

ORLANDO LIMA RUA
(org.)

CREATIVITY AND BUSINESS INNOVATION

(VOLUME I)



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PREFACE

The bachelor's degree in Creativity and Business Innovation is a joint study programme offered by the Polytechnic of Porto (P.PORTO), through the Porto School of Accounting and Administration (ISCAP), Vilnius Kolegija - University of Applied Sciences (VIKO), from Lithuania and the Estonian Entrepreneurship University of Applied Sciences (EUAS), from Estonia.

This is a pioneer degree in the context of Portuguese higher education, taught in English. Due to its innovative character, it responds to the new paradigms that higher education institutions (HEI) will have to face. With innovative syllabus, teaching/learning methodologies and assessment methods it develops new paths for higher education programmes.

To conclude this degree, students must develop and present a Final Thesis (Project). Thus, the present book compiles, in the form of chapters, some of the work presented by the students during the academic years of 2020/21 and 2021/22. They have been organised in the form of volumes, being the first volume presented (Volume I).

The objectives of this book are (1) to allow students of this bachelor's degree to develop and consolidate knowledge in the various disciplinary areas of Management, (2) to support students in finalising their Final Thesis (Project), and, finally, (3) to promote the transfer of knowledge from Academia to Society.

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CHAPTER 1 – HOW COVID-19 LOCKDOWN AFFECT MUSIC STUDENTS' MENTAL HEALTH AND CREATIVITY?

Rita Oliveira

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ABSTRACT

This research aims to analyze the impact of the lockdowns during the COVID-19 pandemic on mental health and, consequently, the creativity of higher education music students in 2020 and 2021. This study also aims to help understand the relationship between mental health status and individual creativity.

A quantitative methodological approach was adopted, using a questionnaire survey from music students of Higher Education institutions.

The results show that Covid-19-induced lockdowns did not significantly impact music students' mental health, having slightly improved anxiety levels. The creativity levels did improve with the confinement and social isolation phases.

The main conclusion from the present study involves the need for further investigation of the relationship between mental health and creativity and the impact of social isolation on both of these variants.

Keywords: Creativity, Mental health, Covid-19, Lockdown, Music students'.

INTRODUCTION

The COVID-19 pandemic forced and is still forcing a global lockdown, making millions of people confined to their homes (Hellewell et al., 2020). This type of confinement often results in social isolation, which may be connected to mental health problems. Minor studies have been made on the impact of mental health due to the Covid-19 Lockdown on different activities and feelings. The psychological effect of the experience of people placed under quarantine is still under-researched (Hawryluck et al., 2004). However, since the start of this global pandemic, *ad hoc* studies were conducted quickly, concluding that lockdown could have a high incidence of negative mental health results, like depression and anxiety (Wang et al., 2020).

Physical health awareness is commonly spread, and it is accepted that people should take prevention about it and get treatment. However, most people still do not take seriously mental health, which can negatively impact human lives (Jorm, 2012). For Viswanath et al. (2015, p. 1109), "Mental health is a term used to describe either a cognitive or emotional well-being or an absence of mental disorder". Osborne (1984) states that mental health has positive aspects like originality, creativity, satisfaction, hope, happiness and self-actualization. It is free from negative factors such as frustration, disability, emotional instability or neuroticism, psychotic, anxiety, depression, hopelessness, paranoid tendency, jealousy, fear, etc.

Known facts about the connection between Covid-19 Lockdown related mental health issues and creativity are limited. Studies from pre-pandemic time, such as Calati et al. (2019) and Sani et al. (2011), showed that social isolation, significantly if elongated, can increase the risk of mental issues such as anxiety and addiction. However, there is a lack of studies concerning virus spread and its impact on Mental Health. Even though biological evidence shows, a linkage between mental disorders and creativeness, the connection between Mental Health status and individual level of creativity is still understudied, not showing a pattern (Silverstone, 2020).

In Europe, 95% of Higher Education Institutes moved to distance learning with the arrival of the COVID-19 pandemic and restriction laws (International Association of Universities, 2020). Distance learning relies on electronic devices (e.g., laptops and smartphones) and media sources to continue learning outside the traditional classroom. The shift from classical classroom learning to distance learning showed several implications for the students (Mashaal et al., 2020).

According to Baloran (2020), higher education students were aware of the impact of the virus on global health and death rates and comprehended the measures applied by the governments. However, students showed concerns about the implementation of online learning. Several studies found distance learning-related stress on Higher Education students

(Mashaal et al., 2020; Rizun & Strzelecki, 2020; Silva et al., 2021). According to these authors, symptoms such as stress and anxiety could be related to implementing online classes.

Therefore, the objective of the present study is to understand the impact of the confinements we are living through the pandemic on individual creativity, which will provide answers to the following research question: - How did Covid-19 lockdowns affect the mental health of music students and, consequently, their creativity?

THEORETICAL BACKGROUND

COVID-19 FRAMEWORK

According to the European Centre for Disease Prevention and Control (2021), coronavirus is a severe acute respiratory syndrome circulating among animals. The virus was first identified in December 2019 in China. Currently (June 26, 2021), there have been confirmed more than 180 million cases and more than 3,91 million deaths attributed to COVID-19.

On March 11, the World Health Organization (2020) characterized COVID-19 as a pandemic. A pandemic is defined as “the worldwide spread of a new disease” (World Health Organization, 2010). Governments implemented stringent social distancing measures to prevent the spread of the virus (World Health Organization, 2020a,b). However, Lockdown strategies had an unsurprised negative impact and compromised social and economic life facets. This impact resulted in mass unemployment and created fear about an impending global economic crisis and recession (Anderson et al., 2020).

Due to the pandemic and lockdown features, Higher Education Institutes shifted to distance learning (online classes). Raaper and Brown (2020) say that the shift towards online education has a significant impact on students’ mental and physical health. Besides the effect on students’ health, which negatively impacts the institute, the schools also suffer substantial financial losses (Rizun & Strzelecki, 2020).

In Portugal, the National Plan of Preparation and Response to the new coronavirus disease (COVID-19) was launched on March 11, 2020. On March 18, 2020, the first state of emergency was decreed; most Portuguese people were forced to stay home have online classes, and telework. The first case was detected in Portugal at the beginning of March 2020. Portugal was one of the fastest countries to respond to the virus since the President of the Republic had already begun confinement by then. With the decret of the first state of emergency, the country went into lockdown for six weeks. With the arrival of May, Portugal began to slowly return to normal (Tomé et al., 2020).



Figure 1 - COVID-19 in Portugal
Source: Figueiredo and Esteves (2020).

To not increase the unemployment rate in Portugal, most companies adhered to the lay-off regiment (Tomé et al., 2020). In 2020, the President of Portugal enacted a simplified lay off law. The simplified lay-off is financial support that companies or establishments forced to close doors and stop working (partially or fully) could request to pay the employees (Segurança Social, 2021). In the last quarter of 2020, companies and entities covered by the support measures had nearly 2.4 million workers (Caetano, 2021).

MENTAL HEALTH

Mental health during Covid-19 lockdowns

With the appearance of the COVID-19 pandemic, most studies and efforts were focused on understanding the virus itself – the epidemiology, transmission features, and the management of the pandemic. However, there has been little effort to understand the effect of this pandemic on mental health. This fact is surprising, considering the significant impact of each individual's actions on transmitting the virus. In other words, a person with unstable mental health due to the pandemic, lockdowns, and social isolation, may have behaviours that will later affect the pandemic's progress (Anderson et al., 2020).

The rapid human-to-human transmission of the SARS-CoV-2 made most countries in the world adopt emergency measures, such as the enforcement of regional lockdowns. Although these restrictive measures were taken to prevent the spread of the virus, they have affected – and are still affecting – the social and mental health of individuals all over the world (Nicolás, 2020).

Studies from pre-pandemic time, such as Calati et al. (2019) and Sani et al. (2011), showed that social isolation, especially if elongated, can increase the risk of mental issues such as anxiety

and addiction. Also, social isolation combined with subjective feelings of loneliness is associated with a higher risk of suicide.

According to Yao et al. (2020), separation from loved ones, loss of freedom, boredom, and uncertainty can deteriorate an individual's mental health status. However, a study by Ahrens et al. (2021), conducted in Germany for three months (starting on March 31, 2020), concluded that most people did not significantly decrease their mental health. 83,6% of the sample maintained or improved their mental health during the assessment. Nevertheless, this study also concluded that the impact of COVID-19 measures on mental health was higher for people already susceptible to adversities and mental problems.

Another study, conducted on pregnant Greek women, concluded that, despite the peak of anxiety suffered during the first week of the lockdown (March 2020), the anxiety levels decreased through the social isolation weeks (Stavridou et al., 2020).

Reynolds et al. (2008) presented the impact of quarantine on Canadians' mental health in 20 as unfavourable during the SARS epidemic. Feelings such as boredom, isolation, frustration, annoyance, worry, and loneliness were the most common, and happiness and relief were the least common.

A study of mental health problems due to the lockdown on Italian students concluded that a seven-week lockdown burdened students' depressive symptoms. Still, it quickly vanished once the lockdown was lifted. Anxiety symptoms and obsessive-compulsive symptoms were also not affected by Lockdown (Meda et al., 2021).

In their study, conducted in China in 2020, Wang and Zhao (2020) connected online learning with students' anxiety. They concluded that higher education students have a higher level of anxiety than the rest of the population after the virus outbreak.

Musicians' mental health

Several rock stars, known to live in a world of drugs and alcohol, died very young. A specific group of 20 stars, also known as "The 27 Club", died at the very young age of 27 years old (Rolling Stone, 2019). Musicians are, indeed, "prone to addiction and substance-related deaths, for a number of reasons" (Chertoff & Urbine, 2018). For these scholars, musicians can also be uncomfortable seeking treatment for their psychological problems because the cause could be the lack of job security in such a crowded market as the music industry.

Vaag et al. (2016) found that psychological distress was found in 18% of musicians, but the percentage of people suffering from distress was only 8% for the rest of the workforce. Musicians tend to experience a more stressful environment as well. Professional musicians

suffer from work-related health problems (Zander et al., as cited in Valtmer et al., 2012), and symptoms of depression, anxiety, and sleep disturbance are common (Fishbein et al., 1987).

However, Valtmer et al. (2012) conducted a study that concluded Musicians had a significantly lower mental health score than the reference group and similar scores to other professions. In this study, a lower mental health score meant that the mental health status was more favourable than those higher up.

Kegelaers et al. (2020) state that previously shown that the prevalence of mental health issues in musicians tends to be higher compared to the general population, where 61.1% of music students demonstrate a prevalence of mental health issues, while for professional musicians, only 39.3% did so.

CREATIVITY

Musicians' creativity

Creativity “is a divine flash of inspiration or that only artists or geniuses are creative” is very limiting (Kim, 2019, p. 119). According to Unsworth (2001, p. 289), creativity is “based upon the novel and useful ideas, regardless of the type of idea, the reasons behind its production, or the starting point of the process”. However, this author believes that the belief in inhomogeneity, such as that definition declares, hinders a more refined analysis of creativity.

Musicians are considered creative professionals and artists. They are known to engage in creative activities for their job; “However, whether the relationship between creativity and expertise is due to general experience and practice, or the specific type of activities, such as improvisation and composition, someone engages in when becoming an expert musician, is unclear” (Sovansky et al., 2016).

Guilford (1967) considers the divergent thinking process at the centre of creative activities. Divergent thinking can generate new information or solutions from given information (Sovansky et al., 2016). This thinking process aims to develop as many solutions and ideas as possible, making it the primary type of thinking musicians shall have while, for example, writing new music. Also, divergent thinking makes it possible to generate ideas without relying on guidelines or constraints, making it a crucial component of creativity (Gibson et al., 2008).

Hamann et al. (1991) found that music majors had higher creativity scores than other majors and that students who had ten or more years of music education had higher chances of being more creative than those who did not. These results suggest that music expertise and creative activities are handed to hand.

However, Sovansky et al. (2016) found that only musicians who create music (improvisation, composition, and arrangement) engaged in increased divergent thinking (an essential component of creativity). Musicians who do not make music had similar scores to non-musicians. Thus, this suggests that having music education for a long time is not as relevant as if the musician creates music or not.

Creativity assessment

Measuring creativity has been one of the most challenging tasks in creativity research (Said-Metwaly et al., 2017). However, researchers have come up with various instruments for assessing creativity. These instruments are typically classified into four approaches, representing the four main categories of creativity definitions: Person; Process; Product and Press.

According to Metwaly et al. (2017), the most common approach to measuring creativity is the process approach. This approach focuses on creative processes or skills associated with creativity. Some instruments (or tests) famous for their creativity assessment are the Wallach-Kogan Creativity Tests (WKCT) (Wallach & Kogan, 1965), the Torrance Tests of Creative Thinking (TTCT) (Torrance, 1966) and the Structure of the intellect Divergent Production Tests (SOI) (Guilford, 1967). These tests are considered divergent thinking tests, which focus on the amount and the quality of the responses. They include open or ill-structured problems, to which respondents must generate as many responses as possible. The answers are scored to capture the number of responses (fluency), originality, flexibility (number of different categories), and detail.

Fields and Bisschoff (2013, p. 62) state that “Creative products are physical manifestations of creative thought” (Event thought product approach is not the most common, it is frequently applied when creating a product that leads to commercialization. One test that uses the product approach is Taylor’s Creative Product Inventory (1975). This test measures “generation, reformulation, originality, relevancy, Hedonics, complexity, and condensation” (Cropley, 2008). It was one of the first models to measure the creativity of products.

RELATIONSHIP BETWEEN MENTAL HEALTH AND CREATIVITY

Several studies have shown that mental health has a considerable impact on school children and teens’ creativity (e.g., Gelat, 1999; Sharma, 1984; Kumar, 2012; Fahim, 2007). Viswanath et al. (2015) studied the influence of mental health on the creativity of high school students in India. After collecting the response sheets that the students filled, they divided the subjects into high and low creative groups based on the scores obtained. The scholars realized

that the highly creative group secured better mental health scores than the low creative group subjects. However, another study, conducted on musicians and writers, did not find a difference between these creative subjects' prevalence of mental health disorders and the non-creative group (Pavitra et al., 2007).

According to Klein (as cited in Grotstein, 1992), during the "Depressive Position" (a mental constellation central to children's development, where anxiety is common) the child tends to use a lot of creativity. Grotstein (1992) considered that creative people have many faces, some may have had emotions taken over and still be great artists, and some may not.

Holden (1987) described a study by Jamison, where he found that to be most creative, mood "highs" are essential, such as manic-depressive conditions. Necka (1986) argued that people behave creatively when exposed to three psychological elements: (1) special content-related knowledge and skills (e.g., a writer must know how to put words together and a musician must know how to play their instrument), (2) special creativity facilitating abilities (e.g., ability to get new ideas, make new combinations, etc.), and (3) willingness to expend energy in producing some product or other (e.g., motivation).

According to Silverstone (2020), several studies correlate mental disorders and creativity. Also, biological evidence shows a link between mental disorders and creativeness.

METHODOLOGY

A quantitative methodology was adopted. The data collected for this study was done through a Google Forms questionnaire and was available for Higher Education Institutions of Music Students from Portugal from June 8, 2020, to July 8, 2020. The questionnaire in question was divided into three main parts: (1) personal aspects, (2) mental health assessment, and (3) creativity assessment.

Two different self-assessment scales were used to assess the respondents' mental health and creativity: one for the mental health assessment and another for the creativity assessment.

The DASS-21 (Depression, Anxiety and Stress Scale) scale was used (Lovibond & Lovibond, 1995). This scale consists of 21 items and is a set of three self-assessment scales to measure the emotional states of depression, anxiety, and stress (Lovibond & Lovibond, 1995).

The timeframe of the rating scale was changed to evaluate the impact of the Covid-19 lockdowns on mental health. The original frame was: (0) Did not apply to me at all, (1) Applied to me to some degree, (2) Applied to me a considerable degree or a good part of the time, and (3) Applied to me very much of the time. The description asked the respondents to rate each statement with their feeling during confinement compared to how they felt during non-

lockdown times. The rating scale was, then, changed to (1) Did not apply to me, neither during confinement nor before or after, (2) Applied to me less than in a pre or post-confinement phase, (3) Applied to me a similar amount of times, (4) and Applied to me more than in a pre or post confinement phase.

The DASS-21 scale is divided into three subscales: (1) Assessing depression rates; (2) Assessing anxiety rates; and (3) Assessing stress rates. These subscales, each assess different aspects (see Table 1).

Table 1 - DASS-21

Depression (questions 3, 5, 10, 13, 16, 17 and 21)	Anxiety (questions 2, 4, 7, 9, 15, 19 and 21)	Stress (questions 1, 6, 8, 11, 12, 14 and 18)
Dysphoria Hopelessness Devaluation of life Self-deprecation Lack of interest/involvement Anhedonia Inertia	Autonomic arousal Skeletal muscle effects Situational anxiety Subjective experience of anxious affect	Difficulty relaxing Nervous arousal Being easily upset / agitated, irritable / over-reactive and impatient

Source: Lovibond and Lovibond (1995).

The Kaufman Domains of Creativity Scale (K-DOCS) was used to assess music students' creativity during the Covid-19 lockdown phases. The K-DOCS scale is a self-assessment “behavior-based creativity rating scale that reflects a domain-specific perspective of everyday creativity” (Kaufman, 2012). The rating instructions were changed to understand the difference between pre or post-lockdown creativity and creativity during lockdown phases.

The original scale was: (1) Much less creative; (2) Less creative; (3) Neither more nor less creative; (4) More creative; (5) Much more creative. The original K-DOCS scale asked the respondents to rate each statement how creative they would rate themselves compared to people of approximately their age and life experience. With the goal of the present study being to understand the impact of lockdown on mental health and, consequently, creativity, the instructions were changed, asking, instead, for the respondents to answer in comparison with themselves in a pre or post-confinement phase.

RESULTS

SAMPLE CHARACTERIZATION

Concerning gender, 61,3% were female, 35,8% were male, and 2,8% preferred not to discriminate their gender (Table 2).

Table 2 - Gender

		Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid	Female	65	61,3	61,3	61,3
	Male	38	35,8	35,8	97,1
	Prefer not to answer	3	2,8	2,8	100,0
	Total	106	100,0	100,0	

Source: Own elaboration.

The percentage of students between the ages of 21 to 25 years old was slightly higher than the other age groups (46,2%), such as 17-20 (37,7%) and 25-35 (13,2%) (Table 3).

Table 3. Age

		Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid	17-20	40	37,7	37,7	37,7
	21-25	49	46,2	46,2	83,9
	25-35	14	13,2	13,2	97,1
	35-50	3	2,9	2,9	100
	51 or older	0	0	0	
	Total	32	100,0	100,0	

Source: Own elaboration.

Table 4 shows the Higher Education Institutions where the respondents studied music. The majority of the students studied at the Polytechnic Institute of Porto (59,4%). The rest of the respondents studied at schools such as the Polytechnic Institute of Lisbon, the University of Aveiro, and the National Superior Academy of Orchestra.

Table 4 - Higher educations institutions

		Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid	1	9	8,5	8,5	8,5
	2	0	0	0	8,5
	3	3	2,8	2,8	11,3
	4	3	2,8	2,8	14,1
	5	4	3,8	3,8	17,9
	6	7	6,6	6,6	24,5
	7	7	6,6	6,6	31,1
	8	63	59,4	59,4	90,5
	9	2	1,9	1,9	92,4
	10	1	0,9	0,9	93,3
	11	2	1,9	1,9	95,2
	12	5	4,7	4,7	100
	Total	32	100,0	100,0	

Source: Own elaboration.

The main results obtained by applying the questionnaire are presented, which were considered relevant to better understand the impact of confinement on music students' mental health and creativity.

Table 5 presents the results obtained from the mental health self-assessment of the respondents when comparing to themselves in a non-lockdown time. We can notice a prevalence of most answers on the "Applied to me a similar amount of times". The anxiety statements (the ones with (a) on Table 5) got a prevalence of "Applied to me a similar amount of times" and "Applied to me less than in a pre or post confinement phase". The stress and depression statements do not have a prevalence of specific answers since these depend on each statement.

Table 5. Mental Health results

Items	Did not apply to me, neither during confinement nor before or after	Applied to me less than in a pre or post confinement phase	Applied to me a similar amount of times	Applied to me more than in a pre or post confinement phase.
I found it hard to wind down (s)	21%	26%	43%	9%
I was aware of dryness of my mouth (a)	42%	27%	22%	9%
I couldn't seem to experience any positive feeling at all (d)	16%	29%	33%	22%
I experienced breathing difficulty (a)	31%	21%	32%	16%
I found it difficult to work up the initiative to do things (d)	11%	21%	29%	39%
I tended to over-react to situations (s)	12%	31%	28%	28%
I experienced trembling (e.g. in the hands) (a)	46%	24%	19%	11%
I felt that I was using a lot of nervous energy (s)	17%	23%	41%	20%
I was worried about situations in which I might panic and make a fool of myself (a)	24%	24%	34%	19%
I felt that I had nothing to look forward to (d)	13%	25%	28%	33%
I found myself getting agitated (s)	10%	21%	42%	27%
I found it difficult to relax (s)	11%	23%	29%	37%
I felt downhearted and blue (d)	8%	22%	40%	31%
I was intolerant of anything that kept me from getting on with what I was doing (s)	16%	36%	25%	23%
I felt I was close to panic (a)	20%	26%	33%	21%
I was unable to become enthusiastic about anything (d)	7%	39%	29%	25%
I felt I wasn't worth much as a person (d)	21%	27%	25%	26%
I felt that I was rather touchy (s)	9%	20%	37%	34%
I was aware of the action of my heart in the absence of physical exertion (a)	15%	34%	35%	16%
I felt scared without any good reason (a)	24%	27%	30%	19%
I felt that life was meaningless (d)	26%	19%	25%	30%

Source: Own elaboration.

Regarding the assessment of creativity, the results showed a prevalence of “neither more or less creative” in most answers. However, when the majority was not set on that answer, the results tended to show a prevalence of “more creative” (see Table 6). The different categories are discriminated in front of each statement with the following: S/E: Self/Everyday; S: Scholarly; M/S: Mechanical/Scientific; P: Performance; A: Artistic.

Table 6. Creativity results

Items	Much less creative	Less creative	Neither more or less creative	More creative	Much more creative
1.Finding something fun to do when I have no money (S/E)	12%	26%	25%	20%	17%
2.Helping other people cope with a difficult situation (S/E)	5%	19%	36%	25%	15%
3.Teaching someone how to do something (S/E)	6%	18%	25%	34%	18%
4.Maintaining a good balance between my work and my personal life (S/E)	20%	23%	25%	22%	10%
5.Understanding how to make myself happy (S/E)	11%	25%	27%	19%	18%
6.Being able to work through my personal problems in a healthy way (S/E)	12%	19%	29%	28%	11%
7.Thinking of new ways to help people (S/E)	6%	17%	30%	31%	16%
8.Choosing the best solution to a problem (S/E)	5%	24%	30%	29%	12%
9.Planning a trip or event with friends that meets everyone's needs (S/E)	17%	17%	27%	20%	19%
10.Mediating a dispute or argument between two friends (S/E)	7%	21%	38%	22%	13%
11.Getting people to feel relaxed and at ease (S/E)	4%	15%	37%	25%	20%
12.Writing a non-fiction article for a newspaper, newsletter, or magazine (S)	18%	16%	40%	16%	10%
13.Writing a letter to the editor (S)	19%	19%	37%	14%	11%
14.Researching a topic using many different types of sources that may not be readily apparent (S)	14%	14%	36%	24%	12%
15.Debating a controversial topic from my own perspective (S)	5%	23%	23%	36%	14%
16.Responding to an issue in a context-appropriate way (S)	8%	17%	29%	32%	14%
17.Gathering the best possible assortment of articles or papers to support a specific point of view (S)	9%	21%	36%	26%	8%
18.Arguing a side in a debate that I do not personally agree with (S)	7%	21%	37%	25%	10%

19.Analyzing the themes in a good book (S)	7%	14%	36%	34%	9%
20.Figuring out how to integrate critiques and suggestions while revising a work (S)	8%	16%	34%	36%	7%
21.Being able to offer constructive feedback based on my own reading of a paper (S)	4%	14%	35%	32%	15%
22.Coming up with a new way to think about an old debate (P)	10%	15%	31%	29%	14%
23.Writing a poem (P)	20%	19%	28%	18%	15%
24.Making up lyrics to a funny song (P)	16%	17%	31%	26%	9%
25.Making up rhymes (P)	18%	12%	35%	25%	9%
26.Composing an original song (P)	14%	15%	35%	24%	12%
27.Learning how to play a musical instrument (P)	11%	13%	33%	26%	16%
28.Shooting a fun video to air on YouTube (P)	17%	15%	34%	20%	14%
29.Singing in harmony (P)	10%	18%	35%	21%	16%
30.Spontaneously creating lyrics to a rap song (P)	18%	17%	37%	19%	9%
31.Playing music in public (P)	18%	21%	29%	16%	16%
32.Acting in a play (S/E)	19%	13%	35%	19%	14%
33.Carving something out of wood or similar material (M/S)	20%	15%	32%	21%	12%
34.Figuring out how to fix a frozen or buggy computer (M/S)	12%	25%	33%	24%	7%
35.Writing a computer program (M/S)	16%	23%	39%	14%	8%
36.Solving math puzzles (M/S)	12%	21%	38%	20%	9%
37.Taking apart machines and figuring out how they work (M/S)	17%	19%	41%	13%	10%
38.Building something mechanical (like a robot) (M/S)	20%	18%	43%	12%	7%
39.Helping to carry out or design a scientific experiment (M/S)	14%	20%	36%	24%	7%
40.Solving an algebraic or geometric proof (M/S)	24%	16%	36%	17%	8%
41.Constructing something out of metal, stone, or similar material (M/S)	17%	16%	37%	23%	8%
42.Drawing a picture of something I've never actually seen (like an alien) (A)	15%	20%	34%	25%	7%
43.Sketching a person or object (A)	12%	20%	33%	26%	8%
44.Doodling/Drawing random or geometric designs (A)	12%	12%	29%	35%	11%
45.Making a scrapbook page out of my photographs (A)	17%	16%	34%	26%	7%
46.Taking a well-composed photograph using an interesting angle or approach (A)	12%	13%	25%	30%	20%
47.Making a sculpture or piece of pottery (A)	22%	11%	40%	18%	9%

48.Appreciating a beautiful painting (A)	8%	12%	28%	30%	22%
49.Coming up with my own interpretation of a classic work of art (A)	16%	13%	29%	24%	18%
50.Enjoying an art museum (A)	15%	13%	26%	20%	25%

Source: Own elaboration.

DISCUSSION

After analyzing the results from the survey, it is possible to understand the prevalence of the “Applied to me a similar amount of times” answer within most statements. These findings could suggest that the mental health of Higher Education Institutions' music students did not suffer a dramatic change when exposed to lockdown and social isolation.

However, through the DASS-21's scale of Depression, Anxiety and Stress assessment scale, we can understand if the impact of lockdown was more unfavourable for one specific mental health concern. When analyzing the statements concerning Depression (statements 3, 5, 10, 13, 16, 17 and 21, by the order presented in the Results section of the present report), it is hard to understand a pattern. Some statements, such as “I found it difficult to work up the initiative to do things” were, in general, more felt during the lockdown, by the respondents. However, depression statements such as “I felt I was not worth much as a person” were deemed less by most respondents. The Depression results suggest that Depression symptoms did not show a significant and concrete change in music students.

When analyzing Anxiety statements, a pattern is more visible. Even though most of the respondents seem to have felt anxiety symptoms during the lockdown in the same amount that they thought in a pre or post-confinement phase, the second most common answer on 4 out of the 7 statements was “Applied to me less than in a pre or post confinement phase”. This suggests that music students, during the COVID-19 lockdown, did not show a significant change in their anxiety, and did show some improvements. This result agrees with Ahrens et al. (2021) and Meda et al. (2021), who proved, in both studies, that levels of anxiety during lockdown times did not show significant changes. The results presented in the present study go against the ones proved by However, Wang and Zhao (2020), who, in their research on Chinese students, showed an increase in students' anxiety due to distance learning, which was not proved by the current study.

Finally, when analyzing Stress statements, a pattern was, once again, hard to find, suggesting that stress rates did not have a significant and general change during lockdowns. Once again, a “similar amount of times” is the most common answer on most statements.

With a favourable impact on anxiety status by lockdown, this study goes against Reynolds et al. (2008), which affirmed that the impact of COVID-19 isolation on mental health was unfavourable.

Contrasting with the lack of pattern in the Mental Health assessment results, the Creativity results showed more creativity during lockdown times.

When analyzing each category of the K-DOCS questionnaire's results, we can understand the positive impact of lockdowns on the Performance and Artistic creativity categories. Scholarly creativity also showed better results. Self/Everyday creativity, even though having more "more creative" results than "less creative ones", did not show a significant change compared to non-lockdown times. Mechanical/Scientific creativity was the only category with a prevalence on the less creative side of the Likert scale.

Understanding now that mental health did not change drastically, actually showing an improvement in anxiety levels during Lockdowns, and seeing an improvement in music students' creativity. Scholars such as Viswanath et al. (2015) suggested that the better the Mental Health status, the more creative the person in question is. However, the results shown above contradict the results demonstrated by Holden (1987) and Silverstone (2020). They claimed that mood "highs" (such as mental disorders) are essential for successful creativity, and there is a direct link between mental disorders and better creativity.

CONCLUSIONS

This research aimed to identify a possible connection between Covid-19 lockdowns, mental health and creativity and understand whether these lockdowns positively or negatively affect music students' mental health and creativity.

According to the results retrieved from applying a quantitative methodology, the social isolation and confinement provided by Covid-19 lockdowns did not significantly impact music students' general Mental Health status, showing a slight improvement in anxiety levels. The creativity levels also suffered from a slight improvement, suggesting that confinement may positively impact mental health and creativity.

The theoretical review presented at the beginning of this study provided the knowledge needed to develop further studies. The reviewed subjects involve Covid-19 contextualization, Creativity concept and definition, Mental Health concept, this topic specified on musicians, and a brief relationship between mental health and creativity.

The research question this study aimed to respond to is: How did Covid-19 lockdowns affect the mental health of music students and, consequently, their creativity?

With the results retrieved from the survey, we can understand that Covid-19 lockdowns positively affected music students' anxiety, not have significant implications on their general mental health status. Consequently, the creativity of music students improved with the social isolation in question. In conclusion, this study suggests that social isolation may not negatively impact mental health and creativity and may favour both.

The main limitation of this study is the sample size. Because of the sample size, it is impossible to generalise this study's analytic results. Another limitation has to do with the scales applied. A deeper analysis was impossible to study Mental Health and Creativity through an easy-to-apply questionnaire. For instance, the full DASS scale would be a better option to fully understand the Mental Health status of the respondents. Also, it was not proved that answering while comparing themselves in a pre or post-confinement phase was a limitation. This study may not be as trustworthy as the same respondents who were studied during a lockdown.

For future studies, it is recommended that this study be extended to a more significant sample, across all Higher Education Institutions' music students, or even all Portuguese musicians, to understand if patterns in the results are more visible. It is also considered essential to perform two mental health and creativity assessment stages: (1) the first while the respondents are confined during lockdown; (2) and the second and final when the respondents are not confined anymore. These will provide more reliable results.

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CHAPTER 2 – CREATIVITY AND INNOVATION IN THE MANAGEMENT OF NON-PROFIT ORGANIZATIONS: A CASE STUDY

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ABSTRACT

The main objective of this study is to understand the impact of creativity and innovation on organizational management, based on establishing a relationship between them and their context. Consequently, it was intended to understand their contribution to the performance of non-profit organizations (NPOs). Therefore, it was necessary to understand what the perception of the individuals regarding the theme is, and how they combine the organizational elements to provide, or not, an increase in creativity and innovation. Among the main results, the fact that they promote management with a more creative and innovative proposal, when compared to more traditional management, stands out.

A qualitative approach was adopted supported by interviews with the leaders of the Inspiring Future Association. In addition, the bibliographical foundation used throughout this work allowed strengthening the research, complementing it, and making it richer and more verifiable. From this study, it was possible to conclude that the use of creativity and innovation by NPOs as organizational tools positively influences the management and strategies adopted and, consequently, increases the organization's performance. On the other hand, it was also possible to deduce that the existence of problems within the organization generates a limitation for the development and application of new ideas and new working methods, which makes it difficult to respond to the extraordinary challenge of creating social value.

Keywords: Creativity, Innovation, Non-profit organizations, Third sector.

INTRODUCTION

Some scholars noticed that there is “limited attention to creativity in non-profit organizations” that has been conducted in other areas such as technology, sciences, and visual arts” (Barrett et al., 2005, p. 213). In conceptual terms, the creativity it’s related to the context, personal characteristics, processes, and products, thus it can be defined as the process of creating something new and original (Rosa et al., 2020). However, there are a few studies that enhance creativity in the organizational context, regardless of the companies’ typology, being a gap that led to the study of this theme (Sparadi & Nakano, 2015).

Nowadays, there’s an urgent need for companies to reinvent and it’s certainly increasing once the current organizational context is characterized by instability (Tolentino et al., 2019). Also, it’s argued by other authors that this ability to adapt influences not only their competitiveness but also their survival. Consequently, there’s a need for managers and leaders to transform their companies into innovative and creative organizations (Lavrado et al., 2020). Besides, the act of innovating is essential to the growth of the companies’ performance (Rosa et al., 2020). This term appeared in the 20th century, at the time of the industrial revolution, being developed till today. According to Schumpeter, innovation is related to economic development, through the implementation of something new: routines, products, and services. This scholar also states that to create something new, it is necessary to destroy what already exists, generating the term "creative destruction" (Tolentino et al., 2019).

However, the categorization of innovation varies from organization to organization. It is known that in the profitable sector it is classified only as "innovation" once the main goal is maximizing the profit. Meanwhile, that’s not the focus of non-profit organizations. So, the objective of this paper is also to understand which concept of innovation is interrelated with this type of organization, and how it contributes to its management (Adro & Fernandes, 2019).

The role of innovation in companies has been the subject of study by several authors, but the truth is that NPOs have not paid attention to this sense, being neglected, or underestimated (Anwar et al., 2019). Therefore, this study aims to also fill that gap and evaluate the contribution of creativity and innovation as key factors in the management of non-profit organizations in Portugal, with a focus on a practical study of the Inspiring Future Association. This organization operates in the field of education and intends to provide support to the national educational system, with the main objective of helping students to decide about their future. As such, practically and creatively, its goal is to fight youth unemployment.

With this paper, we aim to understand what are the factors that contribute the most to the development of creative thinking in Inspiring Future Association and how can the leader

positively approach creativity and innovation in their management. To that, the qualitative method was adopted by an interview, which allows us to have a deeper look at this NPO, understand how organizational creativity is present and how the company acts innovatively.

Following this, the present study is divided into three chapters. In the first one, a brief theoretical framework is presented to sustain the study of creativity and innovation in non-profit organizations. Then, the work methodology is approached, which consists of a presentation of the company and the research method and metric scale adopted. The results and discussions on the subject will be presented below, such as the conclusions and final considerations.

LITERATURE REVIEW

CREATIVITY

Concept and evolution

Creativity is a complex and diversified concept that has been constantly changing over time. There are millions of ways to define and express it. So, to clarify its diversity follows a succinct sample of theories of creativity by researchers that are still mentioned today. It was firstly mentioned in writings from ancient Greece and Rome, but it's generally thought to have its roots in the mid-20th century (Treffinger et al., 2002).

In 1950, the interest in the study of this field was officially born through the presidential speech of J. P. Guilford at the American Psychological Association (Beghetto & Kaufman, 2014). He emphasized that there is a relationship between problem-solving and creative thinking once creative thinking generates new results; and problem-solving involves producing a new response, which also generates new results. This theorist argued too that creativity is a continuous feature in all people that is essential to the human being (Guilford, 1950).

According to the *Creativity Book*, creativity is defined as the ability to generate something new: it can be an idea, process, or even a product. It is something that leads to human progress, from art, science, business, and technology to everything. Another scholar, Joe Khatena, supports the same definition once he believes that creativity consists of new ideas, stating that it's seen as "the power of the imagination to break away from the perceptual set to restructure or structure anew ideas, thoughts, and feelings into a novel and associative bonds." (Reisman, 2013, p. 14).

In the year 1960, an educational psychologist called Rhodes developed four perspectives of creativity: Process, Product, Person, and Press also called the 4 Ps of Creativity. The idea was

to find an authentic concept for creativity, but this wasn't possible. However, its reference is important because it opened doors to thinking about creativity differently (Pinto, 2016).

In the '70s, Torrance characterized creativity a lit bit differently, saying that is a process of paying attention to gaps, difficulties, and conflicts, once the result is getting to a conclusion. Through this concept, we can turn into people more sensitive to problems and more easily formulate hypotheses for them (Sternberg, 2006). Moreover, a decade later, Amabile argued that 4 components are needed to achieve a creative response: 3 of them inside the individual (domain-relevant skills, creativity-relevant skills, and task motivation) and 1 outside the individual (social environment). Creativity occurs when all the components are in interaction and there's a need for the combination between intrinsic motivation and extrinsic motivation for a motivational synergy. The creative idea needs to be something that was never invented before and focused on problem-solving (Vogel, 2014; Bruno-Faria & Veiga, 2015).

Ten years afterwards, a scholar called Howard Gardner interprets that a creative individual is someone that defines new questions about a new domain and fixes problems (Sternberg, 2012). At the same time, another author noted in the study of creativity, Csikszentmihalyi, established interaction between the individual and social context. More specifically, he defended that it's impossible to generate a creative response by isolating individuals which means that creativity is the result of interaction between the individual, a particular field called "society" and the social domain, defined as culture (Pinto, 2016).

Creativity in organizations

To overcome the challenges of the actual market and face business competition, creativity is a tool that assumes increasingly fundamental importance in organizations (Pinto, 2016). As such, leaders consider creativity it's an important competency for their companies. As a result, not only can allocate time and resources but also leads to the success and productivity of an organization. There are several ways to use creativity in organizations, and one of the most widely used models is Brainstorming. Alex Osborn described the term as a group problem-solving technique that consists of sessions of ideas (Kerle, 2010). The Design Thinking tool is also seen as a strategy to awaken creativity in organizations. It is based on an individual-centred thought generation technique through five stages: discovery, interpretation, ideation, experimentation, and, finally, evolution. The objective is to find creative solutions for a common organizational goal (Torquato et al., 2015). This leads to the concept of organizational creativity. It is defined as the creation of something new resulting from the involvement and cooperative work of individuals (Woodman, Sawyer, Griffin, 1993). So, it's crucial to have all the teammates involved in the organizational process. Besides that, there are four main keys to the

organization's creative performance: (1) culture and environment, (2) strategic thinking style of the organization, (3) practices of ideation and collaboration, and (4) actions of the organization's managers (Kerle, 2010).

Therefore, the creativity applied to organizations is based on the following (Henry, 2001):

1. Characteristics of creative people;
2. The environment in which they are involved, i.e. organizational environment;
3. The capacity of creative thinking, more specifically, if the creative organization has an open and more informal climate, empowered staff, flexible structure, integrated procedures, adoption of participative style, knowledge-sharing systems, and external partnerships.

In this sense, these scholars also defend that organizational climate is one of the key factors to stimulate creativity: a more informal environment and the adoption of a participative style encourage open communication and networking. As a result, creativity is intrinsic to human beings and can be stimulated by the organizational climate. They can be cultural, environmental, intellectual, perception, emotional, procedural, and resources (Gurguel, 2006):

- a) Cultural barrier is expressed in the fear of criticism and the communication of new ideas, the overlapping of tradition in the face of change, and the lack of cooperation and trust between team members;
- b) The environmental barrier concerns everything that disturbs the organizational climate, which is highlighted as constant distractions and monotony/routine;
- c) Intellectual barriers concern how the organization organizes its rules and procedures.

The previous author also states some aspects that can block creative thinking:

- i) Lack of information or problems in communication;
- ii) Difficulty to see a certain situation or problem from different points of view;
- iii) Letting emotions have a place in the organization, e.g., the fear of making mistakes and the inability to tolerate ambiguity;
- iv) Procedural and resource barriers remain the first concerns the organization's bureaucratic procedures, and the second concerns the financial resources available and the lack of technological resources.

Furthermore, a leader needs to be creative and that can be accomplished through an increase in participation and freedom of employees. So, open culture and climate are two crucial aspects of the company, that can affect not only the level but also the frequency of creativity (Henry, 2001; Bruno-Faria & Veiga, 2015). Briefly, there is the idea that creativity in organizations is associated with the profit that comes from new ideas. Also, it can be concluded that creativity is present through a physical environment, good work environment, incentive and

appreciation of new ideas, adequate remuneration, and support of the leader. On the other hand, overwork, lack of time to think about new ideas, the non-acceptance of ideas by the leader, and the resistance to change as well as the fear of risking, are some of the barriers to creativity within an organization (Pinto, 2016; Bruno-Faria & Veiga, 2015).

Organizational creativity isn't merely a set of individuals with creative abilities. Besides, all the employees must have in mind the organization's mission and vision. Overall, the need for creativity has a greater recognition of adding value to an organization rather than land, labour, or capital (Henry 2001). Unfortunately, it turns out that there is a lack of empirical studies on that subject, which makes my interest in this study increase substantially (Styhre & Sundgren, 2005).

INNOVATION

Concept and evolution

The scientific study of innovation was only developed in the early 1990s. At that time, the first theories on this subject began to appear in the field of sociology. Nevertheless, it is currently a very present concept in the day-to-day, both individually and organizationally (Kotsemir et al., 2013). While creativity is the act of coming up with a new idea, innovation is the implementation of that same idea. It is defined as the creation of a new idea or product based on the individual's perspective (Ameen, 2021).

Despite the difference in the concepts creativity and innovation work side by side. Also, creativity doesn't necessarily have to come first, and innovation in second. This rule is eventually broken as some organizations prefer to prioritize innovation in the first instance (Reisman, 2013). Additionally, some scholars (e.g., Kotsemir et al., 2013; Demircioglu, 2016) highlight the importance of distinguishing "innovation" from "invention". Succinctly, innovation refers to the introduction of change through something new, while invention concerns only the creation of a new process or device. The biggest difference is that innovation goes beyond implementing something new, also called novelty.

However, there's a question that remains: How can organizations improve it more efficiently?

Incentive policies and rewards can be the responses (Amorim & Frederico, 2008). These scholars stated that reward systems and evaluation of performance and skills are two important methods to avoid wasting innovation.

Innovation in organizations

The information about innovation in organizations is very limited. However, many organizations rely on innovation when they introduce something new, whether it's an idea, a product, a service, a method, a strategy, or a technology (Demircioglu, 2016). Also, it is implicit in organizations through their strategic thinking. With divergent thinking, i.e., the ability to solve problems and identify opportunities to produce innovative solutions, the levels of innovation within an organization increase, and the manager and staff can respond to their problems more effectively. For this, having diversity in the team, at the cultural level, with different genders, or different generations is essential. It happens because it intensifies the level of creativity that consequently makes the way of thinking more innovative (Fern & Jenkins, 2020).

As a result, emerges the concept of organizational innovation (Anoiko, 2011). It's seen as a multi-stage process, where organizations work together to increase ideas. The objective is to turn those creative ideas into better products or services that can be highlighted in the market. However, there are moments when innovation can fail within an organization due to the lack of attention. In the early '20s, the author O'Sullivan found five causes of failure related to the innovation process: (1) poor goal definition, (2) poor alignment of actions to goals, (3) poor participation in teams, (4) poor monitoring of result and (5) poor communication and access to information.

Thereby, it turns out that innovation in organizations is related to creativity since one of the aspects to create a creative thinking climate is communication and a good definition of vision, objectives, and mission by the creative leader. Thus, leadership acquires again a special importance in organizations once it is one of the major factors that lead to organizational innovation. In this regard, some novelists said that the following leadership styles are needed: supportive, participative, visionary, democratic, and collaborative (Jaskyte, 2004).

It can be concluded that such as creativity, the organizational climate is equally an important aspect in fostering innovation. Organizations use innovation in their management to grow their legitimacy, particularly in public organizations. Increased levels of productivity, quality and satisfaction, and survival of organizations due to high market competitiveness are additional factors that lead to organizational innovation (Demircioglu, 2016).

NON-PROFIT ORGANIZATIONS

Concept

It is believed that social organizations had started to gain more importance and knowledge since World War II. Nowadays, there is a huge number of organizations of this social

nature all over the world. It's also estimated to have in the future a higher weight in the economy, job creation, and income distribution (Carvalho, 2016). Non-profit organizations, also called non-governmental organizations or voluntary sectors, are within the 3rd sector. The term "charities" is also used to name it, whose origin is in medieval times when religion was the centre of community actions. The expression "philanthropy" can as well be adopted when we consider organizations of this nature (Albuquerque, 2006).

According to the *Satellite Account of Nonprofit Institutions* (INE, 2006), non-profit organizations can assume various forms such as associations, foundations, or societies. They can develop their activity in the areas of health (e.g., hospitals), education (e.g., schools), environment (e.g., defence of nature), social services (e.g., daycare centres); arts (e.g., museums), religious beliefs (e.g., sanctuaries), among others. Thus, there are restrictions for an organization to be non-governmental, once they need to "be focused on meeting the needs of the popular base, have actions financed by international cooperation agencies, rely on volunteer work, be linked to processes of structural transformation of society." (Sobottka, 2002, p.85). Furthermore, the big difference between NPOs and for-profit organizations is that there is no such effective control of the management of the organizations referred to firstly. Evaluation cannot be neglected as they acquire enormous social importance and are dependent on economic resources (Carvalho, 2016).

A very important concept associated with non-profit organizations is "social entrepreneurship". It derives from Latin *imprehendere* and means "the search for new opportunities, innovation and the creation of value for the collectivity through the organizations of the Third Sector" (Alves, 2011, p. 95). This scholar also states that the goal of non-profit organizations is to cause social change by implementing new ideas unlike business entrepreneurship, whose focus is merely profitable.

Creativity in non-profit organizations

In the current socio-economic global situation of strong competition and limited resources, NPOs must develop creative strategies (Adro & Fernandes, 2021). Also, the idea that non-profit organizations aren't a business and aren't concerned with generating profit is associated with the assumption that this type of organization doesn't need a strategy, and that is wrong (Clark, 2012). At the time, the study of creativity in non-profit organizations has been quite limited and put aside.

However, third-sector organizations turn to creativity to solve existing social problems, whose goal is to achieve the social mission. It is also necessary when there is a need to create new programs in the organization to reinvent themselves and introduce new ideas. If we ask the

following question "What is the purpose of non-profit organizations?", the answer is based on the ability to offer new approaches, goods, or services for the social purpose of meeting the needs of society. Therefore, creativity is a fundamental tool for the sustainability of NPOs' missions. Such as for-profit organizations, and NPOs must have to adapt to changes, caused by global trends, demographic conditions, or driven by the perceptions, values, and culture of a society. So, organizations use creativity to shape themselves according to the current in a new and innovative way (Tan, 2006).

The previous author also defends that creativity must arise from top management, more specifically through the leader. To this, it's important to define the 4S's: what is the strategy to use, what structure to respect, which system will be used and what skills are needed. However, leaders need to keep in mind that generating creative ideas requires time and patience, i.e., it is a process of constant learning and development.

Open and effective communication is necessary to structure the strategic plan. Thereby, it's necessary to cultivate strategic thinking, i.e., to gather and seek new ideas that contribute to organizational development and sustainability. For this, leaders ask for creativity, either to develop solutions to a particular problem in question or to carry out a strategic plan. However, there may be some barriers, especially in communication between leadership and staff. Supportive leaders are particularly important because it is frustrating when employees give the best of themselves and do not receive it. It is equally important that teammates treat each other like colleagues, someone they trust to consequently have challenging and creative ideas. So, creating a good organizational climate that supports creative efforts is crucial to the sustainable development of those ideas (Clark, 2012).

Innovation in non-profit organizations

Nowadays, non-profit organizations need to boost their activities and make them more innovative to increase organizational performance. Thus, the pressure caused by for-profit organizations and the external environment led to innovation being one of the critical factors in the success and survival of NPOs. Also, it is said that third-sector organizations are more conducive to creating a more appropriate organizational environment of innovation and entrepreneurship. Innovation in NPOs can assume different types, such as product innovation, process innovation, marketing innovation, and organizational innovation. However, the role of these different types of innovation has not been relevant to most studies done by researchers. Despite this, there is a way to innovate that is intrinsically linked to non-profit organizations, whose name is social innovation (Anwar et al., 2019).

The leadership of a non-profit organization is an essential component of organizational innovation. It struggles with some specific aspects, such as the management of volunteers, limited resources, the existence of competitors, and the fact that salaries are lower. It is vital that leaders have good communication skills and a social justice orientation, and that at a later stage they pass on their vision to mid-level managers and other employees. So, leaders are the source of workers' motivation and what increases organizational innovation, to achieve the organization's mission and objectives. Also, a good work environment of innovation, psychological security, and personal initiative are factors that increase the performance of the organization's innovation (Adro & Leitão, 2019).

Therefore, non-governmental organizations should be careful in choosing the appropriate leadership style. Transformational leadership is one of the most adopted approaches by NPOs since it's associated with the idea of making a change in the world, as well as contributing to the organization's group identity. Through this, the leader can support and encourage participation among employees. Likewise, collaborative leadership is another style adopted, whose main characteristics are the engagement of team members with the organization's vision and the promotion of the search for solutions to a particular social problem. Unlike the authoritarian leadership style, organizations of this nature also opt for the shared style. It is characterized by leaders who are not dictatorial. They are susceptible to change of opinion, and instead of giving orders to their employees, they give them instructions (Simeonov, 2020).

Thereby, NPOs present an entrepreneurial orientation based on innovation, whose objective is the search for creative solutions to the problems and needs of society (Lacerda, Freitas & Martens, 2016). It is also seen as one of the central principles for ensuring the sustainability of organizations. However, there is a possibility of social entrepreneurship failing, and the main reasons are the lack of financial stability and the deficiency of efficient management methods. So, non-profit organizations have the great challenge of maintaining levels of innovation. To that, leaders are the driving force, and having a vision of organizational and creative change is important for innovation to persist (Adro & Fernandes, 2021). They can also contribute to a positive work environment, improve performance, and achieve organizational efficiency. Consequently, the sense of productivity, commitment, and motivation increased in NPOs employees, and the style of leadership to adopt is something that must be thought of and well-considered (Simeonov, 2020).

Social innovation

Something intrinsic through non-profit organizations is the fact that they have a role in social cohesion, once their main goal is to contribute to society to give value it meets its needs.

To defend this purpose, the organizations of the third sector use the term from a different perspective. It is defined as “the process aimed at the search, design, and implementation of alternatives that respond to social problems in a novel way and contribute to socio-economic development in the global territories, distinguishing themselves by their originality, relevance, and transformative scenarios and ideas” (Ariza, 2019, p. 3).

According to the previous scholar, social innovation is expressed through the participation of organizations in the struggle of various issues, from ending poverty and food deficiencies, the defence and promotion of human rights, greater social inclusion, promoting education, support for victims of violence (e.g., domestic, sexual, among others), or the defence of animal rights, and the list is endless. Thus, this type of innovation leads to sustainable development, creating opportunities for the growth of society. So, non-profit entities are crucial for the development and promotion of social innovation, and in this way, they can make a society more fair and sustainable, helping future generations.

Social innovation can help NPOs in the actual competitive market, not only in innovation at the internal level but also in strategies in the external environment (Adro & Fernandes, 2021).

METHODOLOGY

METHODOLOGICAL APPROACH

Among the possibilities of the assessment of creativity, there is a wide range of methods that can be used: (1) formal or informal, (2) qualitative or quantitative, and (3) objective or subjective (Nakano, 2018).

The concept of methodology is based on a cyclical process of steps aimed at achieving knowledge, i.e., "how to produce research, the way that problems are focused, how the different assumptions, interests, and purposes lead to the selection of one or another methodology" (Melo, 2011, p.75).

Both qualitative and quantitative methods can lead to researchers having an enormous amount of knowledge and information. However, differences can be pointed out between them concerning (a) reality presented objectively, (b) independence of the human value system, (c) the use of a formal language, (d) the nature of the cause-effect relationship, (e) the static design and (f) the individual's fidelity evaluation (Badila et al., 2020).

The use of the two previous methodologies together has been recommended by some experts in research methodology since they contribute to the credibility of the studies (Melo, 2011). The choice of one method over another depends essentially on the characteristics and

nature of the research. Compared to the quantitative methodology, the qualitative methodology has gained exponential recognition. Thus, the study of organizations can have more in-depth and appropriate research through qualitative techniques, rather than the use of traditional quantitative techniques.

The main objective of qualitative methodology is to demystify the meaning of things through conceptual and metaphorical language. Also, its main characteristics are (1) the fact that it is more inductive than deductive, since the starting point of the study is not made through a previously established theory or hypotheses, (2) the information is collected in a flexible and unstructured way and (3) focuses on understanding the relationships within a whole through a sample of significantly reduced size (Melo, 2011).

Thus, qualitative analysis in this research will allow us to have more data on the creative and innovative climate of the Inspiring Future Association to understand which factors most favour or hinder creative thinking. In addition, it will allow us to establish and evaluate the relationship between a set of variables that lead the Inspiring Future Association to use creativity and innovation in its management. Also, the use of the quantitative method in the present study would not allow depth to be achieved in the problem in question (Nakano, 2018). The use of this evaluation method will allow us to focus more on meaning than concretely on measuring phenomena, becoming a legitimate, credible, and valid method (Portela, 2020).

CASE STUDY

The case study is a methodological research strategy with high employability in various scientific and academic studies. With the increase of recognition, it has the advantage of giving mechanisms for exploration and analysis of complex social factors, with a vast set of interrelated variables. In this sense, the case study is an interview-based research methodology, involving a set of concepts and information about an organization, or group. Besides, it requires the same attention and dedication as any other research method. As such, a survey of the information collected is made and analysis is subsequently done, focusing on the study of a chain of variables related to the case in question. It is also necessary to make a good understanding of the context of that case study for a better acceptance of the results (Melo, 2011; Coraiola et al., 2013).

This research method goes beyond qualitative methods in general since (1) consists of a current phenomenon inserted in a specific context, (2) does not make a separation between the context and the case of interest for study, (3) involves a set of variables of interest to the study, (4) embraces a range of pieces of evidence, and (5) has a hypothetical-deductive model to sustain the survey and analysis of the data. Thus, the main objectives of the case study are as follows (Coraiola et al., 2013):

1. Provides a detailed description of the specific case;
2. Allows verification of a previously established theory;
3. Can create a new theory about an organizational phenomenon.

In this academic research, the case study is the appropriate methodology since it is necessary to “understand, explore or describe complex events and contexts in which various factors are simultaneously involved” (Pinto, 2016, p.38). Its application in the context of organizations is an advantage since one of the final objectives is the understanding of organizational dynamics, more specifically in the Inspiring Future Association, an NPO located in Portugal. Thus, it will allow us to have more knowledge about the practices and processes of this NPO, and consequently know the real context of the organization (Melo, 2011; Coraiola et al., 2013).

The Inspiring Future Association is a non-profit organization that operates in the field of Education. Its focus is on providing support to the educational system Portuguese through various projects that reach students directly. Thus, it combines the meeting of the needs of 3 entities: higher education institutions, students, and secondary schools. Considering their mission letter, they aim to empower young people through education and training to develop personal and social skills, thus entering the labour market (Associação Inspirar o Futuro, 2021). In this way, they have the vision to assist young people in their professional life that awaits them soon, but also to help them in the development of skills at the interpersonal and intrapersonal level. In summary, its main objectives are not only to combat the rate of youth unemployment and young people in NEET - Not in Education, Employment and Training - but also to motivate young people to pursue studies and skills development.

Among the various methods of data collection for case studies (Pinto, 2016), i.e., (a) documents, (b) archives, (c) interviews, (d) direct observation, (e) participant observation, and (f) physical artefacts, the chosen method was the interview with the Inspiring Future Association leader, coordinators of the Inspiring Future and Unlimited Future projects and Marketing coordinator.

INTERVIEW

Design

The instrument used in the present investigation is the interview. In the qualitative methodology, in-depth interviews are the right choice, since they are characterized by: (1) implying the phenomenon studied, (2) conducting a questionnaire with open questions, and (3) the interviewee providing an authentic experience (Melo, 2011). In a way, the interviews aim to

obtain an adequate amount of information. Depending on the number of people interviewed, they can take various forms (Portela, 2020):

- a) Individual or group;
- b) Phone or face to face;
- c) Structure or unstructured interview.

The interview process is based on the "funnel technique", where in the first phase, the interviewer guides the interview with simpler and broader questions. Initially, the interviewee speaks freely about the topics addressed. Then, the interviewer adopts an interventionist character, where the interviewee is encouraged to respond more specifically, developing his/her thinking and justifying it. In the end, the goal is to funnel the questions to narrow them and get more accurate and complete answers. This semi-open nature of the interview makes the information obtained as rich as possible. Also, it leads the interviewee to approach their emotions, feelings, thoughts, and perceptions regarding the object of study.

The individuals to be interviewed were selected by the student according to their degree of leadership inside the organization. Thus, the key interviewees had to be employees with a deep knowledge of the organization and organizational dynamics, as well as the subject addressed in this research. As such, the president of the Inspiring Future Association, the coordinator of the marketing department, and the coordinators of the organization's two projects, Inspiring Future and Unlimited Future, were defined as interviewees (Melo, 2011; Portela, 2020).

Due to the current situation, individual interviews were conducted via Zoom through an interview guide conducted by the interviewer (see Appendix). It was based on the literature review carried out on the previously investigated themes and the support of the supervisor of this thesis. In this type of semi-structured interview, a pre-planned guide is used to ask more focused questions but is open to the participants of the case study. Thus, four online interviews were conducted, creating a bridge of communication through technology. In the development of the interview guide, it was necessary to consider the following (Smith & Sparkes, 2016):

1. Based on the literature review, include only questions that relate to the research topic, to reduce and restrict the list of questions to the necessary;
2. Have open questions instead of closed questions, i.e., don't include questions where the answer is "yes" or "no. Instead, have questions that provide details
3. Use simple, clear, and colloquial language
4. Funnel questions throughout the interview
5. If necessary, include "ice-breaker" questions

In conclusion, the use of qualitative research based on a single case, through interviews, allows us to fill the gaps in the literary review and answer the questions of the study theme. In addition, in February 2020 the student made an internship in the Department of Logistic and Public Relations at Inspiring Future Association, and until April 2021 made part of the writing team of the Association's websites. This allowed the construction of the interview not only based on the literature review and the help of the supervisor of this paper but also on the student's personal experience. After the authorization of the association's interviewees to collaborate in this study, the four interviews began on day 05th May 2021, and end on day 10th May 2021.

Structure

After doing the literary review, with the main objective of finding studies and theories related to creativity and innovation and conceptual issues associated with organizational creativity and social innovation in organizations, the most important aspects regarding the fundamental theories for the development of this study were reviewed (Pinto, 2016). Several themes were addressed such as social entrepreneurship in social organizations, organizational creative climate, innovation in public organizations, organizational culture and creativity stimulation, creativity management in creative companies, and inhibiting factors and facilitators to creativity and innovation. From that, the research questions were formulated only to guide the interviews. The following table shows the research questions duly structured and substantiated.

Table 1 – Interview structure

Questions	Authors
Q1. What are your mission and main goals?	Gonçalves, Sugahara, Ferreira and De Benedicto (2020)
Q2. How many elements does your team have? Globally, what are their main characteristics?	Spadari, Nakano and Peixoto (2016)
Q3. In comparison to 2020, how are you dealing with the challenges of the covid-19 to ensure the organization's sustainability?	Balloun and Weinstein (2012)
Q4. How do you describe the day-to-day activities?	Junior, Guimarães and Bilhim (2013)
Q5. How do you characterize the organizational environment?	Junior, Guimarães and Bilhim (2013)
Q6. In your perception, what do you mean by "Creativity" and what is necessary to achieve it?	Patriota and Barroso (2020)
Q7. Do you believe that creativity and innovation are necessary inside the organization? If so, why?	Ibrahim, Isa and Shahbudin (2016)
Q8. Does the team usually generate new ideas? What are the main methods that are used, i.e., how can you explain the process?	Isidro-Filho (2009)

Q9. How are the team/collaborators rewarded when they reach the defined goals?	Martins, Marangoni, Viana and Bezerra (2017)
Q10. Does your organization establish partnerships with other organizations, universities, or entities (stakeholders)?	Isidro-Filho (2009)
Q11. How do you characterize the organization's management method? Do you follow a traditional management model?	Patriota and Barroso (2020)
Q12. How does creativity arise when it's necessary to solve a problem/challenge?	Coelho and Cabrita (2017)
Q13. Is leadership important to you? If so, justify and characterize it.	Patriota and Barroso (2020)
Q14. If any employee feels unmotivated or unenthusiastic, how do you deal with it?	Alencar and Fleith (2008)
Q15. What practices could be used to favour the development of employees' creativity?	Alencar, Fleith, Borges and Boruchovitch (2018)
Q16. Do you think there are barriers to the development and application of new ideas? Justify.	Alencar and Fleith (2008)
Q17. At the strategic level, what are the main objectives for the future?	Santos (2009)
Q18. What are the main concerns regarding the competition (direct and indirect)?	Santos (2009)

Source: Own elaboration.

DATA COLLECTION

Data collection was conducted through interviews using the Zoom platform and, subsequently, it was audio-recorded and transcribed in full. To ensure the anonymity of the interviewees, specific codes were created for each participant. To conduct this study, the content analysis technique was used since "from the interviewees' statements, notes and observations in loco the interviewer can make his considerations and analyze the problem question delimited at the beginning of this study." (Patriota & Barroso, 2020, p. 6). Thus, the categories of analysis in this study consisted of team creativity, creative leadership, and the organization's creative culture. Consequently, the elements analyzed were the association's organizational environment, incentives for creative thinking, the shared mission and vision, and openness to change and criticism.

RESULTS

After concrete empirical evidence was gathered from the interviews conducted, we proceeded to answer the research questions.

Q1. What are your mission and main goals?

It is verified the existence of a shared vision regarding the information that the mission and objectives of a non-profit organization should contain. It was identified that the mission of the organization is to solve a social problem, namely to help young people in school transition moments to create a meaningful career project for them, in addition to the guidelines for choosing a master's degree and entering the world of work. The organization's main objectives are to help students in their decision-making and direct transition to the labour market. This can be corroborated by the answers of interviewees E_1, E_2, E_3, and E_4 when they refer, respectively, as follows:

"Our mission is to help young Portuguese people make their academic and professional transitions in the best possible way." and "The ultimate goal is to help make decisions consciously and make the future of young people as straightforward as possible." (E_1);

"To create a youth that is more proactive and aware of their career choices." and "As for the goals, it is to help young people in those moments, either through soft skills, or putting them in contact with professionals, or access to information." (E_2);

"I would say that our mission is to help young people to transition to the next step, whether from 9th to 10th, from 12th to university or job market, and also to guide to master's degree, post-graduation or doctorate." and "The main objectives are mainly to show students the various options they have and facilitate their choice, and more specifically to work on their self-knowledge and help them make the best decision in the future." (E_3);

"We as a great mission have, without a doubt, the question of bridging a social problem concerning students, that is, the whole question of their school transition." and "As for the objectives, they go through doing that, not only through their training but also promoting the reach of information." (E_4).

Q2. How many elements does your team have? Globally, what are their main characteristics?

There is a slight disparity regarding the information on the team members, with two employees stating that the organization has 18 employees and the others stating that it has 19 employees. However, of their characteristics, it is possible to observe harmony in the answers, and the team, in a global way, is characterized by being communicative, proactive, determined, and empathetic. This can be corroborated by the answers of the four interviewees:

"Right now, we are 19 employees, but not all full-time." and "Other than communication which is our biggest value proposition, we are people who are very connected to a cause, and we believe in our values and goals." (E_1);

"At this moment we are 18 people. As for characteristics common to all, it is a communicative team, working well in teams, proactive, friendly and hardworking." (E_2);

"At this moment, we are 17 full-time and 2 part-time" and "As main characteristics, I highlight proactivity, a spirit of sacrifice, determination, problem-solving and empathy". (E_3);

"We are 18 people, and I highlight diversity, adaptability and lastly empathy." (E_4).

Q3. In comparison to 2020, how are you dealing with the challenges of the covid-19 to ensure the organization's sustainability?

In this question, a common approach to the implication that Covid-19 had in Inspiring Future was denoted. At the organizational level, all employees deal well with the pandemic and adapted to that without problems. In general, they had to move all their face-to-face activities to the digital format. In addition, they felt that the organization grew financially, structurally, and digitally. This can be corroborated by the interviewees' answers, stating the following:

"The employees who used to give the training now have more logistical tasks, extra communication with the schools to make sure that the young people get all the information, public relations." (E_1);

"We had to move everything to online, that is, all the information we used to give in person we had to move to digital." (E_2);

"The Association in terms of finances, structure, and projects has grown." (E_3);

"About 2020, I can tell you that there was a great evolution. Before we were used to doing the same things and doing everything in the same way and at the time we were forced to reformulate everything, which was scary because we didn't know if it would work and what would go wrong. And this year, we are not so scared anymore, and the goal is to make the project as sustainable as possible." (E_4).

Q4. How do you describe the day-to-day activities?

A set of different answers is denoted, but they complement each other. The employees state that day-to-day life in the organization is not based on a routine, highlight flexible working hours, and state that the organization has a horizontal structure. In addition, they talk about the existence of creativity in the activities, teamwork, and interpersonal ties between some colleagues and, at the same time, friends. Having said this, it can be verified through the following answers:

"We always follow a very horizontal structure, everyone knows exactly what their role and activities are, and they complement each other." (E_1);

"The day to day is not routine and it always takes creativity to come up with solutions to problems." (E_2);

"In my case, in the North office, me, Ju and Maria are almost always together, and we work together, and we have a very strong personal relationship besides the working relationship." (E_3);

"We are not obliged to be in the organization from 8 am to 5 pm. The schedules are quite flexible. Teamwork and support is a factor to highlight among us." (E_4).

Q5. How do you characterize the organizational environment?

There is a consensus regarding the organizational environment of the Inspiring Future Association. The organizational climate is characterized by informality, a young and relaxed environment where everyone is there because they want to be devoted to a social cause. Furthermore, the horizontal structure of the organization, which characterizes the organizational environment, is mentioned again. This can be corroborated by the answers of the employees:

"Our culture is very much like that, there is not exactly a hierarchical structure although there are structured individual activities for each of the employees." (E_1);

"Informal, young and hardworking." (E_2);

"If I had to choose two or three words, I would say that the organizational environment is informal, fun most of the time, and demanding." (E_3);

"The organizational environment is very relaxed, we are also young and it is easier to be at ease, from giving new ideas or mentioning something that is not going so well. The "wearing the shirt" also characterizes us, i.e., we are here because we want to be and for a cause, no one is here just to be here, and we have a love for the projects." (E_4).

Q6. In your perception, what do you mean by "Creativity" and what is necessary to achieve it?

There is a consensus that creativity is connected to innovation. It is seen as "thinking outside the box", either in creating something new or existing or in solving a certain problem. To achieve it, it is necessary to go in search of inspiration and triggers that awaken it. In addition, it is crucial not to be afraid of dealing with the risks that the new idea can bring, to feel safe about it, and also to have an organizational environment conducive to being creative. This can be corroborated by the employees' answers:

"Creativity, for me, is linked to innovation. And the spirit of being entrepreneurial and solving some problem is my view of creativity." (E_1);

"Creativity is a process that allows you to create something that comes from you and to achieve it first you have to be comfortable with risk, you need some security that your ideas are good, and you also need a space that is creative and a culture that allows you to create." (E_2);

"I would say creativity is about our ability to think outside the box. As for ways to achieve it, it's through anything that involves the search for inspiration. I when I am blocked with an idea, I often lie on the floor listening to music, or start watching a series, or scroll through social media" (E_3);

"For me, creativity is the cliché of thinking outside the box. I think creativity is already very much born with us, I think there are "thinking heads" and people who live to invent and do new things. But for those who don't have it, it is possible to have it and exercise it. Through reading, watching documentaries, listening to ted-talks... basically, it's looking for inspiration" (E_4).

Q7. Do you believe that creativity and innovation are necessary inside the organization?

If so, why?

There is a common view regarding the importance of creativity and innovation in the organization. For employees, both are fundamental, and this was reflected not only in the introduction of new projects, in the evolution of the organization, in facing problems and solving them differently, but also in the strategies to be adopted in day-to-day activities. This can be corroborated by the following answers from employees:

"Yes, definitely, to come across certain problems that we have and try to figure out how we can solve it innovatively and differently." (E_1);

"Yes, I think they are essential. And deep down, it was thanks to this innovation that this year at Unlimited Future we created a lot of new programs, and it was thanks to this that we were able to grow this year and reinvent ourselves so if it wasn't for creativity and innovation I don't know where we would be right now." (E_2);

"Yes, absolutely necessary, in all organizations and a few more, because not having creativity means that the business will die for sure absolutely. Creativity and innovation are necessary and go hand in hand with each other. Both are important because to be a good problem-solver we need to think outside the box. To be able to evolve and overcome obstacles we have to be creative." (E_3);

"Yes, I believe that creativity and innovation are necessary, and in our example, as an organization, this is very visible. We were in front of different generations of students and the methods that maybe we used 8 years ago with the employees today is unthinkable. The generation is evolving and we have to rethink because nowadays students don't pay the same attention as before. The issue of cell phones and social networks are distracting elements, and as such we currently have to come up with techniques that capture more of their attention." (E_4).

Q8. Does the team usually generate new ideas? What are the main methods that are used, i.e., how can you explain the process?

There is a shared vision when it comes to generating ideas. Although there is no concrete method of creativity to which they resort, the team usually comes up with new ideas in meetings. At most, the brainstorming technique is used, either formally or informally. This can be proven by the following answers from employees:

"There is no creative and innovative method, and maybe that's one of the biggest problems we feel." (E_1);

"The team has a lot of new ideas and looking at the Unlimited Future program it's all-new. What we did was structure the pillars, but we don't use any creative method. It's basically by meetings or when ideas come up, we say it among ourselves." (E_2);

"Yes, we usually come up with new ideas but we don't have a method for it. For example, in the Web Department, they think a lot by themselves, and when there are meetings they throw the ideas around like a kind of brainstorming, but more informal. However, in Unlimited Future and Inspiring Future there are sometimes some formal brainstorming sessions. Whenever we have an idea we also send it out to the relevant department group and discuss it." (E_3);

"Yes, we get new ideas quite often. We have meetings fairly regularly and there's always a problem on the table, and from there a conversation and brainstorming of how to solve the problem starts, and ideas come up." (E_4).

Q9. How are the team/collaborators rewarded when they reach the defined goals?

There is a consensual response to the existence of a reward system in the organization. At the end of the year, each employee receives a monetary bonus for achieving pre-established goals. However, if the employee doesn't feel that he/she needs the monetary reward, they can choose something else he/she wants at that moment, from a training course, a course he/she would like to take, a new chair at work, among others. The list is endless and the reward for goals achieved can be anything the employee wants and needs. This can be confirmed by the employees' answers:

"There is a monetary reward that was set, for the first time, this school year where through the achievement of certain goals and performance evaluation, people receive a bonus at the end of the year." (E_1);

"We have financial goals, per team, where we earn a bonus." (E_2);

"Each person has their objective, each of the departments has their objective, and upon achievement of the objectives, both personal and departmental, they earn a certain amount depending on the levels of objectives." (E_3);

"We have a reward: a monetary bonus. But if the person benefited doesn't want the money, that is, if it's not what they're looking for, we can reward them in another way: be it training, for example, or a course they want to take, for example." (E_4).

Q10. Does your organization establish partnerships with other organizations, universities, or entities (stakeholders)?

Once again, an equal response is denoted in what concerns the establishment of partnerships, i.e., the existence of stakeholders. In this sense, the Inspiring Future organization

has partnerships with secondary schools, organs of these same schools, i.e., employability office and students' associations, higher education institutions (universities), and companies. This can be verified through the following answers of the employees:

"At the Inspiring Future level, we have partnerships with secondary schools, student associations, employability offices, and higher education institutions. At the level of Unlimited, we have not only with universities in a perspective focused on employability but also with companies focused on the labor market." (E_1);

"Yes, all our programs are done in partnership, either with universities or companies, or both." (E_2);

"Yes, essentially with higher education institutions, student associations and companies." (E_3);

"Right now, our biggest range of partnerships is with universities and higher education institutions as they are the biggest sustainability of this project. However, thanks to the Unlimited Future project, we are creating some partnerships with companies, and in exchange, they ask us for some services. Recently, we had a partnership with Worten where we were asked for a training plan to apply to their employees". (E_4).

Q11. How do you characterize the organization's management method? Do you follow a traditional management model?

There is a shared approach concerning the characterization of the organization's management model. Instead of following a traditional management model, they follow a horizontal management model, in the sense that although there is indeed a hierarchy, there is no rigidity to follow it in its entirety. In other words, the hierarchy serves only as a guide structure, in order to identify what the role of each person is, as well as activities and responsibilities. There is also openness to communicate with anyone within the organization, thus characterizing it as a more informal system. This can be corroborated by the employees' answers:

"I think we are different because we have the logic of being more horizontal. But at the same time, we try to make sure that each person knows what his or her project, responsibilities, and objectives are. There is a common agreement among all what the objectives are, and so there is a difference in that it is not traditional management, like 'There is a superior who tells me this is so and so', no. We are neither too authoritarian nor too democratic, there is a mix." (E_1);

"I think that our management is not something very rigid because our nature does not allow it and sometimes there is even a lack of structure and processes that are not well defined

or clarified. On the other hand, we have a hierarchy, a direction, the coordinators, the project managers, but in the sense of process and not in the way of dealing with people." (E_2);

"We effectively have a hierarchy and this hierarchy follows a traditional logic, that is, there is a president - coordination - employees. But communication happens horizontally and we do not follow a formal logic. Therefore, the hierarchy serves more as a flow of information or of problems than exactly a rigid structure that we have to follow always." (E_3);

"There is a designed hierarchy because there's always someone who picks up each of the pieces. But that hierarchy is not a problem, like "People below me can't talk to the president", no, that doesn't happen. There is openness to that." (E_4).

Q12. How does creativity arise when it's necessary to solve a problem/challenge?

In this question, it is important to note that only employees E_2 and E_4 responded, as employees E_1 and E_3 had previously stated that creativity arises exactly when it is necessary to solve a problem. That said, there is a lack of detailed responses as to how creativity arises when it is necessary to solve a problem. It turns out to be linked to question 8, where they say that they do not exactly have a method of creativity that they use. However, the employees mentioned that to solve a certain problem, creativity arises when the team gets together. The final goal focuses on finding solutions for everyone. This can be corroborated by the answers of co-workers E_2 and E_4:

"Through finding different solutions that are more effective and that work for everyone according to everyone's needs." (E_2);

"We have a problem and we bring it to the table. We all get together, address the problem among everyone to find a solution." (E_4).

Q13. Is leadership important to you? If so, justify and characterize it.

There is an identical view regarding the importance and characterization of leadership. The employees, who happen to be leaders in the organization, mentioned that leadership is very important since leaders are the people who manage their teams in the organization and motivate them daily. For them, leadership is seen as a guiding map for employees to perform their tasks and not feel lost. In addition, empathy and charisma are also important in leadership, knowing how to put yourself in the role of the other and treating each person as each one. This can be corroborated by the employees' answers:

"I think leadership is very important and more and more I have felt that. 1 year ago we had 2 people leave the organization and they were precisely middle-management. I felt that there was a very big break from day-to-day coordination and more and more I feel that the coordinators are the ones who set the pace and the pace of things. I think the people who are

in the teams depend a lot on the posture of the coordinator, how much he pulls us, how much he allows us to have creativity or not, and it's very important." (E_1);

"Yes, for me leadership is essential, especially for me who is managing a team. Knowing how to lead it and make it grow, because the importance of leadership is to be an enabler of the team's growth. I don't treat all people in the same way, but according to their needs and the stage of maturity they are in, the knowledge they already have or not, and the task material. If I had to characterize it would be empowering." (E_2);

"Yes because I believe that human beings are mostly hierarchical beings, that is, hierarchy is natural in us. And from the point of view of system efficiency, it is always easier when you have a person who controls, but not in a sense of micro-control and seeing the tasks that you are doing, but in the sense that you understand where the various pieces of the project are and where they should be. I see a leader as a guide and a fail-safe, a "controller" to ensure the quality of the project. Otherwise, without a leader people can feel a bit lost." (E_3);

"Leadership helps us reach our goals and, through the leader, guide the whole team to the best path. My specific leadership is very much about knowing how to put myself in the role of the other, to do this role reversal. In addition, it is to give support, to direct and help everyone to reach our goals." (E_4).

Q14. If any employee feels unmotivated or unenthusiastic, how do you deal with it?

In this question, there is a shared responsibility as to how respondents deal with the demotivation of an employee. Thus, they try to understand the origin of demotivation, i.e. if it comes from work or if it comes from external factors. They take an informal and more direct approach to try to understand this and try to come up with the best solution for the employee to feel motivated again. In case the source of the demotivation is the work itself in the organization, there is flexibility to switch tasks and perform activities that you enjoy more. The ultimate goal is always to make the person feel good and motivated in the organization again. Therefore, there is an ease in resolving the issue of demotivation, except if it is due to personal problems because in that case, it ends up being more complicated to deal with if the employee closes up and is not open to talking. This can be corroborated by the following answers from employees:

"We try to have a very direct and informal approach, that is, not to leave things unsaid, as has happened in the past. But obviously, we also realize that although there is openness, we also feel that employees may sometimes not feel comfortable with it." (E_1);

"What I would do is go and talk to that person right away, if it was in person, drink a coffee, and talk a little bit. If it was online, I would make a call and understand what factors cause

the demotivation. If it was something we could change or if it was something that didn't depend on us, that is external factors. And then come up with the best solution for everyone." (E_2);

"First of all, trying to understand where the demotivation comes from because it can't necessarily come from work or the association. It can come from external factors, such as personal factors. Then, if this demotivation comes from interpersonal relationships, the problem can be a bit more serious, because it is difficult to change people. Then, it is necessary to have a feedback meeting between the various people to explain to each other which behaviors are causing problems. Then there is the issue of the work itself which can also be demotivating, either because it is repetitive or because they are working too hard, whatever. If it's too much work, it's easily solved with a vacation or with someone else doing the tasks to relieve the pressure. If it's the tasks themselves, it goes through a logic of, basically, finding other tasks that give motivation to the unmotivated person, so that they don't stop enjoying being in the organization." (E_3);

"We've already had a case like that, it's not at all unknown to me. When we talk about demotivation, there are 2 very important factors: it can arise either because a person doesn't identify with something, or because he/she is not enjoying a certain task, and in this, the coordination/leadership can help, but it doesn't solve it. I question, "But then, what would you like to do? Try something from a completely different project?" If so, the person does other tasks different from what they used to do, and if they like it they can switch to that project and tasks." (E_4).

Q15. What practices could be used to favour the development of employees' creativity?

There is an uneven approach concerning the practices that could be used to foster the development of creativity in functionaries. However, employee E_1 states that the development of creativity depends on management, i.e. more specifically on leaders/coordinators. As soon as a leader does not accept an idea that is given, the employee who is on the other side becomes unmotivated and ends up giving up. In addition, there are barriers to creativity since there are employees who do not want to leave their comfort zone and take risks. This can be verified by the following answer:

"That's a very difficult question because what I feel is that a culture has been created that this issue of creating and innovating depends on management. If there is a very rigid coordinator and the coordinator says no to a new idea, the person gets demotivated and it ends up snowballing. And there are barriers because some people don't want to leave their comfort zone." (E_1).

On the other hand, employees E_2, E_3, and E_4 mention some factors that favour the development of creativity in employees. Thus, the curiosity to know the world out there, the

analysis of other organizations, the willingness to learn and specialize, the desire to meet new people, to participate in team-building activities in the organization, the work environment itself, the existence of a playroom in the organization and the creation of a free space where employees can talk openly about anything are factors that promote creativity in the organization. This can be corroborated by the following answers from employees:

"I think the essential things are getting to know the world, seeing what other organizations do, participating in other training and other contexts, meeting different people. All of these things are essential to becoming more creative, because what we do in the creative process is we put pieces of a puzzle together from things we've already seen, and we create new connections." (E_2);

"I would say that anything that is teambuilding activities and having fun and getting people together automatically unlocks creativity! That and working in spacious, beautiful places with games nearby. For example, in the Porto office, the ping pong thing helped a lot to decompress and unblock ideas because the brain was focused on something else at that moment" (E_3);

"One thing that has worked, and that we've been doing recently, is to never in a direct way say "Let's think!" because that's creating a certain amount of pressure. What we have been doing is in our meetings, we've been pulling for conversation, creating a space where we can not only talk about our personal life, this is whatever we want, that is to create free space." (E_4).

Q16. Do you think there are barriers to the development and application of new ideas? Justify.

There is a shared perspective regarding the existence, or not, of barriers to creativity. The employees state that there are indeed barriers to creativity. One of the factors is the fact that there are employees who do not want to leave their comfort zone, rejecting some given ideas. However, employees say that most of the time they are resistant to change because there is no action plan behind every idea, i.e. the idea is not evaluated to understand if it is doable in the real context or not. In addition, time is also seen as a barrier to creativity. This is due to the employees' need to want to do more, and more, and more. Thus, the following are the employees' answers that corroborate this result:

"There are barriers because some people don't want to leave their comfort zone. But it also depends a lot on the personality of the employees because sometimes a "No, this idea can't be" by the coordinator doesn't mean that the idea is discarded, sometimes it's just changing one thing or another" (E_1);

"I think there are always barriers and one of them is time, but we have to focus and be realistic because the time and energy that we have is also limited. And so it's very much that management, it's seeing with the time and energy we have what we want to do. We at Unlimited Future have grown a lot and we've had to put a lot of creativity into practice, and I think we've been able to overcome most of the barriers, although we always want more." (E_2);

"As human beings, we don't like things that change constantly, or most of us don't. But I think that the main resistance that exists to ideas is when they are the so-called "fish sticks" with no reasoning and no foundation behind them. Speaking in a personal way and from my view of the creativity and innovation component, I don't like it when you give me an idea and you don't think at all about what the implications of the idea will be, who will handle it, and how much work it will be. What's hard is giving an idea and supporting it, and that's usually what I, as a leader, value, are minimally thought out ideas." (E_3);

"I happen to confess that I put up some barriers to the development and application of new ideas, and at times I have adopted some resistance to change. And it is a negative point that I have to improve. In turn, I think it is important to give new ideas, but I feel that sometimes they come to me with a giant bag of ideas and when I notice I see a thousand different ideas, but besides the part of creating it is necessary to evaluate whether in practice the idea would work". (E_4).

Q17. At the strategic level, what are the main objectives for the future?

A shared vision regarding the organization's main objectives for the future is denoted. The main goal is to have an impact on a younger target audience, more specifically young people in the 9th grade. Next, they have in mind the goal of bringing students from other countries to Portugal, making it easier for them to access information about the same bureaucratic process. The continuation of a strong bet on the creation of partnerships with companies remains relevant and a goal to achieve in the future. Finally, the return to face-to-face activities was also mentioned as one of the organization's main objectives. This can be corroborated by the answers of the employees:

"Right now, our short-term goal is to try to get back to face-to-face activities because even though we've made the transition to digital it's not the same. In the medium term, it is to realize the plan of having answers for all our decisions, and to extend the projects to different phases of life, such as the 9th-grade project, a new transition phase." (E_1);

"It's to grow Exploring Future, that is the 9th-grade project, and reach more students of that grade. In terms of Inspiring Future, it's to continue to grow and bet on the issue of (municipal) chambers. In terms of Unlimited, we want to create stronger partnerships with

companies and reach more companies that want to reach more students, so create more joint programs." (E_2);

"We have a plan that would be to follow students from 9th until they enter the job market, and have an analysis of the student's profile based on their skills. Then, take that information and through a digital platform or an event pass that information and allow companies to be able to go get new resources and new workers based on the competencies of those profiles." (E_3);

"We want to reach a different audience, that is, 9th-grade students, but also attract foreign students who feel that there is a lack of information about the process of coming to study in Portugal." (E_4).

Q18. What are the main concerns regarding the competition (direct and indirect)?

There is a unanimous response regarding the main concerns about competition, both direct and indirect. With the main objective of standing out from the competition, not only through the number of partnerships but also by accessing information as credibly and quickly as possible, employees feel a certain concern about student groups that have emerged in recent times. In a way, attention ends up being diverted to these small projects, whose main concern is whether they are misleading the students. However, the organization has the safeguard of being supported by the general direction of higher education, which ends up alleviating this very concern. Finally, there is also the concern that companies will stop investing in the organization's projects, more specifically in Unlimited Future. This can be confirmed through the employees' answers:

"Our concern with competition is always focused on trying to be the best, that is, to have more entities partnering with us, to have access to information as credible and as fast as possible whether it's for example in the publication of a news item on the website, that is, to be as trustworthy as possible." (E_1);

"The main concern is that companies no longer have the budget to invest in this type of Unlimited program, in which case the competition will get a client, and we won't, and our sustainability will be put at stake. (E_2);

"I would say that the main concern, which is something that has come up recently, are associations or small projects that in a way conflict with inspiring future, diverting the attention of some students." (E_3);

"About competition, it's funny that with the pandemic and the difficulty of access to information, many groups of high school or college students have started to emerge that end up doing a little bit of our work. However, we also have the safeguard that we are supported by the general direction of higher education, which takes some credibility away from some of these groups." (E_4).

DISCUSSION

The results of this study proved that creativity and innovation are two key factors necessary in the management of non-profit organizations, the main purpose of this study.

For the interviewees, creativity and innovation are two concepts that are intertwined, where creativity is much more than creating something new. It essentially boils down to thinking outside the box and is used by the organization when it is necessary to solve a problem. To achieve it, it is necessary to go in search of inspiration and triggers that awaken it. Not being afraid to take risks and having an organizational environment conducive to being creative and innovative are equally important for the organization. This result converges with several scholars and theorists in the field of creativity and innovation, supporting the idea that creativity has multiple meanings, and that it's highly dependent on the organizational climate and culture (Henry, 2001). In this sense, an open and more informal climate is essential for creativity to emerge, which is the case of the Inspiring Future.

Using creativity and innovation is very important for non-profit organizations, and in particular for Inspiring Future, since the environment in which non-profit organizations operate is constantly changing, requiring a greater need to adapt to external opportunities and risks, compared to companies of a different nature.

The existence of a social mission that moves employees in their daily lives reveals positive effects on the sustainability of the organization and consequently demonstrates that there is a connection with the social entrepreneurship dimension (Santos, 2009). Organizations like Inspiring Future operate with people who want to be there and contribute to a cause, fully believing in the mission and values of the organization. This can be supported by several studies that concluded that there is a relationship between organizational commitment and organizational performance (Patel et al., 2015). Therefore, the results showed that the main objective of non-profit organizations is the achievement of a certain social mission and the pursuit of its goals, and there is a great affective commitment behind it.

The organization doesn't use a specific creativity method, except brainstorming. This result shows that there may certainly be greater difficulty in developing creativity in a team. Furthermore, there is a certain inhibition to creativity since 2 out of the 4 employees interviewed feel a certain resistance to change and to applying new ideas. This result is in line with several organizational creativity theorists who support the idea that resistance to change is a barrier to creativity (Pinto, 2016; Bruno-Faria & Veiga, 2015). However, it is important to note that creative ideas have to be possible to put into practice, something that is lacking on the part of creative

people in the Inspiring Future organization, and that's why leaders reject new ideas given. Defining methods of creativity may be the solution to the problem at hand.

Leadership is extremely important in non-profit organizations. For Inspiring Future, a leader is someone who motivates employees and helps them develop their work and achieve the organization's goals. Although there is a hierarchy in theory, in practice the organization does not have a hierarchical culture, but rather a group and development culture. These results are in line with studies done recently that argue that this type of culture generates a positive impact, contributing to an increase in innovation and creativity in the organizational environment (Adro & Leitão, 2020; Lavrado et al., 2020). Therefore, the type of leadership can promote, or inhibit, the levels of creativity and organizational innovation.

Appreciation for the work done, whether through a monetary reward or something material, contributes significantly to increased creativity in the organization. In this sense, including reward systems in the management of non-profit organizations leads organizations to achieve higher levels of creativity and innovation. Such a result is in line with both the previous study and with studies previously conducted within the same scope (Amorim & Frederico, 2008).

Non-profit organizations rely heavily on partnerships with entities and other companies, i.e. they need stakeholders. In the case of the Inspiring Future Association, it is important to establish partnerships with entities that provide financial support to the organization. Consequently, there is concern and insecurity that one day they may not want to continue investing in the projects, which would have significant impacts on the organization's sustainability. This result converges with several studies that support the idea that there is a strong dependency between NPOs and stakeholders. NPOs must go in search of solutions and, in this sense, including creative methods to solve a certain problem can be a crucial help (Lavrado et al., 2020).

In the environment of non-profit organizations, it's possible to confirm the existence of social objectives, a strong commitment to the social mission, the existence of enhancers, and a connection to social entrepreneurship. All of this raises the need to create, innovate, and make a difference by doing things differently. However, there are barriers to creativity and innovation, and the biggest blockage is the high degree of criticism of the ideas proposed by employees, which converges with scholars who have dictated basic rules of effective creative methods, such as brainstorming (Pinto, 2016).

CONCLUSIONS

In this research, we seek to reflect on the importance of the contribution of creativity and innovation in the management of non-profit organizations in Portugal, with a special study on Inspiring Future Association. Moreover, it was important to understand how these two elements enhance organizational success and performance.

Given the increasing changes in the world we live in, non-profit organizations are faced with ever greater and more demanding challenges. It was also necessary to reinvent and readapt due to the current pandemic context in which, in a way, we are all inserted. And it was here that creativity and innovation played central roles in the management of organizations, be it Inspiring Future or any other NPOs.

In this study, it is generally concluded that the factor "creativity" requires special attention from the managers of NPOs. It is necessary to work on this element on an individual basis, that is, to improve individual characteristics that at the moment form a barrier to creative freedom on the part of employees. Therefore, more incentives for divergent thinking, such as greater openness to different points of view and new ideas, are needed. On the other hand, it is crucial to foster creativity in teams by including other methods of creativity besides brainstorming. Although dialogue and informal meetings are a tool widely used by the study organization in question, a lot of work still needs to be done to foster its organizational creative culture.

What is needed is greater immersion in the world of creativity and innovation, a world where employees already know the potential it can bring. It is important to improve certain organizational aspects for better creative management, which will result in increased innovation and creativity in projects. This conclusion has made it possible to realize that an organization that has an open space for creativity shows creative and innovative results.

Leaders are undoubtedly the engine that drives employees and their way of leading will influence the creative freedom that the organization has. Therefore, it's crucial that NPO leaders motivate employees, seek to help them with tasks, and aren't too authoritarian and rigid. In the end, a motivated team, a good working environment, and a group aligned with the social mission with the ambition to want to do more, and above all to like what they do, contribute to the freedom to create.

With a specific analysis of NPOs in Portugal, it was possible to conclude that a non-profit organization needs creativity and innovation to survive the emerging market competition. Its contribution has a huge positive impact, if well managed, where the organization and the people in it grow simultaneously. Nevertheless, economic incentives are crucial for the development of creativity within the organization.

As a limitation to the present study, it should be noted that there are not many studies regarding creativity and innovation in organizations in the third sector, which made this paper difficult. On the other side, it fostered curiosity and satisfaction for the study of this theme, hoping that in the future it will grow on the part of other scholars.

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APPENDIX: INTERVIEW GUIDE

Questions Interview

- 1.What is your mission and main goals?
- 2.How many elements does your team have? Globally, what are their main characteristics?
- 3.In comparison to 2020, how are you dealing with the challenges of the covid-19 to ensure the organization's sustainability?
- 4.How do you describe the day-to-day and activities?
- 5.How do you characterize the organizational environment?
- 6.In your perception, what do you mean by "Creativity" and what is necessary to achieve it?
- 7.Do you believe that creativity and innovation are necessary inside the organization? If so, why?
- 8.Does the team usually generate new ideas? What are the main methods that are used, i.e., how can you explain the process?
- 9.How are the team/collaborators rewarded when they reach the defined goals?
- 10.Does your organization establish partnerships with other organizations, universities, or entities (stakeholders)?
- 11.How do you characterize the organization's management method? Do you follow a traditional management model?
- 12.How does creativity arise when it's necessary to solve a problem/challenge?
- 13.Is leadership important to you? If so, justify and characterize it.
- 14.If any employee feels unmotivated or unenthusiastic, how do you deal with it?
- 15.What practices could be used to favor the development of employees' creativity?
- 16.Do you think there are barriers to the development and application of new ideas? Justify.
- 17.At the strategic level, what are the main objectives for the future?
- 18.What are the main concerns regarding competition (direct and indirect)?

CHAPTER 3 – CONTRIBUTIONS OF THE LISBON CITY COUNCIL IN THE DEVELOPMENT OF CULTURAL AND CREATIVE ENTREPRENEURSHIP

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ABSTRACT

This study aims to understand in which way(s) the Lisbon City Council (CML) promotes the development of Entrepreneurship in the Cultural and Creative Industries, and which actions it develops to foster the growth of these business areas. The study object is the CML actions and measures to support entrepreneurs in the Cultural and Creative Industries (CCI).

We have adopted a qualitative methodological approach with a single exploratory case study method – a Case study of the CML Strategic sector approach, followed by Interviews of entrepreneurs in CCI with their projects incubated in the Lisbon municipal Hub – Centro de Inovação da Mouraria/ Mouraria Creative Hub.

The Lisbon City Council (CML) has been defining its strategy, launching several programmes to support entrepreneurship and continuing to bet on the Creative Economy as one of its strategic sectors recognizing it as a potential exponential economic growth for the city, to create an even more attractive and dynamic entrepreneurial ecosystem.

Keywords: Cultural industries, Creative industries, Creative economy, Entrepreneurship, Lisbon City Council.

INTRODUCTION

Entrepreneurship and innovation have long interested diverse stakeholders, ranging from entrepreneurs and investors to policymakers and the public on a large scale (e.g., Drucker, 1985; Schumpeter, 1934). Alongside these concepts, over the last two decades, the debate on the potential of 'creativity' has gained momentum across the globe, particularly in Europe, and has had a considerable impact on the definition of public policies, especially in the field of culture (Millenaire et al., 2018). In government cultural policy, this boom has been apparent in a massive array of reports, initiatives and partnerships using the term 'cultural (or creative) industries' (Hesmondhalgh & Pratt, 2005).

In this global trend of the proliferation of the "new economy", in 2013, the Lisbon City Council presents the "identity card" of Lisbon's Creative Economy, by Graça Fonseca, Councillor of CML, responsible for the Economy and Innovation Department. This initiative announced the new municipal strategic sector to the city with the purpose of opening "a space for sharing and discussion with different actors of the city, part of CML's will to foster and open a participative process, stimulating the interaction and action of the creative economy agents, who innovate, create and generate value here [in Lisbon]" (DMEI/ DISE, 2013, p. 6). In 2021, the Creative Economy is still one of the strategic sectors with the greatest growth potential in Lisbon (CML, n.d.).

Based on this scenario, some questions emerged as a starting point for this study:

- What kind of measures does CML have to support the city's creative sector?
- How does the Lisbon City Council support entrepreneurs of cultural and creative industries?
- Who are the main development agents of the Creative Economy in the municipality of Lisbon?

By trying to answer these questions, this study aims to understand in which way(s) CML promotes the development of Entrepreneurship in the Cultural and Creative Industries, and which actions it develops to foster the growth of these business areas. The study object is the CML actions and measures to support entrepreneurs in the Cultural and Creative Industries (CCI).

The study was divided into four parts: Literature Review on some crucial concepts for the research; The next part refers the definition of the methodology followed in the study; and then the presentation, analysis and discussion of the data. Finally, the conclusions of the study, the bibliographical sources consulted and the annexes. Concerning the Methodology, this research follows a Qualitative Approach; a single exploratory method – a Case study of the CML Strategic

sector approach, followed by Interviews of entrepreneurs in CCI with their projects incubated in the Lisbon municipal Hub – Centro de Inovação da Mouraria/ Mouraria Creative Hub.

LITERATURE REVIEW

ENTREPRENEURS AND ENTREPRENEURSHIP

Firstly, the term entrepreneur (original from the French *entreprendre*) was refined by the economist Jean-Baptiste Say, who defined it as an economic agent (or businessman) capable of shifting resources between different areas to increase productivity levels (IPEA, 2019).

In 1755, Frenchman Richard Cantillon, in *Essai Sur la Nature du Commerce en Général*, identified the entrepreneur as someone who acquires products to sell them at an uncertain price in a scenario of uncertainty. For Adam Smith, in his classic *The Wealth of Nations* of 1776, entrepreneurs are agents of reaction to changes in the economy, transforming supply into demand (Milian, 2020).

Schumpeter (1982) considered when analyzing the entrepreneur's activity using technique and expertise combined with intuition and strategy as distinctive aspects of the entrepreneur, analyzing such activity as a "function" that requires non-ordinary capabilities. For example, identifying opportunities and discovering novelties capable of generating economic advantages would be, for the author, a part of this function, and achieving the advantages would require unusual behaviour (Tometich, 2020). In continuing his studies on entrepreneurship, Schumpeter (1988) defined the concept as a process of "creative destruction", whereby existing products or production methods are destroyed and replaced by new ones.

An entrepreneur is a person who starts and/or operates a business to realize an idea or personal project by taking risks and responsibilities and continuously innovating (Chiavenato, 2007). For Dolabela (2010) corresponds to a process of transforming dreams into reality and wealth of transforming dreams into reality and wealth. Entrepreneurship is an emerging field that is moving toward maturity while accumulating an understanding of the entrepreneur and the entrepreneur's role in society (Cornelius et al., 2006). Dollinger (1995) conceptualizes the practice of entrepreneurship as the act of creating an innovative economic organization (or networks of organizations) to obtain profitability or growth under conditions of risk and uncertainty (Paiva & Cordeiro, 2002).

Thus, in any definition of entrepreneurship, it is possible to find, at least, the following aspects concerning the entrepreneur: (1) has the initiative to create a new business and passion

for what he does, (2) creatively uses the available resources, transforming the social and economic environment where he lives, and (3) accepts to assume the calculated risks and the possibility of failure (Baggio & Baggio, 2020).

Theories on the conceptualization of entrepreneurship generally differ depending on the perspective and the rigidity of the theoretical approach. For Zarpellon (2010), entrepreneurship is seen more as an individual phenomenon, linked to the creation of companies, either by seizing an opportunity or simply by need for survival, than a social phenomenon that can lead the individual or a community to develop capabilities to solve problems and seek to build their future, that is, to generate Social Capital and Human Capital. Entrepreneurship is an act of innovation that involves developing existing resources and the capacity to produce new wealth (Drucker, 2002).

Lopes and Lima (2019) show a proposal, developed by Machado and Borges (2017), to demonstrate various understandings of the concept of entrepreneurship (Table 1).

Table 1 - Understanding entrepreneurship (Adapted from Machado and Borges, 2017)

1. Entrepreneurship as a generator of results	1.1 Business creation - results in new businesses to exploit opportunities in the environment (Gartner, 1985)
	1.2 Value Creation - various possibilities for value creation in the dialectical relationship between the individual and the environment, over over time and space (Bruyat and Julien, 2000; Lackéus, 2015).
	1.3 Creation of innovative businesses or products - generation of innovation (Nelson & Winter, 1982; Schumpeter, 1934)
	1.4 Creation of markets or artefacts: - market building and expansion and business internationalisation (Davidsson, 2004; Sarasvathy & Venkataraman, 2011); - entrepreneurs create new opportunities and open new markets; their action goes beyond the economic value economic value, as they can generate value through institutions and social change (Sarasvathy, 2008).
2. Entrepreneurship as a process	- entrepreneurship involves phases (e.g. creating or growing a business; Shane, 2012); - considering such phases, there is a need to better understand the process, what and how entrepreneurs actually do (Moroz & Hindle, 2011).
3. Entrepreneurship as link between individual and opportunity	The central object of study is the opportunity (Eckardt & Shane, 2003): - the individual interacts with the environment, gets informed, discovers, evaluates, decides and exploits an opportunity in the market; - other researchers study actions and interactions defending that the opportunity is not only identified, it is in fact created by the entrepreneur and those around him (Foss & Klein, 2010).
4. Entrepreneurship as actions	- deals with the complexity and dynamics of the relationships between the internal and external environments, and the process of adaptation/transformation that involves the entrepreneur-actors interacting with their environment and the organization, in everyday actions, creating and attributing meaning -sensemaking and sense giving (Steyaert, 2007; Watson, 2013); - addresses the micro-foundations of entrepreneurial action, focusing on experiences of success and failure (Shepherd, 2015).

Source: Lopes and Lima (2019, p. 285)

In this way, the field of entrepreneurship, previously understood as a functional element for development, tends to move towards a process of expansion to the field of Human Sciences, where behaviourists understand the entrepreneur as a person (Dolabela & Filion, 2013). To Maculan (2014), the subject of entrepreneurship cannot be dissociated from the new trends towards the emergence and growth of a new knowledge economy and the growing demand for the economy and the growing demand for new technological competences.

CULTURAL ENTREPRENEURSHIP

In the 21st century, Culture and Business act as on-the-edge-innovation systems and, together, they create dynamic, complex adaptive relationship systems, offering unique opportunities and powerful economic advantages for businesses and communities (Chang & Wyszomirski, 2015).

According to Kroeber and Kluckhohn (1952), 'Culture' consists of patterns, explicit and implicit, that constitute distinctive achievements performed by human beings, including their embodiment in artefacts or events; cultural systems can also be considered products that will condition future actions and build structures and form institutions (Baldwin, Faulkner & Hecht, 2005). In Mokyr (2014) perspective, culture can be defined as a "set of beliefs, values, and preferences, capable of affecting behaviour, that is socially (not genetically) transmitted and that is shared by some subset of society" (p. 153).

As the understanding and research on the creative and cultural industries were increasing, the need for a clear and shared definition of cultural and creative entrepreneurship was emerging (Toghraee, 2017). To respond to that urgency, Hausmann and Heinze (2016) did a study to shed more light on the current status quo of research on entrepreneurship in the cultural and creative industries by identifying and analyzing 50 theories to differentiate the terms "arts", "cultural," and "creative entrepreneurship". In this study, the authors propose a definition for "cultural entrepreneurship" as "a number of individual activities undertaken to discover, evaluate, and exploit a commercial business opportunity within the cultural and creative industries. In this sense, the cultural entrepreneur acts in an innovative way of doing and launches a new start-up company to implement his/her issue." (Hausmann & Heinze, 2016, p. 17).

Chang and Wyszomirski (2015) state that cultural and artistic entrepreneurship is a management process that aims to increase the capacity for creation and economic and social emancipation of all the actors involved, and it uses the combination of resources and the search for new opportunities, seeking to adapt to different contexts to create added value. According to the United Nations Educational, Scientific and Cultural (Unesco, 2018), entrepreneurship uses

the creative economy for cultural and artistic production, significantly impacting society (Reis & Zille, 2020). In this regard, Cultural entrepreneurs become agents of change and subsequently agents of cultural innovation creation by finding opportunities, taking risks, and facing uncertainty. (Toghraee, 2017). Davel and Cora (2017), when studying the term "cultural entrepreneurship", as it organically integrates culture into the entrepreneurship process, identified and presented three approaches to this concept, which represent three interpretative matrices for understanding how culture underpins entrepreneurial activity and how entrepreneurial activity has the potential to influence culture: (a) culture as symbolic discourse (rhetorical resource), (b) culture as a process of symbolic creation, and (c) culture as symbolic consumption. Based on these conceptual matrices, the authors designed a new framework, an integrated Model of cultural entrepreneurship (Figure 1), which proposes a flow of how culture permeates various entrepreneurship processes and outcomes, simultaneously the starting point, the means the end and the context.

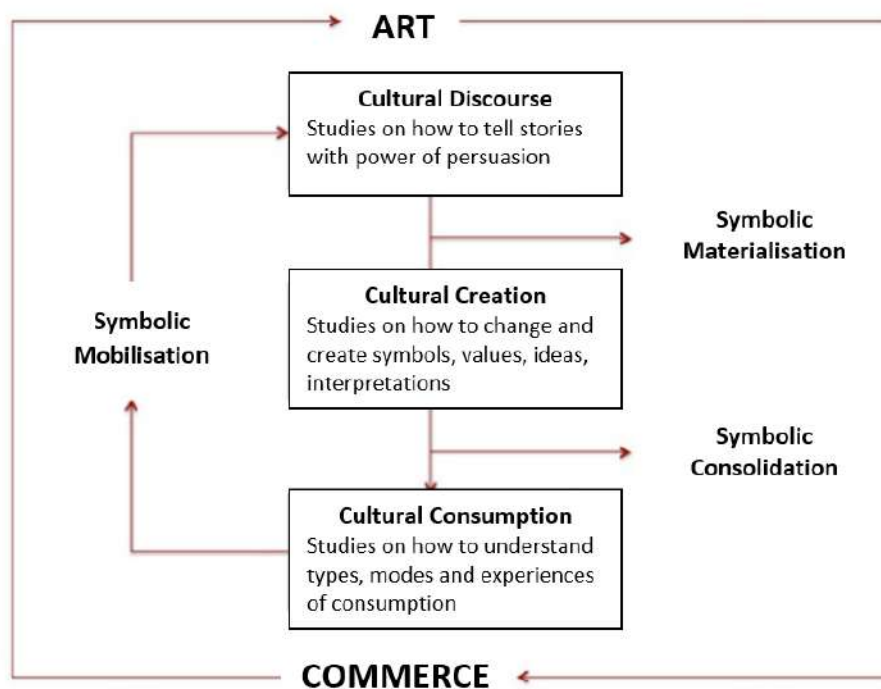


Figure 1 - Integrated Model of Cultural Entrepreneurship

Source: Adapted from Davel and Cora (2017, p. 384).

Cultural entrepreneurship is still a relatively young research field within entrepreneurship (Hausmann & Heinze, 2016), but there is still no concrete definition for the concept. However, among the several definitions presented, some concepts start to be linked to it, such as: innovation, creativity, exploring opportunities, risks and uncertainties, change and transition, competition, work, business creation, action in large companies, intrapreneurship,

cultural institutions, management and administration, financing and obtaining resources, business, speech, individual, special and visionary profile, context, urban and regional development and social responsibility (Marins & Davel, 2020).

ENTREPRENEURIAL ECOSYSTEM

The term entrepreneurial ecosystem is a recent nomenclature associated with the agglomeration of business, innovation and relationships between business partners (Carvalho et al, 2016).

The fundamental ideas behind entrepreneurial ecosystems were developed in the 1980s and 1990s. Research-based on the personality of the entrepreneur, moved to a broader perspective that incorporated the role of social, cultural and economic forces in the entrepreneurial process (Dodd & Anderson, 2007) and as part of a broader view of entrepreneurship as a social process embedded in wider contexts (Steyaert & Katz, 2004).

The awareness of the importance of entrepreneurship for economic development has brought several fields of study closer together, making it possible for an entrepreneurial ecosystem approach to emerging, focused explicitly on understanding how contexts affect entrepreneurship (Valente et al., 2020).

The entrepreneurial ecosystem approach offers different perspectives on the clustering of economic activity (Carvalho et al., 2016). According to Michael Porter's (1998, 2001) cluster theory, clusters are geographic concentrations of firms and institutions in a given sector. These regional arrangements allow connecting industries, companies and other organizations, such as suppliers of specific equipment and services and specialized infrastructure. This scholar also establishes channels with consumers and industries of complementary products, among others. Often, clusters include governmental and other institutions, such as universities, professional schools, and co-market associations, which provide specialized training, education, information, research and technical support.

According to Cohen (2006), some institutional and relational nature elements are part of an entrepreneurial ecosystem. Such elements are inserted within a natural and social environment, being distinguished between elements of the formal network from those of the informal network:

- *Informal network* is composed of friends, colleagues and family members of the entrepreneurs and their eventual relationships with other businesses in a similar condition to those they create or run.

- *Formal network*: made up of a diversity of actors, such as research universities, local, regional or national government support services, business support services (consultants,

accountants, lawyers), capital providers (banks, angel investors - seed capital), venture capitalists, large and medium-sized formal companies.

Isenberg (2011) refer that an entrepreneurial ecosystem consists of a community within a region of interdependent actors, with diverse roles, who interact, determining the performance of the ecosystem and eventually the entire economy of a region (IPEA, 2019). The elements that are part of an entrepreneurial ecosystem are institutional and relational and are embedded within a natural and social environment (Morais & Bacic, 2019). Valente et al. (2020, p.15) defended that “An entrepreneurial ecosystem, just like a biological ecosystem, presupposes that its components interact harmoniously, always seeking to adapt when the extinction of one of its elements occurs elements, given that the absence or fragility of an element can cause an imbalance and almost always affects other elements of the ecosystem.

Olutuase et al. (2018) conceptualize “entrepreneurial ecosystem as uncontrolled exogenous variables which, through multi-dimensional interaction, act as inhibitors or facilitators to entrepreneurship within a given economy, territory or region” (p. 6). Culture is considered a vital element [crucial variable] of the entrepreneurial ecosystem (Nadgrodkiwicz, 2013). If culture indorses entrepreneurial pursuit leading to entrepreneurial success, then the entrepreneurial culture will be up-scaled in the long run, thereby sustaining the rhythm of the entrepreneurial ecosystem.

CREATIVE ECONOMY

The field of culture has been establishing multiple links, in an increasingly intense, profound and particularly transversal way with the various dimensions of life in society, giving culture an unquestionably central position in the current world (Miguez, 2007). Over the last two decades, the debate on the potential of ‘creativity’ has gained momentum across the globe, particularly in Europe, and has had a considerable impact on the definition of public policies, especially in the field of culture (Millenaire et al., 2018). Fábíán (2011, p. 1) refers that “the special significance of Culture in urban living has been recognized for a long time, but it played a secondary or indirect role. At present, in modern cities, the cultural economy often displaces the former manufacturing industries in terms of employment, capital investment and revenue generation”.

According to Flew (2013), the 2000s were conspicuous by a rebound of interest in creativity and cities. The rapid global proliferation of the Internet and digital media technologies in the 1990s had generated enthusiasm for a post-industrial “new economy” [creative economy]. Although initially expressed primarily in the UK and Australia, this debate quickly spread across the Global North and, more recently, to Latin America and Africa (Flew, 2012),

altering some of the foundations of contemporary public policy (Millenaire et al., 2018). The creative economy is knowledge-intensive and based on individual creativity and talent, positively impacting the development of inclusive societies (Štreimikienė & Kačerauskas, 2020). Moreover, they are critical to people's shared sense of cultural identity and cultural values, which help strengthen social cohesion concerning economic benefits; The creative industries are central to many sustainable development issues.

The expansion of the concept of 'creative industry' to that of 'creative economy' is generally attributed to English author John Howkins (2001) after the publication of the book "The Creative Economy: How to make money from ideas". In this work, Howkins highlights the many possibilities for the production of economic, cultural and social dividends by creative sector professionals, drawing attention to productive activities that, until then, had seemed of little economic importance (Canedo, 2019). With the formation of modern cities, the cultural economy - the creation of cultural products and the many forms of services in this area - became increasingly important, totally revolutionising the old manufacturing industries in terms of employment, capital investment and revenue generation (Fábián, 2011) The organizational environment within the creative economy context tends to be differentiated from the traditional one. Given that creativity is centred on the individual, the organizational environment requires creative fluidity (Reis & Zille, 2020).

Messias, Nascimento and Silva (2020) compiled several definitions of Creative Economy (Table 2) to reflect the different perspectives on the concept.

Table 2 - Concepts of the creative economy

Creative Economy (CE) definitions	References
"CE would be a holistic and multidisciplinary approach, dealing with the interface between economy, culture and technology, centred on the predominance of products and services with creative content, cultural value and market objectives, resulting from a gradual paradigm shift"	Santos-Duisenberg (in REIS, 2018)
"Creative Economy encompasses, in addition to creative industries, the impact of its goods and services on other sectors and economic processes and the connections that are established between them."	Hartley (2005)
"This is a new denomination that has been asserting itself in the discourse of professionals involved with the cultural field - public administrators, producers, managers, amongst others - replacing what has been conventionally called the cultural industry."	Machado (2007, p.83)
"Cultural activities, goods and services have a dual nature, both economic and cultural, since they are bearers of identities, values and meanings and, therefore, should not be treated as if they had merely commercial value."	ONU (Millennium declaration, 2000)

“Differently from the traditional 'Taylorist' economy, Creative Economy is characterized by abundance and not scarcity, by social sustainability and not by the exploitation of natural and human resources, by productive inclusion and not by marginalization of individuals and communities.”	Leitão (2011, in SEC Plan, p.14)
“The CE is, therefore, the intangible economy, of the symbolic. It feeds on the creative talents that organize themselves individually and collectively to produce creative goods and services. Because it is characterised by abundance and not by scarcity, the new economy has its own dynamics.”	(SEC Plan, p.24)
“It was agreed to call CE those human manifestations linked to the arts in their different modalities, whether from the standpoint of artistic creation itself, such as painting, sculpture and performing arts, or in the form of creative activities with a market bias, such as design and advertising.”	Caiado (Coord) (2011, p.11)
“CE is the cycle that encompasses the creation, production and distribution of products and services that use creativity, intellectual assets and knowledge as the main productive resources”. These are economic activities that start from the combination of creativity with techniques and/or technologies, adding value to intellectual assets. It associates talent with economic objectives. And, at the same time, cultural asset and marketable product or service and incorporates tangible and intangible elements endowed with symbolic value.	Caiado (Coord) (2011, p.15)
“The CE capacity to generate new products and services overflows to innovative activities in other companies and organizations within and outside the sector, generating chains of production, enhancing innovation in other sectors.”	(CE in the city of SP, p. 140)
<u>Creative Economy</u> , which besides the creative industries, considers the impact of its goods and services on other sectors and processes of the economy and the connections that are established among them. <u>And CE as a development strategy</u> , with two complementary approaches: "The first one is based on the acknowledgement of creativity, therefore human capital, for the fostering of an integration of social, cultural and economic objectives, in face of an exclusionary, therefore unsustainable, post-industrial global development model. In this old paradigm cultural diversity and cultures in general may be seen as obstacles to development, rather than as nutrients for creativity and for resolving social and economic obstacles. [...] The second approach points out how economic changes and in particular new technologies alter the links between culture (from arts to entertainment) and the economy, opening up a range of economic opportunities based on creative endeavors”.	The two optics of Reis (2008, p. 25-28)

Source: Own elaboration.

Therefore, while recognizing cultural activities and processes as essential elements of this powerful new economy, it is also concerned with manifestations of creativity in domains that would not be understood as “cultural” (UNESCO & UNDP, 2013). Cultural and creative consumption affects the development of communities. It challenges them to rethink territories to strengthen the social and economic importance of creativity, thus recognizing creativity as a

fundamental economic and social driver in the production of wealth, employment and sustainable development (Almeida, 2009).

UNESCO & UNDP (2013, p.21) defend that “The creative economy should be seen, therefore, *“as a complex system that derives its ‘economic value’ from the facilitation of economic evolution – a system that manufactures attention, complexity, identity and adaptation though the primary resource of creativity”*”.

CULTURAL AND CREATIVE INDUSTRIES

According to UNESCO & UNDP (2013), the term “Cultural Industries” traces its genealogy to works in the Frankfurt School in the 1930s and 1940s. Within this height, everything produced by the cultural industry was fully considered a “commodity”, as reported by Adorno and Horkheimer (Machado, 2009). In their theories, the “cultural industry” refers to industrially produced commercial entertainment (broadcasting, film, publishing, recorded music), different from the subsidized “arts” that are characterized by visual and performing arts, museums and galleries (Galloway & Dunlop, 2007).

By the early Eighties, it became increasingly difficult for cultural policymakers to ignore the growing cultural industries (Hesmondhalgh & Pratt, 2005). So, the term “cultural industries” defuses as those forms of cultural production and consumption, which have at their centre a symbolic or expressive element (Boccella & Salerno, 2016), referring to all industries that combine the creation, production, and commercialization of creative content that is intangible and cultural. (Moore, 2014).

The concept of “creative industries” was first documented in Australia (1994) when the government released their new cultural and economic policy, “Creative Nation” (Moore, 2014, p. 739), designed to embrace new IT opportunities and the growing wave of global Culture in the country, empowered by digital media. However, for other critics, it was with the election of “New Labour” in Britain (1997) that the decisive shift in terminology occurred, and the term “creative industries” reached ascendance in public policy (O’Connor 1999; Flew 2002; Caust 2003; Pratt 2004 cited by Galloway & Dunlop, 2007).

Therefore, In the United Nations Creative Economy Report 2013, Special Edition (UNESCO & UNDP, 2013) the term ‘creative industries’ encompasses a much broader set of products than ‘cultural industries’, including goods and services produced by the cultural industries and those that depend on innovation, including many types of research and software development, marking the broad wave of the digital era. In this report, it is possible to see a selection of models that highlighted the different classification systems and their implication for the creative economy, encompassing both the “cultural” and “creative” industries' usages (Figure 2). The

Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) define the “cultural and creative industries” as “those that produce and distribute cultural goods, services or activities with cultural content that convey ideas, symbols and ways of life, irrespective of the commercial value they may have” (UNESCO, 2018, p. 5). In this sense, the creative industries transform the meaning that consumers give to cultural objects into intellectual property, which gives them economic value (Bendassolli et al., 2009).



Figure 2 - Different classification systems for the cultural and creative industries

Source: UNESCO & UNDP (2013, p. 22).

Florida (2002) considers that Cultural and Creative Industries transform the environments, make cities and places *smarter* and more creative, and enable the interaction between diverse socio-economic and ethnic groups, with activities that characterize places and give them a personality. Fábíán (2011, p. 12) states that “In the 21st-century economy, the cultural industries involved in making meanings, signs, symbols, images and sounds, and the human infrastructure which supports them, as both producers and consumers, will be vital”. Concerning the European scenario, Europe has a strong interest in the cultural and creative industries, as they are a source of economic growth (Boccella & Salerno, 2016).

The creative industry productive chain comprises the cycles of creation, production and distribution of goods and services and may be grouped as follows: creative core, related activities and support. The Creative Core is formed by economic activities that have “ideas” as their main input to generate value in segments such as cultural expressions, performing arts, visual arts, music, film and video, television, radio, publishing, software and technology, architecture, design, fashion and advertising. Creativity is the central element, culture is treated in the form of cultural objects (the perceived usefulness of these objects derives from the attribution of value by the consumer and not by the physical properties of the object), and there is a convergence between art, business and technology (Fabris, 2021).

METHODOLOGY

METHODOLOGICAL APPROACH

According to Britto Jr. and Feres Jr., (2011), the starting point of a scientific investigation must be based on a survey of data, and for this survey, it is necessary, after conducting the bibliographical research, the researcher must perform an observation of the facts or phenomena so that he may obtain more information. Finally, in the third stage of the research, the researcher aims to obtain information or collect data that would not be possible only through the literature search and observation.

To carry out this study, it was took into account a Qualitative Approach, from Stake's (1999) point of view, qualitative research seeks to understand the complex interrelationships that occur in real life (Meirinhos & Osório, 2010) and involves a wide variety of empirical materials, which may be case studies, personal experiences, life stories, insightful accounts, cultural productions and artefacts, interactions, in short, materials that describe the routine and meanings of human life in groups (Bressan, 2009). Within this type of research, Gil (1994) and Yin classify the research, as to the objective, into three basic categories: exploratory, explanatory and descriptive (Branski et al., 2010). In this sense, we will conduct Exploratory Research, because it aims to familiarize the researcher with the topic of study so that a better understanding of that subject can be obtained. This type of study usually occurs when a relatively new or still little-known or studied topic is being analysed (Babbie, 2007; Sampieri, Collado, Lucio, 2006).

In this study, we will look into the Case Study Method and the relationship between the Lisbon City Council and the Cultural and Creative Industries Entrepreneurs. Yin (1993) presents a classification criterion from which six different types of case studies emerge as a result of a matrix, these being: (1) Single Exploratory, (2) Multiple Exploratory, (3) Single Descriptive, (4) Multiple Descriptive, (5) Single Explanatory and (6) Multiple Explanatory (Meirinhos & Osório, 2010). In this sense, since the Case Study is only one, a Single Exploratory Method was adopted. However, the selection of the Case Study Method for research should take into consideration the comparison of this method with other research methods (Bressan, 2009), such as Interviews. In this sense, we continue to follow a qualitative approach, with the realisation of semi-structured interviews, where a script of previously established questions is followed, to entrepreneurs who have their projects/business ideas incubated at the Mouraria Creative Hub, an incubator of the Lisbon City Council.

DATA COLLECTION

Documentation is an important source of evidence for the case study. Yin (2004) presents the advantages of using documentation as stability (it can be reviewed several times), discretion (the documents were not created with the ongoing investigation in mind), accuracy (they may contain references and details important to the study) and breadth of coverage (they can cover events over time and in space). Among the types of documents that may form the basis of a data collection, some may be documents "naturally available at the place of investigation" and others may be "documents generated by the researcher him/herself" (Merriam, 2001, cited. Mariano, 2007). Of the naturally available documents, those that are public are "Lisboa: Economia & Inovação 2017", "Disposições Gerais Organização Interna Dos Serviços Municipais - Despacho n.º 8499/2018", "DMEI - Relatório de Atividades 2019" and "Lisboa: Economia em números 2020". As for private documents we have the "CIM Portfolio 2021".

The purpose of consulting documents was to obtain a detailed characterisation of the creative sector in the Municipality of Lisbon and the functioning and structure of the City Council, especially to understand how this organisation is articulated concerning its strategic sectors, to then relate the information gathered in the interviews held in the period from 14 to 20 May 2021 to that of the formal documents.

According to Branski et al. (2010), among the various research instruments used, the interview is one of the most important because, besides being directed to the specific objectives of the researcher, produces the depth and richness of information expected from the methodology. As for research instruments, the most commonly used for secondary data collection are surveys and analyses of letters, documents, internal reports, newspapers, magazines, the internet, presentations, and other materials such as recordings, photographs, films, etc. And, for primary data collection, interviews, direct observation and participative observation. Case studies should be supported by multiple sources of secondary and primary evidence. The analysis and combination of data obtained from various sources - triangulation - avoids distortions, especially those arising from informant bias, and produces more stable and reliable results.

Ribeiro (2008, p. 141) treats the interview as "The most pertinent technique when the researcher wants to obtain information about his object, which allow to know about attitudes, feelings and values underlying the behavior, which means that one can go beyond the descriptions of actions, incorporating new sources for the interpretation of the results by the interviewers themselves". Interviewing is a meeting between people, to have one of them

obtain information on a certain subject, a conversation of a professional nature. The interview aims to collect information that cannot be gathered only through observation or questionnaires.

In this research, it was used semi-structured interviews (Vergara, 2012), where the interlocutor made use of a list of topics or aspects derived from which the informant is involved, or even whose perception and interpretation guide access to other sources (Yin, 2005). The questions maintained a certain relationship with the theme, and the interviewees spontaneously expressed themselves on the listed points, which their answers were considered valid by the researcher.

CASE STUDY: LISBON CITY COUNCIL (CML)

The organisational chart of the Lisbon City Council is responsible for defining and regulating the organisation, structure and service functioning of Lisbon Municipal, the principles that govern them and the levels of management and hierarchy that articulate them under the terms of the applicable legislation in force. This organic results in a structure consisting of municipal directories and departments and a flexible structure consisting of divisions (CML, n.d.):

"Article 3.º

For the purposes of this organisation, the following definitions shall apply:

a) "Municipal Directory" as an organic unit of a permanent nature, representative of a sectorial area or of support to municipal activity, which integrates, coordinates and hierarchically superintends different organic units and/or sub-units of operational and/or instrumental scope, aggregated according to the nature of the activities and objectives determined by the Executive in the context of municipal management and development;

b) "Department" as an organic unit of a permanent nature, bringing together competencies of an operational and instrumental nature, integrated into a specific sectorial area or area supporting municipal operations." (Disposições Gerais Organização Interna Dos Serviços Municipais - Despacho n.º 8499/2018, 2018, p.24684)

According to its website, The City Council is the Municipality's executive body, and its mission is *to define and execute policies that promote the Council's development in different areas.*

Economy and innovation Municipal Directory (DMEI)

Vision: *"Affirm Lisbon as one of Europe's most competitive, innovative and creative cities"* (DMEI, 2020)

One of Lisbon's Municipal Directories is Economy and Innovation, which develops according to an economic strategy based on the development of strategic clusters in Lisbon.

Lisbon Municipal strategic sectors approach is grounded on a standard methodology: taking as a starting point the evaluation of the economic value and employment in the sectors with high growth potential in the city and the mapping of its actors. This methodology assumes the involvement and active participation of the partners in the development, validation and discussion of programmes and initiatives to be implemented in each sector. The creative economy is one of the emerging sectors of the city and a fundamental economic sector, crossing different economic dimensions, such as culture and technology, developed by multiple agents in constant transformation and dialogue (DMEI, 2017).

Interactive processes developed between private and public initiatives may result in win-win situations. Lisbon City Council intends to give visibility to the dynamics of the Creative Economy and to continue to be a facilitator of interaction between its activities, private and public, with the ambition of making Lisbon one of the most creative, competitive and innovative European cities (CML, 2019).

Lisbon is very different from what it was just ten years ago. It is now a truly global city that attracts the largest and most competitive companies and events worldwide. Much of what has been happening in Lisbon results from great ambition, and a global and federative strategy of multiple actors, placing Lisbon on a trajectory of growth and innovation (DMEI, 2020). The Lisbon City Council has invested in the implementation of projects and events in the field of entrepreneurship and creativity, with a strong focus on the areas of self-employment and innovation. These include the creation of the Startup Lisboa incubator, the Made of Lisboa platform, spaces such as Fablab and the Mouraria Creative Hub, and programmes to support entrepreneurship such as “Young Entrepreneurship”, “Lisboa Empreende” or “Smart Open Lisboa”, as well as support for small and large events in the area of entrepreneurship, such as “Lisbon Entrepreneurship Week” or the “Web Summit”. These projects have contributed to Lisbon establishing itself with an extremely dynamic and vibrant entrepreneurial ecosystem.

Strategic objectives

According to CML (2017), the strategic objectives of this direction outline six axes:

- 1) *Ambition & Leadership*: Clear ambition and strategic direction of Lisbon as a Hub for Innovation, Entrepreneurship and creativity on an international scale.
- 2) *Network & Connectivity*: Physical and digital interconnection of actors and partners, stimulating the creation of innovation and entrepreneurship ecosystems.

- 3) *Openness & Facilitation*: Openness to new ideas, concepts, experiences and businesses. Lisbon as a Lab.
- 4) *Global & Local*: Allocating Lisbon as an international centre of business and innovation and, simultaneously, betting on projects and initiatives with local impact.
- 5) *Attraction & Hosting*: Creation of conditions for the installation and acceleration of companies and new businesses with high growth and employment generation potential.
- 6) *Co-creation & Participation*: Conception and implementation of projects involving public entities, companies, universities, non-profit organisations and citizens.

Organisational chart

Economy and Innovation Municipal Directory organisational chart are displayed in Figure 3.

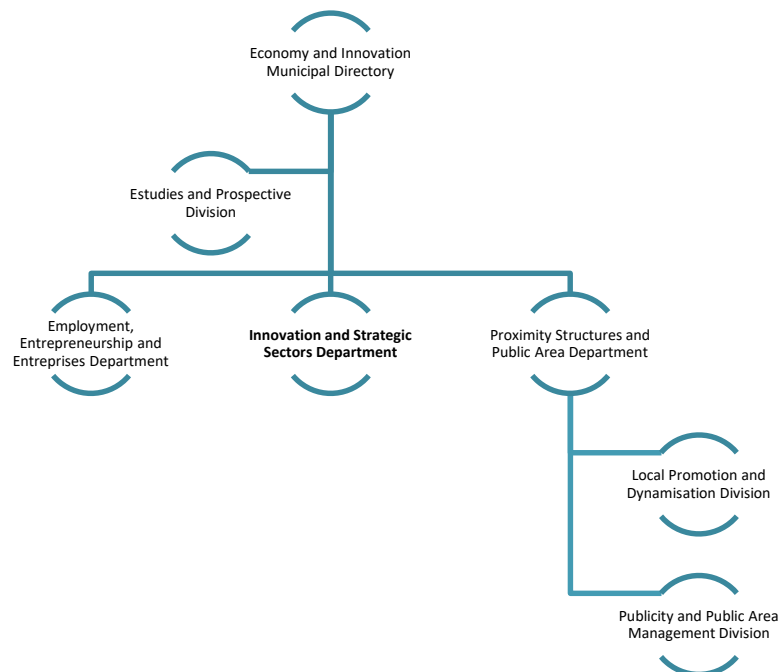


Figure 3 - Economy and Innovation Municipal Directory Chart

Source: DMEI (2020, p. 6).

Innovation and strategic sectors department (DISE)

According to article 65.º of the "Disposições Gerais Organização Interna Dos Serviços Municipais - Despacho n.º 8499/2018" (2018), in carrying out its activities, the Innovation and Strategic Sectors Department shall be responsible for:

- a. Promoting and providing the necessary logistical support for the installation of technological innovation clusters, business incubators and other initiatives of this nature

- b. To promote the mobilisation of public and private, national and international agents (companies, universities, professional associations, among others) to establish partnerships in innovation and strategic sectors;
- c. Ensure the coordination of the initiatives under the responsibility of the Municipality, within the framework of the relationship with the Lisbon Tourism Association;
- d. To manage the relationship with companies and economic activity associations in which Lisbon City Council has a stake, in the areas of innovation and strategic sectors (Lispolis, Lisbon Tourism Association, among others);
- e. To stimulate open innovation, promoting partnerships and initiatives that enable Lisbon to affirm itself as a great laboratory for experimentation and innovation;
- f. To promote and provide the necessary logistic support to the management of municipal equipment related to the creative and innovation areas (Fablab Lisboa and Centro de Inovação da Mouraria/ Mouraria Creative Hub, among others), under the responsibility of the Municipality of Lisbon, in articulation with the Municipal Culture Department;
- g. To ensure the establishment of partnerships and to promote the development of projects and activities to affirm Lisbon as a centre of knowledge creation and research practice, namely by promoting the attraction of international students and researchers;
- h. To promote partnerships and the development of projects in the area of the Economy of the Sea, contributing to the affirmation of Lisbon as the Atlantic capital.” (p. 24703).

Strategic clusters

The strategic sectors approach for the city’s Economy consists of identifying priority areas through indicators and recognition of the leading entities, actors and events. It aims for strategic partners to actively develop, validate, and discuss programmes and initiatives for each sector (DMEI, 2020).

The articulation of clusters in a city is an instrument for concentrating resources and funding. The strategic sectors of the city must consolidate and renew themselves continuously, ensuring the dissemination and transfer of knowledge and "know-how" (CML, 2017). The module defined for the city of Lisbon, concerning the strategic clusters, configures itself as a digital platform developed by CML, called *Made of Lisboa*, which characterises the overall Lisbon Entrepreneurial Ecosystem, mapping the sectorial actors (Creative Economy, Sea Economy, Health Economy, Digital Economy), allowing to highlight their strategic potential for the city's Economy (DMEI, 2020).

In 2013, when was introduced the “identity card” of Lisbon Creative Economy (Figure 4), this sector was characterized by being responsible for 30% of the national creative employment; representing 36% of the creative companies in the country and 45% of the national creative gross value added; in the region of Lisbon existed 38287 creative work posts and there were 21859 creative companies based in the territory.



Figure 4 - Lisbon Creative Economy in 2013
Source: DMEI/DISE (2013, pp. 42-43).

Figure 5 shows the same aspects in 2020, in the Region of Lisbon: existed 57840 creative work posts; Creative Economy of this Region represents 45,8% of the total national creative employment; Creative companies based in Lisbon represent 42,5% of the country; The creative economy in Lisbon represents 59,5% of the national creative gross value added; and in this year, there were 27409 creative companies based in the Region of Lisbon.

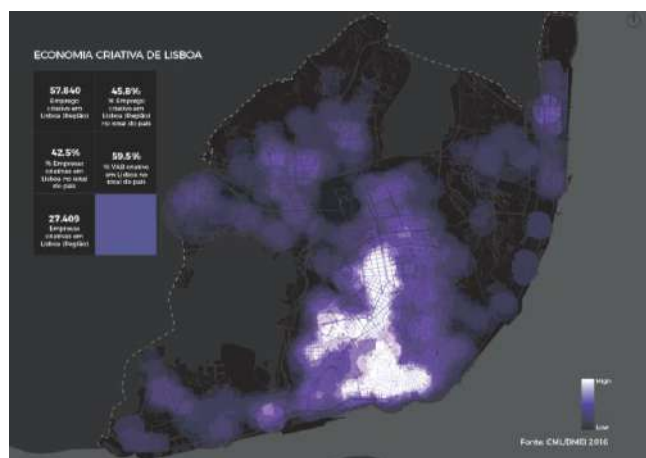


Figure 5 - Lisbon Creative Economy in 2020
Source: DMEI (2020, p. 32).

Lisbon’s cosmopolitan and multicultural environment, its receptiveness to technological innovation, and in particular to information and communication technologies (ICTs), the competitive and highly qualified labour force, are favourable to the development of a creative economy city. Therefore, one of the sectors with the greatest growth potential in Lisbon is the Creative Economy, understood here as a decisive economic sector for the city, crossing different realities: economic, socio-cultural and technological. The creative economy is driven by

numerous actors in constant dialogue and transformation, with interactive processes being developed between private and public initiatives (CML, n.d.).

Mouraria Creative Hub

The Mouraria Creative Hub (CIM), inaugurated on May 29 of 2015, is the first Incubator in Lisbon to support projects and business ideas from the creative industries, especially in the areas of Design, Media, Fashion, Music, Tiles, Jewellery, among others (CML, 2019). The CIM is the only creative Incubator accredited to the Portugal 2020 Incubation Vouchers (CML, n.d.) and the only incubator of the Cultural and Creative Industries that belongs to the CML.

The CIM can house 40 fixed workstations located throughout six rooms with access also to the meeting room, multipurpose space, pantry and outdoor garden. CIM has been the favourite home for projects associated with design in its various aspects: fashion design, product design, graphic design, consultancy, social design, food design and services. It has also hosted projects linked to the audiovisual, music and even virtual reality industries (CML, 2019).

In addition to the workspace, the CIM provides its residents with a set of specialised services such as masterclasses and business training through an intensive 2-week Bootcamp and the possibility to regularly access a network of mentors from the creative sector and tailored consultancy. It also seeks to provide access to partners for funding solutions and support in marketing the products and services through CIM pop-up shops and online outreach. All the services presented have a particular focus on the valorisation of local creativity and its connection to the ecosystem to create a sustainable and differentiating impact on Lisbon and beyond (DMEI, 2020). It provides fully equipped workstations, a wide network of mentors, tailored training and consultancy, access to financing solutions and support for the commercialisation of products and services. It supports incubation services such as Management, Marketing, Legal advice, Product and Service Development and Funding (CML, n.d.), charging very competitive prices compared to other incubators.

The overall aim of the Mouraria Creative Hub (CIM) is to enable local creativity and originality to find in the city a safe place for incubation and development through logistical support and access to knowledge (DMEI, 2020). It is located just a 10-minute walk from the centre of Lisbon, in the Mouraria neighbourhood with which it wishes to establish a positive impact both through collaboration with the Bairros association that brings programming with local agents to space, and through the small commercial establishments that CIM projects already open and promote in the vicinity (DMEI, 2020).

Between 24 March 2021 and 21 June 2021, nine projects were incubated in the Mouraria Creative Hub:

- Airosa.
- All we need is Veg.
- Beatriz Bagulho.
- Bird Walk.
- Blue Monkey Prints.
- Carol from Lisbon.
- Joana Tavares.
- SurfRec.
- Wetheknot.

INSTRUMENT

Interview design

The interviews were carried out in person with eight of the nine resident entrepreneurs, taking place in CIM and via *Zoom*, because of the Covid-19 Pandemic and their availability. Since the Mouraria Creative Hub is the only CML incubator exclusively dedicated to projects and business ideas from the Cultural and Creative Industries, it was decided that the cultural entrepreneurs of the 9 incubated projects in CIM would be the ideal sample for this study, since they fit all the theoretical concepts developed in the Literature Review and are the agents that are directly linked with the issue to be studied.

It was stipulated that the interviews would be designed to last an average of 30 minutes and would be carried out informally since the relationships between residents and staff at the CIM are very close.

The interviews were conducted in Portuguese, except for one, which was done in English with Yuki Jung, creator and manager of the project "All we need is Veg". In some of the interviews, the interviewer was accompanied by M^a Rosário Pedrosa, Advisory Support of CIM, who collaborated in conducting the interviews. The participation of this second person was more focused on questions related to the relationship between the residents and the CIM, as she was familiar with the past training plans and actions and with the interviewees and it was important to the organization to be present. The interviews were semi-structured, which allowed the interviewees to feel more comfortable, for example, when talking about the negative points of their businesses, such as the difficulties they have been facing and it allowed a more fluid conversation where the interviewer could establish a faster relationship with each of these entrepreneurs.

The interview was recorded and later transcribed in Portuguese to enable the analysis of the interviews.

Interview structure

The interview had a total of 10 questions: 3 questions about the genesis of the project, 2 about the current business situation, 1 about the Mouraria Creative Hub, 2 about the training and support that CIM offers to resident projects, 1 about networking and another, more comprehensive question, about sustainability as described in the Table below. In this step, the Mouraria Creative Hub is understood as the most direct connection channel between the cultural entrepreneurs and CML. As CIM is an entity that belongs to the structure of the Lisbon City Council, all the initiatives, mentorships, training courses, equipment space and events, among other actions, developed by it are the responsibility of CML and provided by it. Keeping this in mind, every time we talk about CIM in the interviews, we will be talking about the CML.

Table 3 - Interviews script

Business Genesis	1) How the idea of creating your project emerged?
	2) What differentiates you from other brands in the market?
	3) Who is your target audience?
Business Current Situation	4) What is your ultimate goal now? What goal(s) do you want to achieve?
	5) What are the difficulties your business has been facing?
About CIM	6) If you could change or add one thing about CIM, what would it be?
Training/ Mentorship	7) Has the training that has been taking place been relevant? Which has been the most significant for your business and why?
	8) What areas of training do you feel are essential to the development of your business?
Networking	9) What kind of contacts or experiences would you like to have? Who would you like to meet?
Sustainability	10) In what way(s) does your project deal with sustainability? At what point(s) in your creative process do you consider this concern?

Source: Own elaboration.

RESULTS

After its transcription, the interviews were analysed (content analysis). The purpose of this analysis was to identify information based on questions asked in the interviews. For Guerra (2006, p. 62), "content analysis has a descriptive dimension which aims to account for what was narrated to us and an interpretative dimension which results from the analyst's questions about an object of study". Once the information has been collected, it is necessary to select and analyse the data. This raw information must be recorded, analysed and interpreted (Bell, 1997). One of the challenges of qualitative data is its degree of complexity, which is essential to understanding a phenomenon but is easily biased by the researcher's perception. Therefore, the

researcher should have the ability to distance himself/herself so as not to make the data collected go against the researcher's desideratum, but to achieve a faithful account of the research conducted (Sousa and Baptista, 2011).

In this step of data analysis, the Mouraria Creative Hub is understood as the most direct connection channel between the cultural entrepreneurs and CML. As CIM is an entity that belongs to the structure of the Lisbon City Council, all the initiatives, mentorships, training courses, equipment space and events, among other actions, developed by it are the responsibility of CML and provided by it. Keeping this in mind, every time we talk about CIM in the interviews, we will be talking about the CML.

CONCLUSIONS

FINAL REMARKS

The EE growth in the Lisbon Region from 2013 to 2020 was remarkable, showing a tendency to continue to increase, this means that the Municipal policies and initiatives for this economic and entrepreneurial sector are being well-conducted projects that have contributed to Lisbon establishing itself with an extremely dynamic and vibrant entrepreneurial ecosystem (Table 4).

Table 1 - Lisbon Creative Economy increase

	% of creative employment in the country	% of creative GVA in the country	Nº of workposts in the region	Nº of creative companies in the region	% of creative companies in the country
2013	30	45	38 287	21 859	36
2020	45,8	59,5	57 840	27 409	42,5
increase	15,8	14,5	19 553	5 550	6,5

Source: Own elaboration.

The interviews with the entrepreneurs reinforced the importance and relevance of training and mentorship in the incubator for the development of business and entrepreneurship in the area of Cultural and Creative Industries. The training that most entrepreneurs highlighted was the “Business Model Canva”, being the CML the source of mentorship for these creatives who need to develop their business plans and get closer to the management part of the business.

The pandemic and its consequences were a very present theme in the interviews, insofar as it stagnated or slowed down business development and brutally reduced the initiatives and events that the CIM developed for and with the local community. However, it is also worth noting the sensitivity and flexibility of these entrepreneurs in making use of the fragilities

derived from the pandemic situation as a space for reflection on what steps to take in the future and strategies to grow their businesses.

Several residents addressed poor external communication as one of the aspects to be improved in the incubator and they consider it crucial to create a strong network of contacts with the press and the media, which is a little bit weird since the CML is one of the largest and more complex organizations on the region, with a lot of contacts and powerful networking. A great initiative, which strengthened the residents' relationship with the Hub, was the resident meetings. Entrepreneurs feel that these moments have brought them closer to the incubator. By having a space destined to share ideas and suggestions, these meetings allowed the incubator's actions to be more and more effective in meeting the real needs of the projects, strengthening and contributing to a good working environment in the CIM.

In general, the entrepreneurs mentioned that the Hub is an exceptional place, where they have access to essential resources for the development of their projects, with a team always available and training focused on the accurate and current needs of the business.

LIMITATIONS

Regarding the documents analysed, one of the limitations was that the 2020 activity report of the DMEI had not yet been published during the research period. This document is always published the following year, so the most recent version was from 2019, and there may be some inconsistencies with reality.

One of the most critical limitations of this study was the loss of three of the eight audios of the interviews conducted with the resident projects. The fact that the files were lost before transcription meant that the sample and subsequently the results and conclusions were greatly reduced.

The pandemic also made the interviews take longer and one of the incubated projects "Carol from Lisbon" was not interviewed, due to lack of availability, constraints of the covid and incompatibility of schedules between the interviewer and the interviewee.

Concerning the interview script, this was also not totally in line with the answers that were expected to be obtained. The results were very broad and inconclusive.

FUTURE RESEARCH LINES

The question regarding sustainability as an integral part of the projects and creative process of these entrepreneurs showed that they all approach this topic with great seriousness, encompassing the theme in several phases of their business development, for example, as an intrinsic value of the company, in the choice of materials, in the manufacturing processes,

among many others. This could be an interesting link to explore in the future the relationship between cultural entrepreneurship and creative industries and the creative economy with sustainability.

The content of the interviews with the residents makes it possible for the organisation to adopt policies and actions that can meet the interests of these stakeholders in the future. The areas of training that the residents would like to have in the future, according to the interviews, are Business Plan Development, Exportation and Internationalization, Legislation and Legal Framework, Financial Management, Marketing, Techniques for the Creation of Sustainable Fabrics, Hand printing techniques, Business management in the audiovisual areas.

Also, following the available interview content, the residents pointed out some improvements for the Incubator's future, such as expanding the network of partnerships, creating a Press and Media contacts database, improving the Incubator's presence on social networks, and improving the space to guarantee a canteen inside the building that can be a good step for the CML to attract more entrepreneurs.

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CHAPTER 4 – INCENTIVE INSTRUMENTS FOR YOUTH ENTREPRENEURSHIP: A MULTIPLE CASE STUDY

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Orlando Lima Rua

ABSTRACT

The building and consequent progression of support mechanisms for youth entrepreneurship is a key issue that is constantly evolving. It is necessary for governmental and non-governmental organisations and private entities to adapt to the changes brought about by the rapid growth of the global economy. An example of this is the support given by entities promoting incentives for youth entrepreneurship, which express significant examples in working for young people.

Accordingly, the primary objective of this study is to fill gaps in the literature by analysing the functioning of the entities promoting the current incentives to stimulate youth entrepreneurship and the young people who are already entrepreneurs. Additionally, it aims to analyse which resources are crucial for this, and which resources public institutions and private law bodies provide.

Through an inductive approach and qualitative methodology, the multiple case study method was used to analyse three organisations that promote youth entrepreneurship and three entities whose founders are youth entrepreneurs. Interview and document analysis were selected as data collection techniques.

According to the perspectives of the interviewed entities, four factors were identified as influencing (dissemination, methodology, bureaucracy, and credibility). The results prove that support mechanisms for youth entrepreneurship positively influence entrepreneurial skills, however, this influence is perceived differently according to the above-mentioned factors.

Keywords: Entrepreneurship, Young Entrepreneur Ecosystem, Support and Incentive Programmes, Public Policies.

INTRODUCTION

Entrepreneurship and all its surroundings are key conditions for the economic and social development of countries and their localities. It is a phenomenon widely recognised as a “dynamic process of change, vision and creation, is based on the identification of opportunities and new solutions by the entrepreneur, to meet people's needs.” (IFDEP, 2014, p. 11).

The studies on entrepreneurship began to appear fleetingly in the 1990s. Currently, the theme has many scientific publications, events and specialized conferences and is present in the study plans of undergraduate, master and doctoral degrees (Garcia & Andrade, 2022). This is because people find in the enclosure of entrepreneurship a favorable environment for innovation and the emergence of opportunities, which may converge in economically sustainable organizations.

The emergence of new startups/companies and other organisations of another nature within entrepreneurship makes it necessary for an increasing effort to be made by the entities promoting incentives to support entrepreneurship, given the conjecture of the barriers and challenges to entrepreneurial empowerment (Cardoso, 2016).

The importance of a stimulating environment for the development of entrepreneurship among young people (Filion, 1999). The importance of a stimulating environment for the development of entrepreneurship among young people is, according to Filion, decisive and indispensable. The academic and family contexts are a central axis to the possible motivation of the younger generation to become entrepreneurs. However, opportunities must be given to all young people who have a business idea/entrepreneurial project, regardless of family background, age, gender, race, culture and other conditioning factors. It is necessary to follow up with impartial public policies that provide the core and sufficient conditions for the stability of young entrepreneurs' projects and ideas.

Portugal's current challenge in dealing with the current devastating economic situation, due to the COVID-19 pandemic and the effects of the war in Ukraine, is to develop an entrepreneurial culture without borders, motivating all people, regardless of their culture, gender, age and academic background to follow and fulfil their entrepreneurial dream. Young entrepreneurs cannot be left without opportunities to emancipate themselves for an independent and sustainable life. The support and public policies that have been emerging are not sufficient to fully support young people who would like to emancipate themselves in a creative business or project. If the entrepreneurial communities were focused on the listed policies, the entrepreneurship that exists today would not exist, and this success is due to the

Entrepreneurial Ecosystems created a little everywhere, which are the true promoters of youth entrepreneurship (Santos, 2018).

Considering the above, it is urgent to develop structures with network strategies that make it possible to reach more young people and thus assist in their projects and also challenge them to empower their entrepreneurial skills. However, there is still a certain lack of relevant information and studies on the subject (Caetano, 2011), mainly regarding the dynamics between young people and the entities promoting incentives and support for youth entrepreneurship.

This study aims to understand how incentives to stimulate youth entrepreneurship influence young people who intend to be entrepreneurs and those who already are and need some support. Given this, it is necessary to understand how the process of operation of public policies and of the entities promoting these support stimuli works, which resources are crucial for this, which resources the entities provide and whether they are directly linked to the insertion of young people in the entrepreneurial environment. To achieve these objectives, a qualitative methodology was used in the form of an exploratory study, as it is a phenomenon that has been little studied to date. Through an inductive approach, six cases were studied: three entities promoting the stimulation of youth entrepreneurship (working directly according to public policies dedicated to the topic) and three young entrepreneurs.

Considering this purpose, the dissertation is divided as follows: after the introduction, Chapter I presents the theoretical framework where the main topics and concepts necessary to understand the study are addressed. The constructs focus on the theme of youth entrepreneurship and the two valences and inferences. Then, in the same chapter, the objectives and research assertions are presented, which are intended to be answered in the third chapter. Chapter II discusses the methodology used and the best approach, as well as the data collection instrument, how the participants were selected and the procedure for data collection and processing. Chapter III presents the results of the case studies, followed by the analysis of the interview data and the answers to the main research questions. Subsequently, the discussion presents the crossing of this information. Finally, the concluding chapter presents the final considerations, together with the main implications for theory and practice. The study culminates with the limitations of the study and future lines of research.

LITERATURE REVIEW

ENTREPRENEURSHIP: CONCEPT AND EVOLUTION

The word entrepreneurship derives from the French “*entre*” and “*pendre*” which means one who is between or in between (Hisrich, 1986, p. 96). Although there were already entrepreneurial individuals, even without a definition and characterization for a long time, it was only in the 18th century that what is believed to be the first notion of entrepreneurship appeared (Pinto, 2021). Currently, it is a concept marked by dynamism, vagueness, criticism, different approaches and subfields (Landström, 2020). It was through the contribution of Richard Cantillon that the mentioned author and many others were able to sustain their ideas and develop new theories, as he was one of the pioneers of the notion of entrepreneurship and economic concepts.

Entrepreneurship is an area of the economic enclosure that according to some authors, is linked to innovation and the creation of new concepts. Joseph Schumpeter (1934) asserts that an entrepreneur is creative and breaks the existing economic order by introducing new products and services. For this author, innovation must be present, whether in the introduction of a new good, a new method of production or marketing, by opening new markets or by conquering new sources of raw material.

Landström and Lohrke (2010) categorised the studies carried out concerning entrepreneurship into three basic pillars, categorised by eras, in which some specific themes are the focus, as can be seen in Figure 1.

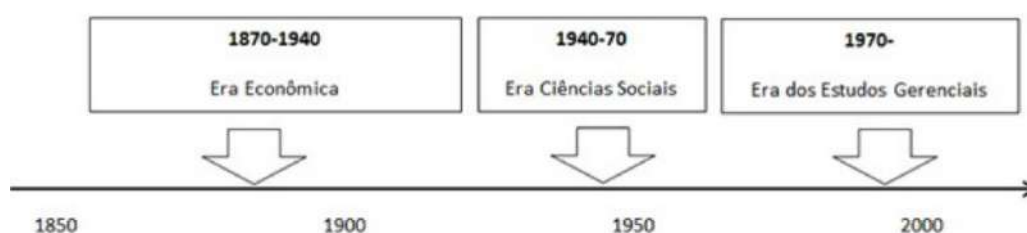


Figure 2 - Three evolutionary eras of the entrepreneur
Source: Landström and Lohrke (2010, p. 20).

There are several differences between individuals who are entrepreneurs and the rest of society; however, the greatest is the ability and competence that enables them to produce analyses that are closer to reality, preparing them to take risks in situations of uncertainty (Knight, 1921).

In harmony with Peter Drucker (1985) innovation is the specific instrument of entrepreneurship, the act that gives resources a new capacity to create wealth, that is, for him,

to be an entrepreneur it is also necessary to be innovative, he needs to know how to create a product or service that has value in the market. Innovation and entrepreneurship are then two concepts that are interconnected.

According to Filion (1999, p. 14), “defining the entrepreneur is a perpetual challenge, given the wide variety of points of view used to study the phenomenon”. Thus, this chapter does not intend to define the term entrepreneurship exactly, but rather to identify through historical perspectives how it has developed over time, i.e., to present the concepts of entrepreneurship by authors whose work was relevant to the topic. Table 1 shows these concepts that demonstrate the evolution of the subject under study.

Table 7 - Evolution of the Concept of Entrepreneurship

Author	Year	Concept of Entrepreneurship
Jean Baptist Say	1803	The enterprising individual was responsible for the country's economic growth and development.
Joseph Schumpeter	1988	Entrepreneurship promotes innovation by eradicating prevailing production systems.
Peter Drucker	1998	Entrepreneurship has to be allied to the innovation of the continuous tasks of planning, taking risks, executing, carrying out and experimenting.
Shane and Venkataraman	2000	The existence of opportunities and their identification by the individual characterises an entrepreneur.
Carlos Duarte	2008	Entrepreneurship belongs to a dynamic and fundamental component of each country's economies and the interconnection between them.
André Julien	2010	Acting in a collective and not an individual spectrum is an entrepreneurial activity because an entrepreneur is a plural being.
Sheryl Sandberg	2014	Any citizen can become a successful entrepreneur, regardless of their background, gender, age, among others, it is necessary to have a good idea and that it is feasible
André Leonardo	2020	To be an entrepreneur is to make things happen daily and with planning to generate new and/or better solutions to identified problems.

Source: Own elaboration.

Another reference to underline is for example the idea set out by Banha, which concisely summarises the framing of the concept of entrepreneurship within the scope of this study: “a process that results in creativity, innovation and growth, providing skills to an individual to turn ideas into action” (2016, p. 25).

There are also more recent studies concerning the concept and impact of entrepreneurship such as those of GEM - Global Entrepreneurship Monitor. This is a programme that includes an annual assessment of the level of entrepreneurial activity at a global level and by country. "Entrepreneurship is an essential driver of societal health and wealth. It is also a formidable engine of economic growth. It promotes the essential innovation required not only to exploit new opportunities, promote productivity, and create employment but to also address

some of society's greatest challenges, such as the United Nations Sustainable Development Goals (SDGs) or the economic shock wave created by the COVID-19 pandemic" (GEM, 2022).

Regarding the quantitative value that the subject under study represents in Portugal, in agreement with GEM - Global Entrepreneurship Monitor - Portugal (2013) is 44th, out of 69 countries, concerning the Entrepreneurial Activity Rate and according to AGER - Anway Global Entrepreneurship Report - 67% of the Portuguese show a positive attitude towards entrepreneurship (2020).

In short, the definitions presented are interconnected with other concepts, such as innovation, economic development, search for opportunities, creativity and market analysis. For this very reason, all the notions that were presented throughout this topic are being envisioned by the perspective for the future, changing according to the economic and social moment experienced, i.e., the evolution of the term under study varies according to the economic and social ecosystem experienced at the time of the study (Sarkar, 2014).

YOUTH ENTREPRENEURSHIP

The entrepreneurial phenomenon is considered by the European Commission as a central axis in the development of young students' study metrics, to empower them for a world that is in constant economic and social change (EURYDICE, 2016). To this end, according to Haase and Lautenschläger, it is important to support and encourage younger individuals to identify a problem and subsequently substantiate possible solutions with innovation, creativity and planning, i.e. to be young entrepreneurs. According to the mentioned authors' studies, three key dimensions are necessary for young people to become entrepreneurs: knowledge in the problem area, *know-how* regarding practical and field knowledge and motivation for an attitude of overcoming challenges and expectations (2011).

"This will only be possible through a change in mentalities, which allows for investment in people and their capacities for adaptation and innovation" (IEDEP, 2014). Youth entrepreneurship is usually associated with entrepreneurial issues that should be addressed in school institutions. For Oliveira (2010), it is important to develop a pedagogical proposal focused on entrepreneurship, including it in the school curriculum plan. In Portugal, there are schools with projects and dynamics to develop entrepreneurial skills and competences, however, in some institutions, the programmatic contents are still transmitted as absolute and conclusive conditions and premises, not being adjusted to problem-solving and the empowerment of students' creative and entrepreneurial potential (Santos, 2018).

The means that allow stimulating and enabling the process and development of young entrepreneurs is in harmony with Filion's (1999), determinant. In addition to the link provided

by national and international political bodies between the educational environment and entrepreneurship training, there are initiatives by associations and companies that promote incentives and entrepreneurial skills among young people.

In Portugal this work is carried out in two forms: the entities that encourage social entrepreneurship and the creation of non-profit organisations, with IPDJ, AIESEC Portugal and Casa do Impacto standing out, and those entities that focus on entrepreneurship under corporate representation, with the work carried out by ANJE and IEPF (António, 2021) being notable.

Youth entrepreneurship is characterised by the entrepreneurial profile and process (topics to be addressed in the next subchapter) that young people may hold, i.e., it is the interconnection of the notion of entrepreneurship with that of youth (António, 2021). Under the above, it is crucial to define the concept of youth according to the entities that implement and enact the laws related to the theme of youth, since the incentive mechanisms for youth entrepreneurship contemplate regulations in line with the law in force. It is important to note that topics will be addressed according to the generational current rather than the class current since youth entrepreneurship mechanisms are associated with the stipulation of the participants' age.

The strategy that the European Union has established for youth comprises three phases: engaging, connecting and empowering. These interconnected stages aim to “encourage young people to be active citizens, agents of solidarity and elements of positive change in communities across Europe, inspired by EU values and European identity” (European Commission, 2018, p. 4). According to this, young people are individuals between the ages of fourteen and thirty, i.e. youth entrepreneurship according to the EU comprises young people with an entrepreneurial spirit and profile at the mentioned ages.

In Portugal, the age referring to young entrepreneurs differs from the type of entrepreneurship incentive programmes, for example, if we talk about support for youth associative entrepreneurship, the young people who can take advantage of them can be between 14 and 30 years old (IPDJ, 2022). However in programmes related to the entrepreneurial arena, the target youth audience can be between 18 and 35 years old (IEFP, 2022).

According to the OECD, young people are one of the groups of individuals that present additional challenges in accessing entrepreneurship support mechanisms (2021). By adding other groups in Portuguese society that present more barriers to entrepreneurship, the result could be 280 thousand people turning ideas into entrepreneurial and innovative projects, if they had favourable conditions to undertake. "Missed opportunities are due to several factors,

including greater difficulties in accessing finance, skills gaps, underdeveloped support networks and institutional barriers"(OECD, 2021, p. 52). Around 45% of young European entrepreneurs consider personal barriers such as "fear of failure" and "earning their own investment back in a reasonable period of time" as the most affecting in the development of their business ideas and/or entrepreneurial projects (Amway, 2020).

Young people are the age group that most actively tends to diversify their strategies for entrepreneurship and have a continuous attitude of searching for new opportunities (Lobo et al., 2015). According to the GEM report, young people between 25 and 34 years of age have the highest incidence of entrepreneurial activity (2013). In this way, entrepreneurship is one of the possible options for young people to face barriers to entry into the labour market and independent and adult life, and the mechanisms to encourage youth entrepreneurship are essential to support the creation of new mechanisms of work and economic and social empowerment of young people.

ENTREPRENEURIAL PROCESS AND PROFILE

It is possible to see from the above-mentioned topics that the encouragement of young entrepreneurial spirit is a prime utility for the current labour market. We live in a world characterised by globalisation and the promotion of good practices and increasingly provoked by the dynamic and innovative actions that organisations present. It is, identically, practicable to identify studies within the scope of entrepreneurship that is associated with two guidelines, as it was possible to verify throughout this work.

According to Carvalho and Costa (2015), entrepreneurship as a research scope is articulated from an economic perspective, compromising innovation and identification of new opportunities, or articulated with the behaviour and the characteristics and skills of young entrepreneurs. According to Schumpeter (1934), the perception and use of opportunities in business, linked to the creation of new ways of using resources, can be considered indicators linked to an entrepreneurial profile, is associated with innovation.

Currently, companies and organisations are required to have skills that enable them to adapt and subsequently survive in the current society (Leonardo, 2020). The adoption and development of new technologies are intrinsically linked to the conception of transformations and changes, as these stimulate entrepreneurial thinking and innovative vision in the surrounding community.

To achieve the mentioned changes and transformations, those responsible for the ideas that allow achieving this goal must go through an entrepreneurial process, which will allow them to transform and build an idea into a solid project with possible growth. (Dornelas, 2021).

António (2021) defend that “In the course of the entrepreneurial process personal factors, sociological factors and organizational factors arise, and they are so interrelated during this process that it will be almost impossible to dissociate one of them”.

In agreement with Dornelas, entrepreneurs are different people, have a unique drive, are passionate about what they do, are not content to be part of the crowd, want to be recognized and admired and, want to stay under legacy. As entrepreneurs are revolutionising the world, their behaviour and the entrepreneurial process itself should be studied and understood (2021). According to this author, the decision to start a business stems from external, environmental and social factors, an individual’s talent or the sum of all these factors that play a key role in the emergence of business ideas and the growth of new businesses. These factors are set out concretely and objectively in Figure 2.

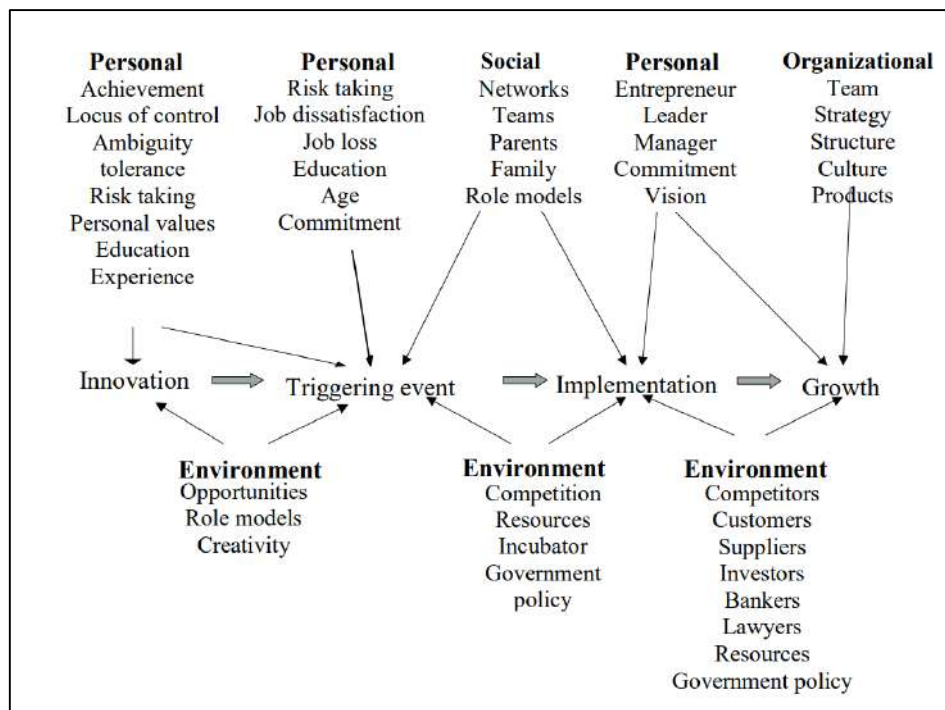


Figure 3 - Factors Influencing the Entrepreneurial Process
Source: Adapted from Dornelas (2020).

Through Figure 2 it is possible to conclude that the entrepreneurial process consists of a set of fundamental steps, from the identification of the opportunity to the determination and implementation of the management model that enables the business or project and generates sustainable value in the market. In the course of the entrepreneurial process, personal factors, sociological factors, and organizational factors arise and are so interrelated during this process that it will be almost impossible to dissociate from them.

Besides these factors and the description of the entrepreneurial process by the authors already mentioned, also in 1998, the authors Hirsch and Peters, clarified the entrepreneurial

process completely and realistically, involving the following consequential stages: firstly the entrepreneur must identify and evaluate the opportunity (evaluations of market needs, competition and the life cycle of the product or service), develop a business plan (summary of the whole business idea, addressing points such as strategy, market, competition, critical success factors, economic and financial analysis, among others), determine and capture the necessary resources (planning and negotiation skills of the entrepreneur to capture, for example, financing) and finally manage the organization/company founded (identification of limitations, recruiting the work team and planning the actions).

To this day, the agreement on the profile of the entrepreneur, in terms of their existence at birth and/or learning, continues to be the subject of much discussion. It was believed and still is an inveterate idea that entrepreneurs are born with distinct characteristics from the rest of society to be able to develop a new business idea or improve an existing one (Ferreira, Santos, & Serra, 2010).

Table 8 - Capacities Attributed to Entrepreneurs

Technical Capabilities	Management Capacities	Personal Skills
Leadership	Procedures	Persistence
Teamwork	Human Resources	Self-confidence
Knowledge in the area of operation	Data Analysis	Vision
Communication	Material Resources	Initiative
Adaptation to continuous economic change	Objective Goals	Perseverance

Source: Adapted from Dornelas (2005).

The behaviourist current, which lists several characteristics that outline an entrepreneurial profile, of which the author José Carlos Dornelas stands out, explains entrepreneurship through the individual characteristics of the entrepreneur's personality, believing that these can be empowered and instilled through a learning process (Dornelas, 2021). This author mentioned that the methodological matters of the entrepreneurial process, are reflected in the designation of the entrepreneurial profile. Thus, a set of capabilities should be assigned to the development of a possible entrepreneurial profile. Table 2 shows these capabilities divided into three areas central to the entrepreneurial pathway.

Because of the above, the assessment of entrepreneurial profiles should take into account the set of attitudinal characteristics involved in the various stages of the entrepreneurial process, together with the conceptual foundations exposed, so the analysis of youth entrepreneurship should investigate the development of a set of personal competences, social and technical skills.

Accordingly, there has been a growing academic interest in understanding the entrepreneur's profile and several studies have been carried out in this field. In Portugal, studies

on the subject in question are scarce as no special attention is given to the younger age groups. However, the study carried out by IFDEP (2014) where the characterisation of the entrepreneurial profile of the young population in Portugal (2014) is presented, is worth mentioning. The commitment and efforts of governments and public and private entities to stimulate a youth and non-youth entrepreneurial profile in society, as well as in the creation of mechanisms to support and develop youth entrepreneurship are recognised and analysed from different points of view, those of the entrepreneurs and the entities that promote them (IFDEP, 2014).

The following chapter will seek to explore the entities that promote the themes already addressed and the overriding issues of this thesis.

SUPPORT STRUCTURES FOR YOUNG ENTREPRENEURSHIP

There are various mechanisms to support and formulate youth entrepreneurship that converge in national and international public policies. Policy makers linked to youth and economic activities, together with research and development centres and organisations researching the work of young entrepreneurs and their impact, manage to formulate “instruments” for empowering and realising the development of young people's entrepreneurial dreams. With this, we mean that the ideas/instruments emerge, not from a single voice, but from the work and effort that is done in a team, in which it is common to have working groups where several individuals come together, in which each one has their knowledge and ideas able to interconnect with the others, in search of the creation of mechanisms of change/innovation (Mintrom, Norman, 2009).



Figure 4 - Domains of the Entrepreneurial Ecosystem
Source: Mason and Brown (2014, p. 6).

Based on the above, it is crucial to reinforce the notion of an Entrepreneurial Ecosystem, as it is this that enables the interconnection of those responsible for building a successful infrastructure (companies, banking institutions, business angels, universities, up to the sector bodies), as shown in Figure 3.

In the European spectrum, the strategic programme called Entrepreneurship and Innovation Programme (EIP) currently stands out, promoting various services to support entrepreneurship, such as access to funding and the availability of services through the Enterprise Europe Network platform¹⁰ (European Commission, 2018). In addition to this, the European Commission finances the exchange of young entrepreneurs under the Erasmus+ programme, which began to be implemented in 2008 as a pilot project. By the year 2015, this initiative achieved results of approximately 1600 exchanges, in which high rates of contentment were recorded between young entrepreneurs and the entrepreneurs of successful and internationally prominent host organisations (Teixeira & Parente, 2018).

In a more comprehensive and in-depth description of the various public tools and measures to support entrepreneurship, we include the President of the Republic, the Prime Minister, the legislators and all politically relevant influencers as protagonists who promote interests, interact with each other, resolve and enhance decision-making in terms of support and incentives, where the steps to be taken are defined and where risk factors are always inherent (Santos, 2018).

Characteristics and barriers to stimulus incentives

The support and incentives provided by the structures supporting youth entrepreneurship are characterised by their type of activity, whether they are a private entity of public utility, only private or only public. In what concerns the activity sector, if they are an entity supporting business entrepreneurship (more common), such as ANJE and IAPMEI or if they are dedicated to entrepreneurship related to youth associations, such as the IPDJ and the FNAJ, these being more related to social entrepreneurship (Rego, 2022).

The diversity of support and the facilitation of youth participation in their communities are arranged according to the needs of young people to leverage with their projects and/or businesses (Vazquez et al., 2010). In other words, before the decision-making of the constructs of the initiatives to support youth entrepreneurship, the entities consult the young people who are already entrepreneurs and associative leaders so that they can identify their greatest difficulties and barriers to their empowerment.

It is therefore important to mention what barriers young people identify to their participation in entrepreneurship and the practice of active and full young citizenship. According

to a study carried out by the National Federation of Youth Associations (FNAJ, 2022) focusing on young entrepreneurs, study results referring to the year 2021 and in which the author of this thesis also participated as a young entrepreneur. According to this the main barriers to youth participation and empowerment are the following:

- Excessive formality in the processes of participation and representativeness;
- Extensive and formal communication, without recourse to a fresh, agile language proper to its time to generate an appropriation by young people;
- Absence and/or lack of fully functioning structures;
- Lack of local youth strategies that translate into real support measures for young people and their emancipation;
- Lack of a coordinated and uniform response from all services targeting young people;
- Absence of explanatory, direct and clear documents accompanying decrees of law, ordinances and regulations on youth entrepreneurship programmes, with legal language predominating;
- Overly bureaucratic processes regarding the creation of organisations/companies and applications to incentive programmes;
- Lack of standardisation and a single channel for the promotion and dissemination of programmes and opportunity mechanisms for young people, with information being dispersed;
- Lack of appreciation of the acquisition of entrepreneurial skills through Education.

In addition to these barriers, young entrepreneurs are often not listened to by the entities promoting the existing incentives, “which incurs a lack of justice and international solidarity, reflecting the neglect of the right of youth to decide on their current and future priorities and needs” (FNAJ, 2022, p. 44).

Depending on the state of maturity of the business ideas and/or entrepreneurial projects, young people may apply for support depending on the operating areas they feel they need. According to IAPMEI (an organisation which is under the tutelage of the Ministry of the Economy and which coordinates work in the area of entrepreneurship and innovation and its competitiveness in Portugal), the support and incentives are then diverse and are usually characterised by the following list (2021): (1) Promotion/networking; (2) Education/capacity building; and (3) Evolution/financing.

In the next topic of this thesis, the aforementioned list will be continued through examples of entities promoting youth entrepreneurship in the areas identified by the Agency for Competitiveness and Innovation (IAPMEI). Although all the factors discussed here are widely

referred to by authors and researchers, the study of these issues associated with the characteristics and consequent diversity of the mechanisms to stimulate entrepreneurship in the young population is still very scarce.

Public policies for youth entrepreneurship in Portugal

Over the last few years, Public Policies to Support Entrepreneurship have developed in a substantially positive way and currently, these are increasingly focused on helping the creation of start-ups and youth associations. These policies are an integral part of the work of the structures of the entrepreneurial ecosystem in terms of the mechanism that the laws identify to support and encourage young people who want to be entrepreneurs or who already are and need help in a certain area.

Still, on these policies to support youth entrepreneurship, it is important to highlight that increasingly in all aspects of support mechanisms, it is intervened with the concept of inclusive policy, designed to help all types of entrepreneurial people, regardless of origin, age, culture, gender and socioeconomic conditions (OECD, 2015). They are thus supported by governments, through the motivation and support necessary to remove existing barriers, mainly in access to financing channels, the people who make this group of people more disadvantaged.

This topic of the thesis will segment the organisations/companies promoting youth entrepreneurship in Portugal into two strands of the subject under study, both working on the three areas of the aforementioned incentives: entrepreneurship linked to the creation of start-ups and companies and another linked to associative and social entrepreneurship focused on the development of youth organisations/associations. In Portugal, the emergence of these structures and their evolution started in the early eighties, after the political recognition of the importance of activities related to the innovation field. The importance of knowledge thus acquires new proportions in Portugal, thus beginning the creation of various infrastructures to support entrepreneurship, this development is also due to the country joining the European Union, receiving greater support in terms of financial resources due to existing community support (Camelo, 2007).

Regarding the infrastructures to support entrepreneurship with a focus on the entrepreneurial branch, in Portugal the organisations linked to the ministry of the economy (they work according to the laws and decrees and proposals from parliamentary committees) that are most representative are IAPMEI, ANJE (National Association of Young Entrepreneurs), IEFP (Institute of Employment and Vocational Training) and StartUp-Portugal. Through the study of the documents available by these entities, the table below was made that represents the

diversity of specific support incentives for youth entrepreneurship, existing in the 3 areas identified by the Agency for Competitiveness and Innovation (IAPMEI, 2021).

Table 9 - Public Incentives for Young Entrepreneurship

Authors and Promoters Incentive Areas	IAPMEI (2022)	ANJE (2022)	IEFP (2022)	StartUP-Portugal (2022)
Promotion/networking	---	"Entrepreneurs' Academy" "Entrepreneur's Store";	---	---
Education and training	"SME Academy"	"ANJE Training" Acceleration Programmes	Specialised training;	---
Evolution/financing	"Start-Up Voucher"	Incubation Centers; Nest of companies; Investment Road-Shows	"Investe Jovem" "Entrepreneurship XXI"	"Road 2 WebSummit"

Source: Own elaboration.

The youth policies in Portugal that stimulate associative and social youth entrepreneurship are supervised by the IPDJ (Portuguese Institute for Sport and Youth). It is, therefore, an organism belonging to the Portuguese public administration, supervised by the Secretary of State for Youth and Sport (SEJD). Accordingly, IPDJ has taken a growing interest in exploring the entrepreneur profile of young people, with several initiatives and several programmes developed within this scope, highlighting the following:

- Support Programme for Student Associations (PAAE);
- Youth Associations Support Programme (PAAJ);
- Youth Development Academy (YAD);
- Good Practice Awards;
- FORMAR Programme.

It is important to highlight within the scope of the theme of this document three programmes with particular focus on the promotion of entrepreneurial skills among young people: the Youth Participatory Budget (municipal councils run this initiative), the Young Entrepreneurs Contest (held by the youth foundation) and “Empreende JÁ” Programme (integrated in the National Youth Guarantee Plan) (António, 2018).

The literature dedicated to the study of stimulus mechanisms for young people who intend to be founders of start-ups, companies, profit or non-profit associations or those young people who only want support at a certain stage of the entrepreneurial process is relatively recent and scarce. Consequently, the following chapter defines the research problem and presents the empirical research methodology in line with the objectives of the study.

RESEARCH OBJECTIVES AND QUESTIONS

This paper aims to reflect on the contribution of a specific entrepreneurial movement, youth entrepreneurship, in promoting stimulus incentives among its participants, the young.

In the course of the research, it is assumed that participation as an entrepreneur in its ecosystem enables young people to develop a series of skills and, consequently, increase their entrepreneurial spirit. In line with this conviction, which recurred throughout the theoretical framework, the present study aims to investigate the contributions of the entities that promote youth entrepreneurship and the associated public policies in the entrepreneurial process of a young person and identify the gaps or successes of the exposed problematic. Based on this research proposal, the following specific objectives were defined:

- a) Analyse programmes to encourage youth entrepreneurship;
- b) To integrate the success factors and/or barriers of the support and incentive mechanisms according to the perspective of the young people and the promoters themselves;
- c) To understand if the support and resources provided by the promoting entities are known and used in an objective and intuitive way by the young entrepreneurs.

In line with the above, the overarching premise/ problem of this thesis is: How does the role played by the entities promoting the mechanisms of incentives to youth entrepreneurship (being guided by youth and entrepreneurship public policies) contribute to the entrepreneurial process of a young person? This question stems from the literature reviewed, being adapted and formulated according to the object and objectives of the research.

The following list is the main focus and the most essential step in qualitative studies, and its questions are considered guidelines for research and data collection throughout the process of studying the identified issue (Yin, 2015). After reviewing the most relevant aspects of the

literature and the respective authors who mention them, a set of key research questions to which an answer was sought was considered (Table 4).

RQ1: What youth entrepreneurship incentive programmes does the Entity currently promote?

RQ2: Do young entrepreneurs know the existing public support/incentives for youth entrepreneurship?

RQ3: Do staff have experience with founding and developing companies/organisations and/or knowledge of the youth entrepreneurial ecosystem addressed?

RQ4: To what extent and in what way does the entity influence the entrepreneurial process of young people looking for incentives to stimulate youth entrepreneurship?

RQ5: Do young entrepreneurs face barriers in the course of the entrepreneurial process and getting into the entrepreneurial ecosystem?

RQ6: How do you promote the programmes to encourage youth entrepreneurship and how do you disseminate them to the target audience?

RQ7: Can networks contribute to boosting the entrepreneurial process of a young person? Does the entity have cooperation/partnership agreements in place?

Table 10 - Theoretical foundation of the research questions

Constructs	Factors	Authors	Research Questions
Entrepreneurial Process	Experience in Entrepreneurship	Cardoso (2016); Filion (1999); Leonardo (2020); Eurycide (2016); AGER (2020).	RQ3
	Stages	Dornelas (2021); António (2021); Hirsch&Peters (1998).	RQ4
Young Entrepreneurs	Knowledge and participation in the programmes	IFDEP (2014); OECD (2015); Rego (2022); Saias (2020).	RQ2
Stimulus and Support Mechanisms	Formal Programmes	IAPMEI (2020); IEF (2022); IPDJ (2022); Start-Up (2022).	RQ1
	Promotion and Dissemination	António (2018); FNAJ (2022); IAPMEI (2022).	RQ6
Entrepreneurial Ecosystem	Influence of the Promoters of Youth Entrepreneurship and its barriers Contact Networks and Partnerships	Santos (2018); Camelo (2007); (Vázquez et al., 2010); (Mason and Brown, 2014); Caetano (2011); IEDEP (2014); GEM (2013); Teixeira &Parente (2018); Carvalho & Costa (2015); FNAJ (2022).	RQ5; RQ7

Source: Own elaboration.

According to IFEDP (2014), “The development of this type of instrument should be a careful process, both because of the importance presented by the analyses made arising from its application, and because of the possible replication of the instrument, in similar future studies”.

METHODOLOGY

QUALITATIVE METHODOLOGICAL APPROACH

The way of conducting research using theories, languages, techniques and tools to address problems in a given field of study, according to the nature of the problem, is called methodology (Reis, 2010). Considering the specific objectives and research approaches of this study, a qualitative approach with a case study approach proved to be the most appropriate. Unlike quantitative methods, qualitative methods focus mainly on the meaning of phenomena and not on their measurement with numerical and objective data (Silverman, 2016).

The choice of qualitative analysis is due to agreement with what is referred to by Fortin (1999): according to this author, "the researcher using the qualitative research method is concerned with the absolute and broad component of the phenomenon under study. He observes, describes, interprets and appreciates the environment and the phenomenon as they present themselves, without seeking to control them".

The main metric is to explore a phenomenon that has not yet been examined in the literature and, therefore, this means studying the existing global literature for the specific case of mechanisms to stimulate youth entrepreneurship and how it intervenes among young people (Santos, 2016). In this sense, an inductive approach was chosen through an explanatory research study as it is considered to be the most appropriate to study this phenomenon, at least in the Portuguese context, which has been little researched so far. These choices regarding the research methodology are due to the framework of the intended objective, intending to analyse concepts and perceptions based on data patterns and not by data collection to assess hypotheses or preconceived theories. In other words, this research begins with data collection, with a broader and multiple focus) to study a phenomenon and, subsequently, the construction of a narrower and more objective conceptual framework (Saunders et al., 2019).

The multiple case study method was chosen given its relevance to the aforementioned research strategy. According to Silverman (2016), this allows performing a comparative analysis and having a broader view that allows interconnecting the similarities in the different case studies, allowing for more valid propositions to be obtained.

INSTRUMENTS AND PROCEDURES FOR DATA COLLECTION AND PROCESSING

The collection of data treatments to be validated in research studies should be carried out through different and complementary sources, such as direct observation, interviews, document analysis, and records in archives (Yin, 2003). The interconnection of some of these sources

allows ensuring more viable and complete data and thus avoids some possible information gaps. In this specific case, interviews and documentation were chosen as data collection methods.

In the methodology used for this research, data collection and its validation become an essential step for data processing. To obtain a deeper and more specific knowledge of the answers to the problematic exposed, one must first collect primary data, which are those collected specifically for the phenomenon under study, with interviews being the chosen method. After the collection of this data, one can carry out the study of secondary data, which refers to the documentary information concerning the companies/entities/organizations, available through research on their websites (Marques et al., 2021).

According to Edward and Holland (2014), the most commonly used method by researchers for data collection, in qualitative methodology, is the interview, as it allows for direct interaction with the answers given to the interviewee and allows for a flow of conversation that leads to the shaping of the interview according to the need and depending on its typology. For this research a type of interview model was used that allowed the understanding of the research questions and study objectives to be broadened within the exploratory study, i.e. the semi-structured interview was used. This interview typology thus allows for flexibility during the conversation, according to the script previously sent to the interviewees, enabling the erection of new topics according to the study objectives (Saunders et al., 2019).

As described, the interviews required significant theoretical-methodological analysis given the malleability given to the study model used. These were conducted via videoconference and some in face-to-face format and via email (this method does not allow the introduction of new factors normally derived from the flow of the interview, with the responses being more objective and direct), according to the preference and availability of the interviewees and the pandemic situation derived from the Covid-19 virus (some interviewees had the disease caused by the virus).

In total, seven interviews were conducted: three entities promoting incentives to stimulate youth entrepreneurship and four companies/organisations founded by young entrepreneurs.

After conducting the interviews and document analysis, it is a necessary and sufficient condition to proceed to the processing of data collected through the qualitative study methods performed. According to Silverman (2016), transcription is the best method to do the above-mentioned, which should be one of the first steps for data collection and, subsequently, analyse and reviewing the whole transcript by referring to the research questions. In the current study, the transcription was carried out using software to speed up the process and a final review was

also carried out by the author. Then, the transcripts were sent via email to the interviewees, so that they could review the data and suggest any changes in their discourses.

Kaefer et al. (2015) state that the use of software for transcription and the categorization of data from transcripts, makes data management faster and more efficient, allowing to graphically model these ideas and examine more data in the same space-time, enhancing methodological rigor, consistency and analytical transparency.

The last stage of the research, consists of data analysis, understood at the juncture in which they were gathered (Santos, 2016). Therefore, a general description of each case study was first conducted and, subsequently, the data and their categorisation were presented (bridges were established between the cases), finally, to increase the authenticity of the results of the exposed problematic, they were compared with the results of other researchers, whose projects arise in the same or similar thematic scope.

Elaboration of the interview script

According to the type of interview selected, the researcher interviews a script previously prepared and sent to their interviewees, however, during the interview there is relative flexibility to generate new topics of study related to the research questions and to alternate the order of the questions provided (IFDEP, 2014).

In the study, two interview scripts were conducted, one for the entities promoting incentives to stimulate youth entrepreneurship and the other for young entrepreneurs with a list of relevant questions duly organised and grounded (see Appendices 1 and 2). It is important to emphasise again that a script is not a protocol document, but rather a set of guidelines for a successful interview (Gibbs, 2018).

To develop the scripts, the themes and related factors were identified, as shown in Table 5. The research questions described above and the authors mentioned throughout the theoretical framework were central to the selection of the topics in the table above. The constructs thus led to the construction of some questions that constitute the scripts, the remaining are of a general and identifying nature of the organizations that the interviewees represented.

To ensure the reliability of the interview data collection method, at the beginning of each interview, the participants were informed about the purpose, process and approximate duration of the interview and any doubts were clarified. The interview was conducted equally for all interviewees, and its script was sent in advance so that everyone could prepare and generate ideas neutrally and clearly, using their knowledge and experience.

Table 11 - Theoretical framework of the interview script

Constructs	Factors	Authors	Guides
			Promoting Entities (PE) Young Entrepreneurs (YE) Question(Q)
Entrepreneurship	Identifying the Opportunity	Shane & Venkataraman (2000); Schumpeter (1934); Leonardo (2020); Haase & Lautenschläger(2011).	Guide YE - Q.4
	Young Entrepreneur	Antony (2021; EURYDICE (2016); Santos (2018).	Guide YE - Q.5
Entrepreneurial Process	Experience in entrepreneurship	Cardoso (2016); Filion (1999); Leonardo (2020); Eurycide (2016); AGER (2020).	Guide YE - Q.8 Guide PE- Q.5
	Stages and their Barriers	Dornelas (2021); António (2021); Hirsch&Peters (1998).	Guide YE - Q.7;14 Guide PE - Q. 4; 9; 14
Stimulus and Support Mechanisms	Existing Programmes and Services	IAPMEI (2020); IEFP (2022); IPDJ (2022); Start-Up (2022).	Guide YE - Q. 6; 9; 12 Guide PE - Q.3; 10; 13
	Dissemination and Promotion	António (2018); FNAJ (2022); IAPMEI (2022).	Guide YE - Q. 9 Guide PE - Q.11; 13
Entrepreneurial Ecosystem	Importance and Partnerships	IEDEP (2014); IAPMEI (2020); FNAJ (2022).	Guide YE - Q.13; 15 Guide PE - Q.6; 7
	Contact network	Mason & Brown (2014); Teixeira &Parente (2018).	Guide YE - Q.10; 11 Guide PE - Q. 8

Source: Own elaboration.

The ethical principles adapted throughout the interviews were central to this study, as they contribute to its dignity and authenticity. Several principles were carried out, however, the main ones were the following: respect for the participants, consent for audio recording (to facilitate the study of the answers given), voluntary participation, and respect for the identity and not harming the interviewees with the result of the study (Oliveira, 2013).

PARTICIPANTS SELECTION

The participants of the present research, whose methodology is qualitative and whose orientation is theoretical, were also selected as a replication of the theoretical model of the study in question. This practice is in line with Edwards and Holland (2013) and through sampling by judgment (by the interviewees' experience and knowledge) and non-probability, the sample does not need to be broad and figurative, thus, it becomes pertinent to use a selection method that meets certain criteria.

The selection criteria were based on the object of study and the surrounding problematic, and young entrepreneurs were selected, whose companies/organisations/start-ups were founded by them and by a young team with an entrepreneurial spirit and also entities promoting incentives to stimulate youth entrepreneurship, working directly or indirectly with public policies dedicated to youth entrepreneurship and youth. A large number of the young entrepreneurs interviewed were suggested by a young person who was responsible for a

business incubator and is currently a deputy of the councillor for economic activities in a municipal council and by the author, who holds a position as an associative leader of a youth association. Regarding the promoting entities, the invitation to participate in this study was sent to those most recognised in the entrepreneurial ecosystem and that was referenced throughout the theoretical framework.

It should be noted that the criteria used to choose the participants were impartial and objective. These were as follows: (1) the promoting entities have positive recognition in the youth entrepreneurial ecosystem and (2) the young entrepreneurs are founders or part of the working team of the company/organisation/start-up they are representing.

Qualitative research has the main objective of understanding the phenomenon in depth and selecting participants with the most suitable profile, this is a necessary condition for a more reliable and complete appreciation of the results and conclusion (Saunders & Townsend, 2019).

RESULTS

CASE STUDIES CHARACTERISATION

In the following sections, a brief description of the scope of action in the field of youth entrepreneurship of the interviewed entities and young entrepreneurs representing companies/organisations/startups is set out.

Group A: Youth Entrepreneurship Promoters

Case 1 - ANJE (National Association of Young Entrepreneurs)

Founded in 1986 with the purpose of "institutionally representing young Portuguese entrepreneurs and supporting them in their business activity" (ANJE, 2022). It is an association of private law and public utility that benefits from the public, private and international recognition and is a partner in many organisational development projects with an impact on the civil community.

The Academy of Entrepreneurs, the Entrepreneur Shop, Portugal *Fashion*, and the Training "Focus" are some of the projects that constitute the impact generation of the National Association of Young Entrepreneurs. In addition to these projects, ANJE has a national incubation network, has around 5,500 associates, and provides training courses (the "Foco" project) on various topics related to entrepreneurship. It helps young entrepreneurs with the following services: legal support for the creation of new companies; development of business plans and approaches to the market; finance and management control; multidisciplinary

services (Marketing, IT, HR, cyber security, legal support); mentoring and scouting for the qualification of human resources; company acceleration programmes.

Finally, it is important to mention that since its foundation it has supported more than 2.7 million people with an entrepreneurial spirit, and the organisations incubated in ANJE's incubation centres since 1997 have generated an annual turnover of around 200 million euros, providing 2,700 jobs.

Case 2 - IPDJ (Portuguese Institute for Sport and Youth)

The mission of this entity is to work closely with public and private entities, namely sports entities, youth and student associations and municipalities, to implement integrated and decentralised policies in the field of sport and youth. It is a public institute belonging to the Portuguese Public Administration, supervised by the Secretary of State for Youth and Sport (SEJD), the Portuguese government department responsible for implementing policies in the area of sport and youth.

The IPDJ is increasingly interested in exploring the profile of youth entrepreneurship and several initiatives and programmes are being developed in this area, focusing on financial support to associations and student entrepreneurship and supporting the training of youth association leaders to prepare and provide tools that allow performance in the management and implementation of their activities.

Case 3 - GesEntrepreneur - Sustainable Entrepreneurship, Lda

Company was founded in April 2006, a result of a spin-off process of GesVenture, and the fruit of the convergence of wills of two great entrepreneurs, whose main objective is the promotion and facilitation of entrepreneurship around the world.

Through training, educational and consultancy programmes, GesEntrepreneur executes national entrepreneurship plans of other entities, normally public or private law entities with public utility, with an aspect and mechanisms to boost the entrepreneurial spirit in young people.

It is therefore important to mention the methodology they use to successfully implement the entrepreneurship incentive programmes. It is thus composed of:

- It is participant-centred. It focuses on human development and the characteristics needed to become an entrepreneur.
- Demystifies the concept of entrepreneurship. Breaks the process down into small easy-to-implement steps.
- It embraces all forms of learning. It is multifaceted and integrated.
- Based on experience. Action shapes attitude.

Group B: Young Entrepreneurs

Case A - MyPolis representative

Company was founded in 2018 by a multidisciplinary and motivated team of young people to spread democratic guidelines among the civil community and to empower civic participation for the 21st century.

MyPolis is a platform where information is streamlined to make politics fun and simple in terms of insight into the following metrics:

- Political proposals from the area of residence of the person using the platform;
- Space to leave opinions on structuring themes for national and local politics;
- Relationship with political representatives;
- Award scheme for active civic participation.

Case B - Representative of Solução estudante, Lda

This company arose according to the need in a university in Lisbon for stationery resources, books categorised by course area and the purchase of food snacks for students. This was how a 21-year-old young man, 2013, founded a stationery shop in his college.

He is currently exploring the idea of launching an e-commerce store with the same purpose, to reach more young university students.

Case C - ImpactAcademy Youth Association representative

Founded in 2020, by a 19-year-old concerned about youth leadership in secondary education, committed to empowering young people in skills, vocation and leadership, thus contributing to creating an impact in their lives and their communities.

It is a youth association that currently has three projects. Through Countdown, a programme of support, training and leadership in the context of the Middle School Student Association, they aim to strengthen the spirit of democracy, train leadership skills, develop collaboration and prepare for the transition of the association. They are also developing a project related to female leadership, Impact Like a Girl, which promotes the development of an egalitarian ethos and gives girls access to representation and management positions. In preparation for the transition to higher education, they have created their most recent project, UniMe, a mentoring programme for university and high school students to inspire, inspire and help them develop and learn on their way.

RESEARCH QUESTIONS RESULTS

The research questions of this study were answered according to the results of the interviews conducted with the entities and young entrepreneurs' founders of organizations mentioned in the topic before this one and were subsequently crossed with the theoretical framework. In Appendix III, it is possible to ascertain the results of the interviews per question.

The seven research questions were answered completely and objectively, with the interviewees answering in consonance with some issues, these being important to highlight so that the research result is obtained successfully and transparently.

In the research question (RQ5), it was found that, although the answers came from two different groups, they interconnected on one premise, that there are barriers for young entrepreneurs. These are the cases of promoters 1, 2 and 3 and the young entrepreneurs A, B and C: *"Lack of funding. Lack of quality mentors. Lack of practical entrepreneurship teaching in schools with real market tests."* (Q5YE (C)).

Another question that generated harmony was the seventh, which comprises the argument that contact networks and partnerships are an added value for the development of the entrepreneurial process and face some barriers. Experience with the expansion process itself (in the case of promoting entities): *"The partnerships we are establishing will enhance the Institute's role in society and its proximity to young people. With a great focus for the dissemination of our programmes, with a view to making information accessible to all young people."* (Q7PE (2)).

These networks provide access to privileged information that would be difficult to acquire alone.

Additionally and conclusively, the evidence resulting from the interviews reveals that the incentive programmes for youth entrepreneurship are relevant for the work of young entrepreneurs, however, "access to information, however much we do, unfortunately, we cannot reach all young people" (Q5PE(2)); "We will only be satisfied regardless of whether it is with us or without us when all young people leaving compulsory education have had contact for at least one year with an entrepreneurship education project - that would be our climax". (Q4PE(3)).

DISCUSSION

This topic focuses on the in-depth analysis of the overall, resulting from the cross-checking of data available in the first part of this research (reports and previous studies, related to youth entrepreneurship) and the results obtained in the sample.

The companies/organisations/start-ups studied emerged mostly due to the identification of a gap and consequent opportunity by young entrepreneurs, meeting Leonardo's (2020) definition: (1) for EP, through the unmet need or gap in the market and (2) for YE due to the desire to be entrepreneurial and to demonstrate their knowledge and skills.

Young entrepreneurs, to implement and obtain support in the entrepreneurial process through the current support for youth entrepreneurship, often do not know the programmes of the entities and encounter some barriers when opting for the stimulus incentives. In this study, and validating the characteristics mentioned in the literature (Rego, 2022), the three young people interviewed mentioned some of the existing barriers and also stated that they were unaware of some of the public incentive programmes. However, the information provided by these interviewees does not coincide with some representatives of the entities that promote youth entrepreneurship, namely PE 1 and 2. This gap, corresponding to the difference of opinion between those who are potentially the "customers" and those who offer the service or product, the promoting entities, has to be studied to bridge it.

Regarding the entrepreneurial ecosystem, the information obtained from the interviews is in line with Mason and Brown (2014) and the studies carried out by IAPMEI (2020-2022), all being in harmony with the necessary condition that the entrepreneurial ecosystem enhances the resolution of some issues, as we are in contact with a network of contacts that have experienced or will experience the same issues.

As mentioned by Dornelas (2005) the entrepreneurial profile and its spirit are one of the main conditions for a young person to become an entrepreneur, regardless of the barriers and difficulties that may arise, this profile may already be intrinsic to the person, however, one can cultivate this profile according to learning and sharing among entrepreneurs. According to the interviewee from EP1: "When we don't have the ability to overcome the barriers, it means that we don't have the ability to be entrepreneurs and, therefore, I don't think we should overvalue the barriers, but they exist and here in Portugal it has a lot to do with the size of our market."

Thus, and based on the studies of Caetano (2019), Engelman et al. (2015) and Kuryan et al. (2018), it was possible to identify the areas of entrepreneurship incentive mechanisms, these being identified by studies to the less positive points of the object of study, as it was possible to

see by the present study. These areas encompass Promotio/Dissemination; Training/Capacity; Acceleration/Development and Financing/Expansion.

In summary, the Training and Funding areas are the most precarious regarding their availability, visibility and promotion in the young entrepreneurial ecosystem and their quality and transparency are the factors most recognised and highlighted by the young entrepreneurs as being the two most influential areas in the entrepreneurial process. From the perspective of the promoting entities, it is Capacity Building for entrepreneurial skills among young students in primary, secondary and university education. These entities constitute a sharing and support structure that adds value to young entrepreneurs. However, they should review their necessary resources for the prosperous development of their objectives and the incentive programmes they have in the form of mentoring, business development support, networking, technical support, facilities, and funding, among others. These resources combined with their strong dissemination close to young people can influence national and borderless youth entrepreneurship, however, it is denoted that a political effort is needed so that the information and resources reach as many young people as possible. As most of them are in school education, a strategy should be developed between the ministries of entrepreneurship and youth and education and training. For this to happen, it is necessary to explore the credibility of the promoters and their initiatives so that they are widely known by young entrepreneurs.

CONCLUSION

FINAL REMARKS

Entrepreneurship as a field of study has been progressing increasingly, given its importance as a mechanism for economic and social development. In addition, the development of entrepreneurial skills among young people has attracted growing interest at various levels, particularly because it is seen as a way to overcome the main problems affecting this section of the population. The entities promoting incentives to stimulate youth entrepreneurship arise from the need, for the growing number of young people in need of extra support and to explore new skills.

Following the aforementioned need, the topic and problem of the study were chosen. An empirical study was conducted, through three entities that promote mechanisms to stimulate youth entrepreneurship and also three young entrepreneurs who founded and/or belonged to teams of innovative companies/organisations/start-ups. The research contributions revealed new metrics for the study of youth entrepreneurship in Portugal, corroborating the theoretical

foundations made and responding to the main research proposition: How does the role played by the Promoting Entities and public policies contribute to the entrepreneurial process of young people?

The answers given to the research questions drawn up according to the areas of encouraging youth entrepreneurship, which was formulated in harmony with the theoretical framework, allowed gaps and concordances to be identified between the two segments of interviewees. However, it was clear, that a close relationship between entities and young entrepreneurs, benefits both sides and also the cycle of a country's economy. The inconsistencies between the interviews of the young people and the representatives of the entities were visible in some aspects, such as in the descriptions concerning the dissemination and promotion of the programmes and concerning the quantity and quality of the financial incentives and also the training/educational ones.

It is urgent to reinvent the mechanisms to raise awareness and promote youth entrepreneurial initiatives and participation, as well as to reduce the formal barriers that have been identified in the entrepreneurial process of a young person. It is a necessary and sufficient condition to promote the access of young people to their rights (Article 70 of the Constitution of the Portuguese Republic).

RESEARCH LIMITATIONS

Analysing the limitations in the present study reveals a sense of self-assessment that is essential to fill future gaps in the next studies reported by the author and other researchers.

The scarce literature on the topic of youth entrepreneurship in Portugal and the associated public policies was a problem, whose resolution focused on more exhaustive and specific research.

Throughout the development of the work, some lack of interest was felt in the request made for the entities to be interviewed. I was accepted because I am an associative leader and a social entrepreneur who has worked as a trainee at ANJE, which showed proximity to the entrepreneurial system.

As previously mentioned, the interviews answered via email constitute another limitation, regarding the flow of the conversation. Due to the direct and concise responses via email, the results proved to be more limited than the interviews via video call, where it was possible to conduct a fluid conversation by introducing new themes and points of view. It should be noted that the impact of the Covid-19 pandemic limited the conduct of the data collection, in that there were interviewees who were ill with the virus.

Finally, difficulty and anxiety were felt in reconciling my responsibilities as coordinator of a national youth entrepreneurship programme of the ANJE, having accepted the challenge of leading the working team of the association I chair as part of a book launch session in mid-July and researching and directing this study.

FUTURE RESEARCH LINES

Before concluding, and because I consider that the subject is pertinent from a scientific point of view and is particularly relevant for the definition of public policies on entrepreneurship and youth and new programmes to encourage entrepreneurship and active citizenship among young people, I would like to make some suggestions for future work:

- Reproducing this study with a larger sample and using other means of data collection, such as questionnaire surveys to young entrepreneurs and interviews and document analysis to the promoters;
- Comparative study between the national reality and that of other countries, namely at the European Union level, to find new methodologies and ways of making it happen;
- The perspective of young social and business entrepreneurs and how they put their projects into practice and what the similarities of the process are;
- Influence of family and socio-economic context on young people who are entrepreneurs;
- Investigate the link between Youth Entrepreneurship and Education, as a means of linking to combat barriers relating to young people's lack of knowledge of incentives.

The accomplishment of the present work allows us to verify that entrepreneurship is also, to a great extent, a spiritual attitude that should be cultivated in society and reinforced in personal life from an early age. In addition to economic advantages such as increased innovation, job creation, reduced unemployment, increased market competition and increased business structure, self-esteem and well-being can also be the product of an entrepreneurial mentality.

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Appendix 1: INTERVIEW SCRIPT FOR ENTITIES THAT PROMOTE YOUTH ENTREPRENEURSHIP

Place _____ Date: _____

Interviewee Name: _____

Function: _____ Date of Engagement with the Entity: _____

Entity Name: _____

1. What is the foundation year of the Entity?
2. What is the legal status/form of the entity? Where does the funding for your initiatives and programmes come from?
3. What youth entrepreneurship incentive programmes does the Entity currently promote?
4. How many organisations/companies/projects have you supported? (an estimate if possible)
5. Do the interviewee and project colleagues have or had any experience with founding organisations before working at the Youth Entrepreneurship Promoter Entity?
6. Has the Entity established cooperation/partnership agreements? If yes, with what kind of partners, other entities that promote incentives to stimulate youth entrepreneurship? Public or Private Entities? How do these partnerships work and what are the advantages?
7. Do you collaborate with knowledge institutions (university, R&D centres, etc.)? For what purpose?
8. According to the previous questions, do you think that cooperation relations between entities may contribute to boost the dissemination process of the support programmes for youth entrepreneurship among the target audience?
9. What do you consider to be the role of a young entrepreneur? What do you consider to be the biggest difficulties for a young person who is applying for the first time for a youth entrepreneurship incentive?

Do the programmes that the Entity makes available for young people to develop entrepreneurial skills and to be founders of innovative organisations meet your expectations with regard to the number of young people reached? If not, what are the possible reasons?

11. How do you promote the programmes to stimulate youth entrepreneurship? What dissemination and communication resources do they use? Does the Entity consider that these means and resources are sufficient for the intended result?

12. Of these outreach and communication resources for young people, which ones do you provide?

13. Are the young people who are reached by the initiatives of the Entity aware of the existing support/incentives for youth entrepreneurship?

14. In what way do you consider that the Entity influences the process of development of young people's projects?

Appendix 2: Interview guide for young entrepreneurs

Place _____ Date: _____

Interviewee Name: _____

Position: _____ Age when the Company/Organisation was founded _____

Company/Organisation: _____

1. What year was the organisation/company founded?
2. What is the number of collaborators/team?
3. What is the sector of activity?
4. How did the idea of creating the organisation/company come about?
5. What is the academic background of the founder/entrepreneur?
6. Before the Organisation/Company was founded, did you use any incentives for youth entrepreneurship? If yes, what was it and its scope?
7. Since its creation, how long afterwards did your Organisation/Company start the activities it had initially planned? Was the process gradual, through learning and knowledge of external conditions, or immediate?
8. Did the founders have any experience and knowledge relating to setting up and implementing business ideas/projects?
9. Do you know the public policies to support Youth Entrepreneurship? If yes, do you consider that they are adequate to the reality of the entrepreneurial process?
10. If you have any problems or challenges while setting up and developing your project, which entity would you turn to?
11. How important are the networks for the organisation/company? Have they contributed to the resolution of any obstacles along the way?
12. Have you resorted to any support mechanism for youth entrepreneurship? If yes, which one or ones? If no, can you list some?

13. What resources and support would you advise a young person who has a business idea/project?

14. Do you consider that there are barriers for young people to entrepreneurship? If yes, which ones?

15. Do you consider the existence of an entrepreneurial ecosystem important?

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