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DEFINING THE PORTUGUESE *SAVOIR FAIRE*

JOANA PINTO SOARES MOREIRA

47896

Work project carried out under the supervision of:

Professor Catherine da Silveira

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Abstract

The *savoir faire* is at the foundation of any luxury brand. It is associated with a made-in label, that conveys a country's identity. As opposite to countries with a well-established definition of the *savoir faire*, such as France or Italy, there is currently no definition of the Portuguese *savoir faire*. The purpose of this work project is to define the Portuguese *savoir faire*, through the analysis of the term in France, Italy, and USA, which have renowned made-in labels, through the lenses of the country-of-origin framework, and qualitative interviews to experts on the Portuguese *savoir faire*.

Keywords: *Craftmanship, Savoir-faire, Made-in label, Intangible cultural heritage, Portugal*

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Table of Contents

1 Introduction..... 3

2 Contextual Background..... 4

 2.1 Definition of Luxury..... 4

 2.2 The *Savoir Faire*..... 5

 2.2.1 Definition of Craftsman (*Artesão vs. Artífice*) 5

 2.2.2 The *Savoir Faire* Through the Years in Portugal 6

 2.2.4 The *Savoir Faire* in Luxury 7

3 Addressing the Work Project Topic 9

 3.1 Methodology..... 9

 3.2 Research Insights 12

 3.2.1 Interview Insights..... 12

 3.2.2 Analysis of Other Countries’ *Savoir Faire* 19

4 Conclusions 23

5 Research Limitations..... 23

6 Implications for Laurel..... 25

References 26

Appendices 32

1 Introduction

The present work project was suggested under the scope of an internship with Laurel – the Portuguese Association of Brands of Excellence. Laurel’s mission is grounded on three main pillars, namely: to bring together the Portuguese brands of excellence, to generate competencies on the associated brands, and to preserve and dignify the Portuguese *savoir faire* (Laurel 2021). Laurel has currently integrated the European Cultural and Creative Industries Alliance (ECCIA), an organization bringing together seven European cultural and creative industries organizations: Comité Colbert (France), Fondazione Altagamma (Italy), Circulo Fortuny (Spain), Walpole (UK), Gustaff III Kommitté (Sweden), Meisterkreis (Germany), and Laurel, which between them, characterize over 600 brands of excellence (ECCIA 2022), gathering, for each country, the highest form of *savoir faire*.

There is no consensus on the definition of the term ‘*savoir faire*’. However, a country’s *savoir faire* is associated with a made-in label that communicates a country’s identity and influences how consumers perceive a determined product or service, based on how they feel about the country-of-origin (White 2012). While some countries have an established *savoir faire*, others don’t. The French and Italian made-in labels are the most recognized when it comes to personal luxury goods manufacturing, being associated to distinctive forms of luxury (Maman Larraufie 2022), consequently associated to a characteristic *savoir faire*. Although there is currently no established definition of the Portuguese *savoir faire*, it is very vast and complex. It has a heritage of more than 600 years, specially developed during the maritime explorations through the cultural exchanges between Portugal and the occupied territories, which resulted in a culturally rich *savoir faire* with several years of accumulated knowledge.

The purpose of this work project is to contribute to define the Portuguese *savoir faire* and explore in what ways it is different from other countries characterized by a recognized made-in label.

2 Contextual Background

2.1 Definition of Luxury

Before addressing the *savoir faire* and its connection to luxury, it is important to define the notion of luxury. This concept is not consensual, being dependent on the context it is used. There are six main approaches to the concept of Luxury (da Silveira 2022, 3), characterizing different perspectives:

The *original definition* derives from the Latin “*luxus*”, which stands for “excess”. This approach takes luxury as unnecessary and is characterized by overconsumption that goes beyond what customers need (da Silveira 2022, 4).

The *traditional definition* is grounded on the conventional qualities of luxury, i.e., derives from the aesthetic excellence and the finesse of craftsmanship (da Silveira 2022, 9-10). This approach assumes the contribution of strong human content during the production of each piece. Additionally, it assumes a natural rarity, not only regarding the scarcity of the materials used but also of skilled craftsmen with the necessary know-how (*savoir faire*).

The *luxury as a distance* approach originates from the Latin “*Luxatio*”, which stands for “distance”. In this case, luxury symbolizes the distance between the brand’s awareness and its access (Kapferer and Bastien 2012) which is intentionally restricted by the brand itself. On this note, a greater gap leads to a superior luxury status (da Silveira 2022, 17).

The *luxury as the creator’s light* approach derives from the Latin “*Lux*”, which means “light”. The approach is based on the sacralization of the brand’s creator, and expresses its artistic inventions, regardless of the market needs (da Silveira 2022, 38). This obliges the brand to be constantly feeding the dream to avoid losing the myth that was created around the creator.

The *luxury as a social marker* approach perceives luxury as a sign of status used to create social stratification. The consumption of luxury brands operates as a pass to be part of a certain social group, and therefore buyers don't desire the product per se but for what it represents (Kapferer and Bastien 2012).

The *new luxury paradigm* approach is a combination of the previously mentioned approaches. To be considered luxury, an item should fulfil two functions: an individual and a social function. The individual function represents the *substance* of the products, indicating its quality and excellence, while the latter is a *statement* towards others, symbolizing a status (da Silveira 2022).

In this project we aim to analyze the Portuguese *savoir faire* through the lens of the traditional definition and the new luxury paradigm definition.

2.2 The *Savoir Faire*

To the best of our knowledge there is no established definition of *savoir faire*. However, in the literature, *savoir faire* is related to other concepts: the concept of *artisan* and the concept of craftsmanship (Burstoff 2022).

2.2.1 Definition of Craftsman (*Artesão vs. Artífice*)

According to UNESCO, an *artisanal product* is one that is either produced entirely by hand, or with the help of hand and mechanical tools, as long as the direct manual contribution of the artisan remains a crucial element of the finished product (UNESCO; International Trade Centre 1997). These products have a special nature, that derives from their unique features, which can be “utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously, or socially symbolic and significant” (UNESCO; International Trade Centre 1997). Furthermore, consistent with the Cambridge dictionary, a craftsman is someone

who does skilled work in a particular crafts area, mainly by hand (Cambridge Dictionary 2022). While there is only one word for the above-mentioned concept in most Latin-derived languages, for example, *Artigiano* in Italian, *Artesano* in Spanish, and *Artisan* in French, in Portugal there are two words: *Artesão* and *Artífice*. Therefore, it is essential to make a distinction between the two. An “*artesão*” is an individual who autonomously practices skilled work by hand (Dicionários Porto Editora 2022), usually associated to popular craftsmanship. On the other hand, an “*artífice*” is an artist practicing a skilful art, i.e., a skill that demands a precise technique that takes several years of training and education to accomplish (Dicionários Porto Editora 2022), which is associated with the entrepreneurial side of the *savoir faire*. The title of “*artífice*” implies a manufacturing technique that can only be achieved with several years of instruction, which is not the case for the “*artesão*”.

2.2.2 The *Savoir Faire* Through the Years in Portugal

The concept of *savoir faire* may be relatively recent, however, some of the diverse skills and techniques used when producing *savoir faire* can be traced back to the pre-Christ times. An example found is the **textile** production on the Iberian Peninsula, particularly knitting and sewing, which was developed during the Bronze Age, specifically between 2200 and 1500 BC (Rial, Maestre and Padilla 2021, 324). According to the literature, in the Iberian Peninsula there was a deep understanding of plant and animal fibres’ properties which enabled its use on manufacturing clothing, basketry, and ropes (Rial, Maestre and Padilla 2021, 338). The Bronze Age is characterized by the period where humans started working with **metals**, to produce bronze tools and weapons that would be replacing the stone objects (Editors, Bronze Age 2018). The era marked not only the discovery of the rope and fibre, but also the beginning of craft specialization such as tool making and cloth weaving (Editors, Bronze Age 2018). The end of the Bronze Age was marked by the Iron Age (1200 to 600 BC), where the use of bronze was switched by the iron, pioneering the **steel** manufacture (Editors, Iron Age 2021). During the

Iron Age, major advances were made on pottery techniques with the introduction of the pottery wheel, and on woodworking with the introduction of the lathe, which is a woodturning machine (Richards 2011).

Following the Iron Age, the Medieval Age brought a set of new materials, skills, and techniques to European societies. Characterized by exploration, trade, and colonization (Bork and Kann 2008, 1), during this era, Europe began maritime explorations with naval expeditions across both the Atlantic and Pacific Oceans, which were pioneered by Portugal and Spain (Mancall 1998, 26). From the maritime explorations, nations not only took part of their cultures to the most distinct parts of the world, but they also brought back part of these cultures home, enriching them significantly by incorporating several unique items (Mancall 1998, 33) such as sugar, cotton, silk, spices, and **jewellery**, originally from the Americas and India, or **porcelain** from China (Briney 2020). These items are commonly used today and inherent to the *savoir faire* of most European countries. It is important to understand nations' historical background to analyse how each country influences and is influenced by other nations, which explains certain culture similarities between countries.

2.2.4 The *Savoir Faire* in Luxury

The *savoir faire* is a wide concept that comprises different sectors. It is not entirely related to the luxury industry, however, there is a specific form of *savoir faire* in which luxury depends on, which is a superior form of *savoir faire*. According to the traditional definition of luxury presented in section 2.1., luxury is associated with skilled and well-trained professionals with an accumulated knowledge on the manufacturing process of each product, which is the *savoir faire* (Campana, Cimatti and Melosi 2016, 668). Most luxury brands start with a master craftsman with an ambition, who opens a small atelier to create extraordinary products with a superior quality (KPMG & Circulo Fortuny 2022). This is the case of, for example, Chanel who started with hats, and Hermès with the leather horse harness (Maincourt 2022, 9-11). High-end

craftsmanship is therefore the driving aspect behind luxury brands and the luxury industry, not only adding value to the brands, but also sustaining a country's intangible heritage by preserving the unique *savoir faire* which has been accumulated for many years (KPMG & Circulo Fortuny 2022, 30).

Similarly, a country's *savoir faire* is linked to a **made-in** label that not only informs the consumer on the country-of-origin of a product or service, but also influences the way consumers perceive it. The **country-of-origin effect** is a framework indicating how the reputation of a country can influence the perception of a certain product or service (White 2012). According to this framework, each made-in label is associated with a particular differentiating factor, for example, the made-in France is associated with the **design** (Maman Larraufie 2022, 63) while the made-in Italy is associated with the **product** attributes (Maman Larraufie 2022, 41) and the made in USA with the **user** as it is based on product functionality (Maman Larraufie 2022, 80). On the 2019 True-Luxury Global Consumer Insight report, BCG & Altgamma considered the 10 largest luxury markets, covering 85% of the total luxury sales value. The "made-in" trend was between the top 12 key trends in the luxury market for 2019 (BCG & Altgamma 2019). The preferred personal luxury goods manufacturing country in 2018 – excludes cars, yachts, design, and lighting – was Italy, with 29% of overall preference, strengthening its leading position among the Chinese and Millennial consumers (BCG & Altgamma 2019). In fact, according to Deloitte's 2021 Global Powers of Luxury Goods report, 26% of the top 100 luxury companies are Italian, embodying 11,3% of the luxury goods sales (Deloitte 2021). France is the second most desired country-of-origin for luxury goods manufacturing, with 21% overall preference, representing 8% of the top 100 luxury goods companies, even though characterizing 28,1% of the global luxury goods sales (BCG & Altgamma 2019; Deloitte 2021). The USA have an overall preference of 12%, representing 15% of the top 100 luxury companies and 18,8% of the luxury goods sales (BCG & Altgamma

2019; Deloitte 2021). Nevertheless, while Italy is leading on the Apparel, Shoes and Handbags, and Jewelry sectors with 34%, 38% and 20% respectively, France is the preferred country of origin for cosmetics manufacturing, with 40% of preference (BCG & Altgamma 2019, 46). As other countries are concerned (see Appendix 1), the preference for the made-in Switzerland decreased by 1% from 2014 to 2018, to an overall preference of 9%, yet keeping an overall fourth position and leading on watch manufacturing, with 57% of preference (BCG & Altgamma 2019). Moreover, while the made-in Germany decreased by 4% to an overall preference of 7%, the made-in UK and the made in China stagnated at an overall preference of 6% and 5% respectively.

3 Addressing the Work Project Topic

3.1 Methodology

With the purpose of exploring the concept of Portuguese *savoir faire*, and to locate it within the context of other countries' *savoir faire*, we combined two research approaches:

Qualitative research consisting of six qualitative semi-structured in-depth interviews to experts on the *savoir faire*, followed by a secondary data analysis of three other countries, characterized by a specific *savoir faire*.

In order to understand experts' knowledge on the Portuguese *savoir faire*, primary data was collected through the semi-structured in-depth interviews, which lasted for about 40 minutes. The experts were selected based on their knowledge and connection to the Portuguese *savoir faire*, mainly professionally:

Table 1 - Savoir Faire Experts Interviewed

Interviewee's name	Interviewee's Profession
Jorge Leitão	CEO of Leitão & Irmão. Portugal's oldest jewellery manufacturer, since the 18 th century, and among the oldest in the world.
Catarina Cardoso	CEO of <i>Viúva Lamego</i> , the main reference in tile production and ceramics in Portugal, founded in the 19 th century.
Maria João Burstoff	President of <i>Ricardo Espírito Santo Silva Foundation</i> (FRESS), a referenced institution in the propagation and preservation of various Portuguese <i>savoir faire</i> techniques.
Gonçalo Lopes Cardoso	Woodwork craftsman with several years of expertise and training, who graduated from the Ricardo Espírito Santo Silva Foundation.
Luís Rocha	Director of CEARTE, a specialised training centre for craftsmanship which develops professional training activities, and recognition and validation of skills.
Misha Pinkhasov	University professor and writer, with broad knowledge on luxury and the <i>savoir faire</i> .

Source: Work Project's author, based on Laurel 2022, FRESS 2022, and CEARTE 2022.

The experts were asked to provide a description of the Portuguese *savoir faire*, based on their personal experience and knowledge, and to give their opinion on its strengths and weaknesses (please see the full interview guide on Appendix 2). To analyse the data collected from the interviews, we created a matrix organized by sectors and by interviewee (Table 2), with the purpose of identifying what each interviewee says about the industries in which Portugal excels in, and in what way. Additionally, we created a second table, organized by interviewee, which provides evidence on how the Portuguese *savoir faire* is being preserved by different organizations (Appendix 3), and expressing which arts of the Portuguese *savoir faire* are being kept and how.

Furthermore, to identify a possible differentiating factor for the **made-in Portugal's *savoir faire***, and in what way is it different from the other countries, we selected three cultures to analyze based on Maman Larraufie's (2022) **made-in effect** framework, under the scope of the new luxury paradigm and the traditional definition approaches to luxury, presented in the 2 Contextual Background chapter.

Considering the tight connection between the luxury industry and the *savoir faire*, and due to a scarcity of available information on the sectors of manufacturing activity with high *savoir faire* in each country, we grounded our analysis on the sectors with high *savoir faire* within the luxury field, as these represent the sectors with a solid *substance*, in the form of *finesse of craftsmanship*. The countries selected were the ones with the most distinguished made-in labels: France, Italy, and USA, according to BCG & Altagamma (BCG & Altagamma 2019). These countries encompass 49% of the top 100 luxury goods companies and 58,2% of luxury goods total sales (Deloitte 2021), which is illustrated in Appendix 4. Thus, we can consider these countries to be the biggest players in the luxury industry. Each of these countries has a clear distinct differentiating factor for its made-in label – i.e., design for made-in France, the product for made-in Italy and the user for made in USA (Maman Larraufie 2022), as mentioned in section 2.2.4 – which makes it easier to compare to the made-in Portugal and therefore evaluate in what way the latter stands out from the others.

The *savoir faire* sectors within each country were obtained from the countries' organizations of cultural and creative industries, that belong to ECCIA, that is, Comité Colbert and Fondazione Altagamma, on behalf of France and Italy respectively. In the case of the United States, because of a nonexistence of an American Cultural and Creative Industries Association, we will ground our analysis on data from the National Institute of Standards and Technology.

3.2 Research Insights

3.2.1 Interview Insights

From the conducted interviews, the main insight is that there is currently **no definition** of the Portuguese *savoir faire*. However, according to the expert's insights, there is a convergence on the list of the manufacturing sectors in which Portugal excels in, which are presented in the table below:

Table 2 - Manufacturing Industries in Which Portugal Excels in

	Luis Rocha	Gonçalo Lopes Cardoso	Maria João Burstorff	Catarina Cardoso	Jorge Leitão	Misha Pinkhasov
Woodwork	Together with cork work , represents 9,25% of total manufacturing activity	The Portuguese wood inlaying technique is used exclusively in Portugal. It's a technique similarly used by the Italians using stone Its difficult to distinguish between industrial and handmade wood furniture in terms of numbers, but there are several handmade furniture makers in Portugal The Ricardo Espirito Santo Silva Foundation gathers the six woodwork arts, between the 18 arts that it provides	At FRESS, six arts of the woodwork sector are kept and passed on. These are the carving , the inlaying , the joinery , the caning , the polishing , and the sawing	Portugal stands out on the woodwork sector	The Ricardo Espirito Santo Silva Foundation keeps the furniture manufacturing <i>savoir faire</i> alive Portugal has a unique naval construction in wood technique that comes from the ocean navigations (XV and XVI centuries), where Portugal turned the art of sailing into the science of sailing	Portugal is very strong in woodwork and wood furniture making
Metalwork	5,30% of total manufacturing activity	The Portuguese filigree technique is exclusively Portuguese. Its <i>savoir faire</i> is so complex that other countries couldn't copy These are the most difficult to identify because these arts are disappearing, such as casting, chiselling, tinwork, and the filigree The Jewellery in Portugal is extremely alive and of great quality which is recognized internationally	The Ricardo Espirito Santo Silva Foundation has the only workshop in the world with a manual gold beater machine, apart from one workshop in Italy.	The Portuguese jewellery is very good, although not having the recognized value	The Ricardo Espirito Santo Silva Foundation keeps the <i>savoir faire</i> for the furniture manufacturing hardware alive Jewellery and goldsmiths are very good in Portugal, also a very strong sector in Portugal	Portugal is very strong in metalwork such as filigree and jewellery
Porcelain and Ceramics	Second largest sector of activity with a share of 12,66%	Very active sector in Portugal and easily identifiable	-	Portugal stands out on this sector, mainly on tile manufacturing, where it has an accumulated expertise of more than 173 years old by Víuva Lamego, and on porcelain and ceramics manufacturing by Vista Alegre which is recognized and valued internationally	A very strong manufacturing sector in Portugal	Portugal is very strong in ceramics. This is the first sector that comes to my mind when I think of Portuguese <i>savoir faire</i> , which is a whole range from bathtubs to tile work. Its more about the shapes and the raw materials used, and the glazing surface treatment.
Textiles	Most representative sector in the manufacturing industry, with 30,52% of shares	The arts in the textile sector are the most active in Portugal, and therefore the easiest to identify, such as the embroideries and the lace	-	The Portuguese Arraiolos' rugs used to be internationally recognized, but currently are not so strong	-	Very strong in textiles, more specifically home textiles. Particularly linens both in terms of quality of the weaving and, when there is embroidery , the quality of the embroidery. The Portuguese <i>savoir faire</i> has the performance. You can buy bedsheets with a fantastic quality that are not expensive. I think the Portuguese <i>savoir faire</i> has the performance but very often the first part (aesthetics) of the equation is lacking.
Wine Production	Together with the gastronomy sector, it represents 8,63% of the total manufacturing industry	-	-	The Portuguese wine production is of high quality, regardless of being regular white or red wine, or Port Wine	-	Portugal is very strong in wine production
Leather goods	3,46% of total manufacturing activity	-	-	-	Portugal has a leather tanning technique with a long history that it keeps alive	Portugal is very strong in leather work

		Luis Rocha	Gonçalo Lopes Cardoso	Maria João Burstorff	Catarina Cardoso	Jorge Leitão	Misha Pinkhasov
Sectors	Footwear	-	The greatest point of difference between the Portuguese footwear manufacturing and the Italian or French footwear manufacturing is the made-in label, because most of these brand's manufacture in Portugal, so it is true that the Portuguese footwear manufacturing is at the same or higher level than the Italian or French manufacturing	-	Although it has been losing its popularity, the Portuguese footwear is of high quality	-	-
	Moulds	-	-	-	-	Portugal is very good on the molds manufacturing, especially the ones for the automobile industry.	-
	Gastronomy	-	The Portuguese Gastronomy is very strong but extremely undervalued worldwide	-	-	The way Portugal treats and conserves food, such as the olive oil, the salted cod, the canned sardines, the dried figs and almond stuffed figs (etc)	-
	Bakery	The sector is rejuvenating and getting some representativeness back	-	-	This is an area where Portugal stands out	-	-
	Cork work	-	-	-	Portugal's cork work is a top-of-mind manufacturing sector where Portugal Stands out	-	Portugal is very strong in cork work, it still needs to find a sophisticated form of artistic expression. As a floor or a wall, it is very interesting. We see it in tourist shops that you can do interesting things with cork in terms of clothing or personal accessories, but there's not a lot of interest and investing in cork design. However, from a sustainability point of view, I don't know if we could go very far.
	Service	-	-	-	-	-	There is wonderful personal investment, but there is a certain intuition that lacks, because training isn't enough, although it is compensated by the personal approach and investment Culturally, Portuguese workers are devoted and take responsibility for the product they create and they are emotionally invested in doing a good job, there is a level of personal pride, that I think in other countries you don't get from crafts people and from artisans.

Source: Interviews conducted by the Work Project's author

Additionally, according to the *National Crafts Registry* (2022) there are, in Portugal, 183 manufacturing activities grouped in 12 groups (illustrated on Table 3), 13 if “other arts and crafts” are considered.

However, these values consider all handicraftsmen, from the “*artesão*” to the “*artífice*”, as long as these are registered and have a license. Having this in mind, the values provided by the National Crafts Registry may not be fully representative of the Portuguese *savoir faire* reality. Nevertheless, according to the information given by the National Crafts Registry, it is possible to identify the largest sectors of manufacturing activity in Portugal, exhibited on Table 3:

Table 3 - Groups of Manufacturing Activity in Portugal

Groups of Manufacturing Activity	%
Group 01 – Textile Arts and Crafts	30,52%
Group 02 – Porcelain and Ceramics Arts and Crafts	12,66%
Group 03 – Vegetal Elements Arts and Crafts	3,62%
Group 04 – Leather Work Arts and Crafts	3,46%
Group 05 – Woodwork and Cork Work Arts and Crafts	9,25%
Group 06 – Metalwork Arts and Crafts	5,30%
Group 07 – Stonework Arts and Crafts	1,76%
Group 08 – Paper and Graphic Arts and Crafts	2,95%
Group 09 – Traditional Construction Arts and Crafts	0,31%
Group 10 – Heritage Restoration, Furniture and Integrated	0,03%
Group 11 – Common Good Restauration	1,11%
Group 12 – Handcrafts Food Production and Confection	8,63%
Group 13 – Other Arts and Crafts	20,39%

Source: Instituto do Emprego e Formação Profissional (IEFP); CEARTE, 2022. “Estatuto do Artesão e da Unidade Produtiva Artesanal”

Consistent with the values presented, when asked about the sectors of the manufacturing industry in Portugal, the interviewees considered the textile and the porcelain and ceramics sectors, but particularly the textiles as “the most active in Portugal, therefore the easiest to identify” (Interview Gonçalo Lopes Cardoso 2022). Within these sectors, specific arts stand out which, in the case of the textile sector are the **embroideries** (interview Gonçalo Lopes Cardoso and Misha Pinkhasov 2022); the **tapestry**, more precisely, the Portuguese notorious Arraiolos’ rugs (Interview Catarina Cardoso 2022); and home textiles such as linens’ **weaving** techniques (Interview Misha Pinkhasov 2022). The highlighted arts on the porcelain and ceramics sector were the **tiles** manufacturing, which has a 173-year-old expertise gathered at Viúva Lamego, and the internationally recognized Vista Alegre’s **porcelains** with 198 years of accumulated *savoir faire* (Interview Catarina Cardoso 2022). Despite not being the largest sectors, the most mentioned by the interviewees were the **Woodwork** and **Metalwork** sectors, which were

mentioned by all the respondents. Similarly, within these sectors, particular arts were highlighted by the interviews, specifically the Portuguese **wood inlaying** technique, which is “exclusively used in Portugal” (Interview Gonçalo Lopes Cardoso 2022); the **handmade wood furniture** (Interview Misha Pinkhasov 2022); and the Portuguese **wood naval construction** technique, a “unique naval construction in wood technique that comes from the maritime explorations” (Interview Jorge Leitão 2022), which is currently only used in Portugal. The arts emphasised in the metalwork sector were the Portuguese **jewellery**, which is of “extremely high quality” and is “internationally recognized for its high quality” (Interview Jorge Leitão 2022). It is important to notice that jewellery manufacturing involves most of the metalwork arts, which, apart from the ones mentioned at Table 2, are the chiselling, casting, tinwork, and the metal sawing. The Portuguese **filigree** technique was underlined by two of the interviewees. This practice is also “exclusively Portuguese” due to the complexity of the procedures, that makes it difficult to replicate by other countries (Interview Gonçalo Lopes Cardoso 2022); Finally, the **gold beating** technique was mentioned since Portugal has “the only manual gold beating machine in the world, apart from one workshop in Italy” (Interview Maria João Burstoff 2022), which can be found at FRESS. The arts on the metalwork sector were considered to be the “most difficult to identify because these are disappearing” (Interview Gonçalo Lopes Cardoso 2022), which is the case of filigree, casting, tinwork, and chiselling. The handcrafted food production and conception is the fourth largest group within the 12 groups of manufacturing activity (Table 3), as it includes a variety of offer possibilities difficult to compete with. Within these group, the interviewees highlighted the **wine production** which stands out for its “high quality, regardless of being red, white, or port wine” (Interview Catarina Cardoso 2022), and specific Portuguese **treating and conserving food techniques**. Some examples of excellent Portuguese foods are the olive oil production, the salted cod, the canned sardines, which have a particular conservation technique, the dried figs, and the almond stuffed

figs (Interview Jorge Leitão 2022). Other sectors were mentioned by the interviewees, although in a smaller frequency. The **leather work** was one of the mentioned sectors, in which Portugal excels in due to its longstanding tanning techniques (Interview Jorge Leitão 2022). The **footwear** manufacturing was also highlighted, although not being currently as active as before. This is a sector where Portugal's high manufacturing quality is internationally recognized, as "most of these [Italian and French] brands manufacture in Portugal" their footwear designs (Interview Gonçalo Lopes Cardoso 2022). The Portuguese **basketry** was mentioned by some interviews. This craft is integrated in *Group 03 – Vegetal Arts and Crafts* of the groups of manufacturing activities (Table 3). The sector is currently "rejuvenating and regaining some representativeness back" (Interview Luis Rocha 2022). Another mentioned sector was the **cork work**, which is a sector with a lot of potential, although there's no apparent "interest nor investments on its design to make it sophisticated and appealing" (Interview Misha Pinkhasov 2022). Finally, although not being mentioned by most interviewees, Portugal is considered to be very good on **mould** manufacturing, especially for the automobile industry (Interview Jorge Leitão 2022), and in terms of **services**, in the sense that "Portuguese workers are devoted and emotionally invested in the products they create" (Interview Misha Pinkhasov 2022), being determined to do a good job on the manufacturing of each product.

The analysis of the interviews indicates evidence of strong craftsmanship in Portugal and of organizations that work towards the preservation of the Portuguese *savoir faire* (Appendix 3), which in this case are CEARTE and FRESS. The mission of CEARTE training center is to provide skills to the craftsman and artisans so that they have the "right tools to respond positively to the challenges they are faced with" (Interview Luís Rocha 2022). CEARTE offers training on several areas, however, not all of them are directly connected to the preservation of the *savoir faire*. Apart from training on ceramics, textiles, metals, woodworking, basketry, and

restauration, CEARTE offers management and marketing training, between other offers, as complementary (CEARTE 2022).

The *Ricardo Espírito Santo Silva Foundation* offers training on traditional crafts. As mentioned by the interviewees, the foundation gathers “18 arts of the Portuguese *savoir faire*” (Interview Gonçalo Lopes Cardoso and Maria João Burstoff 2022), grouped in five groups: Woodworking, Metalworking, Book Binding and Decoration, Decorative Painting and Gilding, and Textiles, Upholstery and Passementerie. Each of these crafts is taught by a master craftsman, that passes on their accumulated *savoir faire*. The foundation offers a variety of professional degrees that include different possible courses, each one with 25 to 50 hours. After obtaining the degree, some students are invited to stay at FRESS’ workshops as professional craftsman. Apart from an educational offer, the *Ricardo Espírito Santo Silva Foundation* contributes to the conservation and preservation of Portuguese heritage, as it is recognised for its conservation and restoration abilities.

Apart from the organizations preserving the Portuguese *savoir faire* techniques, from the interviews, there is evidence that these skills are passed on from craftsman to craftsman within the company’s factories. This is the case of Viúva Lamego, which has a knowledge and technique exchange between the company’s workers and young artists that come from different countries, to learn the renowned expertise on tile manufacturing of Viúva Lamego, but also teach their own knowledge (Interview Catarina Cardoso 2022).

From the analysis of the interviews, together with the analysis of the groups of manufacturing activities, it is evident that the most mentioned sectors in which Portugal excels in, are the ones with largest share of manufacturing activity. Additionally, the interviewees mentioned seven out of twelve groups of activity, as sectors in which Portugal excels in, which can suggest that Portugal is exceptional on manufacturing, regardless of the sector. Overall, there is much more

grounding to a possible definition of the Portuguese *savoir faire* in terms of production than idea generation. The manufacturing perspective of the Portuguese *savoir faire* emerges from two different dimensions: First, its historical dimension. That is, during the 15th and 16th centuries, due to its geographical position, Portugal was in the centre of the world exchange (Interview Jorge Leitão 2022). Therefore, the country absorbed knowledge and techniques inspired on the different cultures on its own *savoir faire* (Interview Jorge Leitão 2022). Secondly, Portugal has a long tradition of manufacturing for recognized luxury and premium brands, since “the quality of the Portuguese manufacturing is recognized across the creative industry professionals” (Interview Misha Pinkhasov 2022). As a consequence, many Portuguese manufacturing ateliers with a strong *savoir faire* focus their innovation capabilities on improving the process of production, instead of creating and developing new styles (Interview Misha Pinkhasov 2022). According to Catarina Cardoso (2022), Portugal has a “capacity for execution that makes it stand out” from other countries, which leads “big Italian and French luxury brands [to] manufacture in Portugal” (Interview Gonçalo Lopes Cardoso 2022). This is the case of Gucci, for example, that comes to Portugal to manufacture clothing and footwear products (Interview Gonçalo Lopes Cardoso 2022). There is a risk aversion in Portugal, in terms idea generating: Portuguese manufacturing companies produce other brands’ creations instead of coming up with their own ideas (Interview Misha Pinkhasov 2022).

Our research shows evidence of a strong Portuguese *savoir faire* in terms of *substance*, particularly in some sectors. However, this *savoir faire* takes a ‘*Savoir Produire*’ (i.e., Know how to make) perspective rather than a ‘*Savoir Creer*’ approach (i.e., know how to create), as a result of a risk aversion on idea generating.

3.2.2 Analysis of Other Countries' *Savoir Faire*

According to UNESCO (2003) Intangible Cultural Heritage (ICH) is the set of practices, expressions, knowledge, and skills, as well as the instruments, objects, artefacts, and cultural spaces associated with it, that countries recognize as part of their cultural heritage. It is passed down from one generation to the next, being continuously shaped according to the social, political, and economic environments evolution through time (UNESCO 2003). The intangible cultural heritage comprises five domains, one of which being **traditional craftsmanship** (Okumu 2016). Therefore, traditional crafts reflect a country's historical inheritance and economic context through the years, shaping and adapting its *savoir faire* according to the resources available (Interview Gonçalo Lopes Cardoso 2022). Thus, to understand a country's *savoir faire*, it is necessary to first understand its historical context and economic evolution.

3.2.2.1 The *Savoir Faire* in France

The notion of luxury as a creative industry was born in France, during the reign of Louis XIV, with the introduction of the *haute couture* and the *couturière* (Lipovetsky and Roux 2003). It was initially associated with religion, and limited to royalty, as a symbol of *status* (Lipovetsky and Roux 2003). As a consequence of Louis XIV's strong relationship with art, and aspiration to establish the French artistic supremacy in Europe (Isherwood 1969), most of the arts of the French *savoir faire* were developed during this period, which translated in its strong cultural historical inheritance.

According to Comité Colbert (2021), the French *savoir faire* can be divided into fourteen sectors: leather and leather goods, haute couture and fashion, gastronomy, design and decoration, editing, earthenware and porcelain, jewellery and watchmaking, music instruments, silversmithing, automobile, perfumes and cosmetics, glass and crystal, hotels and palaces, and wines and spirits. Within these sectors, there are specific arts in which France manufacturing stands out, distributed between 188 production territories (illustrated on Appendix 5).

The most traditional arts of the French *savoir faire* were developed between the 15th and 18th centuries. That is the case of the **glasswork**, that first appeared in 1586, in *Saint-Louis*, when the Bishop of Metz opened the first fire factory (Comité Colbert 2021). The technique is still used to this day, and is especially renowned for bottle manufacturing, particularly for perfumes, cosmetics, and spirits (Comité Colbert 2021). During the 16th and 17th centuries, the **leather** and **leather goods** technique flourished, encouraged by Jean-Baptiste Colbert, Louis XIV's minister of finance (Cochut 1846), who led France to becoming Europe's largest high-quality leather manufacturer (Comité Colbert 2021). Still during the 17th century, Louis XIV and Colbert developed vast plantations of orange trees and perfumed flowers in the region of *Grasse*, later used by the Court of Versailles as scents for accessories, originating French **perfumery** (Comité Colbert 2021). Although the practice of **earthenware** emerged in France at the end of the Renaissance period (14th to 17th centuries), only in 1768 did they discover deposits of kaolin, allowing French craftsmen to produce the first pieces of French **porcelain** in 1771, by the Royal Manufacturer (Comité Colbert 2021). In 1770, French **couture** boomed with the foundation of the first *couture* brand (Comité Colbert 2021). As a reference of French *couture* and *haute couture*, Paris has a high concentration of *haute couture* and fashion houses (Comité Colbert 2021). Apart from these sectors, France is also recognised for wind and string music instrument manufacturing, and silver **brassware**, and **tableware** (Comité Colbert 2021).

There is clear evidence of a strong historical inheritance on French *savoir faire*, with more than 400 years, that is an important economic asset for the country (Maman Larraufie 2022), having generated more than €9,7 billion, equivalent to 1,45% of French GDP in 2019 (KPMG & Circulo Fortuny 2022). The basis of French luxury is the design and the creation, built on traditional *savoir faire* techniques (Djelic and Ainamo 1999). Louis XIV and Jean-Baptiste Colbert had a significant role on the “artification” of the traditional crafts, which was fundamental to the development of the French *savoir faire* (Mendes and Ree-Roberts 2015).

According to Maman Larraufie (2022), the made-in France focuses on the design, i.e., it is intimately related with the *haute*, the style and the cut of the products. The strong connection of the *savoir faire* to its legacy builds around it the association to the couture, the prestige, and the sophistication of the design (Aiello, et al. 2009; Conti 2016). Then, although there is a strong *substance* on the French *savoir faire*, that results from its rich historical inheritance, the made-in France highlights its unique design and elegance, that reflect the *haute* and the association to the luxury status (Aiello, et al. 2009).

3.2.2.2 The *Savoir Faire* in Italy

Fondazione Altagamma gathers seven sectors of activity, namely fashion, design, jewellery, gastronomy, hospitality, automotive, and wellness, which reflect the Italian culture and its historical inheritance (Altagamma 2022). The made-in Italy focuses on the product, that is, a balance between product sobriety, simplicity, and quality (Maman Larraufie 2022). The quality of production is kept by the industrial model used: the Industrial Districts (*Distretti*). The *Distretti* model originated during the industrial revolution, with the birth of the Milano-Torino-Genova Industrial Triangle in the 1880's and the first fabric manufactures, particularly for **trimming** and **leather tanning** (Maman Larraufie 2022). They can be defined as production systems characterized by a concentration of small- and medium-sized companies, involved in several phases of the production of a certain product category (Gullia and Zazzi 2011). These clusters have highly specialized firms that operate within the same business field (Marchi and Grandinetti 2014), being responsible for determined stages of the production process, which are integrated through a complex network of inter-organizational relationships (Carbonara 2017). The use of industrial districts combines design, *savoir faire* and craftsmanship, which are the core of the excellence of the made-in Italy (Conti, Poletti and Rinaldi 2016). This is possible due to the proximity between the brand designers and creators to the manufacturers (G. M. Conti 2016), allowing for interrelations between organizations and factories

(Altagamma 2022). However, while keeping the high standards of quality, Italy resorted to mechanization and standardization processes, as well as partial outsourcing in order to increase productive capacities (Djelic and Ainamo 1999). Similarly to the French *savoir faire*, there is a strong connection to its cultural heritage that is reflected on the product details. The Italian *savoir faire* is able to transfer a sense of quality, together with ideals of beauty, creativity, elegance, and tradition (Krupka, Ozretic-Dosen and Previsic 2014).

Then, according to Altagamma (2022), there are seven distinctive traits of the Italian *savoir faire*: (1) a vocation on the aesthetics, namely in terms of style, design, taste for beauty, and elegance; (2) the quality of craftsmanship, in terms of manual agility and the transmission of the knowledge, the attention to detail and the creativeness of craftsmanship; (3) the cultural heritage, that is, the relationship with the Italian history and the connection to its roots that reflect the country's identity; (4) the social aspect of the Italian culture, creating a sense of community, supported by the industrial districts, and by family oriented companies; (5) the interrelations between organizations and factories; (6) the natural, cultural and production variety, that combines multiple cultures, styles and tastes; (7) creativity, characterized by inspiration, talent, passion, curiosity, flexibility and originality (Altagamma 2022).

3.2.2.3 The *Savoir Faire* in the United States

The made-in USA is focused on the user, that is, it is casual and based on product functionality rather than product design or quality (Maman Larraufie 2022). Although not having historical inheritance, the American luxury was built, after the industrial revolution, under the European standards, not only in terms of architecture, but also in terms of product manufacturing (Maman Larraufie 2022). Particularly in the fashion sector, the first fashion designers appeared in the 1970s – versus the 19th century European brands –, expressing the American style as casual elegance, which is leisure-oriented (Husic and Cicic 2009). As the creators of mass production and mass marketing, American companies were able to build prestige brands with no product

quality legitimacy, by focusing on user-oriented marketing approaches (Djelic and Ainamo 1999). As a consequence of the absence of historical inheritance, together with the cost-driven character of American brands, they outsource most of their production, mostly from Asia (Maman Larraufie 2022), with only a minimal set of in-house activities (Djelic and Ainamo 1999). Since they are user-oriented, American luxury brands focus their communication on inclusivity and building a sense of belonging (Maman Larraufie 2022), creating a space for dreams that reflect the needs of a particular customer group around the brand name (Djelic and Ainamo 1999). Despite the lower quality of the products, selling a lifestyle, allowed American luxury brands to sell anything, as consumers are buying the “American dream”, rather than a specific product per se (Maman Larraufie 2022). Consistent with the notion of the absence of hand craftsmanship activity in the United States, from the analysis of the National Institute of Standards and Technology, it is clear that the American manufacturing sector is mainly focused on industrial manufacturing rather than hand manufacturing (NIST 2021).

Then, despite the absence of a *savoir faire* in the sense of fine craftsmanship, which is translated into an absence of *substance*, the made-in USA label was able to build a *status* around it. Then, we can define the American *savoir faire* in terms of “*savoir vendre*”, which is at the opposite end of the spectrum, regarding the Portuguese *savoir faire*.

4 Conclusions

All things considered, although there is a clear definition of the *savoir faire* on the analysed countries, there is no definition of the Portuguese *savoir faire*. However, there are a set of sectors of activity in which Portugal excels in. Through the lenses of the made-in effect framework, the traditional definition of luxury, and the new luxury paradigm, we can define the Portuguese *savoir faire* in two steps:

First, according to Maman Larraufie's made-in effect framework, there are currently definitions of the made-in France in terms of design, the made-in Italy in terms of the product, and the made-in USA in terms of the user (Maman Larraufie 2022). From the analysis conducted, there is an evident opposition between the made-in USA and the made-in Portugal, i.e., while the first is fully focused on the user, the latter is entirely focused on the quality of the craftsmanship.

Secondly, according to the traditional definition of luxury and the new luxury paradigm, presented on section 2.1, a luxury brand needs to fulfil two functions: the *substance* and the *status* (da Silveira 2022). There is clear evidence of a balance between the *substance* and the *status* functions of the French and Italian *savoir faire*, that combine a strong sense of creativity with a strong finesse of craftsmanship *savoir faire*. They appear to be very similar, however, they differ not only on the sectors of activity in which each country is renowned for, but also on their definitions according to the made-in framework. In contrast, the American *savoir faire* has a strong *status*, built under the notion of the "American Dream", regardless of the absence of *substance*. On the contrary, from the analysis conducted, the Portuguese *savoir faire* stands out for its unique forms of craftsmanship, a result of an accumulated knowledge of more than 600 years. This is, the Portuguese *savoir faire* is based on a strong *substance* function, but with a low *status*. Additionally, there is a weak sense of creativity and innovation from Portuguese brands, that translates into a risk aversion when it comes to idea generating.

Therefore, based on the information collected, the made-in Portugal can be defined as the **substance** of the products. That is, we can define the Portuguese *savoir faire* as a "***savoir produire***", rather than a creative "***savoir créer***". Additionally, we can identify four traits of the Portuguese *savoir faire*: (1) a vocation on the **excellence** of specialized **craftsmanship**, in terms of uniqueness of techniques, characteristic of the Portuguese culture, and its preservation; (2) an extensive **cultural inheritance**, that combines more than 600 years of knowledge; (3) the **variety** of manufacturing activities, that reflect the Portuguese cultural legacy; and (4) the

authenticity of craftsmanship, in terms of the personal and emotional investment of each craftsman on their products and the attention to detail (Interview Misha Pinkhasov 2022).

Nevertheless, it is important to bear in mind that this is a fragile definition of the Portuguese luxury *savoir faire*. In order to be strong, it should have both the *substance* and *status* attributes. Therefore, in the long run, it is necessary to reflect of this definition.

5 Research Limitations

During the development of the present work project, research limitations were faced. Although being an essential topic, there is still a scarcity of research conducted, not only in the case of the Portuguese *savoir faire* and manufacturing industry, but at an international level. The available information is dispersed, and it is not treated.

The initial research method proposed, was to start by mapping all companies producing Portuguese *savoir faire*, first by sector, and then, after identifying the *savoir faire* for each company, performing an analysis of the specificities of the Portuguese *savoir faire* for each sector. However, due to an absence of information within each sector, this was not possible.

6 Implications for Laurel

The *savoir faire* is one of the main pillars of Laurel's mission. Not only there is an absence of information on this topic, but also the information that does exist, is very dispersed and difficult to find. As a solution, Laurel is working on the creation of a Competence Centre that gathers all the information on the Portuguese *savoir faire*. Therefore, the present work project acts as a basis to encourage the importance of the *savoir faire* project, providing qualitative insights on the Portuguese *savoir faire*.

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Management from the Nova School of Business and Economics.

DEFINING THE PORTUGUESE *SAVOIR-FAIRE*

APPENDICES

JOANA PINTO SOARES MOREIRA

47896

Work project carried out under the supervision of:

Professor Catherine da Silveira

16/12/2022

Table of Appendices

Appendix 1 - Country of Origin Consumer Preferences 34

Appendix 2 - Expert's Interview Guide 35

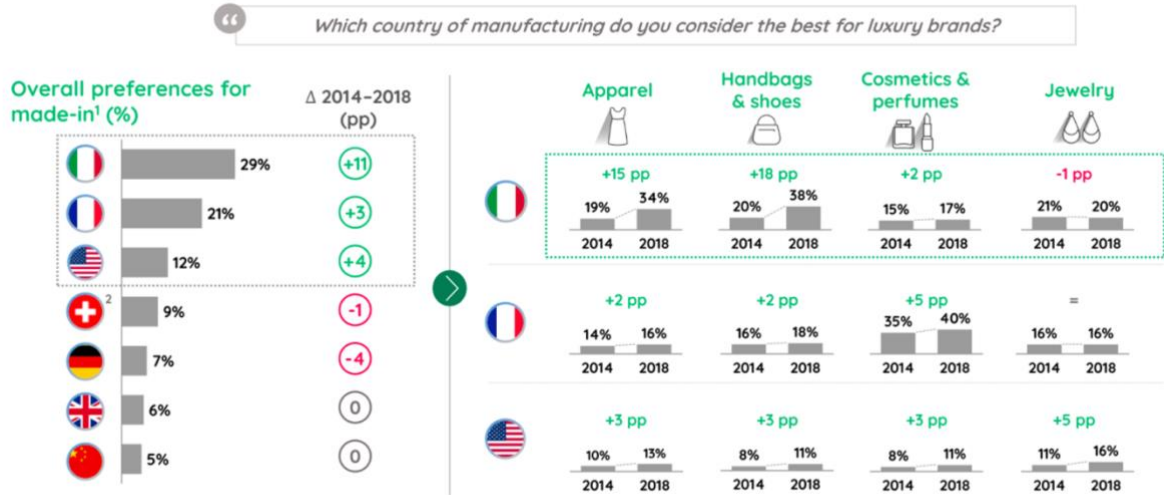
Appendix 3 - Evidence of the Preservation of the Savoir Faire 36

Appendix 4 - Top Countries of the Top 100 Global Powers of Luxury Goods 37

Appendix 5 - All French Regions of Luxury Manufacturing 38

Appendix 6 - Italian Industrial Districts 39

Appendix 1 - Country of Origin Consumer Preferences



1. Focus on personal luxury (excluding cars, luxury yachts, design and lighting) 2. 57% of True-Luxury consumers show preference for watches made-in Switzerland
 Source: BCG-Altgamma True-Luxury Global Consumer Insight Survey Dec 18/Jan 19 (12K+ respondents in 10 countries)

Source: BCG & Altgamma. 2019. “The True-Luxury Global Consumer Insight”. Milan

Appendix 2 - Expert's Interview Guide

“Hello, I would like to start by thanking you for accepting the invitation to take this interview. My name is Joana, and I am currently doing my Master thesis at Nova SBE, on luxury management. The purpose of my work project is to find a possible definition of the Portuguese savoir faire. This interview will take approximately 40 minutes to one hour. I would like to ask for your permission to record the interview.”

1. Based on your personal experience and knowledge, what is, for you, the Portuguese *savoir faire*?
2. What are, in your opinion, the strengths and weaknesses of the Portuguese *savoir faire*?
3. What makes the Portuguese *savoir faire* different from the other countries known for producing *savoir faire* (Italy, France, Spain, etc.)?
4. Could you please give me a definition of what is, for you, a craftsman (*artífice*) versus an *artisan* (*artesão*)?
5. Which do you consider to be the sectors that produce *savoir faire* in Portugal?

Additional Points to cover:

6. Number of companies on the Portuguese manufacturing industry
7. Economic impact of the manufacturing industry in Portugal; Impact on national GDP
8. Difference between “*carta de artesão*” and “*carta de unidade produtiva artesanal*”
9. Data bases available in Portugal

Source: Work Project’s author

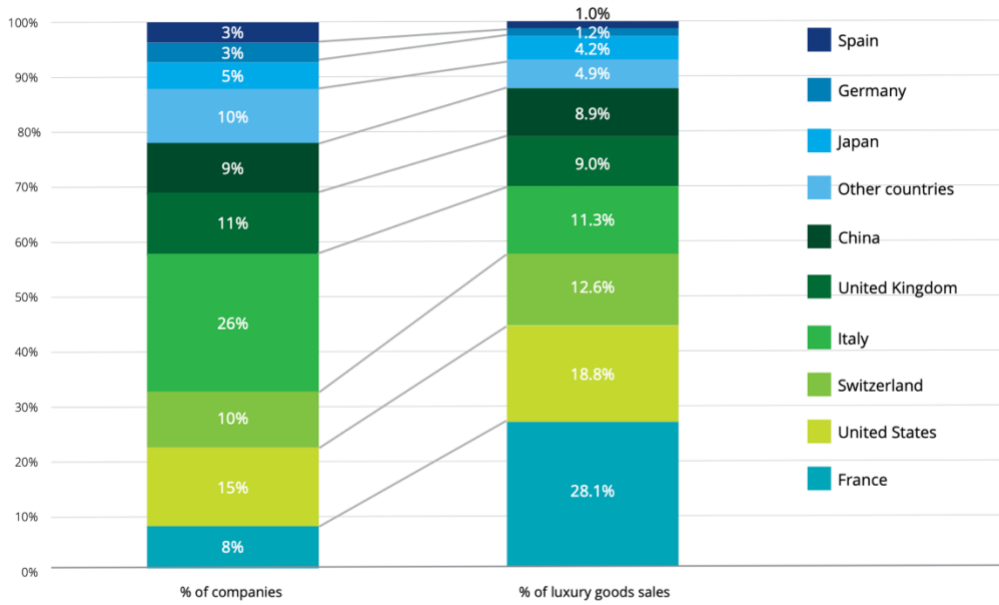
Appendix 3 - Evidence of the Preservation of the Savoir Faire

Luís Rocha	Gonçalo Lopes Cardoso	Maria João Burstorff	Catarina Cardoso	Jorge Leitão
<p>There is a wide range of people with a higher training and education arriving to the crafts sector (25,9% of the registered artisans have a degree in different areas - design, architecture, etc.) and these individuals look for the craftsmanship sector and to the <i>savoir faire</i> to have an attractive activity corresponding to the challenges and dreams of the younger population, who wish to work on their own</p>	<p>The Portuguese <i>savoir faire</i> is very copied by other countries, especially on textiles and textile patterns. It is not as copied on other sectors because the complexity of the <i>savoir faire</i> makes it difficult to copy</p> <p>The Ricardo Espirito Santo Silva Foundation gathers the six woodwork arts, between the 18 arts that it provides</p>	<p>FRESS gathers 18 traditional crafts, keeping them alive and teaching them to the next generations</p> <p>The Ricardo Espirito Santo Silva Foundation has the only workshop in the world with a manual Gold beater machine, appart from one workshop in Italy.</p>	<p>The <i>savoir faire</i> is linked to an accumulated expertise, therefore, the Portuguese <i>savoir faire</i> is focused on certain sectors that we call "developed sectors", with a historic legacy. From that accumulated expertise, a <i>savoir faire</i> is built in layers, until a knowledge curve is created, and then reaches the point that we call it Portuguese <i>savoir faire</i>. In the particular case of the tile <i>savoir faire</i> at Viúva Lamego, this is the result of an accumulated knowledge of all the master craftsman that have worked in the company's factory during its 173 years of existence</p>	<p>The essence of the portuguese <i>savoir faire</i> is to gather know-how regardless of religion, to create technologies</p> <p>The Ricardo Espirito Santo Silva Foundation keeps the <i>savoir faire</i> for the furniture and furniture hardware manufacturing alive</p>
<p>Training and educating is a tool that helps craftsman and artisans on the acquisition of competences, not only technical competences, but also complementary ones such as management and organizational skills. The goal is not to substitute the craftsman but to give him the tools to respond to the challenges faced.</p>		<p>The portuguese <i>savoir faire</i> goes from the fisherman that produces the fishing net and knows how to restore it, to the lady handmaking manual fans for the fire pit, to traditional crafts, such as the ones that are kept at FRESS</p>	<p>There is a know-how database built from all Viúva Lamego's craftsman, and it is important that this expertise is passed on to the youngest generations.</p>	
<p>There is an artistic side of the craftsmanship, in which there is a great portion of craftsman that don't see themselves working for brands as they don't want to manufacture several identical pieces</p>			<p>Viúva Lamego has a virtuos circle, that comes from the fact that we are a reference as a brand with a lot of expertise on tile manufacturing, not only nationally, but also internationally, which allows a great collaboration with artists and creators. That means that artists come to us to learn from our master craftsman, but they also teach us theirs. There is an exchange of knowledge between both parties. This shows evidence on how good manufacturers we are in Portugal.</p>	
<p>There is in Portugal an elevated number of artisanal productions units that are certified (a total of 22), which is not happening on other countries.</p>				

Source: Interviews conducted by the Work Project's author.

Appendix 4 - Top Countries of the Top 100 Global Powers of Luxury Goods

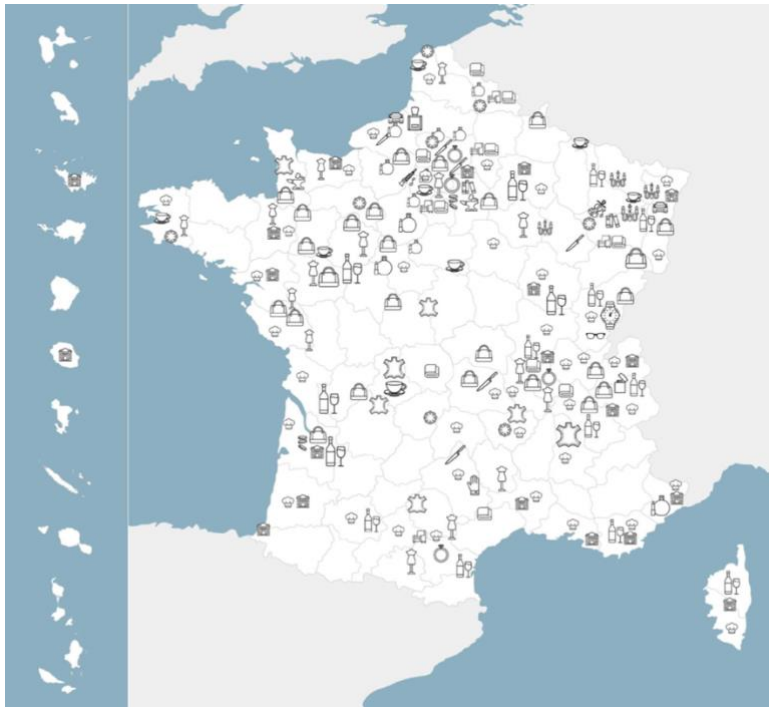
Top 100 share by country, FY2020



Results reflect Top 100 companies headquartered in each country
 Source: Deloitte Touche Tohmatsu Limited. *Global Powers of Luxury Goods 2021*. Analysis of financial performance and operations for financial years ending within the 12 months from 1 January to 31 December 2020 using company annual reports, industry estimates, and other sources.

Source: Deloitte’s “Global Powers of Luxury Goods 2021” Report

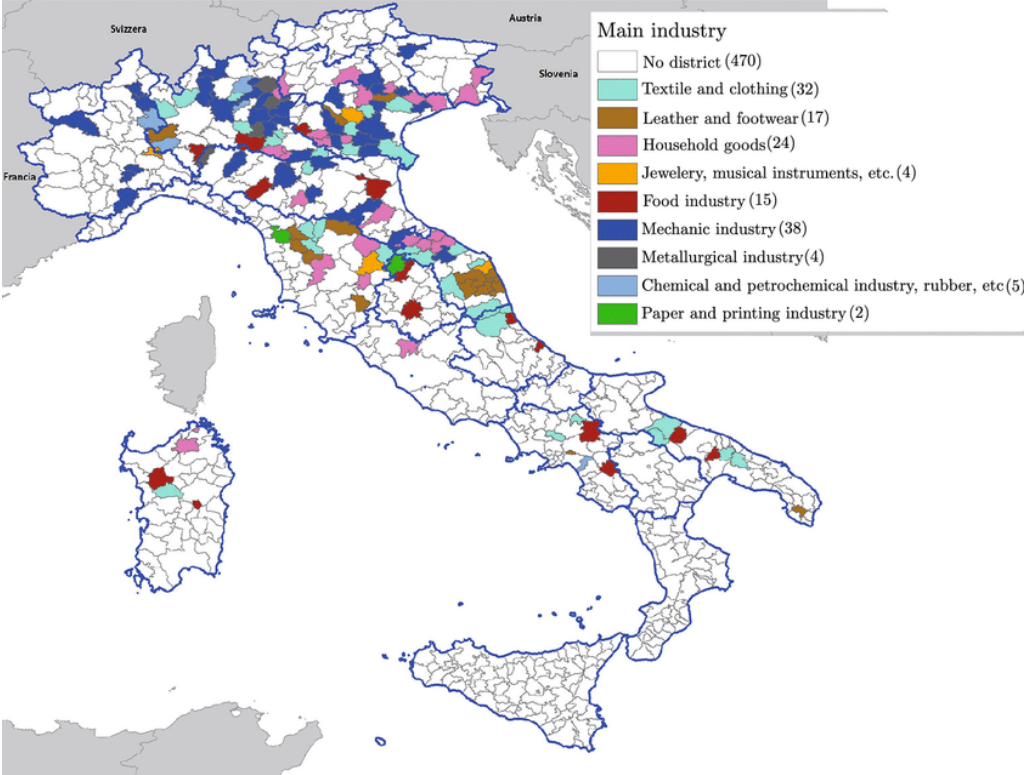
Appendix 5 - All French Regions of Luxury Manufacturing



	Cuir (maroquinerie)		Musique (lutheries)
	Cuir (tanneries et territoires historiques)		Joaillerie
	Cuir (ganteries)		Horlogerie
	Design & Décoration (tapisseries, tissage)		Orfèvrerie (dinanderie)
	Design & Décoration		Orfèvrerie (arts de la table et coutellerie)
	Édition		Monnaies & Médailles
	Faïence & Porcelaine		Orfèvrerie (accessoires)
	Gastronomie (restaurants 2* ou 3* dans le département)		Parfums & Cosmétiques
	Haute couture & Mode		Flaconnage (parfums et cosmétiques, spiritueux)
	Dentelle		Cristallerie
	Lunetterie		Vignoble
	Hôtellerie (palaces et/ou concentration d'hôtels 5* dans le département)		Automobile
	Musique (instruments à vent)		

Source: Comité Colbert. 2021. *Le Luxe Français, Créateur de Valeurs*. Comité Colbert.

Appendix 6 - Italian Industrial Districts



Source: Istituto Nazionale di Statistica, 2015