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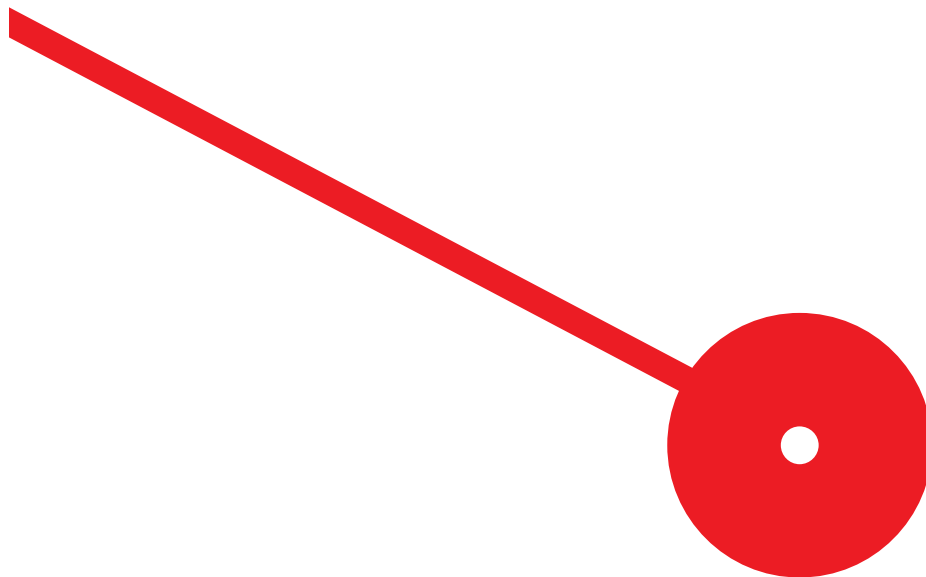
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Intercultural Studies for Business

Internship at The Chocolate Story, Chocolate as Cultural Heritage

Elisabete da Silva Carvalho

10/2022



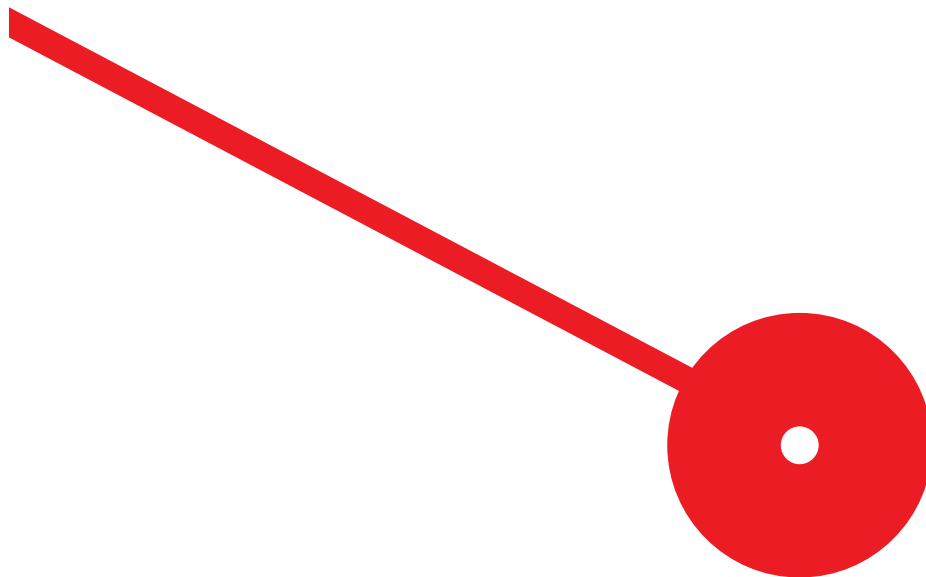


Internship at The Chocolate Story, Chocolate as Cultural Heritage

Elisabete da Silva Carvalho

Internship Report

Presented to Instituto Superior de Contabilidade e Administração do Porto to obtain the Master's degree in Intercultural Studies for Business, under the supervision of Prof. Doctor Carina Raquel Oliveira Cerqueira.



Dedication

To grandma Amélia, keep watching over us.

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair.”

Charles Dickens, *A Tale of Two Cities*

Acknowledgements

Every time I need to say thank you, I feel that no matter what I say, it will not be enough to show how grateful I am. So, I decided to leave here two songs that show how I feel towards the people who have accompanied and helped me throughout this master's degree, the internship, and the process of writing the report. A big thank you for the time, dedication, concern, and love shared.

“You've been so kind and generous
I don't know how you keep on giving
For your kindness I'm in debt to you
And I never could have come this far without you
For everything you've done, you know I'm bound
I'm bound to thank you for it”

- *Kind & Generous*, Natalie Merchant

“I'll be there for you
(When the rain starts to pour)
I'll be there for you
(Like I've been there before)
I'll be there for you
(‘Cause you're there for me too)”

- *I'll be there for you*, The Rembrandts

Resumo:

O presente relatório de estágio foi concretizado no âmbito do Mestrado em Estudos Interculturais para Negócios, do Instituto Superior de Contabilidade e Administração do Porto – Politécnico do Porto. O estágio curricular, decorreu entre fevereiro e maio de 2022, no Museu do Chocolate do Complexo Museológico presente em Vila Nova de Gaia e apelidado de World of Wine.

O chocolate passa por uma complexidade de processos antes de chegar ao formato passado ao consumidor. Estes processos são normalmente desconhecidos pelo público comum e por isso desvalorizados, mesmo que despropositadamente. No entanto, são estes processos que têm vindo a criar muito alvoroço no mundo do chocolate nos últimos anos, sendo que cada vez há mais difusão e procura de educação perante estes temas. Os museus apresentam cada vez mais um papel importante na educação das massas face a diferentes temas, uma vez que através de uma visita mais lúdica conseguimos chegar a um maior número de pessoas.

O chocolate ainda se apresenta como uma iguaria adorada e consumida por muitos. É utilizado em diversos momentos da vida da população e por várias razões também, acabando por ganhar um apego emocional com o consumidor que o vai procurar em diferentes circunstâncias, felizes ou tristes. A vasta gama de escolhas e os preços tão variados também apresentam um aspeto positivo na obtenção do produto.

O objetivo deste relatório é apresentar e analisar o estágio no The Chocolate Story, um museu do chocolate, e retratar em pormenor as tarefas realizadas ao longo do estágio, ao complexo e forma de turismo no qual está colocado, e aludindo ao tema do chocolate e os problemas que este apresenta, desconhecidos e que vêm influenciar a mentalidade dos consumidores e a forma como a cultura se tem englobado nesta temática.

Palavras chave: Chocolate, Consumidores, Cacau, Cultura

Abstract:

This internship report was completed as part of the Master's Degree in Intercultural Studies for Business, of the Instituto Superior de Contabilidade e Administração do Porto - Politécnico do Porto. The internship took place between February and May 2022, in the Chocolate Museum of the Museological Complex in Vila Nova de Gaia, called World of Wine.

Chocolate goes through a complexity of processes before reaching the format through which it will be passed to the consumer. These processes are usually unknown to the common person and therefore undervalued, even if unreasonably so. However, it is these processes that have been creating a lot of buzz in the chocolate world in recent years, as there is an increasing demand for education on these topics. Museums are increasingly playing an important role in educating the masses on different topics, since through a more entertaining visit we can reach a larger number of people.

Chocolate still presents itself as a delicacy adored and consumed by many. It is used at various moments in people's lives and for various reasons as well, eventually gaining an almost emotional attachment with the consumer who will seek it at different moments, happy or sad. The wide range of choices and the widely varying prices also present a positive aspect in obtaining the product.

The purpose of this report is to present and analyze the internship at The Chocolate Story, a chocolate museum, and portray in detail the tasks performed throughout the internship, the complex and form of tourism in which it is placed and alluding to the theme of chocolate and the problems it presents, unknown and that come to influence the mentality of consumers and the way culture has encompassed this theme.

Key words: Chocolate, Consumers, Cacao, Culture

Table of Contents

Introduction	1
Chapter I – The Chocolate Story’s Context.....	5
1.1 Region’s History	6
1.2 The birth of WOW	10
1.3 The different museums.....	15
1.3.1 The Wine Experience (TWE)	15
1.3.2 Porto Fashion and Fabric Museum (PFFM)	16
1.3.3 Pink Palace (PP).....	18
1.3.4 Vitral Museum	20
1.3.5 Porto Region Across The Ages (PRATA).....	21
1.3.6 Planet Cork (PC).....	22
1.3.7 Bridge Collection	25
1.3.8 The Chocolate Story (TCS)	29
1.4 Visitors and Economy	34
Chapter II – Internship at The Chocolate Story	36
2 Selection Process	37
2.1 Daily life inside the museum.....	38
2.1.1 Museum	40
2.1.2 Ticket Office	41
2.1.3 Store	43
2.1.4 Workshops	44
2.1.5 Guided Tours	46
2.2 Critical Appreciation	48
2.3 Workplace	50
Chapter III – Case Study: Chocolate as cultural Heritage.....	53
3 Chocolate’s History in the World.....	54

3.1	Chocolate’s History in Portugal	61
3.2	Theobroma Cacao and the world behind production	63
3.3	Sustainability relationship with Chocolate.....	73
3.4	The approximation of cultures due to chocolate	79
3.4.1	Chocolate’s Modern Culture.....	81
	Conclusion.....	82
	References.....	87
	Annexes.....	99
	Annex I – Training Certificate on the platform Planday	100
	Annex II – Training Certificate for Covid 19 Prevention Measures	101
	Annex III – Training Certificate in Facilities Management.....	102
	Annex IV- Training Certificate in Code of Professional Ethics	103
	Annex V – Training Certificate in Experiencies.....	104
	Annex VI – Training Certificate in Tourism Reception	105
	Annex VII – Internship Evaluation Grid	106

Index of Figures

FIGURE 1 - MUSEUM'S ENTRANCE	41
FIGURE 2 - GAME MACHINES.....	41
FIGURE 3 - THE CHOCOLATE STORY'S STORE	44
FIGURE 4 - MAP OF THE WOW COMPLEX	50
FIGURE 5 - MAP OF THE CHOCOLATE STORY	51

List of Abbreviations

AMP – Área Metropolitana do Porto

BC – Bridge Collection

PC – Planet Cork

PFFM – Porto Fashion and Fabric Museum

PP – Pink Palace

PRATA – Porto Region Across the Ages

TCS – The Chocolate Story

TFP – The Fladgate Partnership

TWE – The Wine Experience

US – United States

VNG – Vila Nova de Gaia

WOW – World of Wine

The following report comprises the internship report that occurred in the sequence of the Master of Intercultural Studies for Business. The internship began on the 8th of February and lasted until the 21st of May, taking place in The Chocolate Story Museum. The work journey was 40h per week, and I had the day off on Sundays and Mondays. The main plan was that the internship would take place only in The Chocolate Story, however since this is a museum present in a complex called World of Wine, I would also learn a little about the other spaces. Besides the museum the idea was to learn about all the spaces that comprise the building, being these also the ticket office and the store.

The choice for an internship was due to my interest in doing a more practical side and testing the skills obtained so far. The internship would also allow me to enter the job market, an experience that I had not had until then. When I applied for the internship, I was not able to choose which museum I would go to, since there are seven in total. During the interview with the manager and human resources of the company, however, I was asked, after explaining the space, if there was any museum I was most interested in focusing on. I pointed out my fondness for chocolate and that is where I ended up staying. In general, any of the museums had positive characteristics for the realization of a good internship, but in fact what led me to choose was the complex in general, since it is a very innovative space with a lot to know.

The will in wanting to stay in this complex and especially in the museum part of the complex, was because I was curious about this type of tourism, as well as the prospect of coming face to face with different cultures and languages. The contact with the public was also a way to test myself and realize even which characteristics I kept hidden. Once I got to know the museum, and since during the next few months I was going to study chocolate, the idea arose to talk about it in more detail, drawing attention to some important and unknown aspects, but also wanting to observe the relationship between chocolate and different cultures over time.

But talking about my wishes or my perspectives and what actually happened as an intern are sometimes different things. My time as an intern has mainly shown me an unknown side of myself as well as different characteristics, both positive and negative regarding what I can and cannot do, as well as to better analyze what I want or can do in the future. But it is not only limited to what I have learned about myself, there is also a whole plot of opinions that I was able to create around the place and tourism where I was inserted,

which previously only focused on what I read or heard, and from the moment that I carried out the internship began to focus on what I learned and my knowledge. It was then possible to create these different opinions with a solid base and making it possible for me to analyze potential problems that exist.

My learning around the main theme that became chocolate, was not just learning while I was in the museum, it was slow and progressive learning throughout my time in and out of the space, which also allowed me to get different perspectives on the theme, different perspectives from different levels of knowledge and at the same time, create all my conclusions. Being able to analyze theoretical and practical aspects of this theme as well as the different themes that ultimately encompass the internship, is probably one of the most positive issues that were taken from my time as an intern, this because at the same time that I was working on my own features as a professional, I was able to educate myself both in what encompasses the general operation of the museum or complex, but also in the theme studied, not limited to reading, I also tried to engage and learn from people who knew the product and could give me another perspective.

The first chapters of this report focus exactly on the space where I did my internship. The World of Wine complex, located in Vila Nova de Gaia, which was built in 2020, being still a fresh space. It is a place that includes museum experiences but also restaurants and even appreciative views over the city. It was built to bring a new image to this side of the river, since there was not much to keep tourists there, but it still has a connection to the past, since it was built by The Fladgate Partnership, a company that owns wines such as Taylor's or Fonseca, and therefore takes the visitor to the long history and culture present in these wines. After analyzing the space in general, I focus on describing the different museums and what I did throughout the time present at The Chocolate Story Museum. This journey was divided into several parts.

The idea I intend with this report, however, is to reach and make the readers aware of the chocolate industry. Throughout the nearly 600 hours of internship, I managed to acquire a lot of information about this delicacy, whether through the museum itself, content guides, colleagues, managers, colleagues who worked in the factory, among others. This information was almost all unknown to me until now. The experience educated me in several aspects and led me to understand that what we know as chocolate is just a small point in the whole plot that is its production. Farmers, brands, commerce, justice, or the lack of it are

some of the words that will be found at various times in this report, and they are the same words that make us question how well we know a certain product.

Chocolate originated thousands of years ago and in an area quite remote from our continent or country. When it came to Europe, it also undergoes major changes, and it is important to analyze each person's culture and knowledge on the subject from that day on. Chocolate has not always been consumed in the same way or had the image that we know today. It has adapted to different eras, different tastes, and has accompanied different cultures in the process of becoming so characteristic and different, and yet so similar.

CHAPTER I – THE CHOCOLATE STORY’S CONTEXT

The Vila Nova de Gaia region has within it a cultural complex called World of Wine. This complex admits seven different museums in addition to restaurants, cafes, and stores. Built in the old Port wine cellars, this project brought a much-needed visiting point to the city. In this chapter I intend to present the various parts that make up this space and what it involves, talking about the city where it is inserted and the different museums.

1.1 Region's History

The city of Porto is a mandatory stop and visit when we get to know Portugal. It is not the capital of the country, but it is in form the capital of industry and commerce, and therefore, a place where we can find a little of everything. Its history is long and rich, and many moments marked its image, culture and people and show us what we can find today. There are also several important strategic points in Porto that were central to more than one conflict or series of events that came to happen and mark what the city is today. (Lochery, 2022, p. 13)

We can see that over time Porto has been a refuge and home to several foreigners, and although some were more welcome than others, these manage to tell us about a perspective on the city that will not be understood as perfected by the own citizens of the city. Several reasons led these people to settle in the town for a period, either for curiosity, knowledge, or visit, it is important to keep in mind that Porto has always had natural resources that created much interest in foreign influences. One of these resources is associated with the Port wine trade. Although it is not the only product that Porto exports or produces, this product has accompanied several events in the history of the city and is rooted and embedded in the name of the city.

Currently the municipality of Porto is made up of seven parishes (Câmara Municipal do Porto, n.d.). It is a diverse territory that shows traces of human occupation from Prehistoric times to the Bronze Age and Iron Age, in areas such as Campanhã, Aldoar and Nevogilde. The first traces of proto-historic Castro, which gave rise to the city of Porto, appear on the Sé or Penaventosa hill, with similar characteristics to another Castro in the northwestern Iberian Peninsula. (Câmara Municipal do Porto, n.d.-b) This city is today affirmed as a pole-city, sprouting from the region known as the Metropolitan Area of Porto (AMP). Seventeen municipalities are part of this area, each with unique characteristics that give this territory its cultural diversity. (Área Metropolitana do Porto, n.d.)

Vila Nova de Gaia (VNG), although its own municipality, is part of AMP and, being only a short distance from the center of Porto by the Douro River, is often misinterpreted as Porto. It is the third most populous municipality in the country, with over 300,000 inhabitants, and the most populous in the Northern region. It is on this side of the river that we can find the well-known Port and Douro wine companies, however, its industry is not limited to wine, and it is also the hub of the automotive, glass and electronic components industry. (C.M. de Gaia, n.d.)

It is important to keep in mind that throughout the history of the city of Porto, VNG had, at various times, a key role in victories or prosperities. Even today, VNG presents an enormous potential for development, which has been known over the last years. Therefore, this city has obtained on its side of the river a greater investment and demand to create cultural centers that do justice to what this space presents, which is often forgotten.

Returning to the history of the city of Porto, the British community that has long been linked to the Port wine trade has existed almost like a small colony within a larger space. The families who decided to settle in the city of Porto and create the great names of wine that we know today, are also responsible for the development, at certain times, of the city, either in its architecture and investment in it, as well as, more currently, for example, in the development and requalification of Vila Nova de Gaia. (Lochery, 2022, p. 21) Companies such as Taylor's, which we will talk about in more detail later, have been investing in the idea of passing culture beyond the center of the city of Porto, where it is more currently located, and at the same time seeking to requalify old belongings of the city and give them a new life, as is the case with the creation of the cultural complex World of Wine (WOW).

As mentioned before, Porto has been an area of commerce since its exploration of natural resources in ancient times, followed by the export of Port wine in the last 350 years, this is an area that comes to relate to the outside world to survive and develop. The area where it is located, as well as the river, have proven to be important for this. The fact that this nation was such a nutritious area, sometimes attracted unwanted attention from foreign powers even before Portugal became a country. These foreign powers sought to control Portugal for economic reasons after they were aware of the quality of the agricultural land and the presence of different metals, but they were also interested in the creation of new trade routes, and later the creation of new industries that were easy to realize due to the geographical area where it was located. (Lochery, 2022, p. 40)

There were several moments in which Portugal found itself under foreign domination, and these moments had both positive and negative aspects on its development. One of these moments was the Peninsular War, more specifically the French invasion. Although this war affected several areas of Portugal, Porto is also the city where happened a turnaround in the history of this war. During this time, unlike what we can currently find in the city, one could only make the crossing between Gaia and Porto by boat or across a pedestrian bridge, known as the "Ponte das Barcas". This bridge was a fateful place during the French invasions, because when seeking refuge on the Vila Nova de Gaia side the bridge eventually gave way and thousands of people died. (Lochery, 2022, p. 50)

During the French control of the city of Porto, its people showed signs of resilience that we will later come to realize is so characteristic of the city. Besides the constant fear, there was hunger, disease, and a lack of knowledge about the day to come. Even so, when the British troops arrived, the population of Porto showed strength and dedication in supporting these troops against the French, and at the same time showed their vigor even in such a dark moment for the city. The French invasions were not the only dark moment the city had, and we can see it when we pass by the several historical points in the city. One of these moments is the war of the two brothers, or the war of absolutism against liberalism. During this war Porto suffered a siege for 11 months. In addition to constant attacks, the population once again found itself starving, amid disease and fear, only this time it was the country itself that turned against it. (Lochery, 2022, pp. 103–114) As mentioned, the people of Porto showed themselves capable in various situations, these people did not accept loss so easily. However, this also created a feeling of distrust towards other populations. One of these populations being the British, who throughout history have shown a love-hate relationship with each other.

We know that British merchants came to Porto with the intending to export port wines, but it is important to note that there was not a connection between the big city and the new inhabitants, that is, these merchants would normally stay among themselves and with or to accomplish the task for which they came. They nevertheless influenced several of the architectural works that were built after these dark years, to place the city of Porto next to other European powers. There were several buildings and developments found in the city between the 17th and 19th centuries that have a British touch to them. (Câmara Municipal do Porto, n.d.-b)

Today the relationship between these British merchants and the city of Porto has become much more positive. These families who came to create great Port wine houses are part of the city and its history and are important points of culture for the town. Although Port wine has gone through different delicate moments accompanying the history of the city, it has undoubtedly become a productive and enriching industry of which the city is very proud. As we look around VNG, we can observe the different Port wine houses and visit them, going back in time and following the characteristic history of each one of these wines. But beyond this industry, Port came to show itself over time as a fundamental piece for the development of the country, where we find the origin of several industries and an entry of these industries to the world.

It is important to point out that when visiting the city of Porto, we can find several points that will take us back to the history of a past but also to the modernity of the present and its connection with this image of a city of commerce and industry. Whether by boat, tram, bus, subway, electric, there are several ways to cross the city and its connection to VNG. In downtown Porto you can get to know the local commerce as well as its large selection of cafes and restaurants. (Rodrigues, 2022) It is on this side of the river that we will find the various attractions, either historically, as well as its rich universities or gastronomy. Although there is still a lot to discover and develop in VNG, the best sunset views under the river are at Jardim do Morro, next to the Serra do Pilar, so historically important, and undoubtedly a must-see. From this side we also get a different perspective of the other side of the city, its buildings, its shapes, and it is possible to go back in time and imagine the various events that marked this population.

1.2 The birth of WOW

This World of Wine (WOW) opened in July 2020, and with an investment of \$124m, it took 5 years to be completed, making it one of the largest investments and developments for tourism in Europe. Besides the wine lovers that are so well known in the region, Adrian Bridge, the CEO, and founder of this company wanted to offer to those who visit Portugal a space where they could also find the city's culture and live different experiences. Thus, we can find bars, cafes, restaurants, stores, social spaces, and seven thematic and interactive museums.

It is located in the city of Vila Nova de Gaia, south of the Douro River, and the project was developed from the old warehouses that had been used to store the region's wine. Despite their important task, over the years the wine producers started to abandon these spaces and build new ones closer to their vineyards, but these warehouses were still considered part of the culture of Porto and its history and so the idea of their development was looked at more carefully. The proposal presented for the creation of the WOW promised to protect and enhance the area in a way that honored its past. It is interesting to know that their original project was limited to wine sampling but with time they realized that it was a historic area that should receive little more attention in other ways.

Before we move on to a more detailed explanation of this project, it is important to know who is behind it. The Fladgate Partnership (TFP) is a company that owns businesses related to port wine, but also tourism and distribution. The company had as its founder Taylor's group, and since 2001 it has also acquired Croft and other houses such as Fonseca and Krohn, thus making it possible to obtain leadership in the production of special categories of Port wine. Besides wines, it owns hotels such as The Yeatman Hotel, Hotel Infante Sagres, and Vintage House Hotel. Born on March 28, 1963, Adrian Bridge is the major representative of this company and thus the mind behind the creation of the World of Wine, a project through which he seeks to revolutionize tourism in the city of Porto. (Seara.com, n.d.)

The World of Wine intends to tell not only one but several stories that have marked and continue to mark the Portuguese culture, whether in the city of Porto or Portugal. But it does not intend to limit itself only to show traditions and historical culture, it intends at the same time to create its own culture through the experiences that are offered to those who decide to visit. Today's tourist is not only looking for the beach, something we can find easily

in the northern of Portugal, since they can find beaches with warmer waters in other parts of the country or in other countries; tourists now are looking for exciting and different offers, the fascination of the experience. Although the city of Porto has several very beautiful places that are truly attractive to the Portuguese, and for tourists, the reality is that it does not have a significant number of spots or characteristics that hold the individual for more than a few hours or convince him/her to spend a long time there. In the same way, there are still many corners of the city that are left in oblivion for a lack of proper attention or even dissemination of information.

Therefore, and faced with the need to respond to what, although it seems simple, is a problem that affects the economy and the image of the city and of the country, Adrian Bridge, who has gained so much love for Portugal over the last few years, realized that it was necessary to do something, to present a proposal that would make a difference, to create that *WOW* feeling. His idea was to increase the amount of time tourists spend in the city and create the feeling that they will visit again in the future.

Although it is a very positive and no doubt necessary thought, it is important to realize that if it was something simple, then it would have been done already, and likewise, when this gentleman realized the lack of tourist attraction, we were not yet in the third decade of the century; Portugal was still facing a much more complicated situation than expected. It was going through an economic and financial crisis that weakened and annihilated several companies and put the population in an insecure and fearful position. Still, Adrian Bridge did not want to uproot his dreams.

It all started with the construction of The Yeatman, a 5-star hotel located on the other bank of the river, in Vila Nova de Gaia. Until then, there were no major offerings that would make visitors want to cross the bridge beyond the city of Porto, other than the beaches or the waterfront area that had some of the most beautiful sunset spots in the city. But in reality, it was on this side of the bridge that much of the history connected to wine and the city could still be found. When they decided to create the hotel, they also had in mind to develop the land in front of it, although they were not sure how. However, the economic crisis of 2008 changed these plans. The Fladgate Partnership, led by Adrian Bridge, decided then, even with the difficulties that arose, to continue with the construction of the Yeatman but leaving aside the other ideas. (Lochery, 2020, p. 7)

The Fladgate Partnership had under its control at this time the Fonseca and Taylor's wines, landmarks of Portuguese wines which did not escape the complications of the crisis, however, its fortification during the early years of the 21st century, with the purchase of Croft, Delaforce and Wiese & Krohn wines, allowed the company security which other brands could not benefit from. (Lochery, 2020, p. 8) In addition to this problem, there was the fact that Port wine, in general, had for some time competitors from other countries that were gaining in image, and so, during an increasingly unattractive time, it was necessary to try to diversify its methods, its business to take different directions. So, the company continued to buy up other sites like *Real Companhia Velha* and acquire for itself more and more city space and with it more possibilities.

Since wine is so deeply rooted in the culture of the city of Porto, it made perfect sense for these entrepreneurs to make this, one of the themes associated with their new project. Although we are talking about a city that has already a strong wine culture as a tourist attraction for several years, offering different wine cellars and wine tastings, the project intended to go beyond wine tasting, to show its history, evolution, everything that it involves. To become more attractive, the place where this project would be present had to include something that would capture the visitor's attention. In other words, just like *The Yeatman Hotel*, which made the world's headlines with its swimming pool, the idea was to create a space that would also attract people's attention through its image.

It was not easy, however, to obtain permission to go ahead with the ideas created because the city authorities did not want the buildings surrounding the hotel, where this development would then exist, to undergo too much alteration. They argued that it was important for the city to keep the original formats. (Lochery, 2020, p. 20) Changes were then made to the project to reach an agreement. However, the expectations of visitors to the city were becoming increasingly high, and so the TFP group did not want to keep it simple, they wanted to create something grand and daring that would receive the necessary attention.

In 2015 the project finally began to see development. The architecture bet on maintaining as much of the original image intended. (Lochery, 2020, p. 24) TFP thus showed its intention to continue with the project, working on pleasing the city's requests and finding answers and solutions, but always focused on its development and final idea. During these debates, other ideas for the project also emerged, i.e., other themes that could be associated with it to bring this dynamic that they were looking for. Initially, they started to associate

cork, as this is such an important industry for Portugal and related to the wine industry. In addition, it alerts to sustainability, a subject that has long been important to the TFP group that has been showing answers to various problems in its production of wines with sustainable purposes. They also started talking about fashion, (Lochery, 2020, p. 25) as the heart of the fashion industry is the city of Porto, stage of internationally known brands such as *Farfetch*, it would be good to offer a place that cares about it and makes this subject and everything that surrounds it known to the visitor.

For a long time, Mr. Adrian Bridge has been collecting glasses and other types of serving objects for his taste that will give rise to another of the spaces, this is because, and already being a vast collection and not intended to end, if we already had the wine, it made sense to observe the evolution of these glasses that were related to it. All these themes together formed a space that would show the position of Porto and its wine in the world, as well as the biggest project in the north of Portugal. It is important to add that in addition to the themes already idealized, two more had emerged in the meantime: the history of Porto, which could not be missed, and Chocolate, which makes a perfect marriage with wine.

Initially, it was not simple to find a specific position for the Chocolate, and how it would be used and shown. The original idea was to create a Chocolate factory that would in the meantime provide TFP with its brand of chocolate. (Lochery, 2020, p. 29) But in a place where we could find quality wine and which also wanted to offer quality to those who visited, it did not make sense to offer low-quality chocolate, and so the Chocolate project did not find its path right away. Therefore, the World of Wine would now have to give way to 6 different museums, a wine school, in addition to restaurants and cafes spread throughout the complex. Although this would also be more architectural work in the spaces available for construction, TFP continued to work according to its ideas and wishes, but those of the city as well.

The selection of information for this space, especially for its museums also presented itself as another work to be considered, requiring research, imagination and, the big cherry on top of the cake, and the initial demand of the project, innovation. Therefore, equated to the work of building this project, was the work of the staff that brought it to life. (Lochery, 2020, p. 29) The museums/experiences were carefully thought out to bring novelty and difference to the visitor and the space was concerned with maintaining and offering a beautiful view of the city.

Currently, and after extensive work, the Word of Wine presents itself as a space of excellence and luxury for those who think about visiting. It comprises a physical space with a lot of information about the subjects they want to showcase, but also presents a staff that makes it even more welcoming and undoubtedly puts it in the mouths of the world. After so much work, it is now possible to see a center of Portuguese and world culture in one place, just as initially thought, and although with some changes made along the way, the WOW currently comprises 7 museums, one more than the 6 initially thought, added already after the opening and which is dedicated to Rosé wine, giving the visitor a more playful moment; restaurants, stores, cafes that bet on showing the best of what the city and Portugal have, while remaining realistic and informative. Walking around the complex is also an experience, offering such a beautiful view of the city and making us feel in another universe.

1.3 The different museums

1.3.1 The Wine Experience (TWE)

The wine museum aims to highlight exactly what describes Portugal in many ways and marks part of its history, the wine. It is not, however, a museum that focuses only on the history of Port wine or of Portugal. It is an experience in which the visitor can emerge into the world of production, harvest, and information about any type of wine that can be found in the world, appealing to connoisseurs or not of the area. In addition, the information that we will find there will allow the visitor to educate themselves and thus better understand their tastes and choices when it comes to this delicacy.

The visitant can follow the process from the vineyard to the final product, even analyzing the different aromas present through a small activity in which they proceed to the tasting of a jellybean and later, once learned all the process that encompasses the wine, the visitor is given a glass of port wine to taste. Why the jellybean? Basically, the activity pretends to analyze how much is taste influenced by other sensory information. Since we have receptors in our mouth called taste buds, they will pick up the taste of the food, or in this case wine, that we are trying, and these receptors are sensitive to five basic tastes: umami (a savory flavor), salty, sweet, bitter, and sour. At the same time, odor molecules travel to your nose's olfactory epithelium, the area of the nasal cavity where odor detection occurs and so, your brain will receive signals that will allow you to recognize what you are tasting. The general idea is for the visitant to try to detect the different flavor in the jellybean and later be able to do the same with the wine. (Yuhua, 2012)

It is the largest museum in the complex and it also becomes a base for the other spaces. The creation of this museum, as well as the constant struggle on the part of the Fladgate Partnership in the search for solutions and motivation in the process against global warming, has been bearing fruit and thus creating programs that are already being put into practice in the field, and are also being shared with other brands outside the group to reach the largest number of producers and make a difference. (Lochery, 2020, p. 114) This is how the Porto Protocol was established in 2018, which then seeks to generate research and concern about how this industry is taking hold of the environment. (The Porto Protocol, n.d.)

The wine museum is the most sought after museum, and probably the best selling of WOW, because there is a whole image created around the theme of wine, related to the city, which makes visitors gain a different interest for this museum, and understand why it is inserted in

a complex that intends to show the culture of Porto. However, it is also a museum that, although informative, can lead visitors to a kind of mistake regarding what they will experience, because the focus is not only inserted in the wine, but also in the different Portuguese wine producing regions, and although this becomes an interesting subject, many times visitors look for a more practical museum, with tastings for example. This means that, although it becomes different because it transmits more information about the different wine producing areas, at the same time, there is an image created around Port wine and around this city by those who come to visit it that makes these visitors believe that what they are going to see is more focused on the production of Port wine, being them in the city of Porto.

Although we talk about different buildings and even activities or experiences, WOW still retains the Wine School. This, as the name implies, offers different workshops that aim to teach different levels of interest and knowledge, whether it is knowing how each wine is produced, how to analyze and find the different aromas present in different wines, etc. But it is not something that is limited to visitors. It is also in the brand's interest to teach the different workers in hotels or restaurants in the region, more about its products and even how to make the perfect pairing of food and wine. (Lochery, 2020, p. 115)

1.3.2 Porto Fashion and Fabric Museum (PFFM)

Fashion and design are increasingly important industries in Portugal. We find more and more public figures concerned with how they dress and what they are passing on to the public, which will also be portrayed in other people's daily lives. This means that over the past few years Portugal has focused on creating different events concerned with fashion that portray the transformation of Portuguese fashion, but also international fashion and names. Events like Portugal Fashion Week, Porto Fashion Week, ModaLisboa Sustainable by Associação MODALISBOA, also try to show, as mentioned, the Portuguese industry, by promoting and developing Portuguese fashion design and bringing fashion shows, meetings, workshops, mentoring and exhibitions, designed for national and international spectators and markets. It is important to keep in mind that there are indeed very prestigious names in the world in fashion creation, but it is equally important to value our names.

Therefore, according to Sozen and Tanyeri, museums are defined as “organizations open to the public established to exhibit artistic, cultural, historical or scientific artifacts permanently or establishments that carry the properties listed above” (Sozen, Tanyeri, 1987) Riviere, the first president of the International Council of Museums, emphasizes the

educational role of museums and portrays museums as “permanent organizations working for the benefit of the public by carrying collections of art, science, history, health and technology to preserve, study, assess and exhibit the cultural values as a whole in order to develop a aesthetical enjoyment and education in public” (Riviere, 1962)

The concept of a museum dates its origins to the myths of ancient Greece as well as the origin of its word, to the word "museion". This word means a temple of the goddesses, and according to these myths, artistic activities or other structures were then dedicated to these muses in certain temples, festivals, or through poetry. The Greeks also began to value their artistic objects, and so they created buildings in their centers, with political and religious significance. The origin of modern museums took place from the 18th century on, and it started to be natural to have presentations of different collections, either of conquests from the different travels, or else a certain aspect that was found in their territory, from fauna, flora, animals, etc. (Günay, 2012) With the Renaissance, museums began to show a substantial position of elements of intellectual life and a humanistic approach, no longer being places where objects and artifacts were displayed. Research and development of museums from ancient Greece to the 20th century, show that museums evolved from displaying collections to becoming centers of observation, learning and question. When entering a museum, we are not limited to a status of observing objects, we can also get information about the history of nature, geology, iconography, archeology, and even religion surrounding those objects or not. (Günay, 2012)

Over time, museums have been given the task of providing education, something that has contributed to the connection between children and art, for example. Museums today provide the tools for mass culture, not only conserving or exhibiting objects but also including educational tasks. (Günay, 2012) "Museums in modern museology undertake their activities by taking the differing segments of society into consideration. These activities are permanent exhibitions, temporary exhibitions, guided tours, dia-film demonstrations, discussions, seminars, and atelier trainings" (Keles, 2000)

TFP returned to the 20th century to show what was the largest industry in the country at that time, which was the textile industry. By returning to this century, we also return to the time of the *Estado Novo* between 1933 and 1974, a very difficult time for Portugal and for the growth of any economy that was not accepted by the State. (Lochery, 2020, p. 196) The textile industry was not left behind and went through a complicated moment when the

quality of these products suffered a big drop due to the cut of imports of the necessary goods. Other global events, just as the Wall Street Crash and the world recession that followed, will also mess with the world economy, leading Salazar to focus all his attention on trading with his colonies, which for the textile industry did not exactly mean something positive.

But overcoming all this complex moment in history, it is important to emphasize that the museum then focuses on showing the different styles of Portuguese history in terms of fashion, and at the same time presents a chronicle of the long history of this industry in the region of Porto. It is thus a museum that intends to educate and entertain the visitor and, therefore, when we enter the fashion museum we can find a lighter structure, more flexible, for future changes and for the changes that fashion constantly undergoes, since it is an industry in constant evolution. This idea allows for new ideas and concepts to be presented later. (Lochery, 2020, p. 202) Also following this thought, a space for temporary exhibitions was added to the museum space, envisioned a space for future fashion shows, events, or presentations of certain designers or companies, Portuguese or not. (Lochery, 2020, p. 202)

The space aims to celebrate the success of the industry and its importance to the city of Porto and northern Portugal, doing so through a timeline that presents the developments and major points of this industry but also intends to present the visitor with a more practical part in which he can understand how the textile is manufactured. The most important points of this process, from the processing of the raw material, obtaining the thread, through weaving, finishing, making the garment, and ending with the recreation of a shop window, and the most important products for the Portuguese industry over time, in praise of national talent. (WOW - World of Wine, 2022) The museum is in an elegant and historic building, just like its industry, the Atkinson Building, where we can also find, or come across when visiting the museum, a chapel. Called Atkinson Chapel, this was built in 1760 by José de Azevedo e Sousa, a Port wine merchant, and here you can see frescos by architect Nicolau Nasoni that cover the inside of the chapel, and given its beauty, the company decided to renovate it and present it to the public. (WOW - World of Wine, 2022)

1.3.3 Pink Palace (PP)

This museum, which opened in 2021, is not pictured in the original plans. More than a museum, this is described as a kind of visual experience that aims to talk about Rosé wine, where pedagogism is present, and one can learn about this wine. Thus, the museum presents the visitor with a historical and cultural framework of the creation of the Rosé wine, and

demystifies the color palette of this wine, as there are different shades of it, unknown to most visitors.

When we analyze the Pink Palace, it is possible to notice that the word museum does not fit well in its name, and it is for this reason that we also find the word experience when we define the different spaces of this complex. This because, as we were able to analyze earlier, when we defined what a museum is, although over time there had been a change in its definitions and perhaps even in what it encompasses, the reality is that in general a museum includes history. So when we enter the Pink Palace, we will not find a whole evolution of wine or a whole history of rosé wine as if it were something that has existed for thousands of years and that really came to mark populations or moments, we will find a dynamic space with different activities that are basically there to attract people to taste the wines that are exposed, but also to have a good time. In this case, for museum lovers, the Pink Palace may not be inserted in what they see as something to visit, that is, we are talking about a space that can create different opinions and which can also get different audiences from the other spaces.

Throughout 11 thematic rooms, the visitor will enter a pink world, as the museum intends to pass on the idea that rosé wine means party, joy, and summer, and that is even its motto, "A summer that never ends". (WOW - World of Wine, 2022a) A pool with pink balls, bathtubs with the city in the background, and a pink Cadillac are some of the scenarios where we can have fun and not forget to click for some pictures, which becomes a more 'instagrammable' experience. Throughout this tour, the visitor can also enjoy the tasting of 5 different Rosé wines. (*Visit Porto - WOW - Pink Palace*, n.d.) All this creates the perfect environment for fun and relaxation.

The 5 tasting wines are served in the following order:

- Quinta do Vale do Bragão Rosé, a wine from 2020, is present in the museum after the acquisition of the brand by The Fladgate Partnership.
- AIX Gran Vin de Provence Rosé, the only international wine present in the experience, features Provence, which was the first place to produce rosé wine and TFP is the only distributor of the brand in Portugal.
- Mateus Rosé, the Portuguese rosé wine best known, most spread around the world and the most purchased and with the most history.

- Espumante Cartuxa Bruto Rosé 2014, is the only sparkling wine in the experience and its origin is outside the Douro/North, from Évora.
- Croft Pink Rosé Port, one of the company's brands, was the first rosé port wine to be created, and it is believed to have been Adrian Bridge himself who had the idea and developed the product in 2008. It is a younger perspective of the traditional port wine and an attempt to make the youth enjoy port wine.

1.3.4 Vitral Museum

In addition to the 7 museums that we can find in WOW, there is an eighth museum that we can visit on the north side of the river, closer to the heart of the city of Porto, in a renovated building next to the Cathedral of Porto. (The Fladgate Partnership, 2021) Although it is not inside the complex like the others, the museum of the *Vitral* (Stained Glass) does not lose the essence that all this space intends to pass on, that is, the culture of Porto and the Portuguese. The Vitral museum was inaugurated in August 2021, a year after the opening of WOW, and once again works together with the Portuguese industry, having as a goal the promotion of the works created by Vidraria/Atelier Antunes, being this the oldest stained glass atelier in Portugal and internationally renowned.

The Antunes Atelier was opened in 1906 and came to function as a family business for 3 generations. The third generation with João Aquino Antunes, grandson of the founder, lost his master in 2022, but his dream of seeing the family history present in a museum was realized. Aquino Antunes followed the work of his father and grandfather, growing up alongside them and their work, as a child he was already playing with colored glass pieces and was also able to go on learning all the techniques of this art. Later he graduated from the Faculty of Fine Arts of the University of Porto, where he taught stained glass and mosaic. The Vitral Museum focuses mainly on showcasing the works made by this gentleman, from "traditional stained-glass windows, decorative panels, striking abstract art installations, original sketches, maquettes, and a 400-color glass kaleidoscope." (Três Séculos – Realizações Hoteleiras, n.d.) But beyond what we can observe in the museum, we can also contemplate this art spread throughout the city of Porto, in the Igreja de Santo Ildefonso, Igreja dos Congregados, Livraria Lello e no Hotel Infante Sagres, among others. (Três Séculos – Realizações Hoteleiras, n.d.)

The art present in stained glass windows has been disseminated since the Renaissance and is mostly present in churches and cloisters, being very connected to believers and

religion and having a spiritual and religious symbolism. Since it works with glass and color, it is not a simple task, as Aquino Antunes tells us, "Stained glass is the only process in painting that allows itself to be traversed by light. It is the most difficult way to paint because you paint the light". We can, however, observe in stained glass windows a color that will not change with time, portraying social events or political victories, they can be present in public buildings as already mentioned, but also in people's homes, all according to the tastes of each one.

1.3.5 Porto Region Across The Ages (PRATA)

For a complex like World of Wine, present in the city of Porto, a city whose culture it intends to enhance, it makes perfect sense to retain information about the city in its museums. Thus, PRATA was created, more specifically Porto Region Across The Ages, which aims to tell the story of the city and highlight its most characteristic points. By visiting this museum, we can see the city before it was even Porto, and the various events that marked its development, such as invasions or happier times, but it also has in mind what the city is today, so it is possible to see the different attractions of the city and the beauty that completes it. As mentioned before and being that the city is the base for the other museums, it makes sense to visit this museum before another area, in another museum, because the history of the Porto will also allow the visitor to understand why the success of the different industries, and characteristics present in the other museums. (WOW - World of Wine, 2022c)

Through the museum, we can see the quality and richness found in Portuguese soil, which has been an asset to the wine producers of the region for a long time, but also to other types of agriculture that have always been present in the Portuguese culture. (Lochery, 2020, p. 169) It is then possible to see the first settlements and also understand all these characteristics of soil and climate. After this knowledge, a journey begins through the most turbulent or violent moments of the creation of the State of Portugal that took place in the city of Porto. An important aspect is a fact that it still has today and always had, the Catholic Church in its midst as a superior force, which allowed the city to emerge victorious from certain events.

One of these events was when the French troops attacked the city, and the bishop of Porto organized the defense of the city. At this time one of the greatest catastrophes in the history of Porto happened with the collapse of the bridge of the boats, where thousands of people died while fleeing from the French troops, in direction of Vila Nova de Gaia.

(Lochery, 2022, pp. 58–59) Besides sharing the history and information of this era, the museum also intends to share the suffering of the people who lived through the French occupation and how empty and poor the city became. It is also portrayed the Peninsular War between brothers, depicting once again the difficulties presented in this city by the people, who were cut off from the rest of the country and therefore went hungry and amid disease. (Lochery, 2020, p. 173)

As mentioned before, there are several important moments where the city of Porto was significant for the history of the country, and so this space intends to show some of those moments even if it was difficult for the company to select what should be presented, to become interesting and appealing, but also show the real essence of the city. (Lochery, 2020, p. 175) However, it is possible to see the Porto of today, the Porto of yesterday, the Porto with the world, thus portraying darker moments in its relations with the world, and even its colonies, but also, the real ‘personality’ of the city, that is, its buildings, its bridges, the historical development, development of eras, the abundance of trade, the people, and how important this corner of Portugal is for the national economy and a real front in its development. (Lochery, 2020, p. 178)

1.3.6 Planet Cork (PC)

It is already common knowledge, after reading about some of the museums present in this complex, that it tends to present the Portuguese culture and the culture of the Invicta city. Thus, there have been some industries spoken that have obtained or still obtain importance in the city of Porto, and one of these industries is exactly the cork industry, which has in Porto the capital in terms of growth, production, and use of cork. (Lochery, 2020, p. 119) But let us be aware of an important point, the cork industry is directly linked to the wine industry and that is why it will take place in this complex as well. This happens because of the corks that are placed in the bottles of Port wine or other wines. Thus, the production of cork has been growing following the growth of the Port wine trade because the sale of one, meant the need for the other.

There is no consensus as to when the first cork was used as a stopper for bottle of wine. For thousands of years, wine was produced and consumed, without actually being stored. Soon after it was realized how necessary it was to store it, so wine producers started to create containers to store the wine, but also to protect it from the air. The most popular were amphoras, that remained in use for around 6000 years. Amphoras dating from 500 BC

show cork being used to seal containers, despite them not being the common closure. Fell into disuse with the fall of the Roman empire, as the Dark Ages fell on Europe, the trade also decreased dramatically, and cork farmers battled to find buyers for their product. For almost a millennium wine went on without cork, many different solutions were adopted to avoid the dangers of oxidation.

Back to the 17th century, wine was generally transported in containers. In 1632, Kenelm Digby introduced a bottle-making machinery that was able to produce strong and economical glass containers. From this time on, corks were placed in the top of the bottle and left sticking out. In the 18th century bottle design changed and with this change, came the fact that corks could now be kept moist during storage, a problem that until then had not been solved, despite the knowledge and importance that this small detail had. At the end of the 18th century, a new moment in wine history had arrived, being the bottle, cork and corkscrew the basis of it. For the first time since the Romans, it was possible to enjoy aged wine, due to the fantastic connection between wine and corkscrew. (WORDONTHEGRAPEVINE, 2020)

With the revolution of 1974 and the subsequent doubtful years in the economy and the future of the country, Portugal presented instability regarding the quality of its products and whether it would be able to keep up with the demands that were placed upon it. At the same time, more countries became involved in wine production and therefore, the demand for cork continued to increase. Whole loads of cork stoppers sent to different countries arrived contaminated at their destination. This created a bad image for the Portuguese industry, putting into question entire wine productions, when their corks had TCA. (WORDONTHEGRAPEVINE, 2020) TCA stands for 2,4,6-trichloroanisole, a chemical that can cause musty aromas and flavors in wines, most frequently occurring in natural corks and is transferred to the wine in the bottle. (Laube & Staff, 2007)

Although much of the blame has been placed on Portugal, and the country's lack of care at this controversial time, other countries also had the same problem with their productions and so it was necessary to look for alternatives, such as plastics or rubber, for this product to protect the wine. (WORDONTHEGRAPEVINE, 2020) After treatments and eradication of this problem, however, the various brands gradually returned to using cork stoppers, as no other alternative would allow the wine to age or be kept in such a positive way. This tells us, like Alfonso Larrain Santa Maria, President of Concha y Toro, says, and

I quote, "Wine and cork are products that emerge from nature and human history. They have been united for centuries, and it took them many years to reach their maximum expression." (Amorim Cork, n.d.)

But before getting to that cork stopper, cork goes through a whole process that is portrayed in this museum, as well as how cork can be used, which makes it an informative and quite playful museum, as in several moments we find interesting activities for both children and adults, such as seeing what our weight is in cork stoppers, being able to observe the flexibility of cork, etc. These activities end up making the visit funnier and more interesting. After going through these more playful moments, we also find physical representations of where cork can be used, as mentioned before. As a museum, it intends to pass on to both international and Portuguese visitors the importance of this element, that even the Portuguese end up not knowing in its entirety. Although Porto is its capital, it is in the south of the country where we find the largest amount of cork production, more specifically in the Alentejo, and it is our country that holds about 55% of the world production. (Lochery, 2020, p. 119)

The cork oak "(*Quercus suber* L.), the mother tree of cork, is a species of slow growth and great longevity, which has developed mechanisms of adaptation to drought and fire" (Santos Silva & Soares David, 2020) is a tree protected in Portugal since late 2011 by the Portuguese Parliament that gave it the status of "National Tree of Portugal", drawing attention to its economic, social, and environmental value. But already before this status, for about 15 centuries the tree has been getting protection by the Portuguese people. (Santos Silva & Soares David, 2020) In addition to this status, it is also the Government that stipulates the laws for the treatment and harvesting of cork, so it is in force that cork should only be collected every 9 years and by specialized personnel who do not put at risk the position of the tree. Being a plant, whose final product is 100% sustainable and reusable, it is important to have in mind that the whole process of cork harvesting does not put at risk or harm the cork oak and is good for it. In addition, cork oaks end up serving as a kind of barrier to forest fires, since when they burn, they don't release toxic webs or gases into the environment. (Lochery, 2020, p. 121) These sustainable characteristics together with the fact that it is a tree that can be planted in large quantities without presenting problems for the soil, and even characteristics that allow it to survive in more complicated climates or less fertile soils, end up generating a production that is at the same time protecting the planet. (Santos Silva & Soares David, 2020)

Planet Cork is also presented in a partnership with the Portuguese company Amorim, the largest producer of cork in the country and which has contributed a lot to the information we can find there. It is therefore interesting to find in the same space information about the first discoveries about cork, the first moments in which it was given importance, the whole process from the tree to the various forms we can give to cork, how sustainable the product is. What becomes even more interesting in a complex that supports and fights for sustainability and a better planet and at the same time works directly with a Portuguese company and wants to show to those who visit it, all these interesting features about this product.

1.3.7 Bridge Collection

To be able to drink wine or any other kind of liquid, made humans realize long ago that it was necessary to use a container that would not spill, so they could get the best out of what they were consuming. Although there is no information about wine dating earlier, it is thought the art of glass making started shortly after 6000 B.C. (Wynne, n.d.). Glass did not, however, start to serve as a wine drinking utensil. Other materials, such as oak wood, were used and tested, until they proved not to be the best. To begin with, glass bottles were used in order to store and transport the wine to wherever you wanted. Later it was also realized that this was the best product to keep the wine in its best quality due to its various qualities such as strength, reducing the risk of breakage and allowing easier transportation and thus new markets for wine producers and merchants, prevention of oxidation, the fact that the material does not interact with the wine, etc. (Svilane, 2022). Just as these characteristics allow wine stored in glass to be the best, so wine served in glass will get its best enjoyment. So since long ago, glass producers started to create glasses that would allow the consumption of different beverages and different glasses for different types of wine. In 1973, Claus Riedel created a collection of glasses that would allow the drinker to appreciate the different characteristics of wine. Thus, the wine began to find in its variety, a variety of glasses that were assigned to it in order to obtain the best experience in the consumption of the final product (Williams, 2022).

Although the wine knowledge is not extended to the earliest civilizations, it is known that it was still often used in rituals, that is, there was consumption. Ancient Greece presented Dionysus as the god of wine, and the Romans called him Bacchus. This god has a personality similar to that of wine, intoxicating, tasty but dangerous, and there are many stories involving

him and his worship (de la Fuente, 2022). Besides the existence of this god, and the subsequent use of wine in rituals for his worship, wine can still be seen in use today by the Catholic church in its communions, which has kept it with them for a long time, comparing it to the blood of God, and drinking it as a worship to Him. Thus, "Wine rituals serve to remind that wine is more than something to drink with food; it's a celebration of life, a metaphor for good living with hundreds, perhaps thousands, of years of tradition behind it." (Prial, 1985). Even Port wines have, over time, gained some rituals in the way they are served or consumed, proving that the connection between wine and people goes beyond its simple consumption (Port, n.d.).

This is exactly the idea shared in what is known as the museum of glasses, to follow and learn about the evolution of the human being through certain containers such as glasses or other serving objects, but also other artifacts related to the world of wine, such as coins, sculpture, painting, jewelry, tools, etc. These artifacts will tell the viewer the history around different cultures, and so by showing how they used to drink or live with little parts of their history, the viewer will be able to follow the evolution of humankind. This is a museum that explains the symbolism and importance of wine over 9,000 years of history, which leads us to the subtitle of the museum, "9,000 years of libation". What is libation? It means "the art of drinking for pure pleasure" and for the oldest civilizations, it was an act of drinking in honor of someone or pouring wine in rituals.

Adrian Bridge, CEO of The Fladgate Partnership is the man behind the creation of this museum. The products on display in the museum are from his private collection, which originated purely out of taste and curiosity. As it grew, and the WOW was taking shape, Adrian Bridge decided it would be a good addition to the other museums and so there are about 1800 pieces on display in this museum, ranging from the seventh millennium before Christ to the 21st century, which contribute to learning about the symbolism and importance of wine throughout various civilizations from ancient times to the present day. These pieces took about two decades to acquire and organize (Lochery, 2020, p. 150).

Unlike the other museums that are self-guided, this is the only one that presents a guided tour to take the visitor to different moments and different passages in history, and not just observe certain artifacts. This is also a museum that ends up being mentioned when visiting The Wine Experience, because when we visit one, we may be interested in understanding how it was consumed throughout the ages. However, the most important thing

to retain in this museum is the history and the different techniques in the production of these glasses, and moments that bind people in the consumption of wine, such as the connection of wine with weddings or certain prayers, the consumption of wine among friends to create a stronger bond between them, etc. (Lochery, 2020, p. 144).

Although often seen in a negative way, wine consumption has several benefits when done in moderation. Alcohol consumption has been linked to some health benefits such as increased longevity, lowered risk of Alzheimer's disease, decreased risk of pulmonary disease in men, decreased risk of dementia. Although it is not certain if it is just the consumption of alcohol or other associated factors that keep these factors active, the truth is that in a moderate way, people tend to enjoy wine and associate it with happier moments (Jesus, 2020). It is common to see wine consumption at parties such as weddings, birthdays, company parties, or the celebration of some significant moment. Similarly, drinking has come to be seen by younger communities as part of social activity and an opportunity to entertain and connect with friends. Although in these cases its consumption is sometimes exaggerated, linking it to a state beyond what we advise and changing the way we act, the reality is that it still presents a moment of connection and joy for them (MacArthur et al., 2016).

What is important to keep in mind is that wine has been increasingly associated with companionship, with sharing as opposed to its solitary consumption of yesteryear. A study by the University of Trás-os-Montes and the AESE management school on wine consumption habits showed that 53% of respondents never drink alone. Similarly, couples claim to drink a good wine when they go to a restaurant, and these are the ones who share a greater bonding moment with wine consumption. After couples, are the friends, who in general, enjoy a good moment of sharing present with the consumption of the drink (Melo, 2018).

The creation of wines like Rosé largely aimed towards young people has also led them to a greater consumption of a drink that before was a little left out by the community and being that a good wine should be appreciated in a calm way, this one comes to provide the best moments for sharing smiles and moments. In the same way, it is quite ingrained in the Portuguese culture to share moments like these, through dinners, barbecues or in a cafe's terrace in the late afternoon, the Portuguese try to enjoy a drink while chatting and sharing news with friends and family.

As is the case with many other inventions or products, it is not known for sure when glass started to be made, but we can see that different peoples over time have come to show different images for glass and its purposes were the most varied (*Industrial Glass - History of Glassmaking*, n.d.). From everyday use, as well as for decorative purposes, or in more luxurious and refined environments the glass is still used today in a very similar way to the ancient times (“The Art of Glass-Blowing | Feed Magazine,” 2017). Nowadays we can find different techniques in the production and industrialization of glass, making it simpler to obtain pieces in mass that can reach everyone (*Industrial Glass - History of Glassmaking*, n.d.).

Portugal still works with the art of glass blowing, a technique that dates to the 1st century B.C. and was invented by the Syrian. Portugal has a strong connection to the glass industry and its production dates to the 15th Century, when a small factory called the *Fábrica do Vidro do Côvo* was set up in Oliveira de Azeméis. Later, King José I called upon the Englishman Guilherme Stephens to the Portuguese court and asked him to take care of an old factory in Marinha Grande, which had been in operation since 1747, receiving in return benefits like support and protection from the Marquês of Pombal. Guilherme Stephens came to create what was then called the *Real Fábrica de Vidros da Marinha Grande*, thus initiating the industrialization of the region (“The Art of Glass-Blowing | Feed Magazine,” 2017).

Even today one can find a strong cultural connection between the Portuguese and this art. This technique consists of taking the glass, essentially composed of sand, soda ash, limestone, and potash, from a burning furnace at a temperature of over 1000 °C, and then blow it until it reaches the appropriate size for being shaped. Yet, the sector has been suffering a loss of workers, either by subsequent work injuries or by advanced age, and there are few young people interested in joining this activity, which has been worrying and weakening the position of this art (“The Art of Glass-Blowing | Feed Magazine,” 2017).

Mr. Bridge continues to add pieces to his collection and consequently to the museum, continuing the search for more information, and more interest and thus allowing visitors to emerge in an experience that presents the dating between a man and drink, or wine and humanity (WOW - World of Wine, 2022), showing the visitor unique and global pieces, and that this exhibition is not limited to a particular time or place, it presents a free nature, with pieces that tell their story individually but also a whole narrative around the development of mankind, its imagination and its abilities to create (Lochery, 2020, p. 149).

1.3.8 The Chocolate Story (TCS)

The Chocolate Story is a museum about the history of chocolate. Upon entering the museum, we enter an incredible journey that very few know about despite the passions it arouses. In the first part, we follow the history of chocolate, since it was a drink “confined to the Aztec elite – to the royal house, to the lords and nobility, to the long-distance merchants, and to the warriors” (Coe & Coe, 2013, p. 95), and with a religious connotation, used in rituals and as a form of worship to their gods. Here, both the fruit and the drink were used, perhaps, as Eric Thompson who wrote a study on cacao and its relationship with the Mayan and Aztec peoples tells us, because there is a similarity between the fruit and the human heart, or even because “both were the repositories of precious liquids-blood and chocolate” (Thompson, 1956).

We then follow its entrance in Europe, during the 16th century, since cacao had been housed into the Spanish system as a tribute, becoming the drink of the European Elite. Since it was the Spanish court that brought the cacao and its beverage to Europe, for a long time it remained a guarded use for those with whom Spain shared and also had the funds to obtain it, thus the wealthy, like we can see by Michael D.Coe words in his book *The true history of chocolate*, “It had been an elite drink among the copper-skinned, befeathered Mesoamericans, and it stayed that way among the white-skinned, perfumed, bewigged, overdressed royalty and nobility of Europe” (Coe & Coe, 2013, p. 125). When we enter the museum, we are also able to observe the differences that the passing of the years will bring to the way chocolate is consumed and its appearance.

From the beginning, Portugal and Spain were at the forefront of the process of chocolate's entry into Europe and were the ones who shared this delicacy with the world. (Lochery, 2020, p. 183) After discovering the history of chocolate, it is possible to learn about its production, i.e., from the cocoa tree to the cocoa bean, all the care around this tree, the protocols for pre and post-harvest of this fruit, as well as how the bean must be fermented, dried, and treated to obtain a good product. At the same time, they try to make people aware of what is behind this production. That is, the people who are behind the production of chocolate even before it reaches the factories where it will become the chocolate as we know it, and whose work is still very manual, very poor, and there is even slavery within. Finally, the visitor will be able to observe the transformation of the cocoa beans into chocolate, in the factory inside the museum, which produces the 20|20 brand. This brand can be found in

the museum store after visiting the museum. As the visitor pass through the factory, and since it is a real factory, he/she can follow the various steps, seeing the process of each machine and the colleagues who are making chocolate.

The main idea of this museum is to be informative, to bring knowledge to people, and for them to open their eyes to something that is consumed every day and that is very rooted in everyone's culture. Chocolate is still part of almost everyone's daily life, in cultural ways that go unnoticed. Either because we are sad and we will eat chocolate (emotional eating), or because we are happy and we will celebrate with chocolate (chocolate as a gift), or because we will use it in a birthday cake, or because we will use it in a wedding party, this shows that the human being uses chocolate in several moments, often defining those moments through chocolate. Thus, we realize that "the history of chocolate is important for the visitor to understand just how central it has been in certain societies since ancient times" (Lochery, 2020, p. 187). It is therefore important to observe the various steps in chocolate making, but also to pay attention to the sustainable side of chocolate and how it is produced.

Consequently, the visitor gains a different awareness, realizing that millions of people depend on the earnings that come from chocolate plantations. Plantations that work for a market with large companies, companies that want to pay less and less to sell a chocolate bar. It is also the consumers who are behind the purchase of these chocolates, forgetting that they are taking something from nature, and nature needs time to regenerate, losing the notion of the origin of the chocolate. Besides this first harvest and production of chocolate, and to make known its existence and who is behind this, The Chocolate Story intends to recognize that, the big chocolate brands, which the visitor will buy for a much lower price, are not, always, buying quality cocoa. That type of cocoa gets more expensive, and so by buying lower quality cocoa, they will be underpaying for what they are buying, and later consumers will be feeding that economic process, and at the same time missing the real essence of chocolate.

It is important to keep in mind, however, that although quite informative, just reading about this museum will not get across all the information or lead the visitor to reach all the conclusions I am trying to reach with this work, or even the explanation I am making about the museum. What this means is that as someone who has been in the museum, the learning around the theme allows one to reach these conclusions, and that is why when guided tours are conducted, the different guides lead people, with their explanation, to reach these

conclusions or to draw their own conclusions, but going into the different themes, thus making it a much more educational visit. However, in a self-guided tour many times visitors are limited to reading what they want and do not get all the information that is possible to get about the theme. Of course, this is a fact present in all museums, but the reality is that here it can change a lot the perspective with which the visitor leaves the space, because their level of learning inside can derive.

When we buy cheap chocolate or a more industrial brand, we are buying chocolate whose development process has undergone many changes and has deprived the chocolate or the cocoa bean of its true flavors. Therefore, what the 20|20 brand does in this museum, as well as what it intends to explain throughout the museum, are the differences between a type of industrial chocolate or bulk cocoa, and a more careful type of chocolate, also called fine&flavour. The latter seeks to contact and buy better quality cocoa, even if it is from smaller or poorer farms, but to pay the true price for that cocoa, and after entering the factory, to produce a chocolate that tastes like chocolate, whose addition of sugars or alterations are not too significant, and thus allow the visitor to taste chocolate.

Just like wine, the chocolate museum intends to explain and teach about the differences that we can find in chocolate and all the processes involved in its production. It is quite interesting to realize that many people relate the two products, and think their production is similar, and it is also in the visitor's interest to be able to follow the production more explicitly through the factory, just as if they were seeing a more explicit form of wine production. The decision to include a chocolate museum in this complex was a decision made from the beginning, as a way to accompany the wine experience, because the process of making a quality wine and a quality chocolate, complete each other in a certain way (Lochery, 2020, p. 184).

The factory present in the museum produces all the 20|20 brand chocolates, and this factory came as an addition that would make the museum even more instructive. But if the idea was to create a factory, then it made sense to create a brand from that factory, and thus make this whole space more complete (Lochery, 2020, p. 191). Why 20|20? Because it is the area where cocoa is produced, where it is born, 20° degrees north and 20° degrees south of the equator. The fact that the brand was created in 2020 makes it all the funnier, but that is not the reason behind the name.

These chocolates then follow a bean-to-bar production line, which translated means from bean to bar. There is a complete production from the cocoa bean to the chocolate bar. Normally industrial chocolate will be produced through a cocoa paste, a paste already made and with changes in the natural flavors of the cocoa, which will also change the final product. With the 20|20 brand, there is meticulous work to obtain the best beans and then the best chocolate. It is possible to find bars of various sizes, and a harmonization box between the best wines and the best chocolates in this space, produced by the chocolate master Pedro Araújo.

The brand's chocolates are also present in several of the workshops held at the museum. The museum does not intend to limit itself to a way of passing on information about the production and its chocolates, and therefore presents three different workshops for the different tastes of visitors. The Chocolate Story then offers a Tasting Workshop, which is a guided tasting that introduces the chocolate and cocoa universe and teaches chocolate appreciation in a playful and fun way, using chocolate tasting tools and appealing to the five senses. In this tasting, the visitor compares industrial brand chocolate with chocolates of the 20|20 brand, learning how to taste the right way, and feeling the characteristic differences that define good and bad chocolate.

In addition to the Tasting Workshop, there is a workshop on Chocolate and Port wine Pairing, more appreciated by adults. It is a unique opportunity to learn how to explore the potential of chocolate and Port wine pairing, and a unique journey of aromas and flavors, a sensory proposal in which the best Port wines are joined to the best chocolates also of the 20|20 brand. And because the little ones are not left out, there is a workshop dedicated to them called Chocolatinhos, a challenge in which they will have to put their hands in the dough to create their own "cake-pops". They are led, step-by-step, by one of the chocolatiers from the 20|20 factory. This workshop is also involved in the birthday parties that can be held at the museum, in which the children have a guided tour of the museum, and then the Chocolatinhos workshop.

Besides the birthday parties, the workshops end up being used for other activities such as team building sessions, and bachelorette parties, and the museum itself has created a special tasting for these activities. It is possible to combine the museum visit and a workshop, but if the person in question is interested in a guided tour, at certain times of the year, The Chocolate Story offers a tour called Grand Tour, in which besides having a guide

who will explain every moment of the museum, the visitor can immerse himself in what he is learning, through different tasting points.

The Chocolate Story is a museum rich in information, which aims to make known much of what we take for granted. It allows the visitor to follow the history of chocolate, the production of chocolate from the first harvest to how it is produced in a factory and learn about different parts of chocolate and what defines chocolate, which makes this whole museum a very complete and very interesting addition to the complex. Although cocoa is not produced in Portugal or related to the city, it still needs specific conditions, just like wine, to thrive, and is also an excellent combination with wine, a kind of perfect marriage (Lochery, 2020, p. 184). It does not limit itself to showing only the best-known points of chocolate, it presents the factory itself, the chocolate itself, and thus ends up encompassing a Portuguese industry, once again, in its complex.

1.4 Visitors and Economy

The World of Wine Complex does not have a specific target audience, being that the complex was created to offer the customer several activities that fit the most diverse tastes. Therefore, customers can enjoy themes related to wine, cork, chocolate, fashion, culture, but at the same time visit restaurants that showcase the typically Portuguese gastronomy. When arriving at WOW they are also often directed to the port wine cellars or other facilities/activities that although not part of WOW, are related to it due to their connection with the parent company.

Although it does not present a target audience, there is a noticeable shortage of young people visiting the experiences/restaurants in the complex. Even if many enjoy the sights to take pictures or appreciate the view over the city, the reality is that few, whether Portuguese or foreigners are attracted by the high prices they find in the complex. Therefore, the age range of the visit normally starts at 35, unless a family with children/adolescents is involved or when it is a school visit. WOW tries to get the attention of younger people, but when they are asked why they do not visit the complex, they explain that it is not because of lack of interest, but because of the prices. When there are promotional campaigns for the entrance tickets to the experiences, for example, there is more adhesion from these younger layers to the visit.

Besides the visit to the complex, there is a main website that brings the complex to the public, as well as other recommendation websites. There are several people who come to the complex to get more information about it because they saw something written in a blog or website. This shows the visitor interest in knowing more about the culture of Porto and Portugal as well, often provoked by the interest in wine and especially the interest in knowing the wines that our country offers and that are so well spoken. There are also failures at the marketing level in the dissemination of information about the complex, as well as finding wrong information about it online, which brings some visitors, even if few, to the complex looking for something completely different from what they will find.

Visitors come to the complex from different areas. In general, and when we talk about activities such as workshops, there is a greater affluence of Portuguese people wanting to participate. However, they are not limited to these activities, and many Portuguese, whether residents of Porto, but mainly from other parts of the country want to visit the space. Besides the Portuguese it is possible to observe a greater affluence of Spaniards. Maybe because it

is a neighboring country, they show a lot of interest in learning more about our wines and consequently visiting some of the spaces in the complex. Besides that, there is a significant number of Europeans, mainly, but also from the United States, Canada, Australia, and China.

Regarding tourism, WOW has been suffering a decrease in relation to what it originally expected to get. Being a rather revolutionary space, we cannot deny that it has impacted the tourism of Vila Nova de Gaia, which up until now had very little to offer. Thus, it gave a new light to this side of the river that has so much history to tell. However, and partly due to high prices and lack of diffusion, it does not meet every day a significant number of visitors, and the moments of greatest adhesion can be considered those in which the complex performs some different activity, such as the Craft Beer Festival, or the Chocolate Festival for example.

This information is passed on to us when we contact the visitors, and when we sell a ticket in the complex, for any activity, we collect information on how they got to know the WOW and where they come from.

CHAPTER II – INTERNSHIP AT THE CHOCOLATE STORY

In this chapter, after presenting the complex, I share my experience as a trainee in one of the museums of the complex and what I took from my time in the space.

2 Selection Process

Choosing a theme is something that always presents its difficulties. Although all the options presented were interesting and enriched me as a student and as a person, the truth is that the idea of doing an internship was the one that fascinated me the most, because in a certain way I was trying to challenge myself. At the same time, the internship would allow me to get closer to a professional path, something that I had not done until then. Although I felt secure in my decision, the fact that we are living through a pandemic that could affect the course of this internship, as well as the experiences of colleagues who told me about it, led me to reflect on the matter and thus be more careful in the whole process of choice.

Thus defined, it was time to think of a theme to relate to my internship which I could develop. It should be noted that it was my idea to only come up with a theme as soon as I started the internship and got to know better the place where I was getting involved. Nevertheless, it was that place that gave me my first idea and after discussion with colleagues and teachers I managed to come up with the present idea which I wanted to work on. The fact that I did an internship adds a point of interest to the idea that I will later tackle as I am directly involved and therefore, I am able to see different points of view firsthand through clients from different cultures. It is important to realize that choosing a topic is sometimes a lengthy process and that it must be analyzed to realize whether we can associate it with the internship theme, and at the same time develop it in a way where we can present the correct, direct, and necessary answers. We must therefore study and analyze it correctly to later create our own ideas, which should be presented in an academic way.

The internship at the World of Wine cultural complex, more specifically at The Chocolate Story Museum took place between February 8th, two thousand and twenty-two and May 21st of the same year. A total of five hundred and ninety-two hours were spent there. The choice of this institution was due to my interest in culture and the fact that I found in the city that has been accommodating me for the last few years, a space that intends to transform tourism in Porto while enriching culture with themes that I was not used to encounter. At the same time, it has always been in my interest to put into practice the knowledge acquired during my academic career, which includes not only the cultures but also the languages learned. During this internship, besides the languages, it was possible to

apply other contents learned in the various curricular units, thus giving reason to my desire to do an internship to better know the world of work, and the area where I am inserted.

In this section I intend to develop my path along the curricular internship at The Chocolate Story. I present the activities developed during my period at the museum. The internship was developed over five days a week, and my breaks were on Sundays and Mondays. During the month of February and March I worked from 10:30 am to 7:30 pm. As of April, with the museum opening at 10 am, I started to go in at 9:30 am and leave at 6:30 pm. After applying online for the internship position at World of Wine Museums, on the twelfth of December, two thousand and twenty-one, I was approached for an interview with Human Resources and the Manager Marcos Couto. About two weeks later I was contacted in a positive way, and I began the treatment of the necessary documentation with the Human Resources of the Institution, more specifically with Alexandra Calheiros, with whom I agreed on the internship starting date for February the eighth, two thousand and twenty-two, and also the number of hours necessary for the realization of the internship, being information from the University, the realization of an internship between 400 to 600 hours and thus being, the final date for the twenty-first of May.

2.1 Daily life inside the museum

During the interview I had already been explained the types of activities I would be doing during my time at the museum, and during that time I was going to be acquiring different skills. I could find myself at the museum reception/watch desk, inside the museum, or in the museum store. These were the three points that are initially learned, as well as acquiring the operating information of each. They are not, however, the only activities performed.

In the first days of the internship, I was acquiring basic information about each space, through observation of my colleagues as well as through their explanation. I was able to understand how to take/sell tickets, the ticketing system, how to explain the different spaces of the complex and answer questions that may arise to the customer, as well as present the complex and the museum in case of possible interest in visiting. During this time, I also learned the posture I should maintain while at the reception desk and how to deal with possible problems. In addition, I started to attend guided tours of colleagues to retain information about what was explained, but also the ways they did it, their postures. I learned

from the store manager about the products that I could find in the store, whether they were from their own brand or not, to be able to respond and know the products, and how to work with their sales system.

During the first few weeks I found myself around the museum more, learning further about it and I also used this time to question colleagues about the different processes involved and how I should answer certain types of questions, etc. When necessary, I also helped at the ticket office or in the organization of workshops, as well as in the organization, arrangement, or cleaning of the store, as there are constantly products coming in and out. In the store, although I did not find myself as often, I then helped label products, put on display, or replenish, take inventory, or some other need. I also found myself at times in the sales system. At the ticket office, in addition to the above, I also answered emails or calls from customers, whether with questions, appointments, or change of some workshop, all while continuing to learn from the other colleagues and manager.

After I felt comfortable, I started giving guided tours to groups of students who came to visit the museum. The first visits were done in partnership with other colleagues who felt more comfortable so that I could acquire the necessary postures and skills, but without putting myself under any unnecessary pressure. At the time of the Chocolate Festival, during the Easter week, and given a greater affluence to the museum, I made my first guided visit completely alone. That week I also felt it was a moment to really put into practice everything I had learned so far, but also my confidence.

In addition to a very high number of visitors compared to what we had been used to, there were also various activities held at the museum, such as egg hunts, golden ticket, workshops at various times of the day, guided tours with tasting, etc. Thus, there was always something to do, whether in attendance, or in the organization/preparation of the various activities. From that week on I was able to feel more comfortable with any type of task that needed to be done, as well as more autonomous in doing it. With the need and shortage of staff due to covid, over the last few weeks of the internship I was able to focus on opening the ticket office. The opening process includes cash counting, turning on the ticketing system, checking emails, and later checking that the museum equipment is working properly.

Being more specific, the day to day inside The Chocolate Story is divided into several moments, there is not only one activity going on and, therefore, there is not a specific person for each place or moment. My schedule was always opening, that is, I recognized from the

beginning the whole process of opening, whether it was the store or the ticket office, as well as what needed to be done before the museum opens. However, I was also learning what happened at closing even if I never did it.

The employees' schedules are rotative, this means that they will not have a specific Day Off, following the rule that they cannot work more than 5 days in a row. Furthermore, on different days they can arrive and leave at different times. This defines who will open the different spaces, who will close the different spaces, and at the same time coordinates what is being done throughout the day. The manager usually presents a plan, in which he mentions the positions of each employee that day, as well as the lunch hours. Still, the fact that someone is in the store, for example, does not mean that that person must be there all day. This also allows the different workers to gain autonomy in what they want to do, but also to try to learn about the various aspects that comprise the museum routine.

2.1.1 Museum

Every day, when the first employees arrive at the museum, different processes are initiated to make sure that the correct operation of the space is safe. When opening, the person who is responsible for the ticket office, if there is no other employee to support, will also inspect the museum. In a kind of visit, he, or she, checks if the equipment is working properly, be it screens, videos, sounds, light, etc. As we have a tasting area in the museum where we find the cocoa beans, we should also notice at that moment if there are enough beans and their quality. In another room we can find different chocolates displayed to understand the smell of the different origins. It is necessary to check if the chocolate has any problems. It is also at this moment that we turn on the gaming machines (see figure 2 below in the text) that are at the end of the museum.

Throughout the day, the employees pay attention to the same aspects, such as disinfecting certain surfaces, cleaning the area where the beans are, and once again, making sure that the museum is working properly, and the visitor can truly enjoy his visit. There can be a rotation between collaborators, and it is important for all the colleagues to know what is happening in each part of the museum, but also to be able to help each other. For share of information, we have different phones that we can carry with us.



Figure 1 - Museum's Entrance



Figure 2 - Game Machines

2.1.2 Ticket Office

The opening of the ticket office takes place before the opening of the museum. When the museum doors open, it is necessary that the ticket office is already working properly. We

start by disinfecting the counter and workplace, including computers, printer, cell phones, etc. After disinfecting, we turn on the cell phones and the computer, as the rest of the equipment is already turned on. When turning on the computer we should pay attention to three platforms. The Google Teams, where we contact the other ticket offices or other identities, the email, and the ticketing system. The ticketing system holds a necessary log in, and as a trainee I am not assigned this data. When we log into the system, we will get what is necessary for ticket sales. At that moment, we can open the money box and count it, finding a document in the computer that is updated at closing and opening if there is any change in value.

After this opening, it is time to see the emails. These emails can be informative, or from potential participants for some activity, like a workshop, asking for information. When we see these emails, it is important to retain the information and put it in a space where other employees can see it. Therefore, there is a document in excel called the Logbook, where we collect information every day, whether received by email, shared by the manager or between employees, to always keep ourselves informed. This document has an informative column, where we place some topics that, as the name says, are informative, reacting to what is happening in the complex, for example. It also presents a column called Important, where we leave information about visits that are going to take place, with the language, number of people and day. We also share information about some important subject, either inside or outside the museum. Another column where we update the workshops that may exist as well as the schedule and finally, a column for the manager. This has the objective of pointing out issues to be dealt with, whether referring to some requested information or the need to change a workshop for example, something that needs his attention.

The ticketing process remains the same throughout the day. We welcome the museum and so we are present to give information or answer any questions, whether in person, by email or call. We show the space, the prices, the characteristics of the museum, and, if there is interest in the visit, we sell and validate the ticket.

We are not limited to selling tickets for The Chocolate Story, we can also sell tickets for the other museums as well as for any temporary exhibition that is taking place. In addition to direct sales, there are also voucher sales or sales to WOW members that require specific procedures. These procedures can be found, step by step, on the computer, as well as in the reception email, so that we know how to deal with different situations, which do not happen

every day. The validation of the ticket before entering the museum is essential, since the ticket has six months of validity, this validation is what will allow us to know if that ticket has been used or not. In The Chocolate Story the validation is done manually, unlike the other museums in the complex that have turnstiles. This grants us a greater connection with the visitor, with whom we try to welcome, talk, give them a little explanation of what awaits them, and offer a carré (mini chocolate) of the 20|20 brand for a tastier experience.

The ticket office closing procedure is not performed by the trainee, but the trainee can learn it in case of need. When the closing time comes, the employee must fill out a document with the values in cash, card, or other occurrence such as a possible chargeback, for example, attach the receipts and APR totals, put the money in the envelope to take to the financier area, and turn off the equipment. After the delivery of the documents, the employee can still see if anyone is yet in the museum, if it is already empty, he/she can turn off the gaming machines at that moment.

2.1.3 Store

When we are in the store, the opening is done by turning the equipment on, and in this case, two different computers need to be turned on, that later will be used to sell products. The store has a tablet where we can find a document which holds information about the value that is in each box, and so we proceed the counting of each. After this procedure, we can then clean and disinfect the equipment counter, but also the rest of the store space. The idea here is to remove the products that are on display, clean and disinfect the cabinets or tables where they are, put the products back and, additionally, replace the products that are on display, to make sure that we have present all the products that can be offered. Although it starts even before the store is open, this is a lengthy process and consequently often done after the opening.

In addition to opening, some moments of the day include taking orders, whether it be for the 20|20 brand or another chocolate brand, since the store presents several brands to the customer, as well as other products from WOW, Taylor's, or Fonseca, such as wines or merchandizing. Before being displayed these products need to be put into a system, and properly labeled for later display. As a trainee I do not do store closing, but it is always good to learn in case of need. So, at the end of the day, the closing procedure is like the opening procedure, and the ticket office closing procedure. We need to fill out the specific document with the cash or card values of the day, attach a copy of the receipts, a copy of the APR, and

put the values in the envelope to take to the financial department. Since the store is the last space to close, and if not done before, we turn off the gaming machines in the museum and the remaining equipment.



Figure 3 - The Chocolate Story's Store

2.1.4 Workshops

Workshops have a greater complexity as to who can and cannot do them. This means that the workshop is not limited to the description given previously about them. It is necessary to know how to prepare and conduct. Tickets for the different workshops must be purchased in advance, online or at the museum's reception, and validated when using them. One of the workshops that was presented to me upon arrival was the Tasting workshop. It is an important workshop to introduce to the employees because from the beginning it will introduce them to the brand's products and certain aspects that we will later learn.

This workshop introduces participants to the world of cocoa and chocolate through a guided and commented tasting. In a playful and scientific manner, the origins, production, sensory richness of this food product and the tools with which to evaluate and enjoy it are revealed. There is a preparation for this workshop, which takes place a few minutes beforehand in the mezzanine, or experimental kitchen. This preparation consists of preparing a panel for the different participants and collaborator where the chocolates to be tasted are positioned, as well as water and salt cookies to clean the palate between tastings. All the

necessary materials are in the experimental kitchen and the chocolates that will be tasted are dark, milk, and white industrial brand chocolate; Classic range 20|20, Intensity range 20|20 and Grand Cru 20|20. After the tasting is finished, the space must be cleaned and disinfected.

The harmonization workshop is for everyone who wishes to know more about chocolate and its gastronomic potential. It proposes a journey through the aromas and flavors of chocolate and wine, which many consider the perfect pair. As with the others, it is necessary to prepare the different chocolates that will be tasted as well as the different wines, in a panel, in the experimental kitchen. The wines are not all served at once as some need to be served chilled. In this pairing the customer will try the following chocolate paired with the corresponding wines: 100% Peru accompanied by Taylor's Chip Dry, 70% Classic accompanied by Fonseca Bin 27, 45% Venezuela together with Croft 10 Years Old, Classic White accompanied by Croft Pink, Grand Cru together with Taylor's Vargellas 2012. These are combinations created by the master Pedro Araújo, however, the customer can, after performing these tastings, proceed to mix the ingredients and make other tastings.

During the week of the Chocolate Festival different harmonization took place. Instead of tasting 5 chocolates, there were four, and the clients learned how to make a chocolate pairing that they would later receive in a pack, or they could buy it in the store and make it whenever they wanted. In this case, there was a tasting of: Classic Dark Chocolate 70% & Fonseca Bin N°27; Classic Dark Chocolate 58% & Taylor's LBV; Classic Milk Chocolate & Taylor's Tawny 10 years; Classic White Chocolate & Taylor's Chip Dry.

"Chocolatinhos", on the other hand, teaches children how to make and decorate their own chocolate cake pops. Through this adventure of active participation, where they put their hands in the dough, they develop a personal relationship with cocoa, chocolate, and gastronomy, and explore and stimulate autonomy, creativity, and motor skills in the little ones. Although for the employee it is a more dynamic activity with the child than a more elaborate explanation as in the others, it is still a moment in which we adapt to the different characteristics of different children so that they make the most of their time there. During the week of the Chocolate Party, this activity also changed a little. So-called easter barks were made in place of cake pops. It was also the workshop with the largest participation and thus presented at times a challenge, a challenge that was overcome in a positive way.

2.1.5 Guided Tours

The Chocolate Story does not conduct guided tours daily, but for groups, duly identified previously, in days formerly scheduled. These tours are usually given to schools, or school groups, and these groups can be from pre-school to university, Portuguese or of any other nationality. The guided tours are in Portuguese or English, and can, in case of consultation, be done in Spanish, but due to the scarcity of employees with training to do visits in other languages we focus on doing them in Portuguese and English. In the first week of the internship, I was given a guide of contents with the information that is in the museum. This script serves as a basis for learning how to make a guided tour, and each person can adapt to their vocabulary and explanation. In addition to the script, I used the time I was around the museum to read and get to know it and I attended guided tours by other colleagues so that I could create a tour with my own details and knowledge. I made some visits with colleagues, and they told me what I could and should improve. It is something common in the activities inside the complex, learning from colleagues.

Although there are no guided tours every day, I was able to put the learning into practice in different situations and with different audiences, being in one of the situations children, in the next, colleagues from another museum and finally a group of elderly people, and it was the only visit that I really did alone, because in the previous ones I had done one part of the visit and the other colleague the other part. This visit, which took place during the week of the chocolate festival, which I mentioned earlier, was a bit different because there were tasting stations. I can, however, say that it was one of the most positive experiences because the group was very interested and easy to understand.

Within the scope of school visits to TCS, we have defined a common structure for all groups (regardless of school or subject areas). The visit dynamics is established by the TCS team, which, for this purpose, needs to receive information from the reservation's responsible regarding the school year, number of participants, schedule and subject areas or contents to explore in the visit, language, existence of students with special needs, or even the existence of more than one activity to be performed in the WOW that day. The TCS team determines the rooms/areas reserved for exhibition moments, as well as rooms/areas reserved for moments of decompression or interaction with the group and of the group with the surrounding space.

These guided tours usually comprise a time of 1h30, and if it is necessary to do it in less time this issue should be communicated to the team in advance, to know if it is possible or not and so that they are aware and can adapt the visit to the time available. Besides the guided tours for schools, there are also tours prepared for companies/journalists. These visits follow the same preparation structure, however, the topics covered may be different, meeting the interests and different levels of knowledge or interpretation.

2.2 Critical Appreciation

The internship at The Chocolate Story was an experience that enriched me in many ways. It was possible for me to improve my communication skills in my constant contact with the public as well as the languages that I have been learning, and the previous learning of some languages also served to help me in moments of direct contact with the guests, most of them being of different nationalities and cultures. It was an internship that forced me out of my comfort zone, as someone who was introverted and limited to the necessary level of communication, I found myself in need of speaking/explaining and therefore acquiring a confidence in myself and in my abilities that I did not know I had. Besides this very important point, it was also interesting to learn and get to know more about this sector of tourism that encompasses so many aspects, some more practical than others, but without a doubt, the knowledge of other people and the contact with these different cultures was something that attracted me greatly.

From my first day of internship, I felt welcomed by all my colleagues, both from the museum and from the other areas of the complex, from different sectors and who often had less contact with me. Everyone made me feel like a colleague who was welcome and to whom they passed on all the teachings they could. Undoubtedly this welcome, this factor, helped me to integrate into that workspace, so different from what I knew and allowed me greater ease in performing any task, or need to question or ask for help. The fact that it was a long internship and with a high workload seemed tiring and I was afraid not to really take advantage of that time, but after the knowledge and adaptation I realized that this made me feel much more involved in the routine of the space.

Therefore, I recognize that it was a very rewarding opportunity and that it helped me to understand how the world of work is, a world where we are often put to the test due to various unexpected situations that may occur daily. One of the reasons for doing the internship was the possibility of inserting myself exactly in the world of work and understanding it, and I believe that these professional experiences are quite important, especially for students who are finishing their academic path, to get to a new job, or perhaps a first job, and feel more comfortable with the possible developments of the same.

I would like to highlight what I believe was a turning point in my performance and perspective as a trainee. I have already mentioned the Chocolate festival that took place between April 9 and 17. I also mentioned and let it be known that it was a week of a lot of

activity, something no one was used to yet. This week presented a challenge for everyone in many ways, a challenge that was overcome and enriched everyone as well. At the beginning of this week I, although participative and eager to learn, still felt little confident about what I could and was capable of doing. But all the evolution gave me, and my colleagues, a different perspective. By the end of the week, I was already performing the different activities more autonomously and confidently, without so many fears of making mistakes. During those days I gave myself to the space and to what I could do to help my colleagues and make their burden lighter, so to speak. This allowed me to acquire a confidence, also already mentioned, that I will carry outside of this space and was noticeable even to those around me. I feel I must thank for the opportunity to participate and be present much of the days of this party and be able to put my skills to the test. That is why I say I got to know parts of myself that I did not know I had before.

2.3 Workplace

When someone visits the World of Wine complex, they will find not one, but several buildings where the different museums, stores, restaurants, and cafes are scattered. The Chocolate Story is the building in the area closest to the river, and it completes a museum experience of about 3,000 m², divided into two floors. There are two different entrances to this museum, through the reception or the cafe. In addition to these entrances dedicated to the public, there are also entrances to the so-called technical corridors where employees enter and find the changing rooms and offices of the other space workers.

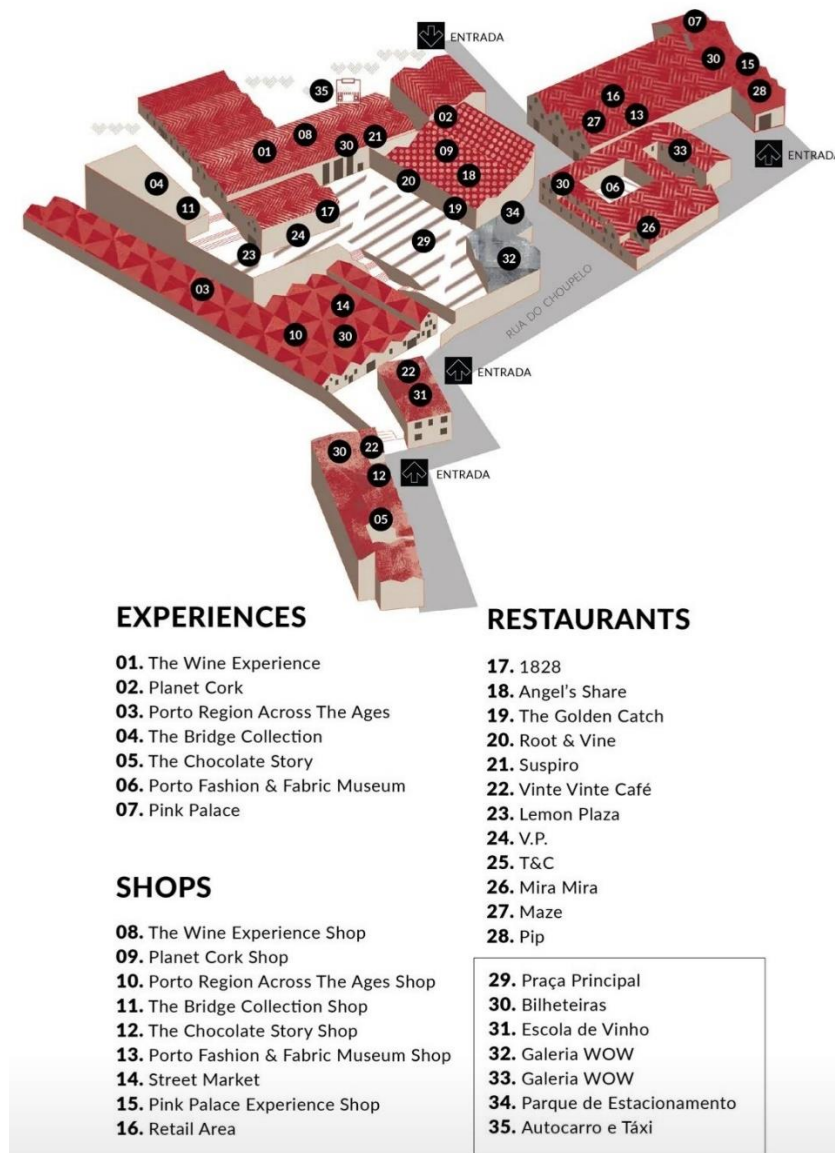
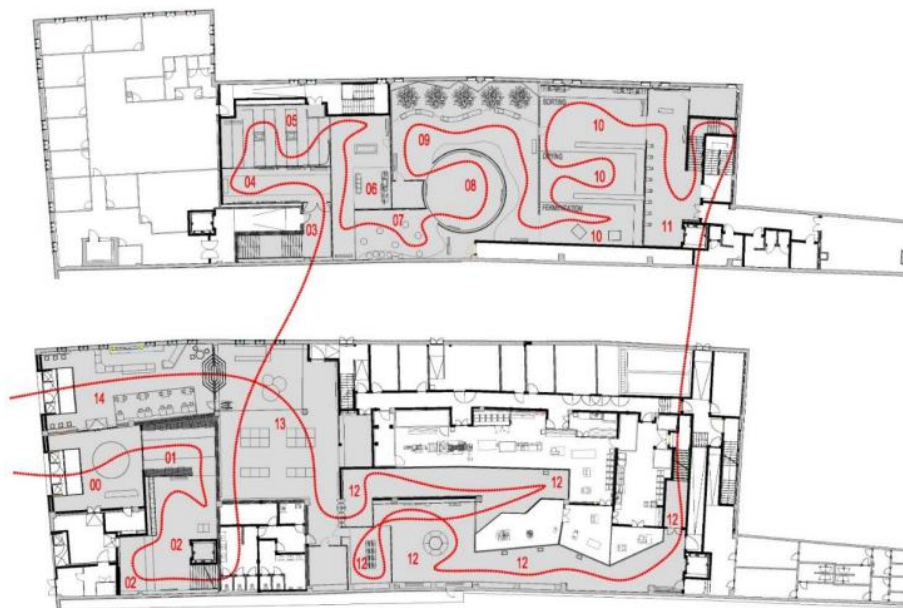


Figure 4 - Map of the WOW Complex

In addition to the museum, composed of 12 rooms and a factory, we can also find the store, the cafeteria, and an experimental kitchen where workshops/training are held. The visit to the museum has a stipulated price, and when this visit is made, the visitor comes out in the store and later passes by the cafeteria. However, the visit to the store or cafeteria does not require a ticket, therefore, the visitor can enter without restrictions and explore the space. When the different workshops are held, the entrance is through the final area of the museum, and there also begins a brief explanation of what will be learned next.



- | | |
|---|-----------------------------------|
| 00 RECEPÇÃO | 08 CACAO BELT |
| 01 DO YOU REALLY KNOW CHOCOLATE | 09 CACAO PLANTATION |
| 02 FOOD OF GODS | 10 CACAO FARM |
| 03 FROM BITTER TO SWEET. CACAO GOES TO EUROPE | 11 CHOCOLATE IS ALL ABOUT CACAO |
| 04 DIFFERENT COURTS. ONE PASSION. | 12 THE FACTORY |
| 05 CHOCOLATE FOR ALL THE PEOPLE | 13 LOJA |
| 06 WRAPPING UP A WONDER | 14 CAFETARIA |
| 07 WHERE IT ALL BEGINS | |

Figure 5 - Map of The Chocolate Story

During my internship much of the time was spent in the reception area, where, as mentioned before, I oversaw receiving possible visitors, taking tickets, or answering any questions, whether in person, by call or email. When we are in the museum, we can be in any part of it, and our priority is to ensure its proper functioning. However, unless we are doing a tour, we are usually in the final rooms or in the factory, because that is when the visitor starts to have questions, after they have already framed the theme, and in addition, it is in the factory area that there are two machines where visitors can play a little game and try to get a 20|20 chocolate. Besides this game, there is also the possibility to acquire a personalized chocolate, which they can later see being made by the factory workers and pick up in the store.

CHAPTER III – CASE STUDY: CHOCOLATE AS CULTURAL HERITAGE

3 Chocolate's History in the World

The world and its various elements and constituents are still an enigma, and although knowledge is also elevated, they present fascinating characteristics and a complexity that is often unknown to much of society. According to the definition given by the Cambridge dictionary, and I quote, culture is "the way of life, especially the general customs and beliefs, of a particular group of people at a particular time" (Cambridge Dictionary, 2022). We know that when we talk about culture, we are talking about something complex, whose definition may differ according to the branch or the situation where it is found.

Throughout the development of the human being, we have been able, through research, to get to know diverse moments and cultures, some of which have disappeared, and others have remained, always leaving their legacy in some way. But we also know that this research has not yet discovered everything; in fact, there are crucial points that may never come to be known due to the most diverse factors, such as lack of investment in the research or climate change, which put a boulder in the way of historians. It is interesting, however, to realize that there is a lot of information available and knowing/analyzing this information leads us to encounter incredible stories and moments of humanity, even leading us to feel a greater contact with those periods and, therefore, allowing us to educate about the most diverse topics.

From dinosaurs to coffee, the world around us shows how much what we take for granted and think we know so well now, is a whole intricate product with a story to tell. Hence, it is up to us to decide how far into the story we want to drill and what we can discover. But let us think, are we really going to care about the origin of something that we consume every day and that is so present in our lives even emotionally, being that we find ourselves in an overly hectic lifestyle? Unless we have that desire to find out more and educate ourselves on a certain subject, we are not going to easily find a reason to simply do intense research on that same subject. And yet, even as we search for information, it can come in many wrong or limited forms.

Let us take the example of chocolate. Every day a large part of the population, especially in Europe, consumes a large amount of chocolate (McPhillips, 2016) (What Is the Demand for Cocoa on the European Market? | CBI, 2021). Besides being a product with a much-appreciated flavor, it is easy to acquire and consume, with features for all tastes. It is present in our lives at many times, from the most diverse events such as parties and desserts,

to the emotional connection that we end up having with it, since we will consume it in good times and not so good. Chocolate also presents a wide variety of prices in addition to supply; we easily know great chocolate producers anywhere in the world. It is important, though, to bear in mind that when we talk about a delicacy like chocolate, it is much more than a simple product that we find in any space. Chocolate goes through a whole process before it reaches the consumer, a forgotten and often dark process. From the cocoa tree to our mouths, several people are involved in its production, but before we move on to its more technical description, let us understand when this much-admired delicacy was discovered.

The first traces of cacao consumption appeared 5,500 years ago in Santa Ana-La Florida, Ecuador, by the Mayo Chinchipe Marañon culture. It then spread to Pueblo Bonito in Chaco Canyon in northwestern New Mexico in the United States around 1000 AD. The cacao tree, or cocoa tree, appeared, however, 10 million years ago in northern South America. This was even before the appearance of homo sapiens and so there are no human records of the appearance of this species. (Leissle, 2018, p. 26)

It is the Mesoamerican Civilizations that will give cocoa its importance and no other civilization did it like this one. We can understand this, because cacao is intrinsically linked to their history, representing more than just food, and had a strong symbolic and cultural meaning (Leissle, 2018, pp. 29–33). Today Mesoamerica comprises the modern countries of Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, Belize and the central and southern region of Mexico. For thousands of years, this territory was populated by groups such as the Olmecs, the Mayas and the Aztecs who shared some cultural practices and habits. They had a complex pantheon of deities and shared the same taste for architectural forms. Besides following the same calendar, of 260 days, being a ritual calendar, with 20 months and 13 days, and based on the sun, they had 18 months of 20 days, with five "extra" days at the end to be used for agricultural activities. Every 52 years there was a complete cycle, and during this period special rituals were celebrated in commemoration (Leissle, 2018, pp. 29–33) (Moss & Badenoch, 2009, pp. 9–12).

The Olmecs are the oldest people of this civilization and can be considered the cultural basis for the following peoples (Leissle, 2018, p. 29). The Olmec people occupied the region before the arrival of the Mayas and Aztecs, and are for historians an enigmatic people, who began to have some visibility in the second half of the 20th century, because of archeological work. It is known today that they are, very probably, the cultural base of the

region and of the societies who succeeded them, bequeathing to them the first written language and certain cultural and religious practices (Coe & Coe, 2013, pp. 34–35).

It is not known how the idea of cocoa processing was triggered, but this knowledge was acquired by the Mayan Civilization, just as it is known that its use for religious purposes was maintained (Coe & Coe, 2013, pp. 37–52). The Mayan Civilization is the best known of the classical civilizations of Mesoamerica, where cacao took a great prominence, not only as a food, but also as a delicacy that brought them closer to the deities. The importance of chocolate in the religious field is evidenced in the simple existence of a cacao god, and in religious rituals, liquid chocolate, considered the "food of the gods" (Leissle, 2018, p. 28), often substituted blood (Coe & Coe, 2013, pp. 42).

It is therefore easy to see the importance attributed to this food, and it is not surprising that its consumption became a charm only within the reach of the elite, much appreciated at the end of meals. Likewise, the similarity of the cacao fruit to the human heart was also often referred to in the different rituals performed by these populations. But cacao did not present only a symbolic meaning. Cocoa was seen by the different populations as an image of wealth, either as a currency of exchange or the fact that the richest families presented cocoa and chocolate on their tombs as a sign of wealth in the passage to the other world (Coe & Coe, 2013, pp. 42) (Moss & Badenoch, 2009, pp. 12).

As a result of later contact with Europeans, we can learn in more detail about the consumption and cultivation of cocoa by the Aztecs, as well as its preparation (Coe & Coe, 2013, pp. 70-80). The beans were dried in the sun and then roasted and ground in metates with some water and other added ingredients such as achiote, which added a reddish color to the drink, and chili, for example. The resulting paste was molded into small balls and stored. Later, when they wanted to consume the chocolate, it was done in the form of a drink called *xocolatl*, (Buescu & Felismino, 2014) they would mix a piece of this paste with water and pass it from glass to glass until it had a foamy consistency and was ready to be consumed (Coe & Coe, 2013, pp. 88).

The Aztecs continued to consume cacao, associating it with a very religious meaning (Coe & Coe, 2013, pp. 101), as they believed it to be a bridge between earth and heaven. There was even a legend that explained the origin of the world through cacao (Popol Vuh | Mayan Document, n.d.). But not everyone could consume this drink. Only the richest or most important people drank it because they believed they were the only one's worthy of it

(Coe & Coe, 2013, pp. 95). This comes to explain the entrance of the Spaniards into their space and how they were so well received.

There existed at that time a myth about an important Toltec king who adopted the name God Quetzalcoatl, announcing that he would return in the year 1 reed. For centuries, his descendants waited for his return and when in 1519 the Spanish conqueror Hernan Cortez landed on the beaches of Veracruz, his arrival was interpreted as the return of the God Quetzalcoatl. This is justified for several reasons: on the one hand, the physical similarities between the men; on the other hand, the fact that Quetzalcoatl had disappeared into the sea at Vera Cruz, the place where Cortez came ashore. (Quetzalcoatl | Definition, Myth, & Meaning, 2022)

Thus, it is believed that Cortez was mistaken for this God and received as such, in a warm manner and there are even drawings in which he receives a cup, most likely with the chocolate drink, which made the Spaniard able to discover that very special delicacy. This is to explain that in fact during Christopher Columbus' fourth voyage to the Americas in 1502, he had a first European contact with cocoa, because in the Gulf of Honduras some beans were found that the Indians of the new Spain used as currency, and to which they attributed great value (Moss & Badenoch, 2009, pp. 14) (Coe & Coe, 2013, pp. 107). The reasons for this attachment were discovered 17 years later with the conquest of Mexico by Hernan Cortez (Leissle, 2018, p. 33). Christopher Columbus however did not give it its due value as he was not served the much-appreciated drink.

After discovering this treasure, the Dominican friars, who in the meantime had gone to see and learn about the drink, took a delegation to the then Prince Philip of Spain, later King Philip the Second, taking the cocoa and the precious drink with them (Moss & Badenoch, 2009, pp. 14). This was the step in which chocolate came to enter Europe, first in the most powerful court of the nation at the time, and later in the rest of Europe. Chocolate will quickly conquer the Spanish court and its consumption will become widespread among the most privileged classes (Leissle, 2018, p. 35), no longer a drink of the Mesoamerican elite, but of the European nobility (Coe & Coe, 2013, pp. 125). It is obvious that it quickly becomes a sumptuous and extravagant beverage as were the people who surrounded it, it was served at every meal, and no social gathering would end without this delight. Losing the religious and sacred connotation of the Mayas and Aztecs, chocolate came to be appreciated for its taste, stimulant and comforting image.

This new connotation, as well as the passage across the ocean, will create the need to develop a process of adaptation to the European taste, which did not care for spicy drinks and were significantly more appreciative of sweet drinks. Likewise, the ingredients that were found on one side of the planet, were not produced in all spaces, and so some ingredients were cut out to make room for others such as vanilla and almond, for example (Spanish Changes to Chocolate: Innovations or Adaptations?, 2015). But like anything else, a drink that caused such a stir would quickly draw the attention of the clergy, who held a very important power over the people. Consequently, began to be questioned the position of chocolate in health (Moss & Badenoch, 2009, pp. 26), giving rise to different opinions and discussions that ended up being controlled with the involvement of important figures in its consumption and support for the drink, such as Pope Gregory XIII, who allowed its consumption during fasting.

Chocolate found a stability for some time. Different houses of chocolate were created, becoming a place even for political discussions (Leissle, 2018, p. 36) (Moss & Badenoch, 2009, pp. 31-35). The elite continued to consume it, yet, during the years that followed the appearance of the drink in Europe, there were no significant changes in its image or consumption. The industrial revolution and the affirmation of the bourgeoisie and the colloquial commerce will turn the page for chocolate, causing it to grow and its consumption to compete alongside tea and coffee (Coe & Coe, 2013, pp. 236) (Leissle, 2018, p. 38).

As the production of cocoa starts to increase, the prices also start to decrease considerably, thus making it a drink accessible to a greater number of the population, even if still limited. The industrialization of the chocolate production process played a key role in democratizing its consumption (Moss & Badenoch, 2009, pp. 53-63). It is at this time that machinery and transformations in chocolate will appear, such as the first chocolate bar, which allowed its consumption anywhere and not limited to the typical drink. This same chocolate later gained a creamier texture with the invention of the conching by Rodolphe Lindt (Moss & Badenoch, 2009, pp. 61), as well as the addition of new flavors, such as milk to chocolate. The chocolate business gained a new dynamic.

The first half of the 20th century will be marked by two World Wars and will thus operate a drastic change in the food utility of chocolate, because chocolate bars will be created to act as supplementation for soldiers who were in the battlefield but also for children

in malnutrition due to poverty caused by war. These bars did not have the image or the characteristic taste of chocolate that we know today because the idea was not to be consumed in a gluttonous way (“Chocolate Is a Fighting Food!” – Chocolate Bars in the Second World, 2020) (How Hershey’s Chocolate Helped Power Allied Troops During WWII, 2020). The post-war period will allow the growth and transformation of the chocolate market, which, together with other technological advances, is no longer seen as just a simple food, but as an aspiring good for urgent consumption.

Chocolate consumers become an increasingly diverse group, since the different brands of chocolate, which had already gained renown, began to bet on their marketing to reach the consumer (Coe & Coe, 2013, pp. 248-252) (Moss & Badenoch, 2009, pp. 87). The bet was so big that sometimes the advertisements were even more extravagant than the chocolate. Their target audience was children. By making children want chocolate, they would influence their mothers, who at that moment were the ones controlling the house (due to the men going off to war) and at the same time, due to the scarcity of money, they would buy chocolate because it was cheap and energetic for children (Moss & Badenoch, 2009, pp. 66) (The History of Chocolate Advertising: How Parenting Got Involved and Big Chocolate Took Advantage, 2016).

During the first decade of the 20th century, Cadbury Brothers Limited decided to send Joseph Burth to investigate the production farms in São Tome and Principe, from where they acquired their cocoa. His visit, as well as the visit of others to this colony and others, sparked a discussion about the use or not of slaves. Once they had been eradicated, the colonies claimed not to use them, yet many of them presented workers under inhumane conditions and questionable contracts. This problem directly affected the brands that bought chocolate from these farms, since by buying chocolate, they were continuing to support forced and poorly paid labor (Higgs, 2013).

The concern generated by the eradication of the slaves working on these plantations, and the ensuing insecurities that this was in fact a problem that continued for much longer, has led to a greater consideration and concern over the industry and production behind chocolate in recent years, looking more at the quality of chocolate, but also at the production of cocoa and what it encompasses, as well as the ecological footprint that cocoa and chocolate leave behind. To this day, chocolate maintains a very present image in people's daily lives, continuing to present options for any taste and for any wallet. Some of the brands

that once marked the industry began to dissolve and work together creating larger and larger empires, and today we can find chocolate in the most diverse forms of gastronomy.

3.1 Chocolate's History in Portugal

The 15th century brought with it the beginning of an era of voyages carried out, especially by the Portuguese and the Castilians, called the Discoveries. These voyages promoted a food revolution throughout the Modern Age, with oriental spices having a rapid impact on Portuguese cuisine a few centuries later. But as you might expect, not all the new products were adopted, since it was not always possible to grow them in Europe. Those that are considered the most significant foodstuffs brought from the American continent and later adopted in the European diet, even if at different times, were the pineapple, the potato, sweet potato, cacao, maize, turkey, and tomato. The consumption of these products started in the American continent itself through the Europeans who settled or passed through there, however, it slowly entered the Portuguese gastronomy and that of other places in Europe, making up the great difference between the food of the Medieval Era and that of the Modern Era (Buescu & Felismino, 2014).

The Portuguese Empire existed as the first global empire in history, spanning nearly six centuries, and spread over a wide range of territories that today comprise fifty-three countries. Progress in areas such as navigation, cartography, and maritime technology were an encouragement to Portuguese sailors who focused on finding a sea route for the profitable spice trade. Similarly, in the 16th century, the Portuguese Empire was one of the first to enter the slave trade and ship slaves to the New World. The owners of the slave ships considered the slaves as cargo that should be transported to America as quickly and cheaply as possible, so that they could be sold for slave labor in crops such as cocoa. A century later, slavery had already established itself as a racial class (Bethencourt & Ramada Curto, 2010).

During this time, the idea was then to invest in the exchange and search for spices, and of course, cocoa will catch everyone's attention. After the knowledge obtained about the spice during the Spanish control over Portugal, it was time for the country to find its starting point to enter this very profitable world. The Brazilian cocoa exported had its origin in two different places, being the Amazon, where it grew naturally and where the first signs of cocoa had been found, but also Bahia where it had been planted by the colonists, since it was of common interest to plant cocoa in different places that could provide more wealth, but also more power to those who retained it. Shortly thereafter, King Pedro II will encourage the landlords of some lands to dedicate themselves to cocoa plantation. This expansion will

become more and more vivid, turning this region into one of the largest producers of cocoa in the world (Boxer, 1969) (Bethencourt & Ramada Curto, 2010).

The Portuguese would slowly become involved in the cocoa trade, since they had on their side the enslavement of native Africans that led them to be able to produce in large quantities and export the cocoa to obtain great results. With the imminent idea of Brazil's independence, the Portuguese decided to send to their African colonies the cocoa plant and the whole system that had provided them with profitability through forced labor, so as not to lose this very profitable business. The progress of this market in Brazil and later in São Tomé, proved beneficial and positive for the Portuguese, who became the largest producers of cocoa in the world for some time. But all this changed when, at the beginning of the 20th century, the poverty, and miserable conditions in which these slaves lived and worked were discovered, which led the world to boycott the cocoa produced in São Tomé and forced the Portuguese government to implement rules that would lead to an improvement in the living conditions of these slaves/workers (A História Do Cacau E O Trabalho Escravo Nos Mercados De Chocolate, n.d.) (O Império Português 1415-1808 - O Mundo Em Movimento, 2018).

Today, this past is still very present, because before the chocolate bar is ready to be displayed to consumers, it goes through a forgotten process that features corruption, violence, and exploitation. The scarcity of payment and child labor are some of the problems that the local authorities condone, and that continues to be a reality today, and a topic that we will address in more detail later.

3.2 Theobroma Cacao and the world behind production

The history of cocoa is a fascinating unfolding of events that between them could have changed the entire course it came to take. Yet, cocoa is not only history. Its past is rich, but its present also has a lot to tell, and so we must talk about it and analyze it to really know this product so loved by consumers. From the fruit to the chocolate there is a complex process and hundreds of lives involved, lives that should be valued and therefore I thought it was important to mention them in this space. So, let us start by explaining how some fruit becomes something like this.

About 10 million years ago, in the upper Amazon region, between the Amazon and Orinoco River basins, and under very particular conditions, the cacao tree emerged (Leissle, 2018, p. 26). Like wine, it is a tree whose peculiarities allow it to flourish only in certain parts of the world. It has several subspecies of cacao and presents itself as a small tree, 4 to 5 meters high. This is a very fragile species (Moss & Badenoch, 2009, p. 7) and therefore needs partial shade from other trees to be able to bear fruit, which is why we can usually find these trees scattered with other plantations (Coe & Coe, 2013, pp. 20–21). In the cacao tree the flower and later the fruit are born on the trunk, on the parts of the tree that are bare of leaves (The Chocolate Culture, Our Tradition With Very Deep Ancestral Roots, 2019). It starts as a small flower bud that takes about 30 days to emerge from the bark of the trunk, but soon reaches maturity. Its genetic diversity influences disease resistance, flowering, the tree's fruit-bearing capacity, and foliage growth, among other aspects. After the flower pollination, the fruit develops slowly, taking about 6 months to fully ripen (Coe & Coe, 2013, pp. 17–32).

Its characteristics only allow the cacao tree (*Theobroma cacao*) to find its habitat in the latitudes 20°N and 20°S of the equator (Coe & Coe, 2013, pp. 19), where the ideal conditions happen for the correct development of the tree and allow it to generate quality fruit. Cocoa has more than 500 chemical components, and these are responsible for its sensory quality, directly affecting the flavor and indirectly the aroma (Coe & Coe, 2013, pp. 17–32). The sensory quality determines the classification between Fine Flavor cacao and Bulk cacao. The best cacao is therefore the Fine Flavor cacao, which is rarer and consequently more expensive. The Bulk cacao is cocoa of inferior quality and with little or no aromatic precursors, the Fine Flavor, is cocoa of superior quality and as the name implies, with more aromatic precursors (Leissle, 2018, p. 160-163). Although this is the production

area for cocoa, chocolate consumption has nothing to do with it. The parallels 20°N to 50°N of the Equator are the great producers and consumers of chocolate, with Europe standing out in this consumption.

A very important aspect to obtain a prosperous production of quality cocoa is the terroir in which it is inserted. This terroir is the various factors that influence the taste of cocoa, namely the soil, the topography of the land, and the climate. Thus, the cocoa tree finds its habitat in an average temperature of 25°C, with constant and high humidity. The soil must contain a high percentage of organic matter and it is important that the plantation develops without constraints or diseases, and with a spacing between trees (Moss & Badenoch, 2009, p. 7).

Gathering the necessary conditions, the tree will then generate some fruit, the cocoa. This fruit also has its own characteristics and begins to show us how careful the chocolate making process must be. The fruits of the cocoa tree have different colors, nothing related to the state of ripeness, and different shapes. Not just anyone can tell if the fruit is ripe or not, it is necessary to understand its morphology and really know what we are doing. From here we will also be able to realize that it is a very manual job and done by a limited number of people who already are familiar with the process. The harvesting of the cocoa fruit is then done by these same people, and with headlines, since the fruit should not be plucked from the tree, as this can lead to cracks that can become susceptible to disease, on such a fragile tree (Moss & Badenoch, 2009, p. 7). Likewise, the fruit of the cacao tree, unlike other fruits, does not fall from the tree, and so, if not picked, it will rot on the tree. Again, something negative that can lead to many problems.

After the fruits are harvested, they are opened and the beans inside are removed to be later turned into chocolate. This is a process that is usually carried out in the plantations, where the fruit peels are left behind and serve as natural fertilizer, a process that must be carried out quickly, because from the moment the fruit is opened fermentation begins, and it is not good to leave it for a long time in those conditions. This is because the fermentation process is one of the most important moments and a correct fermentation is essential to produce a good chocolate flavor (Coe & Coe, 2013, pp. 22-23). In this process the bean embryo is killed, so that it does not start to germinate, and some chemical components are formed, without which the chocolate flavor would never emerge. The alcohols and acids

determine the final flavor, hence the importance of how and where this fermentation takes place.

This leads us to understand that there is more than one form of fermentation. The fermentation in a box is done in a more careful way and is therefore associated with the fine flavor cocoa, hence being the most advisable to do, because it lets the bean ferment at its own pace and in a positive way. In addition to this, we have the fermentation in pile, often made in more degrading conditions and consequently obtaining lower quality, more associated with the bulk cacao. This fermentation has an average duration of 3 to 8 days, since it is directly linked to the variety of cocoa and external factors such as the temperature of the fermenting mass and ambient temperature, etc. What we call bulk cocoa has been losing more and more ground, showing that the big industrial chocolate brands have been losing ground to small bean-to-bar chocolate producers. These producers take a meticulous approach to chocolate production, identifying the best cocoa beans and participating in the production of their products in the most direct way. With this, the more aromatic, but also lower yielding cocoa varieties have gained a new importance. (Information retrieved from The Chocolate Story's Guide of Contents)

After fermentation, the drying process follows, another crucially important step. This, as the name implies, aims to reduce the moisture level from about 55% to 8%. This percentage will allow the cocoa to be well preserved without the beans becoming brittle, burned, or losing their organoleptic characteristics. Besides a loss in quality, excessive drying can lead to the breakage of the seeds, bringing damage to the category of the product and causing a decrease in weight that is reflected in the economic results of the culture, something that we will analyze later. It is not only for the sake of storage that the cocoa is dried, because chemical changes also occur at that time, beginning with fermentation, which allow the development of the cocoa flavor. (Information retrieved from The Chocolate Story's Guide of Contents)

The drying can be done in four different ways, and equaling the fermentation, some ways come to form a better-quality cacao than the others. Direct sun drying is the best process among the choices, consisting of exposing the cocoa to the sun and protecting it when necessary. Since it is such a natural drying process, the average drying time will vary between 7 and 14 days. In addition, we have the drying in solar dryers, in which trays are used, on which the cocoa to be dried is spread, or terraces with a movable roof. In the first

case, the trays can be retracted quickly by sliding on rails under the roof. In the second case, the terraces have a double water cover that can slide on rails, uncovering the cocoa when necessary and covering it when the weather conditions make it advisable, or during the night. Like the first process, it also takes longer to obtain results. In slate dryers, the cocoa beans are placed at the ends of the dryer and in its lower part, under slate slabs, which will act as a furnace. Since this is a controlled form of heat, the average drying time will vary between 3 and 8 days. Finally, we have the mechanical dryers, which are made up of tunnels through a hot air current, the air is heated by the heat provided by boilers. The tunnels usually have rails where metallic slats circulate with stacks of mesh trays containing the cocoa to be dried. (Information retrieved from The Chocolate Story's Guide of Contents)

Despite the similarities in production processes, there is one thing that distinguishes them, and that is the scale of production. The largest chocolate producers in the world produce hundreds of chocolates and choose cocoa with the aim of meeting production. The small producers choose the best origins, the best varieties, the best producers, and the best crops. The one who is going to create the chocolate, our master chocolatier, keeps in mind that it is impossible to make good chocolate without good cocoa, but only those who are most closely involved in its production are the ones who seek the best quality in the cocoa they are going to use. This perspective will then differ from the vision of the big chocolate producers. Roasting is another determining aspect of the production process, because even if the cocoa is of excellent quality, if the roasting profile is not adequate, it will not be possible to obtain good chocolate. Roasting at high temperatures not only eliminates all the aromas of the cocoa but can also be harmful to your health (García-Alamilla et al., 2017).

It is easier to understand this difference between productions. The big chocolate brands will produce larger quantities, thus buying lower quality cocoa to do so. As a result, we usually associate the industrial brands with bulk cacao, whose buyer will roast it at higher levels to cut out the unwanted flavors normally present in this type of cacao. This creates an uneven flavor which in turn is hidden by the unnecessary addition of sugars, hence such a sweet and addictive chocolate. On the other hand, when we find a smaller brand, but that bets on a bean to bar production, the chocolate will have a higher quality and we will be able to notice the different flavors. We will also notice that these chocolates, besides having a lower production, will have higher prices, because they will also pay more to the producer for the product he has to sell. The difference between these two producers is essentially based

on the pre- and post-harvest protocols that they follow to obtain a quality cocoa or not, but at the same time it is linked to the fact that it is still a very enslaved industry.

The reason why it is important to mention the various processes that cocoa goes through before it reaches the hand of the company or entity that will later go on to create the chocolate, is because all these processes should receive attention since they are still very manual and at the same time, forgotten. When we mention chocolate, we know that there is a factory behind its creation, but we are unaware of the other hands involved and that allow the acquisition of such a beloved product. When we take the time to get to know what goes on behind the factories, on the production farms, we realize that in addition to all the important knowledge that these people have about the product and that will allow them to continue to create and obtain it, there are producers who are alone and abandoned by the competent institutions that should protect their knowledge and work. This means that besides being the bearers of knowledge that is not easily disseminated, they also work hard not to get any knowledge from those who will later buy chocolate.

Let us notice a detail, when we arrive at a supermarket and buy a chocolate, we will come across a wide range of options and the most diverse prices as well, but all these prices remain affordable to the general consumer, something that has been happening since the industrial revolution and the adherence of the various brands in creating something for everyone. However, if we pay such a cheap product to a brand, then we can already imagine the kind of value that chocolate producers will receive from that same brand. These are the aspects that are forgotten when we are simply tasting chocolate, but that have so much influence on what is behind it.

There are several reasons behind the poverty that these people face, and of course we cannot accuse only the companies that obtain the cocoa from them of being the reason why these people are not properly rewarded. The farmers are influenced by the economic policy of the country they live in, the protection or lack of it by the authorities, the social aspects of the culture, etc. Each country that produces cocoa finds a market structure that will define how and when producers will earn money (Leissle, 2018, p. 102). So, in addition to differences between farmers, we will have differences between countries, which in turn will influence their farmers.

As in any small business, many of these farmers rely on family members, friends, and neighbors to be able to produce their cocoa and this work is not always paid in cash,

taking away from the cocoa an exact value, as other methods of payment may be used, as we can see from the exclamation made by Kristen Leissle in her book *Cocoa*, and I quote "In addition to the trade of labor, "payment" most often comes in the form of a meal hosted by a woman of the household whose land is being worked." (Leissle, 2018, p. 103) Thus, we can ask ourselves if cocoa has a real price, since it is not only the guidelines set by the world economy, but also so many aspects that can influence the real value of the cocoa produced by each different farmer.

These farmers are not always going to get paid the same. (Leissle, 2018, p. 106) There are two harvest seasons, one being larger and one being smaller (Leissle, 2018, p. 105). In most cocoa producing areas, the local economy is also going to be influenced by cocoa. These farmers will live on the money obtained in these possible two annual seasons, which as we have already realized may depend on several factors, and, from this money, they will have to pay the expenses generated by cocoa production, such as products, personnel involved, etc., and only then spend this money on their own or household needs (Leissle, 2018, p. 107). These farmers, regardless of the product they will sell, will not receive the full world market price, to better understand, I will quote:

Rather, farmers receive what is called the farm gate price or producer price, which is the amount paid at the point of sale, it is extremely difficult, if not impossible, to accurately assess farm gate prices globally. Because virtually every major producer underwent structural adjustment in the late twentieth century, which dismantled marketing boards that set a seasonal producer price, individual buyers now often determine cocoa's farm gate price. The assumption is that buyers will pay according to the world market price: increasing the farm gate price when the world market price is high and lowering it when the world market price falls. (Leissle, 2018, p. 109)

It is important to retain that not all of this data is transmitted or known, creating even more unprotection in these farmers, because there is no global mandate that affirms this, and since farm gate prices will not all be found compiled or published in the same place, assumptions found in magazines can be misleading because we do not get the full information, or the explanation of it, since we may be talking about different amounts paid

to farmers because we are talking about different weights, different products or even different currencies (Leissle, 2018, p. 111).

Similarly, the sale of cocoa usually happens in very remote areas between farmers and local buyers (who will later sell to the big brands) and so there is no oversight by the competent identities of these transactions, leading these farmers to suffer from corruption (Leissle, 2018, p. 110). Some farmers may join organizations that will assure them a single market price, but the rest will have to underlie the market price. Nonetheless, other factors such as the climate and the way the cocoa will be treated because of it, influence expenses and the final product, as well as the place where they are inserted and the infrastructure that surrounds them, which can influence the transportation and the place where this cocoa will be stored, comes to influence in turn the farm gate price, this making some farmers have more impact on the tariffs imposed by the government, than others, being that the governments tax cocoa at different rates. (Leissle, 2018, p. 112)

In general, we can consider that cocoa production runs to a life of considerable poverty. (Leissle, 2018, p. 117) This is not because they do not produce enough cocoa to receive more money in return, but because they are part of a society where the government will not invest the money they receive in tariffs for example, back into their producers, leading them to collect constant expenses with little return. Thus, we can see that the amount received by these farmers will be influenced by the economy of their country which in turn will be influenced by other economies. Again, and due to the complete ignorance of what is happening in the market, "Political actors, national policies, and other influences subtract from, and, less frequently, add to the world market price before it reaches growers." (Leissle, 2018, p. 115)

For whatever reason, the farmers remain truly disconnected from any economic or material benefit that might add value to their product (Leissle, 2018, p. 48). The people who produce the cocoa are not the same people who eat the chocolate, as we have been able to observe. This is because most of these people do not even have the opportunity to taste the spice, and they cannot afford to get it. Chocolate production in these countries does not show the most positive futures due to the conditions they offer, but although many of them may not even be interested in consuming chocolate regularly, they would like to have it available as a way to value their work. This inaccessibility shows more and more the differences between the two worlds, the one that creates and the one that sells.

Once again, if we decide to divide the price of chocolate into parts for the different actors involved, we realize that it is the farmers who are the least compensated for their efforts. Although the activists correctly point to the production company as the one that benefits the most from this sale, the reality is that the consumer will also benefit. This does not mean that we are acting wrongly by buying a chocolate that we are already used to buying for a certain price, but this low price ends up being the basis of an unfair system in which consumers will play a role (Leissle, 2018, p. 129).

We have mentioned before that certain companies, and in increasing quantities, have been creating chocolates for which the consumer will have to pay more to get. It is important to keep in mind that while some of these companies have the intention of giving value and more credit to the farmer, raising prices does not necessarily mean an improvement in the lives of these people. The production of this chocolate will still have certain expenses like marketing, distribution, etc., and at the same time the fact that they produce fewer chocolates will become more expensive than a scale production, due to the type of chocolate produced, as we can read, and I quote:

(...) there is a tendency to represent small-batch, craft chocolate makers as inherently more ethical than those operating at an industrial scale, but the fact is that making 100 bars is more expensive in virtually every way than making 10,000. Certainly, some craft makers do pay premium prices for beans, but it is a mistake to assume that if a bar costs \$10, nine of those must be going to a farmer. Chances are they are not. (Leissle, 2018, p. 130)

But beyond these problems, the farmers also must face oppression due to gender, age, nationality, ethnicity, among others. No matter how much they earn in relation to what they produce, they still must live with fear and under xenophobic attacks because of their characteristics. Thus, when we talk about making the lives of these farmers fairer, we do not only mean in terms of payment for the work done, but also the imposition of fair and transparent legal systems that keep them protected. No brand, not even those that seek to increase the amount paid, can promise their farmers needs such as personal safety or emotional fulfillment for example, showing that even if there is an improvement in the

exchanges between farmers and buyers, "trade alone cannot change a political or social system" (Leissle, 2018, p. 130).

The use of unfree labor, or more directly, slaves is a topic that throughout the history of chocolate has given rise to many discussions. For many years it was fought to eradicate its association with chocolate, but also during this same time we can realize that it remains present, in different forms, but hidden in the shadows. Cocoa production ends up being that hiding place in the final product that is chocolate. In the book *Chocolate Islands: Cocoa, Slavery and Colonial Africa*, Catherine Higgs tells us exactly about the story of the Cadbury family, who maintain one of the biggest chocolate brands ever, and their involvement with slaves and the attempt/failure to free them, thus prominently showing several processes until the eradication of slavery in these countries that for a long time took advantage of slave labor to obtain their chocolate, but especially the companies that benefited from such an act.

Losing slaves created a great loss for the various colonies that benefited from them, and they began to use force to achieve their ends. Countries like England and France began to punish their workers with violence, burning entire fields of production and applying tariffs on producers to compete against other chocolate producers in Europe, something that in reality only made the situation worse (Higgs, 2013).

Children were sent to work at a very early age, not being paid to do so, and when questioned, they were told that the money was sent to their parents. The same happened with adults who were supposed to sign work contracts, and whose payment would be used to return home later and obtain some benefits. However, these work contracts were renewed without the knowledge of those involved and the conditions in which they were found were disastrous (Higgs, 2013).

Today, child labor is still very much present in these countries. Although in part due to the society in which they are involved, which dictates that they can work, unlike most European or American societies, many of these children are still inserted into this type of life without choice. Funds have been created in order to eradicate child labor and companies also try to do their part to obtain positive results, however, the industry group World Cocoa Foundation shows that the expected results have not been obtained (Leissle, 2018, p. 133) (Empowered Communities, 2022). Thus, it is important to keep in mind that although these children work in the wrong way, the reality is that even if we manage to eradicate them from working in chocolate production, it does not mean that they will not be taken to work for

other productions or industries, since being that these people have lives typically surrounded by poverty, they will take advantage of every means they have to get additional help. This does not mean that these people are bad people or do it in a negative way, it is just intrinsic to their culture. (Leissle, 2018, p. 134)

Cocoa production is also seen as one of the best ways to live, grow, and advance by the people of these countries. Thus, before being sent to work on the cocoa farms, parents and children weigh the two sides of the scales and analyze which one will provide a better life for those involved. That is, in terms of health, safety, and way of life, they are more likely to find more positive aspects working on a farm than going to school (Leissle, 2018, p. 137). Again, these are not characteristics that can be influenced by the price we pay for the chocolate we buy, but by how we look at and care about who is behind this chain.

3.3 Sustainability relationship with Chocolate

When talking about chocolate and trade we can see that there is a whole set of discussions going on about it. These discussions are mainly about getting a fair trade for those involved, when recognizing how much the farmers and cocoa producers suffer versus what the big chocolate companies earn. So, it is normal to find in these discussions two themes, that of "free trade" and that of "fair trade". Free trade, "also called laissez-faire, is a policy by which a government does not discriminate against imports or interfere with exports by applying tariffs (to imports) or subsidies (to exports). A free-trade policy does not necessarily imply, however, that a country abandons all control and taxation of imports and exports." (Free Trade | Definition & Facts, n.d.)

In the case of cocoa, free trade will describe the cocoa that will be sold at the world market price which in turn will be controlled by futures trading, i.e., "a type of derivative contract agreement to buy or sell a specific commodity asset or security at a set future date for a set price. (...) A futures contract involves both a buyer and a seller, similar to an options contract. Unlike options, which can become worthless at expiration, when a futures contract expires, the buyer is obligated to buy and receive the underlying asset and the seller of the futures contract is obligated to provide and deliver the underlying asset." (Understanding Futures, n.d.). However, to carry out these trades, sellers will still have to present certain characteristics about their product, especially in terms of quality, which will allow them to really opt for this type of trade.

In the case of Fairtrade, this contains "(...) a system of certification that aims to ensure a set of standards are met in the production and supply of a product or ingredient. For farmers and workers, Fairtrade means workers' rights, safer working conditions, and fairer pay. For shoppers it means high quality, ethically produced products." (What Is Fairtrade?, 2022). The trade and people involved will be protected and controlled by an entity called Fairtrade International, which will act as a sort of third party in the trade, to confirm that everyone is doing their part of the business correctly.

This type of business has been very successful even in dealing with the injustices around the producer and its main desire is to protect the weaker part of the equation. So, when any of the parties decide to enter this business, they will also have to obtain certain characteristics to be able to enter, such as practicing environmentally sustainable farming, requesting organizations that fight for freedom and criminal contracts and forced labor or

the protection of children. This also means that when this chocolate gets a fairtrade label, the ingredients present in that chocolate have been traded within fairtrade guidelines (Leissle, 2018, p. 45).

Besides fairtrade, and still within the theme of justice we will be able to perceive that there are other types of institutions or approaches, which are concerned with the human being and also with the state and the health of the environment. Therefore, just as we can see on the chocolates or their packaging a symbol that will show us what that chocolate was made of, we can also see a label that will certify or not if that product is organic, and once again this will be done by a third party (Leissle, 2018, p. 151) (About Organic and Fair Trade Chocolate, 2022) (Rainforest Alliance, 2021). With the growing demand for cocoa, the production of organic chocolate has also been increasing, but it is still a small part of the global total, something that ends up going against the theme of the quality of the chocolate we are consuming, and once again leads us to think about everything that is behind its production and that allows the producer or not to produce a chocolate in a certain way.

To obtain this certificate the chocolate producing groups must pay a fee and provide the necessary documentation that proves that the producers from which they are buying the cocoa actually obtain products in the correct way and following the organic standards. This does not exactly mean that there are no chemicals involved in the production of these products, or any threat to the soil or the environment in which they are grown, but it does mean that this certificate can allow the cocoa producers to use certain products if it is really justified to use them, and it is opting or giving the producer the choice to use other products that are less susceptible to negative impact on the environment. Important to note that by obtaining the certificates the groups that produce the chocolate or the companies that produce the chocolate will obtain compensations, however, it is also important to perceive that those that in reality will produce the cocoa, when trying and change their products to obtain then an organic certificate, get more expenses because they will have to leave products previously used to exchange to products most of the time more expensive, besides the fact that they are products that normally take more time to make effect or do not have the same effect, and that has consequences in the final product (The Chocolate Culture, Our Tradition With Very Deep Ancestral Roots, 2019). Often these farmers who really want to change to a production that is healthier for them and the environment, also must sacrifice the money that they could earn among other things (Leissle, 2018, p. 150) (Fair Game: How Effective Is Cocoa Certification?, 2017).

In general, no trade will really offer both parties related to the business a fair purpose, each place will have its own characteristics, like the government itself, the economies, and social factors that may in general influence the different programs that intend to help these farmers. Although we can see that there are differences in cocoa production and consequently the quality that this cocoa will present, the information that is placed for public knowledge is not really placed by farmers who produce and know about the product they are selling but by governments that can influence the image of their product. Once again, getting good or bad buyers will also be influenced by how the government may or may not transmit information about each cacao (Leissle, 2018, p. 163).

But there is one issue that we have started to see observed over the last few years in the production of cocoa and chocolate. Due to climate change, we have also started to observe a deterioration of the soil and a greater vulnerability of the tree, which is already a fragile being, and we also realize that in the long term we do not know what can happen to this tree. At the same time, we have also realized that for many farmers it is not easy to engage in a sustainable system that can bring greater losses than gains in the short term especially. The fact that farmers also want to make their land and their cocoa more sustainable will also slow down the production of chocolate which will serve as a negative way for companies that need more and more chocolate.

Consequently, the big chocolate production companies started to make sustainable commitments. A way to get results is by appealing to consumers to eat only what they really need, chocolate being a luxury and not something necessary to survive. This changes also mean that the companies will have to pay more for the product they want to get, because if the farmer is expected to maintain sustainable habits in the production of his cocoa, the value of that cocoa will also increase for several reasons (Leissle, 2018, p. 181).

If the companies want to become more sustainable, they will have to buy cocoa to these farmers and pay more for the product they are buying, in turn all this will create a whole circle in which the consumer will end up paying more or consuming less because somehow the company will also have to earn for the money lost to the farmers. To protect the brand, in addition to the appeal of consuming less to consumers the company will also bet on smaller or more expensive chocolates to get the most profit from their products (Leissle, 2018, p. 181).

It is difficult to maintain a cocoa production without the damage of the soil. In other words, for us to obtain a more sustainable cocoa farming there must also be greater respect for the farming and for those who carry it out so that we can obtain knowledge, and protect these people so that later, we can continue to see individuals interested in the involvement of this practice and then try to move forward and solve possible problems that may appear in the production of cocoa.

We have already been able to see that as the cocoa production area is considerably small and is present in less developed countries and therefore with more worrying economies, this comes to affect the cocoa industry, with problems such as slavery, child labor, but also, deforestation. Concerning the time between 2001 and 2014, more than 200,000 hectares of forest was cleared in Ghana and Côte d'Ivoire, and much of it replaced with cocoa trees, including, many of these trees were planted in protected areas. Several of the large chocolate companies, who control the cocoa trade, have over the years been buying cocoa from areas where trees have been planted illegally. The deforestation caused to plant new trees, however, is not necessary. An easier answer, and already discussed, would be to improve the conditions of the existing plantations and farms. Since there is not enough investment, or certain payments, farmers are forced to leave land whose quality has been lost and they cannot improve and go to other areas in order to continue their subsistence. But these aspects have been discussed and understood before (The 5 Best Ethical & Sustainable Chocolate Brands, 2022).

Let us move on to another important aspect, palm oil. It is something used in various confections such as candy bars that have a biscuit or wafer component. Palm oil represents an even worse enemy to the climate, since it is a big contributor to deforestation and loss of biodiversity. Like cacao, palm oil production also presents several issues regarding the workers it employs, often violating human rights, and therefore presenting very negative aspects (The 5 Best Ethical & Sustainable Chocolate Brands, 2022).

Another easier part to control is the factory production and small aspects that can be so big and will be more easily updated or changed. We talk, for example, about the packaging in which the chocolate is involved. But even if it seems like a simple aspect, companies are still struggling to find the right materials. After all, we are not only talking about the product's image, but we are also talking about materials that are able to maintain the quality of the chocolate inside, as well as prevent the spread of harmful agents to the consumer for

example. Usually, we find the chocolate wrapped in aluminum foil or plastic. Both options are great for the job, however, just as we are looking for more environmental protection in its production, it is also important to keep that in mind when we are finishing the chocolate. Therefore, consumers are also looking for more environmentally friendly forms, as more and more people adhere to a low-waste way of living, it is natural to want to eat a chocolate without feeling the weight of what a simple wrapping can cause to the environment.

Like everything else, making changes to the packaging, whatever it is, can bring more expense and take more time. Paper is an option, even used by Nestlé's KitKat brand in Japan. But many brands are still concerned with the image, and the branding around it, and tend to bet on the shine and luxury that plastic, for example, can offer. *Packle* is a producer of metallized papers, materials that can be in direct contact with chocolate and will offer the desired rich and shiny image, accompanied by a positive footprint on the environment. It is one of several ways that the market has been betting on, and there are already several companies interested in working with specialists to find answers that meet their wishes (Sustainable Chocolate Packaging, n.d.).

Other chocolates such as *Montezuma's*, *Simsanté*, *Theo Chocolate*, *Willie's Cacao*, *Divine*, *Doisy & Dam*, *Hotel Chocolat*, *Ocelot*, *Tony's Chocolonely*, *Cartografie*, *Beyond Good*, *Alter Eco Foods*, *Evolved*, *UnReal*, *Equal Exchange*, *Dapaah*, *Endangered Species Chocolate*, *Loving Earth*, *Phillip Ashley Chocolates*, (Staff Guide, 2022) seek to present good quality chocolate by advocating the protection of farmers as well as fighting against the eradication of forced or child labor. Brands such as Endangered Species Chocolate aim to alert to other climate-related problems that have affected our planet so much and end up being an eye-opener for consumers (Best Sustainable & Ethical Chocolate Brands, 2022).

It is true that there are brands that are very recent in their production, as is the case of *Simsanté*, a brand created in November last year. But there are also brands that have been with us for more than 20 years, as is the case of *Divine*, and we as consumers know or have heard little about the brand, continuing to show how the big industrial brands continue to be the most influential ones in our daily lives and with so much need for change. Perhaps the consumer has more of a voice than he or she realizes, since it is very much due to the consumer that companies are now starting to change their various components to more environmentally friendly ones. It is therefore important that the consumer considers all the aspects behind chocolate, that there is more sharing about the reality of chocolate, since it is

in contact with this reality that we realize the change that needs to be made and must be made (Best Sustainable & Ethical Chocolate Brands, 2022).

3.4 The approximation of cultures due to chocolate

When we talk about culture, and as we have mentioned before, we know that it is a complex term. Culture can be found in an individual or in a group of individuals, and it can have the most diverse characteristics, physical or otherwise. This group will share customs, languages, tastes, etc. We cannot, however, think that sharing a culture makes everyone involved in that culture the same. There are certain images that are attached to certain social spheres and that will be seen as their culture (Godwyn & Gittel, 2011).

Culture can be seen as the upholding of certain traditions or the continuation of history. When we talk about heritage, we can see that it is something passed down from generation to generation, and in the case of cultural heritage we can see that it is not something physical, but rather the so-called traditions or values that are already so associated with the term culture in general.

The term is constantly associated with physical aspects, such as artifacts, as these come to accompany the culture and show the traditions or history of it. It does not mean, however, that this is the only way. The concept is much broader and includes what communities identify with as part of their culture and history, moving from the physical to the immaterial, such as social practices or rituals that are passed down from generation to generation. Everyone is part of and contributes to the culture of the world we are in, and that is why it is so important to safeguard your heritage, because it is up to each one of us to decide what we want to preserve for future generations (Franchi, n.d.).

So cultural heritage is a link between a given community between the past, the present, and the future. Artists or writers, teachers or nurses will learn from each other, even if they belong to different cultures, thus not creating barriers between cultures or preventing the crossing of cultures.

Chocolate has played a fundamental role in culture, society, religion, medicine, and economic development across the world (Grivetti & Shapiro, 2008). Chocolate is a product that has been part of the history and traditions of different cultures. The first people to consume this delicacy gave it great importance, adapting it and creating new traditions around it. They used it as currency, for example, and although it is no longer used that way today, it still plays an important role in cultures around the world, being adapted to Christian traditions, for example, during the 17th through the 19th centuries. Likewise, other countries have taken the original concept of chocolate to create products around it (Kumar, 2017).

There are several times when chocolate shows a connection between cultures, and these have already taken root in each one. But there is a position taken by chocolate when it first entered Europe that has not always existed. Mesoamerican societies had chocolate as a pillar of social, cultural, and religious structures and it was as a crucial reflection of the state of the society. All members of society were aware of their role in each stage of development and consumption and felt a personal interest in maintaining and valuing the importance of the cacao plant. Which is very different from what happens today. Their move to Europe caused an irreversible disconnect between all phases of the chocolate experience. Chocolate no longer served as a reflection of the connection to humanity and society. Instead, it took on an exotic quality, able to be molded into a person's desires. It quickly became a business capable of responding to European desires and an image of wealth and power.

Europeans could thus shape chocolate any way they wanted, since they felt no historical, traditional, or other connection to cocoa, they had total discretion about the role it played in their own lives, thus obtaining contradictory characteristics, and escaping specific categorizations that still often accompany it today. Europeans had no traditional or fundamental connection to chocolate, they were essentially given the incredible power to decide for themselves how to incorporate each new discovery into their own society (NYCCollege, 2019).

Nowadays we can see that chocolate follows the evolution of the world but remains intrinsically present in different cultures, keeping much of its legacy with it and connecting the different social spheres that consume it. This means that although chocolate may have once lost some of its roots or the value it was given, the reality is that after its arrival in Europe, even without realizing it, it began to create its own traditions and cultures. It is as if, in its passage to Europe, cocoa lost its origins and meanings to give way to a story created, this time, around chocolate.

One perspective of the relationship between chocolate and its cultural heritage is about maintaining a heritage in the very way cocoa is still produced. It continues to be passed down from generation to generation, and countries that once produced cocoa continue to do so. Another example is the fact that Japanese people started to consume chocolate during the United States occupation in Japan, when US soldiers would often throw chocolate bars to groups of children. Nowadays, the chocolate culture in Japan is booming, and chocolates are used in several moments that are important for the Japanese, like Valentine's Day for

example. Chocolate thus finds its connection with festivities. Similarly, Europe has a chocolate culture in which chocolate is given at times of celebration and festivities, as well as Japan, including chocolate in its most traditional moments, such as Christmas, Easter, etc., and even in the sweets or cuisines that both mark this season, but also mark specific cultures, as is the case of a French mousse au chocolat, a Italian chocolate gelato, or a English chocolate pudding (Chocolate Culture Around the World, 2020).

3.4.1 Chocolate's Modern Culture

Nowadays we can control chocolate the way we want, we impose our tastes on chocolate. Metaphorically and physically, it seems as if chocolate can take any form, we impose on it. Different chocolate brands can create different formats, and experiences for different chocolate lovers (NYCCollege, 2019). This is because the chocolate market is constantly growing, mainly due to the increasing demand for dark chocolate, as individuals seek healthier, but also sustainable and high-quality chocolate alternatives (Merlino et al., 2021). When we talk about food, we can see that today's consumers seek to meditate and become informed about a particular food and thus get to know and analyze its consumption. But most of the food choices we make are made impulsively, and this decision is based on their social and cultural environments. As emotions and sensations are key drivers in food preferences, resulting in patterns of food choices. (Merlino et al., 2021)

Chocolate accompanies us in several moments of our daily lives, and so does their consumption. One way to reach consumers is through marketing strategies that will then affect our emotional state. The moment before, during, and after the purchase is all done in a way that leads the consumer to put his decision on his emotions, as well as the image or shape of the product. Its consumption will affect the consumer's emotions, either positively or negatively, and this will depend on other factors such as the weight of the person in question, for example, who may feel guilt at eating something they know is not the best for their condition, or even if we are sad or happy beforehand. That is, many people consume chocolate in sad moments because it is associated with happiness, and therefore they seek that happiness. (Merlino et al., 2021)

Throughout our lives we will encounter different moments that will put us to the test. Some of these moments will come from our own choice, some will not. Some of these moments will be positive, or have a positive purpose, others not so much. But the truth is that in the end, positive or negative, a new experience always causes us some fear but also some learning opportunity. The internship at The Chocolate Story put me in front of one of these situations. It was a step into the unknown that showed me yet unknown abilities, but also led me to put into practice what I had been learning, even if in an almost natural way, or rather, without realizing it.

Doing the internship allowed me to look at myself in a different way, at what I have been learning and to which I have dedicated my time and interest. It is not just a perspective in which we are finally able to put into practice what we have seen and learned, but rather to realize more about the day-to-day life of the society that surrounds us, both socially and culturally, to be able to observe the different people, the different events, and everything that surrounds a company and the different layers of work that this company has. Being able to intern in a complex the size of the World of Wine, allows us a connection beyond the society in which we are inserted, and a knowledge of other societies that come to us in many ways.

Throughout the three months of internship, I was also able to continue to do something that interests me greatly which is, a continuous education and search for more information. In this case that education involved chocolate because it was a museum I was also in, and what I knew about chocolate before I entered the museum was basically nothing compared to what I know after I leave the museum. My time as a trainee allowed me to get to know, analyze, and even create my own perspective around different subjects around chocolate that I would not have thought were connected, or related to chocolate before.

It is a truth universally accepted that chocolate is a product loved by many and present in the daily life of a large part of society. It is easy to find it in the kitchen, in the pastry shop, in supermarkets, in gas stations. Different formats, different flavors added, sizes for any moment or need, in drink or tablet, there is no form that goes unnoticed in the eyes of the consumer. There is a whole industry around this chocolate, from the company to the marketing, the way the final product is presented to the consumer is what often creates the buying decision.

But chocolate is much more than a tasty product. Its history is rich and extensive. There are few people who know or care about the origin of chocolate, which is natural as

they are too busy in their daily lives to worry about it. But when we go back to its origins, when we know everything that has happened to this product, we realize how interesting this product is and, at the same time, we even wonder if there is a similarity between its origins and today.

Knowing the history of chocolate takes us back to where it originally appeared, it takes us back to cocoa and the cocoa tree. It takes us to peoples full of traditions, rituals, culture, who had chocolate as the highest of their possessions. They loved it, valued it like no other. Its use is not comparable to the one we know today, but the reality is that the essence of cocoa was present there, and no other time really gave it that essence. Its entry or passage to Europe changed that essence or gave cocoa another importance.

The fact that we are no longer connected to the cocoa fruit, to its tree or direct production, probably created in the Europeans and later other peoples that started consuming cocoa, a kind of estrangement or disconnection from it. Not that it was not valued, on the contrary, we can see that it quickly became loved by many, and over time, with its consumption becoming more widespread, its interest increased more and more. Nevertheless, the cut with the production of the fruit, with its origins, was visible and greatly altered the purpose or value of it.

I am not, however, saying that chocolate has lost its appeal or the essence I was talking about before. In fact, chocolate was able to build a whole culture in the new world that has been fortified over the years. Beyond general consumption, chocolate has become involved in various cultures, created its own traditions, and brought together different societies through its consumption or taste. Yet, for a long time there was a significant cut from its former value, and at the same time, cocoa production fell into a forgotten hole, thus creating a great wall between cocoa and chocolate.

My time at the chocolate museum as well as studying about it, allowed me to realize that this is still perhaps the biggest problem behind chocolate, its production. I am not talking about the production carried out in the different brands, although, being honest, we know that there are, as in the creation of other products, still many mistakes to be improved and fixed, from the quality of the product presented to the misleading propaganda around it. But I focus on cocoa production, which has come up in conversation so much because of the search for answers to find a more sustainable chocolate. Looking for a more sustainable chocolate also means looking for its origins, that is, the cocoa. When we analyze the way

cocoa is produced and obtained, we find all the mistakes that chocolate brands or producers do not want to show to the world.

To discover cocoa is to discover the real chocolate, the real creators. But why is this image not made known to the consumer? After all, we also know the brands that produce chocolate, but we never hear about the farms that produce cocoa. This is because the different brands, have enough money to make themselves appealing to the consumer, while these farmers suffer in the shadows and in oblivion, living and working in often precarious conditions. All the hands that surround chocolate should be known, so that we also know what we are consuming. Not knowing where a chocolate comes from also leads the consumer to not know the quality of the chocolate he/she is consuming and even its cocoa percentage.

The search for more sustainable chocolates has led consumers to reach out to these farms, to look for alternatives, and to get to know better what they are consuming. Little by little we realize that chocolate goes through several processes before it reaches us, that there is a lot of knowledge needed from the time the cocoa tree is planted, and that if this knowledge did not exist, there would be no chocolate either. To realize that these people, who have the very important role of providing us with the cocoa we love so much, in their majority do not know a piece of chocolate, is to realize that there is indeed a barrier between cocoa producers and chocolate producers, that there is a discrepancy between societies. It is great to realize that this problem is finally getting visualization and resources to be solved.

Therefore, knowing the history of a certain product, staying educated, is something essential. Chocolate, consumed by so many every day has a whole lot of problems that need to be analyzed and corrected, and much of society does not have this perception. Visiting museums like The Chocolate Story can open our eyes to some of these problems. It also makes us realize that analyzing a little bit of what we consume or have around us can be interesting. For example, if we do not take a closer look at the origins of cocoa and the whole process until it reaches our mouths, we also fail to realize that this process can greatly change the final product. The same cocoa plantation, for example, can provide different chocolates. Serial chocolates can be obtained from different plantations. This is all linked to the quality, or lack of it, of the cocoa, and the different processes that lead it to become chocolate. However, knowing more about them also allows us to find good chocolate, and often healthier and more sustainable choices.

The analysis of chocolate encompasses in it an analysis of the world, of the problems that we can find in it such as the fight against climate change so well known, but other more forgotten challenges such as slavery, forced or child labor. It also makes us realize the discrepancies between societies that are so close. Their social and economic differences. Analyzing chocolate, its history, leads us to realize that there is culture present since its discovery, there is a connection of cultures in its consumption, in its worship. But this analysis also allows us to realize that, at the time of the first peoples, its consumption was limited to the elite. It is true that there was a whole branch of traditions that did not accompany it, but when it passed to Europe it continued to be a product of the elite until it became widespread. Still, although it is easy to see its presence in our society, even though it has been with us for a long time to be so intrinsic in our lives, is this really a widespread product, or is it still part of the elite? After all, there are still different people that cannot get it, and mostly because they are in the most deprived layers of society.

Doing this report, the internship, and all the study around the theme opened my eyes to many things I did not know, but also did not realize. Something that is perhaps important to keep in mind is exactly to question what we know or take for granted. It is not difficult to seek to know more, and perhaps this knowledge will also allow us to do something different and beneficial to someone else. Who would have thought that such a simple and beloved product could lead us to a whole unknown plot of history, culture, not only of one, but of several societies and times.

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Annex I – Training Certificate on the platform Planday



Annex II – Training Certificate for Covid 19 Prevention Measures



Annex III – Training Certificate in Facilities Management



Annex IV- Training Certificate in Code of Professional Ethics




Annex V – Training Certificate in Experiencies



Annex VI – Training Certificate in Tourism Reception



Annex VII – Internship Evaluation Grid



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GABINETE DE ESTÁGIOS E EMPREGABILIDADE
GRELHA DE AVALIAÇÃO DO ESTÁGIO

Intercultural Studies for Business

Licenciatura/Mestrado

Estagiário

Elisabete da Silva Carvalho

Nome:

Empresa

Hilodi – Historic Lodges & Discoveries, S.A.

Nome:

Marcos Miguel Oliveira do Couto

Orientador:

	CLASSIFICAÇÃO*				
	1	2	3	4	5
1 - ASSIDUIDADE E PONTUALIDADE					
a – Assiduidade					X
b - Pontualidade					X
2 – AMBIENTE ORGANIZACIONAL					
a - Adaptação ao meio (desempenho do Estagiário)					X
b - Capacidade de Integração					X
c - Capacidade de iniciativa				X	
d - Capacidade de investigação técnica				X	
e - Capacidade de organização					X
f - Capacidade de trabalhar em equipa					X
g - Utilização de material informático					X
h - Aplicação de conhecimentos					x
i - _____					
3 – PLANO DE ESTÁGIO					
a - Progressão durante o estágio					X
b - Componente científica				X	
c - Componente pratica					X
d - Cumprimento do plano de estágio proposto					x
e –Projeto de Intervenção desenvolvido ⁽¹⁾					
f - _____					

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

(1) - _____

4 - POSTURA

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

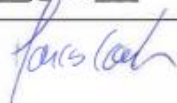
1	2	3	4	5
				X
				X

5 - OBSERVAÇÕES A REPORTAR AO ISCAP

A Elisabete teve um percurso fantástico no seu estágio. A timidez inicial deu lugar a uma estagiária segura, confiante e que conseguiu atingir todas as metas e desafios que foram colocados. A Elisabete provou estar totalmente preparada para o mercado de trabalho, demonstrando maturidade, sentido de responsabilidade e postura profissional. A sua integração na equipa foi tão marcante que não há quem sinta a sua falta na nossa equipa. Como orientador de estágio não poderia estar mais agradecido, e orgulhoso, por ter acompanhado a sua evolução neste período que esteve connosco.

__23__/_07__/_2022__

Assinatura e Carimbo da entidade de acolhimento:



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