics;
- Ability to work under pressure

Leadership and Interpersonal Skills

- Ability to delegate tasks and responsibilities;
- Capacity to communicate effectively and conveying the project's vision to the team;
- Ability to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development;
- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 43 – Job Description – Producer for the Performing Arts

Job Title: Producer for the Performing Arts	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Set up the cultural program previously defined by the Performing Arts Director; ▪ Lead and manage all operations to deliver events and activities inside the performing arts; ▪ Work closely with the Performing Arts Director, the assistant producers and artists to ensure the success of the cultural program; ▪ Seek and develop collaborations with valuable partners for the organization <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Plan all operational, technical and logistic aspects concerning the execution of cultural events in the performing arts field; ▪ Create contingency plans for all stages of the event organization; ▪ Prepare and manage production budgets to be approved by the Performing Arts Director; ▪ Develop a network of contacts in the production field and contract event logistic partners; ▪ Recruit, select and coordinate the team of assistant producers for the Performing Arts; ▪ Assess and report assistant producers performance <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Organize all aspects of guest artists’ arrival and assure they are assisted accordingly throughout all stages of the event; ▪ Provide the Performing Arts Director specific input on technical and logistic needs for setting up Babel’s cultural program <p>Key Interfaces: Performing Arts Director, Assistant Producers for the Performing Arts, Resident Artists, Guest Artists</p> <p>Direct Reports: Performing Arts Director</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ At least five years of experience working in events production in the performing arts field, preferably in a leadership position; ▪ Proven track record of production projects and portfolio; ▪ BA in Sound Engineering, Media Production, Digital Arts or similar degrees is 	

a plus;

- Already existing network of producers, assistant producers, suppliers and other professional contacts;
- Extensive knowledge of the production industry and the current market;

Key Competences and Skills:

Artistic

- Updated with the current trends and developments in the performing arts field and in events organization;
- Strong passion for the performing arts, with a particular interest in intercultural issues and community-related projects;
- Creative and innovative vision about events production;
- Ability to deliver disruptive and attractive cultural programs for targeted audiences;

Management

- Effective planning, organizing and budgeting abilities;
- Ability to work under pressure and manage short deadlines;
- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;
- Ability to adapt quickly and react in face of unexpected contexts;

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Capacity to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development

Source: Author

Annex 44 – Job Description – Producer for the Visual Arts

Job Title: Producer for the Visual Arts	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Set up the cultural program previously defined by the Visual Arts Director; ▪ Lead and manage all operations to deliver events and activities inside the visual arts; ▪ Work closely with the Visual Arts Director, the assistant producers and artists to ensure the success of the cultural program; ▪ Seek and develop collaborations with valuable partners for the organization <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Plan all operational, technical and logistic aspects concerning the execution of cultural events in the visual arts field; ▪ Create contingency plans for all stages of the event organization; ▪ Prepare and manage production budgets to be approved by the Visual Arts Director; ▪ Develop a network of contacts in the production field and contract event logistic partners; ▪ Recruit, select and coordinate the team of assistant producers for the Visual Arts; ▪ Assess and report assistant producers performance <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Organize all aspects of guest artists’ arrival and assure they are assisted accordingly through all stages of the event; ▪ Provide the Visual Arts Director specific input on technical and logistic needs for setting up Babel’s cultural program <p>Key Interfaces: Visual Arts Director, Assistant Producers for the Visual Arts, Resident Artists, Guest Artists</p> <p>Direct Reports: Visual Arts Director</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ At least five years of experience working in events production in the visual arts field, preferably in a leadership position; ▪ Proven track record of production projects and portfolio; ▪ BA in Sound Engineering, Media Production, Digital Arts or similar degrees is 	

a plus;

- Already existing network of producers, assistant producers, suppliers and other professional contacts;
- Extensive knowledge of the production industry and the current market;

Key Competences and Skills:

Artistic

- Updated with the current trends and developments in the visual arts field and in events organization;
- Strong passion for the performing arts, with a particular interest in intercultural issues and community-related projects;
- Creative and innovative vision about events production;
- Ability to deliver disruptive and attractive cultural programs for targeted audiences;

Management

- Effective planning, organizing and budgeting abilities;
- Ability to work under pressure and manage short deadlines;
- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;
- Ability to adapt quickly and react in face of unexpected contexts;

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Capacity to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development

Source: Author

Annex 45 – Job Description – Music Events Producer

Job Title: Music Events Producer	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Set up the cultural program previously defined by the Music Events Director; ▪ Lead and manage all operations to deliver events and activities inside Babel’s music field; ▪ Work closely with the Music Events Director, the assistant producers and artists to ensure the success of the cultural program; ▪ Seek and develop collaborations with valuable partners for the organization <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Plan all operational, technical and logistic aspects concerning the execution of cultural events in the music field; ▪ Create contingency plans for all stages of the event organization; ▪ Prepare and manage production budgets to be approved by the Music Events Director; ▪ Develop a network of contacts in the production field and contract event logistic partners; ▪ Recruit, select and coordinate the team of assistant music producers; ▪ Assess and report assistant producers performance <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Organize all aspects of guest artists’ arrival and assure they are assisted accordingly through all stages of the event; ▪ Provide the Music Events Director specific input on technical and logistic needs for setting up Babel’s cultural program <p>Key Interfaces: Music Events Director, Assistant Music Producers, Resident Artists, Guest Artists</p> <p>Direct Reports: Music Events Director</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ At least five years of experience working in music events production, preferably in a leadership position; ▪ Proven track record of production projects and portfolio; ▪ BA in Sound Engineering, Media Production or similar degrees is a plus; ▪ Already existing network of producers, assistant producers, suppliers and other 	

professional contacts;

- Extensive knowledge of the production industry and the current market;

Key Competences and Skills:

Artistic

- Updated with the current trends and developments in the music field and events organization;
- Strong passion for music, with a particular interest in intercultural issues and community-related projects;
- Creative and innovative vision about events production;
- Ability to deliver disruptive and attractive cultural programs for targeted audiences;

Management

- Effective planning, organizing and budgeting abilities;
- Ability to work under pressure and manage short deadlines;
- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;
- Ability to adapt quickly and react in face of unexpected contexts;

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Capacity to inspire, motivate and develop human resources;
- Experience with delegating tasks and assessing team performance;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;

Others

- Background experience with branding and audience development

Source: Author

Annex 46 – Job Description – Producer for Education Services and Community Projects

Job Title: Producer for Education Services and Community Projects	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Assist the respective field director in reaching out to and involve Babel’s surrounding communities on the construction of the project; ▪ Set up and manage education services and community-related projects previously defined by the Education Service and Community Projects Director; ▪ Lead and manage all operations to deliver music classes, language courses, workshops and special programs; ▪ Work closely with the Education and Community Director, the assistant producers, teachers and artists to ensure the success of the educational and community program; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Plan all operational, technical and logistic aspects concerning the execution of cultural events in the educational and community field; ▪ Execute, together with team members, Babel’s biannual Cultural Festival; ▪ Contact with the surrounding communities on a regular basis to develop specific projects and attract talents from different cultural backgrounds; ▪ Design and manage schedules for music classes, language courses, workshops, special programs and events; ▪ Prepare and manage production budgets to be approved by the field Director; ▪ Develop a network of contacts in the production field and contract event logistic partners; ▪ Recruit, select and coordinate the team of assistant producers for educational and community-related projects; ▪ Assess and report assistant producers performance <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Assist guest artists’ arrival and assure they are assisted accordingly throughout all stages of the event; ▪ Provide the field director specific input on technical and logistic needs for setting up Babel’s educational and community program <p>Key Interfaces: Education Services and Community Projects Director, Assistant Producers for the Education and Community, Teaching Artists, Guest Artists</p> <p>Direct Reports: Education Services and Community Projects Director</p>	

Qualifications:

- At least five years of experience working in the production of events dedicated to community development, education or other social causes, preferably in a leadership position;
- Proven track record of production projects and portfolio;
- BA in Sound Engineering, Media Production, Digital Arts or similar degrees is a plus;
- Experience in identifying and attracting artistic talent is a plus;
- Already existing network of producers, assistant producers, suppliers and other professional contacts;
- Extensive knowledge of the production industry and the current market;

Key Competences and Skills:

Education and Community

- Strong passion for education and community-related issues;
- Exceptional motivation for community development and social projects;
- Updated with the current trends and developments in events organization;
- Creative and innovative vision about events production;
- Strong motivation to work with potential talent within the community;
- Ability to deliver disruptive and attractive cultural programs for targeted audiences;

Management

- Effective planning, organizing and budgeting abilities;
- Ability to work under pressure and manage short deadlines;
- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Strong decision-making disposition;
- Good problem-solving and conflict resolution skills;
- Ability to adapt quickly and react in face of unexpected contexts;

Leadership and Interpersonal Skills

- Ability to communicate effectively and conveying the project's vision to the team;
- Capacity to inspire, motivate and develop human resources;
- Capacity to inspire, motivate and develop potential talent within the community;

<ul style="list-style-type: none"> ▪ Experience with delegating tasks and assessing team performance; ▪ Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders; <p>Others</p> <ul style="list-style-type: none"> ▪ Background experience with branding and audience development
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Source: Author

Annex 47 – Job Description – Communication Assistant

Job Title: Communication Assistant	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Give concrete expression to the communication strategy developed by the Communication Director; ▪ Lead and manage Babel’s social media strategy; ▪ Assist the Communication Director with the development and implementation of the public relations strategy; ▪ Promote Babel’s brand and generate brand awareness; ▪ Ensure Babel’s proper presentation and overall image in terms of premises and physical evidences <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Regularly contact with communication agencies to convey specific briefings on brand activation; ▪ Build and execute a social media plan to generate brand awareness and brand loyalty; ▪ Develop and implement social media ads; ▪ Prepare Babel’s external presentations and write press releases to be sent to printed and online newspapers; ▪ Prepare specific internal presentations to be delivered by the Communication Director; ▪ Manage and coordinate the work of the receptionist and the maintenance responsible; ▪ Assess and report the receptionist and the maintenance responsible performance; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Assist the Communication Director in the development of the communication 	

budget;

- Provide the Communication Director input on brand activation ideas;
- Guarantee health and safety conditions of Babel's premises

Key Interfaces: Communication Director, Receptionist, Maintenance Responsible

Direct Reports: Communication Director

Qualifications:

- BA in Marketing, Communications, Advertising or related field;
- At least two years of experience working in marketing, communication management, PR or media relations;
- Experience with community management and SEO tools;
- Familiarity with the advertising and media sectors;
- Proven ability to develop meaningful work relationships with suppliers and partners;
- Experience with branding and audience development;
- Experience with developing and managing a marketing budget;

Key Competences and Skills:

- Exceptional proactivity and creativity;
- Capacity to negotiate contracts, develop partnerships and collaborate with internal and external stakeholders;
- Exceptional communication and presentation skills;
- Strong organization and time management skills;
- Ability to delegate tasks and coordinate a small team;
- Ability to promote the organizational culture, with a genuine interest in the values of the project

Source: Author

Annex 48 – Job Description – Assistant Producer for the Performing Arts

Job Title: Assistant Producer for the Performing Arts	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Execute the necessary technical aspects to deliver the cultural program previously defined by the Performing Arts Director; ▪ Lead technical operations to deliver events and activities inside the Performing Arts; ▪ Work closely with the Performing Arts Producer, artists and other assistant producers to ensure the success of the cultural program; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Execute all operational, technical and logistic aspects concerning the presentation of cultural events in the visual arts field; ▪ Lead the lightening operation, sound control, event recording or photography; ▪ Follow, if necessary, the contingency plans defined by the respective field producer; ▪ Coordinate audience ticketing and seating at Babel’s cultural events; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Assist the producer with administrative support on logistic partners’ expenses and equipment order; ▪ Provide the producer specific input on technical and logistic needs in terms of operation, sound control, event recording or photography; <p>Key Interfaces: Performing Arts Producer, Assistants Producers for the Performing Arts</p> <p>Direct Reports: Performing Arts Producer</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ At least two years of experience working in events production in the performing arts field, in a production role; ▪ Work proficiency in at least one of the following areas: lighting; live sound operation, video editing, projections, stage management; ▪ Degree in Theatrical Production Arts, Production Management or similar programs is a plus; ▪ Familiarity with the production industry and the performing arts field 	

Key Competences and Skills:

- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Capacity to adapt quickly and react in face of unexpected contexts;
- Ability to take and follow instructions;
- Proactivity and ability to think in advance;
- Ability to learn quickly and deliver own tasks;
- Attention to detail;
- Excellent organization skills;
- Strong sense of responsibility;
- Sense of ethics and cordiality

Source: Author

Annex 49 – Job Description – Assistant Producer for the Visual Arts

Job Title: Assistant Producer for the Visual Arts	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Execute the necessary technical aspects to deliver the cultural program previously defined by the Visual Arts Director; ▪ Lead technical operations to deliver events and activities inside the Visual Arts; ▪ Work closely with the Visual Arts Producer, artists and other assistant producers to ensure the success of the cultural program; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Execute all operational, technical and logistic aspects concerning the presentation of cultural events in the visual arts field; ▪ Lead the lightening operation, sound control, event recording or photography; ▪ Follow, if necessary, the contingency plans defined by the respective field producer; ▪ Coordinate audience ticketing and seating at Babel’s cultural events; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Assist the producer with administrative support on logistic partners’ expenses and equipment order; ▪ Provide the producer specific input on technical and logistic needs in terms of operation, sound control, event recording or photography; 	

Key Interfaces: Visual Arts Producer, Assistant Producers for the Visual Arts

Direct Reports: Visual Arts Producer

Qualifications:

- At least two years of experience working in events production in the visual arts field, in a production role;
- Work proficiency in at least one of the following areas: lighting; live sound operation, video editing, projections, stage management;
- Degree in Media Production, Film Production, Production Management or similar programs is a plus;
- Familiarity with the production industry and the visual arts field

Key Competences and Skills:

- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Capacity to adapt quickly and react in face of unexpected contexts;
- Ability to take and follow instructions;
- Proactivity and ability to think in advance;
- Ability to learn quickly and deliver own tasks;
- Attention to detail;
- Excellent organization skills;
- Strong sense of responsibility;
- Sense of ethics and cordiality

Source: Author

Annex 50 – Job Description – Assistant Music Producer

Job Title: Assistant Music Producer	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Execute the necessary technical aspects to deliver the cultural program previously defined by the Music Events Director; ▪ Lead technical operations to deliver events and activities inside the Music field; ▪ Work closely with the Music Producer, artists and other assistant producers to ensure the success of the cultural program; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Execute all operational, technical and logistic aspects concerning the presentation of cultural events in the music field; ▪ Lead the lightening operation, sound control, event recording or photography; ▪ Follow, if necessary, the contingency plans defined by the respective field producer; ▪ Coordinate audience ticketing and seating at Babel’s cultural events; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Assist the producer with administrative support on logistic partners’ expenses and equipment order; ▪ Provide the producer specific input on technical and logistic needs in terms of operation, sound control, event recording or photography; <p>Key Interfaces: Music Producer, Assistant Music Producers</p> <p>Direct Reports: Music Producer</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ At least two years of experience working in music events production in a production role; ▪ Degree in Sound Engineering, Music Production, Production Management or similar programs is a plus; ▪ Work proficiency in at least one of the following areas: lighting; live sound operation, video editing, projections, stage management; ▪ Familiarity with the production industry and the current market <p>Key Competences and Skills:</p>	

- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Capacity to adapt quickly and react in face of unexpected contexts;
- Ability to take and follow instructions;
- Strong communication skills and capacity to work with a team;
- Proactivity and ability to think in advance;
- Ability to learn quickly and deliver own tasks;
- Attention to detail;
- Excellent organization skills;
- Strong sense of responsibility;
- Sense of ethics and cordiality

Source: Author

Annex 51 – Job Description – Assistant Producer for the Education and Community

Job Title: Assistant Producer for the Education and Community	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Lead technical operations to deliver events and activities inside the Education and Community field; ▪ Work closely with the Education and Community Producer, artists and other assistant producers to ensure the success of the Education and Community program; ▪ Manage logistic expenses and equipment and instruments order; ▪ Support the Education and Community Producer to achieve the objectives of his/her role 	
<p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Execute all operational, technical and logistic aspects concerning the presentation of cultural events in the educational and community field; ▪ Execute, together with team members, Babel’s biannual Cultural Festival; ▪ Lead the lightening operation, sound control, event recording or photography for cultural events in the educational and community field; ▪ Follow, if necessary, the contingency plans defined by the respective field producer; ▪ Coordinate audience ticketing and seating at Babel’s cultural events; 	
<p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Assist the producer with administrative support on logistic partners’ expenses and equipment and instruments order; 	

- Provide the producer specific input on technical and logistic needs in terms of operation, sound control, event recording or photography;

Key Interfaces: Education and Community Producer, Assistant Producers for the Education and Community, Teaching Artists, Guest Artists

Direct Reports: Education and Community Producer

Qualifications:

- At least two years of experience working in events production, in a production role;
- Work proficiency in at least one of the following areas: lighting; live sound operation, video editing, projections, stage management;
- Degree in Theatrical Production Arts, Media Production, Music Production, Production Management or similar programs is a plus;
- Familiarity with the production industry and the current market;

Key Competences and Skills:

- Strong passion for education and community-related issues;
- Exceptional time management and sense of logistics;
- Ability to handle multiple projects at the same time;
- Capacity to adapt quickly and react in face of unexpected contexts;
- Ability to take and follow instructions;
- Proactivity and ability to think in advance;
- Ability to learn quickly and deliver own tasks;
- Attention to detail;
- Excellent organization skills;
- Strong sense of responsibility;
- Sense of ethics and cordiality

Source: Author

Annex 52 – Job Description – Maintenance Manager

Job Title: Maintenance Manager	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Ensure the proper presentation of all of Babel’s areas; ▪ Oversee all installation, repair and upkeep outsourcing work in Babel’s facilities; ▪ Contact and coordinate the work of outsourcing maintenance suppliers; ▪ Guarantee the implementation of health and safety regulations <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Inspect the facilities on a regular basis in order to identify maintenance issues; ▪ Coordinate the work of outsourcing maintenance suppliers, including security, cleaning and general maintenance areas; ▪ Manage equipment inventory and place orders when necessary; ▪ Order, receive and deliver maintenance-related materials and tools; ▪ Assist the Communication Assistant with administrative support on outsourcing services’ expenses; ▪ Develop and manage relationships with contractors and outsourcing services; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide staff members and visitors assistance on certain administrative or maintenance-related issues <p>Key Interfaces: Communication Assistant, Receptionist</p> <p>Direct Reports: Communication Assistant</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ High School Diploma; ▪ Degree in an electro-technical field is a plus; ▪ Proven experience working with technical and/or engineering operations and facilities management; ▪ Knowledge of basic accounting and payroll management; ▪ Certificate in Occupational Health and Safety <p>Key Competences and Skills:</p> <ul style="list-style-type: none"> ▪ Ability to identify risks and solve problems effectively; ▪ Capacity to multitask and prioritize duties; ▪ Effective time management and sense of logistics; 	

- Strong sense of responsibility;
- Resourcefulness and proactivity;
- Attention to detail;
- Good oral communication skills;
- Strong negotiation skills

Source: Author

Annex 53 – Job Description – Receptionist

Job Title: Receptionist	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Interact with visitors and customers in a friendly manner and assure they are properly assisted; ▪ Provide customers information on cultural events, activities and projects; ▪ Perform administrative and coordination tasks to ensure Babel’s back office efficient flow; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Assist visitors by greeting, welcoming, providing directions and announcing them accordingly; ▪ Open and/or close Babel’s facilities; ▪ Organize mail and deliveries; ▪ Answering and/or forwarding phone calls and emails; ▪ Guaranteeing house security and controlling visitors’ access; ▪ Manage the ticket selling process, ▪ Provide customer’s assistance regarding ticket selling, membership subscriptions and classes/courses/workshops enrollment; ▪ Manage the payment process for ticket selling, membership dues, classes/courses/workshops enrollment or fees <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Provide occasional administrative services for the CEO and the strategic directors; ▪ Guarantee the proper presentation and overall image of the reception area <p>Key Interfaces: Communication Assistant, Maintenance Responsible</p> <p>Direct Reports: Communication Assistant</p> <p>Qualifications:</p>	

<ul style="list-style-type: none"> ▪ High School diploma; ▪ Degree in Hospitality Operations Management or in a similar field is a plus; ▪ Proven experience working in a front office with similar responsibilities; ▪ Proficiency with MS Office and point of sale systems; ▪ Good working knowledge of English is a plus <p>Key Competences and Skills:</p> <ul style="list-style-type: none"> ▪ Exceptional written and oral communication skills; ▪ Ability to multitask and prioritize duties; ▪ Good problem-solving and conflict resolution skills; ▪ Effective time management and sense of logistics; ▪ Strong sense of responsibility; ▪ Resourcefulness and proactivity; ▪ Friendliness and cordiality

Source: Author

Annex 54 – Job Description – Chef

Job Title: Chef	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Take responsibility on the restaurant’s menu, recipes and meals; ▪ Ensure the highest quality standards regarding the restaurant’s food and dish preparation and presentation; ▪ Coordinate and oversee the kitchen operations; ▪ Guarantee an overall pleasant dining experience for all customers; ▪ Promote the restaurant’s branding and awareness <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Develop recipes, design menus and prepare meals; ▪ Arrange and plate all requested dishes; ▪ Manage kitchen inventory – food supplies, kitchen equipment, cleaning products; ▪ Provide the restaurant’s manager specific input on the restaurant’s regular needs in terms of stocks/supplies; ▪ Select and train a kitchen assistant to assist on the kitchen daily needs; ▪ Oversee the kitchen assistant’s daily duties; ▪ Assess and report the kitchen assistant’s performance; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Estimate food requirements and kitchen equipment costs; 	

<ul style="list-style-type: none"> ▪ Occasionally approach customers, provide information and ask about their meals; ▪ Ensure all health, safety and hygiene procedures when performing the required tasks <p>Key Interfaces: Restaurant Manager, Restaurant Waiter/Waitress, Kitchen Assistant</p> <p>Direct Reports: Restaurant Manager</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ At least three years of experience working as a Head Chef; ▪ Degree in Culinary Arts or a similar program is a plus; ▪ Proven ability with kitchen management; ▪ Knowledge of current culinary trends and kitchen practices; ▪ Familiarity with different styles of cuisine <p>Key Competences and Skills:</p> <ul style="list-style-type: none"> ▪ Ability to build and maintain healthy and meaningful interpersonal relationships with colleagues and customers; ▪ Excellent oral communication skills; ▪ High level of creativity and excitement for innovating; ▪ Ability to delegate tasks; ▪ Exceptional time management skills; ▪ Effective planning and organizing abilities; ▪ Strong decision-making disposition; ▪ Good problem-solving and conflict resolution skills; ▪ Ability to work under pressure; ▪ Flexibility/adaptability

Source: Author

Annex 55 – Job Description – Kitchen Assistant

Job Title: Kitchen Assistant	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Assist the restaurant’s chef in the preparation of meals and dishes; ▪ Maintain the cleanliness of all kitchen areas and appliances; ▪ Ensure the highest quality standards regarding the restaurant’s food and dish preparation and presentation; ▪ Guarantee an overall pleasant dining experience for all customers; 	

Specific Accountabilities and Tasks:

- Receive table orders, prepare food and support meals confection;
- Wash, peel and arrange food items;
- Work with kitchen equipment to prepare certain food items;
- Wash and clean kitchen areas, equipments, appliances and dishes;
- Receive, organize and store kitchen deliveries;
- Assist the restaurant's chef in his/her daily work routines

Other Responsibilities:

- Under the chef's direction, occasionally purchase certain food items;
- Ensure all health, safety and hygiene procedures when performing the required tasks

Key Interfaces: Chef, Restaurant Waiter/Waitress, Counter Waiter/Waitress

Direct Reports: Chef

Qualifications:

- High School diploma;
- Degree in cooking techniques or a similar program is a plus;
- Proven experience in a similar role;

Key Competences and Skills:

- Ability to build and maintain healthy and meaningful interpersonal relationships with colleagues and customers;
- Excellent oral communication skills;
- Ability to take and follow instructions;
- Ability to learn quickly and deliver an efficient service;
- Exceptional time management and sense of logistics;
- Excellent organization skills;
- Strong sense of responsibility;
- Attention to detail;
- Proactivity and ability to think in advance

Source: Author

Annex 56 – Job Description – Restaurant Waiter/Waitress

Job Title: Restaurant Waiter/Waitress	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Prepare and manage the restaurant service; ▪ Greet, serve and assist the restaurant’s clients; ▪ Ensure the highest quality customer service at Babel’s restaurant; ▪ Guarantee an overall pleasant dining experience for all customers; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Greet clients and present menus and daily specials; ▪ Take food and beverage orders from customers; ▪ Deliver food and beverage orders to the kitchen staff; ▪ Answer customer’s questions regarding the restaurant’s menu or other particular issues; ▪ Carry customers’ meals from the kitchen to their own tables; ▪ Clean and set up dining areas before, during and after customers’ stay; ▪ Inform counter waiters/waitresses about all items consumed by a each table of customers; ▪ Deliver checks and collect payments; <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Double-check product’s quality before serving a dish; ▪ Ensure all health, safety and hygiene procedures when performing the required tasks <p>Key Interfaces: Restaurant Manager, Counter Waiter/Waitress, Kitchen Assistant</p> <p>Direct Reports: Restaurant Manager</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ High School diploma; ▪ Degree in the catering area is a plus; ▪ Proven serving experience; ▪ Proven ability working with cash register and point of sale systems; ▪ Good working knowledge of English is a plus <p>Key Competences and Skills:</p> <ul style="list-style-type: none"> ▪ Ability to build and maintain healthy and meaningful interpersonal relationships with colleagues and customers; 	

- Excellent oral communication skills;
- Ability to take and follow instructions;
- Ability to learn quickly and deliver an efficient service;
- Exceptional time management and sense of logistics;
- Strong problem solving and decision making skills;
- Attention to detail;
- Proactivity and ability to think in advance;
- Familiar with hospitality terminology

Source: Author

Annex 57 – Job Description – Counter Waiter/Waitress

Job Title: Counter Waiter/Waitress	
Hours: 40h/week	Level:
<p>Purpose of the Role:</p> <ul style="list-style-type: none"> ▪ Prepare and manage the restaurant service; ▪ Greet, serve and assist the restaurant’s clients; ▪ Ensure the highest quality customer service at Babel’s restaurant; ▪ Guarantee an overall pleasant dining experience for all customers; <p>Specific Accountabilities and Tasks:</p> <ul style="list-style-type: none"> ▪ Prepare and serve coffee and other beverages; ▪ Set up desserts to be served at the restaurant’s tables; ▪ Process table and counter bills; ▪ Manage and collect customers’ payment; ▪ Take responsibility on dining reservations <p>Other Responsibilities:</p> <ul style="list-style-type: none"> ▪ Perform cleaning duties when necessary; ▪ Ensure all health, safety and hygiene procedures when performing the required tasks <p>Key Interfaces: Restaurant Manager, Restaurant Waiter/Waitress, Kitchen Assistant</p> <p>Direct Reports: Restaurant Manager</p> <p>Qualifications:</p> <ul style="list-style-type: none"> ▪ High School diploma; ▪ Degree in the catering area is a plus; ▪ Proven serving experience; 	

- Proven ability working with cash register, point of sale systems and booking software;
- Good working knowledge of English is a plus

Key Competences and Skills:

- Ability to build and maintain healthy and meaningful interpersonal relationships with colleagues and customers;
- Excellent oral communication skills;
- Ability to take and follow instructions;
- Ability to learn quickly and deliver an efficient service;
- Exceptional time management and sense of logistics;
- Strong problem solving and decision making skills;
- Attention to detail;
- Familiar with hospitality terminology

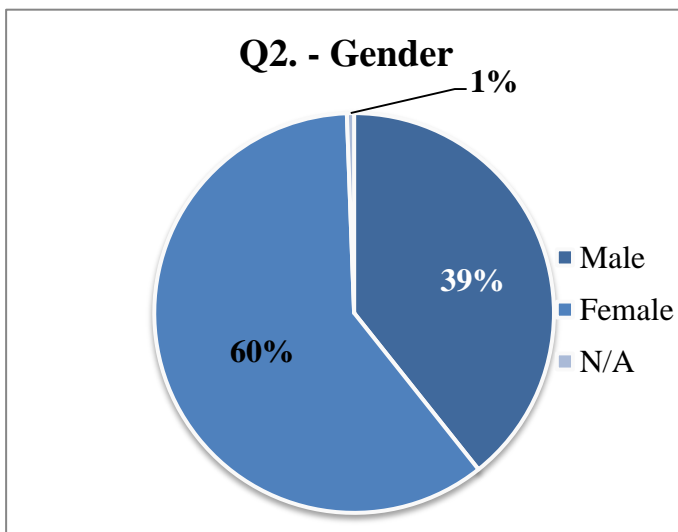
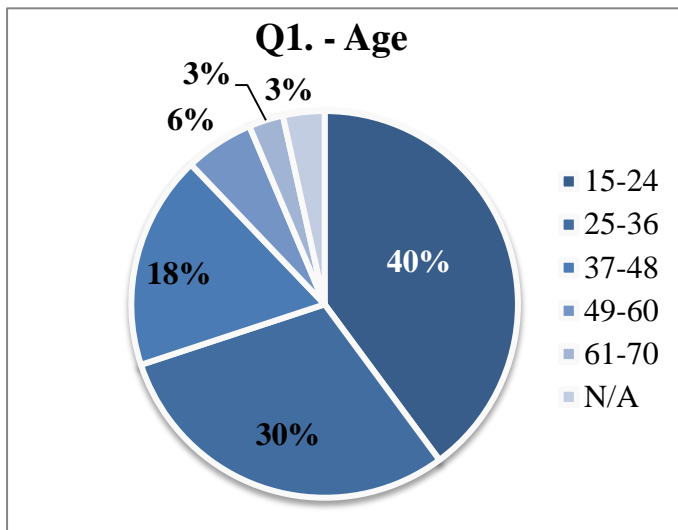
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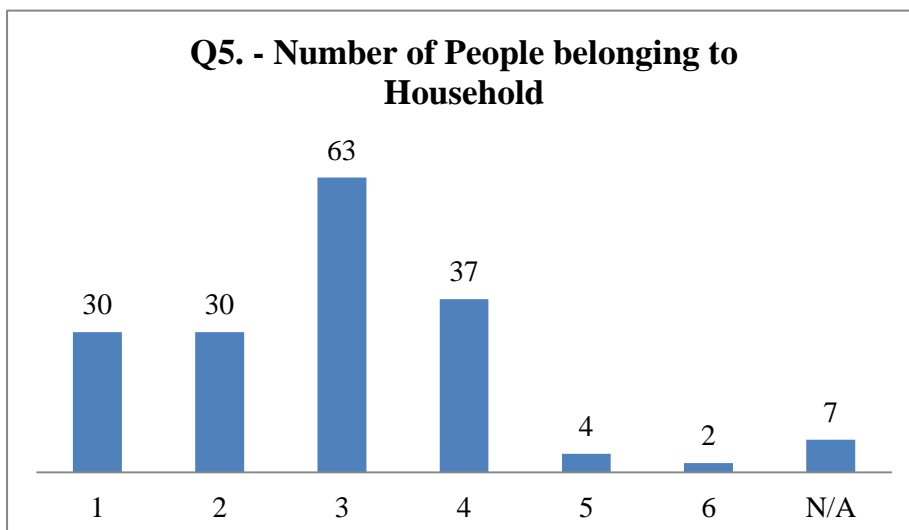
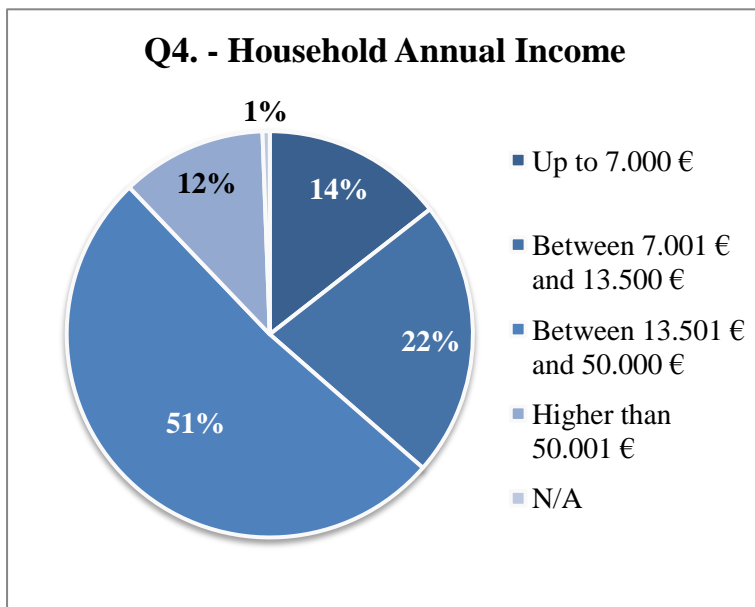
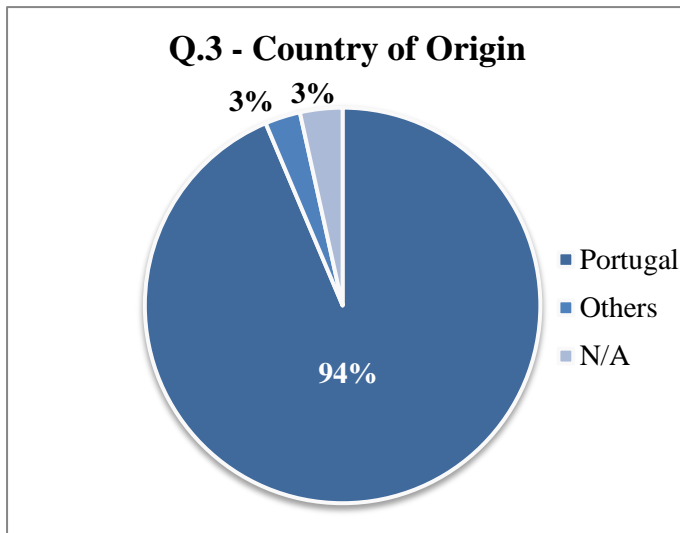
Annex 58 – Surveys

This survey was developed to better assess and explore consumer habits and motivations in terms of cultural products, with a particular focus on the context related with the attendance of cultural platforms and cultural associations.

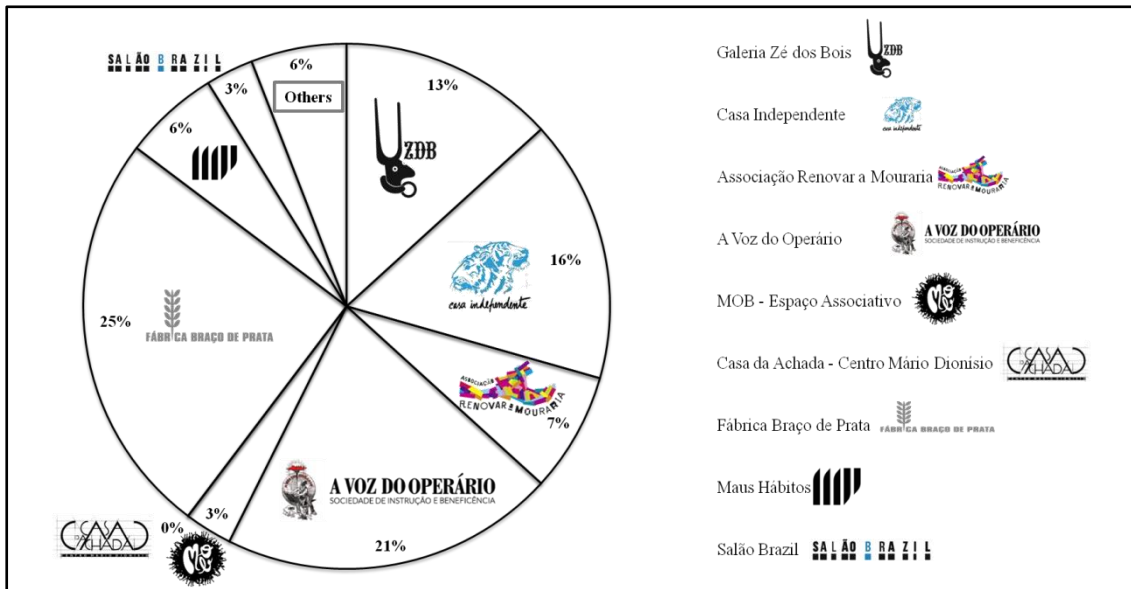
A cultural platform or cultural association is here understood as any non-profit or for-profit organization which has as its core mission the promotion of events with a cultural or artistic nature, whether by means of original content or simply with a recreational end.

The results were collected from a sample of 173 people and will be more thoroughly analyzed in the following section.

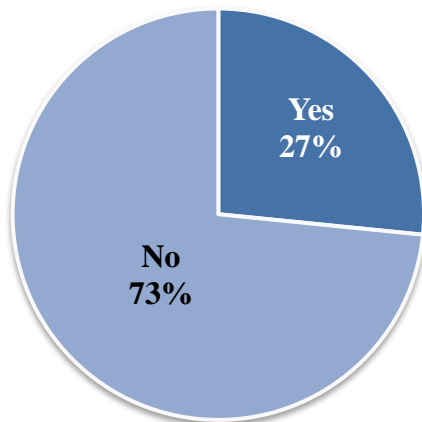




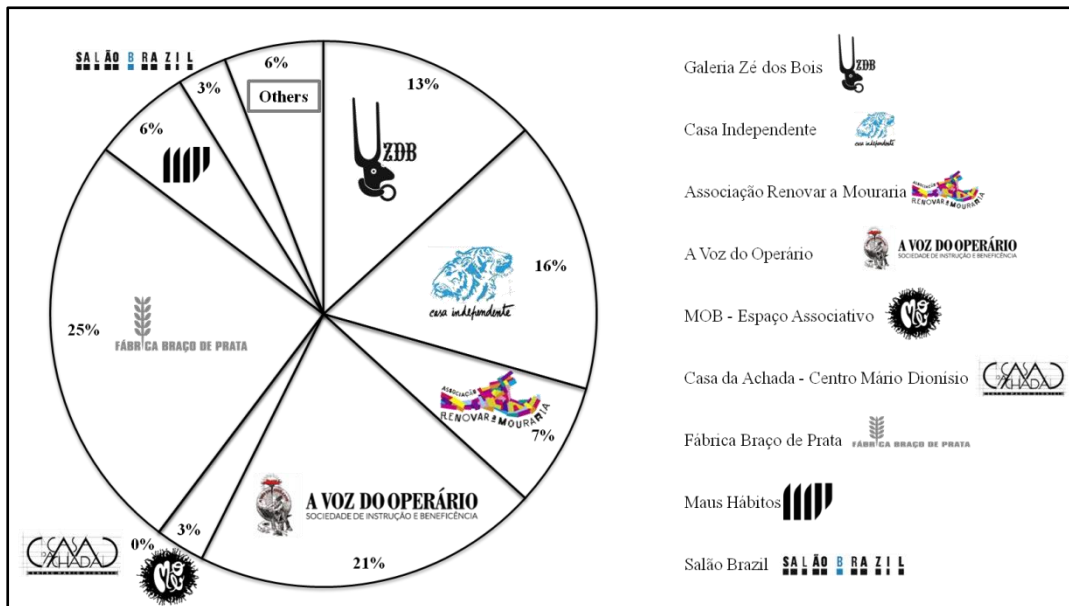
Q6. - From the list of cultural associations/platforms presented below, please select the ones you already know or already heard of



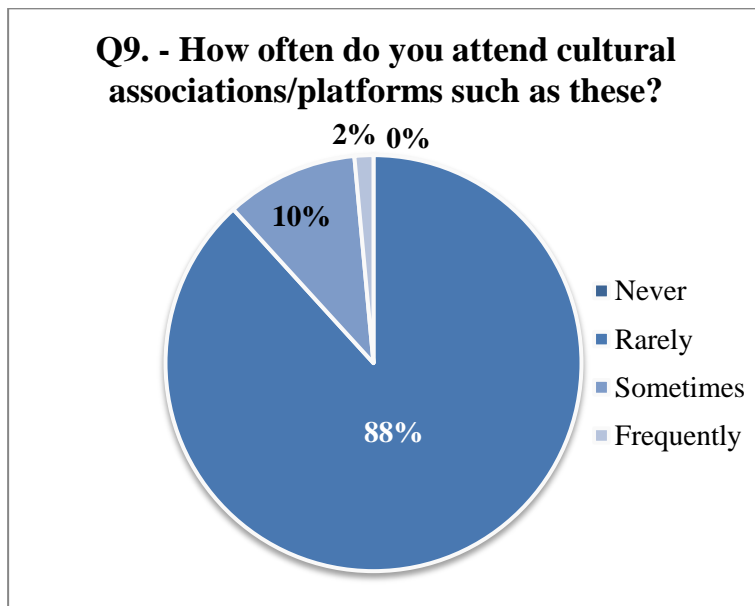
Q7. - Have you ever visited at least one of these cultural platforms/associations?



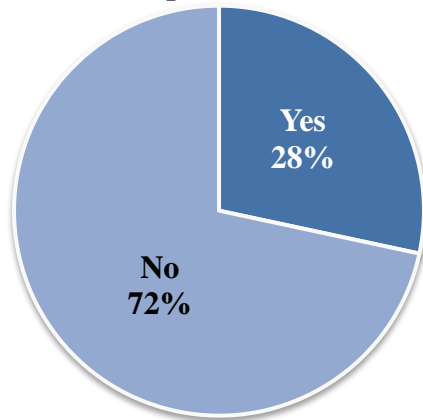
Q8. - From the list of cultural associations/platforms presented below, please select the ones you have already visited at least once



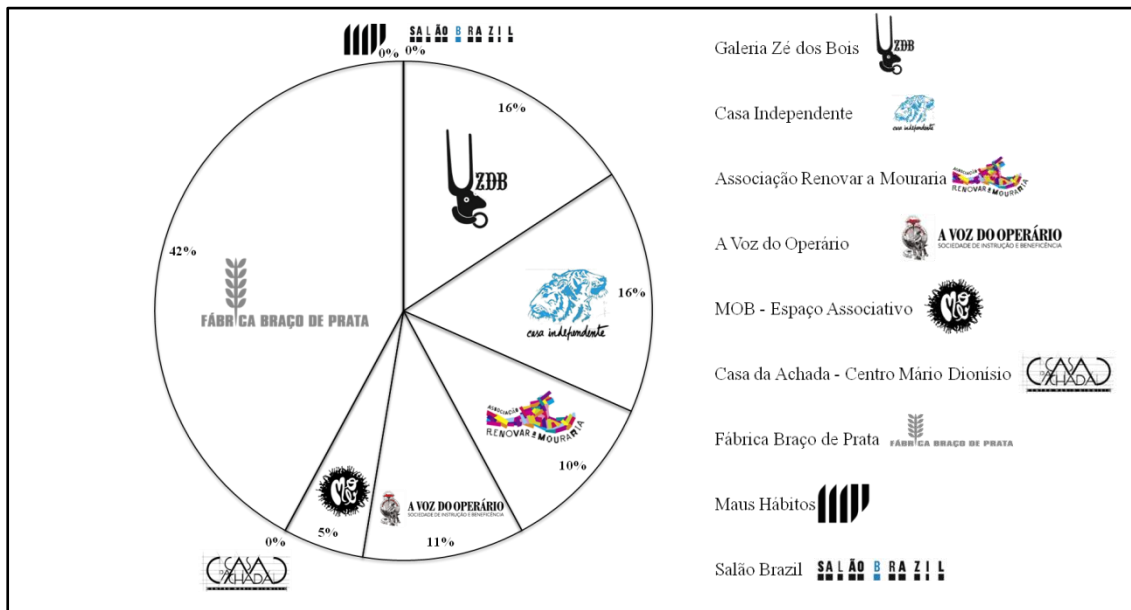
Q9. - How often do you attend cultural associations/platforms such as these?



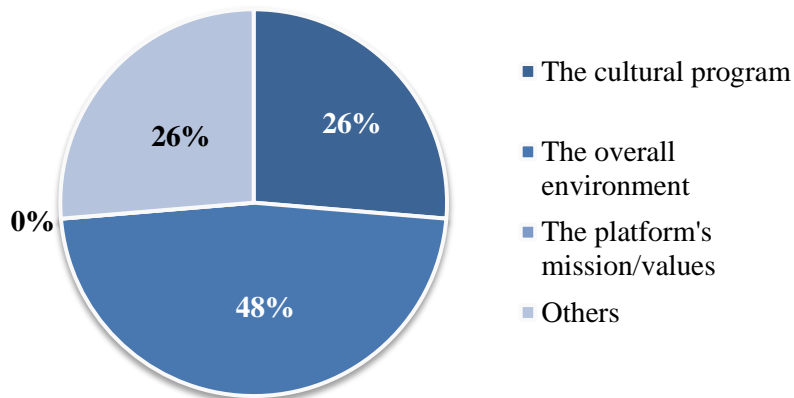
Q10. - Do you have any preference on any of these cultural platforms/associations?



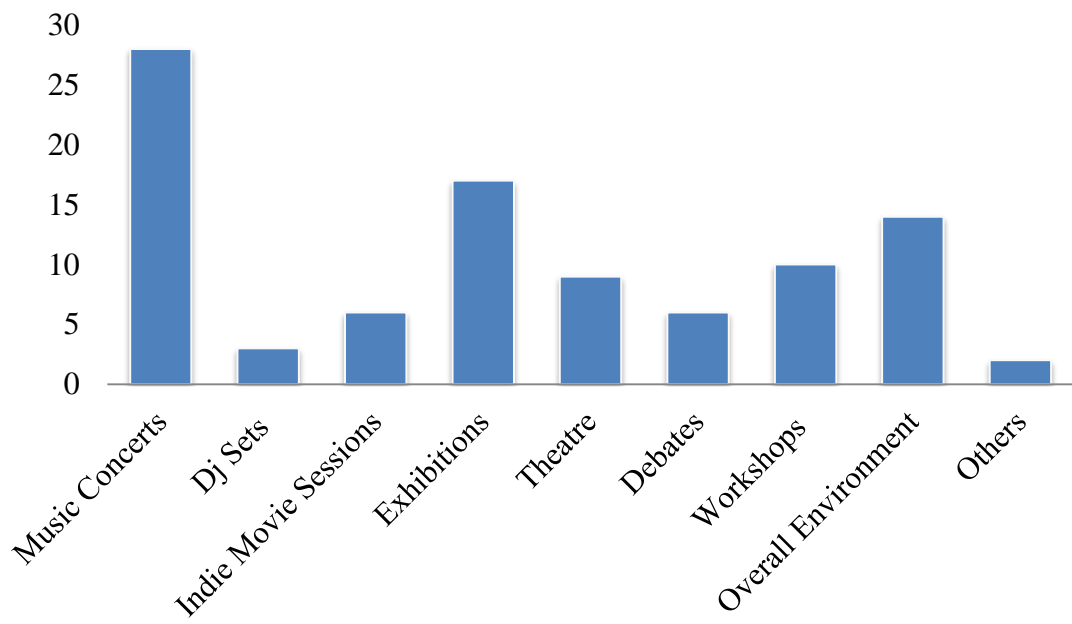
Q11. - Please indicate which ones



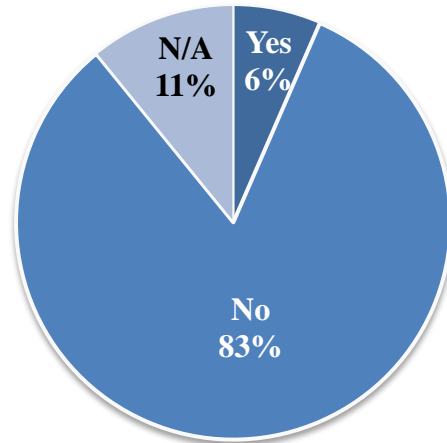
Q12. - What are the main reasons why you prefer these cultural platforms/associations?



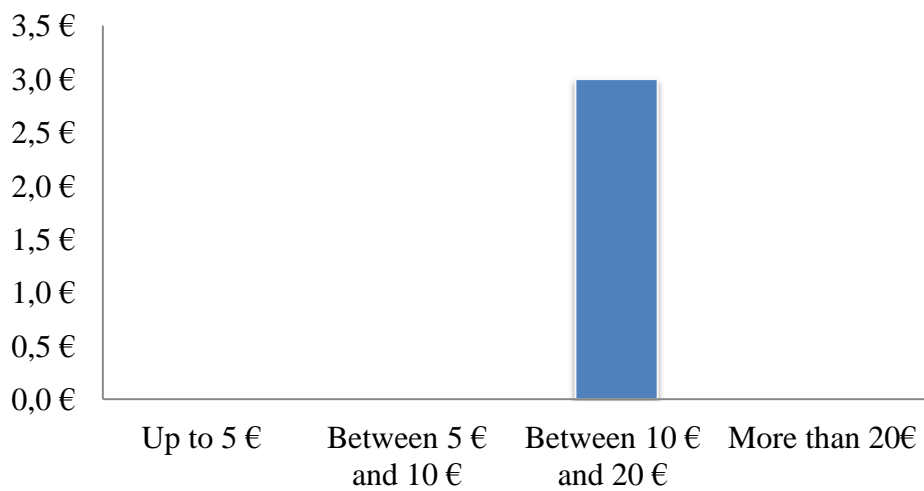
Q13. - What are your main interests when you visit one of these cultural platforms/associations?



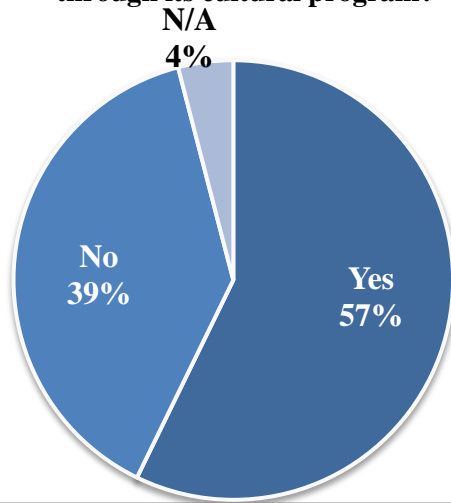
Q14. - Are you a member of any cultural platform/association?



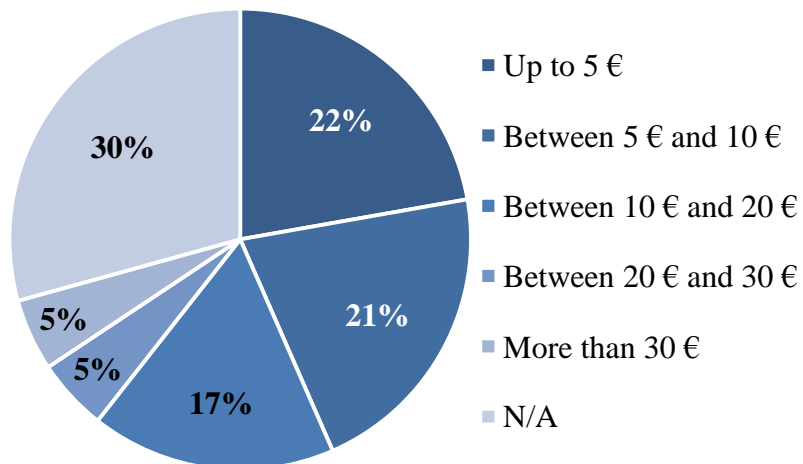
Q15. - How much do you pay as your annual fee?



Q16. - Would you consider being a member of a cultural platform dedicated to debating social issues and promoting intercultural dialogue through its cultural program?



Q17. - How much would you be willing to pay as your annual fee?



Annex 59 – Equipment Expenses Map

Building Section	Classification	Tangible/ Intangible Assets	Description	Cost/ Unit	Unit	Units Year	Total Cost
Restaurant	Electrical	Hand Mixer	Batedeira s/Taça PHILIPS HR3740/00	34,99 €	1	1	34,99 €
Restaurant	Electrical	Kettle	Jarro Elétrico KUNFT Kwk- 510	12,99 €	1	1	12,99 €
Restaurant	Electrical	Microwave	Micro-ondas HOTPOINT- ARISTON MWA 2032MS	89,99 €	1	1	89,99 €
Restaurant	Electrical	Food Processor	Picadora KENWOOD CH580	39,99 €	1	1	39,99 €
Restaurant	Electrical	Electrical juice squeezer	Espremedor KENWOOD JE290	37,99 €	1	1	37,99 €
Restaurant	Large Appliances	Range	Fogão MEIRELES G 910 X NAT	909,99 €	1	1	909,9 9 €
Restaurant	Large Appliances	Exhaust Fan	Exaustor MEIRELES MET 161 X	72,99 €	1	1	72,99 €
Restaurant	Large Appliances	Refrigerator + Freezer	Frigorífico HOTPOINT ENTM 18210 VW	449,99 €	1	1	449,9 9 €
Restaurant	Large Appliances	Dish Washer	Máquina de Lavar Louças SIEMENS Isensoric SN251230EU	499,99 €	1	1	499,9 9 €
Restaurant	Small Appliances	Can Opener	Abre Latas Preto IKEA	5,99 €	1	1	5,99 €
Restaurant	Small Appliances	Bottle Opener	Abre Garrafas IKEA	0,99 €	1	1	0,99 €
Restaurant	Small Appliances	Corkscrew	Saca Rolhas IKEA	2,75 €	1	10	27,50 €
Restaurant	Small Appliances	Bread Knife	Faca do Pão IKEA	9,99 €	1	5	49,95 €
Restaurant	Small Appliances	Carving knife and fork	Faca e Garfo de Trincar IKEA	19,99 €	1	2	39,98 €
Restaurant	Small Appliances	Chopping Board	Tábua de Cortar IKEA	9,99 €	1	4	39,96 €

Restaurant	Small Appliances	Draining Spoon, Fish Slice, Ladle, Spaghetti Scoop, Serving Spoon	Utensílios de Cozinha IKEA	3,99 €	5	5	19,95 €
Restaurant	Small Appliances	Frying Pans	Frigideira IKEA	9,99 €	1	5	49,95 €
Restaurant	Small Appliances	Metal Spoon	Colher de Servir IKEA	0,79 €	1	10	7,90 €
Restaurant	Small Appliances	Potato Peeler	Faca para Descascar IKEA	1,50 €	1	5	7,50 €
Restaurant	Small Appliances	Salt and pepper mills	Saleiro e Pimenteiro IKEA	2,99 €	1	10	29,90 €
Restaurant	Small Appliances	Saucepans	Panela com Tampa IKEA	4,99 €	1	5	24,95 €
Restaurant	Small Appliances	Scissors - Restaurant	Tesoura IKEA	0,99 €	1	5	4,95 €
Restaurant	Small Appliances	Spatchelor	Espátula de Borracha IKEA	0,99 €	1	5	4,95 €
Restaurant	Small Appliances	Hand Whisk	Batedor p/ Molhos IKEA	3,99 €	1	5	19,95 €
Restaurant	Small Appliances	Wooden spoons	Colher de Madeira IKEA	0,99 €	1	15	14,85 €
Restaurant	Small Appliances	Grater	Ralador c/ Pega IKEA	4,99 €	1	2	9,98 €
Restaurant	Small Appliances	Vegetable knife	Faca de Cozinheiro	8,99 €	1	15	134,85 €
Restaurant	Cooking Equipment	Colander	Escorredor	1,50 €	1	4	6,00 €
Restaurant	Cooking Equipment	Sieve	Passador	2,99 €	1	4	11,96 €
Restaurant	Cooking Equipment	Large Mixing Bowl	Tigela c/ Tampa	6,99 €	1	5	34,95 €
Restaurant	Cooking Equipment	Weighing Scales	Balança de Cozinha	19,99 €	1	1	19,99 €
Restaurant	Cooking Equipment	Flan Dish	Travessa Sommar 2017 IKEA	12,99 €	1	2	25,98 €
Restaurant	Cooking Equipment	Baking Sheet	Forma p/ Forno IKEA	7,99 €	1	4	31,96 €
Restaurant	Cooking Equipment	Roasting Tin	Travessa Forno Mixtur IKEA	2,99 €	1	4	11,96 €

Restaurant	Cooking Equipment	Measuring Jug	Jarro p/ Medir IKEA	4,99 €	1	2	9,98 €
Restaurant	Cooking Equipment	Large oven proof dish	Travessa de Forno Lyckad IKEA	3,99 €	1	4	15,96 €
Restaurant	Dishes and Serving Pieces	Bowls (Salad)	Taça de Servir Blanda Matt IKEA	19,99 €	1	10	199,90 €
Restaurant	Dishes and Serving Pieces	Bowls (Dishes)	Taça de Servir Skyn IKEA	25,00 €	1	10	250,00 €
Restaurant	Dishes and Serving Pieces	Bowls (Dessert)	Taça de Servir Skyn pequena IKEA - 2 unid.	5,99 €	2	10	59,90 €
Restaurant	Dishes and Serving Pieces	Cups	Copo IKEA	0,59 €	1	100	59,00 €
Restaurant	Dishes and Serving Pieces	Main course plates	Prato IKEA	1,75 €	1	100	175,00 €
Restaurant	Dishes and Serving Pieces	Mugs	Tigela IKEA	0,50 €	1	100	50,00 €
Restaurant	Dishes and Serving Pieces	Pudding Plates	Prato de Sobremesa IKEA	0,59 €	1	100	59,00 €
Restaurant	Dishes and Serving Pieces	Saucer and Coffee Mug	Chávena de Café e Pires IKEA	1,75 €	1	100	175,00 €
Restaurant	Dishes and Serving Pieces	Sugar Bowl	Açucareiro c/ Doseador IKEA	3,99 €	1	10	39,90 €
Restaurant	Dishes and Serving Pieces	Large Fork, Large Knife, Small Fork, Large Spoon, Small Spoon	Faqueiro 24 Peças IKEA	15,99 €	24	5	79,95 €
Restaurant	Dishes and Serving Pieces	Small Knives	Faca de Sobremesa 6 unid. IKEA	4,99 €	6	15	74,85 €
Restaurant	Dishes and Serving Pieces	Coffee spoons	Colher de Café IKEA 6 unid.	4,99 €	6	15	74,85 €
Restaurant	Glassware	Beer Glasses	Copo de Cerveja IKEA	0,89 €	1	80	71,20 €

Restaurant	Glassware	Wine Glasses	Copo de Vinho Tinto IKEA	0,89 €	1	25	22,25 €
Restaurant	Glassware	Jug	Garrafa c/ Tampa IKEA	0,99 €	1	5	4,95 €
Restaurant	Furniture	Tables	Mesa Restauração Norraker IKEA	69,99 €	1	10	699,90 €
Restaurant	Furniture	Chairs	Cadeira Restauração Norraker IKEA	59,99 €	1	40	2.399,60 €
Restaurant	Furniture	Stool	Banco Norraker IKEA	59,99 €	1	5	299,95 €
Restaurant	Furniture	Outdoor Umbrella	Chapéu de Sol Céos AKI	29,99 €	1	1	29,99 €
Restaurant	Furniture	Umbrella Base	Bloco Base Chapéu AKI	16,99 €	1	1	16,99 €
Restaurant	Furniture	Hammock	Cama de Rede Multicor AKI	22,99 €	1	1	22,99 €
Restaurant	Furniture	Pouf	Puff Pêra Laranja AKI	59,99 €	1	1	59,99 €
Restaurant	Furniture	Linens	Individual de Mesa IKEA	1,75 €	1	40	70,00 €
Restaurant	Furniture	Menu Board	Cavalete IKEA	19,99 €	1	1	19,99 €
Reception & Staff	Furniture	Office Chairs	STAPLES Cadeira Executivo STAPLES Luxura Preta	59,00 €	1	18	1.062,00 €
Reception & Staff	Furniture	Office Desks	Secretária Leo 100x75x44 Azul STAPLES	49,00 €	1	17	833,00 €
Reception & Staff	Furniture	Boardroom Tables	ARTEXPOR FLORENCE ITALY Mesa Reunião Picasso 120	229,00 €	1	1	229,00 €
Reception & Staff	Furniture	4 Draw Filing Cabinet	Armário Móvel CB036, 4 Gavetas, 39.5 X 60.5 X 57.5, Cinzento STAPLES	136,00 €	1	4	544,00 €
Reception & Staff	Furniture	Stationery Cupboard	Estante Gersby IKEA	21,99 €	1	4	87,96 €
Reception & Staff	Furniture	Stationery Cupboard	Armário c/ Portas IKEA	169,00 €	1	4	676,00 €

Reception & Staff	Furniture	Reception Desk	Alera Valencia Series Reception Desk with Counter, 71" Width x 35 1/2" Depth x 42 1/2" Height, Espresso	310,51 €	1	1	310,51 €
Reception & Staff	Furniture	White Board	Quadro Branco Magnético STAPLES	42,90 €	1	2	85,80 €
Reception & Staff	Furniture	Shelving Unit	Armário p/ Pastas IKEA	149,00 €	1	4	596,00 €
Reception & Staff	Furniture	Couches	Sofá IKEA	249,00 €	1	1	249,00 €
Reception & Staff	Furniture	Safe	STAPLES Cofre STAPLES Grande 300x90x240 Preto	14,64 €	1	1	14,64 €
Reception & Staff	Technology and Communication Equipment	Computers	Portátil 15" LENOVO V110 80TL00A9PG	424,15 €	1	12	5.089,80 €
Reception & Staff	Software	Computer Software	Software KASPERSKY Internet Security 2017 2 USERS	24,95 €	1	1	24,95 €
Reception & Staff	Software	Computer Software	Software MICROSOFT Office Home and Business	289,99 €	1	1	289,99 €
Reception & Staff	Software	Computer Software	Software Win Home 10 32-Bit/64-Bit PT USB	139,99 €	1	1	139,99 €
Reception & Staff	Technology and Communication Equipment	POS Equipment	POS Equipment	620,00 €	1	1	620,00 €

Reception & Staff	Technology and Communication Equipment	Printer Machines	Impressora Multifunções HP OfficeJet Pro 8710	199,99 €	1	2	399,98 €
Reception & Staff	Technology and Communication Equipment	Cellphone	Telefone PANASONIC KX-TGB210SPB Preto	24,99 €	1	1	24,99 €
Reception & Staff	Technology and Communication Equipment	Slide projector	Projektor EPSON EB-S31	399,99 €	1	1	399,99 €
Reception & Staff	Office Supplies	Shredder	Fellowes Destruidora 62MC STAPLES	151,19 €	1	1	151,19 €
Reception & Staff	Office Supplies	Flash Drivers	Pen USB TOSHIBA 16GB Branco USB 2.0	8,99 €	1	5	44,95 €
Reception & Staff	Office Supplies	Scissors	STAPLES Tesoura Softgrip 14/15cm	3,79 €	1	5	18,95 €
Reception & Staff	Office Supplies	Spiral notebooks	STAPLES Caderno Espiral STAPLES Inspiration A5 80 Folhas Pautado	1,25 €	1	54	67,50 €
Reception & Staff	Office Supplies	Post-it notes	Bloco Super Sticky 51 x 51 mm, Canary Yellow™, Pack 12, 90 folhas - 12 unid.	12,90 €	12	6	77,40 €
Reception & Staff	Office Supplies	Laser printer paper	Copia 2000 Evolution Papel Multiusos para Laser, Jacto de Tinta, Fotocopiadoras e Fax A4 80 g/m² Branco 500 Folhas	17,99 €	1	20	359,80 €

Reception & Staff	Office Supplies	Computer/printer supplies	Pack 2 Tinteiros HP 301 Preto e Cores	28,49 €	1x2	20	569,80 €
Reception & Staff	Office Supplies	Index dividers	STAPLES Separador Cartolina A4 12 Posições	1,29 €	1	18	23,22 €
Reception & Staff	Office Supplies	File Folder	STAPLES Pasta Arquivo Lisa Lombada Larga A4 Azul	2,69 €	1	40	107,60 €
Reception & Staff	Office Supplies	Letter envelopes	STAPLES Envelope para cartões de visita 72X110, 25 unidades	2,99 €	1	12	35,88 €
Reception & Staff	Office Supplies	Letter envelopes	Simply Envelope 80g 110x220 com Janela 500 Unidades	16,99 €	500	12	203,88 €
Reception & Staff	Office Supplies	Padded envelopes	STAPLES Envelope Almofadado 100x165, 5 Unidades	1,99 €	5	12	23,88 €
Reception & Staff	Office Supplies	Sealing tape	STAPLES Fita invisível para escritório de baixo perfil e 19 mm x 10 m, transparente	4,78 €	1	12	57,36 €
Reception & Staff	Office Supplies	Map pins	STAPLES Pioneses Branco - 150 Unidades	3,99 €	150	12	47,88 €
Reception & Staff	Office Supplies	Pens	BiC Esferográfica BIC® Cristal Azul Caixa 50 unidades	18,19 €	50	12	218,28 €
Reception & Staff	Office Supplies	Pencils	Staedtler Lápis Noris® 120 HB, embalagem de 10 unidades	6,40 €	10	12	76,80 €
Reception & Staff	Office Supplies	Markers	Stabilo BOSS ORIGINAL, Marcador, Ponta Biselada 2 mm - 5 mm, Tecnologia de tinta líquida,	6,19 €	4	12	74,28 €

			Sortido - 4 unid				
Reception & Staff	Office Supplies	Paper clips	STAPLES Clips prateados nº2 - 200 Unidades	2,99 €	200	12	35,88 €
Reception & Staff	Office Supplies	Rubber bands	STAPLES Elásticos nº18 Saco 1000g - 1000 unid	12,99 €	100 0	12	155,8 8 €
Reception & Staff	Office Supplies	Erasers	STAPLES Borracha Branca 2 Unidades	0,50 €	2	216	108,0 0 €
Reception & Staff	Office Supplies	Stamp Pad	Colop Carimbo Colop com 4 Linhas Texto 20 STAPLES	22,90 €	1	2	45,80 €
Reception & Staff	Office Supplies	Ink for stamp pads	Colop Tinta Carimbo Colop Preto 801 25ml STAPLES	3,99 €	1	2	7,98 €
Workshops & Classes	Instruments	Piano	Minster Piano Acústico de Pared Negro Brillante AMAZON	2.156,0 0 €	1	1	2.156, 00 €
Workshops & Classes	Instruments	Guitar	Yamaha C40//02 - Guitarra clásica tipo HWPW-VC AMAZON	103,00 €	1	2	206,0 0 €
Workshops & Classes	Instruments	Citar	Acorde Cítara, Acordes de 6, natural AMAZON	299,00 €	1	1	299,0 0 €
Workshops & Classes	Instruments	Kamancheh	Persian Kamancha AMAZON	228,00 €	1	1	228,0 0 €
Workshops & Classes	Instruments	Drums	Batería GD-7 Fusion de Gear4music Negro Brillante AMAZON	407,00 €	1	1	407,0 0 €

Workshops & Classes	Instruments	Goblet Drums	Meinl Percussion HE-124 Hand Engraved Aluminum Darbuka With Synthetic Head, 8-Inch AMAZON	45,87 €	1	2	91,74 €
Workshops & Classes	Instruments	Tibetan Bowl	Tibetan Bowl AMAZON	22,91 €	1	2	45,82 €
Workshops & Classes	Furniture	Table	Mesa Restauração Norraker IKEA	69,99 €	1	10	699,90 €
Workshops & Classes	Furniture	Chairs	Cadeira Restauração Norraker IKEA	59,99 €	1	20	1.199,80 €
Workshops & Classes	Furniture	Shelving Unit	Armário p/ Pastas IKEA	149,00 €	1	1	149,00 €
Workshops & Classes	Furniture	Stationery Cupboard	Estante Gersby IKEA	21,99 €	1	1	21,99 €
Workshops & Classes	Furniture	White Board	Quadro Branco Magnético STAPLES	42,90 €	1	1	42,90 €
Workshops & Classes	Furniture	Carpet	Tapete Matizado Bege 60 x 100 cm Continente	9,99 €	1	1	9,99 €
Workshops & Classes	Furniture	Plants	Plantas ornamentais MIX2 2 unid AKI	2,49 €	2	2	4,98 €
Workshops & Classes	Furniture	Frames	Tela com Moldura IKEA	69,99 €	1	3	209,97 €
Workshops & Classes	Office Supplies	Scissors	STAPLES Tesoura Softgrip 14/15cm	3,79 €	1	5	18,95 €
Workshops & Classes	Office Supplies	Spiral notebooks	STAPLES Caderno Espiral STAPLES Inspiration A5 80 Folhas Pautado	1,25 €	1	50	62,50 €
Workshops & Classes	Office Supplies	Post-it notes	Bloco Super Sticky 51 x 51 mm, Canary Yellow™, Pack 12, 90 folhas - 12	12,90 €	12	12	154,80 €

			unid. STAPLES				
Workshops & Classes	Office Supplies	File folders	STAPLES Pasta Arquivo Lisa Lombada Larga A4 Azul	2,69 €	1	12	32,28 €
Workshops & Classes	Office Supplies	Index dividers	STAPLES Separador Cartolina A4 12 Posições	1,29 €	1	12	15,48 €
Workshops & Classes	Office Supplies	Pens	BiC Esferográfica BIC® Cristal Azul Caixa 50 unidades	18,19 €	50	12	218,28 €
Workshops & Classes	Office Supplies	Pencils	Staedtler Lápis Noris® 120 HB, embalagem de 10 unidades	6,40 €	1	12	76,80 €
Workshops & Classes	Office Supplies	Markers	Stabilo BOSS ORIGINAL, Marcador, Ponta Biselada 2 mm - 5 mm, Tecnologia de tinta líquida, Sortido - 4 unid	6,19 €	1	12	74,28 €
Workshops & Classes	Office Supplies	Paper clips	STAPLES Clips prateados nº2 - 200 Unidades	2,99 €	1	12	35,88 €
Workshops & Classes	Office Supplies	Tape	STAPLES Fita invisível para escritório de baixo perfil e 19 mm x 10 m, transparente	4,78 €	1	5	23,90 €
Workshops & Classes	Office Supplies	Rubber bands	STAPLES Elásticos nº18 Saco 1000g - 1000 unid	12,99 €	1000	12	155,88 €
Workshops & Classes	Office Supplies	Erasers	STAPLES Borracha Branca 2 Unidades	0,50 €	2	12	6,00 €
Artistic Performances	Lighting Equipment	Chauvet LED Followspot	Eliminator Lighting Follow Spot 100LED	359,96 €	1	2	719,92 €

			Lighting Effect US				
Artistic Performances	Lighting Equipment	Light Effects Control Board	Stage Light Effects Controller AMAZON US	78,91 €	1	1	78,91 €
Artistic Performances	Lighting Equipment	Lights	Litake Stage Lights 86 LED RGB AMAZON US	17,42 €	1	2	34,84 €
Artistic Performances	Lighting Equipment	Monitor	Monitor LED 27" ASUS VC279H	231,99 €	1	1	231,99 €
Artistic Performances	Lighting Equipment	Lighting Stand	On-Stage LS7730 Lighting Stand with Truss	165,15 €	1	1	165,15 €
Artistic Performances	Lighting Equipment	Lighting Cables	TSSS 10 Pack 3-Pin Signal XLR Connection DMX Stage Light Cable Wire 6.5ft/2m for Moving Head Light Par Light	30,27 €	1	5	151,35 €
Artistic Performances	Sound Equipment	Adjustable Mic Stand	Black Tripod Boom Microphone Stand - Convenient, Portable, and Adjustable Mic Stand	21,06 €	1	2	42,12 €
Artistic Performances	Sound Equipment	Sound Mixer	Audio Mixer Mixing Console USB XLR Input 3-band EQ 48V Phantom Power with Power Adapter	125,72 €	1	1	125,72 €
Artistic Performances	Sound Equipment	Microphone	Behringer Ultravoice Xm8500 Dynamic Vocal Microphone, Cardioid	18,34 €	1	8	146,72 €

Artistic Performances	Furniture	Chairs	Cadeira de Visitante Empilhável Visi Renna Preto STAPLES	33,90 €	1	30	1.017,00 €
Artistic Performances	Furniture	Platform	Plataforma de Palco Millenium Stage Platform - IDL (2x1m) - para interiores	298,99 €	1	1	298,99 €
Movies & Exhibitions	Technology and Communication Equipment	Movie Projector	Projektor VIEWSONIC PJD6352LS	822,99 €	1	1	822,99 €
Movies & Exhibitions	Technology and Communication Equipment	Movie Screen	Tela Suspensão Manual NAPOFIX 248X165 S169-2080	153,99 €	1	1	153,99 €
Movies & Exhibitions	Furniture	Chairs	Cadeira de Visitante Empilhável Visi Renna Preto STAPLES	33,90 €	1	20	678,00 €
General	Technology and Communication Equipment	A/C	Ar Condicionado MITSUBISHI DXK09Z5 1X1	549,99 €	1	5	2.749,95 €
General	Technology and Communication Equipment	Security and Alarm Equipment	Security and Alarm Equipment	3.000,00 €	1	1	3.000,00 €
General	Technology and Communication Equipment	Fire Equipment	Fire Equipment	1.000,00 €	1	1	1.000,00 €
General	Software	Security and Alarm System	Security and Alarm System	1.000,00 €	1	1	1.000,00 €
General	Software	Fire System	Fire System	500,00 €	1	1	500,00 €

General	Software	POS System	POS Software System	400,00 €	1	1	400,0 0 €
General	Others	Website	Website	500,00 €	1	1	500,0 0 €

Annex 60 – General Assumptions

Currency	Euro
Inflation Rate	1,50%
Project's 1st Year (Year 0)	2017

Average Payment Period	Months	
Customers - Restaurant	0	
Customers - Cultural Agenda	0	
Customers - Classes	0	
SOPE -VAT	1	
Inventory	0	
Average Collecting Period	Months	
SOPE - VAT	1	
SOPE - IRS	1	
SOPE - Social Security	1	
External Supplies & Services	1	
Inventory	0	
Average Stocking Period	Months	Days
Appetizers	0,07	2
Desserts	0,1	3
Drinks	6	180
Main Dishes	0	0
Snacks	0	0

VAT Tax (Output VAT)	
Restaurant	13%
Cultural Agenda	13%
Classes	23%
VAT Tax (Input VAT)	
Electricity	6%
Water	6%
Communications	23%
Car leasing	23%
Accounting	23%
Recruitment	23%
Communication Agencies	23%
Services	23%
Event Logistics	23%
Maintenance*	23%
Cleaning	23%
Security	23%
Public Contracts	23%
Training & Team Building	23%
Inauguration Event	23%

Social Security	
Employee	11%
Company	23,75%
IRS	Var.
Food Allowance	159,06 €
Employers' Insurance	1%
IRC	21%
"Derrama Municipal"	1,50%
"Imposto de Selo"	4,00%

Interest Rates	
Short Term Investment	0,11%
Short Term Loan	7,50%
Long Term Loan	3,75%
Euribor 12 months	-0,141%
Spread	3,8%

Risk Free Rate (Rf)	2,78%
Market Premium	6,00%
Beta unlevered	100,00%
Cash Flow Perpetual Growth Rate (g)	0,00%

Annex 61 – Sales Map

	2017	2018	2019	2020	2021
Cultural Agenda	- €	- €	30.768,00 €	34.320,00 €	36.684,00 €
Music Concerts	- €	- €	13.312,00 €	14.976,00 €	15.808,00 €
Theatre Plays	- €	- €	7.680,00 €	8.448,00 €	9.216,00 €
Dance	- €	- €	3.840,00 €	4.224,00 €	4.608,00 €
Exhibitions	- €	- €	240,00 €	264,00 €	288,00 €
Poetry Performances	- €	- €	- €	- €	- €
Debates	- €	- €	- €	- €	- €
Film Sessions	- €	- €	- €	- €	- €
Festivals	- €	- €	320,00 €	360,00 €	380,00 €
Thematic Nights	- €	- €	5.376,00 €	6.048,00 €	6.384,00 €
Classes	- €	- €	25.390,00 €	27.763,00 €	29.388,00 €
Piano Classes	- €	- €	900,00 €	900,00 €	900,00 €
Guitar Classes	- €	- €	3.900,00 €	4.200,00 €	4.500,00 €
Drums Classes	- €	- €	900,00 €	900,00 €	900,00 €
Sitar Classes	- €	- €	3.900,00 €	4.200,00 €	4.500,00 €
Goblet Drums Classes	- €	- €	3.900,00 €	4.200,00 €	4.500,00 €
Kamacheh Classes	- €	- €	3.900,00 €	4.200,00 €	4.500,00 €
Language Courses Room	- €	- €	1.500,00 €	1.800,00 €	1.800,00 €
Workshops	- €	- €	2.240,00 €	2.688,00 €	2.688,00 €
Meet The World	- €	- €	1.250,00 €	1.375,00 €	1.500,00 €
Moniz Project	- €	- €	3.000,00 €	3.300,00 €	3.600,00 €
Restaurant	- €	- €	729.300,00 €	793.650,00 €	858.000,00 €
Membership	- €	- €	1.500,00 €	1.650,00 €	1.770,00 €
Total	- €	- €	786.958,00 €	857.383,00 €	925.842,00 €

	2022	2023	2024	2025
Cultural Agenda	39.642,00 €	41.418,00 €	44.376,00 €	46.152,00 €
Music Concerts	17.056,00 €	17.888,00 €	19.136,00 €	19.968,00 €
Theatre Plays	9.984,00 €	10.368,00 €	11.136,00 €	11.520,00 €
Dance	4.992,00 €	5.184,00 €	5.568,00 €	5.760,00 €
Exhibitions	312,00 €	324,00 €	348,00 €	360,00 €
Poetry Performances	- €	- €	- €	- €
Debates	- €	- €	- €	- €
Film Sessions	- €	- €	- €	- €
Festivals	410,00 €	430,00 €	460,00 €	480,00 €
Thematic Nights	6.888,00 €	7.224,00 €	7.728,00 €	8.064,00 €
Classes	32.361,00 €	33.986,00 €	36.359,00 €	37.559,00 €
Piano Classes	1.200,00 €	1.200,00 €	1.200,00 €	1.200,00 €
Guitar Classes	4.800,00 €	5.100,00 €	5.400,00 €	5.700,00 €
Drums Classes	1.200,00 €	1.200,00 €	1.200,00 €	1.200,00 €
Sitar Classes	4.800,00 €	5.100,00 €	5.400,00 €	5.700,00 €
Goblet Drums Classes	4.800,00 €	5.100,00 €	5.400,00 €	5.700,00 €
Kamacheh Classes	4.800,00 €	5.100,00 €	5.400,00 €	5.700,00 €
Language Courses Room	2.100,00 €	2.100,00 €	2.400,00 €	2.400,00 €
Workshops	3.136,00 €	3.136,00 €	3.584,00 €	3.584,00 €
Meet The World	1.625,00 €	1.750,00 €	1.875,00 €	1.875,00 €
Moniz Project	3.900,00 €	4.200,00 €	4.500,00 €	4.500,00 €
Restaurant	922.350,00 €	965.250,00 €	1.029.600,00 €	1.072.500,00 €
Membership	1.890,00 €	2.010,00 €	2.130,00 €	2.250,00 €
Total	996.243,00 €	1.042.664,00 €	1.112.465,00 €	1.158.461,00 €

	2026	2027	2028	2029
Cultural Agenda	47.928,00 €	49.704,00 €	50.886,00 €	52.662,00 €
Music Concerts	20.800,00 €	21.632,00 €	22.048,00 €	22.880,00 €
Theatre Plays	11.904,00 €	12.288,00 €	12.672,00 €	13.056,00 €
Dance	5.952,00 €	6.144,00 €	6.336,00 €	6.528,00 €
Exhibitions	372,00 €	384,00 €	396,00 €	408,00 €
Poetry Performances	- €	- €	- €	- €
Debates	- €	- €	- €	- €
Film Sessions	- €	- €	- €	- €
Festivals	500,00 €	520,00 €	530,00 €	550,00 €
Thematic Nights	8.400,00 €	8.736,00 €	8.904,00 €	9.240,00 €
Classes	39.184,00 €	39.184,00 €	42.157,00 €	43.357,00 €
Piano Classes	1.200,00 €	1.200,00 €	1.500,00 €	1.500,00 €
Guitar Classes	6.000,00 €	6.000,00 €	6.300,00 €	6.600,00 €
Drums Classes	1.200,00 €	1.200,00 €	1.500,00 €	1.500,00 €
Sitar Classes	6.000,00 €	6.000,00 €	6.300,00 €	6.600,00 €
Goblet Drums Classes	6.000,00 €	6.000,00 €	6.300,00 €	6.600,00 €
Kamacheh Classes	6.000,00 €	6.000,00 €	6.300,00 €	6.600,00 €
Language Courses Room	2.400,00 €	2.400,00 €	2.700,00 €	2.700,00 €
Workshops	3.584,00 €	3.584,00 €	4.032,00 €	4.032,00 €
Meet The World	2.000,00 €	2.000,00 €	2.125,00 €	2.125,00 €
Moniz Project	4.800,00 €	4.800,00 €	5.100,00 €	5.100,00 €
Restaurant	1.115.400,00 €	1.158.300,00 €	1.201.200,00 €	1.222.650,00 €
Membership	2.340,00 €	2.400,00 €	2.490,00 €	2.550,00 €
Total	1.204.852,00 €	1.249.588,00 €	1.296.733,00 €	1.321.219,00 €

	2030	2031	2032
Cultural Agenda	53.844,00 €	53.844,00 €	53.844,00 €
Music Concerts	23.296,00 €	23.296,00 €	23.296,00 €
Theatre Plays	13.440,00 €	13.440,00 €	13.440,00 €
Dance	6.720,00 €	6.720,00 €	6.720,00 €
Exhibitions	420,00 €	420,00 €	420,00 €
Poetry Performances	- €	- €	- €
Debates	- €	- €	- €
Film Sessions	- €	- €	- €
Festivals	560,00 €	560,00 €	560,00 €
Thematic Nights	9.408,00 €	9.408,00 €	9.408,00 €
Classes	43.782,00 €	43.782,00 €	43.782,00 €
Piano Classes	1.500,00 €	1.500,00 €	1.500,00 €
Guitar Classes	6.600,00 €	6.600,00 €	6.600,00 €
Drums Classes	1.500,00 €	1.500,00 €	1.500,00 €
Sitar Classes	6.600,00 €	6.600,00 €	6.600,00 €
Goblet Drums Classes	6.600,00 €	6.600,00 €	6.600,00 €
Kamacheh Classes	6.600,00 €	6.600,00 €	6.600,00 €
Language Courses Room	2.700,00 €	2.700,00 €	2.700,00 €
Workshops	4.032,00 €	4.032,00 €	4.032,00 €
Meet The World	2.250,00 €	2.250,00 €	2.250,00 €
Moniz Project	5.400,00 €	5.400,00 €	5.400,00 €
Restaurant	1.265.550,00 €	1.265.550,00 €	1.265.550,00 €
Membership	2.640,00 €	2.640,00 €	2.640,00 €
Total	1.365.816,00 €	1.365.816,00 €	1.365.816,00 €

Annex 62 – Payroll & Retentions

Payroll	2017	2018	2019	2020	2021	2022
Gross Salaries	- €	- €	340.200 €	345.303 €	350.483 €	355.740 €
Social Security	- €	- €	80.798 €	82.009 €	83.240 €	84.488 €
Food Allowance	- €	- €	41.992 €	42.622 €	43.261 €	43.910 €
Insurance	- €	- €	3.402 €	3.453 €	3.505 €	3.557 €
Training	- €	- €	2.500 €	2.538 €	2.576 €	2.614 €
Others	- €	- €	1.000 €	1.015 €	1.030 €	1.046 €
Total	- €	- €	469.891 €	476.940 €	484.094 €	491.355 €

Employee Retention	2017	2018	2019	2020	2021	2022
IRS Retention	- €	- €	50.194 €	50.946 €	51.711 €	52.486 €
SS (Employee)	- €	- €	37.422 €	37.983 €	38.553 €	39.131 €
Total	- €	- €	87.616 €	88.930 €	90.264 €	91.618 €

Payroll	2023	2024	2025	2026	2027
Gross Salaries	361.076 €	366.492 €	371.989 €	377.569 €	383.233 €
Social Security	85.756 €	87.042 €	88.347 €	89.673 €	91.018 €
Food Allowance	44.569 €	45.237 €	45.916 €	46.604 €	47.303 €
Insurance	3.611 €	3.665 €	3.720 €	3.776 €	3.832 €
Training	2.653 €	2.693 €	2.734 €	2.775 €	2.816 €
Others	1.061 €	1.077 €	1.093 €	1.110 €	1.126 €
Total	498.726 €	506.206 €	513.800 €	521.507 €	529.329 €

Employee Retention	2023	2024	2025	2026	2027
IRS Retention	53.274 €	54.073 €	54.884 €	55.707 €	56.543 €
SS (Employee)	39.718 €	40.314 €	40.919 €	41.533 €	42.156 €
Total	92.992 €	94.387 €	95.803 €	97.240 €	98.698 €

Payroll	2028	2029	2030	2031	2032
Gross Salaries	388.981 €	394.816 €	400.738 €	406.749 €	412.851 €
Social Security	92.383 €	93.769 €	95.175 €	96.603 €	98.052 €
Food Allowance	48.013 €	48.733 €	49.464 €	50.206 €	50.959 €
Insurance	3.890 €	3.948 €	4.007 €	4.067 €	4.129 €
Training	2.858 €	2.901 €	2.945 €	2.989 €	3.034 €
Others	1.143 €	1.161 €	1.178 €	1.196 €	1.214 €
Total	537.269 €	545.328 €	553.508 €	561.811 €	570.238 €

Employee Retention	2028	2029	2030	2031	2032
IRS Retention	57.391 €	58.252 €	59.125 €	60.012 €	60.912 €
SS (Employee)	42.788 €	43.430 €	44.081 €	44.742 €	45.414 €
Total	100.179 €	101.681 €	103.207 €	104.755 €	106.326 €

Annex 63 – External Supplies and Services

Expenses	2017	2018	2019	2020	2021
Electricity	- €	- €	750,00 €	1.015,00 €	1.030,23 €
Water	- €	- €	450,00 €	609,00 €	618,14 €
Communications	- €	- €	405,00 €	548,10 €	556,32 €
Car Leasing	- €	- €	2.475,00 €	3.349,50 €	3.399,74 €
Accounting	- €	- €	1.350,00 €	1.827,00 €	1.854,41 €
Recruitment	- €	- €	1.687,50 €	2.283,75 €	2.318,01 €
Communication Agencies Services	- €	- €	7.500,00 €	10.150,00 €	10.302,25 €
Event Logistics	- €	- €	42.187,50 €	57.093,75 €	57.950,16 €
Maintenance*	- €	- €	1.800,00 €	2.436,00 €	2.472,54 €
Cleaning	- €	- €	2.887,50 €	3.907,75 €	3.966,37 €
Security	- €	- €	6.750,00 €	9.135,00 €	9.272,03 €
Public Contracts	- €	- €	15.000,00 €	20.300,00 €	20.604,50 €
Inauguration Event	- €	- €	1.500,00 €	- €	- €
Services of Artistic Nature	- €	- €	75.000,00 €	101.500,00 €	103.022,50 €
Total	- €	- €	159.742,50 €	214.154,85 €	217.367,17 €

Expenses	2022	2023	2024	2025
Electricity	1.045,68 €	1.061,36 €	1.077,28 €	1.093,44 €
Water	627,41 €	636,82 €	646,37 €	656,07 €
Communications	564,67 €	573,14 €	581,73 €	590,46 €
Car Leasing	3.450,74 €	3.502,50 €	3.555,04 €	3.608,36 €
Accounting	1.882,22 €	1.910,45 €	1.939,11 €	1.968,20 €
Recruitment	2.352,78 €	2.388,07 €	2.423,89 €	2.460,25 €
Communication Agencies Services	10.456,78 €	10.613,64 €	10.772,84 €	10.934,43 €
Event Logistics	58.819,41 €	59.701,70 €	60.597,23 €	61.506,18 €
Maintenance*	2.509,63 €	2.547,27 €	2.585,48 €	2.624,26 €
Cleaning	4.025,86 €	4.086,25 €	4.147,54 €	4.209,76 €
Security	9.411,11 €	9.552,27 €	9.695,56 €	9.840,99 €
Public Contracts	20.913,57 €	21.227,27 €	21.545,68 €	21.868,87 €
Inauguration Event	- €	- €	- €	- €
Services of Artistic Nature	104.567,84 €	106.136,36 €	107.728,40 €	109.344,33 €
Total	220.627,68 €	223.937,10 €	227.296,15 €	230.705,59 €

Expenses	2026	2027	2028	2029
Electricity	1.109,84 €	1.126,49 €	1.143,39 €	1.160,54 €
Water	665,91 €	675,90 €	686,03 €	696,32 €
Communications	599,32 €	608,31 €	617,43 €	626,69 €
Car Leasing	3.662,49 €	3.717,43 €	3.773,19 €	3.829,78 €
Accounting	1.997,72 €	2.027,69 €	2.058,10 €	2.088,97 €
Recruitment	2.497,15 €	2.534,61 €	2.572,63 €	2.611,22 €
Communication Agencies Services	11.098,45 €	11.264,93 €	11.433,90 €	11.605,41 €
Event Logistics	62.428,78 €	63.365,21 €	64.315,69 €	65.280,42 €
Maintenance*	2.663,63 €	2.703,58 €	2.744,14 €	2.785,30 €
Cleaning	4.272,90 €	4.337,00 €	4.402,05 €	4.468,08 €
Security	9.988,60 €	10.138,43 €	10.290,51 €	10.444,87 €
Public Contracts	22.196,90 €	22.529,85 €	22.867,80 €	23.210,82 €
Inauguration Event	- €	- €	- €	- €
Services of Artistic Nature	110.984,49 €	112.649,26 €	114.339,00 €	116.054,08 €
Total	234.166,18 €	237.678,67 €	241.243,85 €	244.862,51 €

Expenses	2030	2031	2032
Electricity	1.177,95 €	1.195,62 €	1.213,55 €
Water	706,77 €	717,37 €	728,13 €
Communications	636,09 €	645,63 €	655,32 €
Car Leasing	3.887,23 €	3.945,54 €	4.004,72 €
Accounting	2.120,31 €	2.152,11 €	2.184,39 €
Recruitment	2.650,39 €	2.690,14 €	2.730,49 €
Communication Agencies Services	11.779,49 €	11.956,18 €	12.135,52 €
Event Logistics	66.259,63 €	67.253,52 €	68.262,32 €
Maintenance*	2.827,08 €	2.869,48 €	2.912,53 €
Cleaning	4.535,10 €	4.603,13 €	4.672,18 €
Security	10.601,54 €	10.760,56 €	10.921,97 €
Public Contracts	23.558,98 €	23.912,36 €	24.271,05 €
Inauguration Event	- €	- €	- €
Services of Artistic Nature	117.794,89 €	119.561,82 €	121.355,24 €
Total	248.535,45 €	252.263,48 €	256.047,43 €

Annex XXX – Cost of Goods Sold¹⁹

	2017	2018	2019	2020
Appetizers				
Initial Stock	- €	- €	- €	0,35 €
Purchasing	- €	- €	1.271,13 €	1.354,70 €
Consumption	- €	- €	1.207,57 €	1.286,97 €
Final Stock	- €	- €	0,35 €	0,37 €
Desserts				
Initial Stock	- €	- €	- €	4,09 €
Purchasing	- €	- €	9.954,85 €	10.609,38 €
Consumption	- €	- €	9.457,10 €	10.078,91 €
Final Stock	- €	- €	4,09 €	4,39 €
Drinks				
Initial Stock	- €	- €	- €	385,00 €
Purchasing	- €	- €	15.613,85 €	16.640,46 €
Consumption	- €	- €	14.833,16 €	15.808,44 €
Final Stock	- €	- €	385,00 €	600,18 €
Main Dishes				
Initial Stock	- €	- €	- €	- €
Purchasing	- €	- €	7.206,74 €	7.680,58 €
Consumption	- €	- €	7.062,60 €	7.526,97 €
Final Stock	- €	- €	- €	- €
Snacks				
Initial Stock	- €	- €	- €	- €
Purchasing	- €	- €	20.047,16 €	21.365,26 €
Consumption	- €	- €	19.044,80 €	20.297,00 €
Final Stock	- €	- €	- €	- €
Total Purchasing	- €	- €	54.093,72 €	57.650,38 €
Total Cost of Goods Sold	- €	- €	51.605,23 €	54.998,28 €
Total Final Stock	- €	- €	389,44 €	604,94 €

¹⁹ In Portuguese: CMVMC - Custo das Mercadorias Vendidas e Matérias Consumidas

	2021	2022	2023	2024
Appetizers				
Initial Stock	0,37 €	0,38 €	0,38 €	0,39 €
Purchasing	1.361,93 €	1.382,36 €	1.403,09 €	1.424,14 €
Consumption	1.293,83 €	1.313,24 €	1.332,94 €	1.352,93 €
Final Stock	0,38 €	0,38 €	0,39 €	0,39 €
Desserts				
Initial Stock	4,39 €	4,42 €	4,49 €	4,55 €
Purchasing	10.665,96 €	10.825,95 €	10.988,34 €	11.153,16 €
Consumption	10.132,66 €	10.284,65 €	10.438,92 €	10.595,51 €
Final Stock	4,42 €	4,49 €	4,55 €	4,62 €
Drinks				
Initial Stock	600,18 €	708,48 €	768,07 €	803,75 €
Purchasing	16.729,21 €	16.980,15 €	17.234,85 €	17.493,37 €
Consumption	15.892,75 €	16.131,14 €	16.373,11 €	16.618,70 €
Final Stock	708,48 €	768,07 €	803,75 €	827,71 €
Main Dishes				
Initial Stock	- €	- €	- €	- €
Purchasing	7.721,54 €	7.837,36 €	7.954,93 €	8.074,25 €
Consumption	7.567,11 €	7.680,62 €	7.795,83 €	7.912,76 €
Final Stock	- €	- €	- €	- €
Snacks				
Initial Stock	- €	- €	- €	- €
Purchasing	21.479,21 €	21.801,40 €	22.128,42 €	22.460,34 €
Consumption	20.405,25 €	20.711,33 €	21.022,00 €	21.337,33 €
Final Stock	- €	- €	- €	- €
Total Purchasing	57.957,85 €	58.827,21 €	59.709,62 €	60.605,27 €
Total Cost of Goods Sold	55.291,60 €	56.120,97 €	56.962,79 €	57.817,23 €
Total Final Stock	713,27 €	772,94 €	808,68 €	832,72 €

	2026	2027	2028	2029
Appetizers				
Initial Stock	0,40 €	0,40 €	0,40 €	0,41 €
Purchasing	1.453,07 €	1.467,71 €	1.489,73 €	1.512,07 €
Consumption	1.380,42 €	1.394,33 €	1.415,24 €	1.436,47 €
Final Stock	0,40 €	0,40 €	0,41 €	0,42 €
Desserts				
Initial Stock	4,67 €	4,71 €	4,76 €	4,83 €
Purchasing	11.379,79 €	11.494,41 €	11.666,83 €	11.841,83 €
Consumption	10.810,80 €	10.919,69 €	11.083,49 €	11.249,74 €
Final Stock	4,71 €	4,76 €	4,83 €	4,91 €
Drinks				
Initial Stock	843,89 €	856,28 €	866,81 €	878,68 €
Purchasing	17.848,82 €	18.028,61 €	18.299,04 €	18.573,52 €
Consumption	16.956,38 €	17.127,18 €	17.384,08 €	17.644,85 €
Final Stock	856,28 €	866,81 €	878,68 €	891,30 €
Main Dishes				
Initial Stock	- €	- €	- €	- €
Purchasing	8.238,31 €	8.321,29 €	8.446,11 €	8.572,80 €
Consumption	8.073,54 €	8.154,87 €	8.277,19 €	8.401,35 €
Final Stock	- €	- €	- €	- €
Snacks				
Initial Stock	- €	- €	- €	- €
Purchasing	22.916,72 €	23.147,55 €	23.494,76 €	23.847,19 €
Consumption	21.770,88 €	21.990,17 €	22.320,03 €	22.654,83 €
Final Stock	- €	- €	- €	- €
Total Purchasing	61.836,70 €	62.459,57 €	63.396,47 €	64.347,41 €
Total Cost of Goods Sold	58.992,02 €	59.586,23 €	60.480,03 €	61.387,23 €
Total Final Stock	861,39 €	871,98 €	883,92 €	896,62 €

	2030	2031	2032
Appetizers			
Initial Stock	0,42 €	0,42 €	0,42 €
Purchasing	1.534,75 €	1.519,78 €	1.542,58 €
Consumption	1.458,02 €	1.443,79 €	1.465,45 €
Final Stock	0,42 €	0,42 €	0,42 €
Desserts			
Initial Stock	4,91 €	4,98 €	4,93 €
Purchasing	12.019,46 €	11.902,19 €	12.080,73 €
Consumption	11.418,48 €	11.307,09 €	11.476,69 €
Final Stock	4,98 €	4,93 €	5,01 €
Drinks			
Initial Stock	891,30 €	904,39 €	906,31 €
Purchasing	18.852,12 €	18.668,20 €	18.948,22 €
Consumption	17.909,52 €	17.734,79 €	18.000,81 €
Final Stock	904,39 €	906,31 €	914,17 €
Main Dishes			
Initial Stock	- €	- €	- €
Purchasing	8.701,40 €	8.616,50 €	8.745,75 €
Consumption	8.527,37 €	8.444,17 €	8.570,84 €
Final Stock	- €	- €	- €
Snacks			
Initial Stock	- €	- €	- €
Purchasing	24.204,89 €	23.968,75 €	24.328,28 €
Consumption	22.994,65 €	22.770,31 €	23.111,87 €
Final Stock	- €	- €	- €
Total Purchasing	65.312,63 €	64.675,43 €	65.645,56 €
Total Cost of Goods Sold	62.308,04 €	61.700,15 €	62.625,65 €
Total Final Stock	909,79 €	911,66 €	919,60 €

Annex 64 – SOPE (State and Other Public Entities)²⁰

SS+IRS	2017	2018	2019	2020	2021
Social Security					
Employee (11%)	- €	- €	37.422,00 €	37.983,33 €	38.553,08 €
Company (23,75%)	- €	- €	80.798 €	82.009,46 €	83.239,60 €
SS Debit	- €	- €	118.219,50 €	119.992,79 €	121.792,68 €
IRS Retention	- €	- €	50.194 €	50.946,40 €	51.710,60 €
IRS Debit	- €	- €	50.194 €	50.946 €	51.711 €
Total Debt (SS+IRS)	- €	- €	168.413,00 €	170.939,20 €	173.503,28 €

VAT	2017	2018	2019	2020	2021
Output VAT (Clients)	- €	- €	92.469,66 €	100.753,18 €	108.754,54 €
Input VAT (Suppliers)	- €	- €	- €	- €	- €
Δ	- €	- €	92.469,66 €	100.753,18 €	108.754,54 €

SS+IRS	2022	2023	2024	2025
Social Security				
Employee (11%)	39.131,38 €	39.718,35 €	40.314,12 €	40.918,83 €
Company (23,75%)	84.488,20 €	85.755,52 €	87.041,85 €	88.347,48 €
SS Debit	123.619,57 €	125.473,87 €	127.355,98 €	129.266,32 €
IRS Retention	52.486,26 €	53.273,55 €	54.072,65 €	54.883,74 €
IRS Debit	52.486 €	53.274 €	54.073 €	54.884 €
Total Debt (SS+IRS)	176.105,83 €	178.747,42 €	181.428,63 €	184.150,06 €

VAT	2022	2023	2024	2025
Output VAT (Clients)	117.076,30 €	122.542,32 €	130.751,89 €	136.138,44 €
Input VAT (Suppliers)	- €	- €	- €	- €
Δ	117.076,30 €	122.542,32 €	130.751,89 €	136.138,44 €

²⁰ In Portuguese: EOEP – Estado e Outros Entes Públicos

SS+IRS	2025	2026	2027	2028
Social Security				
Employee (11%)	40.918,83 €	41.532,62 €	42.155,61 €	42.787,94 €
Company (23,75%)	88.347,48 €	89.672,69 €	91.017,78 €	92.383,05 €
SS Debit	129.266,32 €	131.205,31 €	133.173,39 €	135.170,99 €
IRS Retention	54.883,74 €	55.707,00 €	56.542,61 €	57.390,74 €
IRS Debit	54.884 €	55.707 €	56.543 €	57.391 €
Total Debt (SS+IRS)	184.150,06 €	186.912,31 €	189.716,00 €	192.561,74 €

VAT	2025	2026	2027	2028
Output VAT (Clients)	136.138,44 €	141.598,85 €	146.749,78 €	152.393,92 €
Input VAT (Suppliers)	- €	- €	- €	- €
Δ	136.138,44 €	141.598,85 €	146.749,78 €	152.393,92 €

SS+IRS	2029	2030	2031	2032
Social Security				
Employee (11%)	43.429,76 €	44.081,21 €	44.742,42 €	45.413,56 €
Company (23,75%)	93.768,80 €	95.175,33 €	96.602,96 €	98.052,00 €
SS Debit	137.198,56 €	139.256,53 €	141.345,38 €	143.465,56 €
IRS Retention	58.251,61 €	59.125,38 €	60.012,26 €	60.912,44 €
IRS Debit	58.252 €	59.125 €	60.012 €	60.912 €
Total Debt (SS+IRS)	195.450,16 €	198.381,91 €	201.357,64 €	204.378,01 €

VAT	2029	2030	2031	2032
Output VAT (Clients)	155.301,55 €	160.469,23 €	160.469,23 €	160.469,23 €
Input VAT (Suppliers)	- €	- €	- €	- €
Δ	155.301,55 €	160.469,23 €	160.469,23 €	160.469,23 €

Annex 65 – Depreciations Map

Depreciations	Acq. Cost	Depreciation %	Life Cycle	2018	2019	2020	2021	2022
Tangible Fixed Assets								
Building acquisition	750.000,00 €	2%	50	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €
Rehabilitation works	300.000,00 €	5%	20	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €
Cooking Equipment	168,74 €	VAR.	VAR.	50,11 €	50,11 €	50,11 €	51,95 €	52,38 €
Dishes and Serving Pieces	1.297,35 €	VAR.	VAR.	419,55 €	419,55 €	419,55 €	436,95 €	439,32 €
Electrical	215,95 €	14%	7	30,85 €	30,85 €	30,85 €	30,85 €	30,85 €
Furniture	12.639,83 €	VAR.	VAR.	1.588,73 €	1.588,73 €	1.588,73 €	1.588,73 €	1.589,80 €
Glassware	98,40 €	33%	3	32,80 €	32,80 €	32,80 €	34,30 €	34,30 €
Instruments	3.433,56 €	13%	8	429,20 €	429,20 €	429,20 €	429,20 €	429,20 €
Large Appliances	1.932,96 €	14%	7	276,14 €	276,14 €	276,14 €	276,14 €	276,14 €
Lighting Equipment	1.382,16 €	VAR.	VAR.	176,91 €	176,91 €	176,91 €	176,91 €	176,91 €
Office Equipment	3.387,22 €	25%	4	846,81 €	846,81 €	846,81 €	846,81 €	898,77 €
Small Appliances	494,05 €	25%	4	123,51 €	123,51 €	123,51 €	123,51 €	131,09 €
Sound Equipment	314,56 €	20%	5	62,91 €	62,91 €	62,91 €	62,91 €	62,91 €
Technology and Communication Equipment	14.261,69 €	VAR.	VAR.	3.271,46 €	3.271,46 €	3.271,46 €	3.348,96 €	3.364,30 €
Intangible Fixed Assts								
Website	500,00 €	33%	3	166,67 €	166,67 €	166,67 €	174,28 €	174,28 €
Software	2.354,93 €	33%	3	784,98 €	784,98 €	784,98 €	820,83 €	820,83 €
Total Depreciations	- €	- €	- €	38.260,62 €	38.260,62 €	38.260,62 €	38.402,32 €	38.481,08 €

Depreciations	Acq. Cost	Depreciation %	Life Cycle	2023	2024	2025	2026	2027
Tangible Fixed Assets								
Building acquisition	750.000,00 €	2%	50	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €
Rehabilitation works	300.000,00 €	5%	20	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €
Cooking Equipment	168,74 €	VAR.	VAR.	52,38 €	54,30 €	54,62 €	55,07 €	57,08 €
Dishes and Serving Pieces	1.297,35 €	VAR.	VAR.	439,32 €	457,51 €	457,51 €	460,03 €	479,06 €
Electrical	215,95 €	14%	7	30,85 €	30,85 €	34,24 €	34,24 €	34,24 €
Furniture	12.639,83 €	VAR.	VAR.	1.589,80 €	1.589,80 €	1.589,80 €	1.789,69 €	1.789,69 €
Glassware	98,40 €	33%	3	34,30 €	35,86 €	35,86 €	35,86 €	37,50 €
Instruments	3.433,56 €	13%	8	429,20 €	429,20 €	429,20 €	483,48 €	483,48 €
Large Appliances	1.932,96 €	14%	7	276,14 €	276,14 €	306,47 €	306,47 €	306,47 €
Lighting Equipment	1.382,16 €	VAR.	VAR.	176,91 €	176,91 €	180,55 €	198,74 €	198,74 €
Office Equipment	3.387,22 €	25%	4	898,77 €	898,77 €	898,77 €	1.012,46 €	1.012,46 €
Small Appliances	494,05 €	25%	4	131,09 €	131,09 €	131,09 €	139,14 €	139,14 €
Sound Equipment	314,56 €	20%	5	67,77 €	67,77 €	67,77 €	67,77 €	67,77 €
Technology and Communication Equipment	14.261,69 €	VAR.	VAR.	3.426,82 €	3.507,86 €	3.507,86 €	3.589,39 €	3.674,13 €
Intangible Fixed Assts								
Website	500,00 €	33%	3	174,28 €	182,24 €	182,24 €	182,24 €	190,56 €
Software	2.354,93 €	33%	3	820,83 €	858,33 €	858,33 €	858,33 €	897,53 €
Total Depreciations	- €	- €	- €	38.548,46 €	38.696,64 €	38.734,31 €	39.212,92 €	39.367,86 €

Depreciations	Acq. Cost	Depreciation %	Life Cycle	2027	2028	2029	2030	2031
Tangible Fixed Assets								
Building acquisition	750.000,00 €	2%	50	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €
Rehabilitation works	300.000,00 €	5%	20	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €	15.000,00 €
Cooking Equipment	168,74 €	VAR.	VAR.	57,08 €	57,08 €	57,08 €	59,67 €	59,67 €
Dishes and Serving Pieces	1.297,35 €	VAR.	VAR.	479,06 €	479,06 €	479,06 €	501,62 €	501,62 €
Electrical	215,95 €	14%	7	34,24 €	34,24 €	34,24 €	34,24 €	34,24 €
Furniture	12.639,83 €	VAR.	VAR.	1.789,69 €	1.789,69 €	1.789,69 €	1.790,90 €	1.790,90 €
Glassware	98,40 €	33%	3	37,50 €	37,50 €	37,50 €	39,22 €	39,22 €
Instruments	3.433,56 €	13%	8	483,48 €	483,48 €	483,48 €	483,48 €	483,48 €
Large Appliances	1.932,96 €	14%	7	306,47 €	306,47 €	306,47 €	306,47 €	306,47 €
Lighting Equipment	1.382,16 €	VAR.	VAR.	198,74 €	198,74 €	198,74 €	198,74 €	198,74 €
Office Equipment	3.387,22 €	25%	4	1.012,46 €	1.012,46 €	1.012,46 €	1.074,58 €	1.074,58 €
Small Appliances	494,05 €	25%	4	139,14 €	139,14 €	139,14 €	147,67 €	147,67 €
Sound Equipment	314,56 €	20%	5	67,77 €	73,01 €	73,01 €	73,01 €	73,01 €
Technology and Communication Equipment	14.261,69 €	VAR.	VAR.	3.674,13 €	3.741,49 €	3.741,49 €	3.847,38 €	3.847,38 €
Intangible Fixed Assts								
Website	500,00 €	33%	3	190,56 €	190,56 €	190,56 €	199,27 €	199,27 €
Software	2.354,93 €	33%	3	897,53 €	897,53 €	897,53 €	938,53 €	938,53 €
Total Depreciations	- €	- €	- €	39.367,86 €	39.440,45 €	39.440,45 €	39.694,79 €	39.694,79 €

Depreciations	Acq. Cost	Depreciation %	Life Cycle	2032
Tangible Fixed Assets				
Building acquisition	750.000,00 €	2%	50	15.000,00 €
Rehabilitation works	300.000,00 €	5%	20	15.000,00 €
Cooking Equipment	168,74 €	VAR.	VAR.	60,02 €
Dishes and Serving Pieces	1.297,35 €	VAR.	VAR.	501,62 €
Electrical	215,95 €	14%	7	38,00 €
Furniture	12.639,83 €	VAR.	VAR.	1.790,90 €
Glassware	98,40 €	33%	3	39,22 €
Instruments	3.433,56 €	13%	8	483,48 €
Large Appliances	1.932,96 €	14%	7	340,13 €
Lighting Equipment	1.382,16 €	VAR.	VAR.	202,78 €
Office Equipment	3.387,22 €	25%	4	1.074,58 €
Small Appliances	494,05 €	25%	4	147,67 €
Sound Equipment	314,56 €	20%	5	73,01 €
Technology and Communication Equipment	14.261,69 €	VAR.	VAR.	3.847,38 €
Intangible Fixed Assts				
Website	500,00 €	33%	3	199,27 €
Software	2.354,93 €	33%	3	938,53 €
Total Depreciations	- €	- €	- €	39.736,60 €

Annex 66 – Working Capital

		2017	2018	2019	2020
Needs	VAT	560,98 €	31.100,59 €	48.989,44 €	49.933,94 €
Cash Reserve	-	- €	- €	48.600,00 €	49.329,00 €
Clients - Restaurant	13%	- €	- €	- €	- €
Clients - Cultural Agenda	13%	- €	- €	- €	- €
Clients - Classes	23%	- €	- €	- €	- €
Clients - Membership	23%	- €	- €	- €	- €
Inventory	-	- €	- €	389,44 €	604,94 €
EOEP - VAT	var.	560,98 €	31.100,59 €	- €	- €
Resources		- €	- €	101.314,87 €	101.900,75 €
Suppliers	-	- €	- €	19.967,81 €	17.846,24 €
EOEP	var.	- €	- €	81.347,05 €	84.054,51 €
Working Capital		560,98 €	31.100,59 €	-52.325,43 €	-51.966,81 €
WC Investment		560,98 €	30.539,61 €	-83.426,02 €	358,62 €

		2021	2022	2023	2024
Needs	VAT	50.782,21 €	51.592,91 €	52.390,95 €	53.188,73 €
Cash Reserve	-	50.068,94 €	50.819,97 €	51.582,27 €	52.356,00 €
Clients - Restaurant	13%	- €	- €	- €	- €
Clients - Cultural Agenda	13%	- €	- €	- €	- €
Clients - Classes	23%	- €	- €	- €	- €
Clients - Membership	23%	- €	- €	- €	- €
Inventory	-	713,27 €	772,94 €	808,68 €	832,72 €
EOEP - VAT	var.	- €	- €	- €	- €
Resources		108.197,13 €	116.675,87 €	122.964,60 €	130.169,02 €
Suppliers	-	18.113,93 €	18.385,64 €	18.661,42 €	18.941,35 €
EOEP	var.	90.083,20 €	98.290,23 €	104.303,17 €	111.227,67 €
Working Capital	-	-57.414,92 €	-65.082,96 €	-70.573,64 €	-76.980,29 €
WC Investment	-	-5.448,12 €	-7.668,04 €	-5.490,68 €	-6.406,65 €

		2025	2026	2027	2028
Needs	VAT	53.990,30 €	54.799,85 €	55.619,52 €	56.452,68 €
Cash Reserve	-	53.141,34 €	53.938,46 €	54.747,54 €	55.568,75 €
Clients - Restaurant	13%	- €	- €	- €	- €
Clients - Cultural Agenda	13%	- €	- €	- €	- €
Clients - Classes	23%	- €	- €	- €	- €
Clients - Membership	23%	- €	- €	- €	- €
Inventory	-	848,96 €	861,39 €	871,98 €	883,92 €
EOEP - VAT	var.	- €	- €	- €	- €
Resources		137.031,71 €	137.455,93 €	146.300,26 €	153.011,20 €
Suppliers	-	19.225,47 €	19.513,85 €	19.806,56 €	20.103,65 €
EOEP	var.	117.806,25 €	117.942,08 €	126.493,70 €	132.907,55 €
Working Capital	-	-83.041,41 €	-82.656,08 €	-90.680,74 €	-96.558,52 €
WC Investment	-	-6.061,12 €	385,33 €	-8.024,66 €	-5.877,79 €

		2029	2030	2031	2032
Needs	VAT	57.298,91 €	58.158,11 €	59.018,71 €	59.898,24 €
Cash Reserve	-	56.402,28 €	57.248,32 €	58.107,04 €	58.978,65 €
Clients - Restaurant	13%	- €	- €	- €	- €
Clients - Cultural Agenda	13%	- €	- €	- €	- €
Clients - Classes	23%	- €	- €	- €	- €
Clients - Membership	23%	- €	- €	- €	- €
Inventory	-	896,62 €	909,79 €	911,66 €	919,60 €
EOEP - VAT	var.	- €	- €	- €	- €
Resources		156.888,35 €	158.804,88 €	162.386,97 €	161.862,74 €
Suppliers	-	20.405,21 €	20.711,29 €	21.021,96 €	21.337,29 €
EOEP	var.	136.483,14 €	138.093,60 €	141.365,02 €	140.525,46 €
Working Capital	-	-99.589,44 €	-100.646,77 €	-103.368,26 €	-101.964,50 €
WC Investment	-	-3.030,92 €	-1.057,33 €	-2.721,49 €	1.403,76 €

Annex XXX – Financial Costs

“Capitalizar” Credit Line

"Capitalizar" Credit Line	2017	2018	2019	2020
Debt Amount Beginning of the Year	- €	294.872,03 €	294.872,03 €	294.872,03 €
Interest Rate	- €	3,609%	3,609%	3,609%
Interest	- €	10.641,93 €	10.641,93 €	10.641,93 €
Amortization	- €	- €	- €	29.487,20 €
<i>Imposto de Selo</i>	- €	42,57 €	42,57 €	42,57 €
Installement	- €	10.684,50 €	10.684,50 €	40.171,70 €
Debt Amount End of the Year	- €	294.872,03 €	294.872,03 €	265.384,83 €

"Capitalizar" Credit Line	2021	2022	2023	2024
Debt Amount Beginning of the Year	265.384,83 €	235.897,62 €	206.410,42 €	176.923,22 €
Interest Rate	3,609%	3,609%	3,609%	3,609%
Interest	9.577,74 €	8.513,55 €	7.449,35 €	6.385,16 €
Amortization	29.487,20 €	29.487,20 €	29.487,20 €	29.487,20 €
<i>Imposto de Selo</i>	38,31 €	34,05 €	29,80 €	25,54 €
Installement	39.103,25 €	38.034,80 €	36.966,35 €	35.897,90 €
Debt Amount End of the Year	235.897,62 €	206.410,42 €	176.923,22 €	147.436,02 €

"Capitalizar" Credit Line	2025	2026	2027	2028
Debt Amount Beginning of the Year	147.436,02 €	117.948,81 €	88.461,61 €	58.974,41 €
Interest Rate	3,609%	3,609%	3,609%	3,609%
Interest	5.320,97 €	4.256,77 €	3.192,58 €	2.128,39 €
Amortization	29.487,20 €	29.487,20 €	29.487,20 €	29.487,20 €
<i>Imposto de Selo</i>	21,28 €	17,03 €	12,77 €	8,51 €
Installement	34.829,45 €	33.761,00 €	32.692,55 €	31.624,10 €
Debt Amount End of the Year	117.948,81 €	88.461,61 €	58.974,41 €	29.487,20 €

"Capitalizar" Credit Line	2029	2030
Debt Amount Beginning of the Year	29.487,20 €	- €
Interest Rate	3,609%	3,609%
Interest	1.064,19 €	- €
Amortization	29.487,20 €	- €
<i>Imposto de Selo</i>	4,26 €	- €
Installement	30.555,65 €	- €
Debt Amount End of the Year	- €	- €

Crowdfunding

Crowdfunding	2017	2018
PPL Comission	- €	3.500,00 €
VAT (23%)	- €	805,00 €
Partner Comission	- €	1.400,00 €
VAT (23%)	- €	322,00 €
Financial Costs		6.027,00 €

Portugal 2020

Portugal 2020	2017	2018	2019	2020	2021
Debt Amount	- €	308.819,96 €	308.819,96 €	308.819,96 €	270.217,47 €
Amortization	- €	- €	- €	38.602,50 €	38.602,50 €
Debt Amount End of the Year	- €	308.819,96 €	308.819,96 €	270.217,47 €	231.614,97 €

Portugal 2020	2022	2023	2024	2025
Debt Amount	231.614,97 €	193.012,48 €	154.409,98 €	115.807,49 €
Amortization	38.602,50 €	38.602,50 €	38.602,50 €	38.602,50 €
Debt Amount End of the Year	193.012,48 €	154.409,98 €	115.807,49 €	77.204,99 €

Portugal 2020	2023	2024	2025	2026	2027
Debt Amount	193.012,48 €	154.409,98 €	115.807,49 €	77.204,99 €	38.602,50 €
Amortization	38.602,50 €	38.602,50 €	38.602,50 €	38.602,50 €	38.602,50 €
Debt Amount End of the Year	154.409,98 €	115.807,49 €	77.204,99 €	38.602,50 €	- €

Annex 67 – Key Project Indicators

	2017	2018	2019	2020
Economic Indicators				
Business Growth Rate	-	0,00%	0,00%	8,95%
Operational Efficiency	-	0,00%	115,52%	114,92%
Sales Operating Margin	-	0,00%	13,43%	12,98%
Gross Profit Margin	-	0,00%	8,57%	8,52%
Net Margin	-	0,00%	6,82%	5,72%
Economic/Financial Indicators	-			
Return on Investment (ROI)	-	-5,33%	4,26%	3,91%
Return on Assets (Gross ROA)	-	-3,40%	5,35%	5,82%
Assets Turnover	-	0,00%	62,36%	68,38%
Fixed Assets Turnover	-	0,00%	74,52%	84,24%
Return on Equity (ROE)	-	-13,17%	9,70%	8,14%
Equity Turnover	-	0,00%	142,13%	142,24%
Financial Indicators	-			
Equity Ratio	-	40,45%	43,88%	48,08%
Debt Ratio	-	59,55%	56,12%	51,92%
Debt to Equity Ratio	-	47,22%	127,91%	108,00%
Long Term Debt to Equity	-	53,64%	47,84%	42,72%
Solvency	-	167,93%	178,19%	192,60%
Liquidity Indicators	-			
Current Ratio	-	46,78%	196,95%	204,55%
Acid Test Ratio	-	46,78%	196,58%	204,02%
Financial Balance Indicators	-			
Capital Employed	-	1.058.910,20 €	1.157.395,58 €	1.138.386,24 €
Non-current Assets	-	1.094.330,78 €	1.056.070,17 €	1.017.809,55 €
Net Working Capital	-	-35.420,59 €	101.325,41 €	120.576,69 €
Cycle Requirements	-	31.100,59 €	48.989,44 €	49.933,94 €
Cycle Resources	-	- €	101.314,87 €	101.900,75 €
Working Capital Requirement	-	31.100,59 €	-52.325,43 €	-51.966,81 €
Treasury Assets	-	- €	205.540,62 €	235.393,02 €
Treasury Liabilities	-	66.475,60 €	- €	- €
Net Treasury	-	-66.475,60 €	205.540,62 €	235.393,02 €
Business Risk Indicators	-			
Gross Margin	-	- €	735.352,77 €	802.384,72 €
Gross Profit Margin	-		93%	94%
Operational Leverage	-	-	10,90	10,99
Financial Leverage	-	0,64	1,18	1,17
Break Even	-	- €	714.765,63 €	779.347,75 €
Safety Margin	-	- €	10%	10%

	2021	2022	2023	2024
Economic Indicators				
Business Growth Rate	7,98%	7,60%	4,66%	6,69%
Operational Efficiency	122,34%	129,70%	133,74%	140,58%
Sales Operating Margin	18,26%	22,90%	25,23%	28,87%
Gross Profit Margin	14,12%	19,04%	21,53%	25,39%
Net Margin	10,22%	14,18%	16,23%	19,34%
Economic/Financial Indicators				
Return on Investment (ROI)	7,28%	10,15%	11,23%	12,85%
Return on Assets (Gross ROA)	10,05%	13,63%	14,90%	16,86%
Assets Turnover	71,22%	71,59%	69,18%	66,43%
Fixed Assets Turnover	93,60%	104,20%	113,06%	124,47%
Return on Equity (ROE)	13,57%	16,85%	16,79%	17,59%
Equity Turnover	132,75%	118,78%	103,44%	90,95%
Financial Indicators				
Equity Ratio	53,65%	60,27%	66,88%	73,03%
Debt Ratio	46,34%	39,98%	33,35%	27,17%
Debt to Equity Ratio	86,38%	66,33%	49,87%	37,21%
Long Term Debt to Equity	35,97%	28,70%	21,98%	15,72%
Solvency	215,78%	250,13%	299,83%	367,99%
Liquidity Indicators				
Current Ratio	230,36%	277,51%	341,39%	407,08%
Acid Test Ratio	229,83%	277,02%	340,92%	406,64%
Financial Balance Indicators				
Capital Employed	1.164.954,29 €	1.238.161,38 €	1.339.321,52 €	1.486.398,57 €
Non-current Assets	989.138,83 €	956.106,80 €	922.254,79 €	893.734,27 €
Net Working Capital	175.815,46 €	282.054,58 €	417.066,73 €	592.664,29 €
Cycle Requirements	50.782,21 €	51.592,91 €	52.390,95 €	53.188,73 €
Cycle Resources	108.197,13 €	116.675,87 €	122.964,60 €	130.169,02 €
Working Capital Requirement	-57.414,92 €	-65.082,96 €	-70.573,64 €	-76.980,29 €
Treasury Assets	310.051,98 €	434.706,21 €	584.086,74 €	780.195,41 €
Treasury Liabilities	- €	- €	- €	- €
Net Treasury	310.051,98 €	434.706,21 €	584.086,74 €	780.195,41 €
Business Risk Indicators				
Gross Margin	870.550,40 €	940.122,03 €	985.701,21 €	1.054.647,77 €
Gross Profit Margin	94%	94%	95%	95%
Operational Leverage	6,66	4,96	4,39	3,73
Financial Leverage	1,08	1,04	1,03	1,02
Break Even	786.854,52 €	795.263,23 €	805.200,81 €	814.532,23 €
Safety Margin	18%	25%	29%	37%

	2026	2027	2028	2029
Economic Indicators				
Business Growth Rate	4,00%	3,71%	3,77%	1,89%
Operational Efficiency	147,90%	151,17%	154,56%	155,15%
Sales Operating Margin	32,38%	33,85%	35,30%	35,55%
Gross Profit Margin	29,13%	30,70%	32,26%	32,56%
Net Margin	22,44%	23,74%	25,04%	25,36%
Economic/Financial Indicators				
Return on Investment (ROI)	13,03%	12,79%	12,34%	11,39%
Return on Assets (Gross ROA)	16,91%	16,53%	15,90%	14,62%
Assets Turnover	58,06%	53,86%	49,30%	44,90%
Fixed Assets Turnover	142,01%	152,44%	165,12%	177,13%
Return on Equity (ROE)	15,57%	14,59%	13,77%	12,44%
Equity Turnover	69,39%	61,47%	55,00%	49,07%
Financial Indicators				
Equity Ratio	83,68%	87,62%	89,64%	91,51%
Debt Ratio	16,49%	12,53%	10,49%	8,61%
Debt to Equity Ratio	19,71%	14,30%	11,71%	9,41%
Long Term Debt to Equity	6,12%	2,54%	1,12%	0,00%
Solvency	606,33%	798,29%	953,00%	1161,32%
Liquidity Indicators				
Current Ratio	570,08%	647,67%	748,41%	866,95%
Acid Test Ratio	569,68%	647,30%	748,05%	866,59%
Financial Balance Indicators				
Capital Employed	1.863.367,32 €	2.091.969,01 €	2.387.174,10 €	2.692.738,02 €
Non-current Assets	848.441,53 €	819.714,61 €	785.333,57 €	745.893,12 €
Net Working Capital	1.014.925,80 €	1.272.254,39 €	1.601.840,52 €	1.946.844,90 €
Cycle Requirements	54.799,85 €	55.619,52 €	56.452,68 €	57.298,91 €
Cycle Resources	137.455,93 €	146.300,26 €	153.011,20 €	156.888,35 €
Working Capital Requirement	-82.656,08 €	-90.680,74 €	-96.558,52 €	-99.589,44 €
Treasury Assets	1.225.727,14 €	1.499.545,93 €	1.843.960,36 €	2.195.836,58 €
Treasury Liabilities	- €	- €	- €	- €
Net Treasury	1.225.727,14 €	1.499.545,93 €	1.843.960,36 €	2.195.836,58 €
Business Risk Indicators				
Gross Margin	1.145.859,98 €	1.190.001,77 €	1.236.252,97 €	1.259.831,77 €
Gross Profit Margin	95%	95%	95%	95%
Operational Leverage	3,26	3,10	2,96	2,93
Financial Leverage	1,01	1,0041	1,0003	0,9969
Break Even	835.808,50 €	846.752,80 €	857.969,31 €	870.056,09 €
Safety Margin	44%	48%	51%	52%

	2030	2031	2032
Economic Indicators			
Business Growth Rate	3,38%	0,00%	0,00%
Operational Efficiency	158,02%	155,96%	153,65%
Sales Operating Margin	36,72%	35,88%	34,92%
Gross Profit Margin	33,81%	32,97%	32,01%
Net Margin	26,41%	25,79%	25,06%
Economic/Financial Indicators			
Return on Investment (ROI)	10,89%	9,61%	8,55%
Return on Assets (Gross ROA)	13,94%	12,28%	10,92%
Assets Turnover	41,23%	37,26%	34,10%
Fixed Assets Turnover	188,72%	199,68%	211,02%
Return on Equity (ROE)	11,81%	10,34%	9,13%
Equity Turnover	44,73%	40,10%	36,44%
Financial Indicators			
Equity Ratio	92,17%	92,90%	93,58%
Debt Ratio	7,93%	7,20%	6,50%
Debt to Equity Ratio	8,60%	7,75%	6,95%
Long Term Debt to Equity	0,00%	0,00%	0,00%
Solvency	1260,79%	1389,37%	1537,59%
Liquidity Indicators			
Current Ratio	985,35%	1130,13%	1289,09%
Acid Test Ratio	985,00%	1129,79%	1288,74%
Financial Balance Indicators			
Capital Employed	3.053.425,90 €	3.405.604,55 €	3.747.898,14 €
Non-current Assets	723.712,16 €	684.017,37 €	647.238,08 €
Net Working Capital	2.329.713,74 €	2.721.587,17 €	3.100.660,06 €
Cycle Requirements	58.158,11 €	59.018,71 €	59.898,24 €
Cycle Resources	158.804,88 €	162.386,97 €	161.862,74 €
Working Capital Requirement	-100.646,77 €	-103.368,26 €	-101.964,50 €
Treasury Assets	2.588.051,72 €	2.981.034,95 €	3.356.705,82 €
Treasury Liabilities	- €	- €	- €
Net Treasury	2.588.051,72 €	2.981.034,95 €	3.356.705,82 €
Business Risk Indicators			
Gross Margin	1.303.507,96 €	1.304.115,85 €	1.303.190,35 €
Gross Profit Margin	95%	95%	95%
Operational Leverage	2,82	2,90	2,98
Financial Leverage	0,99	0,99	0,99
Break Even	881.973,56 €	894.162,29 €	907.639,06 €
Safety Margin	55%	53%	50%

price
75

people
56

terrace
48

building
30

beer
29

football
17

room
17

Theme: **place**

Concepts: place, space, atmosphere, relaxed, pleasant

Hits: **164**

I must say I was very hesitant seeing the entrance because the only thing I saw was a great staircase and a door at the top, where it seemed that a church choir was rehearsing. There I discovered this place and I must say I was amazed! The atmosphere is very cool, young and relaxed, the space is pleasant, we have arrows and foosball.

The idea around this space is fantastic and for that alone it deserves a visit! The atmosphere is very pleasant, there are always very cool concerts!

Friendly atmosphere " I was not familiar with the place, I went to a birthday dinner and it was a pleasant surprise ... family atmosphere and welcoming, made me remember village collectivitie.

A pleasant space, in the middle of the neighborhood in *Campo Ourique*, when I entered I was not waiting for an association and a slightly degraded building, on the outside goes unnoticed. But these characteristics make the environment super relaxed and familiar.

Very affordable prices and great quality of snacks, with a calm and relaxed atmosphere. Good place to go for some snacks and a few beers

Top

Theme: **friends**

Concepts: friends, dinner, snacks, afternoon

Hits: **99**

For me it is already my cafeteria and it serves for all occasions: dinners, afternoon snacks and lunches. They are the typical place that never says no and always comes out with something. I love the environment. **Weather** to eat snails or other snacks, or dine a barbecue among friends.

Good group dinner and good snacks. I recommended the fried choco frito , and eggs with mushrooms.

The **Padaria do Povo** is a hidden pearl of **Campo de Ourique**, where the space is interesting to gather some friends while tasting a lot of snacks, preferably on the terrace where above us are vines with small bunches of grapes.

Very good to go with friends drinking a few glasses and to have some snacks. The prices are quite affordable.

Top

Theme: **food**

Concepts: food, drink, nice, time

Hits: **99**

The staff was very friendly and did everything they could to make us feel at home. We did not feel pressured or uncomfortable at any time and we managed to have a lunch for over four hours with friends, nice food, drink with plenty and lots of fun and relaxation.

Friendly spot for a nice time with friends **Old** fashion building in the nice neighbourhood of **Campo de Ourique**, with an excellent bar and a wonderful terrace. **Excellent** to join a group of friends and have a drink or a meal, with a good choice of snacks.

Fantastic value for money for food and drink.

The **Padaria do Povo** is a big and very funny space with a very nice outside area. The food is acceptable and for groups it is a good place with prior booking.

The space is known from other times but nowadays in addition to restaurant it has a bar and conference rooms. The patio is quite nice and the food is average.

Top

Theme: **service**

Concepts: service, friendly, staff

Hits: **79**

The staff is friendly, the service is fast and at a great price. I have had the opportunity to visit this place several times and it is was always pleasant.

Very quiet environment and super friendly staff !! We tasted with a fresh wine and the dessert was an almond pie, almost like a doce conventual !

It has a friendly and attentive staff. There are **Portuguese** and **African** tidbits, all tasty.

The staff is very friendly and attentive.

I took the last day of service of the **Italian Mani** in **Pasta**! What a more loving and cozy corner and what a cool staff!

Top

Theme: **price**

Concepts: price, group, menu

Hits: **75**

I went to a group dinner in which the menu had a fixed price of 15 euros. The only thing that got away was the starters because the dishes were really very weak.

I went to a group dinner with a price per person of 15 with starters, main course dessert and coffee, and still with drinks. It looks like a menu with an interesting price, however it disappoints in all aspects: poor food, I ate a **Portuguese** meat that came cold stiff.

It was a group menu, with a friendly price, and with a all-you can- drink option. With this in mind, the food was very good and the service was very good.

We opted for the 15 menu and besides the starters which were very good, the fried fish and fish rice were right on point. We'll be back" soon!

It may be worth the 4.0 of the zomato to dine the menu, which I ll maybe try, but in a group not only is it not justified as it is a place to avoid.

Top

Theme: **people**

Concepts: people, Lisbon, old

Hits: **56**

I recommend the experience: almost every day it has diversified activities, for all tastes. The days of concert are almost always spectacular and the alley is full of people who want to experience the best that the environment of *Lisbon* has to offer.

The space is funny and in the style of the old neighborhoods of *Lisbon*. However the employees could be a little friendlier although the service was not bad.

"Very interesting place" Very interesting and curious place in *Lisbon* located in an old building of *Campo de Ourique*. Good for eating snacks and socializing with friends

"Great hidden corner" After several visits to *Lisbon*, and always going to the same places, we had never been through this neighborhood, but even if we passed we probably did not even notice the entrance, so timid that it is. After following the corridor and stairs "in fear" we found a typical atmosphere, with people playing cards and some tables.

A beautiful space in the middle of an emblematic neighborhood of *Lisbon*. In the middle of the streets of *Campo de Ourique*, there is a building that does not convince us from its outside looks, but rather from its interior: by the feeling it conveys, by the people, and above all, by the extreme sympathy of the folks!

Top

Theme: **terrace**

Concepts: terrace, restaurant

Hits: **48**

This restaurant lost in the middle of nowhere is certainly worth it! After a roll of stairs and a cafe / bar typical of those who watch football matches, we face a terrace covered by a vineyard!

It is a cooperative that has several leisure activities and a restaurant explored separately. With a pleasant terrace underneath a vineyard, this is the ideal space for a late afternoon snack.

The *Padaria do Povo* has a somewhat hidden entrance, after we pass the entrance of the building, go down and upstairs and feel like we came out of a maze we find this restaurant, the highlight of the space goes to the courtyard inside the building: dinner in a terrace in the center of *Lisbon* at reasonable prices is something that in the summer is very nice and there are not so many places in *Lisbon*. with these characteristics.

I loved it *Saint Peter* helped because it allowed us to enjoy the wonderful terrace and we could not have been more satisfied .

My astonishment was when I arrived at the terrace at 18:30 and I saw 3 large tables set up, the biggest of them all, would be mine ... Now what happened here, as I later confirmed, was a problem of overbooking.

Top

Theme: **building**

Concepts: building, neighborhood

Hits: **30**

A beautiful space in the middle of an emblematic neighborhood of **Lisbon**. In the middle of the streets of **Campo de Ourique**, there is a building that does not convince us from its outside looks, but rather from its interior: by the feeling it conveys, by the people, and above all, by the extreme sympathy of the folks!

A pleasant space, in the middle of the neighborhood in **Campo Ourique**, when I entered I was not waiting for an association and a slightly degraded building, on the outside goes unnoticed. But these characteristics make the environment super relaxed and familiar.

We questioned if they still served food (we only know the place through a blog), to which they promptly replied yes. They invited us to go to the esplanade, and after another narrow corridor, we arrived at the terrace of the building and are presented with a pure neighborhood, just fantastic.

Restaurant with a relaxed and interesting atmosphere, in a historical building of a charismatic **Lisbon** neighborhood, but above all with good snacks and an excellent service: professional and friendly.

5 stars! For those who like to have some fun in the neighborhood of **Campo de Ourique**!

Top

Theme: **beer**

Concepts: beer, served

Hits: **29**

Clear sangria since the beer served in a jar was good for those who like dead beer! But in the end the sangria came to reveal itself .

As for the drink, I was drinking beer instead of imperial they brought a pitcher of beer that was half made of foam and the rest made of hot beer with no gas! I still tried to drink, but I quickly went for water, being the only drink well served on the table .

I do not understand how it has a 4.0 rating on the **Zomato** with an establishment like this with bad food and poorly served beer . At the end I still ordered an imperial apart from the menu for 1 (price below the average) but it was still full of foam .

We tasted the bifana , with tender meat and consistent bread. The snails were well seasoned and served with bread, which is not toasted.

Sympathy was not the strength of the waiter who served us and besides, we experienced some deep flaws that represent a total lack of knowledge of how to serve a client: we ordered three appetizers and two servings of fries and the appetizers came out 10 minutes before the fries. The fries are intended to go together with the other appetizers and they must never arrive 10 minutes later.

Top

Theme: **football**

Concepts: football

Hits: **17**

They put in a projector for football in the outdoors area. And you can't go wrong with 80cents green wine.

Perfect to be with friends or see a fought football game!

It also seems like a fantastic space to do quizzes or watch football games.

Local "meeting" of various groups of friends from **Campo de Ourique** and the surroundings. Great for watching a football game.

Great spot, hidden in the center of **Campo de Ourique**, great for a beer, a snack, a quick meal and see the football matches. I would say the patio is one of the nicest places to be on a hot summer night.

Top

Theme: **room**

Concepts: room

Hits: 17

Higher against: there is no air circulation inside, so the temperature can become too high. In addition, the air becomes unbreathable because you can smoke in the room inside.

We had access to three balconies and we even got to put a projector in the room!

The **Padaria do Povo** looks like a philharmonic society from **Alentejo**. It has foosball, snooker, arrows and a room for balls and all kinds of events.

There is enough room for everyone, very comfortable.

From the times I went to the **Padaria do Povo**, I was always very nicely welcomed and ate well. The esplanade is quite nice, inside it is also quite cool and it has a huge room for large groups.

