

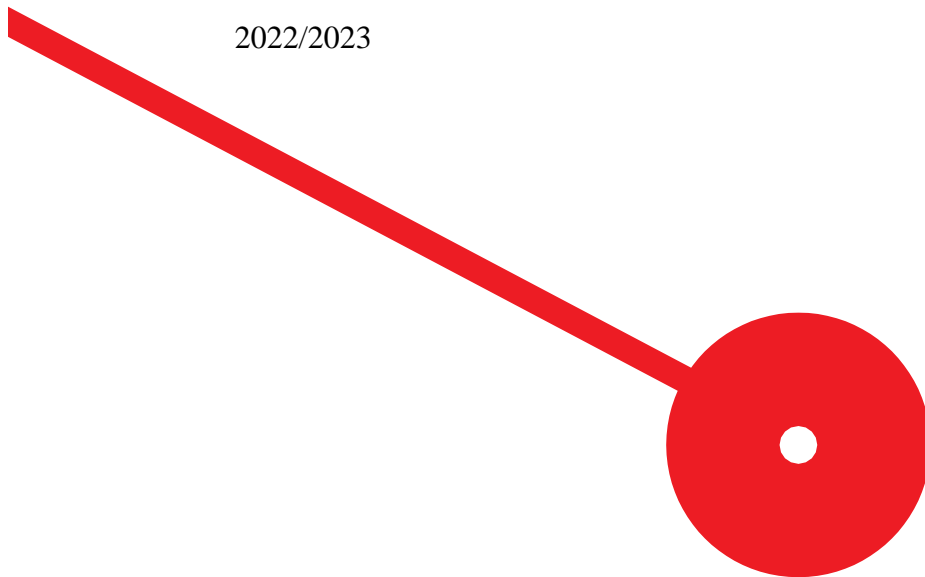


"Aqui Nasceu Cultura": Proposal of a Cultural Route in Guimarães as a Tool to Promote Tourism and Local Culture

Ana Beatriz Cunha Martins

Esta versão contém as críticas e sugestões dos elementos do júri

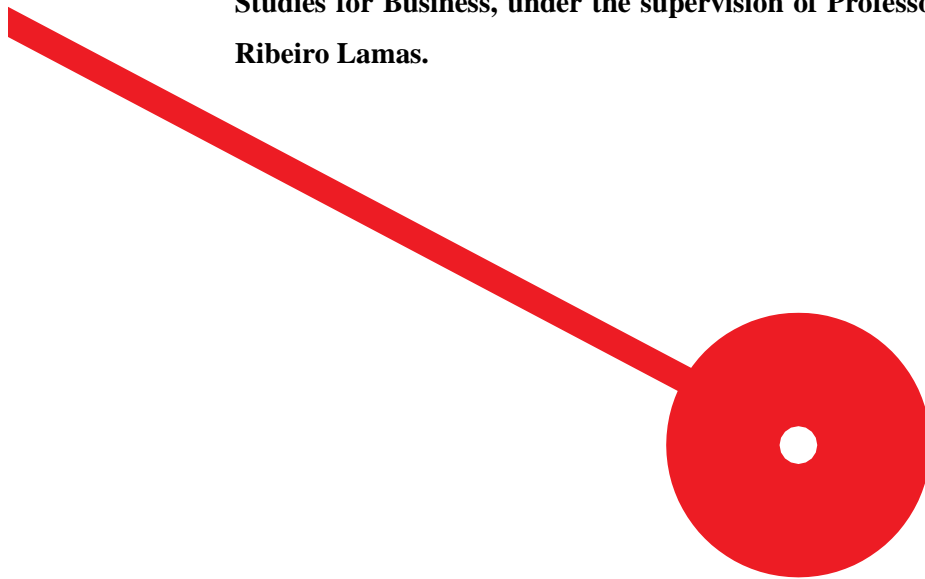
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Ana Beatriz Cunha Martins

Project work 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 Professor Marco Aurélio Ribeiro Lamas.



To my beloved family that no matter what or where have always supported and are looking for me. And a special mention to my best friend that won't understand half of this, but she will try to read it anyways.

And, to my two most beautiful little stars, I hope you're proud of your forever little girl.

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Abstract:

This project aims to present a research project to create a cultural route in Guimarães, entitled "Aqui Nasceu Cultura", to energize the city and encourage local artists to promote their works and talents. The cultural route will address key historical points of interest to the city, as well as encouraging intercultural interaction and communication between different visitor groups and the local community. The project will explore how cultural tourism can be an intercultural tool, contributing to the preservation of cultural heritage, the development of the local economy and job creation. Furthermore, entrepreneurship will be addressed to foster culture and tourism in Guimarães. Culture in Guimarães will be explored, highlighting the role of A Oficina in the city and the importance of the City Council in promoting culture and tourism. The thesis will also include a literature review on intercultural communication, cultural tourism and how it can be a tool to encourage entrepreneurship, as well as the relationship between culture, tourism, and the local economy. All this, with the aim of boosting the city and encouraging local culture and tourism. Through the analysis of intercultural communication, cultural tourism, entrepreneurship, culture in Guimarães and the importance of the City Council, this project aims to highlight the relevance of investing in local culture and tourism to contribute to the development of the city.

The cradle city is rich in history and culture, and the thesis defends the importance of exploring this cultural potential as a business. The project will assist in promoting culture in the city and proposes the cultural route to stimulate community involvement and attract more visitors to the city.

Key words: Culture, Tourism, Marketing, Cultural Heritage, Sustainable Growth, Community Outreach.

Resumo:

Este projeto de investigação tem como objetivo apresentar um projeto de investigação para a criação de uma rota cultural em Guimarães, intitulada “Aqui Nasceu Cultura”, com o intuito de dinamizar a cidade e incentivar os artistas locais a promoverem os seus trabalhos e talentos. A rota cultural abordará os principais pontos de interesse histórico da cidade, bem como incentivará a interação intercultural e a comunicação entre os diferentes grupos de visitantes e a comunidade local. O projeto irá explorar a forma como o turismo cultural pode ser um instrumento intercultural, contribuindo para a preservação do património cultural, o desenvolvimento da economia local e a criação de emprego. Para além disso, o empreendedorismo será abordado como uma forma de promover a cultura e o turismo em Guimarães. A cultura em Guimarães será explorada, destacando o papel de A Oficina na cidade e a importância da Câmara Municipal na promoção da cultura e do turismo. A tese incluirá ainda uma revisão bibliográfica sobre a comunicação intercultural, o turismo cultural e a forma como este pode ser um instrumento de fomento do empreendedorismo, bem como a relação entre a cultura, o turismo e a economia local. Tudo isto, com o objetivo de dinamizar a cidade e incentivar a cultura e o turismo local através da análise da comunicação intercultural, do turismo cultural, do empreendedorismo, da cultura em Guimarães e da importância da Câmara Municipal, este projeto pretende evidenciar a relevância da aposta na cultura e no turismo locais para contribuir para o desenvolvimento da cidade.

A cidade berço é rica em história e cultura, e a tese defende a importância de explorar este potencial cultural como um negócio. O projeto ajudará a promover a cultura na cidade, e propõe a rota cultural como forma de estimular o envolvimento da comunidade e atrair mais visitantes para a cidade.

Palavras-chave: Cultura, Turismo, Marketing, Património Cultural, Crescimento Sustentável, Divulgação na Comunidade.

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INTRODUCTION

This project was developed in the scope of the master's degree in Intercultural Studies for Business being the result of my academic path at Instituto Superior de Contabilidade e Administração do Porto (ISCAP), where I developed a deep understanding of the interaction between cultures and business, addressing globalized and multicultural business environments, skills in intercultural management, conflict resolution, communication, and leadership. In this sense, my project to create a cultural route through Guimarães emerged. This initiative aims to promote local culture and tourism, but also to encourage entrepreneurship in the region.

The cultural route through Guimarães involves the interaction between different cultures, including the city's traditions, history, and heritage, as well as the needs and expectations of visitors. In addition, this project also involves collaboration between various entities, such as the city council, local businesses, and the community, having obtained a partnership with the city council itself.

"Cultural tourism is one of the most attractive forms of sustainable tourism as it helps to promote and preserve cultural heritage, encouraging the local economy and job creation." (UNESCO, 2002) Having said this, I will explore how intercultural management can be applied in the creation and promotion of a cultural route through Guimarães, identifying best practices to effectively involve and manage the different cultures involved in the project, intending to present an in-depth analysis of the interaction between cultures and business, with the aim of contributing to the success of the cultural route through Guimarães project.

The literature review aims to provide an overview of key concepts related to my research. The chapter will include a discussion of intercultural communication, tourism as an intercultural tool, entrepreneurship, culture, and tourism, as well as culture in Guimarães, including its nomination as European Capital of Culture in 2012, the role of A Oficina and the importance of the municipality.

The second chapter will present in detail my proposed cultural route through the city. I will describe the different routes available, including the historical, cultural, and artistic sites that are part of the route, as well as their itineraries and duration.

Finally, the marketing strategies that will be implemented to promote the Guimarães cultural route will be addressed. The chapter will include a SWOT analysis, a discussion on market segmentation, the route's market position, the brand identity, and the marketing-mix plan. This chapter will be instrumental in assessing the feasibility and profitability of the project. In summary, this thesis aims to provide a detailed analysis of the cultural route project in Guimarães. Through the literature review, the cultural route proposal, and the

marketing plan, I intend to demonstrate how this initiative can contribute to promote culture and tourism in the city, as well as to foster entrepreneurship and the local economy.

CHAPTER I - FROM CULTURALISM TO INTERCULTURALITY, THE EVOLUTION OF INTERCULTURAL STUDIES

“If the word 'culture' contains the remnants of a major historical transition, it also encodes several fundamental philosophical questions. In this single term, questions of freedom and determinism, doing and suffering, change and identity, the given and the created, come indistinctly into focus.”

Terry Eagleton.

According to one of the biggest names in the field of intercultural studies, that being Raymond Williams, intercultural communication refers to the study of communication between different cultures and social groups, through the description of the various communication processes and related issues between individuals with different cultural backgrounds. Thus, the common language becomes a mere prop because there is a whole background, beliefs, and values that need to be understood for this intercultural communication to exist. Particularly in the business world, the failure of this cultural process can bring several consequences, and it is crucial that there is greater care in the writing and images to be used during this communication. As a result, intercultural communication (and understanding) has become the priority in business, in tourism, and in almost any other sector that includes a relationship between individuals.

Thus, all these concepts date back to the 1960s to various names that say (and a lot) about the beginnings of intercultural studies to study not only the so-called upper classes, but also those that should concern most of the remaining population, namely the working population (the so-called "people"). Raymond Williams argued for culture as something plurivocal - meaning that it had several meanings and/or senses, especially regarding sign sets.

Intercultural studies had its first phase in the 1960s, better known as the culturalist phase since it was a phase characterized by the constant reevaluation of the concept of culture, especially in the classes that existed at the time. The second phase occurs in the 1970s, with the concept of interculturality due to the need to explain the educational methods applied to the children of immigrants, which was quite usual at the time in question.

Interculturalism can be found (Sarmiento, 2014) on the seventh "Common Basic Principle[s] for Immigrant Integration" of the European Union (European Commission, 2004), which argues that the frequent interaction between immigrants and citizens of the member states is a fundamental mechanism for integration, emphasizing the importance of communal forums, intercultural dialogue, and information about immigrants and their cultures.

In Portugal, the entry of these concepts took a long time, arriving only in the 1990s and through the inclusion of the European Economic Community. At that time, in Portugal the concept of interculturality was understood as a mere institutional measure to achieve social inclusion and cohesion, not only in the social but also in the cultural sphere. Thus, due to all these factors and still to add - with an extremely important role - the idea of the world as a global village started to reflect our current society. This concept has

brought a new approach to individuals, especially in the social dynamics between them, leading to more and more people becoming aware of the importance of the global village. The dynamics between them, leading more and more to a scarcity of behaviors such as prejudice, suspicion, or distrust of the other by appearance, and even to the fusion of all these behaviors. This scarcity is since there is greater communication, especially in the transparency of any kind of project (and not only) both at the economic and cultural level of all kinds of communities in any corner of the world. This is where intercultural communication comes in, where it is possible to understand all these new concepts of culture, beliefs, and desires that different people identify with and share this with an individual where their concepts are completely different on the other side of the globe.

That said, the solution that is found through intercultural communication is to develop respect, understanding, and even problem solving from different perspectives. In today's world, it is perfectly normal (and even banal) that cultures coexist, they blend, they influence each other, because culture is not only what is delimited within the border space. One of the best aspects of all this is that: Identity like culture is always complex, evolving, multiple, changing (words can also describe culture). Intercultural dialogue requires the empowerment of all participants through capacity building and projects that disseminate interaction without the loss of personal or collective identity (UNESCO, 2009). Carbaugh suggested defining culture as a learned set of shared interpretations, beliefs, values, and norms that influence the behaviors of a large group of people. The author, Carbaugh, emphasizes that individuals internalize these cultural elements through their experiences, interactions, and the teachings they receive from a young age. According to Carbaugh, symbols play a significant role in culture as they carry meanings that are idealized based on individuals' behaviors, lives, and interactions with others. These meanings associated with symbols are not inherently fixed or universal; they are arbitrary. This means that the specific interpretations and understandings of symbols can vary across different cultures or even among individuals within the same culture. In summary, culture encompasses shared interpretations, beliefs, values, and norms that shape the behaviors of a large group of people. The meanings attached to symbols within a culture are not predetermined but are constructed based on individual experiences and interactions. This understanding of culture highlights its dynamic and subjective nature, as interpretations can differ among individuals and across various cultural contexts. (Krumrey-Fulks, 2021). While in one country looking someone in the eye is seen as a characteristic of being a straightforward and respectful person, in

others it is seen as a lack of respect.

The problem in intercultural communication lies in the diversity and relationships between different individuals or social groups that may or may not be conflictive graceful. Thus, for there to be an intercultural environment among stakeholders is an openness to the other, in relation to cultures, international relations (or not), language, which is interconnected with dialogue and communication, but in a more multidimensional approach. In conclusion, interculturality and its communication cannot be reduced to a single disciplinary approach.

With all this, all kinds of questions are asked in this process, namely aspects such as everyone's own values, practices, identities, cultural and social signs, among many other important aspects for the intercultural process between individuals in action. This will culminate in the democratic functioning of today's society, the ultimate and greatest goal of intercultural communication.

The words that can describe culture are complex, evolving, multiple and mutable. People from different cultures tend to perceive and interpret situations and events that occur in a particular culture to fit in with their pre-existing, culturally derived value systems. Social, political, and economic institutions tend to carry the culture's values in their ideologies. Within the same given culture, subcultures also differ. With all of this, we can conclude that jobs are socially/culturally constructed in different ways.

Cultural distance exists because of so many factors that dictate the cultural distance, like level of economic development, form of government, religion, language, ethnic composition, etc.

Whatever is different, causes the dialogue to be strange and unpredictable which causes the sense of fear on people and can ultimately result in avoid communication. Intercultural business has got risks, like labor has according to each country, the way we are supposed to recruit people to work (the whole system can be different) and practices, procedures, and policies. The solutions are basically professional interpreters and translators, or even local consultants and agents. All of this, results in shared knowledge, observing a culture's social rules (people unconsciously acquire a kind of sixth sense (habitus = concept of structure of thoughts and feelings and cultural capital) which helps them find the required communicative behavior: like seating position, spatial distance, taboo topics, right time to speak...) and effective management of cultural distance (appropriate HR and employment practices, appropriate quality management processes, appropriate environmental management practices, and, training programmer to support imported systems and procedures).

Culture equals communication because it's a set of signs, it's practiced by several voices (meaning it's plurivocal), is constantly putted into process, each one, and it's always changing at both velocities (fast and slow).

Language is a base of communication, and we agree that communication is very important for the intercultural and for business in especial. Language reflects the perceptions and biases of the underlying culture, and each language has its own strengths and weaknesses. Language is an assumption, because we don't think about that, and we must think twice before referring to someone. Language has power, of course. English is easy and very used, but this international use has to with England's power.

When we talk about unequal communication, it means that the debates and cross-cultural discussions conducted in the language of a high-prestige country. Power relations come into play because people from high-status countries can use their own narrative language to control topics and turn-talking or ignore 'low-status' speakers. A pattern of domination and submission is established.

Today, due to the changes caused by globalization and the constant social, cultural, and political transformations, as well as the development of new technologies that are more and more present today and the appearance of new media are some of the problems that interculturality faces.

The notion of a "global village" implies that people from different parts of the world are becoming interconnected and interdependent. The concept of the global village implies that with the advancements in technology and communication, people from diverse cultures can interact and exchange ideas more easily. However, some argue that this interaction can lead to the dominance of certain cultural models or norms, which may not necessarily reflect the authentic identities and values of specific communities. Overall, the idea is that globalization, despite its potential for connectivity, can also lead to the fragmentation of society by eroding or overshadowing diverse cultural identities and imposing a homogenized global culture that may not reflect the richness and diversity of individual cultures. Drawing from the insights of Professor Jan Nederveen Pieterse (2006) in the realm of Global Studies, the concept emerges that globalization possesses the capacity to diminish cultural diversity, as prevailing cultural models and behaviors tend to proliferate and supplant local and indigenous cultures. This underscores the significance of acknowledging and safeguarding the multiplicity of local traditions and identities, countering the risk of cultural expressions becoming standardized due to the influence of globalization.

In this context, interculturality emerges as a viable solution, facilitating the mutual

comprehension of cultures, primarily based on the commonalities they share. Ferrari (2015) also expands upon this notion, positing that individuals and various groups confronted with the circumstances they encounter exhibit diverse reactions to the inherent concept of divergence, a concept that has become more pronounced because of globalization. Consequently, modern societies are compelled to develop an enhanced capacity for managing distinctions, surpassing previous historical epochs in terms of their focus on navigating diversity.

So, in conclusion, digital media have made the process of exchange between cultures much faster and easier, leading to the process of mixing. All this can lead to a non-positive response from some actors, such as prejudice or even violence towards these polarized discourses. These behaviors are easily identifiable in the case of social, governmental, or cultural institutions and their communication. In conclusion, the concept of global village can only be achieved in conjunction with intercultural communication, where it is possible to respect cultural diversity.

1.1 Tourism and Intercultural Communication: A complex relationship

“Tourism is a social phenomenon which consists of the voluntary and temporary displacement of individuals or groups of people who, fundamentally for reasons of recreation, rest, culture or health, leave their place of habitual residence for another, in which they do not exercise any lucrative or paid activity, generating multiple interrelations of social, economic and cultural importance” (De la Torre, 1992)

Today's world tends to be an intercultural world and tourism has helped bring people and peoples closer together, this implies that these people are aware of the acceptance of differences and diversity at a cultural level. Above all, tourism promotes contact between individuals with quite different social, cultural, and economic backgrounds and forces them to communicate with each other through various languages or even using something non-verbal, as is the case of writing. Thus, this activity is marked by the interaction mainly between the tourist and the host which is allied to the concept of interculturality for the proper functioning of this transaction.

A true tourist is someone who has a genuine interest in exploring and understanding the lifestyle, values, ideas, and behaviors of the local individuals who reside in the destination. This is distinct from typical visitors who may be primarily interested in attractions related to music, art, cinema, or literature. Thus, according to Reisinger (2009), culture is the foundation of human behavior, it is inevitable to connect the concept of

culture to tourism, since both are more interconnected than they make it seem.

Thus, intercultural communication happens when tourists encounter a culture different from their own, and when residents' welcome tourists. If on the one hand the residents want to offer their services to the tourists' needs, the tourists want to transmit what they are looking for to get it. This is where intercultural communication in tourism comes in, in the face of this interaction between the mediators of culture.

That said, tourism, besides being an activity involving economic activity, is also a social activity for coexistence in mutual respect and interaction through dialogue between visitor and visited based on a sharing of references (Ribeiro, 2011).

Despite all the positive points, not everything is a bed of roses when it comes to tourism and culture. Since in some situation's tourism serves as a platform to elevate one culture over another, or even to encroach on the laws and regulations of each culture and, consequently, of each country.

Conversely, tourism can also demonstrate the visitors' respect and adoration towards this new culture where they find themselves, contributing to the strengthening of cultural ties to be shared between individuals. This happens in various types of tourism, however, it is more common in local tourism, where cultural heritage is explored and admired, leading to the promotion of the ideas, traditions, and customs of the locals. That said, tourism becomes not only a leisure activity, but also a driver of reinvention and invention of traditions, being seen as a cultural and social event, due to the involvement of both in the activity.

Although tourism is an activity of exploration and first-hand experience, before setting out on this trip, tourists already know what they will find in the place to be visited. They are told, through social networks, websites or even people they know, what they should feel and interpret before the monument or view they will find in the hitherto unknown place. In view of this, there is a discourse or narratives about each place that they will eventually visit. A very common example of these discourses is Paris as a representation of the city of love and lights.

In tourism, there are two versions: the locals, who share with national pride and demonstrate their local culture to visitors; and the visitors, who collect and learn about the culture of others. It is a situation where both gain knowledge in different ways but with satisfaction on both sides, adding to the economic gain of the locals. In this scenario, tourism lives on what is described as cultural identity in the face of otherwise marginalized places, local deserts, that is, threatened by globalization and its consequences of the flight of locals to large centers in search of a better life.

Sometimes, this cultural identity is not necessarily true, just something created through elements from other cultures, originating a dynamic culture, on which traditions and customs are constantly evolving without the need to stop in human evolution. Meaning that culture is never stopped in time, those who pretend to remain unchanged are essentialist - "someone who follows the principles of essentialism, believing that the inward, or essential, nature of most things is invariable, as opposed to the properties that are accidental, phenomenal, illusory, etc.”.

According to the United Nations World Tourism Organization (2019), cultural tourism is a movement of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages. Cultural tourism is the knowledge of elements of local, regional, or national cultures that don't exist solely to satisfy the cultural needs of visitors. This meaning that cultural tourism is an intercultural process that maintains local identity without massification. With this, it is possible to conclude that cultural tourism is not only about leisure and rest but also about understanding and analyzing the historical past and the present through direct contact with these new customs, traditions and even a new language, if that is the case.

According to UNESCO (2023), “Historical landmarks, living heritage and natural sites enrich our daily lives in countless ways, whether we experience them directly or through the medium of a connected device.”. Thus, this type of tourism brings great advantages to the place, particularly at the financial level, allowing the budget entry to maintain and preserve local heritage, later contributing to the development of the region to gain more prominence in global tourism. However, not everything is positive (again), local tourism can in one way, or another contribute to the disharmony of local social life, create environmental pollution and, more severely, increase the lifestyle of locals (notably in rents). Faced with these negative points that led the population to be against local tourism, the solution was born, that being, sustainable cultural tourism, which places cultural heritage and local communities at the heart of decision-making processes. In a way, cultural tourism is like an association of economic initiatives with the promotion of the intercultural dialogue, which consists in a win-win situation for both, the local and the tourist – since cultural understanding.

According to the Portuguese dictionary, the definition of sustainable cultural tourism is the integrated management of cultural heritage and tourism activities together with the local community, creating social, environmental benefits and economic aspects for all stakeholders to achieve the conservation of tangible and intangible cultural heritage

and the sustainable development of tourism.

In this way, for sustainability in tourism it is necessary to find common parts to consolidate the opinions of all involved, solving, challenging, and creating opportunities for these actors and their problems is the key to the spread of this new form of tourism, which combines the good with the best. In conclusion, this new form of tourism sees the concept of culture and tourism establishing a positive balance between them, combining sustainable culture with tourism equally beneficial to its stakeholders, generating gains for all (especially cultural heritage).

Lastly, it's crucial to recognize the potency inherent in the fusion of the tourism concept with interculturality, which promises to usher in heightened prospects for locales invested in this distinctive and imperative perspective of our contemporary era. Intercultural tourism emerges as the antidote to insular cultures and mentalities, fostering a greater openness and receptivity to novel discoveries. In promoting social cohesion and nurturing pluralism, a pivotal strategy involves the interplay of cultures and the cultivation of a peace-centered culture, with the overarching goal of popularizing this multicultural approach across national, local, and regional policies. As a result, even transient cultural exchanges can yield enduring transformative impacts, ultimately driving cultural evolution and acculturation. (Brito, 2008).

In conclusion, both (the visitor and the local) acquire new capacity, namely, in terms of knowledge – of a new culture of a country other than yours and new customs, traditions and ideas of the visitor - at the level of social capacities - with intercultural interaction, behavior and the use of knowledge to interpret a new culture - and, finally, a posture characterized by tolerance, an inquisitive spirit towards the "new," and the ability to perceive beyond one's immediate surroundings becomes paramount. To draw this discussion to a close, a pertinent perspective (Marques, 2018) arises: heritage, arts, and Cultural Tourism amalgamate into an almost singular concept that envelops the very core of cultural identity for distinct locales, regions, or nations. This amalgamation, in turn, plays a pivotal role in the ongoing evolution of our history, safeguarding and perpetuating it as an integral facet of our existence.

1.2 Entrepreneurship, Tourism and Cultural Heritage: The New Era of Business

“A company is a culture. A group of people brought together around a common set of values and beliefs. It's not products or services that bind a company together. It's not size and might that make a company strong, it's the culture—the strong sense of beliefs and values that everyone, from the CEO to the receptionist, all shares.” (Sinek, 2011, p. 99).

Over the years, the business world has undergone numerous changes, both because of the crises caused recently by COVID-19 and the respective pandemic, as well as the globalization that was mentioned earlier. Having said this, there have been social and economic changes which translate into a substantially different way of thinking about business, namely how business should be created in this scenario, at first, and then, after this initial step, how it should be managed, in terms of market expansion and respective transformation.

It is at this moment that the concept with the greatest importance in this aspect emerges: entrepreneurship. The role of entrepreneurship is often described as the driving force behind the economies of numerous nations, fostering employment opportunities, catalyzing the emergence of novel industries, and serving as a wellspring of innovation that has the potential to catalyze the rejuvenation of not only organizations and institutions, but possibly even entire countries (Lamas, 2012).

Having this concept as an essential aid to the success of any business, it is necessary to rethink and balance how each business should be represented to the target audience, demonstrating its truest essence and how it should be publicized, in the face of these pre-established concepts. Not only this, but benefiting from the globalization previously mentioned, with the introduction of more new concepts such as internationalization and interculturality, depending on business to business. One of the most important things in this success and directly related to entrepreneurship is to transform the negative side into something positive, taking advantage of the digital world in which, we are inserted preferably (because everything happens on the internet).

Thus, for the essence of the company it is fundamental to define its mission and consequently its purpose. From this definition, it adopts - according to Mazzucato (2012) - the 'mission-oriented' approach - partnerships between the public and private sectors aimed at solving key societal problems - is desperately needed. To conclude this subject of company purpose and mission, companies should bear in mind that they are creating something for people and how this company will bring benefits (and even value) to the

society where it will be inserted. This thought will contribute to a differentiation in the market, directly related to a greater competitiveness.

When it comes to local businesses, the concept of social entrepreneurship plays a significant role. Social entrepreneurship emphasizes the importance of listening to and respecting public opinion, particularly that of consumers. It involves engaging in meaningful discussions with the community and incorporating their perspectives into the business's plans and actions. By doing so, a business can develop a plan that aligns with the needs and aspirations of the community it serves.

It is essential to distinguish social entrepreneurship from corporate social responsibility (CSR). While CSR focuses on the benefits a project or business brings to society, including social, economic, and environmental aspects, social entrepreneurship goes beyond that. Social entrepreneurship involves actively seeking out innovative solutions to address social issues and create positive change. It seeks to address societal challenges in a sustainable and entrepreneurial manner, often through the creation of new ventures or initiatives. In the context of local businesses, social entrepreneurship goes beyond fulfilling obligations or minimizing negative impacts. It aims to create value for both the business and the community it operates in. By understanding the needs and concerns of the community, businesses can identify opportunities to contribute positively to society while also achieving economic success.

By embracing social entrepreneurship, local businesses can develop innovative approaches that not only generate profits but also have a meaningful impact on society. They can create products or services that address social needs, promote sustainable practices, foster economic development, and improve the well-being of the community. This approach helps build a strong relationship with customers and stakeholders, enhancing the business's reputation and long-term sustainability.

In summary, social entrepreneurship in the context of local businesses involves actively listening to and respecting public opinion, engaging in discussions with the community, and developing plans that align with their needs and aspirations. It goes beyond corporate social responsibility by seeking innovative solutions to social challenges while also aiming for economic success. By adopting a social entrepreneurial mindset, local businesses can create value for society and contribute to the overall well-being of their communities.

It is important to highlight the role of the notion of culture in the business world, being one of the crucial points to define whether this company will be successful in a future. This importance is since culture generates various reactions on the part of the

societies where the business will be involved, namely collaboration and cooperation on the part of these individuals, consequently generating cultural diversity and understanding before the so-called "different", subsequently a learning process overall, hence the notion of success when talking about culture in business.

When we talk about local tourism, we talk about cultural heritage. Increasingly, cultural heritage has been seen as a driver for economic growth in these areas and consequently for generating jobs for locals. But not only in the economic aspects lies this type of tourism, but cultural heritage as tourism also strengthens the connection with citizens to the city itself, building a sense of identity and belonging. Still, this tourism brings to the city where it is inserted, the preservation of traditions and monuments as well as the revitalization of spaces once ignored, mainly to attract tourists but not only. Thus, today, cultural economy, cultural industry, and cultural tourism thrive, implying socio-economic benefits at regional level, as they raise awareness of a common cultural heritage and involve local communities in its protection.

Having said this, there is a clear business opportunity in this type of tourism that is gaining more and more prominence in Portugal. These opportunities must be done meticulously and with awareness since it is the commercialization of a culture. As seen before, it should promote the city and empower the community as much as possible, with poverty reduction, environmental care - improving sustainable tourism - and, in a special way, the preservation of what is most authentic in culture and heritage. If these opportunities are not made before such condition may occur to the impoverishment of culture and the production of a mass culture, stripped of singularity, originality, or authenticity.

Cultural heritage has been identified as having a pivotal role in driving both bilateral and multilateral cooperation among countries. Moreover, it contributes to the reduction of economic, social, scientific, and environmental disparities between developed and developing nations (Zaman, 2015).

Thus, the importance of this management of cultural heritage is due to the fact that it is a market that comprises a very complete and diversified set of assets such as: tangible cultural heritage (the so-called monuments, books, artefacts, among others), natural heritage (also cultural as is the case of landscapes, and many others), and, finally, intangible or digital heritage (one of the most important from a point of view, since it involves customs, traditions, language, knowledge, everything that involves culture but cannot be "touched"). To finish, cultural heritage, according to Zaman, and its significance is determined by the complexity and diversity of these cultural assets, as well

as characteristics and public/private service.

It is in this context that cultural and creative industries emerge, which, according to the Directorate-General for Economic Activities of the Portuguese Republic, "is vast and diverse and encompasses a set of activities that have in common the use of creativity, cultural knowledge and intellectual property as resources to produce goods and services with social and cultural significance, such as the performing and visual arts, cultural heritage, crafts and jewelry, cinema, photography, radio, television, music, publishing, educational and entertainment software (notably video games) and other computer software and services, new media, architecture, design, fashion and advertising. ". That said, the creative industry is quite important in what concerns entrepreneurs (and even society in general), as they are seen as a way to create wealth and jobs in a vicious circle (due to the effect that influences others to opt for this same creative path). While for society, these industries try to improve already created products or services, or even generate innovative solutions to routine problems. Although CCIs represent a high growth sector (with figures confirmed worldwide), they still face some challenges that aim to hinder their progress in the competitive market, namely, Fenice highlights "difficulties in recruiting certain skills for a cultural or creative industry in a competitive market, together with the lack of workforce training and continuous career development, accentuate existing skills gaps and shortages. The development of leadership and management skills has been identified as an ongoing issue, particularly the ability of leaders to adapt to new trends and technologies and to develop their models and approaches." (FENICE Project, 2021). These industries are mainly characterized using creativity and intellectuals as their raw material, which is not the case in any other scenario. The aim is always the same as that of the entrepreneur: to sell, sell and sell some more.

“Heritage Entrepreneurship focuses on the preservation and promotion of cultural heritage resources, while identifying market opportunities to create value for those resources.” (Center for Heritage & Society, 2017). Cultural heritage entrepreneurship is of high importance for each country's GDP, as it is a developing market with exports and imports of goods and services. According to Zaman (2015), cultural heritage entrepreneurship must connect to strategic objectives and policy mix implemented by public authorities and private entities for good conservation, maintenance, and affordability for cultural goods consumption by the population, as well as of their integration into the current environmental landscapes in a productive, educational, and efficient manner. The population accessibility of CH products and services is a fundamental factor for maintaining communities' identity, legacy, and possibilities of

national and international contacts, in the context of good practices and sustainable strategic management.

According to Gunn (2002), cultural attractions are the most powerful component of the tourism offer, being fundamental for its success. They play, essentially, two functions, that being to stimulate interest and to offer satisfaction to tourists. So, it is important to build an authentic experience for tourists, Trigo (2010), to be an experience, travel needs to overcome banality, the trivial, stereotypical and conventional aspects and be structured as an experience born from the personal wealth of the traveler in search of moments and places that enrich his or her story. It's very important to keep in mind that these cultural heritages are of national and international relevance, not only local.

But thinking about cultural heritage entrepreneurship, we must first think about the concepts separately. The concept of entrepreneur implies observation during the search regarding opportunities or creation of this opportunity to innovate in any kind of place, be it a city or a specific workplace. On the other hand, what would culture be without the idea of innovating or forming something new in the face of what for generations and generations has been trivialized or generalized, to overcome these pre-defined concepts and create, in an intercultural world without space for multiculturalism. So, are these two concepts something so different or is the essence of what is their nature of origin the basis in both: cultural. The act of entrepreneurship is an act as well as the culture that cultivates something in the individual. A relationship between culture and entrepreneurship that allows us to see that the act of entrepreneurship is itself an intrinsically cultural act. (Lopes Pereira, 2020)

In conclusion, the perfect recipe for success in cultural heritage is related to three concepts: tourism, culture, and entrepreneurship. If on the one hand tourism offers tourists, local preservation and the economic self-sufficiency of the place, culture contributes with the "safe space" between individuals with different pasts, beliefs, and ideals. Finally, entrepreneurship finishes with what would be differentiation in the market, reaching new consumers and allowing the local business to expand to other stages, if that is the owners' intention.

The successful integration of tourism, culture, and entrepreneurship creates a harmonious and mutually beneficial relationship. Tourism provides the platform for economic sustainability, culture fosters social cohesion and identity, and entrepreneurship drives innovation and market growth. Together, they form an ideal combination that maximizes the potential of cultural heritage, benefiting both the local community and visitors.

The harmonious interaction between tourism, culture, and entrepreneurship ensures a win-win situation for both local communities and visitors. Communities enjoy economic growth, increased cultural appreciation, and enhanced local pride. Visitors, on the other hand, gain enriching experiences that go beyond mere sightseeing, enabling them to connect with the essence of a place and its people.

So, the integration of tourism, culture, and entrepreneurship creates a harmonious and mutually beneficial relationship that has the potential to uplift communities, boost economies, and foster cross-cultural understanding. By nurturing this synergy, societies can harness their cultural heritage as a catalyst for sustainable development, innovation, and social cohesion. It is a holistic approach that transforms both the way we experience travel, and the way communities interact with their own heritage.

In summary, the perfect recipe for success in cultural heritage lies in harnessing the power of tourism, culture, and entrepreneurship. By leveraging these three concepts, communities can preserve their heritage, generate economic opportunities, foster social cohesion, and adapt to evolving market demands. The intertwining of tourism, culture, and entrepreneurship creates a dynamic and sustainable framework for the long-term viability and appreciation of cultural heritage.

1.3 Guimarães: A City of Culture and Tradition

"What more do you need, Guimarães, to be culture, brand of culture, factory of cultures, whatever you want; you are Portugal!" (Marketeer, 24 February 2019).

Guimarães, is a historical city in the district of Braga known for its crucial role regarding the formation of the country. Still emphasising the prominence of the Portuguese city, the historic centre of the city is on the UNESCO World Heritage list since mid-2001, becoming a reference point of the region - and of the country - mainly in tourism. Through the various streets and monuments, it is possible to breathe and even touch Portugal's history.

However, the city also knew how to take advantage of this touristic part to boost itself as a dynamic and enterprising city, culminating in the candidacy and subsequent nomination in 2012 for European Capital of Culture and also European City of Sport in the following year. According to The New York Times - seen as a world reference in journalism - Guimarães was elected as one of the forty-one places to visit in 2011. Not only that, but it is one of the most emerging cities as a cultural spot in the Iberian Peninsula.

The designation as Cradle City comes from D. Henrique's Condado Portucalense that established the city as its administrative centre and the great birth of one of the most famous figures in the history of Portugal, D. Afonso Henriques. The son of D. Henrique and D. Teresa is an illustrious figure with prominence due to the Baralha de São Mamede, fought on the outskirts of the city in 1128, where he defeated his own mother and the Spanish, leading to the country's independence. "Where Portugal was born" is read on one of the towers of the old wall that surrounded the city of Vimarã, being one more historical and cultural reference for visitors from all sorts of destinations and a reason for pride in the very proud residents of the city that was once the capital.

But the city's history has even older references than the time of the kings of Portugal, with the Copper Age being the oldest reference of all that integrates Guimarães as a permanent settlement, showing presence in places like the citânia de Briteiros, Sabroso or even the Penha. Nowadays, the city is known for the monuments that are important in terms of historical value, which gave the locals the sense of belonging and nowadays, the people from Guimarães are known for the provincialism present in almost every single individual that was born there. But the city is essentially a culture conjuncture, taking advantage of what its inhabitants have to offer, namely commerce, arts, gastronomy and, mainly, innovation - all this without forgetting the historical side, which is the core of everything that happens in Guimarães.

1.3.1 European Capital of Cultural 2012

The announcement of the choice was made in 2006, when the then Minister of Culture, Isabel Pires de Lima, declared that Guimarães is gathering all the characteristics (...) to be chosen as the European Capital of Culture (ECC) in 2012, creating the brand Guimarães 2012, which aimed to create an identity for the city and its people. What was a success according to the weekly newspaper Expresso on the subject, "The symbol of Guimarães 2012 won the limits of the event and became a metaphor for a city that, on the pretext of being the European capital of culture, wanted to show that it's not just a space of historical memory". (...) "It is impossible, for those who visit Guimarães, to remain indifferent to the infinity of variations created for the heart as a symbol of the capital of culture and placed in all kinds of establishments, as a sign of adherence and belonging."

In her candidature, Paula Guerra described the city as a sociable and convivial environment in the scope of arts and culture, in a popular dimension - namely the festive seasons associated to traditions and customs - and in a more cultural aspect, with young groups of cultural and artistic diffusion in several areas, highlighting places such as the

the Arts Laboratory, the Art and Recreation Circle, the Valentim Moreira de Sá Music Academy, the Associação Cultural Convívio or the Cineclube de Guimarães. (Paula Guerra, 2015)

This initiative worked at a European level and aimed to bring together the different cultures that make up the European space. Thus, it was necessary to create a visual identity for the Guimarães 2012 brand, where those responsible, Estúdio João Campos, for the project describe what they sought as a concept capable of absorbing cultural variety, opening the brand to the community and celebrating its diversity. Having said that, the symbol created conjugated all the most characteristic elements of the city, by adopting the wall, the visor of D. Afonso Henriques' helmet and the heart shape (the latter does not refer to the history of Portugal, but to the unbounded pride of the Vimaranes in their birthplace).

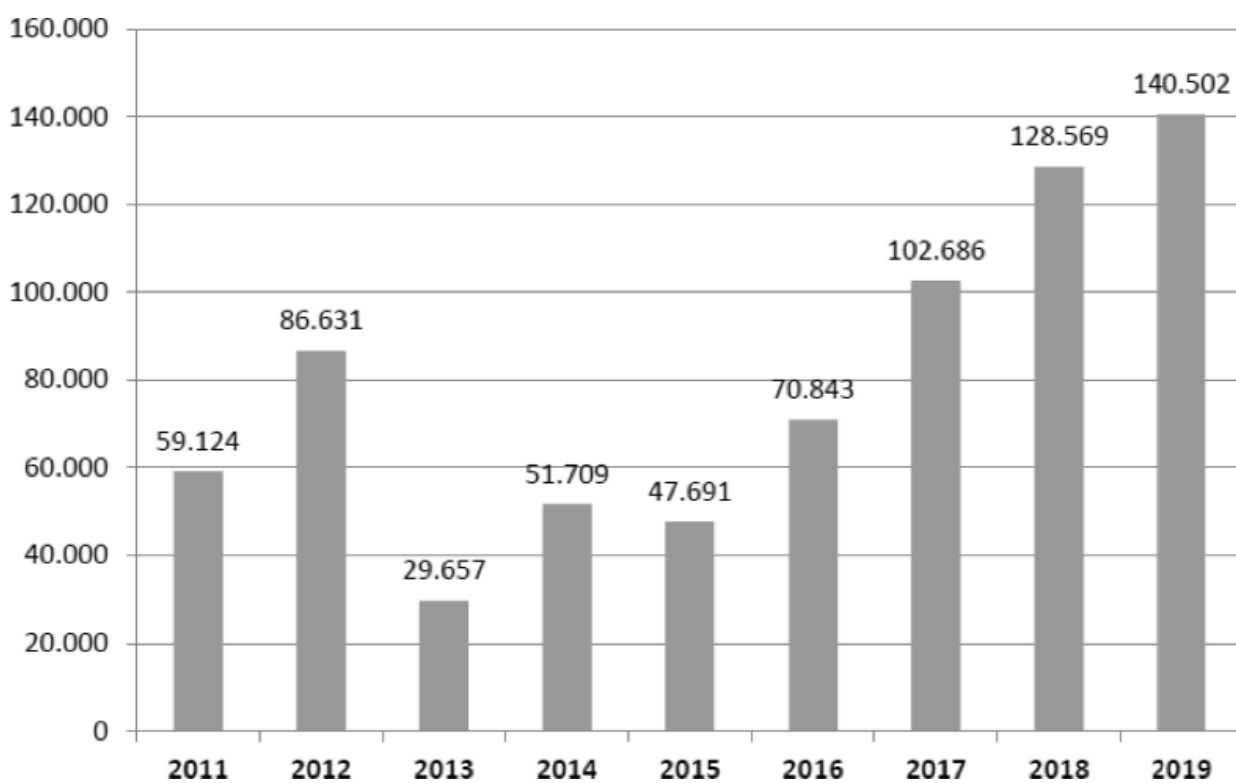
The symbol of the European Capital - a heart - in almost all (if not all) the establishments in Vimaraneses so proud were the pride of carrying this symbolism, personalizing it in different ways according to the social image of each place and what it wanted to transmit to the public – like exemplified in the previous figure 1. The project had the success it established of being accepted by the community and still managed to create an emotional relationship with the population, it was a success.



Figure 1 - Example of one of the posters created by the project with many designs of the symbol.

Tibor Navracsics (2017), EU Commissioner, reinforces that the European Capitals of Culture allow cities to develop their cultural activity, reach new audiences and, cultural operators acquire an international vision. He also stresses that the initiative has a social impact by promoting intercultural dialogue and, from an economic point of view, it demonstrates that in a short period of time it is possible to create job opportunities.

According to the study carried out by Cátia Ferreira on the long-term impact with the perception of the residents, this is what effectively happened, at a cultural level the city skyrocketed - as can be seen in figure 2 which concerns the number of visits to cultural facilities.



Font: Turismo Guimarães

Figure 2 - Number of visitors from cultural equipment's.

1.3.2 The institution responsible for promoting cultural events in Guimarães: A Oficina

“It is remarkable to note that in Guimarães the (very good) cultural centers are more important than the shopping centers.”

It is time to mention the institution responsible for an education and cultural mediation service in the city of Guimarães: A Oficina. It is responsible for the organization of events such as: GUIDance, Westway Lab, Gil Vicente, Manta, and Guimarães Jazz Festivals, besides managing several institutions related to culture in the city. It is also responsible for the Handicraft Fair and the City and Gualterianas Festivities. Besides this, A Oficina has a regular and diversified programming in the areas of performing arts, visual arts, and music, composed by hosting national and international shows, artistic residencies, co-productions with Portuguese and foreign companies, and, finally, educational projects. In conclusion, more than a cultural project, A Oficina represents a true impact on the cultural development of the Guimarães territory and sees itself as a new cultural centrality, with its regional, local, national, and even international contacts. Even because the motto of A Oficina is really "A Oficina is more than that" representing in the totality what the institution intends to transmit as message for its public.

The project features several shows to bring to life performing, visual and even traditional arts. These shows are divided between different cultural venues throughout the city of Guimarães, namely the Centro Cultural Vila Flor (CCVF), the Centro Internacional das Artes José de Guimarães (CIAJC), the Casa da Memória de Guimarães (CDMG), the Loja Oficina (LO), the Espaço Oficina (EO) and, the historic Teatro do Jordão (TJ). Outside these spaces, there are also independents that the management and program are attributed to the A Oficina, those are the Palácio Vila Flor and the Candoso Creation Centre.

A Oficina project was a development of the Town Hall in 1989 "with the aim of creating a structure capable of enhancing, promoting and disseminating the Traditional Arts and Crafts of Guimarães". Despite having these objectives previously established, another was added after the immediate success of the project with the population, "that of developing a theatrical intervention project, a fundamental instrument for the cultural development of each and everyone., according to the Town Hall itself.

And as the project's motto states, A Oficina is really more than that, collaborating with more than fifty schools in the county, which gives an average of 55 000 children who count on this project, this is possible thanks to "More Three, a programme of learning in the area of performing arts, integrated in the Curricular Enrichment and

Family Support Activities", as well as "Ask the Time" and "Illuminated Lessons". Still within the scope of social education, several trips are made to the cultural equipment mentioned above for the realization of shows that appeal to the use of creativity and critical thinking by the younger ones. Besides all this, the project also "promotes certified training for teachers and other interested educational agents of the territory, in a partnership with the Francisco de Holanda Training Centre, which aims to deepen pedagogical and artistic contents, which allow the construction of new experiences with the students", according to the City Council.

Finally, the project is also known for its publication in different types of cultural publications on various themes, namely the annual magazine "Veduta", where the main target is "observation, from Guimarães, on the Portuguese cultural heritage horizon, in its multiple dimensions", according to its description.

"Between the memory and the future, A Oficina continues to launch artistic provocations to the city, the region and the country, in a cosmopolitan mission of making the world happen in Guimarães."

Currently, A Oficina has been a major target of investment by the City Council, especially in the present year after ten years of the European Capital of Culture and its effects on the Portuguese city. Thus, according to Paulo Lopes Silva - councillor for culture -, A Oficina will function with great prominence in what will be the Cultural Strategic Plan Guimarães 2032, intending to create what he called a "contemporary ecosystem". It's important to remember that, although the municipality is A Oficina's main source of income, it still receives income from other institutions, as well as applications (pending results) to European projects.

Thus, it is possible to confirm the influence that this project has in the city of Guimarães, but it is a project that goes beyond and gains relevance at a national level. In this parameter, the project offers creation scholarships that "arise as a response to an increasingly extreme difficulty in gathering minimum resources that allow artists satisfactory conditions for the development of the artistic projects proposed", quoting the project itself in the conditions of access to participation. These grants served as a possible response to combat the asymmetries in the arts sector and the weaknesses that this sector presents today. Thus, through the investment, it benefits those involved with different capacities and territories that would have been impossible until then. Not only does this grant represent the project on national territory, together with O Espaço do Tempo (Montemor-o-Novo) and Cineteatro Louletano (Loulé) they launched a support programme also for artistic creation called Projeto CASA. The project offered support "in

the amount of 25 000€, includes a 10-week residency with all living expenses and food included", this involves the areas of dance, theatre, performance, and the conjuncture of these. There was another scholarship, known as the Amélia Rey Colaço scholarship for theatre, but it ended in 2019.

Having said this, it is possible to conclude that the project A Oficina belongs to different artistic programming networks, both at a regional level - namely Guimarães City Hall - and at a national level - mainly by the cultural sector of the Portuguese Republic and the Direção Geral das Artes -, but also at an international level. According to the project, this international strand allows for "an interesting double movement of the structure, in depth in its place and in irradiation around the world", establishing partnerships with important European contemporary dance support networks and the WestwayLAB for this purpose.

With this intention, the vimaranense project intends to be recognized in the territory, mainly at national level and it is a goal that is on a viable path to its realization. This path has been made through different ways, one of them is the performing arts where it is already responsible for encouraging the realization of 10 to 15 works per year through funding, offering working space through such artistic residencies, promotes networking with other possible host venues to manage time and resources, and, finally, supervising such projects. In the present year of 2023, The Workshop is co-producer of eleven projects, three in dance and the remaining in theatre.

1.3.3 The role of the city council: the investment, the COVID-19 and culture as a social and economic developer

Taking the previous points into consideration, it is possible to characterize Guimarães as a city that invests in culture, given that this investment by citizens and public entities in cultural production and programming over the past decades has guaranteed the city the title of European Capital of Culture in 2012, as previously mentioned. The Municipality has, today more than ever, the special obligation to look at these realities in a comprehensive, structured and integrated way, helping to create the ideal conditions so that from this collective thought a concerted programming of the territory emerges, regular or occasional presentation spaces, and creators who present their work in the national and international territory. Thus, there arises the need to value the importance of associativism in the cultural context, with a transversal thought on cultural activities in the territory, covering the municipality, also opening a window of support to endow associations and institutions in supporting investment and creation in order to ensure that culture in Guimarães is increasingly diversified and qualified. (Impacta,

n.d).

"Culture inspires! It is vital to use culture as a driver for the economic and mental recovery of society." (Domingos Bragança, Municipalities of the Future 2020). During the covid-19 pandemic, the Guimarães City Council had the great gesture of supporting the professionals harmed by the regulations associated with this pandemic, and it is worth noting how much the cultural sector was affected during this atypical year experienced by all. Through a new platform for the dissemination of culture called Em.Guimaraes.pt, the participants of the site had access to various information such as which events were taking place and later the respective fact sheet of the event. Furthermore, the municipality made available to any individual plays, exhibitions, and concerts completely free and accessible through the internet. The Councillor for Culture explained the difficulties that the artists were overcoming and said that "it was an opportunity to promote local artists, using audiovisual companies from Guimarães, promoting the territory and unusual spaces to the public". (Paulo Silva, 2022)

It should be added that like many other areas, culture would be no different, and is a subject that the population asks to be participatory. Thus, last year (2022) there was a project called *"Guimarães' Cultural Dynamics ten years after the ECOC'12: Contributions to the preparation of the Guimarães 2032 Municipal Strategic Plan for Culture"* which met with the purpose of presenting a new proposal for this area with high importance in Guimarães - it should be added that this session was attended by around 80 people. This project had as outlined objectives to assess the impacts of municipal investments in culture; to analyze the strategies of spaces, equipment and anchor cultural events for the dialogue, the involvement, the loyalty, the attraction and the formation of audiences; to characterize the profiles of the cultural audiences; to study the degree of satisfaction on the municipal cultural dynamics; identify potential audiences; present the work methodology for the preparation of the Municipal Strategic Plan Culture 2032; scientifically and technically accompany the preparation of the Municipal Strategic Plan Culture 2032, emphasizing that the starting point considered would be the legacy left in 2012 as Guimarães, European Capital of Culture.

In describing a summary of this project, the Councillor for Culture, Paulo Lopes Silva, described it as a project that relates to the public space, people, and institutions, thus to the community of Guimarães in general. For this purpose, the project would be divided in two moments: the first moment will be of diagnosis where parameters such as "the publics of culture in Guimarães", "to study the degree of satisfaction of the publics" and "to look at potential publics" will be evaluated. (Manuel

Gama, 2022), while the second moment will deal with the contributions to the preparation of the Municipal Strategic Plan for Culture through a laboratory that will be created open to the Guimarães population (Observatory of Science, Communication and Culture Policies - PoObs) with a base group of ten people. All this counts on the cultural spaces of the city, obviously, mainly from A Oficina with great prominence in the part of cultural plays and consequently in this strategic project.

This project will have a public presentation in June, until then Paulo Lopes Silva revealed that its keyword would be "ecosystem", through the exchange of information and sharing of feelings regarding the cultural dynamics of the city and the strategy that will be defined for the next ten years in the municipality.

The city council understands its responsibility to approach cultural initiatives comprehensively and collaboratively, working in partnership with various stakeholders to create favorable conditions for the emergence of coordinated programming and the provision of regular and occasional cultural spaces. This includes valuing the importance of associative in the cultural context, supporting investment and creation, and diversifying and enhancing the cultural offerings in Guimarães.

And, overall, the city council's involvement in the cultural and historical route in Guimarães demonstrates its commitment to fostering a thriving cultural environment, supporting local artists and cultural initiatives, and engaging the community in shaping the city's cultural landscape. The forthcoming Municipal Strategic Plan for Culture 2032 will provide a roadmap for the next ten years, ensuring the continued growth and development of culture in the city.

The city council in Guimarães plays a vital role in promoting and supporting the cultural and historical route in the city. And, more important, acknowledges the importance of a comprehensive and integrated approach to cultural development, working collaboratively with stakeholders and valuing associative in the cultural context.

By leveraging cultural spaces, fostering dialogue, and involving the public, the city council strives to create an ecosystem where culture thrives, local artists are supported, and the cultural heritage of Guimarães is celebrated. Through their dedication, the city council paves the way for a prosperous and culturally rich future for Guimarães.

When it comes to the project, as the governing body responsible for the city's overall administration and development, the city council has a significant impact on shaping the route's vision, strategy, and implementation. With all the above, this partnership with the City Council plays a leading role in the planning, coordination, preservation, infrastructure development, collaboration, marketing, visitor experience and management of the cultural

and heritage route. To conclude, their active involvement ensures the success, sustainability and positive impact of the route on the city's cultural heritage, the tourism industry and the local community.

1.4 Arts as business: Exploring the importance of marketing, management, and legal support for Artistic and Cultural Projects

An artistic or cultural project needs to sell, so it needs a business model, namely marketing, management, or even legal support. Thus, more than ever, art and culture are seen as a form of business, where the artist seeks financing for his art, according to the market, the characteristics he offers to a possible financier and, lately, to get his business known. (Mendes, 2019). The author highlights that art and culture are increasingly viewed as forms of business, with artists seeking funding for their work based on market demands and the unique characteristics they offer to potential financiers. Additionally, artists strive to gain visibility for their work.

There are several supports that make this last step possible (and one of the most important for the artist and his career), these being Tourism, AICEP (Agency for Investment and External Commerce of Portugal) and the Creative Europe Programme. In terms of Tourism, the Turismo de Portugal institution stands out, helping with external and internal dissemination, i.e., with tourists, but also with locals. In the case of AICEP, the cultural and creative industries have been the target of gigantic growth and, consequently, a big target for those who want to grow internationally. Within this in mind, tourism, for example, is supported by institutions like Turismo de Portugal, which aids in both external and internal promotion, targeting both tourists and locals. AICEP (Agency for Investment and External Commerce of Portugal) focuses on the growth of cultural and creative industries, making them an attractive prospect for international expansion. Finally, the Creative Europe Culture sub-programme offers non-refundable funding for transnational projects of all cultural and artistic expressions with the aim of promoting diversity.

It is also important to highlight UNESCO's role regarding the arts and artists in the promotion of culture, which it describes as having a key role as promoters of creativity, knowledge sharing and cultural diversity. Thus, the institution has created a set of projects that focus on developing artists in need of exchange, training, counselling, and empowerment of individuals. Among several projects, the International Fund for the Promotion of Culture should be highlighted, which has as pre-defined objectives: "promoting cultures as sources of knowledge, meanings, values and identity; enhancing the

role of Culture to achieve Sustainable Development, promoting artistic creativity, respecting freedom of expression and fostering international cooperation. In conclusion, the mission of this project is to promote artistic and cultural projects at an international level.

In the realm of art and culture, akin to any other business domain or sector within society, the imperative of profitability is evident. However, it remains unfortunate that this sector predominantly relies on subsidies and hasn't actively sought out business-centric alternatives. The journey towards a shift in mentality is undoubtedly an extensive one. As Ana Miranda suggests, while culture and the arts are deeply intertwined with public funding, there exists a pressing need for transformation and, most importantly, for garnering faith in this sector. It is imperative to devise novel methodologies for cultivating business models that underscore the indispensability of culture and the arts not only within companies but also within the fabric of a nation.

In conclusion, adopting a business-oriented approach, seeking funding from various sources, and changing the perception of culture and the arts as essential components of businesses and society are essential steps for the financial sustainability, economic impact, innovation, collaboration, and social relevance of artistic and cultural projects. We can make that possible by embracing principles such as: Financial Sustainability, by adopting a business-oriented approach, artistic and cultural projects can strive for financial sustainability; Economic Impact, art and culture contribute significantly to the economy, generating employment opportunities, attracting tourists, and stimulating local businesses; Innovation and Entrepreneurship, by pushing artists and cultural practitioners to think strategically, identify market opportunities, and develop sustainable business models; Cultural Value and Social Impact, changing the perception of culture and the arts as essential components of businesses and society is crucial for recognizing their cultural value and social impact.

Within all of this in mind, the artistic and cultural sectors can thrive, contribute to the economy, and enrich the lives of individuals and communities.

"Business has to be given a soul, given a culture, given a value system." -Anita Roddick, the founder of The Body Shop, highlights the importance of infusing a business with values and culture. This notion applies to artistic and cultural projects as well, as they need to be rooted in a strong value system to thrive and create meaningful impact.

In summary, a strong value system (referring to a set of guiding principles, beliefs, and ideals that shape the purpose, goals, and actions of an organization or project.) is essential for artistic and cultural projects to thrive and create meaningful impact. It ensures authenticity, defines purpose, engages stakeholders, promotes social relevance, and fosters

sustainability. By embodying and upholding their values, these projects can make contribution to the cultural landscape and society, because by staying true to their principles, these projects can build a loyal and supportive community, attract funding and resources, and withstand external pressures by becoming agents of cultural transformation, advocating for inclusivity, diversity, and social justice.

Like Harvey Fierstein once said, art has the power to transform, to illuminate, to educate, inspire, and motivate, like that artistic projects can harness this power to bring positive change and make a lasting impact on individuals and society like this quote underscores about the transformative potential of art.

CHAPTER II - PROPOSAL FOR CULTURAL ROUTES IN GUIMARÃES

Starting with the foundational concepts, a "route" is defined as a specific path or course taken to move from one place to another, or in the context of networking, it's the process of finding the most efficient way for data packets to travel between networks (Cambridge Dictionary). Similarly, a "cultural route" refers to a pathway that connects various culturally significant sites, landmarks, and attractions, such as museums, historical locations, religious monuments, and traditional villages. These sites are linked by a shared historical or thematic thread.

Among the numerous cultural routes, some are well-known and deeply ingrained in our daily lives. One prominent example is Route 66, often referred to as the "Main Street of America." This historic highway stretched from Chicago to Los Angeles and has come to symbolize American culture, embodying the notions of freedom on the open road and the distinct culture of roadside stops.

The Camino de Santiago, also known as the Way of St. James, constitutes a network of pilgrimage routes leading to the shrine of Saint James the Great in Santiago de Compostela, Spain. This pilgrimage route has held significance for diverse cultures across time, attracting pilgrims from various backgrounds.

The Inca Trail, situated in Peru, is another noteworthy route. It guides travelers to the awe-inspiring Machu Picchu. This trail serves as a junction of cultural and natural importance, as it showcases both Inca ruins and breathtaking landscapes.

In envisioning an ideal future, the cultural initiative "Aqui Nasceu Cultura" ("Here Culture was Born") could serve as a platform for cross-cultural exchange between artists and the general public. However, before realizing this vision, it's imperative to embark on the initial planning stages. This initiative could serve as a bridge, facilitating the sharing of artistic expressions, traditions, and perspectives from diverse backgrounds, creating a rich cultural dialogue and understanding. In essence, the initial planning stages are the cornerstone upon which the "Aqui Nasceu Cultura" initiative can build its vision of promoting cultural exchange. Through meticulous planning, the initiative can be empowered to bridge cultural divides, promote appreciation of diversity, and ultimately create a space where art and culture flourish in harmony.

Thus, the cultural project would first need funding. It is in this context that the partnership with the Municipality of Guimarães emerges, which was willing to embrace the project, as well as ensure its prosperity. With this in mind (as well as the image of a united and welcoming city), the project engaged with the City Council to help all types of local accommodation, namely hotels, hostels, local holiday homes, etc. For this aspect, visitors

of the route could have free access to places such as museums and cultural spaces pre-defined by the route and later visit, as long as they stayed in these local accommodations of the city of Guimarães.

In an ideal environment, the route would work every single day of the week and each day of the route would consist of a group of 15 visitors with 2 tour guides, again the City Council has called on local people with the appropriate knowledge and academic training for this purpose. At first, where the investment would be scarcer, each day would have only one tour guide and the groups should be between 6 and 7 elements, working only on Fridays and Saturdays, Mondays, and Tuesdays. If visitors opt for a non-local stay, they would have to pay for all local cultural facilities.

The route would feature historical sites with huge symbolism for the city and the locals to also showcase the history of where Portugal was born, but it would also include these cultural establishments that stand out for their work in creating a more inclusive and inclusive social and cultural dynamic for everyone, not just locals.

The project will be fully realized online, as well as appointments, customer service, among other services. This will be due to the Municipality not providing a place for the insertion of the members responsible for the route and thus the project will be able to be easily streamlined.

In partnership with Guimarães Municipal Council, a two-day route (no nights included) will be created to showcase the city's cultural (and other) offerings. The route may still offer the possibility to do only one of the two days provided, the conditions would remain the same for access by visitors. It is important to highlight culture, but always without forgetting what the city of Guimarães lives on: history. Thus, there are specific events for certain times of the year, I will leave here mention of the events that take place, with corresponding dates and seasons. This way, when tourists go to view the offer, they will have access to this more specific information related to culture in the city, describing the type of event. These events will be presented after the completion of the two-day route plan.

Day 1:

1. Casa da Memória;
2. Muralha “Aqui Nasceu Portugal” e Toural de Guimarães;
3. Centro Histórico;
4. Lunch in Centro Histórico;
5. Espaço OFICINA (Loja OFICINA, opcional);

6. Plataforma das Artes e CIAJC;
7. Paço dos Duques;
8. Castelo de Guimarães.

Day 2:

1. Centro Cultural Vila Flor e Palácio Vila Flor;
2. Penha (church, landscape, and history);
3. Lunch at Penha (picnic or restaurants, optional) - can move from the city to Penha (and vice versa) by cable car;
4. Hortas Pedagógicas e Sociais;
5. Museu Alberto Sampaio;
6. Citânia de Briteiros e Museu da Cultura Castreja.

Explaining the itinerary and its logical and studied sequence: On the day one, we start the day with a visit to Casa da Memória to immerse yourself in the history and culture of the region. Explore the exhibitions that tell the story of Guimarães and its importance. Head to the "Here Portugal Was Born" Wall for a unique historical experience. Afterwards, walk to the Toural de Guimarães, a central square where you can soak up the local atmosphere. Continue to explore the charming Historic Centre of Guimarães, full of traditional buildings, picturesque alleys and charming squares. Enjoying lunch in one of the charming restaurants in the Historic Centre, savouring the local cuisine. After lunch, visit the Espaço OFICINA to discover local crafts and handmade products. The OFICINA Shop offers an opportunity to take home authentic souvenirs. After that, Explore the Plataforma das Artes and the José de Guimarães International Arts Centre. Immerse yourself in contemporary art and cultural exhibitions. Visit the Paço dos Duques, a magnificent historic palace that reflects the wealth of the region. Explore the exquisite interiors and lush gardens. End the day with a visit to the iconic Guimarães Castle. Climb up to the towers for panoramic views of the city and understand the castle's historical importance. All this route should keep in mind that it was considered the walking distances and how it would be the least tiring and easy personal to move visitors without the use of any kind of transport, on the exception of day two where it's announced a specific way to travel from one destination to another.

On the day two, we start by exploring the Vila Flor Cultural Centre and the elegant Vila Flor Palace. Enjoy artistic and cultural exhibitions. Head to Penha, where you can visit the local

church, take in the stunning scenery, and understand the area's rich history. Enjoy lunch in Penha, either at a picturesque picnic or at one of the local restaurants. If you wish, make the journey between the town and Penha by cable car. Explore the Pedagogical and Social Gardens, a space that combines urban agriculture with education. Learn about sustainable cultivation and its benefits. Visit the Alberto Sampaio Museum to explore its collections of sacred art and historical objects, providing insights into the culture of the region. End the day and the tour with a visit to Citânia de Briteiros, a pre-Roman archaeological site, and the Museu da Cultura Castreja, which puts ancient life in the region into context.

Thus, there are two distinct narratives on both days. While the first will be a trip back in time with a more historical narrative, walking through the cobblestone streets that witnessed the first steps of a nation and envelops us in the weight of history of what is the grand past of the cradle of Portugal. Explore the treasures that have moulded the identity of this region and immerse yourself in the emotions that echo through the centuries. But without forgetting the importance of creativity and culture as a bridge between the past and the present, through avenues such as crafts and contemporary expressions that unite both times.

In turn, on the second day we see the harmony experienced in Guimarães between the past and the present. Starting with the artistic voices echoing off the walls of the Vila Flor Cultural Centre and the Palace, moving on to Penha, the centuries-old church rising against the spectacular backdrop, a place where spirituality meets the grandeur of nature. On this journey through Guimarães, you are not just a spectator but a traveller joining the hearts and minds that built this rich cultural tapestry. Each location is a page of history that is open to explore, and each emotion is a connection to those who came before. A narrative that unfolds before you and certainly an experience that will stay with you long after you leave this enchanted city.

Additional Activities: The additional activities offer an extra dimension to the cultural route, providing visitors with a unique opportunity to immerse themselves even more in the rich cultural and historical life of Guimarães. Each event is carefully chosen to complement the points of interest already present on the main itinerary, offering an even more enriching experience. Here's why each additional activity is important. Such activities are:

- **GUIDance (February) International Contemporary Dance Festival:** February.
- **Festivals Gil Vicente:** June

- **Westway LAB Festival:** April
- **Feira de Artesanato:** During the summer, until September
- **Guimarães Jazz:** November
- **Festas da cidade e Gualtarianas:** First weekend of August.

GUIDance (International Contemporary Dance Festival - February): This contemporary dance festival brings movement and expression to the city in February. Dance is an art form that transcends words and allows visitors to explore emotions in a unique way. Attending GUIDance can add a touch of contemporary to the cultural experience, bringing a modern artistic perspective.

Festivais Gil Vicente (June): The Gil Vicente Festivals pay homage to the great Portuguese playwright by offering plays, performances and theatre-related events. Attending these festivals is an opportunity to immerse oneself in Portugal's rich theatre tradition, allowing visitors to connect with the dramatic expression of different eras.

Westway LAB Festival (April): This contemporary music festival is a celebration of musical creativity. Music is a vital part of culture, and the Westway LAB Festival highlights the power of music to evoke emotions and tell stories. Attending this event can provide a unique and contemporary musical experience.

Feira de artesanato (During the summer, until September): The Craft Fair is an opportunity for visitors to enjoy local craftsmanship, bringing ancient traditions to life. This not only allows visitors to acquire authentic souvenirs, but also supports local artisans and helps preserve traditional techniques.

Guimarães Jazz (November):

Guimarães Jazz offers a unique musical experience, highlighting the rich tradition of jazz. The music transcends language and cultural barriers, allowing visitors to connect through sound. Attending this festival can add a sonic dimension to the cultural experience.

Festas da Cidade e Gualtarianas (First weekend of August):

These local festivities celebrate the city and its history. Participating in the City and Gualtarianas Festivities allows visitors to get involved in the daily life of the community,

sharing the joy of local traditions, and taking part in the celebrations.

Each additional activity chosen contributes to a deeper understanding of Guimarães' culture and history, connecting visitors with both contemporary and traditional expressions of the city. They enrich the overall experience, offering a comprehensive view of the rich cultural life Guimarães has to offer throughout the year.

In this grand narrative, visitors become not just observers, but active participants. The route's logical sequence and diverse narratives offer a comprehensive view of Guimarães' essence, leaving travelers with a tapestry of memories and a deeper connection to the city's cultural fabric. In the end, this carefully curated journey stands as an invitation—an invitation to explore, learn, and discover the profound beauty of Guimarães' past, present, and future. The partnership with the Municipality of Guimarães also adds a layer of support and unity, reinforcing the city's commitment to cultural enrichment.

In conclusion, we see Guimarães as a city that embraces its roots while welcoming the innovations of today.

CHAPTER III – DISSEMINATION AND PROMOTION STRATEGY

3.1 Executive Summary

“Marketing is a management process whereby the resources of the whole organization are utilized to satisfy the needs of selected customer groups in order to achieve the objectives of both parties. Marketing, then, is first and foremost an attitude of mind rather than a series of functional activities.” McDonalds.

The project is called "Aqui Nasceu Cultura" (Culture Was Born Here) and is a combination of the cultural and historical spaces of what is the character of the city of Guimarães. The project arose to combat the city's shortcomings in exploring this aspect in which it is so city, but also a little ignored by various elements. Thus, in collaboration with Guimarães City Hall, a study of the past was made, namely the city in 2012 as European Capital of Culture and how this affected the city in its present, and how the city will take advantage of all this for its cultural future.

Having said that, the project aims to understand the use of this increasingly growing industry in Portugal but mainly in Guimarães as a business idea, to analyze the culture industry and its market value, to understand the importance of the cultural sector in the country in general, to analyze the relationship between culture and concept such as entrepreneurship and tourism (which is one of the major sources of income for the city), to understand the impact of this sector on what are the artists and individuals of Guimarães, and finally to benefit from what cultural tourism is, mainly its long term impacts and benefits for the society involved.

Thus, the project serves as a helper for two great worlds: those who enjoy travelling and those who enjoy culture while doing this first activity. "Aqui Nasceu Cultura" undertakes to show what Guimarães has to offer in the cultural field, but without ever forgetting the historical part that is so characteristic and proud of this city and its people.

The main goal is that as a dynamized of culture it can create means for this new mainly human industry to optimize and develop in a radical way, making Portugal fundamentally more capable, with creative and cultural industries more and more profitable and subsequently people more and more capable in this sense.

3.2 Advantages and Disadvantages on the investment

Although the investment in this project is not an extraordinary investment, it should be analyzed in the same way namely in the advantages and disadvantages associated to it, for the simple fact of requiring the partnership of Guimarães City Hall and to encourage

new entrepreneurs to give this step in the culture industry of each city along Portugal. Thus:

Advantages:

- Involve culture in the city's tourism sector, involving education as a type of tourism.
- Learn about the city's historical past and get involved in a more global way.
- Attract a wider public to visit the city.
- Attract attention to the preservation and consumption of culture.
- Distinguish from the rest of traditional tourism in Portugal.
- Involve different types of activities in a single route.
- New jobs created
- Foreigner investment.

Disadvantages:

- May not be attractive to everyone.
- The sector is not yet widely explored in Portugal and may not be considered as a type of tourism.
- May cause negative effects on the daily life of the society where it will be inserted.
- Environmental damage caused by tourism.
- Cultural clashes generated by the non-respect of traditions or local cultures.

3.3 SWOT Analysis

The name SWOT results from the acronym of four English words, these being strength (S), weaknesses (W), opportunities (O) and threats (T). This analysis is a technique that allows gathering the opportunities and threats that exist in the external environment, while from the internal environment, it displays the strengths and weaknesses (Teixeira, 2011).

Thus, the strengths are the internal capabilities and positive factors of the company, which are relevant to achieve respective objectives and that serve the public efficiently. On the other hand, the weaknesses are internal, constraints that prevent or hinder the performance. That said, both elements operate at an internal level. At the external level, opportunities are factors or characteristics that may favor or facilitate the establishment of relationships between companies and external organizations. On the other side, threats are

negative factors external to the firm, which again, may hinder or delay the achievement of certain objectives. Both are external factors (Eastwood, Christy; Turner, Susan; Goodman, Melissa; and Ricketts, Kristina G., 2016).

The SWOT analysis of this project was carried out taking into account the main strengths, weaknesses, opportunities and threats involving the creation of a cultural route in the city in question.

When talking about the strengths, it can be highlighted that the historic centre of the city is inscribed on the UNESCO World Heritage list since 2001, which confers great cultural and touristic value to the city. Furthermore, the city has a great historical, social and cultural importance for the whole country and is located near the great centre of Porto, which is a highly touristic city, which can increase the flow of visitors.

S W O T A N A L I S Y S

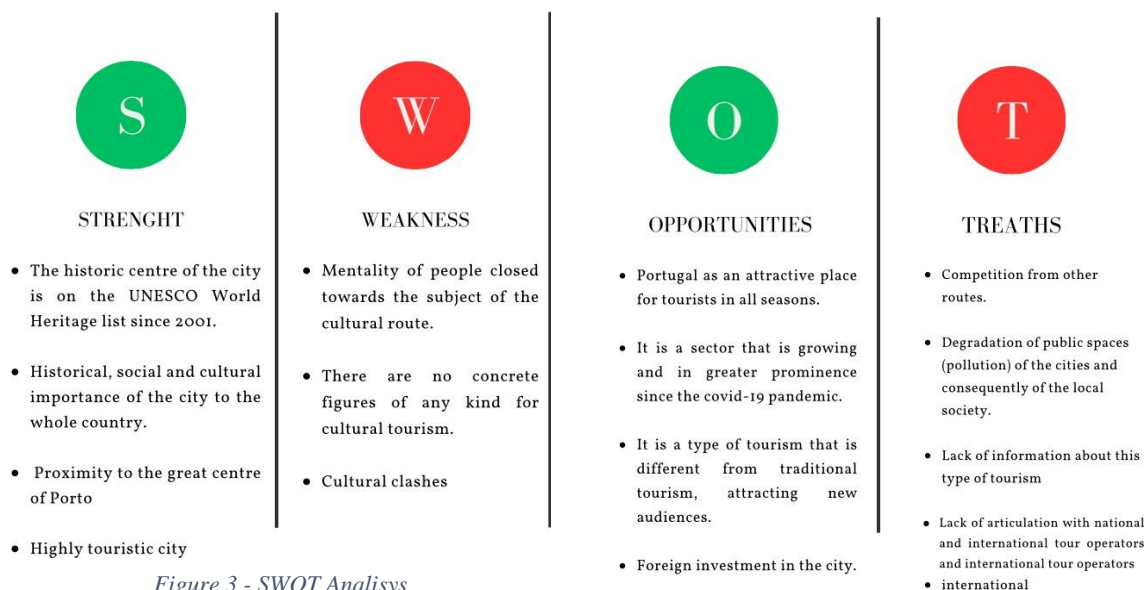


Figure 3 - SWOT Analysis

Source: Own Elaboration

However, some weaknesses were also identified that can hinder the implementation of the cultural route. The mentality of the people of the region is fearful in relation to the topic of the cultural route, which can hinder the acceptance and adherence of the public. Furthermore, there is no concrete data of any kind of cultural tourism in the city and there may be cultural conflicts that need to be circumvented.

On the other hand, several opportunities for the project have been identified. Portugal is an attractive place for tourists in all seasons and cultural tourism is a growing and more prominent sector since the covid-19 pandemic. This type of tourism is different from traditional tourism, attracting new audiences and foreign investment in the city.

Finally, some threats that may compromise the success of the cultural route were pointed out. Competition from other cultural routes can be intense, as well as the degradation of the city's public spaces, which can drive tourists away. Furthermore, the lack of information on this type of tourism and the lack of articulation with national and international tour operators can hinder the dissemination and promotion of the cultural route.

With all this, it is possible to conclude that SWOT analysis is an essential tool for the creation and development of a local small business in Portugal. By analyzing the market's strengths, weaknesses, opportunities, and threats, it is possible to identify strategies and actions that maximize the company's success. According to the study "Entrepreneurship in Portugal", carried out by the Global Entrepreneurship Monitor, the entrepreneurship rate in Portugal is higher than the European average. However, not all businesses manage to survive in the market. SWOT analysis helps to minimize the risks of failure and to increase the company's competitiveness. In short, this analysis is a fundamental tool for the creation of a local small business in Portugal (and not only, but in this specific case). As stated by the Portuguese entrepreneur Américo Silva, "SWOT analysis helps to see the business more clearly and to define priorities". In this way, it is possible to create a more competitive and successful business in the local market.

3.4 Plan

"Long term planning does not deal with future decisions, but with a future of present decisions" Peter Druckers.

Planning is essential in everything, but in small businesses, this planning can define whether the business will succeed or fail. Thus, it is important to define the company's mission, values and vision before starting to plan strategy.

According to Kotler and Armstrong (2017), the mission is the statement of the company's purpose, that is, the reason why it exists. It should be clear and succinct and reflect the company's identity. As such, the mission of this project is to promote the appreciation of the historical, cultural, and artistic heritage of the city of Guimarães, offering a unique and enriching experience to these visitors, to contribute to the understanding of

local identity and intercultural dialogue.

In turn, the values should be the ethical principles that guide a company in its respective activities. They represent what is important for the company and help guide the decision-making process. According to Porter and Kramer (2011), values are important for building a sustainable competitive advantage since they are difficult for competitors to imitate. For example, a company may have as values honesty, transparency, and respect for the environment. In this specific case, the values include the appreciation of cultural heritage as well as local culture, the promotion of cultural diversity, the preservation of this type of heritage, social inclusion, respect for the environment and, finally, the quality of this type of tourism.

Finally, vision concerns the image that the company intends to convey of itself in the future, serving almost as a kind of guide for the company's strategies. According to Collins and Porras (1996), the vision is important to motivate employees and attract loyal customers. The vision in this project will be to become a reference in cultural tourism in Portugal due to its excellence in promoting and preserving the cultural heritage of the city of Guimarães, as well as its assiduous contribution to the sustainable development of the region.

Talking about all this, it is necessary to talk about the implementation of strategic objectives for this cultural route, namely:

- Increase visitor numbers: an important objective for any tourist route is to increase visitor numbers. This can be achieved through an effective marketing strategy and partnerships with travel agencies and tour operators. According to Kotler and Keller (2016), marketing is key to attracting and retaining customers, and can be used to create a positive image of the cultural route.
- Promoting sustainability: sustainability is an important issue for cultural tourism, as it often involves the preservation of historical and cultural heritage. A strategic objective can be to promote sustainable practices, such as efficient resource management, promotion of responsible tourism and raising visitors' awareness of the importance of sustainability. According to Lashley and Morrison (2013), sustainability can be used as a competitive differentiator to attract customers.
- Enhancing the visitor experience: the visitor experience is critical to success. Improve the visitor experience through investments in infrastructure, employees with due care, development of new products and services, and other initiatives that increase the value perceived by visitors. According to Pine and Gilmore (2011), customer experience is an

important factor for customer loyalty.

3.5 Segmentation

Cultural tourism is a growing market worldwide, with an increasing number of travelers seeking experiences to learn about the history, culture and traditions of different destinations. According to the World Tourism Organization (WTO), cultural tourism is "one of the main motivations for international travel and has great potential to stimulate socio-economic development worldwide" (WTO, 2021).

There are diverse cultural tourism offerings around the world, from visits to museums and historical monuments to festivals, fairs and exhibitions that celebrate local culture and traditions. According to Richards and Wilson (2006), "cultural tourism is becoming increasingly popular around the world, with many destinations investing in infrastructure and services to attract visitors interested in learning about local history and culture".

Some examples of tourist destinations known for their cultural offerings include Paris, Rome, Athens, Beijing, Cairo, Istanbul, New York, among others. Each of these destinations offers unique cultural experiences, from visiting iconic sites such as the Eiffel Tower and the Coliseum, to cultural and artistic events such as the Venice Biennale and Rio de Janeiro Carnival.

The city of Guimarães attracts a diverse range of tourists, each with their own unique interests and preferences. Understanding the different segments of tourists is key to developing tailored experiences and offerings that meet their needs. Here are some of the main segments of tourists in Guimarães:

- Cultural tourists: this segment is made up of travelers who are interested in exploring the history and culture of Guimarães. Described as motivated by the desire to learn about the city, its historical monuments, customs, and traditions. This group may be attracted by guided tours, visits to museums and historical monuments, among other cultural experiences.
- Family tourists: this segment is composed of families who are on holiday and wish to offer their children an enriching cultural experience. They may be attracted by specific programmes for children, interactive and fun activities, such as handicraft workshops.
- Business tourists: this segment is made up of people who travel to Guimarães on business and, in addition to their professional activities, wish to explore the city and its

cultural attractions. They may be attracted by guided tours that fit into their schedule, offering them a cultural experience in a short time.

- Seniors Tourists: this segment is composed of older travelers who are looking for calm and relaxing cultural experiences. Attracted by guided tours in small groups, leisure activities and comfortable and affordable accommodation.

As the study by Kotler and Keller (2016) points out, "market segmentation can help companies discover new market segments, identify niche markets, and customize their products and services to meet the needs of customers in each segment." In summary, market segmentation is a key strategy for the success of the cultural route in Guimarães, focus on meeting the specific needs of customers in each segment, improving the effectiveness of the marketing campaign and customer satisfaction" (Kotler and Keller, 2016). It is important that segmentation is based on accurate and up-to-date data, so that companies can develop more effective marketing strategies and meet customer needs more efficiently.

3.6 Market Positioning

The market position of this cultural route in Guimarães can be evaluated considering the competitive environment in which the city is inserted. In Guimarães, the tourism offer is wide and varied, including not only cultural attractions, but also gastronomy, leisure, and adventure. However, according to the Guimarães Strategic Tourism Development Plan (2014-2020), there is still room for the development of new tourism products, especially those that promote the city as a cultural destination.

In this sense, the implementation of a cultural route can be seen as an opportunity for differentiation in the tourism market of the city of Guimarães, attracting more tourists to the city. Cultural tourism has a positive impact on the local economy as it generates jobs, increases demand for local goods and services and stimulates the development of new businesses, according to the study by Mili and Pero (2017).

In summary, the implementation of this cultural route can be seen as a strategy to differentiate and expand the city's tourism market, promoting local culture and generating positive impacts on the local economy.

3.7 Brand

According to Keller (2013), "branding is the essence of marketing strategy and is fundamental to create and maintain a strong and relevant brand positioning", this whole process aims to create and maintain a positive brand image in the consumer's mind (Kotler and Keller, 2016). Thus, branding is important in that it helps distinguish the brand from potential competitors, creating a strategic positioning through emotional connection with customers.

While all this is not essentially down to the design of the logo or visual brand identity, it is quite important the task of making a good first impression. "A strong, well-designed logo can become a cultural icon and a source of pride and identity for consumers" as David Aaker (1998) states, this logo should be built on the company's values and goals.

With all this said, the name of the brand will be "Aqui Nasceu Cultura" allusive to the wall of the city of Guimarães where one can observe "Aqui Nasceu Portugal" being an analogy to the name of the company that is directly linked to the city. Thus, the wall will consist of the logo.



Figure 4 - Logo from the project

Source: Own Elaboration

In this way, both the logo and the slogan represent the authenticity that the project intends to convey, a connection to the city and its medial and cultural roots to explore what Guimarães has to offer.

3.8 Marketing – mix

This stage consists of a set of four elements that the company needs to manipulate to influence how consumers perceive its services, to maximize brand value and profitability. These four components are: product, price, place, and promotion. This step is important when it comes to a company's marketing, due to enabling it to achieve business objectives and meet customer expectations.

"The marketing mix is the central marketing tool that the firm uses to pursue its marketing objectives in the target market" (Kotler, 2000).

Product

A marketing product is defined as a set of tangible and intangible elements that satisfy customer needs and desires. In the case of the cultural route in Guimarães, it offers tourists a unique experience that leads them to get to know the history, culture, and heritage of the city. It is important to emphasize that for the cultural route in Guimarães to become an effective marketing product, it is necessary to apply the concepts of the marketing mix, such as market segmentation, positioning definition, product management, pricing, choice of distribution channel and promotion. The goal is to create a product that satisfies the needs and desires of the target audience and that, at the same time, is profitable for the company that offers it and for the whole city.

Price

The pricing of this project is one of the most important decisions that must be made in this process. The price should be defined in a way that is attractive to customers, also considering the costs involved in creating and offering the route.

A common strategy to set the price is to consider the value perceived by the customer, for example what the customer is willing to pay for the experience of the cultural route in Guimarães. It is important to consider the competition, taking competitive prices in relation to other similar offers.

It is also important to define the policy of discounts and promotions, which can be used as tools to encourage sales and build customer loyalty. Offering discounts for groups or packages combined with other tourist attractions in the city can be interesting strategies to increase sales volume and win new customers.

Finally, it is important to be aware of the costs involved in creating and offering the cultural route in Guimarães. The definition of the price should consider fixed and variable costs, as well as the expected return on investment.

In short, the definition of the price of the cultural route in Guimarães should consider the value perceived by the customer, the competition, the policy of discounts and promotions and the costs involved in creating and offering the product.

Place

The choice of place is one of the most important decisions in the marketing mix process of a cultural route in Guimarães. It should be chosen to provide a unique experience to visitors and be aligned with the route's proposal.

When choosing the location, it is important to consider aspects such as accessibility, available infrastructure, and the tourist attractiveness of the region. Guimarães is a historic city with many places of cultural interest, so it is important to choose a place that is strategically located and easily accessible to visitors.

Another important aspect is the ambiance and decoration of the place. It is important to create a welcoming and pleasant environment, which is aligned with the proposal of the cultural route in Guimarães. The decoration should be in tune with the route's proposal and offer an attractive visual experience for visitors.

Furthermore, it is important to invest in the infrastructure of the site, offering amenities such as toilets, parking, and security, to ensure the comfort and tranquility of visitors.

Promotion

"Advertising and promotion is the lifeblood of modern business." - David Ogilvy.

Promotion is an essential part for the cultural route in Guimarães, as it is through it that the route proposal is publicized, and visitors interested in knowing the cultural attractions of the city are attracted. There are several promotion strategies that can be used in the promotion of the cultural route, such as traditional and digital advertising, content marketing, public relations, promotions, and special events.

Advertising in traditional media, such as radio, TV and newspapers, can be effective in publicizing the cultural route in Guimarães to a wider audience. However, it is also important to invest in digital marketing strategies, such as ads on social networks and Google Ads, to reach a more segmented audience interested in the topic.

Content marketing is another strategy that can be used to promote the cultural route in Guimarães. Creating relevant and informative content about the cultural attractions of the city and disseminating it through blogs, email marketing and social networks can help attract

an audience interested in knowing the route.

Public relations are also important in promoting the cultural route in Guimarães. Maintaining a good relationship with the press and influencers can help publicize the route's proposal and increase its visibility.

Promotions and special events can also be used as part of the strategy to promote the cultural route in Guimarães. Offering discounts on tickets or holding special events, such as concerts or exhibitions, can help attract more visitors and generate buzz around the route.

3.9. Business Model Canvas

Due to being a small business, the Business Model Canvas will act as a helpful tool, mainly because this business is new, small, and local, in this way this business model will offer a more comprehensive and structured view of how this business can operate, generate monetary value and subsequently make a profit. Confirming this, Patrick van der Pijl, Justin Lokitz and Lisa Kay Solomon in the book "Design a Better Business" (2016) referred to the Business Model Canvas as a "versatile tool that helps entrepreneurs understand how different components of the business model interconnect and influence the company's overall performance."

With all this, Business Model Canva offers several important aspects such as a comprehensive view of the business model, namely identifying the essential components of the business and how they relate to each other; identifying opportunity and differentiation aspects of the competition by thinking critically on all aspects of the business environment, recognizing opportunities for expansion, gaps to fill or exploit in the market and ways to make the competition different; analyzing the viability of the business to be created, exploring the challenges and weaknesses before any investment; communicating effectively, by communicating the value proposition, customer segments, distribution channels and key strategies to potential investors, partners and staff; adapting agilely, i.e. reviewing the different aspects of the business model as everything evolves, to be easily adjusted, keeping everything agile and flexible in each situation; and finally, identifying possible sources of revenue, developing strategies to maximize the profitability of the business, which is crucial for its sustainability and growth.

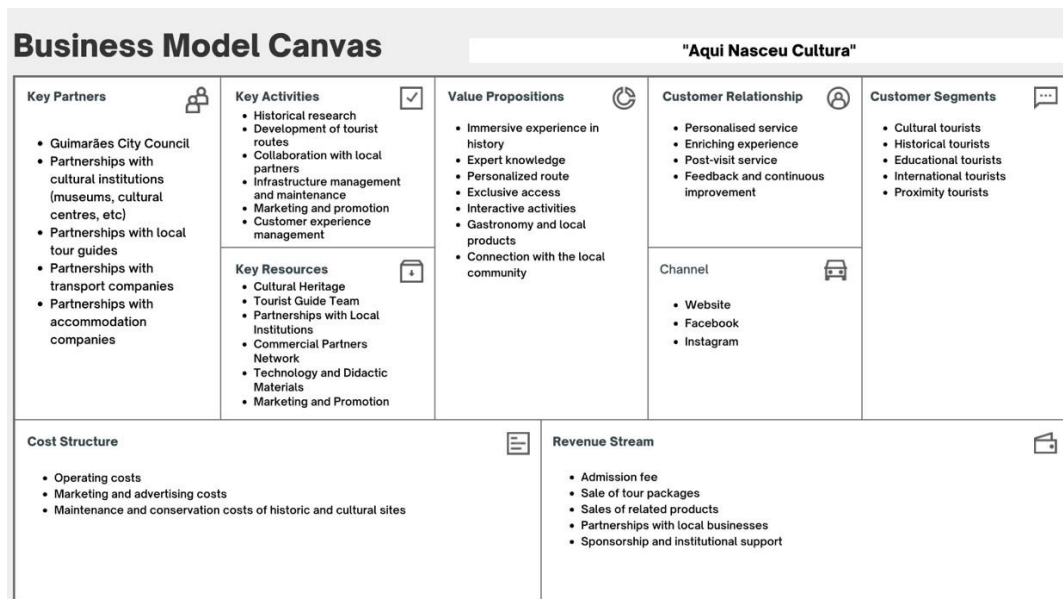


Figure 5 - Business Model Canvas

Source: Own Elaboration

With all this, and the help of Alexander Osterwalder and Yves Pigneur's "Business Model Generation", the Business Model Canvas (BMC) is a valuable tool for creating and analysing business models, providing clarity, opportunity identification, agile adaptation and maximising revenue streams. By using the BMC, you can develop a solid foundation for success for your new, small and local businesses.

The application of the Business Model Canvas for the creation of a cultural and historical route in Guimarães is fundamental to develop and understand the business model of this specific initiative. Allowing the identification of the main resources, activities, partnerships, distribution channels and customer segments involved in the route, it is possible to have a complete understanding of how all these elements relate and align to create a coherent and attractive experience for visitors. More importantly, BMC enables a detailed analysis of the viability of the cultural and heritage route, assisting in the process of identifying potential challenges and developing strategies to overcome them, ensuring the route is viable and profitable in the long term. Finally, it helps define the core message of the route and communicate it effectively to attract visitors and promote the cultural and historical experience of Guimarães.

By way of conclusion, the Business Model Canvas provides a clear vision, identifies opportunities, analyses feasibility, defines marketing strategies and promotes the continuous adaptation of the business model for the success of this specific initiative.

CONCLUSION

In conclusion, this thesis has explored the creation and promotion of a cultural route through Guimarães, aiming to promote local culture and tourism while encouraging entrepreneurship in the region. The project's success relies on effective intercultural management practices, which are essential in managing the interaction between different cultures involved in the project. Through the literature review, we have discussed key concepts related to intercultural communication, tourism as an intercultural tool, entrepreneurship, culture, and tourism, as well as culture in Guimarães, including its nomination as European Capital of Culture in 2012, the role of A Oficina, and the importance of the municipality.

The proposed cultural route through the city was presented in detail, including different routes available, historical, cultural, and artistic sites that are part of the route, as well as their itineraries and duration. Furthermore, a marketing plan was developed, including a SWOT analysis, a discussion on market segmentation, the route's market position, the brand identity, and the marketing-mix plan.

In summary, the cultural route project in Guimarães can contribute to promote culture and tourism in the city, as well as to foster entrepreneurship and the local economy. By promoting cultural tourism sustainably, the initiative can also help to preserve cultural heritage while creating job opportunities and boosting the local economy. Overall, this project exemplifies how intercultural management practices can facilitate successful business initiatives in multicultural and globalized environments, "Tourism can and should lead to more sustainable and responsible practices. Cultural tourism is a type of tourism that contributes to the promotion of cultural diversity and heritage preservation, as well as to the socio-economic development of communities." (United Nations World Tourism Organization, 2018)

The success of this cultural route project in Guimarães is not only dependent on effective intercultural management practices, but also on the sustainability of cultural tourism. Sustainable tourism practices are crucial to preserve the cultural heritage of a destination and ensure that it can continue to attract visitors in the long run. By promoting cultural tourism sustainably, the initiative can also help to create job opportunities and boost the local economy. One of the ways to promote sustainable cultural tourism is by involving the local community in the project. The involvement of local people helps to create a sense of ownership and pride in their cultural heritage, while also providing visitors with an authentic and unique experience. And the reality of the project will involve society and

tourists in this place of culture and history that has so much to offer. Additionally, the sustainability of cultural tourism was emphasized as a crucial element for the success of the initiative, by promoting sustainable practices that can preserve cultural heritage, support the local economy, and minimize the environmental impact.

It is expected that this cultural route project will contribute to the promotion of culture and tourism in Guimarães, while also fostering entrepreneurship and job creation in the region. The involvement of the local community and collaboration between various entities will ensure the success and sustainability of the initiative in the long run.

Finally, it is worth noting that this project is not only relevant to Guimarães, but also to other destinations facing similar challenges in promoting sustainable cultural tourism. By applying the intercultural management practices and sustainability principles presented in this thesis, other destinations can also develop successful and sustainable cultural tourism initiatives that benefit the local community and preserve cultural heritage.

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