

# FL-45 POUSIO ARTE E CULTURA

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**Individual Part:**

## **STAKEHOLDER ANALYSIS AND PROFITABLE INITIATIVES**

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## 1. Context and Diagnostic

### 1.1 What is *POUSIO*'s organisational context?

#### 1.1.1 What is its institutional overview: mission, vision, and goals?

POUSIO is a Lisbon-based cultural association with the social mission of bringing communities closer to cultural production and allowing cultural producers to immerse themselves in new settings and experiencing local heritage<sup>1</sup> within secluded communities throughout every region of Portugal – see **Appendix 1** for POUSIO's official statutes: legal document submitted when POUSIO was founded. The social problem POUSIO aims to tackle is that of cultural isolation – people who are isolated from most cultural experiences – which usually stems from another larger social problem: social isolation.

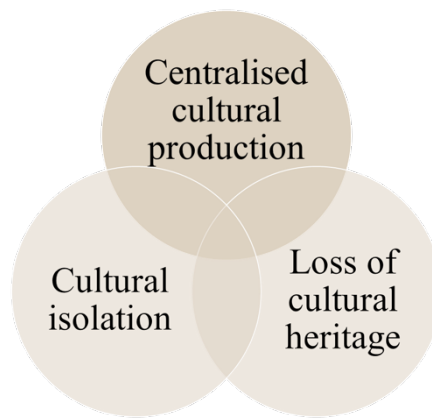


Figure 1 shows a Venn Diagram of the social problems POUSIO tackles

Portugal's populational studies show that younger generations are continuously moving more and more into metropolitan areas, leaving the interior of Portugal with less population meaning that population is increasing in age. (CCDR 2021) One of the many negative side effects of this tendency is that the aging population of these secluded communities does not

<sup>1</sup> Crafts, customs, local tales, practices, techniques, and more.

interact with younger generations and, therefore, cannot pass their knowledge and skillset on – meaning these techniques and this heritage are lost<sup>2</sup>. POUSIO aims to bring cultural experiences to new audiences by making it more accessible – in several ways – as well as helping pass down heritage from different generations of artists and artisans through transgenerational and transdisciplinary artistic exchanges as well as contribute towards improving the mental health of people living in culturally isolated communities. (Tulane University 2020) POUSIO emerged from the need to create new contexts for artistic production. Its *mission* is to connect national cultural ‘producers’<sup>3</sup> with socially and/or culturally isolated communities throughout Portugal. POUSIO’s *vision* is to promote the local culture of every region in Portugal and empower emerging talent to help them grow. Their hope is to decentralise artistic production and consumption by taking it to more isolated communities and reduce the disparity between the main cities and smaller, rural regions. This is a *passion-driven* project and, as it stands, all people that contribute towards POUSIO’s activities believe in its mission and offer their assistance voluntarily.

The association’s goals include: i) highlighting the importance of art and culture as instruments for new social solutions ii) encouraging artistic production by challenging it to discover new realities, opening dialogue with new communities and artists, and exposing their experiences iii) promoting the exchange of knowledge through intergenerational and interdisciplinary contact iv) creating a culture of servitude that promotes accessibility in the cultural sector.

### 1.1.2 *What is its background and legal framework?*

The association POUSIO was created after the pilot project was tested and proven to be relevant and impactful. In the summer of 2019, a group of artists from several different artistic

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<sup>2</sup> As they do not serve as vessels through which to pass on traditional craftwork and other artisanal practices.

<sup>3</sup> From artists and curators to museologists, researchers, and so on.

disciplines<sup>4</sup> embarked on an artistic residency<sup>5</sup> in a secluded community in the interior of the Algarve. After the success of this residency, the project developed further and eventually the association was formed. Its founders include artists from many different backgrounds – visual artists, performing artists, literary artists, designers, producers – as well as other members with vast experience in a plethora of different areas: Marketing, Communications, Law, Management, Finance, *et cetera*.

Since 2019, the association's portfolio includes numerous artistic residencies, exhibitions, performances, rehearsed readings, screenings, conferences, book launches, concerts, cinema festivals, and music festivals having established a network of around 150 emerging artists whose work POUSIO has helped be created and shown. Their large community consists mainly of young, Portuguese emerging artists, however, there is a growing diversity, both in age and nationality, in the artists they interact with. Legally, POUSIO constitutes as an association with social and cultural objectives; they are currently applying for 'Mecenato Cultural' status to further entice private donors to contribute financially towards their projects.

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<sup>4</sup> Artistic disciplines are categories into which artistic practices are organised. The main categories are visual arts – which can go from painting, drawing, sculpture, to architecture and even photography and cinema – the performing arts – theatre, dance, and music – and also literary arts – such as prose and poetry. In this case, the disciplines were: painting, sculpture, literature, theatre, photography, and videography.

<sup>5</sup> An artistic residency is a period of time during which an artist or a group of artists leave their daily routine behind and go to a specific location to develop their work.

## 1.2 What is the organisation's current positioning?

### 1.2.1 *What ongoing projects do they have?*

POUSIO aims to achieve these goals through two main business units: air\_POUSIO (artistic residency network) and PRAÇA (social/ cultural hub) – see **Appendix 2** for detailed Social Business Model Canvas. With air\_POUSIO (air = *artist in residency*), the association empowers emerging artists to work outside of their habitual *ateliers* and workspaces and work from fresh stimuli by immersing themselves in a new community<sup>6</sup> and collaborating with artists working in different artistic disciplines. Ideally, a POUSIO residence will have as many disciplines present as possible, allowing for and encouraging multidisciplinary and transgenerational exchanges and collaborations.

Its other main project, PRAÇA, is a cultural hub in Lisbon with a specific goal of making its cultural programming more accessible to people who do not usually 'consume' culture as well as being a space that supports and uplifts emerging artists in many ways<sup>7</sup>. Unlike most cultural centres, PRAÇA, like POUSIO's residencies, welcomes artists of different disciplines and incentivises collaboration and dialogue between residents. Going back to one of POUSIO's main goals – decentralizing cultural production – it would seem that establishing a project like PRAÇA in Lisbon is hypocritical, or at least counterproductive. In truth, for them to enact real change, projects need to be developed in phases. PRAÇA serves a very specific purpose: to give a centralised home to a decentralised organisation; because the cultural sector is so present in Lisbon, POUSIO must also have its mark in this capital city. Its other projects, however, its 'essence' are all decentralised and the work developed in that project (be it artwork, performances, conferences) is then shared in Lisbon amidst the national cultural references.

### 1.2.2 *Who are their target beneficiaries/ customers?*

In all POUSIO activities, we can identify different types of individual stakeholders that they target – some are 'collaborators', whilst others are 'beneficiaries', and others are

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<sup>6</sup> Getting to know the local culture and heritage.

<sup>7</sup> Through PRAÇA's three-month artistic residencies as well as its different events (exhibitions, concerts, readings, etc.) Apart from its cultural and social concerns, PRAÇA has an environmental component by which it challenges its residents to make use of seemingly obsolete objects and incorporating them in their work or using them as raw materials for new artistic pieces.

‘customers/ consumers’. Firstly, looking at POUSIO’s ‘collaborators’, we have the artistic community that takes part in POUSIO’s projects<sup>8</sup>. Naturally, the association’s projects are only as good as the people who take part in them, so it is important to ensure quality participants across all activities.

POUSIO considers the local communities that interact with their residents throughout the activities as their ‘beneficiaries’; air\_POUSIO is actively working towards reducing the social and cultural isolation experienced by these people and therefore, they are benefiting from the association’s activities and the positive social impact derived from them<sup>9</sup>.

Their customer base is comprised of people interested in purchasing their products and services, which, currently consists of those who attend their events<sup>10</sup>. Visitors have the option to support the cause by donating to POUSIO (or to one of its projects directly).

### *1.2.3 What is their positioning statement?*

For collaborators:

“For emerging artists looking to make a difference through their artistic work, POUSIO offers a transdisciplinary artistic residency that brings together the practices of its resident artists with local artists and artisans from secluded communities in Portugal, thereby nourishing the residents with new stimuli whilst combating the social and cultural isolation the locals face and contributing towards a healthy transgenerational creative exchange.”

For consumers:

“For art enthusiasts and anyone interested in exploring new social and cultural initiatives, POUSIO offers many events that showcase the work of emerging artists of all disciplines with the social mission of including marginalised communities in these artistic processes as we

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<sup>8</sup> When it comes to air\_POUSIO or PRAÇA, all residents must apply through an open application process to ensure fairness and transparency. A jury is chosen and a protocol is set in place to select the best set of residents from all the candidates. POUSIO looks for ways to continue to attract young artists to apply for their projects.

<sup>9</sup> In a way, and not in any form derogatorily, POUSIO sees the artists they support (their collaborators) as beneficiaries of their activities as well reaping different benefits, but benefits, nonetheless.

<sup>10</sup> Seeing as some are paid and some are not, not all can be considered customers, however, these non-paying consumers are also exposed to the artwork created in POUSIO projects or shown in POUSIO events, and therefore are also included in the process.



believe everyone has the right to culture as well as showcase their work regardless of their background.”

### 1.3 How sustainable is their current structure?

#### *1.3.1 What does their management structure look like? And their volunteer structure?*

Looking at POUSIO’s organizational structure, since 2021 the team has taken a completely different form from when it was formed in 2019 – see **Appendix 3** for detailed structural diagrams. Initially, the team was considerably large and divided between legal, management, cultural, social, and communication departments with leadership functions within each team. In all, the team consisted of twenty-two voluntary collaborators, of which twelve were founding associates.<sup>11</sup> The main problem the association encountered, when it came to the people collaborating with them, was having time to *offer* the project<sup>12</sup>. The primary concern at the moment, in this scope, is to be able to obtain or generate the necessary funds to have full-time and part-time employees to devote themselves entirely to POUSIO and its projects being motivated by remuneration and not having to ‘juggle’ their time and efforts between many different responsibilities, jobs, etc.

#### *1.3.2 How has their profitability and liquidity evolved over time?*

In order to launch its initial project, the equity invested in POUSIO was 1500€ and the largest part of the expenditure was for the residencies. In Section 5.1.3 we have analysed several financial ratios in order to diagnose profitability, liquidity, and other financial indicators. Currently, the organisation is struggling to attract donations, which is considerably worrying as POUSIO’s current situation is enormously dependent on donations.

#### *1.3.3 What practices are proving to be unsustainable and how?*

The absence of donations has led to a significant economic instability; additionally, the dependency on voluntary work has led POUSIO to an unstable management structure; the

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<sup>11</sup> Being an association and not having the necessary funds to pay the employees for the time being, it was impossible to maintain this organizational structure.

<sup>12</sup> Volunteers were committed to working for the association in their free time or in the absence of other gainful employment. Despite the fact that the team has always been extremely passionate about the aims of the association, it grew harder and harder for those involved to help the association in the ways it needed them to.

association does not produce enough activities that bring constant revenue, so they depend on donations, grants, and voluntary work. In Chapter 5, we will go through an in-depth analysis of the financial situation of the organization. Following that diagnosis, we will analyse our proposed solutions and the financial projections of the outcomes of the aforementioned solutions – based on a survey conducted with the general public – to get an idea of what POUSIO’s new structure might be like as a hybrid organization.

We will discuss the financial analysis in three different phases: the first stage is the current situation – examining some key financial metrics. The second phase will be a financial projection including the revenue and costs of all new undertakings, grants for each resident artist to spend on material expenses, and expenditure related to POUSIO’s management structure. In the last phase, we will contemplate further investments – into new projects and a more developed human resources structure – and also a bursary payment for each artist whilst in residency.

#### *1.3.4 What is their relationship with their beneficiaries and what is the impact of their activities?*

The main objective of POUSIO, as mentioned previously, is to create visibility for one of the sectors that has been struggling the most lately<sup>13</sup>; the social and economic crises caused by the pandemic have put millions of workers from the most diverse sectors through serious difficulty. Amongst them, art and entertainment workers are facing a period of great stalemate. Covid-19 is yet to be eradicated, whilst the consequences of a global lockdown will affect the arts sector for years to come<sup>14</sup>. (2021 Portugal 2021) What POUSIO wants to do is precisely to connect and empower this fragmented group by generating a community and sharing spaces to create new opportunities. During a residency, artists have the opportunity to get to know, identify with and immerse themselves in a community, fostering not only a contamination between people and places, but also a mixture of talents, skills, traditions, and artistic practices,

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<sup>13</sup> Artists, creatives, and freelancers have been struggling to develop their work and to emerge in a fragile artistic environment.

<sup>14</sup> During said lockdowns, sharing of cultural experiences was severely harmed and the isolation and lack of visibility were considerably damaging to this community that subsists on sharing work and experiences through a network of artists.

which can, together, foster an enrichment and strengthening of local and global heritage<sup>15</sup>. This leads us to another concern: How can you measure impact in a project like this?<sup>16</sup> Impact is not always a measurable or quantifiable variable, nonetheless, in order to analyse POUSIO's activities, it is important to attempt to quantify these experiences<sup>17</sup>. In order to analyse POUSIO's outputs and relationship with previous collaborators we conducted two additional surveys - one for air\_POUSIO residents and one for PRAÇA residents – analysed in Sections 3.3.3 and 4.1.3 respectively.

## 1.4 What difficulties are they facing?

### 1.4.1 *What are the main threats and weaknesses in their current structure and activities?*

The association faces some obstacles and has some weaknesses that prevent it from growing; as with many associations, the main problem is the lack of monetary support. Moreover, the high volunteer turnover is also an obstacle because it is preferable to have people working on the projects who already have knowledge, training, and connection to the association than having to capture new volunteers. POUSIO also faces some threats that can put the organisation's success at risk<sup>18</sup>. Also, the fact that we are in an economic crisis that will worsen due to the pandemic and the current war in Europe means that the art sector will most likely continue to suffer precarity and most individual stakeholders, as well as institutions, will be less likely contribute to the association.

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<sup>15</sup> For an artist, it is significant to gather during one's career and within one's cultural background, as much experience, knowledge, tools, skills, and personal relationships as possible and at the same time to learn new concepts, experiment with different techniques and work with other professionals. These aspects are especially relevant in today's society where it is difficult and labourious to establish oneself as a personality of a certain calibre in the cultural sphere and to be rewarded for this.

<sup>16</sup> On one side, we have the artistic processes and the creations that emerge from them, and, on the other hand, we have the interaction with the community and exposure to new art forms and expressions.

<sup>17</sup> The first way to measure this kind of impact could be by counting the numbers of participants involved in an activity and receiving feedback. This feedback could include conducting interviews, asking for reviews, or to fill out surveys for each activity. Note that for some activities it may seem simple to measure the impact – as counting the number of participants in each activity will suffice – whilst other activities, like performances, exhibitions, happenings, it is more complex each participant's personal experience is extremely subjective and internal – therefore, gathering opinions (and quantifying them) is considerably more difficult.

<sup>18</sup> For example, the fact that PRAÇA has to stabilise its presence in its current location, or they must consider other options, like changing locations – this issue will be further explained in Section 4.3.1.

#### *1.4.2 How can their strengths and opportunities help them to overcome main threats and weaknesses and progress?*

In 2021, POUSIO had four separate entities that offered financial support<sup>19</sup>. These supports are insufficient to cover the costs of POUSIO's activities, despite the fact that the institution appears to be moving in the right path. Going forward, the emphasis must be on raising money as POUSIO will need to pay more expenses as it expands and reaches more individuals.

The significance of fundraising initiatives is emphasized by the overwhelming impact one event can have – as was the case with the Diana Castro concert at PRAÇA – which raised enough funds for the two residencies that followed. POUSIO's artistic residencies have incredible potential as they are able to attract artists of high calibre (even with the current – frankly, mediocre – conditions they offer) with different skills, artistic references, artistic disciplines, and more. If the association can already produce so many high-quality projects on shoe-string budgets, it is incredible to think what they could achieve if given the opportunity to continue to grow their projects. At the moment, they are trying to 'stay alive'; we can only imagine what they will be able to achieve when they are 'free to live'.

#### *1.4.3 What are their main challenges?*

POUSIO faces many challenges, such as having to establish new partnerships with local stakeholders in every new community they develop a residency in. Another challenge is the post-pandemic situation we are currently in<sup>20</sup>. We will attempt to mitigate these challenges or even turn them into successful opportunities; in order to better comprehend these strains, we conducted a PESTLE Analysis to evaluate how external factors could influence their outputs – **see Appendix 4**. Throughout the rest of our thesis, we will aim to find practical and applicable

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<sup>19</sup> Brotéria gave a 2000€ budget for POUSIO to develop its artist residency there, having given 300€ up front for production costs; Boa Vizinhança also sponsors the association with 50€ per month, which it then increased to 250€ when POUSIO began offering communication services to them; Cabral Moncada Leilões earned POUSIO a total of 365€ through shared sales commissions of different artwork in a solidarity auction; and Tapada da Tojeira provided a 300€ donation for meals during POUSIO's residency there. As a result, POUSIO received a total of 1965€ in 2021.

<sup>20</sup> Covid-19 seriously affected POUSIO's activities and specific institutions are still concerned with establishing little contact with external players – the entire premise of a POUSIO residency – whilst funds (local public funds, for example) are unlikely to be allocated to a project like this, again, because cultural projects are the first to be disregarded during critical times.

solutions to this social organisation's current difficulties so as to turn this *passion-driven project* into a profitable organisation with strong social and cultural impact.

## 2. Stakeholder Analysis and Profitable Initiatives

### 2.1 Who are the relevant stakeholders involved in the arts and social sectors?

#### 2.1.1 Who are the POUSIO stakeholders?

Since the establishment of POUSIO, various other organisations, institutions, and associations have involved themselves in supporting POUSIO and its activities by helping the association grow financially, socially, and culturally – key stakeholders and their roles can be identified in the table at the end of this section. First of all, we grouped the various stakeholders into three main categories: a) cultural and social stakeholders b) local partnering institutions for artist residencies and c) clients.

Most of POUSIO's partnerships are from the third sector and are mainly cultural and social partners that provide locations for workspace, accommodation, and performing/exhibiting.

Boa Vizinhança<sup>21</sup> has been a POUSIO donor since the foundation of the association in 2019 and remains so to this day. This association is considered POUSIO's main donor were initially 50€ per month and then, when they became partners in the PRAÇA project, donations were increased to 250€ per month to support many functions (cultural programming, communication, marketing/design, social media). Due to a reorganization of internal procedures at PRAÇA, it was decided that POUSIO would no longer be responsible for communication and therefore Boa Vizinhança reverted donations to their initial value. Brotéria<sup>22</sup> is another cultural association that has supported POUSIO since its foundation. In one specific residency, done at Brotéria in 2021, they offered accommodation and workspace; they also provided a grant of 2000€ to be spent on the residency. Irmandade dos Passos da Graça is a partner that provided POUSIO with space for an exhibition, whilst Casa-Museu Medeiros e Almeida provided their gallery for POUSIO's first exhibition; after their first residency. The same role is played by Santa Casa da Misericórdia of Vila Velha de Ródão, which offered space and support for artistic performances.

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<sup>21</sup> Boa Vizinhança is a social association that focuses on culture, social, and environmental action – they count on donations and a large volunteer structure.

<sup>22</sup> Brotéria is a cultural house founded by Portuguese Jesuits where they explore current urban issues from multiple angles and languages, in a rigorous and profound way: in conversations, exhibitions, articles, performances, seminars, and workshops in their hub in Bairro Alto, Lisbon.

Herdade da Tojeira is a social and cultural partner that, in 2021, hosted a residence offering accommodation, monetary aid to purchase food, and workspace; similarly, the Centro Paroquial de Cachopo offered accommodation, meals, and workspace during two POUSIO residencies. Cabral Moncada Leilões is a Portuguese auction house specializing in antiquities as well as modern and contemporary art; The partnership with Museu de Olaria<sup>23</sup> consisted mainly of providing both the necessary space for the artists to work and the space for the final exhibition of that residency. Gerador<sup>24</sup> played a similar to other stakeholders: it provided a space for POUSIO exhibitions. Casa de S. Francisco de Assis (a.k.a. Casa do Gaiato)<sup>25</sup> and Sociedade Histórica de Independência de Portugal are POUSIO's two clients to date; POUSIO collaborates by offering an educational service to both the mentally disabled and foster children at Casa do Gaiato with workshops, meetings, educational support, and courses. POUSIO does not provide this service, but acts as an intermediary by organizing classes, workshops, and outsourcing this role to artists within their network<sup>26</sup>. The Sociedade Histórica de Independência de Portugal (SHIP) is the first client of POUSIO's artistic consultancy service. In 2022, the association assisted SHIP in the process of identifying and recruiting a curator and a designer that the institution then hired to develop, produce, and assemble an exhibition, managed entirely by POUSIO. As this was an experimental consultancy job<sup>27</sup>, POUSIO did not charge any fees for this service.

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<sup>23</sup> Museu de Olaria is a museum in Barcelos that studies, protects, and disseminates the collections that make up the heritage of the local ceramic traditions, supporting and collaborating in the conservation, study and dissemination of the national ceramic heritage.

<sup>24</sup> Gerador is an important cultural association that addresses issues of culture in Portugal by talking about cultural initiatives and looking for content outside the metropolis that supports popular culture or new cultural expressions and conducts many studies within the cultural sector.

<sup>25</sup> The Casa do Gaiato projects has the objective of taking in and reintegrating minorities, children at risk, young people, struggling families, elderly people in difficulty, and young people and adults with mild to moderate cognitive impairment.

<sup>26</sup> This institution pays artists for the workshops provided; POUSIO's current objective with this collaboration is to formalize the partnership so that they have both monetary help through donations and access to the facilities.

<sup>27</sup> The first to be carried out by the organization.

| Stakeholder                                                 | Type                              | Role during the Project                                |
|-------------------------------------------------------------|-----------------------------------|--------------------------------------------------------|
| <b>Boa Vizinhança</b>                                       | Institutional donor               | Monthly Donations (2019-present)                       |
| <b>Brotéria</b>                                             | Partner<br>(institutional/ local) | Grant for Residency and<br>Accommodation/Spaces (2021) |
| <b>Irmandade dos Passos da<br/>Graça</b>                    | Partner<br>(short term/ local)    | Exhibition Space (2021)                                |
| <b>Santa Casa da Misericórdia<br/>(Vila Velha de Ródão)</b> | Partner<br>(short term/ local)    | Work/Exhibition Space (2021)                           |
| <b>Herdade da Tojeira</b>                                   | Partner<br>(short term/ local)    | Work/Exhibition Space (2021)                           |
| <b>Casa-Museu Medeiros e<br/>Almeida</b>                    | Partner<br>(short term/ local)    | Exhibition Space (2020)                                |
| <b>Centro Paroquial de Cachopo</b>                          | Partner<br>(short term/ local)    | Accommodation/ Workspace (2019, 2022)                  |
| <b>Museu de Olaria</b>                                      | Partner<br>(short term/ local)    | Work/ Exhibition Space (2021)                          |
| <b>Gerador</b>                                              | Partner<br>(short term/ local)    | Exhibition Space (2021)                                |
| <b>Cabral Moncada Leilões</b>                               | Partner<br>(short term)           | Social Auction (2021)                                  |
| <b>Casa de S. Francisco de Assis</b>                        | Client                            | Social/ Cultural Programme (2021-present)              |
| <b>Sociedade Histórica de<br/>Independência de Portugal</b> | Client                            | Cultural Consulting (2022)                             |

*Figure 2 shows a list of Stakeholders and their roles*



## Stakeholder Map

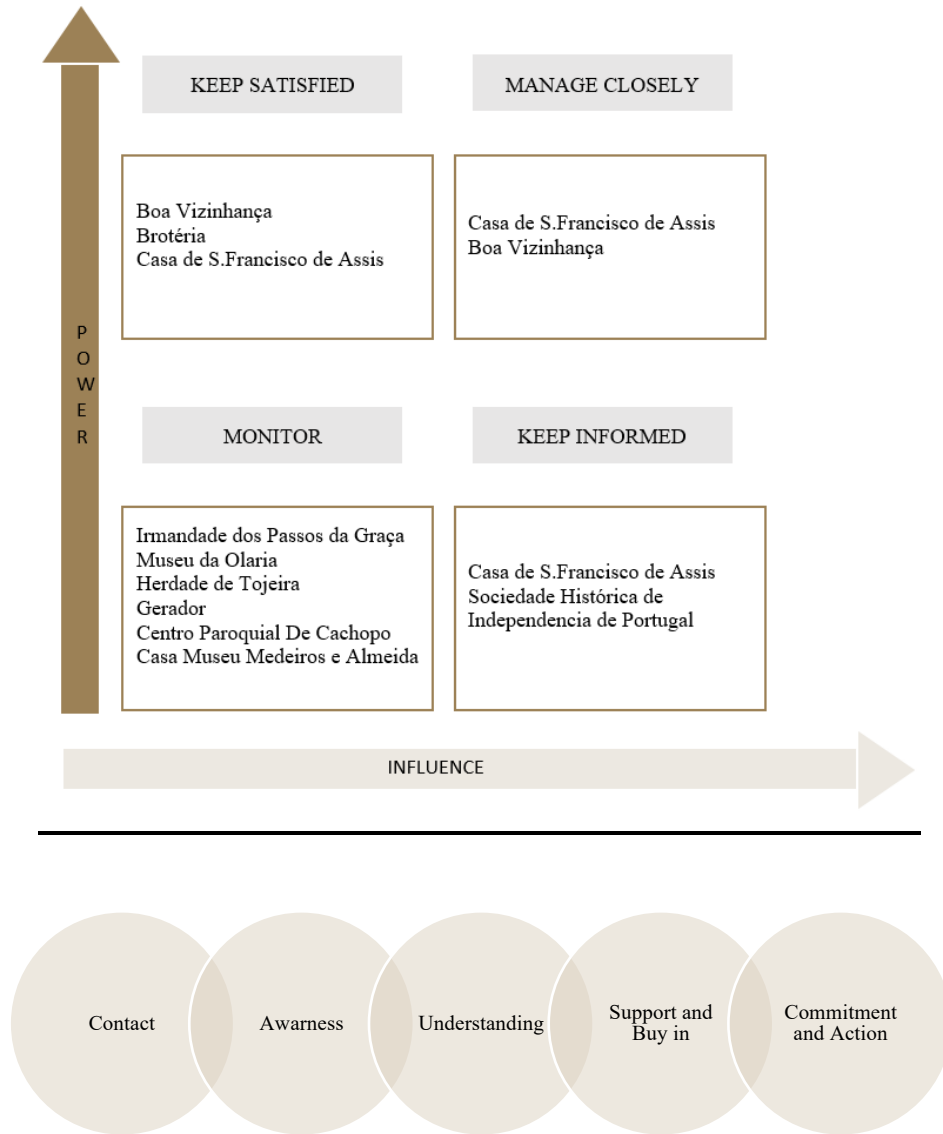


Figure 3 shows a Stakeholder Map

### 2.1.2 What is the market opportunity of the Art Sector after the pandemic?

To comprehend the potential of this project, it is crucial to analyse the art market and what it is facing, especially after the pandemic. Portugal is a small country, the westernmost country in Europe, located on the Iberian Peninsula: just before the outbreak of the pandemic, Portugal was still recovering from the 2008 financial crisis and experiencing a major economic recovery in all sectors, including the art sector. Its economy is highly dependent on international economic cycles and the Portuguese capital has seen a crucial increase in demand for both Portuguese and international artworks. (MDPI 2020)

The increase in art flows, the phenomenon of social expansion due, in part, to the relocation of many wealthy foreigners from France, Brazil, the United States, and Turkey, and the fact that people have more capital to invest has led to an increase in spending that has also affected the luxury goods sector including artworks. (MDPI 2021) Since the beginning of the 2000s, there has been a major change in the art sector and consequently an increase in the number of art galleries and exhibition spaces in Portugal; this growth is the result of the optimistic environment of the new millennium. Although the art market is expanding considerably compared to the beginning of 2000, the high damage to the sector after the impact of Covid-19 in the art market cannot be denied. Artists who have representation in galleries are more protected from external shocks, such as the impact of Covid-19, while those who do not have any protection have seen increased difficulties with working conditions, postponed exhibitions, cancelled projects, and lower incomes. (MDPI 2020) The Portuguese Government eventually announced some exceptional support measures for the cultural sector. Despite this good news, in reality, the procedures, the timing of implementation of measures, and who was eligible for support, was extremely unfair and complex.

*2.1.3 Who are the national and international institutions that can sponsor their activities?*

| Type                                        | Interest in the Project                                                                                                                                                                                                                                 | Type of Engagement                 | Future Steps                |
|---------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------|-----------------------------|
| Turismo de Portugal                         | Future partnership with POUSIO could attract foreigner artists                                                                                                                                                                                          | Donor/ Sponsor                     | Send application            |
| Santa Casa da Misericórdia (national level) | Link between social and cultural isolation and mental health: it is meaningful to sponsor an association that seeks to improve the situation of SCM's beneficiaries                                                                                     | Donor and space provider           | Send application            |
| Cultural Ministry                           | Supporting an association with the objective of creating new contexts for artistic production and connecting national cultural "producers" with isolated communities throughout Portugal and representing regional customs could be of great interest.. | Donor and space provider           | Send application            |
| Calouste Gulbenkian Foundation              | Their mission is to improve the quality of life for all through art, charity, science, and education. Gulbenkian is committed to the future, to those most vulnerable and to the value of culture – all aligned with POUSIO's values.                   | Donor, Partner, and space provider | Review previous application |
| Fidelidade                                  | Fidelidade's CSR (Comunidade Fidelidade) was created to help and invest in culturally impactful projects.                                                                                                                                               | Donor                              | Send application            |

Figure 4 shows a list of potential Stakeholders

As the importance of the market and the art sector has increased, so have donations and grants that certain institutions give for important cultural initiatives. During this analysis, we identified some institutions that could provide support to POUSIO, even though the organisation should focus on self-sufficiency:

- Turismo de Portugal – institution responsible for developing the tourism industry
- Santa Casa da Misericórdia (national level) – a religious charity institution; its Lisbon branch holds many properties in the city

- Direcção-Geral das Artes – public institution responsible for distributing funds the Ministry of Culture’s funds to organizations/ projects
- Calouste Gulbenkian Foundation – one of the most influential cultural philanthropy organisations in in Portugal
- Fidelidade – large insurance company in Portugal; their corporate social responsibility includes supporting impactful association/ projects

#### *2.1.4 What individual people have a vested interest in supporting their association?*

By creating a community of people connected by the values the association promotes, it would be easier to obtain micro-donations from individuals. The idea would be to create a system where POUSIO can receive small donations from anyone who wants to be supportive with any amount of funding.

PRAÇA was created by POUSIO with the mission of providing a cultural environment that offers a variety of different services. The project was initially intended to be an open space to put artists in contact with each other and with different clients, giving them the possibility to develop their own network. This space offers the ability to hold exhibitions where artists can display their work, to a space that can host cultural workshops and artistic residencies. One of our ideas would be to create a membership system where each member subscribing to PRAÇA would receive a series of discounts and concessions for events held in the cultural space. Members would be kept informed of all new initiatives of the association and thanks to this system a sense of community and mutual support could be created.

#### *2.1.5 Can POUSIO become a relevant player in the national cultural sector?*

After the pandemic, themes such as the difficulty of relating, fear of the other, and certain dystopian visions linked to contemporary society and our obsessive relationship with technology have been at the centre of artists’ reflections for several years now. One of the most significant effects of the pandemic was that the art world recognized itself as part of a system that needed to feel united, to team up, abandoning useless competitive visions, people even after this tough period realized that we need art, which has traditionally been one step ahead in the interpretation of the present and the future thanks to its vocation.

POUSIO can in a small but significant way contribute to improving the social isolation of some of the sectors most affected by the pandemic. POUSIO differs from other cultural institutions in the variety of services it offers to artists and clients. Most artistic residencies focus on a specific art form or discipline, whereas POUSIO tries to include as much diversity as much as possible.

The pandemic has also created difficulties in creating one's own network of acquaintances, which in the art sector is the starting point for launching one's career; POUSIO succeeds in mediating and connecting artists with the outside world and clients in such a way that they can establish their own professional network. By offering a range of services and fostering connections, POUSIO can help artists continue to create and share their work, despite the challenges posed by the pandemic.

## 2.2 How can POUSIO further engage with their stakeholders?

### 2.2.1 *What tools can POUSIO use to engage deeper with their current stakeholders and report the impact of their activities?*

| <b>Pull Communication Channels</b>  | <b>Push Communication Channels</b>     | <b>Controlled Discussion Channels</b>   | <b>Active Engagement Channels</b>            | <b>Dynamic Engagement Channels</b>           |
|-------------------------------------|----------------------------------------|-----------------------------------------|----------------------------------------------|----------------------------------------------|
| <i>One way/inform</i>               | <i>One way/ inform-Consult</i>         | <i>Two way/consult</i>                  | <i>Two way/ consult-collaborate</i>          | <i>Two way / collaborate</i>                 |
| <i>Blogs/RSS</i>                    | <i>Newsletters</i>                     | <i>Online surveys</i>                   | <i>Formal task assignment</i>                | <i>Face to face communication</i>            |
| <i>Website</i>                      | <i>Emails/ SMS</i>                     | <i>Social media requests</i>            | <i>Informal task assignment</i>              | <i>Formal/informal task assignment</i>       |
| <i>Social media corporate pages</i> | <i>Webcasts Podcasts by invitation</i> | <i>Online focus groups with Q&amp;A</i> | <i>Project meeting attendance as invited</i> | <i>Permanent seat at project meetings</i>    |
| <i>YouTube</i>                      | <i>Project infographics</i>            | <i>Webinars</i>                         | <i>Member of internal PM digital comms</i>   | <i>On call digital comms over PM channel</i> |

Figure 5 shows methods of engaging with Stakeholders

After listing all the various stakeholders and explaining their individual roles, we move on to the second step of this analysis, which is to establish how to maintain trusting, on-going, and long-lasting relationships with stakeholders. A strategic plan for stakeholder engagement will aid in coordinating communications, preparing activities, foster

participation, incorporating results into the overall process, identifying resource needs, and staying within the project budget.

During this step it is crucial to know the factors that can influence stakeholder participation and their engagement. Effectively maintaining stakeholder participation must be carefully thought out and planned because some organizations may express interest in participating, but not continue with their participation, and some organizations may not participate productively. The more the goals and scope of the project are aligned with the interests of key stakeholders, the stronger participation is likely to be.

When done successfully, stakeholder engagement can mitigate potential risks and conflicts with stakeholder groups, including uncertainty, dissatisfaction, misalignment, disengagement, and resistance to change. When it comes to strategic plan, stakeholder engagement is fundamental, it is essential that your key stakeholders are aligned with your goals and objectives and brought into the strategic direction of your organization so they can become advocates that can help you achieve the mission and vision. In order to demonstrate our community and stakeholders the impact of POUSIO and also to analyse and consider customer opinion, POUSIO focused on qualitative data:

- Surveying the general population to understand trends and thoughts about cultural events
- Directly surveying artists who have taken part in each residency project (air\_POUSIO and PRAÇA residencies)
- Surveying the local communities (where residencies took place)
- Interviewing artists to receive feedback on the experience – before and after the residency

### *2.2.2 What channels can they use to show donors how their money is being used – in what activities and with what impact?*

Communicating with stakeholders and sharing is the fundamental step in building trusting relationships. At lower levels, it may be determined that engagement simply means ensuring stakeholders are well informed about our processes and outcomes.

At higher levels, this approach shows that for some issues we may seek more direct stakeholder input. The level of approach applied will be determined by the purpose of the engagement, our role and responsibilities, and the issue or issues being considered.

Three additional levels of engagement also exist – they are ‘remain passive’, ‘monitor’ and ‘transact’ as shown below. These can be viewed as invalid engagement; however, they can often be the first steps in building a relationship with stakeholders that can lead to more interactive and effective engagement. Communicating with each of our stakeholders, all the initiatives that are being implemented, showing the impact of each through all these tools would lead to better satisfaction of each of our partners.

At the current stage, POUSIO should focus on the following steps: i) impact blogs ii) impact videos iii) posts on social media to arise awareness on the important topics iv) webinar registration pages v) interactive webinar features vi) participative presentation platforms vii) projects reports viii) newsletter.

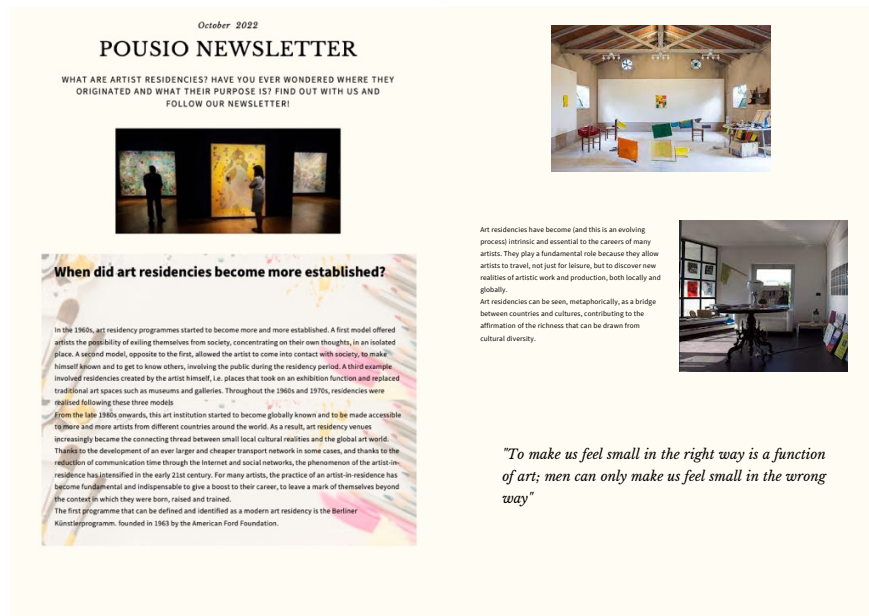


Figure 6 shows an example of what a Newsletter could look like

### 2.2.3 How can POUSIO establish relationships with new stakeholders and retain their interest?

Before starting the strategic planning process, there are a few tools to enhance the organisation's relationship with the stakeholders: i) improve the website ii) increase

awareness about the artistic isolation iii) social media marketing iv) events fundraising v) POUSIO's events, meeting, webinar and newsletter vi) invitation for all stakeholders at each event and final exhibitions vii) Christmas market.

## 2.3 What initiatives can POUSIO develop?

### 2.3.1 *What services should POUSIO commercialise and to whom?*

Artistic Consultancy (social and cultural consultancy) to other institutions; POUSIO has in the past carried out artistic and social consultancy for another association, taking care of finding the artists needed for a certain work and worrying about finding the right space to host the exhibition. Having a network of artists and having organized twenty-seven residencies in total, POUSIO is in contact with many emerging artists and could help in the organization of cultural events. An experimental consultation was carried out during this current year at the Sociedade Histórica de Independência de Portugal, which was satisfied with the cultural event organized with the support of POUSIO. For future consultancies, POUSIO aims to hire someone that already contributes as a POUSIO volunteer to work with each client and POUSIO oversees this process and helps however they can. This is also important because POUSIO is contributing towards hiring curators, designers, etc. and helping to dignify cultural agents within the arts sector.

Portfolio Management (of POUSIO artists) would be a tool for artists (that have worked/ work with POUSIO) to present their artwork, a strategic selection of artwork from each artist available for purchase by gallery owners, curators, but also collectors, other professionals, or other individuals. Knowing the art sector in Portugal and having a relevant number of artists, POUSIO's portfolio would contain an important network that could help other institutions or associations.

Cultural Events such as cultural workshops and classes in PRAÇA: Painting, Sculpting, Creative writing, Dramatic expression, Theatre, and Music composition classes/ courses.



Selling residencies as services would be to sell POUSIO residencies as services to local municipalities, institutions, prominent businesses (or other stakeholders).

### *2.3.2 What initiatives can they implement to increase revenue?*

PRAÇA could be a starting point to generate revenue to be invested in other projects such as artist residencies. Obtaining loans or aid from other institutions and associations is essential to complete certain projects but starting to grow without being completely dependent on donations could also be a winning choice. There are two projects in sight for PRAÇA:

Membership subscription for PRAÇA – with the cultural space membership/ subscription, all members will have the opportunity to receive regular news and information on all the initiatives and events taking place in PRAÇA. With the monthly subscription they will be able to participate in all the activities of the cultural space, from workshops, events, exhibitions, performances, and concerts. Our general survey showed many people would be willing to pay for this type of service (see **Appendix 5** for detailed results).

*Portal* - lending, donating, and borrowing equipment that artists, associations, events might need for their work. PRAÇA disposes of machinery, materials, many objects or instruments used in workshops, exhibitions, events, shows (such as cameras, lights, smoke machines, TVs, camcorders, props, and other rare items) and the idea would be to reuse and create a concept of circular economy by recycling materials. The project is currently in the implementation phase.

In our general survey (see **Appendix 5**), most of the respondents said that they could be interested in joining a network of creatives in order to contribute to circular economy and to a social cause.

## 2.4 How can POUSIO execute these initiatives?

### 2.4.1 *What would stakeholders react to new initiatives?*

Since POUSIO's foundation, there has been a lack of funds which has led a difficult stalemate. Setting up more initiatives or projects would bring back the attention of some donors and partners who have not supported POUSIO long-term – only during a specific moment for a specific project. In order to realize whether certain initiatives could be implemented in a profitable way, we designed three different surveys: one for the artists of the air\_POUSIO residencies to get feedbacks from each of them, the second for PRAÇA's residents, and the last one for the general public, where we wanted to find out what people's main interests were and whether they might be keen on POUSIO's new initiatives.

### 2.4.2 *What are the internal steps POUSIO needs to take to execute those initiatives?*

By analysing the generic survey, we evaluated the profitability and the possible implementation of some initiatives and reached the following conclusions: the majority of the respondents had a strong interest in attending cultural and artistic events (see **Appendix 5**), but high prices (or the perception of high prices) are a deterrent for many people. Additionally, a significant number of respondents indicated that they would be willing to donate or become members of the organization. These findings suggest that memberships and donations could be viable revenue streams and community strengtheners. Furthermore, the potential success of merchandising and consulting services could also provide additional income for the organization.

Furthermore, we advise the association to focus on both air\_POUSIO and PRAÇA projects and try to implement the initiative of membership and donations in such a way that

POUSIO is not completely dependent on other stakeholders or institutions. Another initiative that would bring additional surplus is the artistic consultancy where POUSIO supervises the art consultancy process by subcontracting its volunteer. In Chapter 5, we will go through three financial phases starting from the current structure and assuming the implementation of the new initiatives over the next four years.

### 3. Financial Analysis

#### 3.1 Is the association financial stable?

##### 3.1.1 Analysis of Current Cost Structure (Phase 0)

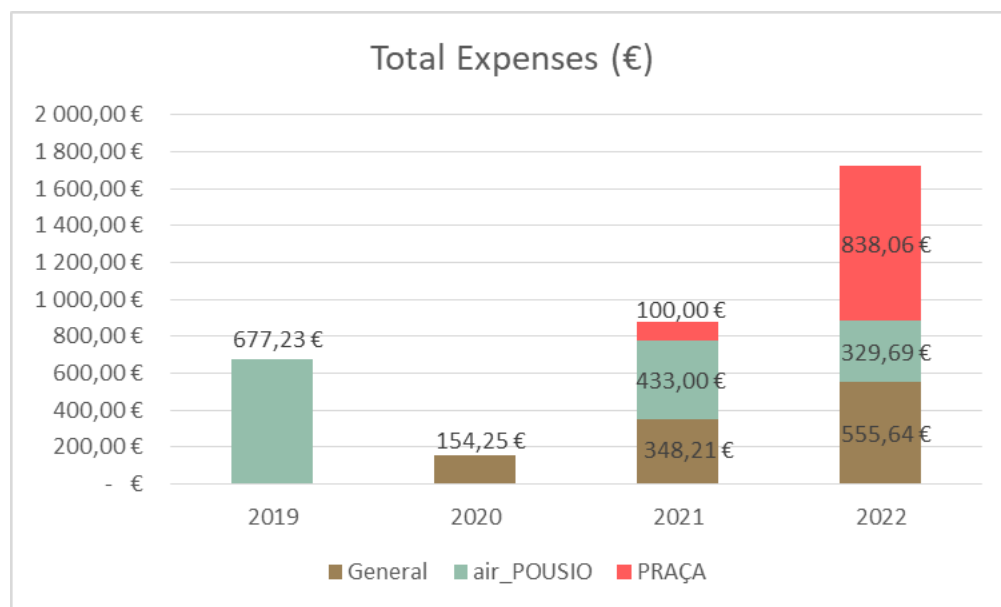


Figure 19 shows POUSIO's total expenses divided into business units

Over the last four years, excluding the atypical year of 2020, POUSIO has seen a rise in its expenses due to an expected growth within the association and its ongoing projects. In 2019, the association had 677€ of expenses. In 2020, the association recorded a total of 154€<sup>69</sup>. In 2021, total expenses equated to 881€ - an increase of 30% from 2019 (the best comparison from previous years). Looking at 2022, the total expenses were 1723€ - a 96% increase from the previous year 2019.

### 3.1.2 Analysis of Current Surplus

Analysing the surplus of POUSIO over the last four years, from 2019 until 2022, we can observe a significant increase in the surplus from 298€ in 2019 to 2428€ in 2022 – as seen in the graph below. The most successful year, in terms of revenue was 2021 with a surplus of 3628€<sup>70</sup>. We can further remark that the biggest profit comes from both donations and events organised in PRAÇA (cultural hub).

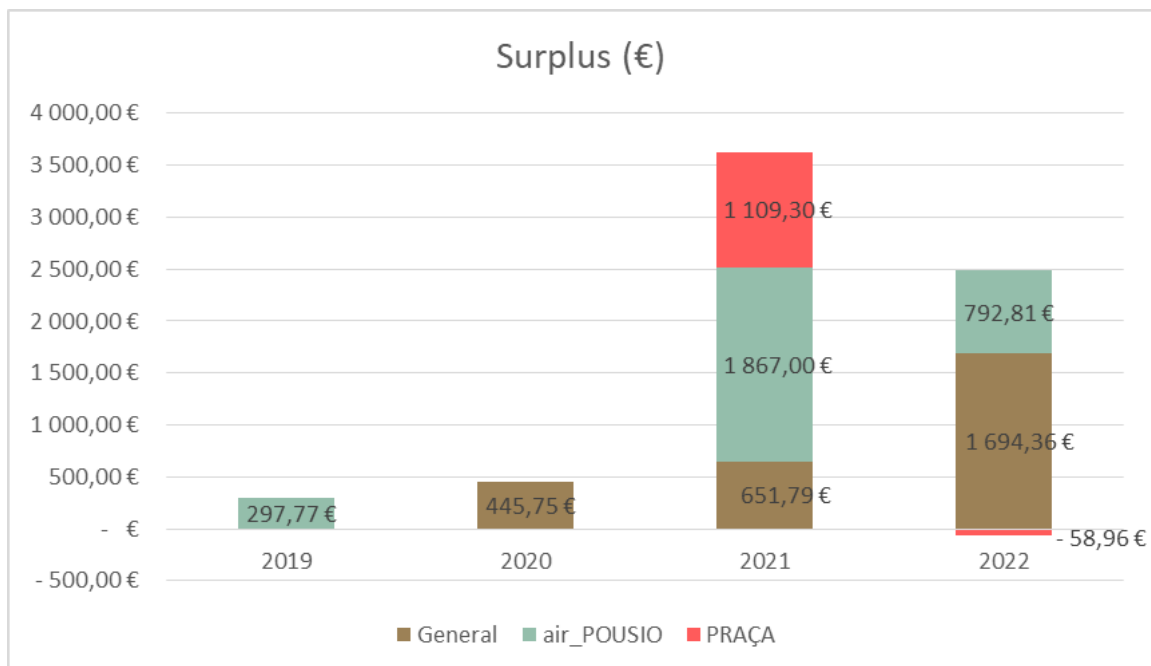


Figure 20 shows POUSIO's surplus divided into business units

### 3.1.3 Analysis of Stability of Current Structure

One of the main threats for the association over the last few years was the instability of surplus<sup>71</sup> and dependency on other stakeholders, such as partners, donors, sponsors, etc. In order to analyse its current situation, Phase 0, we decided to focus this section on a few metrics that would help us evaluate the financial health of the organisation. In general, we can see, in the graph below, an overall increase in revenue throughout the years (excluding 2020 from this trend, once again, due to Covid-19), as well as an increase in expenses, although not that significant. Naturally, this translates into an overall increase in surplus, from 2019 to 2021, however, in 2022 we can see a decrease in surplus<sup>72</sup>.

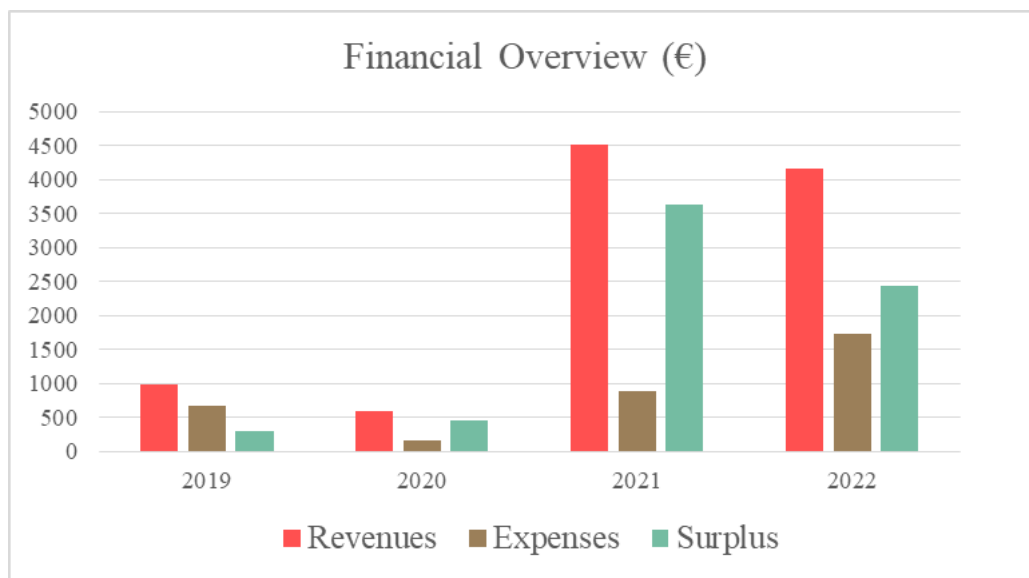


Figure 21 shows POUSIO's total revenues, expenses, and surplus from 2019 to 2022

In order to analyse these values, we calculated the following financial ratios:

| Financial Ratios (Phase 0) |      |      |      |      |
|----------------------------|------|------|------|------|
|                            | 2019 | 2020 | 2021 | 2022 |
| Efficiency                 | 69%  | 26%  | 20%  | 42%  |
| Savings Indicator          | 0.44 | 2.89 | 4.12 | 1.41 |
| Donor Reliance             | 0.48 | 1.00 | 0.73 | 0.54 |
| Programme Service Expense  | 1.00 |      | 0.49 | 0.19 |

Figure 22 shows financial ratios from 2019 to 2022

We considered these four financial ratios as the most relevant to POUSIO and the current phase it is in. Firstly, the Efficiency Ratio (cost-to-revenue ratio) was used to measure how well the association is using its assets and resources. Looking at the results, we can see that, over this time period, the association was able to allocate its assets and resources in a wiser and more suitable way arriving to a percentage of 42% in 2022 from a 69% in 2019. We can observe a constant decrease of the weight of the organisation's costs when compared to its revenue between 2019 and 2021<sup>73</sup>.

The Saving Indicator Ratio (surplus-to-expenses ratio) helps to understand the liquidity of a non-profit organisation. We can see that from 2019 to 2021 this ratio has become consistently better – meaning the association has increased its saving more and more each year and, therefore, has also increased its liquidity. In 2022, however, we see that this indicator reduces drastically<sup>74</sup>.

The next parameter we looked at was the Donor Reliance Donor to have a general overview about the dependency POUSIO has on grants and donations. At first sight, when looking at the progression of this indicator, it is not clear what has happened over the years. In 2020, where the indicator is exactly one, it is clear that all income came from donations, and this is because of the Covid-19 lockdowns that year which forced all POUSIO activities to stop. For several months in 2021, POUSIO activities were also compromised, which explains why this ratio has increased considerably, when compared to 2019. When we compare 2019 to 2022, however, we see that these values are not that distant from each other<sup>75</sup>.

The Programme Service Expense Ratio is the proportion of expenses incurred for purposes of the organization's core mission. We analysed this metric to measure the extent to which available resources are directed towards POUSIO's main mission. These numbers seem to show poor management from POUSIO in terms of allocating funds – as we see that they allocate less and less funds to their main project as time goes by. Having said that, these numbers are misleading because they only include cash expenses<sup>76</sup>. If we were to contemplate the donations POUSIO receives in kind, attributing them a monetary value, in line with market values, then we would see the Programme Service Expense Ratio is, in reality, much better than initially examined – as seen in the table below.

| Financial Ratios (Phase 0) |      |      |      |
|----------------------------|------|------|------|
| 2019                       | 2020 | 2021 | 2022 |

|                                               |      |  |      |      |
|-----------------------------------------------|------|--|------|------|
| Programme Service Expense<br>(inc. donations) | 1.00 |  | 0.96 | 0.97 |
|-----------------------------------------------|------|--|------|------|

Figure 23 shows an adapted financial ratio from 2019 to 2022

## 3.2 What is the financial impact of our recommendations?

### 3.2.1 How will our proposed initiatives be received in the market?

In order to get a better understanding of POUSIO's positioning and reputation as well as understanding whether the market is concerned with the same things as POUSIO and the solutions it has to offer, we conducted a survey with twenty-three questions which we spread around and asked people to respond to as we believed it to be extremely pertinent to get some insight from potential stakeholder (customers, supporters, etc.). In total, 191 people responded to our survey<sup>77</sup>. The initial questions were regarding the demographics of respondents<sup>78</sup> – for more detailed results see **Appendix 5**.

Our first question was regarding POUSIO's brand reputation; we wanted to analyse whether people had heard of the association or not (Question 6) and the result was that more than half had heard about POUSIO, 53% said 'yes' and 47% said 'no'. Following this question, we wanted to analyse what kind of events were considered as cultural experiences<sup>79</sup>. Based on the results, we can advise POUSIO to focus on specific events – which the public associates most with culture: exhibitions, performances, shows, and concerts.

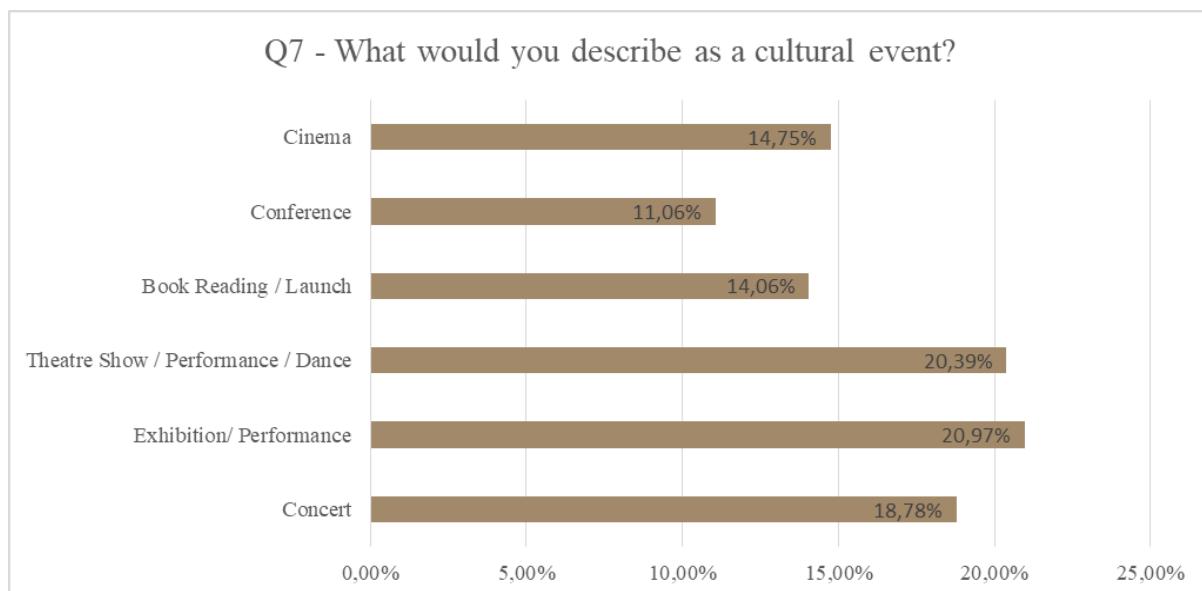


Figure 24 shows the results of our general survey: what would you describe as a cultural event?

In our survey, we also asked whether people were interested in attending cultural and social events<sup>80</sup> and how often<sup>81</sup> to understand the potential of the market. Results showed most people are interested in attending the kind of events that POUSIO produces and over 50% of respondents attend a cultural event once a month or more, which means POUSIO can aim to attract their audience *at least* once a month, if not more – for those that attend events more regularly.

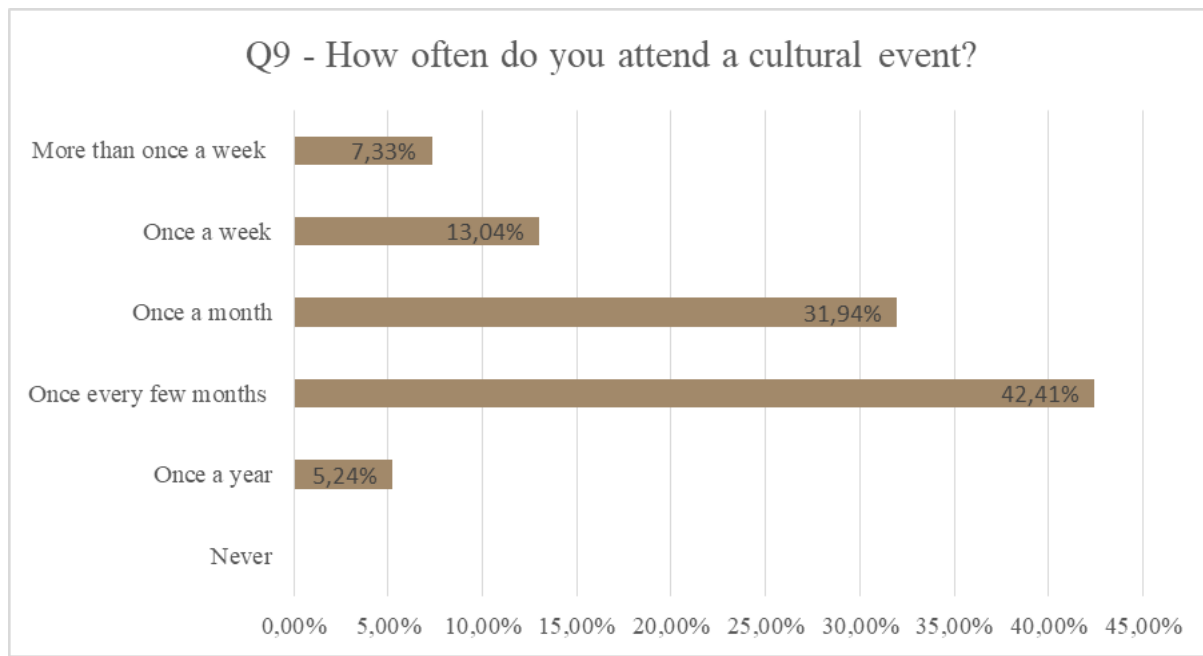


Figure 25 shows the results of our general survey: how often do you attend a cultural event?

In Question 10, we wanted to know if there were any reasons why certain people were not attracted towards cultural or social events – we gave them a list of reasons where respondents could choose more than one option<sup>82</sup>.



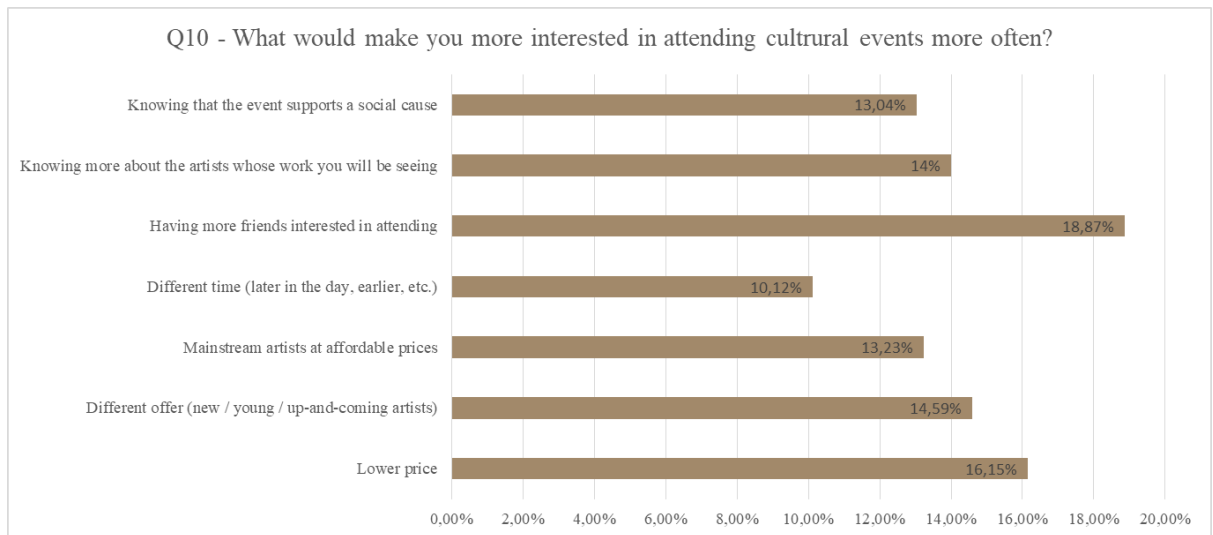


Figure 26 shows the results of our general survey: what would make you more interested in attending cultural events more often?

Given the results, POUSIO might consider group discounts; incentivising people to bring friends with them and pay less per individual ticket – thus reducing the two most recurrent answers given by respondents. Data analysis shows that POUSIO should focus more on keeping the prices of events moderate in such a way as to encourage as many people as possible to attend his activities.

Out of the 191 people who were surveyed, few said they would definitely be interested in being micro-donors and many said they might be<sup>83</sup>. The results show a general consensus that 2€ a month would be the most reasonable donation.<sup>84</sup>

When given a short explanation of PRAÇA, respondents were asked whether they would be interested in attending events there<sup>85</sup>. We then asked whether they would be more interested in attending cultural events knowing there were contributing to a social mission<sup>86</sup>. From the data, we can conclude that it is clear the public is interested in supporting a project like PRAÇA.

Following these questions, we then asked whether people would be interested in an annual membership that offered discounts at PRAÇA<sup>87</sup>. Again, POUSIO could focus on having a constant cultural programming that offers some diversity in its proposed events so as to attract these members that are willing to pay a fee for cheaper entry and drinks – see **Appendix 5** for detailed results. Having analysed the results, when we asked how much respondents would be willing to pay each year for this annual membership<sup>88</sup>, we suggest POUSIO implement this initiative and charge an annual fee of 10€ – not necessarily because they will make large amounts of revenue from this initiative, but mostly because those members will come to events

more regularly and consume more perishable goods during each event, which, added to their annual membership, will make a difference to POUSIO's revenue.

One tool to keep POUSIO's community up to date and engaged would be to provide a monthly or quarterly newsletter informing stakeholder about their initiatives, their obstacles, their impact, and more<sup>89</sup>. Again, POUSIO could focus on having a more recurrent, but also diverse offer when it comes to activities which will make people want to know more about all the things they do and, therefore, will be more interested in subscribing to POUSIO's newsletter and other communication channels (social media, etc.).

In Question 18, we wanted to know whether respondents might be interested in purchasing merchandise with POUSIO's branding on it in order to support the organization financially but also help spread the brand – objects such as t-shirts, hats, caps, hoodies, tote bags, etc.<sup>90</sup>. With regards to the financials, it does not seem that this initiative will be very lucrative for POUSIO as the responses are consensually negative, however, the organisation might still choose to invest in merchandising as it might bring other benefits, such as increased stakeholder engagement, brand awareness, and brand association, for example.

We also asked the respondents whether they would be interested in attending different types of artistic workshops designed by POUSIO and held at PRAÇA<sup>91</sup>. Given the data we collected, we advise POUSIO to differentiate the offer of workshops in order to attract more participants.

When explaining our idea of having a portfolio of artists and their artwork represented by POUSIO, we asked whether respondents would be interested in purchasing artwork from this portfolio<sup>92</sup>. We also explained POUSIO's *Portal* project and asked whether respondents would be interested in participating in this exchange and joining this community<sup>93</sup>. The answers with respect to these two initiatives – a POUSIO Artistic Portfolio and the *Portal* network – have proven to be less conclusive than we initially thought<sup>94</sup>. In conclusion, and after careful consideration, we believe that the audience was not the correct segment to test these projects on. The association should conduct a survey with people who have a vested interest within the cultural sector in order to properly comprehend whether this initiative would be successful or not.

In the penultimate question, we asked respondents whether they would consider hiring someone as an Artistic Consultant<sup>95</sup>. Similarly, to the aforementioned initiatives, we believe that the respondents to this survey are very distant from the target segment for an initiative like

this; that might be a reason as to why this initiative showed poor results or, perhaps, it could be that this is not the most lucrative business opportunity for POUSIO<sup>96</sup>.

Question 23 was our last question – related to the previous one; we asked those that consider hiring an Artistic Consultant whether they would consider hiring someone at POUSIO to perform this task<sup>97</sup>. In our opinion, these results show us that if people were to hire an artistic consultant, or when people hire one, they would be considerably more interested in hiring someone that is part of asocial and cultural eco-system like POUSIO – which is an added benefit if the organisation chooses to implement this initiative.

### 3.2.2 What is the target audience for POUSIO's new products and services?

In order to better comprehend who will consume these new products and services, we conducted an STP Analysis and market research to compliment the survey analysed above to determine POUSIO's target audience.

Firstly, we divided the market into manageable segments: we started creating our marketing strategy by developing the Segmentation, Targeting, and Positioning for the proposed products and services<sup>98</sup>. After identifying the most attractive segments for whom to target POUSIO's products and services, we evaluated the competition and developed a Perceptual Map using cultural relevance and social impact as measurements.

|                                 | “Culture Omnivores”                                                                                                                               | “Social Junkies”                                                                                                             | “Hyper Butterflies”                                                                                                                                       |
|---------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Competitors</b>              | Established Cultural institutions: theatre, museums, galleries, cultural associations                                                             | Prominent social institutions/ causes: ReFood, Banco Alimentar                                                               | Parties, festivals, concerts, exhibition inaugurations                                                                                                    |
| <b>Organisation's resources</b> | Helping cultural isolation, attract skillful artists, network of emerging artists and supporting them, multidisciplinary collaboration            | Chance in participating to multiples events, supporting a social initiative, expanding their network                         | Attending to events, gaining cultural knowledge, networking                                                                                               |
| <b>Segment Size</b>             | 16.9k consumers in Lisbon (16% of 19.4% of Lisbon Population)<br><br>Source: INE, Fundação Francisco Manuel dos Santos and Barómetro Gerador 2022 | 1.9M donors in Portugal (39% of Taxpayers in Portugal)<br><br>Source: Jornal Económico, Fundação Francisco Manuel dos Santos | 27k consumers in Lisbon (16% of 38% of music festival attendees)<br><br>Source: Observador, Fundação Francisco Manuel dos Santos and FLUL Master's Thesis |
| <b>Segment Growth Rate</b>      | 3.5% decrease between 2020 and 2022                                                                                                               | 18% increase between 2018 and 2021<br><br>Source: Eco                                                                        | 50% increase between 2015 and 2018<br><br>Source: Observador                                                                                              |

|                                |                                                                                   |                                                                                       |                                                            |
|--------------------------------|-----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|------------------------------------------------------------|
|                                | POUSIO is actively tackling this societal trend<br>Source: Barômetro Gerador 2022 |                                                                                       |                                                            |
| <b>Segment Profitability</b>   | 20€ / event<br>Source: Barômetro Gerador 2022                                     | 14€ / year<br>Source: Público, Jornal Económico, Fundação Francisco Manuel dos Santos | 14€ / event<br>Source: Observador                          |
| <b>Segment Accessibility</b>   | Internet, blogs, websites, cultural agendas, social media                         | Social media, newsletters, impact reports, blog                                       | Social media, internet                                     |
| <b>Segment Differentiation</b> | Strong cultural relevance; variety of cultural products/services offered          | Strong social impact; tackling hunger, poverty, social isolation, etc.                | Socialization; brings together many people of various ages |

Figure 27 shows our STP Analysis

### Perceptual Map

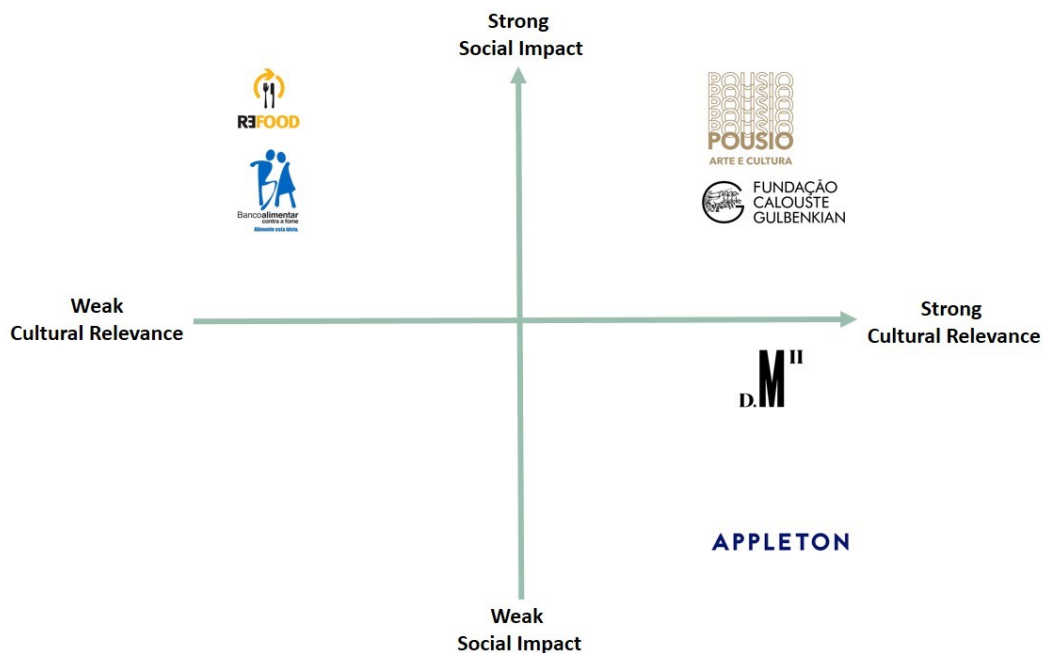


Figure 28 shows a Perceptual Map with other relevant cultural and social institutions

### 3.2.3

Based on the survey<sup>99</sup>, we will generate projections for POUSIO's future stages: Phase 1 and Phase 2. We separated our initiatives into three categories: general POUSIO<sup>100</sup>, air\_POUSIO<sup>101</sup>, and, finally, PRAÇA<sup>102</sup>. Firstly, we looked at the General POUSIO category; the first initiative we looked at was the Micro-Donor initiative aimed at the "Social Junkies"

segment.<sup>103</sup> From the indicated population segment, we assumed that POUSIO can reach 2% of the target segment, giving us 1,850 people<sup>104</sup>; 34.5% would become micro-donors, meaning POUSIO could manage to get 638 micro-donors.

Next, we analysed the Merchandise initiative aimed at the “Cultural Omnivores” segment<sup>105</sup>. We estimated that POUSIO could reach 5% of this segment – giving us 845 people – and from that segment, and based off the survey results, we concluded that 32.7% of this market share could be interested in purchasing POUSIO merchandise: 276 people. The Artistic Consultancy initiative would be attractive to 1,690 people<sup>106</sup> and that POUSIO can reach 5%. From that segment, 45.3% would hire an Artistic Consultant and, out of those people, 66.9% would hire POUSIO to perform this task, giving us 25 clients.

Following the general initiatives, we analysed those that were directly related to POUSIO’s main project: its residencies. Our Portfolio initiative could have a market of 845 people<sup>107</sup>, of which POUSIO could reach 3% and 52.8% would potentially purchase artwork: 13 buyers. The ‘Artwork’ from Process initiative aimed at the “Cultural Omnivores”, where 5% would be interested in purchasing artwork. From those, POUSIO could reach 5% where 53% would be interested in purchasing artwork and supporting air\_POUSIO, giving us 22 buyers.

Following these initiatives, we focused on the PRAÇA initiatives. With regards to our Membership scheme, aimed at the “Hyper Butterflies”, we considered that POUSIO could reach roughly 3% of this segment. From this population, and based on our general survey, we determined that 77.9% would be interested in attending events at PRAÇA. Out of those people, 53% would be interested in paying a membership, giving us 334 members. For PRAÇA’s Workshop initiative, aimed at “Cultural Omnivores”, we considered that POUSIO could reach roughly 5% of this segment. We considered that roughly 10% would be interested in more than attending events, i.e., participating in activities. As mentioned above, 77.9% of the segment would be interested in attending events at PRAÇA. Out of those people, according to our survey, 60.1% would be interested in attending workshops: 39 attendees.

With regards to our final initiative, the *Portal* network, aimed at “Cultural Omnivores”, of which 60% of those are artists/ creatives themselves. Furthermore, we estimated that roughly 10% of this population has reduced resources when it comes to artistic production. Of those artists, POUSIO can expect to reach around 5% of the target segment. We identified, based on our general survey, that 45% out of this community would be interested in joining this

initiative, i.e., joining a network of creatives in order to borrow and rent item from a bank of equipment, giving us 22 participants.

### 3.2.4 How will this new revenue impact POUSIO's structure and project?

With the implementation of the new initiatives we have suggested, POUSIO will have the opportunity to grow both in size and market share<sup>108</sup>. The increase in surplus and donations will lead to economic stability, which will enable the organization to finally find increased stability in its human resources structure and focus on other investments.

In our financial projections in Phase 1, we estimated that POUSIO will be able to afford to pay one full-time and two part-time employees<sup>109</sup>. These employees, along with POUSIO's volunteer structure, will ensure that the association can efficiently execute all its activities. In Phase 2, with an increase in revenue, POUSIO will be able to maintain its full-time employee and employ one of its part-time employees full-time and maintaining the other one part-time. POUSIO could also focus on purchasing materials for artists (paint, clay, brushes, canvases, film roll, etc.) to increase the quality of services.

## 3.3 Financial Projections for the Future

### 3.3.1 Projection for Phase 1

After analysing all potential customer segments - and how that would translate into consumers for each initiative - and conducting the financial analysis of the current situation, we used the numbers obtained in the previous section to project revenue seen in the table below (see **Appendix 6** for detailed financial projections). Apart from the new initiatives that we have suggested, we have also included the revenue streams that POUSIO already had – organizational donations and events at PRAÇA. We then collated all the costs associated to the normal running of POUSIO's activities also taking into consideration the costs and strains of these new ventures. In order to analyse the financial health of these projections, we computed the same financial ratios as in Section 5.1.3 to these projections (see **Appendix 7** for ratios).

From Phase 1 onwards, we recommend POUSIO set aside its surplus to invest in a permanent space in an isolated community for recurring residencies. This way, POUSIO can contribute towards a deeper and more long-lasting impact as well as increase the number of artistic residencies organized per year in the future. Because this space would be managed

permanently by POUSIO, they could have shorter residencies every month. In our projections, we used seven as a reference for the number of artists per residency and considered POUSIO would develop three residencies per calendar year in Phase 1 and four in Phase 2. Below, you can see the main differences in POUSIO's structure from its current situation (Phase 0) to Phases 1<sup>110</sup> and 2<sup>111</sup>:

| Differences in Phases 1 and 2                                     |                                                     |
|-------------------------------------------------------------------|-----------------------------------------------------|
| Phase 1                                                           | Phase 2                                             |
| one full-time employee and two part-time employees                | Two full-time employees and one part-time employees |
| A 100€ grant per artist per residency for materials               | A 150€ grant per artist per residency for materials |
| 200€ a month Marketing budget                                     | 400€ a month Marketing budget                       |
| Three residencies per calendar year                               | Four residencies per calendar year                  |
|                                                                   | A 500€ grant per artist per residency               |
| Residency Coordinator paid 200€                                   |                                                     |
| Surplus to be invested in property for permanent POUSIO residence |                                                     |

Figure 29 shows the differences Phases 1 and 2 have from Phase 0

| Projections                       | Phase 1 |       | Phase 2 |       |
|-----------------------------------|---------|-------|---------|-------|
|                                   | 2023    | 2024  | 2025    | 2026  |
| <b>Revenue</b>                    |         |       |         |       |
| Total of New Initiatives          | 36394   | 36394 | 61200   | 61200 |
| Total of Pre-Existing Initiatives | 6500    | 6500  | 8300    | 8300  |
| Total Revenue                     | 42894   | 42894 | 69500   | 69500 |
| <b>Expenses</b>                   |         |       |         |       |
| Total of General Expenses         | 27681   | 27681 | 35681   | 35681 |
| Total of PRAÇA Expenses           | 9375    | 9375  | 2500    | 2500  |
| Total of air POUSIO Expenses      | 2500    | 2500  | 27900   | 27900 |
| Total Expenses                    | 39556   | 39556 | 66081   | 66081 |
| Surplus                           | 3338    | 3338  | 3419    | 3419  |
| Accumulated Surplus               | 3338    | 6676  | 10095   | 13514 |

Figure 30 shows the financial projections for Phases 1 and 2

### 3.3.2 Projection for Phase 2

Moving onto Phase 2, we assumed that after two years in Phase 1 – with growing stakeholder engagement and growing brand recognition – POUSIO would be able to increase its market share by 2% across all new initiatives<sup>112</sup>. Furthermore, due to said growth, social impact, and better reputation, we expect to have more donations and grants from our stakeholders and new partnerships with other cultural institutions coming into the association<sup>113</sup>.

One of the main purposes of all these initiatives is to subsidize residencies and offer better conditions for the artists. In Phase 2, POUSIO would continue to set aside its surplus until they are able to advance with the permanent residence project.

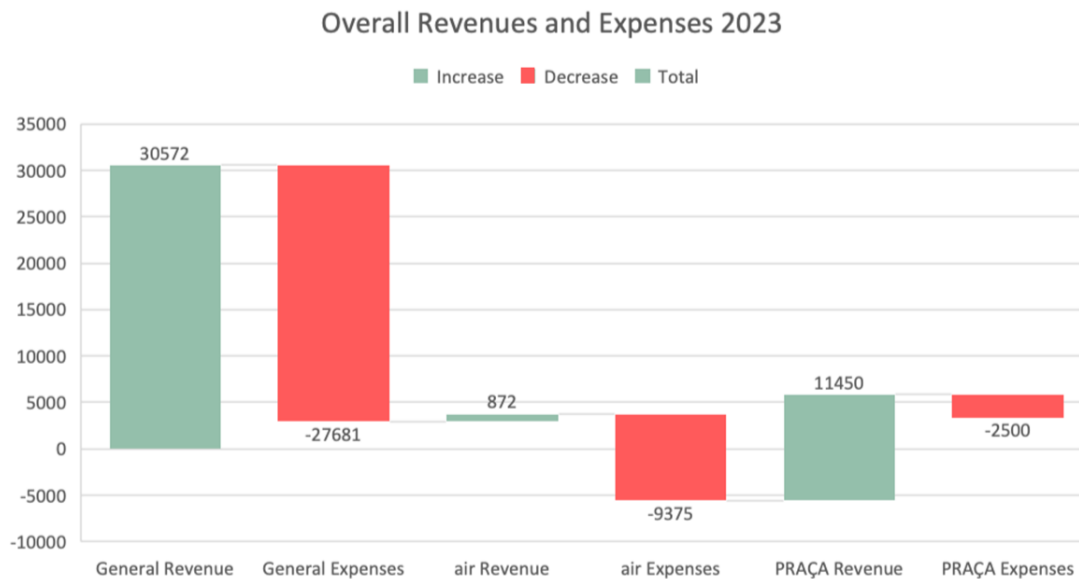


Figure 31 shows a waterfall chart of the financial projections divided into business units



## 4. Recommendations and Conclusions

### 4.1 What is the social impact of the proposed initiatives?

#### 4.1.1 What benefits would the initiatives bring?

| Project                | Recommendations                                                                                  | Impact                                                                                                                                      |
|------------------------|--------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Stakeholder Engagement | Increasing stakeholder engagement by creating blogs, improving the website, create a newsletter. | Blog and a newsletter can provide an effective way to communicate with stakeholders and to enhance the reputation and increased engagement. |
|                        | Implementing the new air_POUSIO and PRAÇA initiatives to recapture the attention of key partners | Increase effectiveness and increased engagement with clients and stakeholders. Improved financial stability that generate revenue           |
|                        | Improve website                                                                                  |                                                                                                                                             |
| air_POUSIO             | Residencies open to public from day 1;                                                           | To give the community the opportunity to follow the work developed                                                                          |
|                        | Expand “search strategies” of artists;                                                           | To have more differentiated and qualified artists                                                                                           |
|                        | Improve type of content of information on social media;                                          | To attract and motivate the artists and the people in general                                                                               |
|                        | Invest in a private space for residencies;                                                       | For the association to be able to do as many residencies as possible for as                                                                 |
|                        | Reach schools and universities                                                                   | To have volunteers with minimal qualifications                                                                                              |
| PRAÇA                  | Create clear and attractive curatorial identity                                                  | Stronger relationship with visitors                                                                                                         |
|                        | Programme events more recurrently                                                                | Better reputation and stronger bonds                                                                                                        |
|                        | Resolve issues with legalisation of current location or move project elsewhere                   | Ensure stability and longevity of project and satisfaction of people involved                                                               |

Figure 32 shows our final recommendations and their impact divided into chapters

#### 4.1.2 What initiatives should they prioritize?

Taking into consideration the survey and the profitability of the initiatives, we believe that POUSIO should prioritize its ‘general POUSIO’ initiatives; firstly, with a large marketing campaign asking for Micro-Donors by incentivizing people to join our donor list where they can donate 2€ a month<sup>114</sup>. The second initiative that POUSIO should prioritize is the Artistic Consultancy<sup>115</sup>. Although other initiatives are more profitable, we suggest POUSIO then focus on its merchandise for three reasons: this initiative does not involve much effort from

POUSIO, it helps increase its brand identity and recognition, and helps supporters feel like ambassadors of the project which, in turn, makes them more active stakeholders.

Next, POUSIO should focus on the PRAÇA initiatives; firstly, and somewhat indirectly, by creating a strong programming that incentivizes people to come to PRAÇA and to visit regularly and investing in a marketing campaign to attract people to become members. Subsequently, they should focus on developing a diverse and attractive workshop programme. The remaining initiatives, *Portfolio*, *Portal*, and 'Artwork' from Process, are important to begin establishing as they can be very profitable in the future but take longer to grow<sup>116</sup>.

#### 4.1.3 How should POUSIO adapt to a more professionalized structure to execute their plan to become hybrid?

To successfully complete POUSIO's changeover to a hybrid organisation, it is essential to have a stable and sustainable structure: a) having full-time and part-time employees b) creating incentives for collaborators c) giving responsibilities and roles to volunteers and d) investing in expanding reach and attracting more residents, volunteers, and consumers.

We believe POUSIO has the right tools and motivation to become an impactful hybrid organisation.

## Appendices



Conservatória do Registo Comercial  
 Praça Silvestre Pinheiro Ferreira, nº 1 – C, Apartado 4064  
 1501 – 803 Lisboa  
 Telef.: 217714300  
 Email: rmpc.associacaonahora@dgrn.mj.pt

Relativamente à certidão requisitada sob o nº 1014/2019

**CERTIFICO**

que o presente documento contendo seis folhas incluindo esta, reproduz, em conformidade com o original, o acto constitutivo e estatutos, tudo respeitante à Associação "POUSIO - ARTE E CULTURA, ASSOCIAÇÃO" NIPC nº 515780286.

Todas as folhas vão numeradas, rubricadas e autenticadas com o selo branco exclusivo desta repartição.

Esta certidão é gratuita nos termos do art.º 11.º, 1.ª, a), da Lei nº 40/2007, de 24/08.

Registo Nacional das Pessoas Colectivas Lisboa, 2019-12-11 14:29

A Oficial de Registo  
  
 (Isabel Maria Ventura)

## Appendix 1 | POUSIO Statutes

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><b>Artigo 3.º</b><br/>Recargas</p> <p>Constituem recargas da associação, designadamente:</p> <ul style="list-style-type: none"> <li>a) a quota inicial paga pelos sócios;</li> <li>b) o produto das quotizações fixadas pela assembleia geral;</li> <li>c) os rendimentos dos bens próprios da associação e as receitas das actividades sociais;</li> <li>d) as liberalidades recebidas pela associação;</li> <li>e) os subsídios que lhe sejam atribuídos.</li> </ul> <p style="text-align: center;"><b>Artigo 4.º</b><br/>Órgãos</p> <ul style="list-style-type: none"> <li>1. São órgãos da associação a assembleia geral, a direcção e o conselho fiscal.</li> <li>2. O mandato dos titulares dos órgãos sociais é de 3 anos.</li> </ul> <p style="text-align: center;"><b>Artigo 5.º</b><br/>Assembleia geral</p> <ul style="list-style-type: none"> <li>1. A assembleia geral é constituída por todos os associados no pleno gozo dos seus direitos.</li> <li>2. A competência da assembleia geral é a forma do seu funcionamento são as estabelecidas no Código Civil, designadamente no artigo 179.º, e nos artigos 172.º</li> </ul> | <p>a 179.º.</p> <ul style="list-style-type: none"> <li>3. A mesa da assembleia geral é composta por três associados, um presidente e dois secretários, competindo-lhes dirigir as reuniões da assembleia e levar as respectivas atas.</li> </ul> <p style="text-align: center;"><b>Artigo 6.º</b><br/>Direcção</p> <ul style="list-style-type: none"> <li>1. A direcção, eleita em assembleia geral, é composta por 3 associados.</li> <li>2. À direcção compete a gestão social, administrativa e financeira da associação, representar a associação em juízo e fora dele.</li> <li>3. A forma do seu funcionamento é a estabelecida no artigo 172.º do Código Civil.</li> <li>4. A associação obriga-se com a intervenção de duas assinaturas.</li> </ul> <p style="text-align: center;"><b>Artigo 7.º</b><br/>Conselho Fiscal</p> <ul style="list-style-type: none"> <li>1. O conselho fiscal, eleito em assembleia geral, é composto por 3 associados.</li> <li>2. Ao conselho fiscal compete fiscalizar os actos administrativos e financeiros da direcção, fiscalizar as suas contas e relatórios, e dar parecer sobre os actos que impliquem aumento das despesas ou diminuição das receitas.</li> <li>3. A forma do seu funcionamento é a estabelecida no artigo 172.º do Código Civil.</li> </ul> <p style="text-align: center;"><b>Artigo 8.º</b><br/>Admissão e exclusão</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Constituição de Associação**

Primeiro: MARTIM MARIA LOBO MACHADO DE MESQUITA GUIMARÃES, solteiro, maior, natural de Macas, residente em Praça das Américas, Número 46, Lisboa, contribuinte nº 273195840.

Segundo: MAJALDA SALEMA DE OLIVEIRA MARTINS, solteira, maior, natural da freguesia de São Sebastião da Pedreira (extinta), concelho de Lisboa, residente em Rua Condição Vieira, Número 4, 1.ª div, Lisboa, contribuinte nº 263625095.

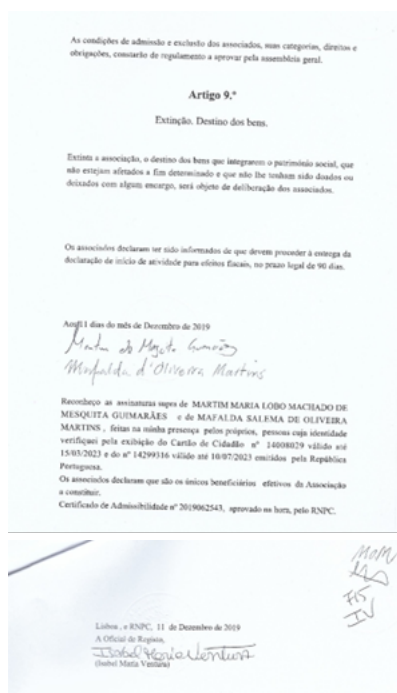
Que constituem uma Associação que se regerá pelo disposto nos artigos seguintes:

**Artigo 1.º**  
Denominação, sede e duração

- 1. A associação, sem fins lucrativos, adota a denominação POCUSIO - ARTE E CULTURA, ASSOCIAÇÃO, e tem a sede na Calçada dos Barbadinhos, Número 179 A, Lisboa, freguesia de São Vicente, concelho de Lisboa e constitui-se por tempo indeterminado.
- 2. A associação tem o número de pessoa colectiva 515780286 e o número de identificação na segurança social 25157802867.

**Artigo 2.º**  
Fim

A associação tem como fim Promoção da produção e investigação cultural, da acção social ligada à expressão artística e cultural e de residências artísticas; consultoria artística e organização de eventos artísticos no âmbito dos objetivos da associação.



## Appendix 2 | Social Business Model Canvas

| Key Partners                                              | Key Activities      | Value Proposition                                                                                                                                                                         | Customer Segment                                          |
|-----------------------------------------------------------|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| Brotéria<br>Boa Vizinhaça<br>Casa de S.Francisco de Assis | air_POUSIO<br>PRAÇA | Offer artists a different space where they can develop their work in contact with artists of different disciplines, different generations, and different cultural and social backgrounds. | Cultural omnivores<br>Social junkies<br>Hyper butterflies |
| Cost Constructive                                         |                     | Revenue Streams                                                                                                                                                                           |                                                           |
| Salaries<br>IT Labor & Maintenance<br>Facility upkeep     |                     | Retreats<br>Programs<br>Memberships<br>Donations<br>Grants                                                                                                                                |                                                           |
| Key Resources                                             |                     | Channels                                                                                                                                                                                  |                                                           |
| Coordinators<br>Volunteers<br>PRAÇA<br>Portal             |                     | Website<br>Phone<br>In person<br>Social Media                                                                                                                                             |                                                           |

### Appendix 3 | POUSIO's Organisational Structure

2021

| air_POUSIO                                                                                                                                                         | General Pousio Management                           |                                                          | PRAÇA                     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|----------------------------------------------------------|---------------------------|
| José Sottomayor                                                                                                                                                    | Mafalda d’Oliveira Martins<br>António Morais Leitão |                                                          | Martim Mesquita Guimarães |
| Residency Coordinators                                                                                                                                             |                                                     |                                                          |                           |
| Mafalda d’Oliveira Martins<br>Madalena Van Zeller<br>Diana d’Orey<br>Margarida Nogueira<br>Madalena Cardoso Pinto<br>David Ribeiro Telles<br>António Morais Leitão |                                                     |                                                          |                           |
| Cultural<br>Programming                                                                                                                                            | Event Production                                    | Communication                                            | Legal                     |
| Mafalda d’Oliveira<br>Martins<br>Duarte Bénard da<br>Costa<br>Margarida Mourão                                                                                     | Miguel Fontes<br>João Carvalho                      | Diana d’Orey<br>Maria Amélia Silva<br>Margarida Nogueira | Gonçalo Vellozo           |

2022

| POUSIO                |                                                         |
|-----------------------|---------------------------------------------------------|
| Administration        | Management                                              |
| Antonio Morais Leitão | Martim Mesquita Guimarães<br>Mafalda d'Oliveira Martins |

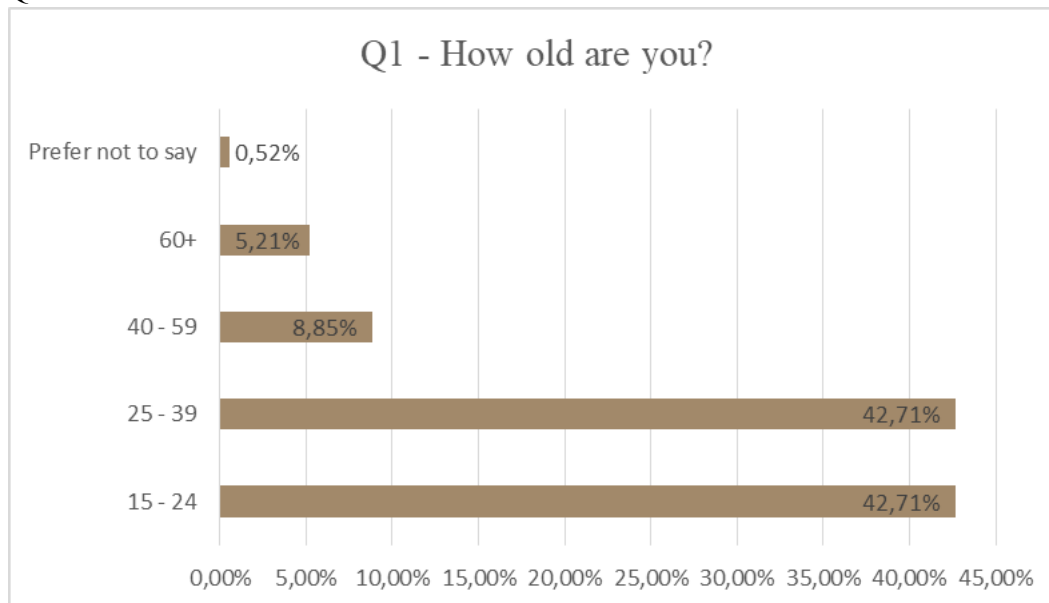
### Appendix 4 | PESTLE Analysis

| Political | Economic | Social |
|-----------|----------|--------|
|-----------|----------|--------|

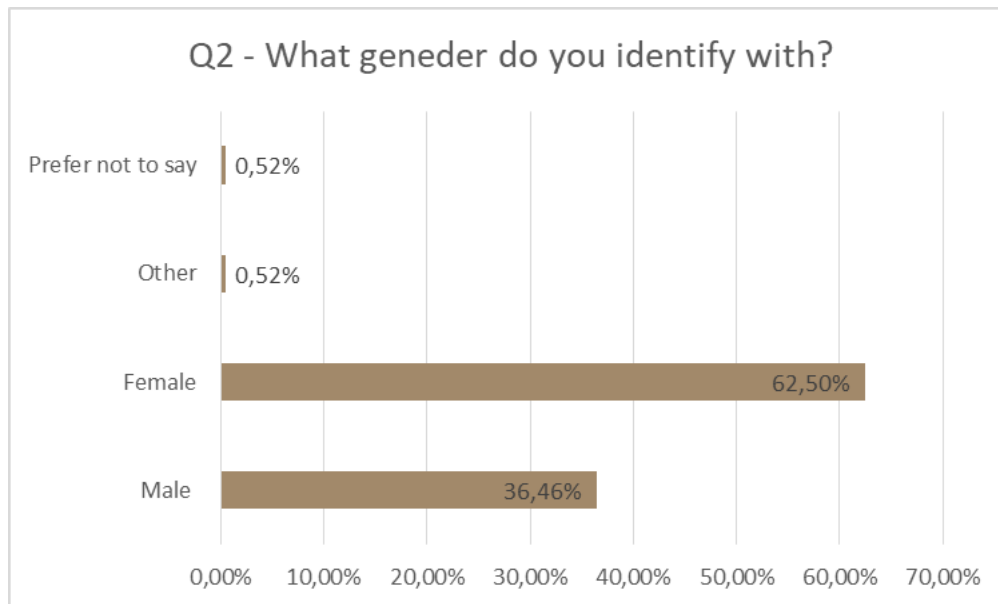
|                                                                                                                                                       |                                                                                 |                                                                                                                                                      |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Increase in taxes;</p> <p>Increase in gasoline prices;</p> <p>Makes travels expensive.</p>                                                         | <p>Post-covid/war crisis;</p> <p>People become less willing to help.</p>        | <p>People more aware of the lack of support for culture and artists;</p> <p>Advantage.</p>                                                           |
| <b>Technological</b>                                                                                                                                  | <b>Legal</b>                                                                    | <b>Enviornmental</b>                                                                                                                                 |
| <p>Social networks are increasingly important in daily lives;</p> <p>Social media make it easier to promote upcoming missions and shares stories.</p> | <p>Parish and municipal council;</p> <p>Many obstacles related to it arise.</p> | <p>Natural disasters;</p> <p>Create opportunities for volunteers and coordinators to identify areas where people are in need for their services.</p> |

## Appendix 5 | Survey Results

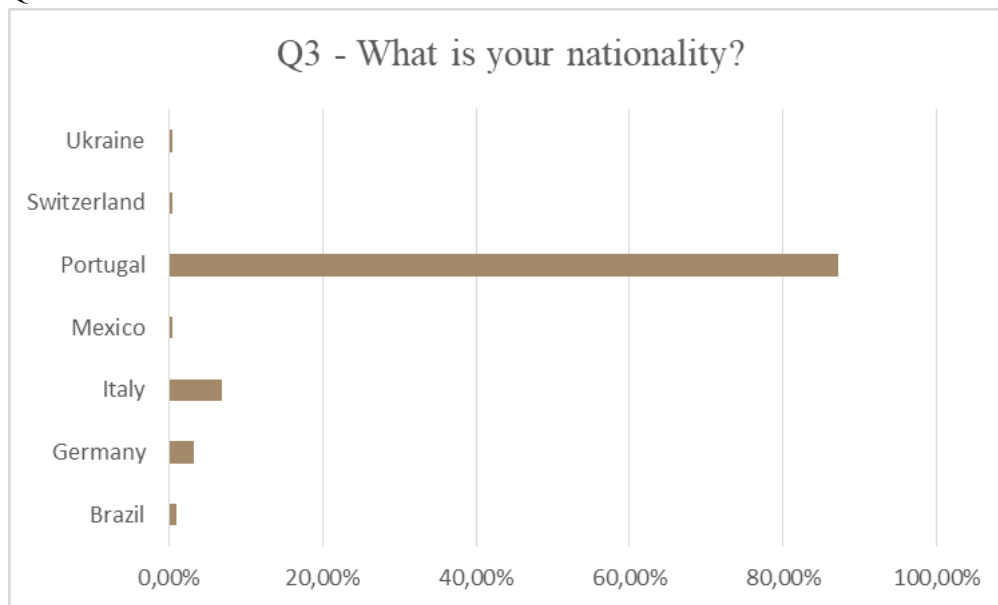
Question 1:



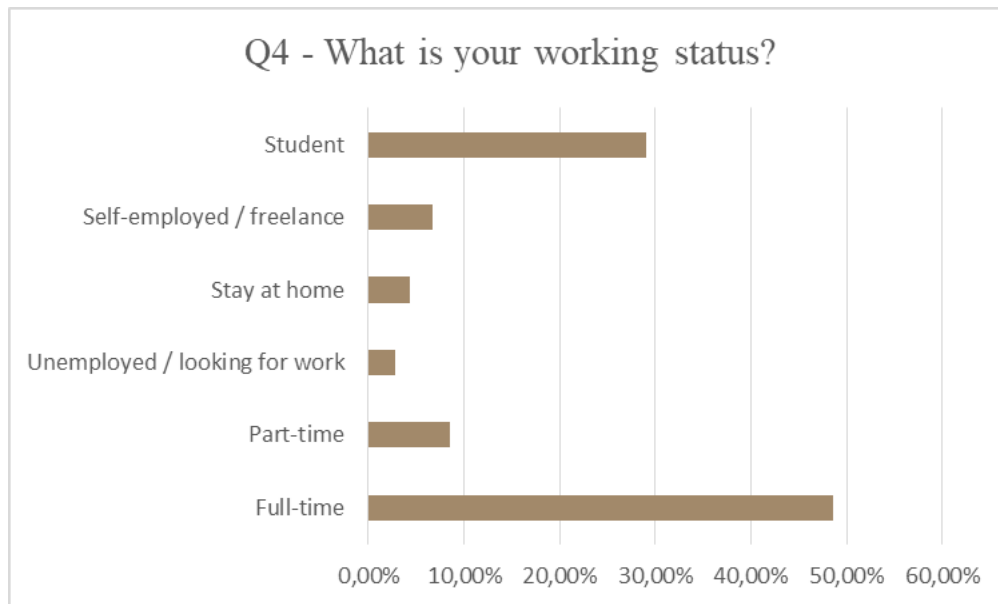
Question 2:



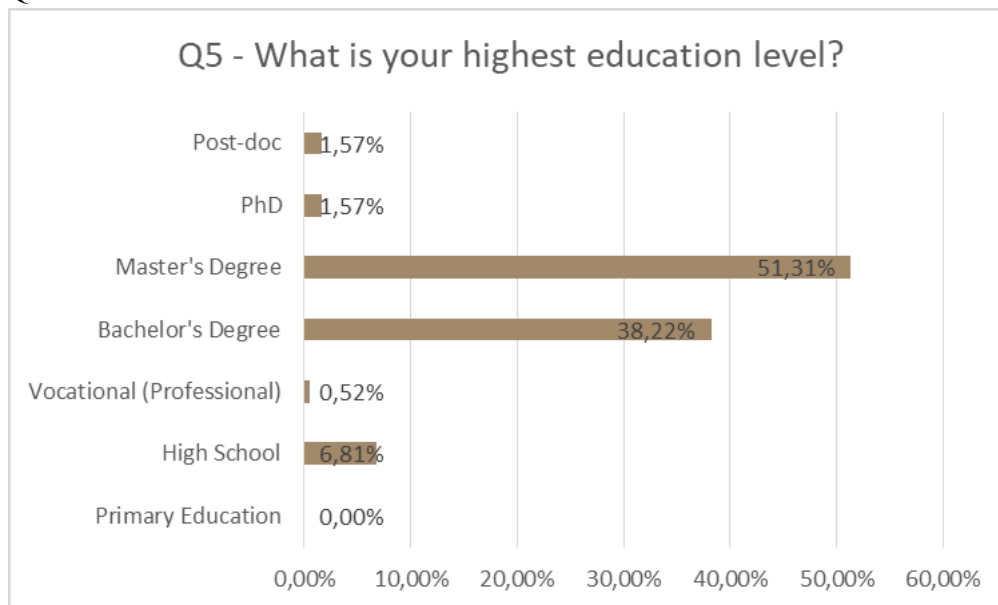
Question 3:



Question 4:

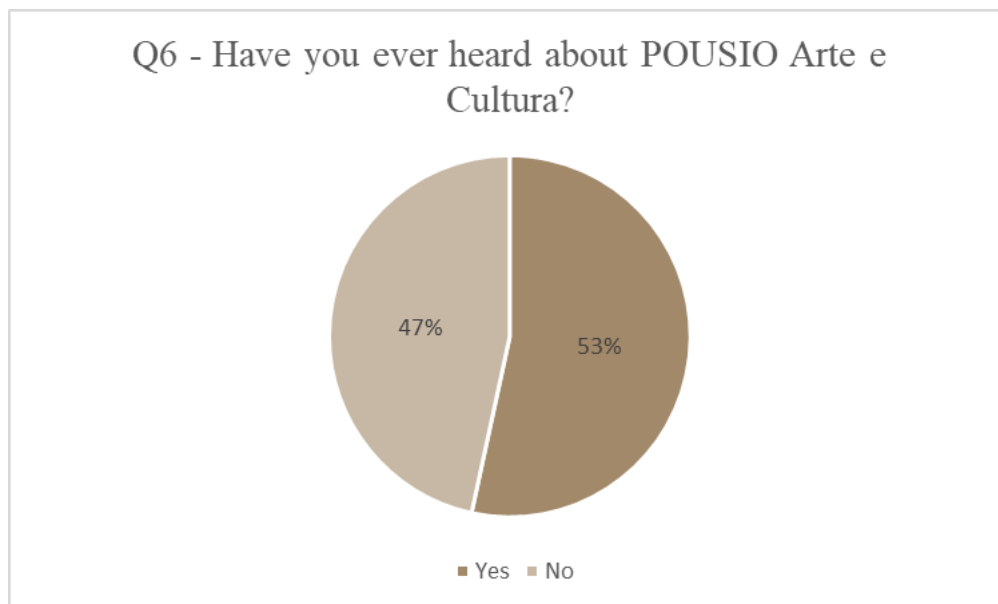


Question 5:

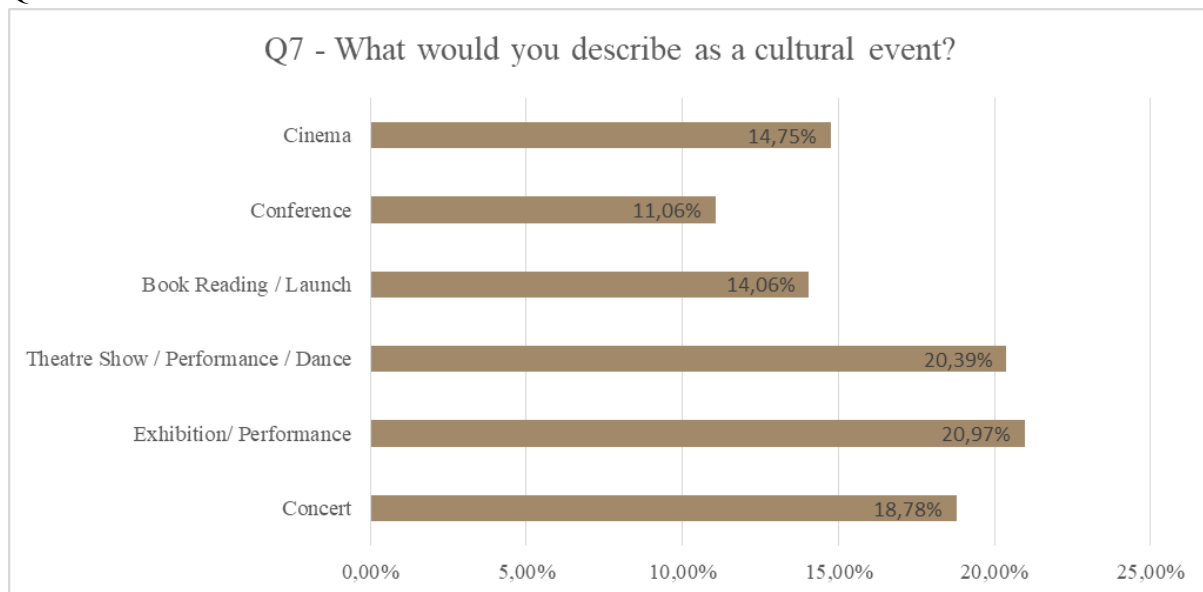


Question 6:





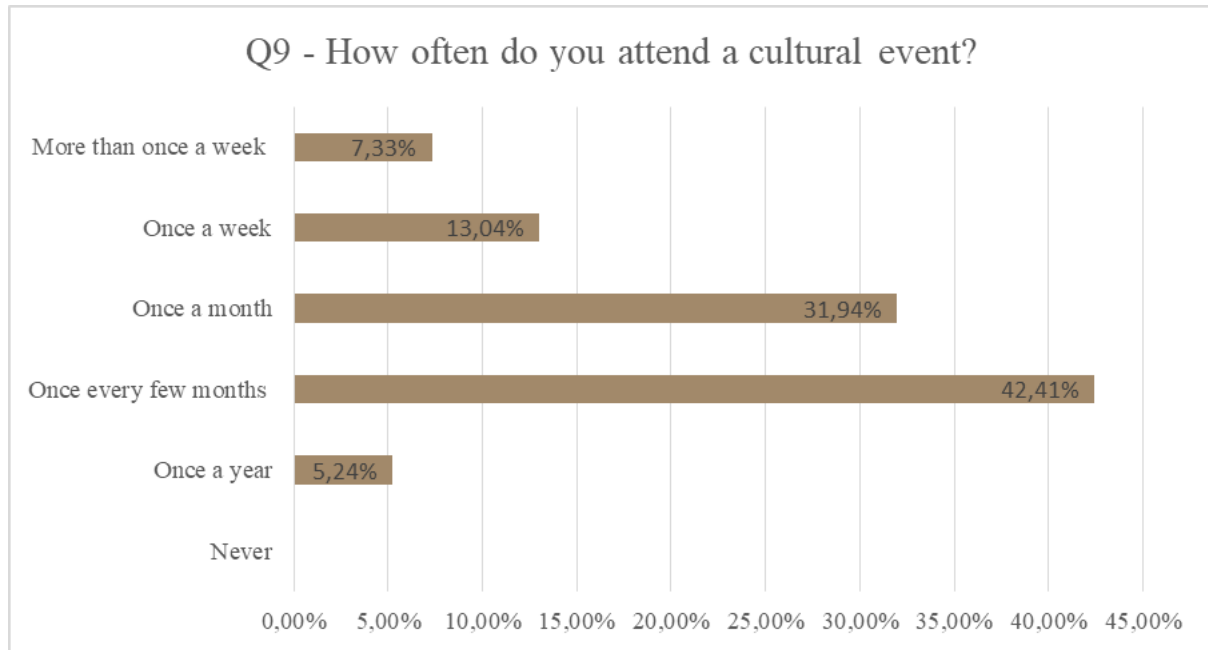
Question 7:



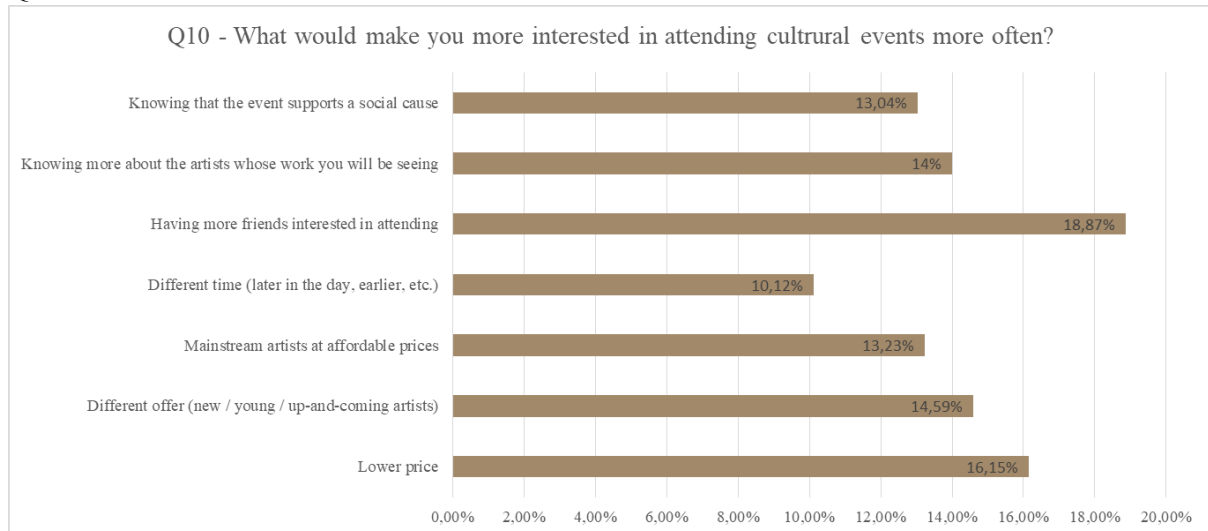
Question 8:

| Question                                             | Yes   | Maybe | No  |
|------------------------------------------------------|-------|-------|-----|
| Q8 - Are you interested in social / cultural events? | 77.5% | 22%   | 0.5 |

Question 9:



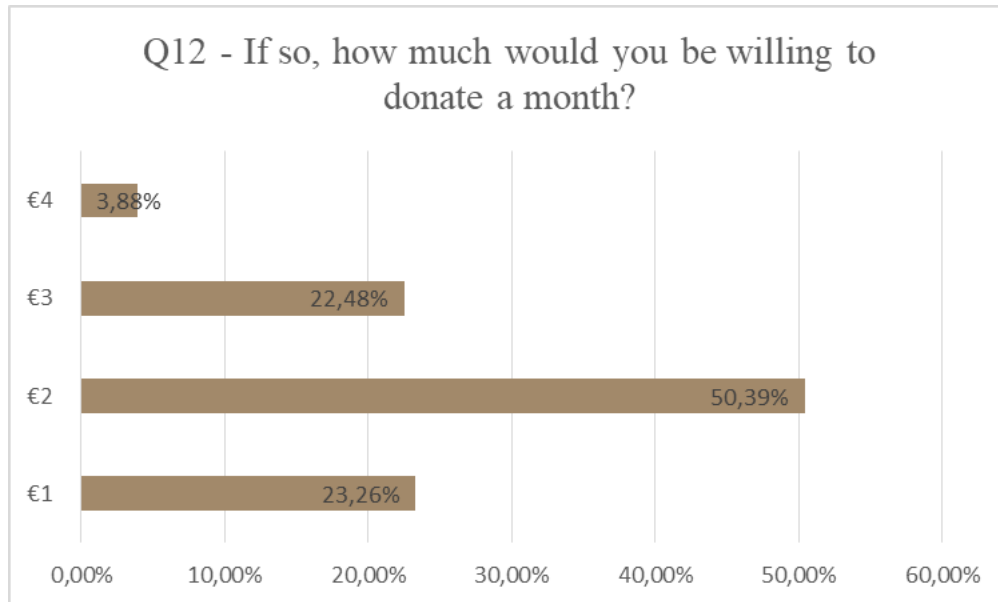
Question 10:



Question 11:

| Question                                                                                                                              | Yes | Maybe | No    |
|---------------------------------------------------------------------------------------------------------------------------------------|-----|-------|-------|
| Q11 - Would you be interested in being a micro-donor for POUSIO for them to carry out their project and achieve their social mission? | 14% | 61.5% | 24.5% |

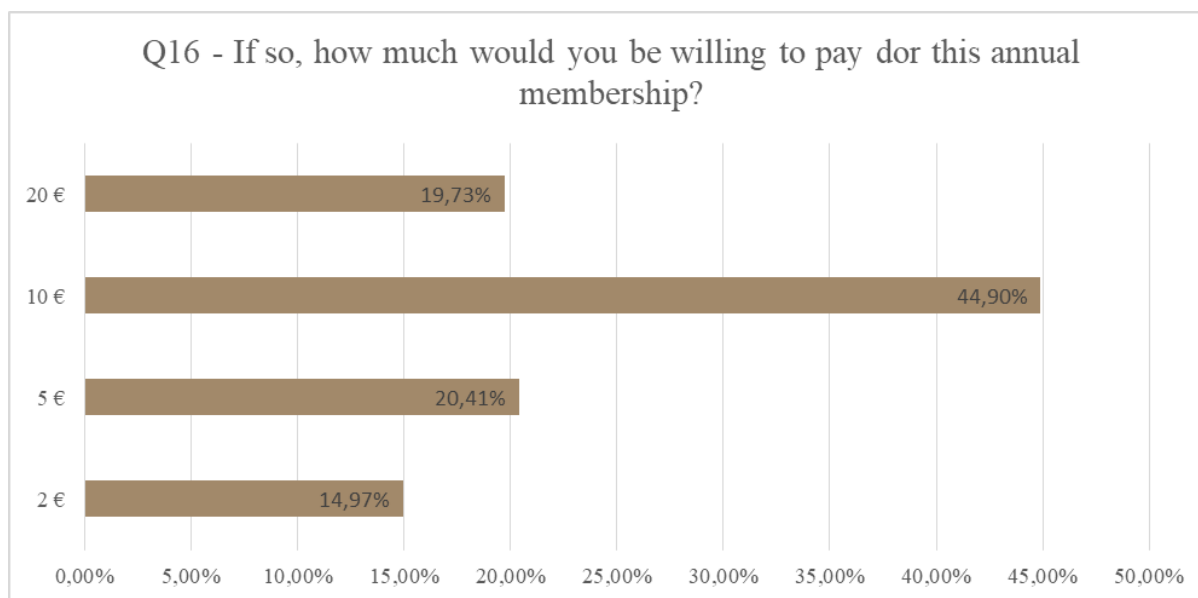
Question 12:



Questions 13 - 15:

| Questions                                                                                                                                                                                                  | Yes | Maybe | No  |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------|-----|
| <b>Q13</b> - Would you be interested in attending cultural events in a cultural hub that aims to support artists as well as offer cultural programming to new audiences?                                   | 59% | 40%   | 1%  |
| <b>Q14</b> - Would you be more interested in attending an event at a social cultural venue more than a typical cultural venue knowing that your support of the project helps the project's social mission? | 68% | 30%   | 2%  |
| <b>Q15</b> - Would you be interested in an annual membership that offered discounted entry and drinks at a PRAÇA and all its events?                                                                       | 34% | 56%   | 10% |

Question 16:



Questions 17 - 23:

| Questions                                                                                                                                                                                                                                                                                                                                     | Yes | Maybe | No  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------|-----|
| <b>Q17</b> - Would you be interested in subscribing to a monthly or quarterly newsletter that updates you on POUSIO's projects and events as well as the social impact of those activities?                                                                                                                                                   | 39% | 47%   | 14% |
| <b>Q18</b> - Would you be interested in purchasing POUSIO merchandise (t-shirts, hats, caps, hoodies, tote bags, etc.) in order to support the association and its projects?                                                                                                                                                                  | 14% | 57%   | 29% |
| <b>Q19</b> - Would you be interested in attending artistic workshops designed by POUSIO (drawing, painting, dramatic expression, creative writing, etc.)?                                                                                                                                                                                     | 46% | 45%   | 9%  |
| <b>Q20</b> - Would you be interested in purchasing artworks from a portfolio of artists represented by POUSIO (and thus supporting them as well as POUSIO and its projects)?                                                                                                                                                                  | 32% | 62%   | 6%  |
| <b>Q21</b> - Would you be interested in joining a network of creatives in order to borrow and rent items from a bank of materials (equipment essential to creative work, such as cameras, lights, smoke machines, TVs, camcorders, props, and other rare items) and therefore contributing to a circular economy and supporting many artists? | 29% | 45%   | 26% |
| <b>Q22</b> - Would you ever consider hiring someone to do Artistic Consultancy – help curate and organise cultural events, design projects, etc.?                                                                                                                                                                                             | 28% | 51%   | 21% |

|                                                                                                                                                                                                                                           |     |     |    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----|----|
| <b>Q23</b> - If so, would you consider hiring a social association like POUSIO (filled with artists, curators, cultural managers, and producers) and whose revenues would contribute to further cultural projects and social initiatives? | 52% | 46% | 2% |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----|----|

## Appendix 6 | Financial Projections

### Phase 1

|                                   |                        | POUSIO Revenue (from new initiatives)     |            |                   |              |
|-----------------------------------|------------------------|-------------------------------------------|------------|-------------------|--------------|
|                                   |                        | # of people                               | € / person | Annual recurrency | Total        |
| General POUSIO initiatives        | Micro-Donors           | 638                                       | 24         | 1                 | 15312        |
|                                   | Merchandise            | 276                                       | 5          | 2                 | 2760         |
|                                   | Artistic Consultancy   | 25                                        | 500        | 1                 | 12500        |
|                                   | <b>Total:</b>          |                                           |            |                   | <b>30572</b> |
| Fair POUSIO initiatives           | Portfolio              | 13                                        | 40         | 1                 | 520          |
|                                   | ‘Artwork’ from Process | 22                                        | 8          | 2                 | 352          |
|                                   | <b>Total:</b>          |                                           |            |                   | <b>872</b>   |
| PRAÇA initiatives                 | Membership             | 334                                       | 10         | 1                 | 3340         |
|                                   | Workshops              | 39                                        | 10         | 3                 | 1170         |
|                                   | Portal                 | 22                                        | 5          | 4                 | 440          |
|                                   | <b>Total:</b>          |                                           |            |                   | <b>4950</b>  |
| <b>TOTAL (of new initiatives)</b> |                        |                                           |            |                   | <b>36394</b> |
|                                   |                        | POUSIO Revenue (pre-existing initiatives) |            |                   |              |
|                                   |                        | #                                         | €          | Annual recurrency | Total        |
| General POUSIO                    | Recurrent Donations    | 1                                         | 50         | 12                | 600          |
| PRAÇA                             | PRAÇA Pop-Up Events    | 1                                         | 350        | 2                 | 700          |
|                                   | PRAÇA Main Events      | 1                                         | 1300       | 4                 | 5200         |
| <b>Total:</b>                     |                        |                                           |            |                   | <b>6500</b>  |
| <b>TOTAL REVENUE</b>              |                        |                                           |            |                   | <b>42894</b> |

|  |            | POUSIO Expenses |    |                   |       |
|--|------------|-----------------|----|-------------------|-------|
|  |            | #               | €  | Annual recurrency | Total |
|  | Accountant | 1               | 62 | 1                 | 62    |

|                                                          |                              |     |      |    |              |
|----------------------------------------------------------|------------------------------|-----|------|----|--------------|
| <b>POUSIO General Expenses</b>                           | Website                      | 1   | 94   | 1  | <b>94</b>    |
|                                                          | Domain                       | 1   | 25   | 1  | <b>25</b>    |
|                                                          | Designer                     | 1   | 100  | 6  | <b>600</b>   |
|                                                          | Marketing                    | 1   | 200  | 12 | <b>2400</b>  |
|                                                          | Full-time Employee           | 1   | 850  | 14 | <b>11900</b> |
|                                                          | Part-time Employee           | 2   | 450  | 14 | <b>12600</b> |
| <b>Total:</b>                                            |                              |     |      |    | <b>27681</b> |
| <b>air_POUSIO expenses Pre-Residency (per residency)</b> | Transportation               | N/A | 50   | 3  | <b>150</b>   |
|                                                          | Gasoline and Tolls           | N/A | 100  | 3  | <b>300</b>   |
|                                                          | Food                         | N/A | 25   | 3  | <b>75</b>    |
| <b>air_POUSIO expenses (per residency)</b>               | Transportation               | N/A | 1500 | 3  | <b>4500</b>  |
|                                                          | Gasoline and Tolls           | N/A | 200  | 3  | <b>600</b>   |
|                                                          | Insurance                    | 7   | 50   | 3  | <b>1050</b>  |
|                                                          | Artists' Grant for Materials | 7   | 100  | 3  | <b>2100</b>  |
|                                                          | Coordinator Fee              | 1   | 200  | 3  | <b>600</b>   |
| <b>Total:</b>                                            |                              |     |      |    | <b>9375</b>  |
| <b>PRAÇA expenses (per event)</b>                        | Artists' Cachê               | N/A | 200  | 2  | <b>400</b>   |
|                                                          | Perishables                  | N/A | 200  | 6  | <b>1200</b>  |
|                                                          | Production                   | 3   | 50   | 6  | <b>900</b>   |
| <b>Total:</b>                                            |                              |     |      |    | <b>2500</b>  |
| <b>TOTAL EXPENSES</b>                                    |                              |     |      |    | <b>39556</b> |
| <b>SURPLUS</b>                                           |                              |     |      |    | <b>3338</b>  |

|                                                         |                |   |     |   |              |
|---------------------------------------------------------|----------------|---|-----|---|--------------|
| <b>air_POUSIO costs donated in kind (per residency)</b> | Accommodation  | 7 | 210 | 4 | <b>5880</b>  |
|                                                         | Food           | 7 | 300 | 4 | <b>8400</b>  |
| <b>Total:</b>                                           |                |   |     |   | <b>14280</b> |
| <b>PRAÇA costs donated in kind (per event)</b>          | Artist's Cachê | 1 | 500 | 4 | <b>2000</b>  |
|                                                         | <b>Total:</b>  |   |     |   | <b>2000</b>  |

## Phase 2

|                                   |              | <b>POUSIO Revenue (from new initiatives)</b> |                   |                          |              |
|-----------------------------------|--------------|----------------------------------------------|-------------------|--------------------------|--------------|
|                                   |              | <b># of people</b>                           | <b>€ / person</b> | <b>Annual recurrency</b> | <b>Total</b> |
| <b>General POUSIO initiatives</b> | Micro-Donors | 1276                                         | 24                | 1                        | <b>30624</b> |
|                                   | Merchandise  | 386                                          | 5                 | 2                        | <b>3860</b>  |

|                                   |                        |                                                  |          |                          |              |
|-----------------------------------|------------------------|--------------------------------------------------|----------|--------------------------|--------------|
|                                   | Artistic Consultancy   | 35                                               | 500      | 1                        | 17500        |
|                                   | <b>Total:</b>          |                                                  |          |                          | <b>51984</b> |
| air_POUSIO initiatives            | Portfolio              | 22                                               | 40       | 1                        | 880          |
|                                   | ‘Artwork’ from Process | 31                                               | 8        | 2                        | 496          |
|                                   | <b>Total:</b>          |                                                  |          |                          | <b>1376</b>  |
| PRAÇA initiatives                 | Membership             | 557                                              | 10       | 1                        | 5570         |
|                                   | Workshops              | 55                                               | 10       | 3                        | 1650         |
|                                   | Portal                 | 31                                               | 5        | 4                        | 620          |
|                                   | <b>Total:</b>          |                                                  |          |                          | <b>7840</b>  |
| <b>TOTAL (of new initiatives)</b> |                        |                                                  |          |                          | <b>61200</b> |
|                                   |                        | <b>POUSIO Revenue (pre-existing initiatives)</b> |          |                          |              |
|                                   |                        | <b>#</b>                                         | <b>€</b> | <b>Annual recurrency</b> | <b>Total</b> |
| General POUSIO                    | Recurrent Donations    | 4                                                | 50       | 12                       | 2400         |
| PRAÇA                             | PRAÇA Pop-Up Events    | 1                                                | 350      | 2                        | 700          |
|                                   | PRAÇA Main Events      | 1                                                | 1300     | 4                        | 5200         |
|                                   | <b>Total:</b>          |                                                  |          |                          | <b>8300</b>  |
| <b>TOTAL REVENUE</b>              |                        |                                                  |          |                          | <b>69500</b> |

|                                                   |                    |                        |          |                          |              |
|---------------------------------------------------|--------------------|------------------------|----------|--------------------------|--------------|
|                                                   |                    | <b>POUSIO Expenses</b> |          |                          |              |
|                                                   |                    | <b>#</b>               | <b>€</b> | <b>Annual recurrency</b> | <b>Total</b> |
| POUSIO General Expenses                           | Accountant         | 1                      | 62       | 1                        | 62           |
|                                                   | Website + Domain   | 1                      | 94       | 1                        | 119          |
|                                                   | Designer           | 1                      | 100      | 6                        | 600          |
|                                                   | Marketing          | 1                      | 400      | 12                       | 4800         |
|                                                   | Full-time Employee | 2                      | 850      | 14                       | 23800        |
|                                                   | Part-time Employee | 1                      | 450      | 14                       | 6300         |
|                                                   | <b>Total:</b>      |                        |          |                          | <b>35681</b> |
| air_POUSIO expenses Pre-Residency (per residency) | Transportation     | N/A                    | 50       | 4                        | 200          |
|                                                   | Gasoline and Tolls | N/A                    | 100      | 4                        | 400          |
|                                                   | Food               | N/A                    | 25       | 4                        | 100          |
|                                                   | Transportation     | N/A                    | 1500     | 4                        | 6000         |
|                                                   | Gasoline and Tolls | N/A                    | 200      | 4                        | 800          |

|                                            |                                  |     |     |   |              |
|--------------------------------------------|----------------------------------|-----|-----|---|--------------|
| <b>air_POUSIO expenses (per residency)</b> | Insurance                        | 7   | 50  | 4 | <b>1400</b>  |
|                                            | Artists' Bursary (for residence) | 7   | 500 | 4 | <b>14000</b> |
|                                            | Artists' Grant for Materials     | 7   | 150 | 4 | <b>4200</b>  |
|                                            | Coordinator Fee                  | 1   | 200 | 4 | <b>800</b>   |
| <b>Total:</b>                              |                                  |     |     |   | <b>27900</b> |
| <b>PRAÇA expenses (per event)</b>          | Artists' Cachê                   | N/A | 200 | 2 | <b>400</b>   |
|                                            | Perishables                      | N/A | 200 | 6 | <b>1200</b>  |
|                                            | Production                       | 3   | 50  | 6 | <b>900</b>   |
| <b>Total:</b>                              |                                  |     |     |   | <b>2500</b>  |
| <b>TOTAL EXPENSES</b>                      |                                  |     |     |   | <b>66081</b> |
| <b>SURPLUS</b>                             |                                  |     |     |   | <b>3419</b>  |

|                                                         |                |   |     |   |              |
|---------------------------------------------------------|----------------|---|-----|---|--------------|
| <b>air_POUSIO costs donated in kind (per residency)</b> | Accommodation  | 7 | 210 | 4 | <b>5880</b>  |
|                                                         | Food           | 7 | 300 | 4 | <b>8400</b>  |
| <b>Total:</b>                                           |                |   |     |   | <b>14280</b> |
| <b>PRAÇA costs donated in kind (per event)</b>          | Artist's Cachê | 1 | 500 | 4 | <b>2000</b>  |
|                                                         | <b>Total:</b>  |   |     |   | <b>2000</b>  |

## Appendix 7 | Financial Ratios for Projections of Phases 1 and 2

|                                  | Phase 1 | Phase 2 |
|----------------------------------|---------|---------|
|                                  | Y1 & Y2 | Y3 & Y4 |
| Savings indicator                | 1,0844  | 1,0517  |
| Nonprofit Operating Margin Ratio | 0,0778  | 0,0492  |
| Program Service Expenses (air)   | 0,2370  | 0,4222  |
| Program Service Expenses (PRAÇA) | 0,0632  | 0,0378  |
| Personnel Expense                | 0,5712  | 0,4555  |