



UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

GOLAAB CASA PERSA:  
AN IRANIAN CULTURAL SPACE AND TEAHOUSE IN LISBON

Projeto apresentado à Universidade Católica Portuguesa  
para obtenção do grau de mestre em Estudos de Cultura  
Especialização em Gestão das Artes e da Cultura

Por

Ashraf Sadat Damvar

Faculdade de Ciências Humanas

Maio 2018



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Sob orientação de Professora Doutora Luísa Santos e  
Professor Doutor Ricardo Ferreira Reis

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## **ABSTRACT**

This project report explores Iranian identity and representation and how they can be intertwined with spaces of culture. It attempts to verify the possibility of authentic representation of Iranian culture in a Western environment through the opening of a cultural café. The project proposed, *Golaab Casa Persa*, is an Iranian cultural space and teahouse in Lisbon, Portugal that sells traditional Iranian food and beverages and hosts a full cultural program with artists and academics from Iran or the Iranian diaspora. The report aims at enumerating the research and planning involved in order for the project to be realized and the business opened. Through theoretical, methodological, and practical research, the report will prove the possibility of authentic Iranian representation through a cultural café and teahouse.

## **ACKNOWLEDGEMENTS**

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## INTRODUCTION

Generally, the Portuguese seem to know relatively little about Iranian culture compared to some of its European neighbors. The reason for this I speculate is twofold; first, there have been little to no relations between the two countries since the 16<sup>th</sup> Century (Matthee and Flores, 2011) and second, there are very few Iranians living in Portugal. As of the 2015, Portugal counted only 545 Iranian permanent residents, 182 of those living in Lisbon (SEFSTAT, 2015). Of course this number does not count those who have not yet achieved permanent resident status, including students or asylum seekers, which could raise the number quite a bit<sup>1</sup>. Nevertheless, when compared to the number of Iranian permanent residents or citizens of other European countries, one can see the striking imbalance: 4,430 in Spain (Estadística, 2016), 38,458 in Netherlands (StatLine, 2016), 83,000 in the United Kingdom (Statistics, 2009), and 92,428 in Sweden (Sweden, 2011).

One of the problems when a population is underrepresented is that it opens the way for misrepresentations; and indeed, no Middle Eastern country is a stranger to misrepresentations by their Western counterparts. Edward Said (1978) coined this term as “Orientalism,” or the (mis)representation of the East through the eyes of the imperial and colonial West. Although in this case Portugal never colonized Iran, it was in the general sense, a colonizing empire, with a cultural memory of civilizing ‘barbaric’ lands and peoples. Portugal, belonging to the Christian West, we can therefore say is culturally and geographically part of the Occident, while Iran, belonging to the Muslim East, is culturally and geographically part of the Orient. And since the Iranian population is underrepresented in Portugal, anytime that it calls to be represented is putting it at risk for misrepresentation and Saidian Orientalism. As one Iranian scholar explains, “It is one thing to represent oneself and another to be represented by an other, and more specifically by an imperial other whose interpretations of any cultural difference that may exist is shaped by its own imagination, desires, and interests in maintaining the master-slave dialectic” (Tamdgidi, 2005: 191).

My research question, therefore, focuses on the possibility of authentic representation of Iranian culture in Portugal. To address this question, I am proposing a project that aims at

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<sup>1</sup> These numbers were not available in the SEF reports, since only the countries with the highest numbers were represented.

exploring the way in which a cultural café can become a space of authentic representation of Iranian art and culture within a Western environment, promoting dialogue and exchange with locals. I plan to open a space in Lisbon, Portugal that serves Iranian tea and food items in a setting that reflects both the traditional and current Iranian identities. The space will host a full cultural program, focusing on contemporary visual artists from Iran and the Iranian diaspora. It will be a platform for Iranians to represent themselves where no one else is able to, not speaking for them but through them, and using their art and their words to fill space in Portugal with an authentic view of Iran today.

Combining both the Persian and Portuguese languages, the name will be *Golaab* (Persian for “rosewater”) *Casa Persa* (Portuguese for “Persian house”). Despite the name, the scope will not be limited to Persian elements, but will include all Iranian ethnicities. The reason I have chosen the term “Persian” instead of the correct term, “Iranian,” requires a bit of background knowledge on its colloquial use.

The region that is known today as Iran was only named thus in 1935 under the last ruling dynasty and penultimate king, Reza Shah Pahlavi. Persia was a name given by the Greeks, referring to the homeland of the ancient Achaemidians, the central region of Pars; but Iranians call their country Iran—a name which encompasses the entire plateau. Although the names were interchangeable at the time, Reza Shah wanted the country to be called by its proper name and not that given to it by the West. It was also a convenient political change; Iran means “land of the Aryans,” and in time of Hitler Germany it was tactful to distinguish Iran’s Indo-European inhabitants from its ethnically Arab neighbors in the Middle East (Yelda, 2012). It is important also to note from this name, that Iranians consider themselves vastly different from and even superior to their Arab neighbors; although in the eyes of the rest of the world they are a Muslim Middle Eastern country, Iranians see themselves above all as an Indo-European people with a rich history dating far before the advent of Islam.

Although the predominate ethnic group in Iran is the Persians, there are large numbers of other ethnic groups, such as Azeris, Arabs, Kurds, Turkmens, Armenians and more, each with its distinct language or dialect (Hakimzadeh, 2006). For this reason, one cannot simply speak of a singular Iranian culture. Many things do specifically relate to the Persian culture or the Persian history, such as the cuisine or handicrafts, and should be designated

accordingly. However, in discussing the general culture or people of the region, the correct term to use, and that which I will use in this project, is Iranian. On the other hand, since the term Persian is a term that is typically only used to refer to cultural artifacts, it tends to have a much more positive connotation than the term Iranian. If I were to walk up to a stranger on the street and ask what comes to mind when I say the word Persian, I would most likely hear responses like “carpets,” “cats,” or some other visually stimulating association, whereas if I said the word Iranian I would most likely get more political responses, like “nuclear,” or “Muslim.” For this reason, many Persian Iranians prefer to identify themselves only as Persian, not Iranian, and likewise for cultural institutions, even if they represent more than the one Iranian culture. For the same reason, I will be using the term Persian to name my tea and culture house, in order to attract more people in Portugal unfamiliar enough with the region to be deterred by an “Iranian House” but not with a “Persian House.”

My report will address the theoretical framework behind my project, the methodology I used for research, and the practical description for the project. The first chapter, the theoretical framework, will provide a background for the studies and research into the main topics addressed in my project, such as Iranian identity and diaspora, representation, Orientalism, café origins, the role of cafes as cultural spaces, and the new roles of cultural spaces today. In the second chapter on methodology, I will elaborate on my own research conducted for the project, namely the case studies and market analysis, and how they guided me through my project plans. Finally the third chapter will include my strategic plans for implementing the project, including all the components involved in both the cultural program and teahouse, as well as the business plan.

## **I. THEORETICAL FRAMEWORK**

As my project involves both an Iranian cultural space and teahouse, the research I conducted duly followed these topics. The chapter is separated in two sub-chapters: 2.1 Iranian Culture, and 2.2 Cultural Space. The first sub-chapter explores Iranian culture both in Iran and abroad, and since I plan to represent the culture, how it is represented in the world. The second sub-chapter focuses on how the teahouse can be a cultural space, by connecting the origins of the former to theory on the latter.

### **1.1 Iranian Culture**

In this sub-chapter on Iranian culture I will first explore the Iranian identity following Stuart Hall's dichotomous approach, with support from Iranian scholars and art historian Hamid Keshmirshakan, and then proceed to discuss the makeup of the Iranian diaspora and its important role in the Iranian identity. I will then move on to the theories of representation within culture studies according to Stuart Hall, Michel Foucault, Antonio Gramsci, and Richard Dyer, which will allow me to observe, in the last section, the misrepresentation of Iranians, or as Edward Said termed it, Orientalism. All of this will form a basis for understanding Iranian culture as a whole, which will lead to sub-chapter 2.2 in which I explore the space where it will be represented.

#### **1.1.1 Iranian Identity**

*... there is no identity which is 'self-identical'; ... all identity is fundamentally ambiguous.*  
– Étienne Balibar, Politics and the Other Scene

Identity, as expressed by Balibar, despite the depth of studies dedicated to it, is in its essence a problematic concept. When we talk about identity, we could be referring to several things: social identity, ethnic identity, linguistic identity, national identity, etc. All of these though are describing a type of collective identity, since even to discuss individual identity presupposes an other from whom we receive our point of reference. In other words, the individual only identifies his or herself in relation to the community (Balibar, 2002). For the purpose of this research I will discuss only the idea of cultural identity as a way to study the Iranian cultural identity.

Stuart Hall poses two ways of thinking about cultural identity that I believe are central to understanding how Iranians, as well as many other communities identify themselves. The first he says,

defines ‘cultural identity’ in terms of one shared culture, a sort of collective ‘one true self’, hiding inside the many other, more superficial or artificially imposed ‘selves’, which people with a shared history and ancestry hold in common. Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ‘one people’, with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history (1990: 223).

As a region with a long history of great empires dating back more than 2500 years ago, this definition particularly rings true for the Iranian people. It is a type of nostalgic identification that reminds individuals of their collective spirit. And the Iranian spirit is often represented strongest through a belief in the superior character of its people, passed down from the long-standing tradition of literature and poetry (Ashraf, 2006b).

The second view of cultural identity, according to Hall, is quite different from the former, more romantic notion. He elaborates that,

...as well as the many points of similarity, there are also critical points of deep and significant *difference* which constitute ‘what we really are’; or rather—since history has intervened—‘what we have become’. We cannot speak for very long, with any exactness, about ‘one experience, one identity’, without acknowledging its other side—the ruptures and discontinuities ... Far from being eternally fixed in some essentialised past, [cultural identities] are subject to the continuous ‘play’ of history, culture and power. Far from being grounded in a mere ‘recovery’ of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past (1990: 225).

With this second position we can understand how the notion of a singular Iranian identity would be problematic, since Iran as a post-revolution nation, as a territorial group of ethnicities, as conqueror and conquered, has indeed experienced many “ruptures and discontinuities” that have significantly changed it along the way.

This “positioning by” the past also echoes many academics’ disagreements on where to place tradition as opposed to modernity in the narrative of the national Iranian identity. Some scholars see Iran as continuously struggling to measure up to the modern nations of the West by promoting a constructed, imaginary national identity of its own; Mohamad Tavakoli-Targhi is one such scholar who argues that Iran “participated ‘in its own

Orientalizing” by constructing a modern vision of itself in order to fit the Western (Orientalist) perspective (Tavakoli-Targhi, 2001: 8). Others, like Iranian historian Fereydu Adamiyat, argue that the development of an Iranian national identity dated back to the Sassanid Empire (224 to 651 AD), stating that the components, “such as the idea of Iranian lands and peoples, a common language and culture, and above all national pride and common historical consciousness, were all present in Iran even before the emergence of nationalism in modern Europe” (Ashraf, 2006a).

But despite the debate in interpretation of history, we’re still left wondering “what we have become.” Who are Iranians *today*? What do they share that makes them Iranian, apart from land and history? Since I will be representing the Iranian identity through art, I found it adequate to study Iranian artists for these answers. The current generation of contemporary artists in Iran, being mostly from the majority of the population that was born after the 1979 Revolution,<sup>2</sup> are “creating works that incorporate, yet depart from, a personal or collective past” (Keshmirshekan, 2010: 506). Iranian art scholar Hamid Keshmirshekan observes that this generation is making an important departure from their predecessors, who either clung to the national character, or who, in attempting to criticize it, incorporated in Western trends, paradoxically clouding the Iranian identity they wanted to reveal. But the younger generation, unconcerned with defining a collective identity, strives instead for “self-presentation,” creating works that, “are part of the wave of change transforming contemporary Iran: alternately challenging boundaries, documenting contradictions, while sharing a critical interest in the social and political realities and aesthetic history of Iran” (Keshmirshekan, 2010: 506-7).

If I were to define the spirit of the Iranian cultural identity today, it would be based on this last reflection. Of course there is something to be said of the historical and national identities discussed above that have shaped the Iranian character, but as Hall pointed out, the past is not something we are “grounded in”, but rather “positioned by.” And in this way, the Iranians’ departure from the past and how they construct the future is what composes their identity.

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<sup>2</sup> More than half of the population of Iran is now under 40 years old (The World Factbook, 2017).

## 1.1.2 Iranian Diaspora

Although I have somewhat clarified what it means to discuss the Iranian identity, I have only given part of the picture. A large part of the Iranian identity also lies in its diasporic communities and their corresponding cultural productions. My own background of coming from an Iranian father and American mother is a case in point. For this reason I have chosen to dedicate a section of my research to elaborating on the characteristics of the Iranian diaspora.

Before I begin discussing Iranians abroad, I believe it's necessary to clarify the ethnicities that identify themselves as Iranian, since while abroad, some of the titles can be used interchangeably—to the confusion of many who are unaware. The percentage records vary slightly, possibly due to political agendas, or because the only good way to measure ethnicity in Iran today is by documenting the language spoken at home (Frye, 2004). With that said, I will give information from one of those sources, the 2015 CIA World Factbook<sup>3</sup>, in order to paint a picture (Figure 1). All of the ethnicities mentioned in the following chart are those that consider themselves also as Iranian (as opposed to common immigrant nationalities, such as Afghans, Iraqis, Azerbaijanis, Tajiks, Uzbeks, etc.). Apart from speaking their own dialects, these ethnicities also speak the official language in Iran, Persian. And since the Persians constitute the majority of the population, many times

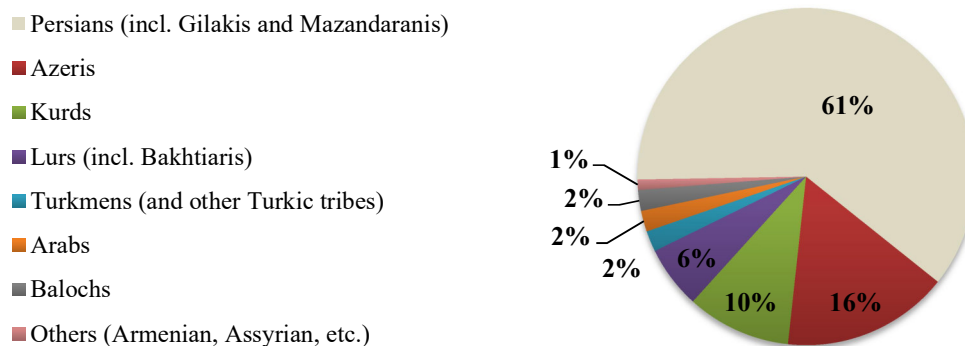


FIGURE 1 ETHNICITIES IN IRAN. (DATA SOURCE CIA WORLD FACTBOOK: IRAN, 2015).

Iranians while abroad will all be designated as Persian by those who don't know of the

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<sup>3</sup> The irony did not escape me that I had to use a U.S. source for information on Iranian ethnicities; however, all of my Iranian sources, including the Encyclopædia Iranica, pointed me here, so I assume it is the best study to date.

ethnic makeup of the country. This is why it may seem that the words “Persian” and “Iranian” are interchangeable, when they are in fact not.

It’s also important to mention that although the nation of Iran is currently an Islamic Republic, Iranians follow many religions. According to the CIA World Factbook (2017) citing a 2011 estimation, 90-95% of the population in Iran is Shia Muslim, 5-10% is Sunni Muslim, and 0.3% is one of the three government-protected minority religious groups: Zoroastrian, Jew, and Christian. There is another 0.4%—and probably more—of officially unspecified religions, due to their persecution. These include Sufi Muslims, Baha’is, Mandaneans, and Yarsanis. I will not expand more on the religions, only to say that they are important to how Iranian diasporas were shaped. Most of those who belonged to a persecuted religion, including Jews, emigrated after the 1979 Revolution when Iran became an Islamic Republic, and sought asylum in other countries. They often formed communities in the places they settled based on their religions, to separate themselves from the Iranian Muslim immigrants (Hakimzadeh, 2006).

Three major waves of emigration starting from the 1950s are what formed the diverse communities of the diaspora today. The first wave, around 1950 up until the 1979 Revolution, mostly consisted of students studying abroad in order to escape the economic troubles of the time, later deciding to stay. Then in the early stages of the revolution, the families of many of these students joined them to escape the new regime. Many people from religious minorities also left just before the revolution, anticipating persecution under Islamic law (Hakimzadeh, 2006). The second, post-revolution emigration wave consisted of several demographics: socialist and liberal individuals fleeing the regime change, young women and families escaping new gender restrictions, and young men evading military service in the Iran-Iraq war. It was because of this second wave that the term “brain drain” was used, since a significant number of highly skilled and highly educated citizens left during this time (Hakimzadeh, 2006). The third wave began again from roughly 1995 and continues to the present consisting of two distinct demographic groups: highly skilled academics, and migrant laborers seeking economic asylum (Hakimzadeh, 2006; Karim, 2013).

The actual size of the Iranian diaspora today is disputed and dependent on an array of outdated census data from the hosting countries, but is likely to reach no more than four million (Hakimzadeh, 2006), compared to the total population of Iran which was roughly 80 million in 2016 (World Bank, 2018). The following graph (Figure 2) shows 10 countries with the largest distribution of Iranian-born population. These numbers were collected from census data of each country between the years of 2000 and 2007. Any more recent data is sparse and incomplete, but still seems to reflect these proportions. Since the data was collected from the censuses, countries with a weak system of census collection are not adequately reflected (Migration DRC, 2007). In this case, most likely Turkey and United Arab Emirates would have been amongst the countries with the largest number of Iranian-born migrants. The data also does not reflect second-generation Iranians: children born to Iranian parents outside of Iran, which in some cases could double the numbers. These latter two conditions could make up for the large discrepancies mentioned above.

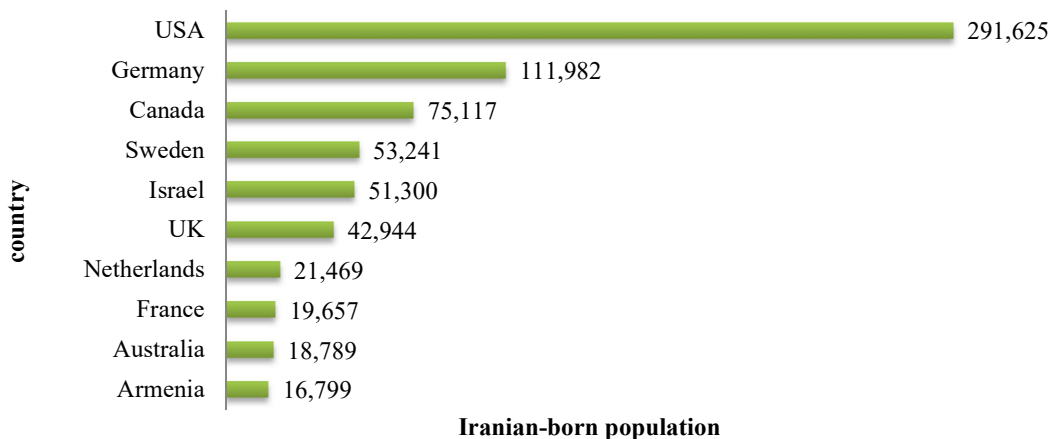


FIGURE 2 TOP 10 COUNTRIES BY SIZE OF IRANIAN-BORN POPULATION. SOURCE: DATA FROM UNIVERSITY OF SUSSEX, GLOBAL MIGRANT ORIGIN DATABASE, 2007.

Since my project will take place in Portugal, a country which is not on the previous list, I found it relevant to also research the population of Iranians in Portugal, which in comparison, is much lower (Figure 3). According to the Portuguese Serviço de Estrangeiros e Fronteiras (SEF), in 2015 only 545 Iranians held either a residence permit or a long-term visa—as opposed to 388,741 total foreign nationals (Figure 4)—, with one third of those living in Lisbon (“Relatório de Imigração, Fronteiras E Asilo”, 2015). I will not delve into the sharp drop in Iranian residents in 2008, as it most likely had economic motivations and is not relevant to my research.

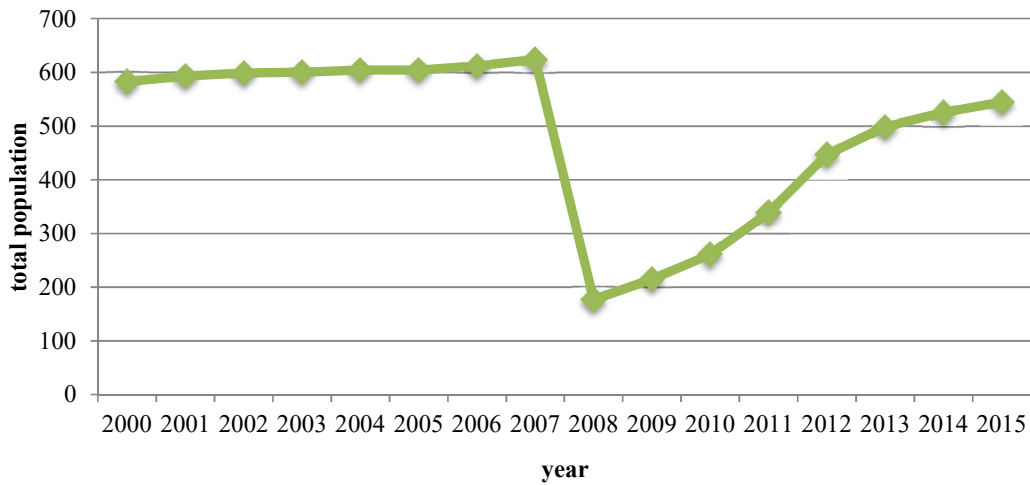


FIGURE 3 IRANIAN POPULATION IN PORTUGAL FROM 2000-2015. SOURCE: DATA FROM SEF RELATÓRIO DE IMIGRAÇÃO, FRONTEIRAS E ASILO, 2000-2015.

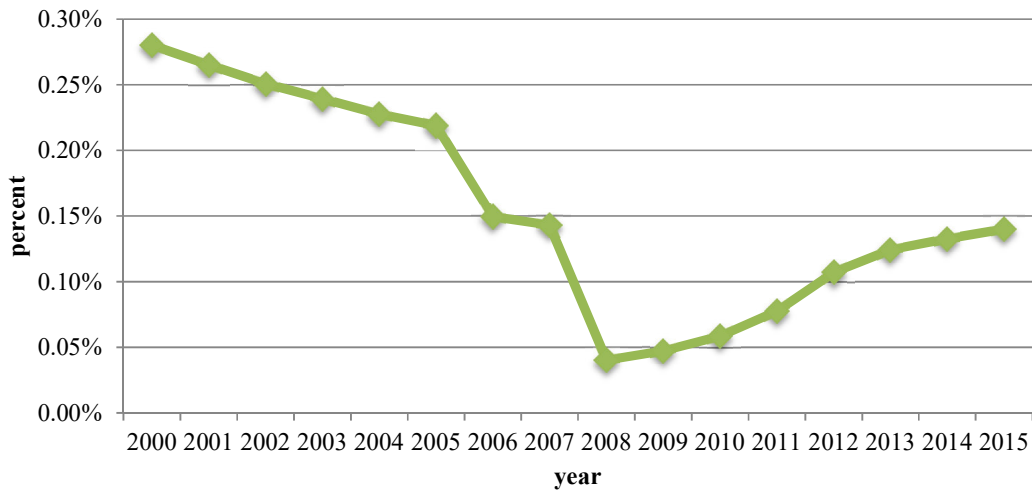


FIGURE 4 PERCENT OF IRANIAN POPULATION COMPARED TO TOTAL FOREIGN POPULATION IN PORTUGAL 2000-2015. SOURCE: DATA FROM SEF, RELATÓRIO DE IMIGRAÇÃO, FRONTEIRAS E ASILO, 2000-2015.

I have now defined some general characteristics of the Iranian-born population abroad; however, scholars would argue that I’ve only captured a part of what the “Iranian Diaspora” has come to mean. Iranian Diaspora Studies scholar Persis Karim explains that when she began her research in 1999, “there was little vocabulary for the experiences of those who came to the West in the immediate aftermath of the revolution,” but that less than a decade later, “a change in vocabulary had taken place” which allowed Iranians to view themselves as part of the global diasporic community, with various influences and

identities (2013: 50). She continues that through this new vocabulary and research we can understand how,

...“diaspora” — a term that historically has been associated with Jews of the ancient world — has become part of the complex network of associations and affiliations with which we understand “home” and “away”; instead of thinking of these terms in essential ways that assign them to static and resolute spaces of existence, we can instead think of them as fluid, transnational and capable of negotiation (2013: 50).

Karim’s description of diaspora as something fluid mirrors Stuart Hall’s definition as,

...the recognition of a necessary heterogeneity and diversity by a conception of ‘identity’ which lives with and through, not despite, difference; by *hybridity*. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference (Hall, 1990: 235).

“Hybridity” is perhaps the best word to describe the Iranian diaspora, since not only have the Iranian-born immigrants adapted and taken on aspects of their host countries, but their children are now fluent in both their host cultures and their ethnic cultures, and have no more accurate way to describe themselves than as “hyphenated”: Iranian-Americans, Iranian-Germans, Iranian-Swedish, etc. Iranian Studies scholar Nasrin Rahimieh discusses her personal experience of “vacillating between the two poles of ... [her] hyphenated identity,” and as a writer and literary critic, she recognizes its inevitable importance to her work and the work of others:

My work as a literary critic is informed by this constant polarity, and it is this propensity for duality, or I should say plurality, that makes me an avid reader of immigrant and exiled Iranian writers. In their creations, especially when they have adopted a second language, I recognize a shared community free of borders and boundaries. Persian immigrant writers may agonize over their apparent loss of language, memory, and identity, but they also write, in a newly discovered language, about their arrival into a community of transcultural writers (Rahimieh, 1993: 167).

For this reason it has become important for Iranian Studies scholars to include the work and cultural productions of the diaspora in their studies, since through the hybridity there is expression of a new, but concomitant identity which is essential to the understanding of Iranian culture.

### 1.1.3 Representation Theory: to represent rather than being represented

The representation of Iranians is a topic central to my project, since my main intention is to provide a space in the West and for the Western audience in which Iranian subjects can represent themselves, instead of being represented by an other. With that said, I will go on to discuss the theory of representation within culture studies and, leading to the next section, its difficulties.

Representation can be broadly defined as the construction of meaning through language, where *language* can mean any communication tool such as signs, images, gestures, expressions, music, etc. (Hall, 1997a). We give the objects and concepts in our worlds meaning by how we use, think, or feel about them; and therefore, “Members of the same culture,” whether broadly speaking (modern humans) or specifically speaking (Persian speakers), “must share sets of concepts, images and ideas which enable them to think and feel about the world, and thus interpret the world, in roughly similar ways. They must share, broadly speaking, the same ‘cultural codes’” (Hall, 1997a: 4). But although cultures have different codes, they must share enough of the same “language” to be able to interpret other cultures, and also “translate” their own, initiating the dialogue of representation (Hall, 1997a). This dialogue necessitates the presence of an other; in other words, representation is not possible without the positioning of a subject in opposition with something else. Swiss linguist Ferdinand de Saussure argued this idea that difference is essential to meaning through binary oppositions: e.g. we cannot know black on its own, but only through its opposition to white, or similarly, using Hall’s example, we know what it is to be British not in itself, but only by knowing that it is “not-French” or “not-American” (Hall, 1997b: 234-5). Although this argument is rather reductionist, philosopher Jacques Derrida adds an important point that between the poles of a binary opposition, there is always a relation of power in which one pole is dominant, allowing the other to exist (Hall, 1997b). This relation of power is reflected between members of society:

...people who are in any way significantly different from the majority—‘them’ rather than ‘us’—are frequently exposed to this *binary* form of representation. They seem to be represented through sharply opposed, polarized, binary extremes—good/bad, civilized/primitive, ugly/excessively attractive, repelling-because-different/compelling-because-strange-and-exotic (Hall, 1997b: 229).

Similar to binary forms of representation are the practices of “typing” and “stereotyping.” Richard Dyer explains that we are always using “types,” or classifying objects and people, in order to decode and make sense of the world. We understand something about people by thinking of the *roles they perform* (parent, student, boss, etc.), the *group membership* they belong to (class, gender, ethnicity, etc.), or their *personality types* (happy, serious, depressed, etc.) (Hall, 1997b: 257). “Typing” is an easy way to characterize each other, but is also a slippery slope into stereotyping: a grossly reduced, exaggerated, and simplified version of a person, occurring when there is an inequality of power (Hall, 1997b). Hall notes how stereotyping is another form of demonstrating power over others, citing Foucault and Gramsci:

In short, stereotyping is what Foucault called a ‘power/knowledge’ sort of game. It classifies people according to a norm and constructs the excluded as ‘other’. Interestingly, it is also what Gramsci would have called an aspect of the struggle for hegemony. As Dyer observes, ‘The establishment of normalcy (i.e. what is accepted as ‘normal’) through social- and stereo-types is one aspect of the habit of ruling groups to attempt to fashion the whole of society according to their own world view, value system, sensibility and ideology. So right is this world view for the ruling groups that they make it appear (as it *does* appear to them) as ‘natural’ and ‘inevitable’—and for everyone—and, in so far as they succeed, they establish their hegemony’ (Dyer, 1977: 30 apud Hall, 1997b: 259).

So we see how in a very short time, representation can go from simply constructing meaning about an object to asserting power over it, perverting its essence. How then can we derive a faithful representation of an object if it is always inevitably corrupted by society; or as Foucault explained, when we cannot see it, but it is instead *made* to be seen by the power and knowledge of a time and place (Rajchman, 1988: 91)? Can we even faithfully represent our own *selves* if an other is the necessary counterpart to meaning? This is perhaps what 12<sup>th</sup> century Persian poet Omar Khayyam was also questioning in one of his famous quatrains, as translated by sociologist Mohammad Tamdgidi:

The foe claims in vain a philosopher I am.  
God knows I am not what he says I am.  
But, having endured this sorrows nest, I ask:  
Why should I not know at least what I am?  
(Omar Khayyam, c. 12th Century AD)

Khayyam here is asking, why, if the other cannot know me better than I know myself, cannot I, and *should not* I, know myself? In other words, why can’t I represent myself? Tamdgidi continues,

Is the difficulty with self-knowledge and self-representation, individual or collective, an impasse arising from an inescapable human condition, or is it a socially, a world-historically, constructed condition that privileges the other over the self in seeking individual and collective self-knowledge and self-representation (Tamdgidi, 2005:188)?

Unfortunately for Khayyam, this “sorrows nest” seems to be indeed socially and historically constructed, as even he was unable to faithfully represent himself to the non-Persian-speaking other. The first introduction of his poetry to the West was in 1859 through English “translator” Edward FitzGerald, who, in a letter to his Persian language tutor, described how he intended to keep as much of “Persia” in the poetry as possible by saying, “It is better to be orientally obscure, than Europeanly clear” (FitzGerald, 1980: 164). After such a statement, one does not need to read scholarly opinions about why FitzGerald’s representation of Khayyam was not faithful, but rather based on his own preconceived notion of an exotic Persia.

#### **1.1.4 Misrepresentation/Orientalism**

It became very difficult to research and discuss the problematic of representations of Iranians without running into scenarios like that of Omar Khayyam and Edward FitzGerald, such as problems of representation originating from Orientalist underpinnings. In his famous 1978 book, Edward Said defines Orientalism in three ways. The first definition, he says, is purely academic, referring to those who study the culture and history of the Orient; although other designations such as “Oriental studies” and the like are generally used instead, to avoid negative connotative associations (1978: 2). The second definition he poses as a general description: “Orientalism is a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and (most of the time) ‘the Occident’” (1978: 2). These terms will also be used, respectively, as “the East,” referring here to Iran, but also to the whole of the Middle East and Islamic countries, and “the West,” referring mostly to the colonial European nations, and including the United States. Said’s third and most relevant definition is set as “a Western style for domination, restructuring, and having authority over the Orient” (1978: 3). Although Orientalism is grounded in colonial authority, the representational discourses aren’t always blatantly reflective of this history. Eastern subjects are often depicted in their exotic difference to be

anti-modern and in need of a Westerner's intervention to be politically and culturally capable (Fayyaz and Shirazi, 2013). Scholars Sam Fayyaz and Roozbeh Shirazi illustrate this point in their article, "Good Iranian, Bad Iranian: Representations of Iran and Iranians in *Time* and *Newsweek* (1998–2009)," showing how major American media classifies Iranians according to their utility but, "disallow[s] any nuanced understanding of Iranian experiences of culture and politics" (Karim, 2013: 51). The "bad Iranians" they say, are those who are presented in newspaper articles and photographs as the religiously fervent, who supported (and still support) the Islamic Republic regime change that the 1979 Revolution brought about, and who are against Western ideals (Fayyaz and Shirazi, 2013). Interestingly, although most religious clerics are included in this category (like Supreme Leaders Khomeini and Khamanei), several are conveniently disassociated from their positions as *mullahs* (Shia Muslim clerics), such as former President Mohammed Khatami, and current President Hassan Rouhani. Khatami and Rouhani are both reformist leaders, and in their openness to cooperate with the West, politically and culturally, the Western media has depicted them as "good," despite their religious status, and cites their reform movement as "revolutionary," which will "sweep in American values" (Fayyaz and Shirazi, 2013: 59). Subsequently, the "good Iranians" then, are those that rebel against the conservative Islamic regime: "While the prototypical bad Iranians are often slated for their supposed repugnance for all that is modern, good Iranians are represented as those who convivially partake in the youthful clichés of American culture—namely sex, drugs and rock and roll" (Fayyaz and Shirazi, 2013: 61). This is often reflected in countless news articles reporting how the youth, who have "grown to constitute the majority of the current population" and in their solidarity with the West are therefore "a ticking demographic time bomb for the regime," are constantly rebelling against the strict Islamic codes by attending underground parties, using drugs and alcohol, and breaking the dress codes (Fayyaz and Shirazi, 2013: 62).

These binary representations of Iranians are not only seen in journalism, but are also applied to the artistic world, where artists are expected to create works that fit the stereotype of what it is to be an Iranian contemporary piece, exhibiting exoticness or expressing themes of gender relations in the Islamic context, etc. (Keshmirshakan, 2010). Gerardo Mosquera in his essay, "The Marco Polo Syndrome," discusses this problematic within the scope of Eurocentrism, and argues that "the contemporary conception of art is a

product of Western culture, always presenting non-Western artists with a dilemma—to have to choose between ‘derivative’ production (never considered as good as the European model) or a display of one’s otherness” (Keshmirshekan, 2010: 499). In this context it seems hopeless if even in art, a medium for pure self-expression, the Iranian is subjected to Orientalization, never attracting a gaze that is impervious to the Western regimes of representation towards the Middle Eastern other. Mosquera does offer a solution though: “the de-Eurocentralisation in art is not about returning to purity,” that is, the indigenous and exotic, “but about adopting postcolonial ‘impurity’ through which we might free ourselves and express our own thought” (Mosquera, 2004: 221).

## **1.2 Cultural Space**

The second part of this chapter will focus on the space and teahouse through which I aim to faithfully represent the Iranian culture. Although the two concepts of cultural space and teahouse seem to be separated—since the art and hospitality industries usually have little in common—I will show how they are quite interrelated, beginning with the history of teahouses in Iran and elsewhere, and moving on to discuss the theories for how they fit into society as places of culture. Finally I will explore the theories of New Institutionalism and Para-sitic Practice that aim to create democratic places of culture in today’s art world.

### **1.2.1 Origins of the Coffeehouse/Teahouse in Relation to Persia**

Coffee was the main beverage in Persia until the first half of the 19<sup>th</sup> century, when for reasons not completely known to scholars, tea replaced it as the most common (Balland and Bazin, 1990). Coffeehouses (qahva-kāna) first appeared in cities around Iran in the 16<sup>th</sup> century, and despite the later change in choice of beverage, continued on in essence as teahouses (čāy-kāna), although their names could be, and now more or less can be, used interchangeably (Āl-e Dawūd, 1992). For this reason, although my project is technically the equivalent of a teahouse, I will be using the terms coffeehouse and café in the following sections to convey the original essence of the space and relate it to others’ research.

Coffeehouses were first popular in Mecca by the early 16<sup>th</sup> century and were subsequently introduced to Egypt and Syria by way of returning pilgrims (Āl-e Dawūd, 1992). Two travelers from Damascus introduced Istanbul to its first coffeehouse in 1555 which immediately gained popularity; it came to be known as the “academy of scholars” due to the amount of intellectuals and poets that frequently visited (Āl-e Dawūd, 1992). The arrival of the coffeehouses in Persia is speculated to have occurred a short time after their emergence in Istanbul, due to the increasing urbanization of the time period and trade with the Ottoman Empire (Āl-e Dawūd, 1992). These new public spaces in Persia were important but jovial meeting places for artists, poets, Sufis, mullahs, intellectuals, and even government officials and the shah himself. Patrons would listen to and recite poetry and tell stories from the *Šāh-nāma* (Book of Kings) or other classic Persian tales, as well as discuss current events, and play games. In the 1711 *Voyages du chevalier Chardin, en Perse, et autres lieux de l'Orient*, one of the many volumes that French traveler Jean Chardin published about his years living and traveling in Persia, he commends the Persian coffeehouses for their atmosphere of free speech:

People engage in conversation, for it is there that news is communicated and where those interested in politics criticize the government in all freedom and without being fearful, since the government does not heed what the people say. Innocent games [...] resembling checkers, hopscotch, and chess, are played. In addition, mollas, dervishes, and poets take turns telling stories in verse or in prose. ... It often happens that two or three people talk at the same time, one on one side, the other on the opposite, and sometimes one will be a preacher and the other a storyteller (quoted in Matthee, 1994: 24)

During the Safavid period (1501–1736) the coffeehouses were rather ornate; they were usually housed in large vaulted buildings with central pools of running water and carpeted raised floors used as benches (Āl-e Dawūd, 1992). They were open from early morning until late at night, illuminated by an “abundance” of hanging lamps (Āl-e Dawūd, 1992). By the later Qajar period (1789–1925) coffeehouses were more common place and simple, numbering around 700 in Tehran, and 70 in Isfahan by the 1920s (Āl-e Dawūd, 1992). In 1921, American writer F.L. Bird wrote in his travelogue,

The tea-house is the democratic Persian’s political and social club ... It is everywhere—in the city, in the village, even along the desert caravan trail. Here the harassed business man or weary traveler can refresh his careworn soul with a glass of tea, a leisurely cigarette or water-pipe, and a bit of light gossip or exchange of current news with fellow-beings of kindred spirit. The tea-house may be in external appearance anything from an adobe hut with a few crude benches to the glorified cafés

of Lalehzar, but it always possesses those unfailing essentials, a big, brass Russian samovar, an adequate collection of little tea-glasses, bright-colored saucers, and filigree spoons, a bubbling hubble-bubble or two for public use, and a genial atmosphere of camaraderie... (Bird, 1921: 383-6).

By 1979 the number of coffeehouses in Tehran had reached around 3,500, but drastically decreased post-revolution, numbering around 900 in 1990 (Āl-e Dawūd, 1992). Although today the tradition of storytelling and poetry reading is uncommon in Iran, there are still many coffee/teahouses functioning in more or less the traditional setting, with bench-like carpeted seating, and traditional décor.

Coffee and coffeehouses arrived in Europe in the late 17<sup>th</sup> century from the Ottoman Empire, first to Venice and then to England where the coffee was distributed to western Europe (Matthee, 1994). By that time in England a new movement to promote class equality had begun, and emerging coffeehouses provided the perfect intimacy that allowed people from different circles and ranks to interact with one another, for a low entrance fee of one penny (Oldenburg, 2013). The exchange of knowledge between people with varying education levels and travel experiences led to the coffeehouses in London to be known as “Penny Universities” (Oldenburg, 2013: 8).

From the “academy of scholars” in Istanbul, to the “Penny Universities” in London, coffeehouses have always been characterized by this distinct cultural quality that sets them apart from other public spaces. My next section will discuss the theories of the coffeehouse as Oldenburg’s “third space” and Foucault’s “heterotopia.”

### **1.2.2 Cafes as Third Spaces and Heterotopias**

So great a Universitie  
I think there ne'er was any  
In which you may a scholar be  
For spending of a Penny.  
– “News from the Coffee-House,” a 1667 broadside

In his 1989 book, *The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You Through the Day*, Ray Oldenburg characterizes the café (or coffeehouse as previously discussed) as a “third” social place (among other “hang-out” places), after the home as the “first place” and work

as the “second place” (1989). The third place, he says, is important for community development as well as individual growth, and is a place “in which people from a diversity of backgrounds combine to expand one another’s understanding of the world...” (2013: 8). Oldenburg defines certain characteristics of the third place, in summary, that they have relaxed and open atmospheres where people are comfortable to stay for hours and converse with each other without fear of social status (1989: 61-2). The open conversation amongst regulars and other frequenters is the key element here, since, “It is the unplanned mix of occupations, ethnic backgrounds, geographic origins, travel experiences, and class positions that enrich one’s understanding of the human condition” (Oldenburg, 2013: 15). He even suggests that the connections formed in environments like cafes generate social capital for their environments, since the subjects are bridging ties across social networks (2013: 16). But perhaps the most beneficial function of third places, albeit slightly idealistic, is their contribution to democracy; in such a mix of people from various backgrounds and ideologies, one must think outside his or her own philosophies and listen to others’ points of view: “it is in third places where people sit ‘solving the problems of the world’” (Oldenburg, 2013: 19).

Michel Foucault, in his work “Of Other Spaces: Utopias and Heterotopias,” also defines characteristics for the spaces cultures inhabit, although more complexly. The basis of his argument he says is that we don’t live in a homogeneous space, but “inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another” (1984: 3). In other words, each space has several different characteristics combined to make it what it is: he gives the example of a train as “something through which one goes,” as well as “something by means of which one can go from one point to another,” and “something that goes by” (1984: 3). But his main point of study is those spaces which are linked with all other sites, but at the same time contradict their essences, and breaks them down into two types: utopias and heterotopias. Utopias, briefly, are an ideal presentation of the world “with no real space” (1984: 3). By contrast, heterotopias, he defines as real spaces, and “a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted” (1984: 3). Heterotopias then, are something ideal and set apart from “reality,” but which are still real themselves. He goes on to give six principles to define the characteristics of heterotopias, but for the purpose of relating the

café, I will only discuss the last four. His third principle states that heterotopias are capable of juxtaposing several incompatible sites within one space, giving the example of the theater bringing innumerable sites together into a rectangular space, or (coincidentally to my research) the traditional rectangular Persian garden representing the four corners of the world with the centered fountain as its “umbilicus” (1984: 6). We can imagine how the café, and most particularly a café with a specific cultural purpose like Golaab, brings the essence of one culture across the world to the real site of another. In his fourth principle, he describes how heterotopias are linked to slices of time, whether of indefinitely accumulating time, like museums, or fleeting, transitory time, like festivals (1984: 6-7). The culture café in this sense, would be similar to that of a museum—establishing its own archive and memory, albeit much smaller. His fifth principle states how heterotopias are not freely accessible as public spaces, but instead possess systems for opening and closing that “both isolates them and makes them penetrable” (1984: 7). At first thought, the café of course would fit this principle due to the inevitable hours of operation (at least in Lisbon—some cafes around the world are open 24 hours); however, the meaning of accessibility here goes beyond merely walking in or out, but instead is about permissions and acceptance. What must one do to *penetrate* a café? In the case of the Penny Universities of London, there was a clear admission fee, but presently, one must order a food item or beverage. Will it be the same for a culture café, or does one have to participate in conversation or inquiry? This is more of a philosophical question not suitable for my research; however I will elaborate on some other models of culture cafes in a later section that do prove to have differing modes of accessibility. Finally, his sixth principle states that heterotopias “have a function in relation to all the space that remains,” whether that be in order to create a more illusory, idyllic space in contrast to the world outside it, or to create a better constructed, better arranged space than the other spaces (1984: 8). I found this sixth principle important for my research since I do not want to create an idyllic space, but rather one that is better arranged; not to present an unreal image of Iran, but rather to bring together the parts I find will help the western audience understand it easier.

I have introduced the notion of the “culture café” here, but would like to elaborate further, as it’s not quite accepted terminology yet. If I were to define the term based on my own experience, it would be how I described Golaab earlier: *a café with a specific cultural purpose*. Most general cafes fit within the parameters of Oldenburg’s third space and

Foucault's heterotopia, but the culture café does so by different standards. They tend to focus on one cultural aspect, whether it be a national or ethnic culture, a leisure activity (library cafes, bicycle cafes, language cafes), or educational (science cafes, philosophy cafes), etc. These cafes don't always have to exist in fixed places, but can also be meeting groups that act as mobile cafes, where people get together to relax, have a snack or drink, and freely discuss topics within a general category. Culture cafes differ from regular cafes on this point: frequenters have specific purposes other than the atmosphere to visit, i.e. the conversation, unlike the free conversation of regular cafes, is mostly geared toward the "theme" of the café, with the help of the decoration of the café or materials and resources available. This definition of course is my own and would require further research to validate, but going forward, the parameters I've discussed here are what I will be referring to when I mention the "culture café" in later sections.

### **1.2.3 New Institutionalism and Para-sitic Practice**

The new type of art institute cannot merely be an art museum as it has been until now, but no museum at all. The new type will be more like a power station, a producer of new energy.

– Alexander Dorner, 1893–1957

New institutionalism is a term taken from social science regarding the transformation of institutions by promoting greater participation amongst individuals over traditional hierarchical practices. In the art world, this would apply to spaces like museums and exhibitions in such a way to encourage "dialogue and participation to produce event or process-based works rather than objects for passive consumption" (Doherty, 2004: 1). When Charles Esche, the (former) Director of the Rooseum in Malmö—a common reference for New Institutionalism—relaunched the museum in 2001, he proposed:

Now, the term 'art' might be starting to describe that space in society for experimentation, questioning and discovery that religion, science and philosophy have occupied sporadically in former times. It has become an active space rather than one of passive observation. Therefore the institutions to foster it have to be part-community centre, part-laboratory and part-academy, with less need for the established showroom function (2004: 2).

Esche had a somewhat radical idea for art institutions to become spaces of "democratic deviance" where dialogue was open and projects produced were collaborative and open to

proposals. He structured this in Rooseum by separating the three floors by function: one for artist studios and a project room, another with a main hall for exhibitions and productions, and finally the third as an archive and microcinema (2004: 3). He notes that three years after the reopening of Rooseum, the number of general visitors had decreased in comparison to the number of “more specifically engaged groups for individuals working with [them] on projects or returning to see the development of long-term programmes” (Esche, 2004: 3). In this way, Rooseum fulfilled its purpose as a “New Institution” by encouraging the creative thinking formerly reserved for religion, science and philosophy. Curator Claire Doherty agrees by suggesting that New Institutionalism should focus on providing meaningful encounters for participants rather than adhering to a certain structure or set of rules (2004: 7). Art institutions, she continues, should be able to “morph around artists’ work, providing spaces for active participation, collaboration and contemplation, but most importantly a space for the visual imagination” (2004: 7). In Section 3.1.1 I will outline the ways I plan to arrange my cultural space and programs to reflect the ideals elaborated here.

New Institutionalism is focused on transforming the entire structure and political practices of the institution itself; however in reality such a drastic transformation is not always achievable due to administration disagreements, and most commonly, financial interests. For this reason artists have taken on other practices to circumvent the institutional red tape and artistic limitations. Janna Graham proposed para-sitic practice as a way for artists and cultural workers to create positive social change through educative practices of cultural institutions as outside dialogic agents (2012). This approach counters what Paulo Freire in 1968 called the “banking concept” of pedagogy in which “knowledge is deposited by those who know to those who do not,” therefore excluding the spectator from active participation in the production process (Graham, 2012: 3). The para-sitic position, on the other hand, promotes true dialogue between institution workers and community, creating “solidarities across social spaces” (Graham, 2012: 4). Graham outlines four types of para-sitic activity: occupying, dialogic, critical/transformational, and commissioned/outsourced. Occupying, she says, is simply when “a group of artists and/or activists take over a space or an image for social purposes;” whereas dialogic is when the artists or social agents collaborate with the institution through the use of dialogue to communicate their social statement (2012: 3). The third type of para-sitic activity, critical/transformational, takes advantage of the status of

the cultural institutions to communicate a broader social situation, while at the same time criticizing its structural elitism (Graham, 2012: 4). And finally the fourth type of activity is the commissioning of an artist or other cultural worker to explore a particular social issue, although, she notes, that this type can come dangerously close to the banking concept (2012: 4). Following this idea, through my cultural program I'd like to commission those with a social practice—artists and academics that understand their role in society—to present works around specific social issues.

Similar to being not-completely-outside and not-completely-inside the institution is Ahmet Ögüt's proposal of the position of an "Intervenor," or an "autonomous outside voice who nonetheless ... could not only act within the walls of the white cube, but could also directly intercede when it comes to matters of communication, events, bureaucracy, administration, and even the office space itself" (Ögüt, 2015: 4). He elaborates that Intervenors could be artists, academics, or cultural workers who, despite not being part of the official institution, are aware of the sensitivities of managing artistic projects. To be most effective and enable them to faithfully represent artists and projects, they would be protected from financial and political interference, and have the power to intervene if the institution was not working in the public's interest (2015: 4). Ögüt's proposal however, seems to be purely theoretical, as he gives no cases in which a position like an Intervenor has actually been used by cultural institutions, but instead gives cases of the contrary scenario where disagreements between artists and institutions have led to protests, lawsuits, and other difficulties (2015).

Nevertheless, Ögüt raises important questions that the theories of the Intervenor and parasitic practice attempt to solve: "How do art institutions face social and ethical responsibilities towards the public, their collaborators, art workers, and artists ...? Where can artistic consciousness meet institutional consciousness?" (2015: 7). These are just some of the important questions we must begin ask if we want to see a shift in today's cultural and art institutions toward places of "active participation, collaboration and contemplation," as previously stated by Claire Doherty (2004: 7). In the next chapters, I will outline my plans for creating a cultural space that draws from these influences.

## II. METHODOLOGY

The methods I have taken to research my project plan fall under two categories and sub-chapters: 2.1 Case Studies and 2.2 Market Analysis. The case studies proved helpful as a comparative analysis to understand how spaces with similar functions or aims work as successfully running businesses and to identify good practices to apply to my own project. The market analysis - which encompassed informal conversational interviews as a qualitative approach and a survey as a quantitative approach - helped me to understand if the environment where I plan to open will be susceptible to my unique idea, as well as if there is sufficient demand for what I will offer. I would also like to note here that due to the unique structure and distinct offerings of my project, I did not find an analysis of potential competitors in Lisbon to be useful as one of my research methods, and therefore will not be included here.

### 2.1 Case Studies: Research of Similar Cultural Spaces

In my research I looked at the structure and programs of many different types of cafes to find similarities with Golaab. I tried to find spaces that served as both a café or coffee shop and a place of art and culture. I also tried to find those linked with the Iranian culture outside of Iran, or at least having their cultural element as representing a culture separate from that of the location of the café, in order to find similarities with the educational experience Golaab will provide. Out of my many interesting findings, I chose three cultural cafes, for exhibiting these elements, but also for presenting unique differences from each other to provide better insight: *Mezrab* is a storytelling and performative cultural center in Amsterdam; *Conflict Kitchen* in Pittsburgh, is a take-out restaurant presenting the cuisine and events of specific cultures on a rotating basis; and *Café Aunja* is a cozy café with a simple cultural program in Montreal. I must note that I learned of all three of these cafes during my research period and was therefore unable to visit them firsthand. The information I have gathered on them in all cases included published website, blog, and social media content from the businesses themselves, published articles written about them online, and customer reviews on websites like TripAdvisor, Yelp, and Facebook. For the purpose of my research in analyzing the general functions of the businesses, I found these methods to be sufficient.

### 2.1.1 Mezrab

Mezrab is a cultural center in Amsterdam founded in 2003 by Iranian expat Sahand Sahebdivani and his family. The name Mezrab refers to the plectrum of a traditional Persian instrument but is also used to indicate rhythmic patterns in music. It was developed as an extension to the cultural gatherings the Sahebdivani family held in their home where Ali, Sahand's father, would tell Iranian folk tales and Parwin, Sahand's mother, would sing traditional songs, accompanied by Sahand's instruments ("Mezrab Cultural Center", 2017). After the first opening of their public space in 2003, Mezrab relocated several times to accommodate the increasing popularity, the most recent relocation being partially funded by a crowdfunding campaign in 2015 ("Mezrab Cultural Center", 2017).

Despite the musical reference of the name, Mezrab is mostly known for its storytelling nights, in English and Dutch, with various themes on specific dates throughout the month, including some for children. Dramatic storytelling (*naqqāli* in Persian) has a long tradition and importance in Iranian culture; in 2009 it was added to UNESCO's Inventory of Intangible Cultural Heritage in Need of Urgent Safeguarding ("Decision of the Intergovernmental Committee: 6.COM 8.9", 2011). Most definitely the inspiration for the founding of Mezrab was to carry on the *naqqāli* tradition; however, the focus of the stories is not on old Iranian folktales (although this is also one of the themes), but rather on stories of any type, place, or time. Mezrab also hosts its own storytelling school, run by Sahand and two others with backgrounds in theater and performing arts. The school offers several levels of three-day courses on storytelling techniques as well as a full-time 12 week "professional course" to study storytelling as a performance art ("The Mezrab Storytelling School", 2017).

In addition to storytelling, Mezrab hosts concerts of all types, comedy, improv, and spoken word. With the exception of special events or concerts, most events are donation based, and drinks and homemade Iranian soups by Ali and Parwin are sold as refreshments ("Mezrab Cultural Center", 2017). This inclusiveness has contributed to Mezrab's wild popularity, offering a unique community experience with nostalgic traces of the culture of its founders. Patrons don't visit for the cultural experience of Iran, but for the cultural experience in general, while still leaving with a positive feeling of both, which is the most important aspect. Niklas Luhmann describes this experience as redirecting the perception;

i.e., art directing us to what we've overlooked, and getting us to start paying attention (Rampley, 2009). Thus, through general storytelling, Mezrab has opened its Amsterdam patrons' eyes to a part of the Iranian culture. Golaab has the same ultimate goal for Lisbon, although with a much broader scope; Mezrab focuses only on performance but includes non-Iranian themes, whereas Golaab will include visual art, film, and discussions in addition to performance, and will only focus on Iranian themes. Nevertheless, the active participatory element of Mezrab is something to be learned from; events are inclusively multilingual, low-cost, and the environment is made to feel like visiting the Sahebdivani family's home.

### **2.1.2 Conflict Kitchen**

Conflict Kitchen is a non-profit restaurant and participatory art project developed by artists Jon Rubin and Dawn Weleski in 2010 in Pittsburgh, Pennsylvania. Their website describes the restaurant as one that,

...uses the social relations of food and economic exchange to engage the general public in discussions about countries, cultures, and people that they might know little about outside of the polarizing rhetoric of governmental politics and the narrow lens of media headlines ("Conflict Kitchen About", 2017).

Serving as a takeout-only restaurant, the kitchen rotates cuisines every five to six months based on countries with which the U.S. is in conflict. The countries represented thus far include Iran, Afghanistan, Cuba, Venezuela, Palestine, North Korea, and the Haudenosaunee Confederacy (Native American tribes). In fact, apart from Cuba, Conflict Kitchen has presented the only restaurants from these regions that the city of Pittsburgh has ever seen ("Conflict Kitchen About", 2017). The creators collaborate with the local community and conduct firsthand research through interviews by directly traveling to the target countries—with the exception of North Korea, which they first researched by questioning a North Korean diplomat outside its embassy in Cuba, and later by collaborating with defectors worldwide (Susman, 2012).

The research is recycled into conversations and presentations about everyday life and culture of each country. Every meal, for example, is wrapped in a nicely designed printout

of comments from the interviews covering a range of topics. In an interview with culinary radio show *The Splendid Table*, creator Jon Rubin explains of the wrapper comments:

Often [the] perspectives contradict each other, much like everyone's perspectives do. There is no party line from us or from the people who we are interviewing. It's important to us that we are not presenting any specific ideology. Our hope is not to simplify the debate, but to complicate the discussion and in essence humanize the people who live under the policies of a regime that they might or might not agree with (Rossetto Kasper, 2013).<sup>4</sup>

The Conflict Kitchen opens this difficult dialogue through food, augments it through the thought-provoking food wrappers, and then supplements and extends it with innovative and educational event offerings. Some of the events offered recently for the rotation on Iran (and they are similar for other countries) include: lunch with a local Iranian every Tuesday, Iranian group lunch hour and discussion with prominent Iranian locals, an Iranian film festival, guest Instagrammers from Iran displaying their photos on the Conflict Kitchen account, a virtual cooking lesson with a chef broadcasting from Iran, and *The Foreigner*: the opportunity to interview an Iranian via human avatar in Pittsburgh ("Conflict Kitchen Events", 2016). The last three events are just a few examples of how the Conflict Kitchen uses technology and social media to directly connect Americans to those in countries they tend to fear most. It is giving patrons a chance to learn first-hand and in real-time about people they might never come in contact with otherwise. No country was excluded for the sake of accessibility; Skype interviews were even set up with North Korean defectors living in South Korea ("Conflict Kitchen Events", 2016).

In addition to the events, the Conflict Kitchen website lists online resources for visitors to explore which include well-compiled official and unofficial information sources about government, economy, culture, and more. It also hosts children's workshops for ages K-12, either at the restaurant and event spaces, or in the requesting school. Some of these workshops include cooking classes, *The Foreigner*, and lectures and presentations ("Conflict Kitchen Education & Outreach", 2017). Conflict Kitchen has also recently started publishing books of interviews with children living in conflict areas like Palestine

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<sup>4</sup> Conflict Kitchen went through controversy in 2014 when it opened its Palestinian series. Local Jewish organizations criticized the restaurant for distributing "anti-Israel propaganda" and for not interviewing Jewish Israelis about their experiences as well. Conflict Kitchen maintained that they were specifically interested in presenting the Palestinian culture and perspective for the current rotation (Zand, 2014).

and Afghanistan (“Conflict Kitchen Events”, 2017).

As an educational tool, the Conflict Kitchen appears very effective. Patrons feel comfortable enough to ask basic questions, especially since they are given that information from the moment they approach the takeout window and talk to the knowledgeable employees, to the moment they receive their food and read the informative wrapper. The wrapper deliberately contains answers to the types of questions that most Americans would be ashamed to ask (Landgraff, 2011). From that point on, once they are comfortable and intrigued, the likeliness that they will participate in other events increases. They even have the opportunity to conduct their own interviews through innovative events like *The Foreigner* or through the weekly opportunity to have lunch with a native.

Currently the restaurant is in the process of changing and adding locations within Pittsburgh as well as in other U.S. states. It will no longer receive the administrative and funding assistance of the Carnegie Mellon University Research Center, as the restaurant, upon its temporary closing on May 31, 2017, was funded “almost entirely by [its] customers” (“Conflict Kitchen Blog”, 2017).

Conflict Kitchen is an excellent model for Golaab: it has an extensive cultural program with unique participatory events and authentic sources that keep customers interested and curious, and the food and beverages that it serves are directly linked with that program. The major differences are its small, outdoor space, occasionally needing to rent out spaces in other buildings for large events, its dedication to many cultures instead of just one, and its focus on discussions and dialogue over visual art and performances. Many of the events the Conflict Kitchen has run, though, have given me ideas and inspiration to diversify my cultural program and keep patrons engaged.

### **2.1.3 Café Aunja**

Café Aunja is a Persian tea and coffee shop in Montreal, Quebec owned by a young couple from Iran since 2013. *Aunja* is the Persian word for “there,” presumably centering the café as the object of the common phrase *berim aunja*, “let’s go there.” The café is indeed unique and obviously Persian-influenced even at first glance, perhaps further emphasizing

the “thereness.” It is most typically referred to as a cozy space, rather than a traditional one, however most of the furniture was handmade by owner Hamed Masoumi and uses elements of traditional Persian design (Abu-Qaoud, 2015). The walls often display art from local artists, of all ethnicities, and are for sale along with a collection of vintage cameras (Han, 2013). Aunja also regularly hosts events and exhibitions including live music, poetry readings, theater, book clubs, and various workshops for things like photography or painting. In February of 2016, they hosted *Nuit Blanche*, a free event with over 40 artists exhibiting and performing in the café for one long night. The artists were not limited to those of Iranian origin, although as with the regular events of the café, the majority was focused on Iranian culture (“Cafe Aunja Events”, 2017). The most popular part of Aunja is the wide selection of teas available for “mix and match,” where you can select as many dried fruits, flowers, and herbs as you wish to make your own tea, served with Persian chickpea cookies (Han, 2013). On the menu is a small selection of sandwiches, salads, soups, and homemade desserts, sometimes with Persian specialties; however, patrons seem to be most attracted by the wide tea selection (“Cafe Aunja Reviews”, 2016). Another contributing factor to the Persian ambience of the café is the background music; judging by the playlist uploaded to Aunja’s Soundcloud, the majority of the music played is contemporary Iranian music, sometimes including fusions or other genres of music with similar sounds (“Cafe Aunja Soundcloud”, 2015). The most innovative feature is that Aunja is the first and only café in Montreal to accept bitcoin, the first and largest decentralized digital currency, as payment. This seemingly insignificant feature—surely not many people today are actually paying for tea in bitcoin—has nevertheless brought attention to the quaint Persian cultural café. Posted on bitcoin sites and many other related forums is the announcement that “Café Aunja offers 10% off when paying with bitcoin” (“Bitcoin Deals and Discounts”, 2016): a smart incentive to attract a new niche of customers that otherwise would not have stumbled in.

The latter innovative feature is perhaps the biggest factor contributing to Café Aunja’s global presence. Bitcoin users across the globe can easily discover places where they can spend their money, and if they happen to find themselves traveling through Montreal, are more likely to visit the café and possibly learn something new about Persian culture. The problem though, is that the café in fact does little in terms of actual education. There may be a general ambience of Persian culture, but one would need to go out of the way to ask

about origins and meaning of the art pieces or performances. In general, ethnic presentations don't necessarily contribute to awareness about the ethnicity unless coupled with meaningful narratives. Therefore, despite Aunja having a global vision in terms of presenting Persian culture, it only actually reaches other Persian communities and bitcoin users, who in the end will have a questionable educational experience. It does however remain an attractive location and self-sustaining business model for café-goers in Montreal.

The elements that most attracted me to Café Aunja were its mix of traditional with contemporary in the decorations, menu, music, and even bitcoin initiative, its cozy atmosphere, and its attractive tea selection. Although the cultural program is lacking from what I plan to implement in Golaab, I would like to emulate the overall comfortable, yet intriguing atmosphere it seems to have.

### 2.1.4 Case Study Conclusions

The differences between Mezrab, Conflict Kitchen, and Café Aunja afforded me great insight into how I would like to structure my own cultural café. I will write here about the strengths and weaknesses of each café, relative to my ideal model: the leisurely café component plus the educative cultural space or program representing a culture foreign to the one where the space is located.

	<b>Strengths</b>	<b>Weaknesses</b>
<b>Mezrab</b>	<ul style="list-style-type: none"> <li>• Full performative cultural program, around three events per week</li> <li>• Educative offerings, including for children</li> <li>• Cheap or free events</li> <li>• Cozy and welcoming</li> </ul>	<ul style="list-style-type: none"> <li>• Iranian culture is a byproduct, not the goal</li> <li>• Refreshments are secondary to the performances, so probably not that profitable</li> <li>• Only focused on the performative element</li> </ul>
<b>Conflict Kitchen</b>	<ul style="list-style-type: none"> <li>• Events are diverse and very educative, weekly</li> <li>• Cheap or free events</li> <li>• Children's workshops available</li> <li>• Atmosphere is non-intrusively educative (authentic cuisine and food wraps)</li> <li>• Visitors have access to a wide array of authentic information on the target culture</li> <li>• Innovative technology-related events such as Skype cooking classes, guest Instagrammers, and <i>The Foreigner</i></li> </ul>	<ul style="list-style-type: none"> <li>• Outdoor, take-out atmosphere is not cozy</li> <li>• Few artistic elements (visual and performative) involved in comparison to the communicative elements</li> </ul>

<b>Café Aunja</b>	<ul style="list-style-type: none"> <li>● Exhibitions and performances by Iranian artists</li> <li>● Free or cheap events, monthly</li> <li>● Cozy and non-intrusive environment</li> <li>● Good selection of food and beverages including some traditional Persian</li> <li>● Innovative features of bitcoin and Soundcloud</li> </ul>	<ul style="list-style-type: none"> <li>● Infrequent cultural program</li> <li>● Not all cultural events are focused on Iranian culture</li> <li>● Menu is mostly general, with some things Persian</li> <li>● Social media not regularly updated, and sometimes only in Persian</li> <li>● Few educative offerings</li> </ul>
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TABLE I CASE STUDY ANALYSIS: STRENGTHS AND WEAKNESSES

According to my analysis of the strengths and weaknesses of each café, it seems that Mezrab and Aunja are both cozy and welcoming environments, but visitors go to Mezrab primarily for the cultural aspect, whereas visitors go to Aunja for the food and beverages or general café atmosphere. Without methodological research it's hard to conclude the percentage of visitors that frequent Conflict Kitchen for the food over the culture and vice versa, but the advantage with their model is that the two are closely interlinked. This is an aspect I believe is important for a true cultural café which I will try to emulate in my own model. Conflict Kitchen has the strongest cultural program, as it is the most diverse, innovative, and relatively constant. It also has the strongest educative element with its well-researched events and materials, cooperation with individuals, artists, and academics from the target cultures, workshops and lecture opportunities, publications, and even authentic menus. In comparison, Mezrab and Aunja seem to be merely “sprinkled” with educative cultural elements, despite Mezrab’s coursework opportunities. Whether immediately upon opening or in the future, I hope to be able to incorporate many of the educative elements that Conflict Kitchen provides into Golaab, with the additional components of presenting more visual art as well as creating a comfortable space for visitors to relax and converse with each other. I will elaborate my plans for Golaab regarding the space, food and beverages, and cultural program Chapter 3.

## 2.2 Market Analysis

I conducted two types of research for my project both quantitative and qualitative: surveys and informal conversational interviews, respectively. The surveys, discussed in section 2.2.1, were planned, prepared, and recorded, whereas the informal interviews, discussed in section 2.2.2, were spontaneous. I am including the informal conversational interviews I

conducted about my project since I found the qualitative research method to be most fitting for my aims.

### **2.2.1 Surveys**

I prepared and distributed two similar surveys (Appendices 1 & 2), due to the second being an improvement on the first. The first survey I conducted was prepared online, through the free version of the website Survey Monkey ([www.surveymonkey.com](http://www.surveymonkey.com)), which allows for only ten questions. I spread the link on my personal Facebook page<sup>5</sup> and in a very active Facebook group called “International Friends Lisbon”. I chose this group to share my survey because I had seen that the participants varied in sex and age, were both Portuguese and non-Portuguese, included people who lived here permanently and temporarily as well as those who were just traveling through, and most of all, included people who were socially active or wanted to find things to do in Lisbon. Of these two groups (the respondents of the link from my personal page and the respondents of the link from the group), I received 87 responses. There was no way to differentiate between the groups of respondents or to know how many came from each.

Later, I drafted a printed version of my survey that included seven more questions, and excluded two questions I believed to be unnecessary. This printed version I distributed to people I knew, mostly friends or colleagues and professors at my university. I did not record their names, and let them hand in the finished survey to me in a way that kept their answers anonymous. Of this survey, I received 23 responses.

The data shows all 17 questions (Appendix 3), with the questions I used in both surveys compiled together and represented by green graphs. The two questions I used only in the digital survey are represented by purple graphs, and the seven questions I used only in the print survey are represented by orange graphs.

I chose these two groups of respondents to survey first in order to learn new information because they are part of my target demographic. The responses, however, generally fell in line with what I had expected. In summary, most people did not know much about the

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<sup>5</sup> When I posted this to my personal page I included a note that only those people who are currently in Lisbon or visit occasionally should take the survey, to eliminate friends of mine across the globe who have never and will never come to Lisbon.

Iranian culture but were intrigued at the idea of learning and experiencing more. They might need some initial convincing to participate from the start and deviate from their routine, but would generally be willing and motivated to explore the new space and its offerings.

### **2.2.2 Informal Conversational Interviews**

I found the informal atmosphere most helpful in gauging how my project would be received amongst Lisbon residents and visitors. I discussed my project with nearly everyone I met for the duration of about a year. The majority demographics of the people I talked to fell into several groups: the university post-graduate environment of international men and women, ages 20-60, also in the cultural field; the business startup environment of international men and women, ages 20-60, mostly in the tech field, and many with experience in owning businesses; the Lisbon social environment of international men and women ages 20-40, in various fields; and the public environment of majority Portuguese men and women ages 20-70, including mostly taxi and Uber drivers, as well as café owners, pharmacists, or other people who have chatted with me while providing me a service.

The reactions I received from these conversations were nearly all positive, with many helpful tips and ideas that I have incorporated into my business model. Like the people I questioned in my survey, most respondents knew very little or basic knowledge about Iranian culture, but nevertheless believed it was a topic that they would like to learn more about. Many expressed embarrassment at their ignorance of the Middle Eastern cultures, especially as these cultures were such a big part of current global politics and European immigration. When I discussed the kind of environment and cultural program I envisioned for Golaab, respondents of every category were excited about the prospect of such a space opening in Lisbon, and fervently agreed that Lisbon is and should continue to be home to such diverse cultural learning spaces. I did not always expect such a positive response, especially from the older generation of Portuguese residents who I thought might be opposed to non-traditional cultural changes in Lisbon given its rapid changes and increase in tourism over the past few years. However, even this group of people, the ones who I

would least expect to try something new and so different from their cultural routine, expressed excitement for my project and a desire to visit upon its opening.

The only major differences I noted in the responses from these interviews were the opinions on whether or not alcohol and Portuguese coffee should be served. I do not plan to serve either of these beverages at Golaab, and will discuss the alternatives in the next chapter. Respondents from all categories had differing opinions on both of these beverages, without pattern, so ultimately I decided to make a decision of my own and later make changes according to customer demand.

The issue I did find with gathering information from informal conversational interviews was that respondents might have been less likely to give me their honest opinions face-to-face, had they been negative ones. The most negative feedback I received was usually formed in broad questions such as, “Why are you opening a teahouse in Portugal when everyone here drinks coffee?” or “How will you make any money?” After explaining the concept of Golaab in detail to the people asking the questions, they mostly seemed satisfied but offered little other feedback.

Despite the few previously mentioned “negative” opinions, my overall conclusion from the conversational interviews was very positive and one that echoed my survey findings. I felt little need to conduct further market research since the two findings were closely linked.

### **III. PROJECT DESCRIPTION**

In this chapter I will outline the practical part of my project, namely how I plan open and run Golaab. I have broken it down into two sub-chapters: 3.1 the Conceptual Framework, in which I explain what the day-to-day operations will look like and why I chose those elements; and 3.2 the Business Plan, in which I elaborate on specific business details related to those operations.

#### **3.1 Conceptual Framework**

I have further divided this sub-chapter into two sections, Cultural Components and Teahouse Components. In the first section, 3.1.1, I will discuss the Cultural Program and initiatives for future development. In the second section 3.2.2, I will discuss all selections for the teahouse items, including future initiatives as well.

##### **3.1.1 Cultural Components**

###### ***3.1.1.1 Cultural Program***

Golaab's cultural program will follow themes changed once a year. The beginning of the "year" will depend on Golaab's opening, but ideally will later be adjusted to fit the beginning of the Iranian (lunar) calendar, the spring equinox. Some of the potential themes include:

- Then and Now: Traditional Persia and Modern Iran
- The Other: Similarities and Differences between Iranians and Portuguese
- Conflict: Daily Struggles of Iranians
- Diaspora: Iranianness Outside of Iran
- Gender: Being Male, Female, or Trans in Iran
- Migrations: Emigration and Immigration

Within each theme, there will be several structured events. Every six months one Iranian visual artist will be invited to exhibit his or her work in the space relative to the theme, reserving the first week of that period for the opening ceremony, talks, and possibly workshops with the artist. Ideally the artist will be living in Iran and emerging in the art world; however, in the beginning I will try to build awareness toward Golaab by inviting artists already known within the Iranian and/or art communities. The work of the artist will

remain on display in Golaab for the entire six month period and on sale, if the artist wishes. The stipulations on Golaab's commissions will be determined at a later stage.

The next event will also be every six months but staggered three months after the visual art opening, and will be a "live event": either an artist performance with a discussion about the work or an academic lecture and discussion. The performance could include any performing art that the Golaab space allows: music, dance, theater, etc. Although performance might not always be able to fit into the every theme, I intend to use the discussion with the artist about his or her work as a way to shed light on how the type of performance affects or is affected by the theme's narrative: e.g. if a classical dancer is only available for the gender theme, part of the discussion could be about the role both men and women have played in the history of classical dance. Due to the nature of these artists and academics focused on Iranian works, many individuals will not be coming from Iran, but from Europe or the US. It will most likely be easier to invite them to Golaab without the visa complications and high airline costs. Also, some of the top performance artists and Iranian studies academics are not themselves Iranian which, although different from the agenda of the visual art artist invitations, will be still be something that is welcomed by Golaab due to their expertise in the fields.

The other events will each be held monthly: poetry readings, discussions, storytelling, film screenings, and special events hosted by local Iranian community members if available (workshops and classes, music nights, etc.). As much as possible I would like to structure the events around the theme by selecting topics for discussion or storytelling that are relevant, or picking theme-relevant films; however, I am including poetry readings mainly for its literary tradition in Iranian culture, but since much of the poetry is very old, it could be difficult to relate to the themes. But as mentioned before, the remedy for this if necessary, could be through the discussion afterwards. I would like the discussions and storytelling to be participatory; however, at least one Iranian should be present to lead the events, especially in the case of the discussions. Ideally this person or persons would be part of the local community and come voluntarily, but otherwise if necessary they will be paid for their time.

The two biannual events—the visual art openings and the live events—will most likely need to be conducted all in English due to the artists and academics presenting them.

However any written information that is given out regarding the events will be available both in English and Portuguese. These events will also have entrance fees associated with them to contribute to the artists' fees and payments, although ideally they will stay low. The monthly events, whenever possible, will alternate between English and Portuguese, i.e. one month the discussion will be conducted in English and the next month in Portuguese. Obtaining an equal amount of films translated in English and Portuguese that also fit in with the themes could prove difficult, but I will still try. The events could also be adjusted in the future according to language demand. The monthly events I would like to be free or very low priced—possibly they could be free with the purchase of a food item or beverage—in order to encourage more people to come and familiarize themselves with the space.

In addition to the events, there will also be ongoing cultural offerings that will change according to the themes: the book corner and the guest Instagrammers. The book corner will be a collection of books for browsing and purchase related to Iran. During each theme, any books that are related will be showcased or highlighted so visitors can easily find them. Likewise I would like to showcase Iranian Instagrammers on the Golaab Instagram from time to time (depending on availabilities), and will ask that they post theme-related photos to the Golaab account.

Finally, selected photographs and literature related to the events of each theme will be collected and compiled into a yearly catalogue to be printed, displayed, and sold at Golaab as part of its archive, and so visitors can continually learn from previous themes.

The following table (Table II) is a simplified representation of the Golaab cultural program.

Cultural Program 6 month Cycle (2 per theme)			
MAR	Opening & Discussion		Poetry Film Discussion or Storytelling Special
APR	Biannually: Artist Invitation <b>Exhibition</b>		Poetry Film Discussion or Storytelling Special
MAY		Biannually: Artist Invitation <b>Performance or Lecture</b>	Poetry Film Discussion or Storytelling Special
JUN			Poetry Film Discussion or Storytelling Special
JUL			Poetry Film Discussion or Storytelling Special
AUG			Poetry Film Discussion or Storytelling Special
Special events subject to <b>local</b> volunteers/availability: <b>performances, classes/workshops, etc.</b>			
Constant: <b>book corner, guest Instagrammers</b>			

TABLE II GOLLAAB CULTURAL PROGRAM SIX-MONTH CYCLE

### 3.1.1.2 Future Endeavors

In the time I have been planning Golaab and presenting the idea to different audiences, I have come up with many ideas that might not be possible to implement from the opening, due to funding or lack of brand awareness, but that I would like to implement in the future. Some of these are related strictly to the tea and teahouse and will be covered in the next section. The other ideas are associated with the cultural aspect of Golaab: events and resources that incorporate technology, opportunities for Portuguese artists, and residency opportunities for Iranian artists. Since these are ideas that are not yet concretized, I have

not included them into the budget, but will do so closer to the time I intend to implement them.

Incorporating technology into cultural events greatly expands the prospects for participation and education, but also includes greater investment to account for the necessary materials. Before I introduce such events, I will need to grow my audience and get people interested in Golaab's other events, so I will have a better idea that these technology-centered events will present a return. A basic type of event could be hosting a lecture, performance, or workshop broadcasted live from Iran or from another part of the world. It could also include collaboration with a similar type of teahouse in Iran.

A more participatory type event would be one with direct interaction between Golaab visitors and Iranians. Conflict Kitchen's *The Foreigner* (Section 2.1.2) is a great example of this, where a local actor would serve as a live avatar, allowing the visitor in Lisbon to talk to a subject in Iran as if it were face-to-face conversation. I have already contacted the owners of Conflict Kitchen about the possibility of running the event with attribution in Golaab in the future. Another example of a participatory event is inspired from *The Swedish Number* (<https://www.theswedishnumber.com/>) in which for 79 days a Swedish phone number was set up that would transfer callers to random "ambassadors", or people in Sweden who had signed up to answer the calls, so that anyone in the world could call a Swede and ask any question they wanted. Applying this to Golaab and "ambassadors" in Iran would take some planning and preparation, but could prove very popular amongst the curious Portuguese crowd.

My final idea would be a constant addition to the teahouse instead of an event: "digital learning centers". I imagine having iPads that would be stationed at each table that would include helpful information, photos, and videos for visitors to browse through while there. Ideally the information would be more than just long encyclopedia-type essays about culture, but rather short tidbits with drawings, animations, or related videos, to keep the visitors engaged and wanting to learn more. The information would include answers to basic questions most people have about Iranian culture and society, as well as explanations and histories about items in Golaab (from how to make Iranian tea to background information on the featured artists). The digital learning centers would add a great educational component to Golaab, but would also require bigger investment for the

materials, graphic designers, animators, etc., and would therefore need to be considered after some time and evaluation.

Once Golaab has developed somewhat and become known for its cultural output, I would like to give opportunities to Portuguese and Iranian artists.

For the Portuguese I would like to offer open calls for young artists from fine arts faculties in Portugal to submit new works related to the themes. In this way Portuguese artists will be considering Iranian viewpoints and lifestyles, and possibly comparing and contrasting them to their own, and then incorporating them into their artworks and styles, creating an intercultural dialogue. The artists' works would then be put on display in Golaab for a period of time, alongside the current exhibition. Since a call for submissions would not require any extra funding or planning, it could be put into place either from opening or shortly after. For now I have classified it as a future endeavor in order to give Golaab time to gain recognition among the Portuguese community, allowing for a stronger response to the call for submissions.

For the Iranian artists I would like to eventually create a residency program in cooperation with other local organizations (The Lisbon Municipality in conjunction with Polo Cultural Gaivotas, for example) in order to help new Iranian artists learn from and gain exposure to a different art market. Many Iranians have trouble leaving Iran without such structured study programs, so giving young artists this learning opportunity could prove to be essential for their artistic careers. A residency program does require more funding and much more planning to execute, so I imagine it will only become feasible after the first few years of successful operation.

### **3.1.2 Teahouse Components**

Apart from the traditional layout of the teahouse space (Section 3.2.4, Location and Space), the food and beverages will consist mainly of Iranian items that would be found in a common teahouse, with some adjustments made to accommodate the European café environment. The beverages to be sold will include several types of tea, one type of coffee, and several non-caffeinated cold and hot beverage options, and the food items will include

both savory and sweet Iranian snacks. Ideally the *gheilyoon* or water pipe will also be offered since it is an integral part to any traditional teahouse; however, it will be contingent on the space's outside seating availability, in order to not damage the art inside.

### ***3.1.2.1 Beverages and Food***

The tea offered will include both loose-leaf and tea bags. The tea bags will be limited to herbal flavors that Golaab is unable to freshly produce, in order to give customers who do not drink caffeine a separate option. The loose-leaf teas will come in two varieties: Lahijan black and Ceylon black. The two loose-leaf black teas will be the most highlighted of the beverages as black tea is what is traditionally drunk in an Iranian teahouse. The Lahijan black tea comes from the northern Gilan region of Iran where all Iran's tea is produced. The majority of Iranians in fact do not drink Iranian tea as demand is too high for the region's capacity, so this tea will come at a higher cost for me and price for the customer. Nevertheless it is a premium quality tea and a treat even for Iranians, so it will be marketed as such. The Ceylon tea from Sri Lanka is the tea that most Iranians are accustomed to, and will be sold as a cheaper alternative to the premium Iranian Lahijan tea.

If customers buy a pot of freshly brewed tea, they will have the option to add in typical spices, herbs, or flavors for a small extra price. These will include rose water, cardamom, Iranian saffron, orange blossom water, and other flavors depending on supplier availability.

Since demand for coffee in Portugal is high, it will also be offered, only it will be of Turkish origin and tradition. As modern Iran does not consume much coffee—apart from instant coffee and the recently trendy espresso cafes modeled after European cafes—I chose to offer a type of coffee that I believed to be most similar to that of what Iranians used to drink before the popularization of tea. Turkey being a neighbor of Iran as well as being a culture that held on to its coffee drinking traditions, convinced me that the modern day Turkish coffee and the traditions around drinking it are probably the most similar to how Iranians drank it several hundred years ago. I intend to evaluate customer consumption after opening to determine whether this is the best way to resolve the coffee demand in the teahouse.

The other non-caffeinated beverages will include both hot and cold items, all based with common Iranian flavors. The “No Tea” Tea Pot (name to be changed) is a brew of saffron,

cardamom, rosewater, and sugar, served with chickpea cookies. The “Cardamom Rose Hot Chocolate” is a sweet hot chocolate with rose water, cardamom, sweetened condensed milk, and rose petals to top. The “Saffron Milkshake” is a milkshake made of vanilla ice cream and milk, mixed with saffron, cardamom, and rosewater, served cold with rose petals to top. The remaining drinks are called “Sharbat” and come in several flavors, both traditional and housemade. Sharbat is an ancient Iranian drink typically drunk in the summer time. It is made of a flavored syrup, cold fresh water or carbonated water, and sometimes includes fresh herbs or fruits. After testing several flavors, I have decided to offer the following: Cinnamon-Mint, Pomegranate, Sour Cherry, Sekanjabin (an ancient honey and vinegar syrup), and Rose.

The food offerings will all be Iranian and will include both savory and sweet snacks. Some of the items are not typically found in teahouses, but are included for variety. Other items that typically are found in teahouses, such as the traditional *abgoosht* or mutton stew, will not be offered due to the lack of full kitchen in Golaab; all items will be pre-cooked and will be served cold or only need to be heated up. Below are the lists of savory and sweet snacks offered and their translations if needed.

Savory:

- *Mirza Ghasemi* – eggplant dip
- *Mast-o-Khiar* – yogurt dip
- *Kookooh Sabzi* – herb frittata
- *Soup-e Jo* – barley soup
- *Salat-e Olvieh* – potato salad
- *Salat-e Shirazi* – cucumber and tomato salad
- Mixed nuts and dates
- Persian spread (marketed for brunch): Iranian bread, fresh cheese, walnuts, jams (rose, carrot, sour cherry), mint, & parsley

Sweet:

- *Naan-e Nokhodchi* – chickpea cookies
- *Nabaat* – saffron-filled rock candy
- *Gaz* – pistachio nougat
- *Pashmak* – pistachio or vanilla flavored cotton candy
- *Sohan* – pistachio and saffron brittle
- *Koloocheh* – date or walnut-filled cookies
- *Bastani Sonnati* – saffron, pistachio and rose water ice cream

Upon opening, it’s unclear whether all the savory snacks will be able to be offered since negotiations and partnerships with local Iranian restaurants are contingent on an already

operational business. I have not included these items in my budget for now, but I do plan to make the arrangements to offer them.

In keeping with my educational aim, I intend to display posters and notecards with explanations about the items, so my customers can learn not only about what the product is, but how it is drunk or eaten, where it comes from, or if it has a specific cultural importance.

### **3.1.2.2 Suppliers**

The food and beverage products will need to come from several sources due to availability. As much as possible I will be ordering from European companies that sell Iranian products, in order to minimize the import tax costs. The Lahijan tea will be the only consumable product that I plan to order directly from Iran. The fresh foods I will arrange to order from a local Iranian restaurant every 1-2 days. The following table (Table III) shows a list of suppliers I have contacted about pricing and availability and from whom I plan to order.

<b>Supplier</b>	<b>Supplier Country</b>	<b>Products</b>
Fusion Persia	Spain	Rose Jam Iranian Bread Pashmak Gaz Nabaat Naan-e Nokhodchi Saffron Mixed Nuts Sour cherries Black Ceylon Tea
N&A Eastern Trading	Netherlands	Dates Cardamom Cinnamon Orange Blossom Water Rose Water Pomegranate Syrup Sour Cherry Jam Carrot Jam Barberries Koloocheh Sohan

		Iranian Sugar Cubes Turkish Coffee
Refah Tea	Iran	Black Lahijan Tea
Rose Iranian Restaurant	Portugal	Mirza Ghasemi Mast-o-Khiar Kookooh Sabzi Salat-e Olvieh Salat-e Shirazi Soup-e Jo Bastani Sonnati
1001 Nights Restaurant	Portugal	Backup Supplier
Ahmad Tea	England	Herbal Tea Bags
Persepolis Wholesale	England	Backup supplier
Pamir Imports	Germany	Backup supplier

TABLE III LIST OF POTENTIAL FOOD AND BEVERAGE SUPPLIERS

### **3.2.2.3 Branding**

Within six months to one year of opening, I plan to brand the Lahijan tea under the Golaab name. In order to do this, I will most likely not use the supplier I originally contacted for Lahijan tea, as they are already an established brand, but will go directly to the farms of Northern Iran to negotiate with a wholesale supplier. Visiting the farm personally will give me the unique advantage of learning specifically about my tea's growth process and brewing needs directly from the growers. I can also evaluate the quality of the farm, the owners and their values, and the quality of the tea before I decide to partner with the supplier. I'll then be able to take the firsthand information back to the visitors of Golaab so they have the advantage of learning about Iranian tea while enjoying it.

With branding, I will be able to package the tea under my logo (Appendix 6) and sell it in the teahouse along with the appropriate tea-making products, or even sell it to local markets to increase awareness. Branding will also give me the option to set up an online store so my tea can reach Iranian tea drinkers outside of Lisbon, since Lahijan tea is unavailable even in online stores across Europe. Once the Golaab brand has achieved some

recognition, I will be able to sell other products such as Iranian pistachios or Iranian saffron which are unavailable in Portugal and hard to find in the rest of Europe. Demand for these items is not high, since lower quality, non-Iranian origin items of both can be found locally, but I believe that once customers are acquainted with the Golaab name and its associated cultural experiences, they will be more willing to try and pay for higher priced items. Once brand awareness is achieved and according to customer demand, I intend to evaluate options for selling more items under the Golaab brand name.

## **3.2 Business Plan**

This section will elaborate the specific business elements related to the project. I have not included all sections that a typical business plan might include, since this report either has already covered them in other sections, or aims to focus more on the cultural aspects and overall project feasibility.

### **3.2.1 SWOT Analysis**

Before planning the project, I conducted a SWOT (Strengths, Weaknesses, Opportunities, & Threats) Analysis in order to determine whether it was a pursuit worth following. I found that despite some difficulties that I will face, the project possesses unique strengths and opportunities that will ultimately help it succeed.

#### ***Strengths***

- Unique to Lisbon and Portugal in that no other Iranian culture cafes exist
- Authentic environment for Iranian drinks, snacks, and culture; different from your neighborhood cafe
- Exposure to Iranian art not typically showcased in the West/to a Western audience

#### ***Weaknesses***

- Will take time to build customer base and brand awareness
- High startup costs and low profit margins in the beginning

### ***Opportunities***

- Ability to expand activities with increased brand awareness
- Ability to attract a niche audience interested in culture

### ***Threats***

- The Portuguese generally prefer coffee over tea
- Many cafes and cultural activities to choose from in Lisbon

### **3.2.2 Mission Statement**

My mission statement will be as follows:

Golaab Casa Persa is the union of a non-profit culture center and a traditional teahouse focused on bringing an authentic experience of Iranian culture and art to Lisbon, Portugal.

Through a regular agenda of culture and art events, we aim to:

- provide a platform for Iranian artists to represent themselves in a Western environment;
- cultivate a space reflective of authentic and current Iranian society and culture;
- and
- encourage dialogue, exchange, and collaboration between Portuguese and Iranian individuals and artists.

### **3.2.3 Legal Framework**

Golaab will function both as a teahouse and a culture center; however, legally the complete entity will be a non-profit culture center with a for-profit sub-entity related to the sales generated from the Golaab brand. The details regarding the separation of activities and profits will be specified upon registering the company with the help of lawyers and accountants.

### 3.2.4 Location and Space

The space in which Golaab will be held is important both for its location within the city and for its atmosphere: it should be a place that is convenient to arrive to and should be comfortable and inviting enough to want to stay in and return. The location unfortunately will not be wholly up to me to choose, as it will largely depend on building costs and availability. Ideally though, I will choose a central location, although not directly in the middle of the tourist areas, so patrons can easily find it and arrive repeatedly, but also so they are not bothered by going to an overcrowded area. My first choice of neighborhood will be the Intendente area of Lisbon, as it is home to similar types of cultural spaces such as *Crew Hassan*, *Casa Independente*, or *Café do Largo*.

The interior of Golaab should be both a foreign place, as it aims to represent Iranian culture, and a familiar one, as it aims to be comfortable and welcoming to a non-Iranian audience. To do so, I do not plan to represent the Iran of a distant past, mirroring the aesthetics of traditional teahouses that Iranians visit only occasionally, but rather the Iran of today, which is a mix of old and new, traditional and contemporary, with traces of the rebellious appropriation of Western elements. The two most traditional elements will be the Persian area rugs and the bed-like seating, or *tak̄te*, which are wide wooden beds, covered in rugs and pillows for a small group of people to sit on (cross-legged) together. But these beds, in addition to other chairs, sofas, stools, and tables, will all be made on-site in Portugal from reused wooden pallets, a modern furniture-making method that lessens environmental impact, used around the world. And instead of adorning the walls with large paintings from the *Šāh-nāma* (The Book of Kings), stained glass, carved wood, and Islamic tiles, the decorations will be comprised of antiques or craftwork found in Iranian bazaars reflecting the stories of previous owners, as if entering a living room. As the name suggests, I want Golaab Casa Persa to feel like going to an Iranian's house. Ideally it will have a large main area, with one or two smaller rooms to be able to section off exhibition pieces, screenings, or live events. It will also ideally have an outdoor area as a smoking area, and the designated area for those wishing to smoke *gheilyoon*, or the water pipe.

### 3.2.5 Project Phases

The basic phases in project management take a project from conception to completion and are as follows:

- 1) Initiation
- 2) Planning
- 3) Execution
- 4) Conclusion

In laying out the phases for my project however, I have decided to map out my steps only through the third, since ideally the project will result in an ongoing business instead of coming to a close. Also, since this report is mostly concerned with the feasibility of the creation of the business, I have focused the Execution phase on pre-opening activities. In the Gantt chart below, which can also be found in closer detail in Appendix 4, I have detailed the durations of these phases, with completed activities in green, upcoming activities in blue, and a diamond to represent important milestones in the project.

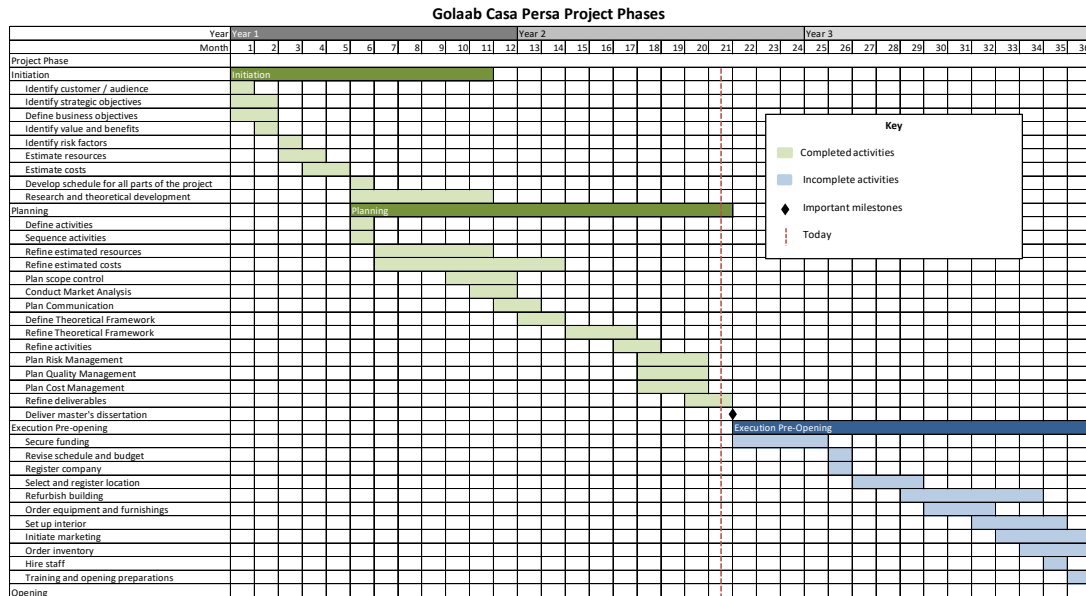


FIGURE 5 PROJECT PHASES GANTT CHART

### **3.2.6 Marketing Plan**

For the marketing plan I have outlined the four Ps, Product, Price, Place, and Promotion, for how I intend to attract and retain my customers. I have also identified four main customer segments as my target groups.

#### ***Product***

Golaab will be delivering two main products: Iranian snacks and beverages, and Iranian culture. By delivering these products I aim to fill the gap in knowledge and awareness around Iranian culture and to provide an authentic experience in Portugal.

#### ***Price***

The price of the snacks and beverages will be similar to market standards in Lisbon of a specialty café, i.e. more expensive than a corner café where people only stop in for refreshment, but not so expensive that it would require a customer rationing his or her visits there. A detailed price list can be found on the menu in Appendix 5. The cultural events, as mentioned in Section 3.1.1, will be as low-priced as possible to encourage curious visitors to attend.

#### ***Place***

The distribution of the products will mainly take place in the teahouse, although as local partnerships grow, events could also be held elsewhere to increase audience reach and scope. Some of the cultural activities will also be accessible online, through social media or through the project webpage, including videos of events or guest Instagrammers for example.

#### ***Promotion***

The promotion strategy will focus on digital marketing with rigorous social media engagement and an optimized website that will include background information and an archive of past events. These materials will be launched several months prior to opening so word-of-mouth can also begin to spread. Once the events start taking place, word-of-mouth will be a valuable method of promotion to bring in other customers, as the project is unique and will attract curiosity.

### ***Customer Segments***

*Group A- Iranians or those with a similar culture:* Customers in this group will be visiting the teahouse and attending events out of nostalgia. They are Iranian, Middle Eastern, or from a nearby country that also has the teahouse culture, and will come to taste or experience familiarity, and perhaps bring friends to share their cultures with. This group will need the least promotion as they will visit according to their own level of nostalgia and desire for a taste of ‘home.’

*Group B- Cultural event enthusiasts:* Customers in this group will mostly visit for the special events, as they are attracted to new things and experiences in the art world. They are well updated on other events in the city, so they will need the promotion to entice them to choose Golaab’s events over a competitor’s. They typically go accompanied to events, which will help word-of-mouth promotion. Although they are active in the city, getting this group to return often will be the challenge since they have many options on their plates.

*Group C- Travel enthusiasts:* Customers in this group are particularly interested in the culture of Iran for its being different from their own. They have either already traveled there, would like to travel there, or would like to travel somewhere where they can discover a new culture. This group is intrinsically motivated to learn more and although they might come alone, they will most likely return often for different events, or to try different food or drinks.

*Group D- Passersby:* This group encompasses those who spontaneously stop in to the teahouse, whether after walking by, being invited by a friend, or due to curiosity for a new place. Promotion will be necessary to attract and retain this group; however, many are likely not to return out of lack of personal interest.

### **3.2.7 Budget**

The budget was developed with the help of two MBA students at the Universidade Católica Portuguesa Lisbon’s School of Business and Economics, Jorge Nuno Ferrão Santos and Miguel Grilo Silva. It was created as an entry point, to understand the basic finances of the project and where I will need to improve and elaborate before getting

started. This plan uses estimations of costs needed to maintain the teahouse and cultural program on a yearly basis, including asset depreciation and taxes. The sales shown below were estimated based on an average of 3000 monthly customers (keeping in mind the special event attendance), although the full budget includes projections for less and more visitors. It should be noted that the budget only includes the costs and revenues for items that will be sold from opening day; i.e. items like the packaged tea and savory food selection ordered from local Iranian restaurants are not yet included. The plan details five years, with the starting year at 2018 for readability, although the starting date may be moved forward with little to no effect on the calculations. Below I have inserted the income statement for the first five years, and the full document can be found in Appendix 7.

INCOME STATEMENT					
Corporate Tax	22.5%	*includes Corporate Tax of 21% accrued of 1,5% municipal tax			
Revenue & Cost Growth	3%				
	2018	2019	2020	2021	2022
Sales	209,415.93 €	215,698.41 €	222,169.36 €	228,834.44 €	235,699.47 €
COGS	35,477.62 €	36,541.95 €	37,638.21 €	38,767.35 €	39,930.37 €
Labor Costs	42,000.00 €	42,840.00 €	43,696.80 €	44,570.74 €	45,462.15 €
Other Expenses	46,320.00 €	47,246.40 €	48,191.33 €	49,155.15 €	50,138.26 €
Décor	2,400.00 €	2,448.00 €	2,496.96 €	2,546.90 €	2,597.84 €
Services	7,920.00 €	8,078.40 €	8,239.97 €	8,404.77 €	8,572.86 €
Location	28,200.00 €	28,764.00 €	29,339.28 €	29,926.07 €	30,524.59 €
Artist Expenses	6,600.00 €	6,732.00 €	6,866.64 €	7,003.97 €	7,144.05 €
Visual Art Equipment	1,200.00 €	1,224.00 €	1,248.48 €	1,273.45 €	1,298.92 €
<b>EBITDA</b>	<b>85,618.31 €</b>	<b>89,070.06 €</b>	<b>92,643.02 €</b>	<b>96,341.20 €</b>	<b>100,168.69 €</b>
Depreciation	27,762.06 €	27,111.65 €	26,664.50 €	26,564.23 €	26,564.23 €
<b>EBIT</b>	<b>57,856.25 €</b>	<b>61,958.41 €</b>	<b>65,978.53 €</b>	<b>69,776.97 €</b>	<b>73,604.46 €</b>
Financial Expenses	0.00 €	0.00 €	0.00 €	0.00 €	0.00 €
Financial Gain	0.00 €	0.00 €	0.00 €	0.00 €	0.00 €
<b>EBT</b>	<b>57,856.25 €</b>	<b>61,958.41 €</b>	<b>65,978.53 €</b>	<b>69,776.97 €</b>	<b>73,604.46 €</b>
Deferred Tax Losses	0.00 €	0.00 €	0.00 €	0.00 €	0.00 €
Corporate Tax	13,017.66 €	13,940.64 €	14,845.17 €	15,699.82 €	16,561.00 €
<b>Net Profit</b>	<b>44,838.59 €</b>	<b>48,017.76 €</b>	<b>51,133.36 €</b>	<b>54,077.15 €</b>	<b>57,043.46 €</b>

TABLE IV FIRST FIVE YEARS INCOME STATEMENT

### 3.2.8 Fundraising Plan

In order to obtain the capital to start the business, I have outlined four sources of potential funding below, although ideally, not all will be necessary. Before applying for any of the four, I plan on creating a short video that will explain the mission and goals of the project, along with a summary of the theoretical background. The aim of this video is to reach Iranians and Iranian artists with whom I can collaborate in the future. I will petition them to respond to the video by submitting a written interest in collaborating with Golaab once it is up and running, pending schedule and payment agreements. I will also ask them to share the video with any and all those who might also be interested in the project, in order to reach as many artists as possible. Through this method I can gain an interest and support of Golaab even before it has opened, but most importantly, I can take the proof of interest from known artists who fit the agenda of Golaab's cultural program to assure the potential sponsors of the project's feasibility and future success.

#### *Institutional Sponsorship*

Ideally, obtaining sponsorship from several foundations or programs will provide the majority of the capital needed for startup. Sponsorship is provided for new projects for many reasons, but the main reason they will most likely sponsor mine will be due to it providing a cultural benefit to the city of Lisbon. Listed below are some of the foundations I have found that might be interested in becoming a sponsor of Golaab, along with a brief description of their activities relative to my project:

- **The Gulbenkian Foundation** – a Portuguese foundation focused on arts, science, and education, one of whose main objectives is “supporting innovative projects that generate progress and adaptability to change”<sup>6</sup>.
- **The Fundação Oriente** – a Portuguese foundation that pursues cultural, educational, and artistic activities linking Portugal and the Orient, including sponsoring visual and performance artist exchanges, and organizing exhibitions and performances<sup>7</sup>. The foundation might be interested collaborating with Golaab specifically regarding the aspects of Persian culture that now geographically belong to Central Asia.
- **The Iran Heritage Foundation** – a UK-based foundation whose mission is to “promote and preserve the history, languages and cultures of Iran and the

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<sup>6</sup> <https://gulbenkian.pt/en/the-foundation/about-us/>

<sup>7</sup> <http://www.foriente.pt/110/goals-and-activity.htm>

Persianate world...by organising and supporting activities of cultural or scholarly merit”<sup>8</sup>.

- **Farhang Foundation** – a US-based foundation whose mission is “to celebrate and promote Iranian art and culture for the benefit of the community at large”<sup>9</sup>. The Farhang Foundation also places a strong emphasis on supporting the efforts of Iranian-Americans as the bearers and communicators of the Iranian heritage.
- **Taslimi Foundation** – a US-based foundation, the Taslimi Foundation, “views the promotion of artistic expression and cultural engagement as integral to building unified communities, and is dedicated to supporting arts programs that inspire a culture of cooperation, tolerance, and cohesion”<sup>10</sup>.
- **Aga Khan Foundation** – a global foundation with a branch in Portugal which, among many others, aims to “promote a better understanding of the legacy, the traditions and the cultural sensitivities of communities from countries with a majority of Muslim population, as well as to promote culture as a powerful catalyst for development”<sup>11</sup>.
- **Lisbon City Council** – the City of Lisbon provides many avenues of support for entrepreneurs, as well as for projects that contribute to the fast growing “Creative Economy”<sup>12</sup>.

### ***Corporate Sponsorship***

Corporate sponsorship is another great way to raise capital for startup, but could prove to be more difficult and/or account for less of the total needed. However, there are a good number of companies in Portugal with interests or trade deals in Iran that could be interested in supporting an associated cultural enterprise. The Portugal-Iran Business Council has shown a willingness to make introductions and can provide an actualized list of potential companies when Golaab is ready to proceed. In order to attract corporations to sponsor Golaab, I will offer tiered benefits relative to the amount given, such as their logo being displayed on all of our materials, or yearly access to our cultural events, for example. I plan to concretize this system at a later time, when I am more familiar with the potential cooperating corporations.

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<sup>8</sup> <http://www.iranheritage.org/>

<sup>9</sup> <https://farhang.org/>

<sup>10</sup> <https://www.taslimifoundation.org/home/art-culture/>

<sup>11</sup> <http://www.akdn.org/where-we-work/europe/portugal/cultural-development-portugal>

<sup>12</sup> <http://www.cm-lisboa.pt/en/business/strategic-areas/creative-economy>

### ***Crowdfunding & Private Donations***

Social media has facilitated the ability to spread awareness about projects and procure funding from individuals. The video I will have already made to reach artists can also serve as a base for a crowdfunding campaign. Individuals around the world can learn about the mission of the project and support as little or as much as possible to help get it off the ground. The campaign would provide tiered gifts, to be determined at a later time, according to donation amounts to encourage participation. In raising capital funds, this method will not be relied on, as it will most likely provide a very small percentage of what will be needed.

### ***Bank Loan***

The last resort to obtaining the full amount of capital needed for startup will be to request a bank loan. The City of Lisbon's program "Lisboa Empreende" provides assistance for entrepreneurs to help secure the best small business loan. Ideally the smallest amount of funds will come from this method as it will need to be paid back with interest.

## CONCLUSION

The question I aimed to answer through my project, Golaab Casa Persa, was if it would be possible to establish a space in Portugal representative of authentic Iranian culture.

Although the scope of the project did not allow me to proceed with opening the business during my writing period and therefore measure the success of the realized project, the conclusions I have made are based on the overall feasibility of the project.

In my first chapter I identified what it was to speak of Iranian culture based on its long history, ethnic varieties, and diasporic branches, and how that causes problems for representation in the Western world. I also discussed the theories on cultural spaces and how a teahouse can also be a place of culture and education. With this background knowledge I researched and compared other spaces with similar goals to that which I intend for my project in order to gain insight into the elements that will make it successful. I also researched through market analysis the demand in Lisbon for the project I propose to assure the city would be a good fit. These methods helped to form a basis for my plan which I then laid out in detail in the third chapter, the business plan. The business plan, although an entry point into the understanding of the legal and technical sides of the business, allowed me to determine what I would need to start the business, from funding through opening day, and then staying maintained. The budget showed me that my revenues will make opening feasible, and the fundraising plan will guide me into getting the capital I need to begin.

Throughout the duration of my research and planning for Golaab I have made many changes, all with the intent to be able to successfully open a space representative of Iranian culture in Lisbon. Some elements I removed with the aim of adding them in at an appropriate, later time, once I reach a level of brand awareness and wide customer-base in Lisbon. Others, I have removed entirely, as my research concluded that they might obstruct my ultimate goal, whether of authentic representation or of sustaining the business.

In the end, I believe I have accomplished what I need to be able to proceed with the opening of the business, and have therefore concluded that there is indeed a viable possibility for the authentic representation of Iranian culture in Portugal.

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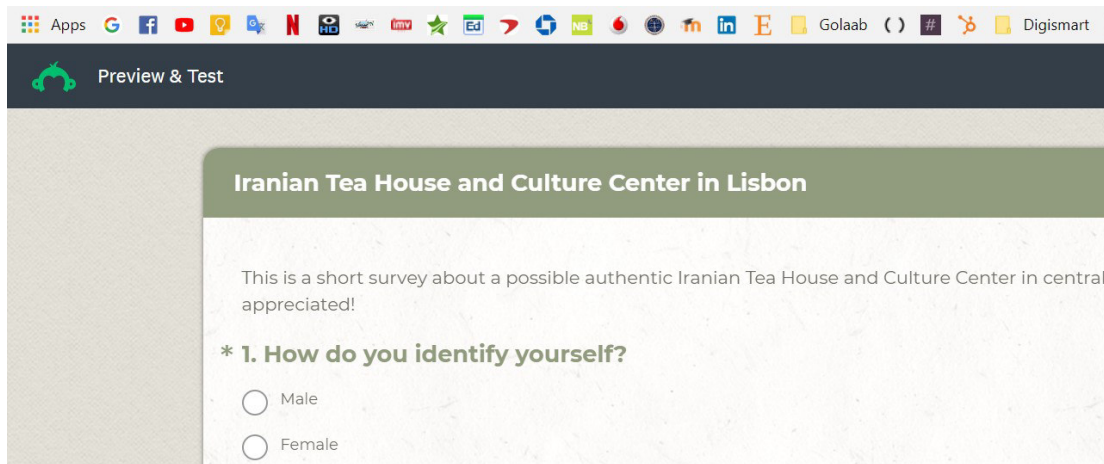
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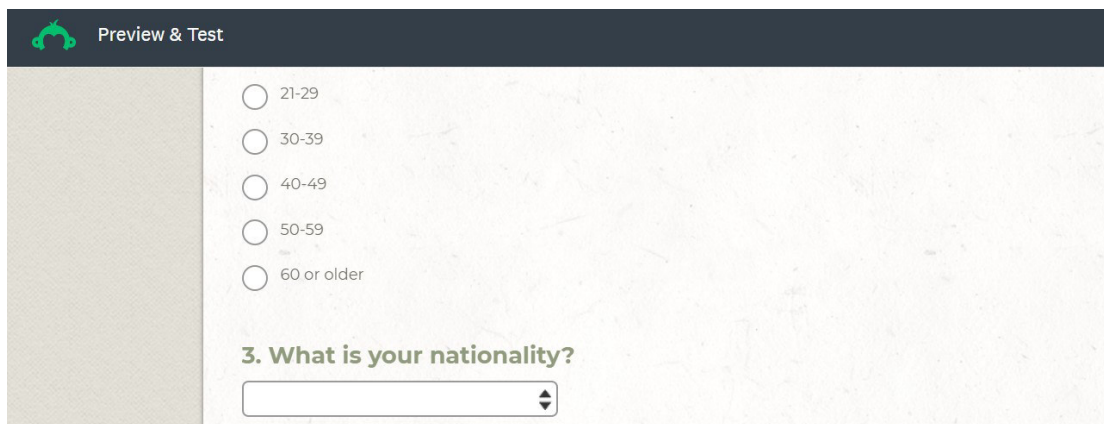
## APPENDICES

### Appendix 1: Digital Survey

The following are screenshots of the 10-question survey given via SurveyMonkey.



The screenshot shows a browser window with a survey preview. The browser's address bar contains various icons and the text 'Golaab ( ) # Digismart'. The survey title is 'Iranian Tea House and Culture Center in Lisbon'. Below the title, there is an introductory text: 'This is a short survey about a possible authentic Iranian Tea House and Culture Center in central Lisbon. It is highly appreciated!'. The first question is '\* 1. How do you identify yourself?' with two radio button options: 'Male' and 'Female'.



The screenshot shows the continuation of the survey preview. It features five radio button options for age groups: '21-29', '30-39', '40-49', '50-59', and '60 or older'. Below these is question '3. What is your nationality?' with a dropdown menu.



Preview & Test

- A lot
- A little more than average
- Basic knowledge
- Nothing at all

**6. How often do you visit Middle Eastern/North African tea and hookah**

- Often
- Occasionally
- Rarely



Preview & Test

- Not likely

**8. Which cultural events would you make it a point to attend?**

- Live music
- Theater
- Poetry readings
- Dance performance



Preview & Test

- Live screenings from home
- Classes
- Film screenings
- Holiday celebrations
- All of them!
- I wouldn't go out of my way for a special event

**9. How important do you think it is to have cultural spaces with events**



**10. How much would you pay to attend the cultural events?**

- Over 20€
- 20€ or less
- 10€ or less
- 5€ or less
- I would only go for free events

Done

## Appendix 2: Print Survey

1. Sex: ( ) male ( ) female
2. How old are you?
3. What is your nationality?
4. What is your living status in Lisbon?
  - a. I live here permanently
  - b. I live here temporarily
  - c. I'm just visiting
5. How much do you know about Iran and its culture?
  - a. A lot
  - b. A little more than average
  - c. Basic knowledge
  - d. Nothing at all
6. Are you curious to know more about Iranian culture?
  - a. Very
  - b. Sort of
  - c. No
  - d. Only because of its current political relevance
7. Have you ever eaten Iranian food?
  - a. Yes
  - b. No
  - c. No but I'd like to try it
8. How likely would you be to visit an Iranian teahouse in Lisbon?
  - a. I would go as soon as possible
  - b. I would go eventually
  - c. I would go only for a special event
  - d. Not likely
9. Would you buy the Iranian tea for your house if you liked it?
  - a. Yes, if I liked it
  - b. I don't know
  - c. Probably not
10. Which cultural events would you make it a point to attend?  
(You may choose more than one)
  - a. Live music
  - b. Theater
  - c. Poetry readings
  - d. Dance performance
  - e. Storytelling
  - f. Discussions
  - g. Art exhibitions
  - h. Film screenings
  - i. Visiting artist lectures
  - j. Live streams from Iran
  - k. Classes (language, cooking, dance, music, etc.)
  - l. Holiday celebrations
  - m. All of them!
  - n. I wouldn't go out of my way to attend an event.
11. How much would you pay to attend a cultural event?
  - a. Over 10€
  - b. 10€ or less
  - c. 5€ or less
  - d. I would only attend free events
12. While at the cafe would you browse the books or digital educative materials about Iranian culture?
  - a. Definitely
  - b. Maybe
  - c. Probably not

13. Would you be interested in buying merchandise from Iran if it was available for sale?
- Definitely
  - Maybe
  - Probably not
14. What kinds of items might you be interested in buying?  
(You may choose more than one)
- Books
  - Film
  - Music
  - Art on display
  - Rugs
  - Packaged tea
  - Saffron
  - Pistachios
  - Household décor
  - Jewelry
  - Scarves
  - Nothing
15. How much would you be willing to spend on merchandise?
- Over 1000€
  - 500-1000€
  - 100-500€
  - 50-100€
  - 20-50€
  - Under 20€
  - Nothing

## **An Iranian Teahouse and Culture Center in Central Lisbon, 2017**



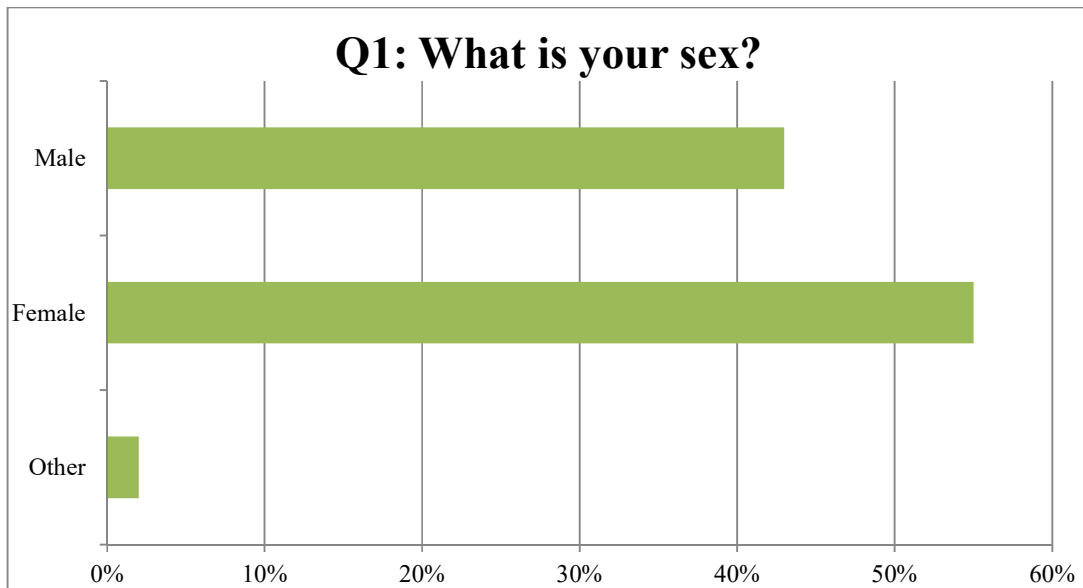
Please take this quick, anonymous survey to help create a better experience for the upcoming Iranian teahouse and culture center. Your answers are greatly appreciated!

Any questions or comments should be directed to Ashi Damvar at [ashi.damvar@gmail.com](mailto:ashi.damvar@gmail.com).

***Thank you!***

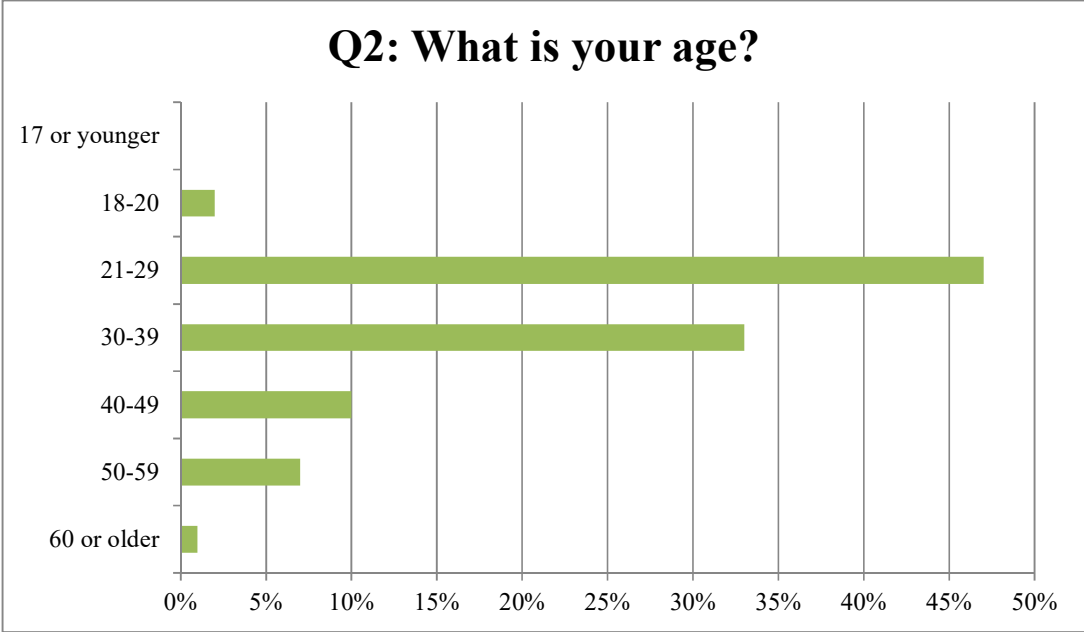
### Appendix 3: Survey Results

As noted in Section 2.2.1, all 17 questions from both the digital and print surveys are compiled together and presented here. When the question was posed in both surveys, the graph is represented in **green**. The two questions I used only in the digital survey are represented by **purple** graphs, and the seven questions I used only in the print survey are represented by **orange** graphs.



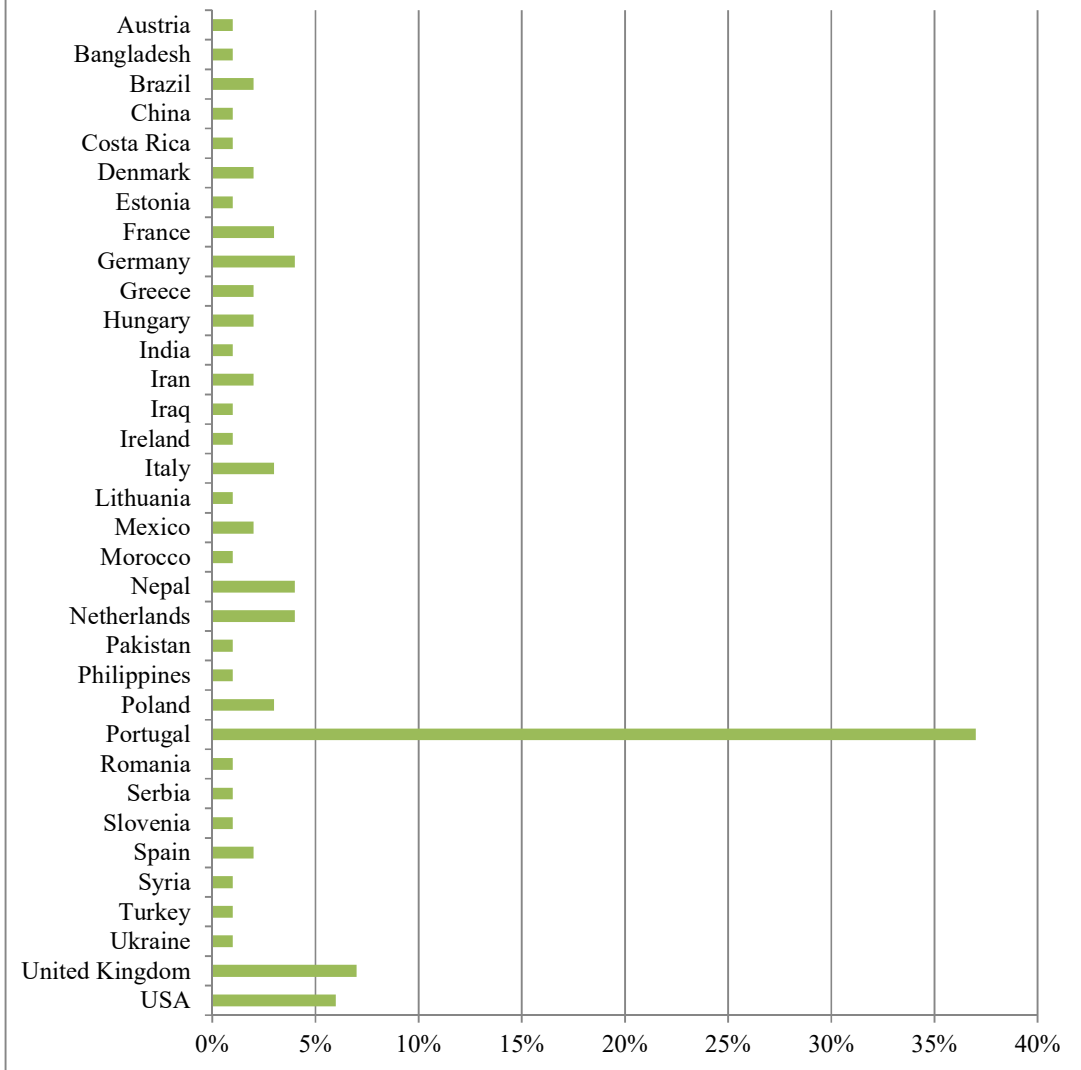
Answer Choices	Responses
Male	48
Female	60
Other*	2
<b>Total</b>	<b>110</b>

\*One of the participants who responded here wrote a joke in the open box next to the answer choice. I am not sure whether this person was male, female, or truly identified as neither.



<b>Answer Choices</b>	<b>Responses</b>
17 or younger	0
18-20	2
21-29	52
30-39	36
40-49	11
50-59	8
60 or older	1
<b>Total</b>	<b>110</b>

### Q3: What is your nationality?

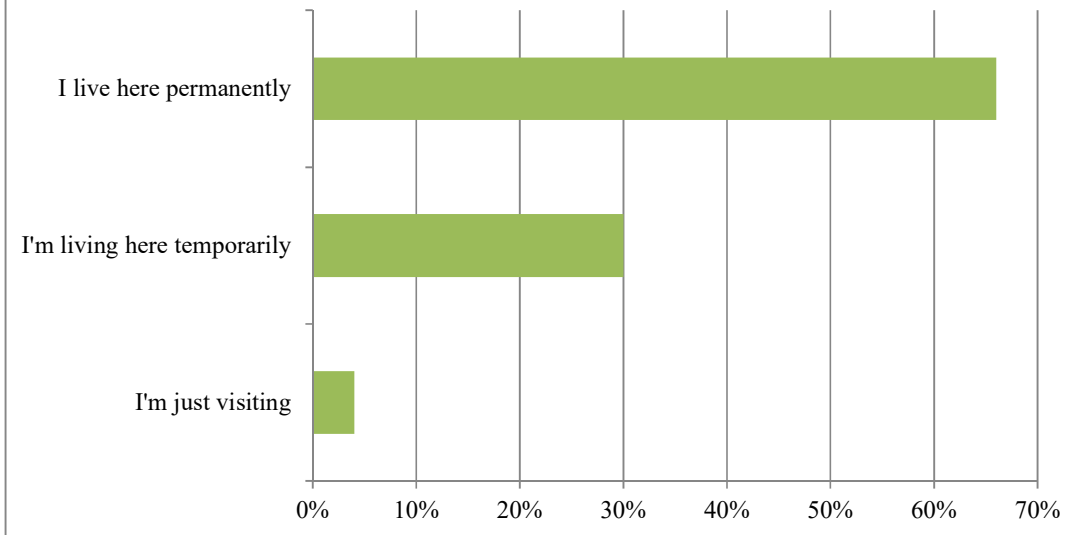


Answer Choices	Responses
Austria	1
Bangladesh	1
Brazil	2
China	1
Costa Rica	1
Denmark	2
Estonia	1
France	3
Germany	4
Greece	2
Hungary	2
India	1

Iran	2
Iraq	1
Ireland	1
Italy	3
Lithuania	1
Mexico	2
Morocco	1
Nepal	4
Netherlands	4
Pakistan	1
Philippines	1
Poland	3
Portugal	40
Romania	1
Serbia	1
Slovenia	1
Spain	2
Syria	1
Turkey	1
Ukraine	1
United Kingdom	8
United States of America	7
<b>Total</b>	<b>108*</b>

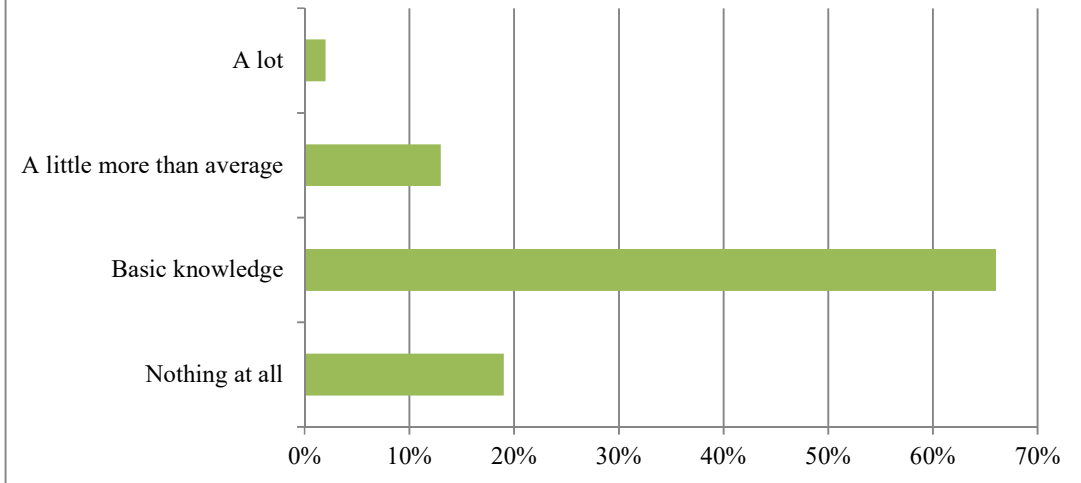
\*Two participants chose not to respond to this question.

### Q4: What is your living status in Lisbon?



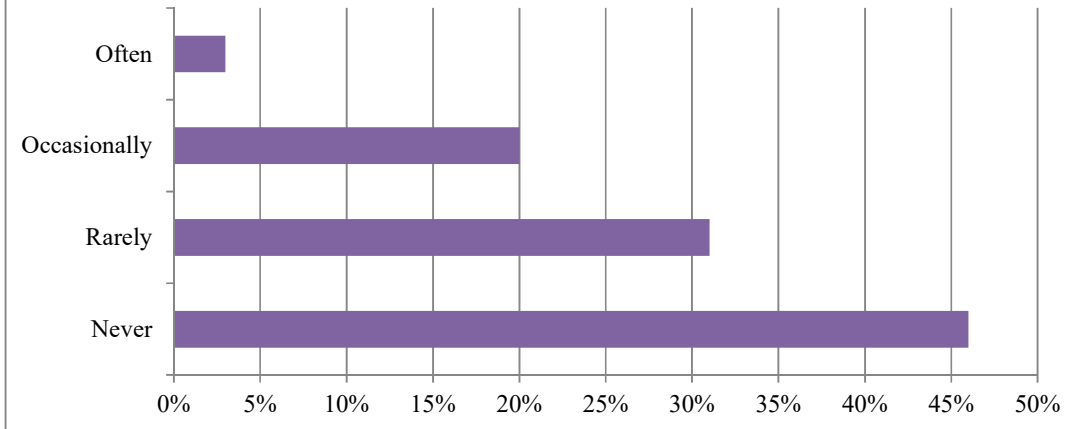
<b>Answer Choices</b>	<b>Responses</b>
I live here permanently	73
I'm living here temporarily	33
I'm just visiting	4
<b>Total</b>	<b>110</b>

### Q5: How much do you know about Iran and its culture?



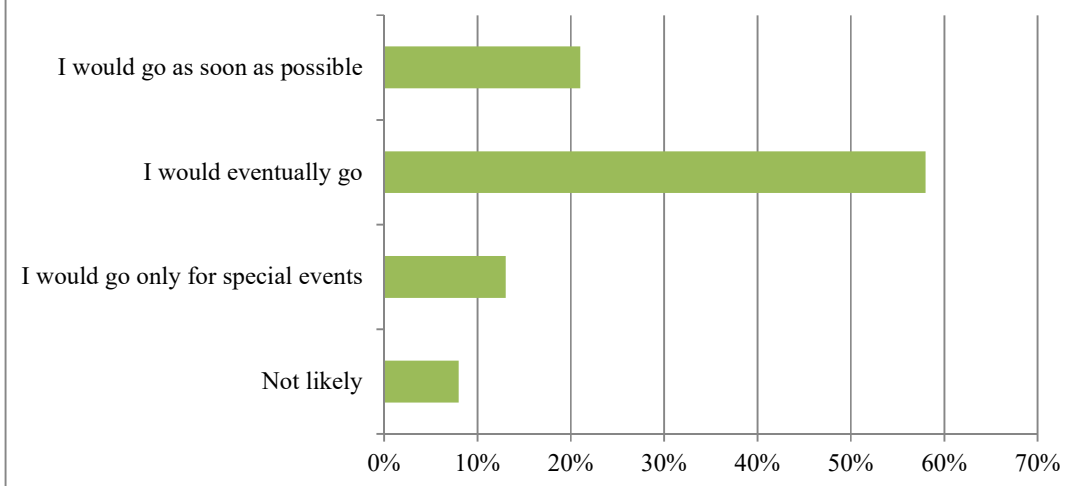
<b>Answer Choices</b>	<b>Responses</b>
A lot	2
A little more than average	14
Basic knowledge	73
Nothing at all	21
<b>Total</b>	<b>110</b>

**Q6: How often do you visit Middle Eastern/North African teahouses and hookah cafes?**



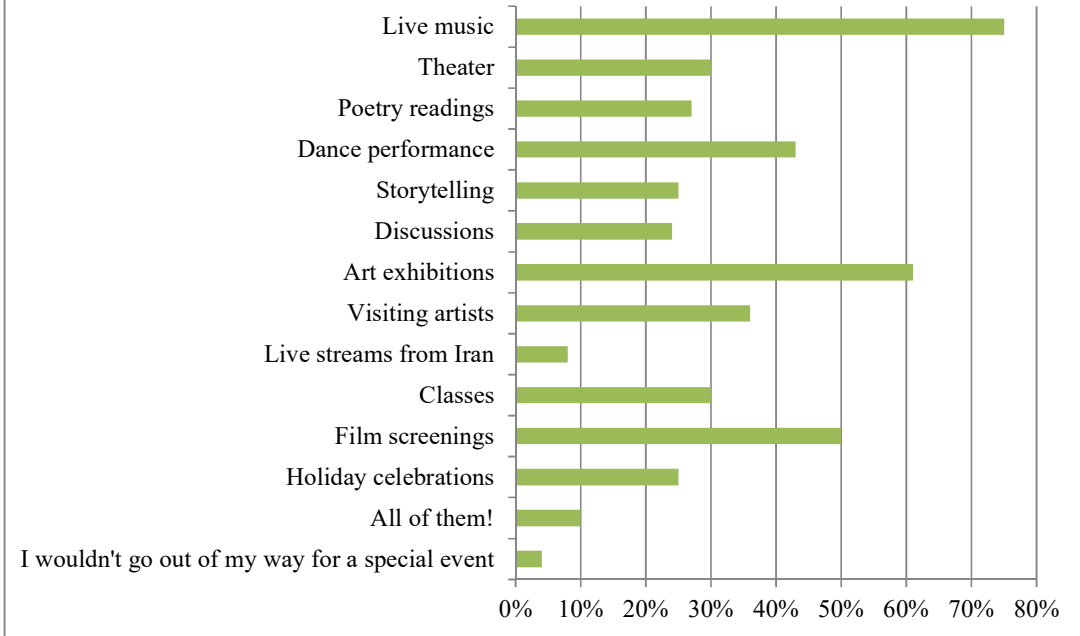
<b>Answer Choices</b>	<b>Responses</b>
Often	3
Occasionally	17
Rarely	27
Never	40
<b>Total</b>	<b>87</b>

### Q7: How likely would you be to visit an Iranian teahouse in Lisbon?



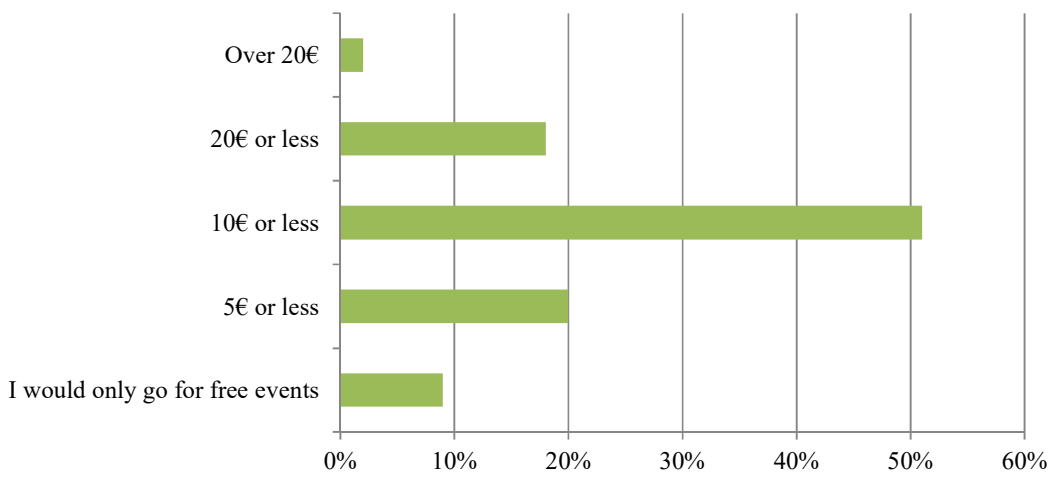
<b>Answer Choices</b>	<b>Responses</b>
I would go as soon as possible	23
I would eventually go	64
I would go only for special events	14
Not likely	9
<b>Total</b>	<b>110</b>

## Q8: Which cultural events would you make it a point to attend?



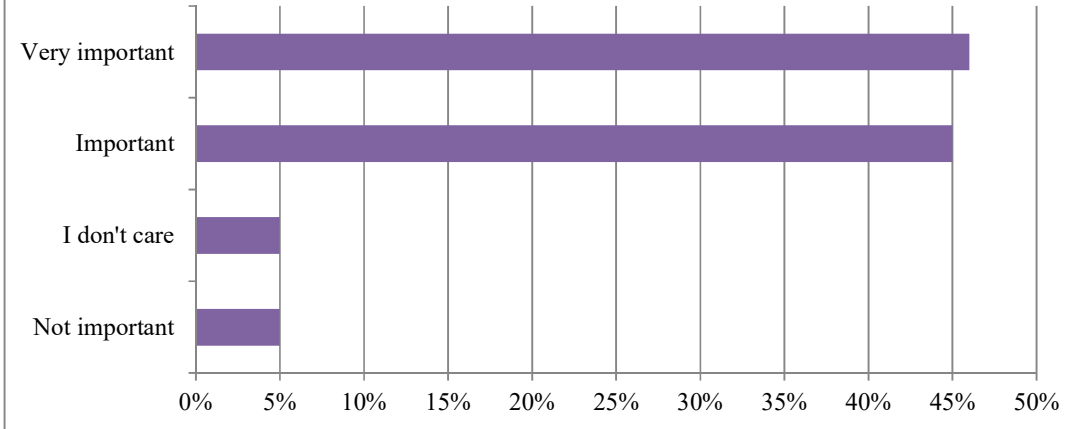
Answer Choices	Responses
Live music	83
Theater	33
Poetry readings	30
Dance performances	47
Storytelling	28
Discussions	26
Art exhibitions	67
Visiting artists	40
Live streams from Iran	9
Classes	30
Film screenings	55
Holiday celebrations	27
All of them!	10
I wouldn't go out of my way for a special event	4
<b>Total Respondents</b>	<b>110</b>

### Q9: How much would you pay to attend the cultural events?



<b>Answer Choices</b>	<b>Responses</b>
Over 20€	2
20€ or less	20
10€ or less	56
5€ or less	22
I would only go for free events	10
<b>Total</b>	<b>110</b>

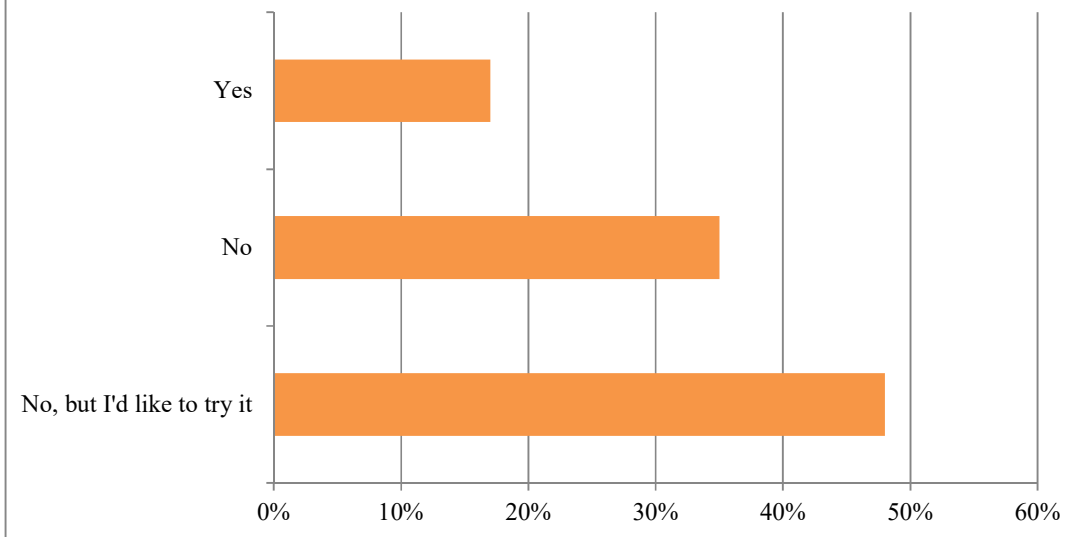
**Q10: How important do you think it is to have cultural spaces with events such as this one in Lisbon?**



<b>Answer Choices</b>	<b>Responses</b>
Very important	39
Important	38
I don't care	4
Not important	4
<b>Total</b>	<b>85*</b>

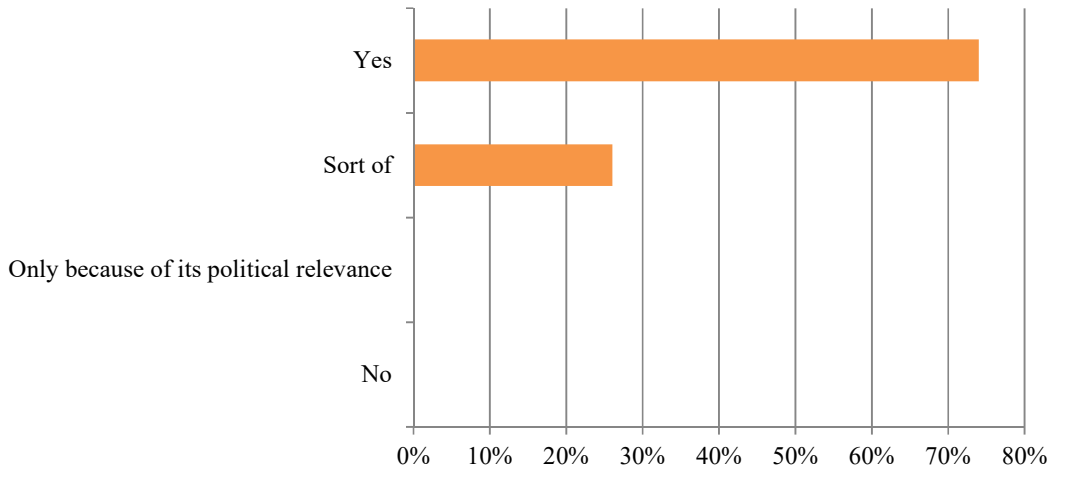
\*Two participants chose not to respond to this question.

### Q11: Have you ever eaten Iranian food?



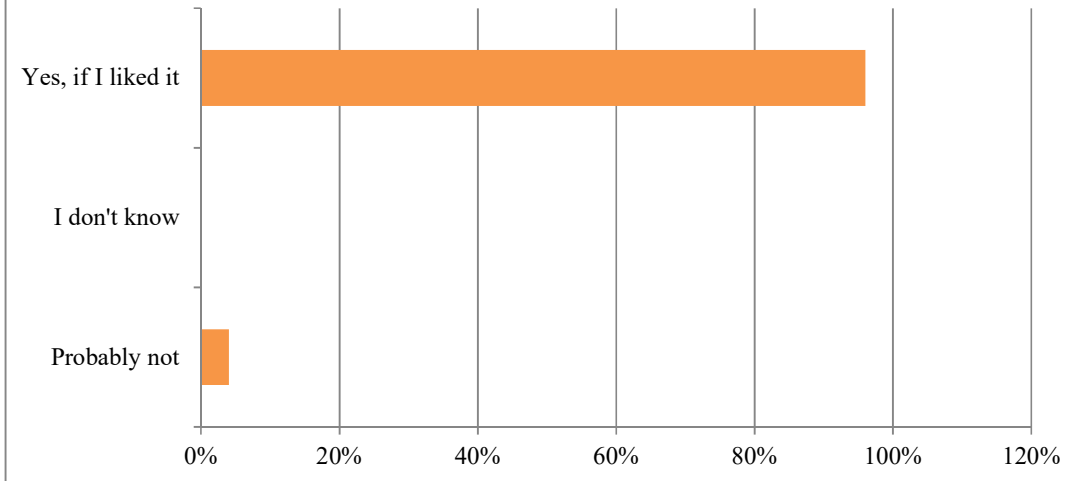
<b>Answer Choices</b>	<b>Responses</b>
Yes	4
No	8
No, but I'd like to try it	11
<b>Total</b>	<b>23</b>

## Q12: Are you curious to know more about Iranian culture?



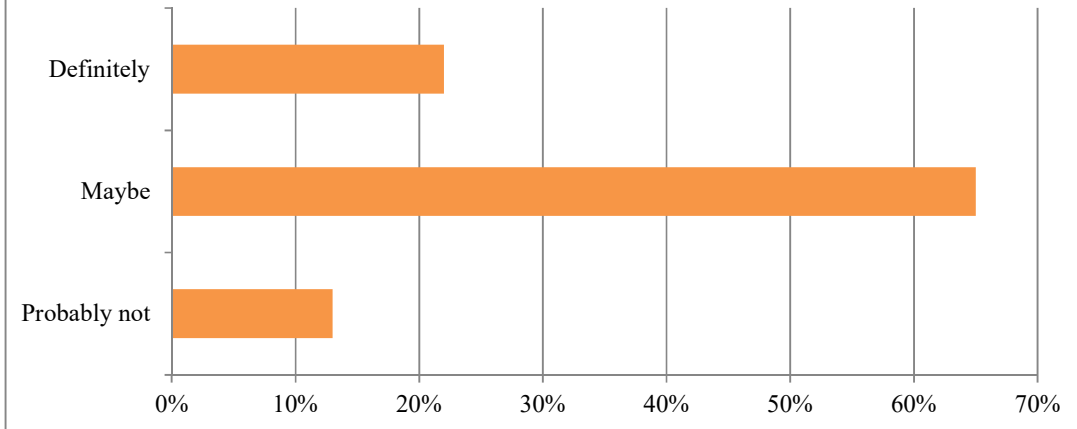
Answer Choices	Responses
Yes	17
Sort of	6
Only because of its political relevance	0
No	0
<b>Total</b>	<b>23</b>

### Q13: Would you buy the Iranian tea for your house if you liked it?



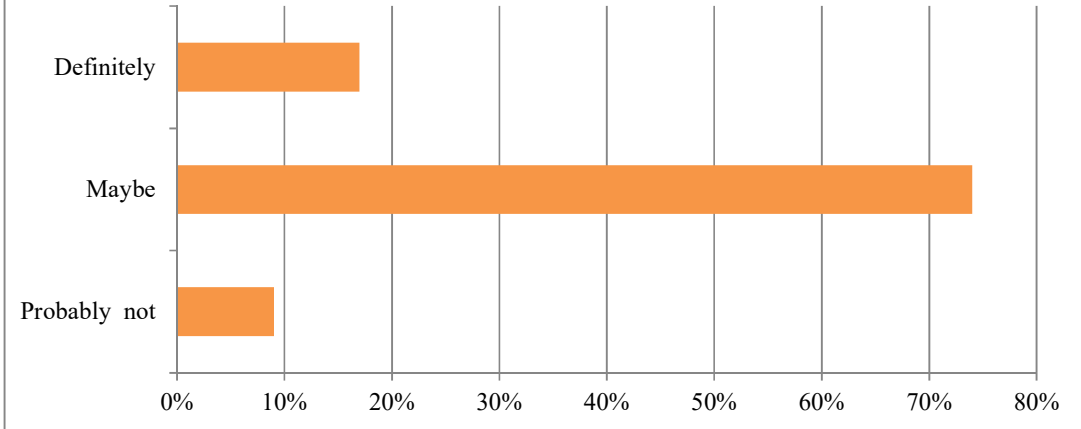
<b>Answer Choices</b>	<b>Responses</b>
Yes, if I liked it	22
I don't know	0
Probably not	1
<b>Total</b>	<b>23</b>

**Q14: While at the cafe, would you browse the books or digital educative materials about Iranian culture?**



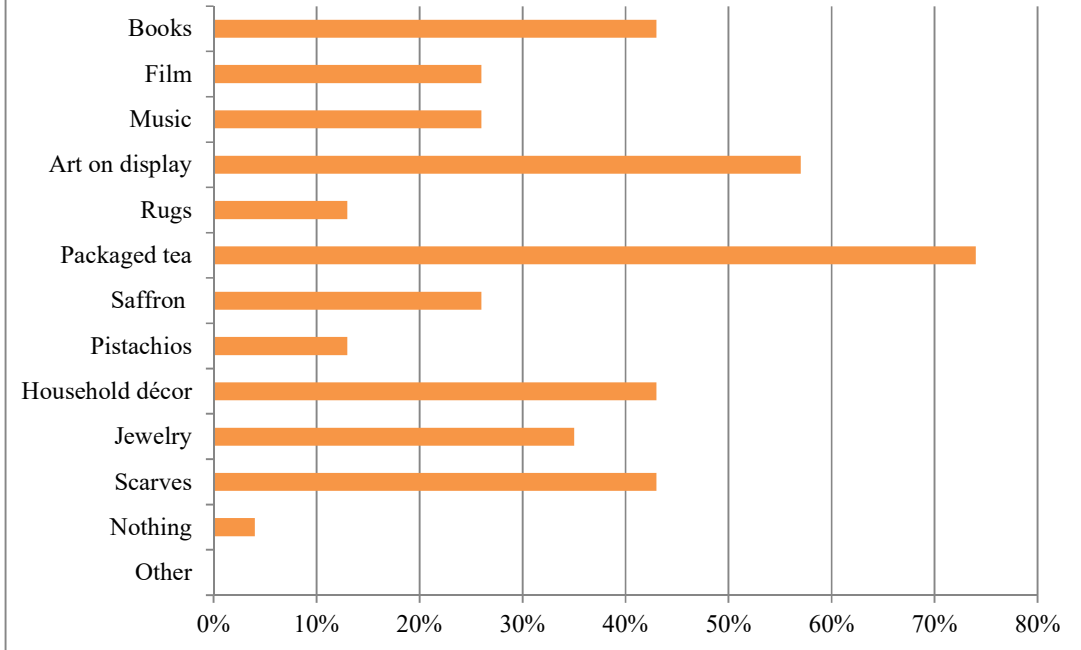
<b>Answer Choices</b>	<b>Responses</b>
Definitely	5
Maybe	15
Probably not	3
<b>Total</b>	<b>23</b>

**Q15: Would you be interested in buying merchandise from Iran if it was available for sale?**



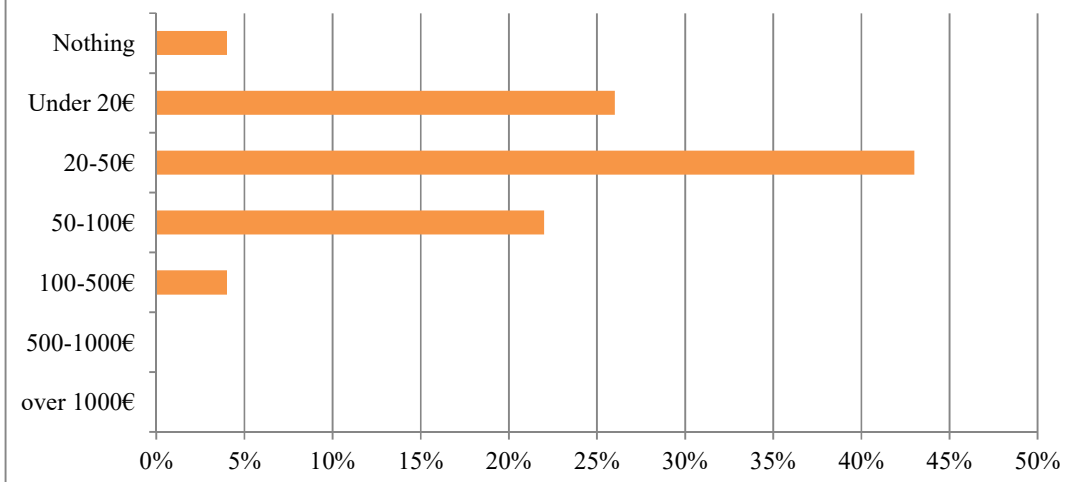
<b>Answer Choices</b>	<b>Responses</b>
Definitely	4
Maybe	17
Probably not	2
<b>Total</b>	<b>23</b>

## Q16: What kinds of items might you be interested in buying?



Answer Choices	Responses
Books	10
Film	6
Music	6
Art on display	13
Rugs	3
Packaged tea	17
Saffron	6
Pistachios	3
Household décor	10
Jewelry	8
Scarves	10
Nothing	1
Other	0
<b>Total Respondents</b>	<b>23</b>

### Q17: How much would you be willing to spend on merchandise?



<b>Answer Choices</b>	<b>Responses</b>
Nothing	1
Under 20€	6
20-50€	10
50-100€	5
100-500€	1
500-1000€	0
Over 1000€	0
<b>Total</b>	<b>23</b>



## Appendix 5: Menu

The menu below serves only as a list of the menu items with their prices, not as the official menu to be given to customers, which will be designed at a later time.

Tea Pots (about 8 cups)		
	Lahijan Grade A Black	€8
	Ceylon Black	€6
	No-Tea Tea	€5
Add-Ins (for tea pots only)		
	Cardamom	€1
	Saffron	€1
	Rosewater	€1
	Orange Blossom Water	€1
Tea Cups		
	Lahijan Grade A Black	€2
	Ceylon Black	€1.5
	Herbal Tea Bag	€1.5
Other Drinks		
	Turkish Coffee	€2
	Cardamom Rose Hot Chocolate	€3.5
	Saffron Milkshake	€3.5
Sharbat (Persian Soda)		
	Cinnamon-Mint	€3
	Pomegranate	€3
	Sour Cherry	€3
	Sekanjabin	€3
	Rose	€3
Snacks		
	Mixed Nuts & Dates	€2.5
	Persian Spread (Persian bread, fresh cheese, 3 Persian jams, butter, walnuts, mint, and parsley)	€8
Sweets		
	Naan-e-nokhodchi (chickpea cookies)	€1
	Nabaat (saffron rock candy)	€1
	Gaz (pistachio nougat)	€1.5
	Pashmak (pistachio cotton candy)	€1
	Sohan (pistachio and saffron peanut brittle)	€1
	Koloocheh (date cookies)	€1
Gheilyoon (Hookah)		
	Hookah with one flavor & one coal replacement	€10
	Extra coal	€1

## Appendix 6: Logo

Golaab's logo was designed by Sourena Parham, an Iranian-American graphic designer and one of the creators of the bilingual cultural website [ShahreFarang.com](http://ShahreFarang.com). The image is the word "Golaab" written in Iranian calligraphy, with the color of the dot that forms the final "b" evoking the deep red of Iranian tea and carpets.



**GOLAAB**

CASA PERSA

## Appendix 7: Budget

### Raw Data (pg.1)

Item		Cost per Single Measurement	Portion per Serving	Cost per Serving of Ingredient	Total Cost per Serving	Gross Price	Net Price	Percent of Costs	Gross Margin
<b>Tea</b>	Lahijan Black Tea Pot (8 cups)	€0.0081/g	30g	€ 0.24	€ 0.50	€ 8.00	€ 7.0796	7.063%	92.938%
	naan-e nokhodchi	€0.0088/g	30g	€ 0.26					
	Lahijan Black Tea Cup	€0.0081/g	3.75g	-	€ 0.03	€ 2.00	€ 1.7699	1.695%	98.305%
	Ceylon Black Tea Pot	€0.00912/g	15g	€ 0.14	€ 0.40	€ 6.00	€ 5.3097	7.533%	92.467%
	naan-e nokhodchi	€0.0088/g	30g	€ 0.26					
	Ceylon Black Tea Cup	€0.00912/g	1.875g	-	€ 0.02	€ 1.50	€ 1.3274	1.507%	98.493%
	Herbal Tea Bag Cup	€0.09/bag	1 bag	-	€ 0.09	€ 1.50	€ 1.3274	6.780%	93.220%
<b>Coffee</b>	Turkish Coffee no sugar (Sade)	€0.011/g	7.5g	-	€ 0.08	€ 2.00	€ 1.7699	4.520%	95.480%
	Turkish Coffee medium sugar (Orta)	€0.011/g	7.5g	€ 0.08	€ 0.083	€ 2.00	€ 1.7699	4.690%	95.311%
	sugar	€0.00074/g	4g	€ 0.003					
	Turkish Coffee heavy sugar (Sekerli)	€0.011/g	7.5g	€ 0.08	€ 0.086	€ 2.00	€ 1.7699	4.859%	95.141%
	sugar	€0.00074/g	8g	€ 0.006					
<b>Add-ins</b>	Cardamom	€0.0288/g	.28g	-	€ 0.008	€ 1.00	€ 0.8850	0.904%	99.096%
	Saffron	€0.5120/g	.035g	-	€ 0.02	€ 1.00	€ 0.8850	2.260%	97.740%
	Rose Water	€0.0030/ml	70ml	-	€ 0.21	€ 1.00	€ 0.8850	23.730%	76.270%
	Orange Blossom Water	€0.0034/ml	70ml	-	€ 0.24	€ 1.00	€ 0.8850	27.120%	72.880%
<b>Non-Caffein/No Tea-Tea Pot</b>					€ 0.50	€ 5.00	€ 4.4248	11.307%	88.693%
	saffron	€0.5120/g	.035g	€ 0.02					
	rosewater	€0.0030/ml	70ml	€ 0.21					
	cardamom	€0.0288/g	.14g	€ 0.004					
	sugar	€0.00074/g	8g	€ 0.006					
	naan-e nokhodchi	€0.0088/g	30g	€ 0.26					
	Cardamom Rose Hot Chocolate				€ 0.62	€ 3.50	€ 3.0973	20.146%	79.854%
	cardamom	€0.0288/g	.14g	€ 0.004					
	milk	€0.00049/ml	475ml	€ 0.23					
	crushed chocolate	€0.0039/g	40g	€ 0.16					
	condensed milk	€0.00249/g	19g	€ 0.05					
	cocoa powder	€0.006/g	14.76g	€ 0.09					
	rosewater	€0.0030/ml	30ml	€ 0.09					
	Saffron Milkshake				€ 0.63	€ 3.50	€ 3.0973	20.405%	79.595%
	milk	€0.00049/ml	250ml	€ 0.12					
	ice cream	€0.00159/ml	250ml	€ 0.40					
	saffron	€0.5120/g	.035g	€ 0.02					
	cardamom	€0.0288/g	.07g	€ 0.002					
	rosewater	€0.0030/ml	30ml	€ 0.09					
	Cinnamon Mint Syrup				€ 0.54				
	sugar	€0.00074/g	194g	€ 0.14					
	vinegar	€0.00076/ml	15ml	€ 0.01					
	mint	€0.022/g	15g	€ 0.33					
	cinnamon	€0.0160g	4g	€ 0.06					
	Sharbat-e Darchin-o-Na'ane				€ 0.50	€ 3.00	€ 2.6549	18.833%	81.167%
	cinnamon mint syrup	€0.0018/ml	50ml	€ 0.09					
	agua das pedras	€0.00137/ml	300ml	€ 0.41					
	Sharbat-e Anar								
anar syrup		50ml							
agua das pedras	€0.00137/ml	300ml	€ 0.41						
Sharbat-e Albaloo				€ 0.65	€ 3.00	€ 2.6549	24.483%	75.517%	
albaloo syrup	€0.0048/ml	50ml	€ 0.24						
agua das pedras	€0.00137/ml	300ml	€ 0.41						
Sharbat-e Sekanjabin				€ 0.57	€ 3.00	€ 2.6549	21.470%	78.530%	
sekanjabin syrup	€0.0032/ml	50ml	€ 0.16						
agua das pedras	€0.00137/ml	300ml	€ 0.41						
Sharbat-e Golaab				€ 0.71	€ 3.00	€ 2.6549	26.743%	73.257%	
agua das pedras	€0.00137/ml	300ml	€ 0.41						
rose syrup	€0.006/ml	50ml	€ 0.30						

## Raw Data (continued)

<b>Snacks</b>	mixed nuts	€0,0104/g	120g		€ 1.25	€ 2.50	€ 2.2124	56.410%	43.590%
	Persian spread				€ 2.67	€ 8.00	€ 7.0796	37.714%	62.286%
	bread	€0.60/pc	1pc		€ 0.60				
	fresh cheese	€0.0055/g	100g		€ 0.55				
	rose jam	€0.0055/g	50g		€ 0.28				
	albaloo jam	€0.0051/g	50g		€ 0.26				
	carrot jam	€0.0046/g	50g		€ 0.23				
	butter	€0.00556/g	50g		€ 0.28				
	walnuts	€0.01427/g	100g		€ 0.36				
	mint	€0.022/g	5g		€ 0.11				
<b>Sweets</b>	Naan-e nokhodchi	€0.0088/g	30g	-	€ 0.26	€ 1.00	€ 0.88	29.380%	70.620%
	Nabaat	€0.0121/g	15g	-	€ 0.18	€ 1.00	€ 0.88	20.340%	79.660%
	Gaz	€0.0179/g	25g	-	€ 0.45	€ 1.50	€ 1.33	33.900%	66.100%
	Pashmak	€0.0079/g	25g	-	€ 0.20	€ 1.00	€ 0.88	22.600%	77.400%
	Sohan	€0.0057/g	25g	-	€ 0.14	€ 1.00	€ 0.88	15.820%	84.180%
	Koloocheh	€0.0028/g	50g	-	€ 0.14	€ 1.00	€ 0.88	15.820%	84.180%
<b>Hookah</b>	One flavor, one coal replacement				€ 1.25	€ 10.00	€ 8.85	14.125%	85.875%
	Tobacco	€0.04568/g	20g		€ 0.91				
	Mouthpieces	€0.10/pc	2pc		€ 0.20				
	Coals	€0.005/g	27.78g		€ 0.14				
	Extra coals	€0.005/g	13.89g	-	€ 0.07	€ 1.00	€ 0.88	7.910%	92.090%

## Direct Costs & Revenues

	Item	Consumption %	Total Cost per Serving	Final Gross Price	Avg Cost of Item in Group	Avg Price of Item in Group	% Customers Buying from This Category
		100%					
<b>Tea</b>	Lahijan Black Tea Pot (8 cups)	0.30	€ 0.50	€ 8.00	€ 0.26	€ 4.40	50%
	Lahijan Black Tea Cup	0.10	€ 0.03	€ 2.00			
	Ceylon Black Tea Pot	0.20	€ 0.40	€ 6.00			
	Ceylon Black Tea Cup	0.20	€ 0.02	€ 1.50			
	Herbal Tea Bag Cup	0.20	€ 0.09	€ 1.50			
		100%					
<b>Coffee</b>	Turkish Coffee no sugar (Sade)	0.33	€ 0.08	€ 2.00	€ 0.08	€ 2.00	25%
	Turkish Coffee medium sugar (Orta)	0.33	€ 0.083	€ 2.00			
	Turkish Coffee heavy sugar (Sekerli)	0.33	€ 0.086	€ 2.00			
		100%					
<b>Add-ins</b>	Cardamom	0.25	€ 0.008	€ 1.00	€ 0.12	€ 1.00	25%
	Saffron	0.25	€ 0.02	€ 1.00			
	Rose Water	0.25	€ 0.21	€ 1.00			
	Orange Blossom Water	0.25	€ 0.24	€ 1.00			
		100%					
<b>Caffeine</b>	No Tea-Tea Pot	0.11	€ 0.50	€ 5.00	€ 0.53	€ 2.67	25%
	Cardamom Rose Hot Chocolate	0.11	€ 0.62	€ 3.50			
	Saffron Milkshake	0.11	€ 0.63	€ 3.50			
	Cinnamon Mint Syrup	0.11	€ 0.54				
	Sharbat-e Darchin-o-Na'ane	0.11	€ 0.50	€ 3.00			
	Sharbat-e Anar	0.11					
	Sharbat-e Albaloo	0.11	€ 0.65	€ 3.00			
	Sharbat-e Sekanjabin	0.11	€ 0.57	€ 3.00			
	Sharbat-e Golaab	0.11	€ 0.71	€ 3.00			
		100%					
<b>Snacks</b>	dates	0.50	€ 1.25	€ 2.50	€ 1.96	€ 5.25	20%
	Persian spread	0.50	€ 2.67	€ 8.00			
		100%					
<b>Sweets</b>	Naan-e nokhodchi	0.17	€ 0.26	€ 1.00	€ 0.23	€ 1.08	50%
	Nabaat	0.17	€ 0.18	€ 1.00			
	Gaz	0.17	€ 0.45	€ 1.50			
	Pashmak	0.17	€ 0.20	€ 1.00			
	Sohan	0.17	€ 0.14	€ 1.00			
	Koloocheh	0.17	€ 0.14	€ 1.00			
		100%					
<b>Hookah</b>	One flavor, one coal replacement	0.90	€ 1.25	€ 10.00	€ 1.13	€ 9.10	15%
	Extra coals	0.10	€ 0.07	€ 1.00			

	Avg Cost of Item in Group	Avg Price of Item in Group	% Customers Buying from This Category	Cost Bad	Rev Bad	Net Bad	Cost Mean	Rev Mean	Net mean	Cost Good	Rev Good	Net Good
Tea	€ 0.26	€ 4.40	50%	191 €	3,300 €	3,109 €	383 €	6,600 €	6,218 €	574 €	9,900 €	9,326 €
Coffee	€ 0.08	€ 2.00	25%	31 €	750 €	719 €	62 €	1,500 €	1,438 €	93 €	2,250 €	2,157 €
Add-ins	€ 0.12	€ 1.00	25%	45 €	375 €	330 €	90 €	750 €	660 €	134 €	1,125 €	991 €
Non-Caffeine	€ 0.53	€ 2.67	25%	197 €	1,000 €	803 €	394 €	2,000 €	1,606 €	591 €	3,000 €	2,409 €
Snacks	€ 1.96	€ 5.25	20%	588 €	1,575 €	987 €	1,176 €	3,150 €	1,974 €	1,764 €	4,725 €	2,961 €
Sweets	€ 0.23	€ 1.08	50%	171 €	813 €	641 €	343 €	1,625 €	1,283 €	514 €	2,438 €	1,924 €
Hookah	€ 1.13	€ 9.10	15%	255 €	2,048 €	1,793 €	509 €	4,095 €	3,586 €	764 €	6,143 €	5,378 €
<b>Total</b>				1,478 €	9,860 €	8,382 €	2,956 €	19,720 €	16,764 €	4,435 €	29,580 €	25,145 €
<b>Total (No VAT)</b>				1,478 €	8,726 €	7,247 €	2,956 €	17,451 €	14,495 €	4,435 €	26,177 €	21,742 €
<b>Yearly</b>				17,739 €	104,708 €	86,969 €	35,478 €	209,416 €	173,938 €	53,216 €	314,124 €	260,907 €

## Assets & Other Costs

Item		Fixed Cost	Monthly Cost
Kitchenware	Toaster Oven	€ 70.00	-
	Microwave	€ 70.00	-
	Refridgerator/Display	€ 1,000.00	-
	Freezer	€ 200.00	-
	Cutlery	€ 100.00	-
	Dishes	€ 200.00	-
	Dishwasher	€ 400.00	-
	Serving equipment	€ 200.00	-
	Tea and coffee machines	€ 200.00	-
	Soup Pot	€ 100.00	-
<b>Total</b>	<b>€ 2,540.00</b>	<b>€ -</b>	
Décor	Rugs	€ 4,000.00	-
	Tapestries for tables	€ 100.00	-
	Pillows	€ 500.00	-
	Rug Cleaning	-	€ 200.00
	Seating & Tables	€ 3,000.00	-
	General décor	€ 2,000.00	-
<b>Total</b>	<b>€ 9,600.00</b>	<b>€ 200.00</b>	
Tech	POS + Computer	€ 500.00	-
	Office Equipment	€ 500.00	-
	Sound System	€ 500.00	-
	Surveillance	€ 200.00	-
<b>Total</b>	<b>€ 1,700.00</b>	<b>€ -</b>	
Services	Legal	€ 400.00	-
	Accounting	-	€ 100.00
	Bank	-	€ 10.00
	Marketing	-	€ 100.00
	Website & Graphic Design	€ 2,000.00	€ 50.00
	Phone+Internet	-	€ 100.00
	Film & Music Licenses	-	€ 100.00
<b>Total</b>	<b>€ 2,400.00</b>	<b>€ 460.00</b>	
Location	Rent	-	€ 2,000.00
	Monthly Utilities	-	€ 300.00
	Architecture	€ 150,000.00	-
	Maintenance	-	€ 50.00
	Salaries	-	€ 3,000.00
<b>Total</b>	<b>€ 150,000.00</b>	<b>€ 5,350.00</b>	
Artist Expenses	Flight	-	€ 200.00
	Visa Fees	-	€ 50.00
	Hotel	-	€ 200.00
	Meals	-	€ 100.00
<b>Total</b>	<b>€ -</b>	<b>€ 550.00</b>	
Visual Art Equipment	Insurance	-	€ 100.00
	Display Equipment	€ 100.00	-
	Lighting	€ 500.00	-
<b>Total</b>	<b>€ 600.00</b>	<b>€ 100.00</b>	
Performance Equipment	Projector + Screen or TV	€ 1,000.00	-
	Microphones	€ 100.00	-
	Lighting	€ 100.00	-
<b>Total</b>	<b>€ 1,200.00</b>	<b>€ -</b>	
<b>Total Fixed Costs</b>		<b>€ 168,040.00</b>	<b>Total Monthly Costs</b>
		<b>€ 168,040.00</b>	<b>€ 6,660.00</b>

Other Expenses

\*Inflation Rate 2%

Description	Qt.	Price net of VAT	Price with VAT	Monthly Expense	2018	2019	2020	2021	2022
<b>Salaries</b>									
Monthly Wages	1	-	-	€ 3,000.00	€ 42,000.00	€ 42,840.00	€ 43,696.80	€ 44,570.74	€ 45,462.15
<b>Décor</b>									
Rug Cleaning	1	€ 162.60	€ 200.00	€	€ 2,400.00	€ 2,448.00	€ 2,496.96	€ 2,546.90	€ 2,597.84
<b>Services</b>									
Legal (annual)	1	-	-	-	€ 400.00	€ 408.00	€ 416.16	€ 424.48	€ 432.97
Accounting	1	€ 81.30	€ 100.00	€ 100.00	€ 1,200.00	€ 1,224.00	€ 1,248.48	€ 1,273.45	€ 1,298.92
Bank	1	€ 8.13	€ 10.00	€ 10.00	€ 120.00	€ 122.40	€ 124.85	€ 127.34	€ 129.89
Marketing	1	€ 81.30	€ 100.00	€ 100.00	€ 1,200.00	€ 1,224.00	€ 1,248.48	€ 1,273.45	€ 1,298.92
Website & Graphic Design (annual)	1	-	-	-	€ 2,000.00	€ 2,040.00	€ 2,080.80	€ 2,122.42	€ 2,164.86
Website & Graphic Design	1	€ 40.65	€ 50.00	€ 50.00	€ 600.00	€ 612.00	€ 624.24	€ 636.72	€ 649.46
Phone+Internet	1	€ 81.30	€ 100.00	€ 100.00	€ 1,200.00	€ 1,224.00	€ 1,248.48	€ 1,273.45	€ 1,298.92
Film & Music Licenses	1	€ 81.30	€ 100.00	€ 100.00	€ 1,200.00	€ 1,224.00	€ 1,248.48	€ 1,273.45	€ 1,298.92
<b>Location</b>									
Rent	1	€ 1,626.02	€ 2,000.00	€ 2,000.00	€ 24,000.00	€ 24,480.00	€ 24,969.60	€ 25,468.99	€ 25,978.37
Monthly Utilities	1	€ 243.90	€ 300.00	€ 300.00	€ 3,600.00	€ 3,672.00	€ 3,745.44	€ 3,820.35	€ 3,896.76
Maintenance	1	€ 40.65	€ 50.00	€ 50.00	€ 600.00	€ 612.00	€ 624.24	€ 636.72	€ 649.46
<b>Artist Expenses</b>									
Flight	1	€ 162.60	€ 200.00	€ 200.00	€ 2,400.00	€ 2,448.00	€ 2,496.96	€ 2,546.90	€ 2,597.84
Visa Fees	1	€ 40.65	€ 50.00	€ 50.00	€ 600.00	€ 612.00	€ 624.24	€ 636.72	€ 649.46
Hotel	1	€ 162.60	€ 200.00	€ 200.00	€ 2,400.00	€ 2,448.00	€ 2,496.96	€ 2,546.90	€ 2,597.84
Meals	1	€ 81.30	€ 100.00	€ 100.00	€ 1,200.00	€ 1,224.00	€ 1,248.48	€ 1,273.45	€ 1,298.92
<b>Visual Art Equipment</b>									
Insurance	1	€ 81.30	€ 100.00	€ 100.00	€ 1,200.00	€ 1,224.00	€ 1,248.48	€ 1,273.45	€ 1,298.92
<b>Total</b>									
					€ 90,240.00	€ 92,044.80	€ 93,885.70	€ 95,763.41	€ 97,678.68



## CAPEX Annual Depreciation

Annual Depreciation												
Description	Qt.	Price net of VAT	Price with VAT	Total Value	Lifetime	Dep.	Acq. Date	2018	2019	2020	2021	2022
<b>Kitchenware</b>												
Toaster Oven	1	56.91 €	70.00 €	56.91 €	5	20%	2018	11.38 €	11.38 €	11.38 €	11.38 €	11.38 €
Microwave	1	56.91 €	70.00 €	56.91 €	3	33%	2018	18.97 €	18.97 €	18.97 €		
Refrigerator/Display	1	813.01 €	1,000.00 €	813.01 €	7	14%	2018	116.14 €	116.14 €	116.14 €	116.14 €	116.14 €
Freezer	1	162.60 €	200.00 €	162.60 €	5	20%	2018	32.52 €	32.52 €	32.52 €	32.52 €	32.52 €
Cutlery	1	81.30 €	100.00 €	81.30 €	5	20%	2018	16.26 €	16.26 €	16.26 €	16.26 €	16.26 €
Dishes	1	162.60 €	200.00 €	162.60 €	1	100%	2018	162.60 €				
Dishwasher	1	325.20 €	400.00 €	325.20 €	5	20%	2018	65.04 €	65.04 €	65.04 €	65.04 €	65.04 €
Serving equipment	1	162.60 €	200.00 €	162.60 €	3	33%	2018	54.20 €	54.20 €	54.20 €		
Tea and coffee machines	1	162.60 €	200.00 €	162.60 €	5	20%	2018	32.52 €	32.52 €	32.52 €	32.52 €	32.52 €
Soup Pot	1	81.30 €	100.00 €	81.30 €	2	50%	2018	40.65 €				
<b>Décor</b>												
Rugs	1	3,252.03 €	4,000.00 €	3,252.03 €	5	20%	2018	650.41 €	650.41 €	650.41 €	650.41 €	650.41 €
Tapestries for tables	1	81.30 €	100.00 €	81.30 €	1	100%	2018	81.30 €				
Pillows	1	406.50 €	500.00 €	406.50 €	1	100%	2018	406.50 €				
Seating & Tables	1	2,439.02 €	3,000.00 €	2,439.02 €	5	20%	2018	487.80 €	487.80 €	487.80 €	487.80 €	487.80 €
General décor	1	1,626.02 €	2,000.00 €	1,626.02 €	5	20%	2018	325.20 €	325.20 €	325.20 €	325.20 €	325.20 €
<b>Tech</b>												
POS + Computer	1	406.50 €	500.00 €	406.50 €	2	50%	2018	203.25 €	203.25 €			
Office Equipment	1	406.50 €	500.00 €	406.50 €	2	50%	2018	203.25 €	203.25 €			
Sound System	1	406.50 €	500.00 €	406.50 €	5	20%	2018	81.30 €	81.30 €	81.30 €	81.30 €	81.30 €
Surveillance	1	162.60 €	200.00 €	162.60 €	5	20%	2018	32.52 €	32.52 €	32.52 €	32.52 €	32.52 €
<b>Illocation</b>												
Architecture	1	121,951.22 €	150,000.00 €	121,951.22 €	20	5%	2018	6,097.56 €	6,097.56 €	6,097.56 €	6,097.56 €	6,097.56 €
<b>Visual Art Equipment</b>												
Display Equipment	1	81.30 €	100.00 €	81.30 €	5	20%	2018	16.26 €	16.26 €	16.26 €	16.26 €	16.26 €
Lighting	1	406.50 €	500.00 €	406.50 €	5	20%	2018	81.30 €	81.30 €	81.30 €	81.30 €	81.30 €
<b>Performance Equipment</b>												
Projector + Screen or TV	1	813.01 €	1,000.00 €	813.01 €	5	20%	2018	162.60 €	162.60 €	162.60 €	162.60 €	162.60 €
Microphones	1	81.30 €	100.00 €	81.30 €	3	33%	2018	27.10 €	27.10 €	27.10 €	27.10 €	27.10 €
Lighting	1	81.30 €	100.00 €	81.30 €	5	20%	2018	16.26 €	16.26 €	16.26 €	16.26 €	16.26 €
<b>Total</b>								<b>9,422.92 €</b>	<b>8,772.51 €</b>	<b>8,325.36 €</b>	<b>8,225.09 €</b>	<b>8,225.09 €</b>

## CAPEX Accumulated Depreciation

Accumulated Depreciation												
Description	Qt.	Price net of VAT	Price with VAT	Total Value	Lifetime	Dep.	Acq. Date	2018	2019	2020	2021	2022
<b>Kitchenware</b>												
Toaster Oven	1	€ 56.91	€ 70.00	€ 56.91	5	20%	2018	11.38	22.76	34.15	45.53	56.91
Microwave	1	€ 56.91	€ 70.00	€ 56.91	3	33%	2018	18.97	37.94	56.91	56.91	56.91
Refrigerator/Display	1	€ 813.01	€ 1,000.00	€ 813.01	7	14%	2018	116.14	232.29	348.43	464.58	580.72
Freezer	1	€ 162.60	€ 200.00	€ 162.60	5	20%	2018	32.52	65.04	97.56	130.08	162.60
Cutlery	1	€ 81.30	€ 100.00	€ 81.30	5	20%	2018	16.26	32.52	48.78	65.04	81.30
Dishes	1	€ 162.60	€ 200.00	€ 162.60	1	100%	2018	162.60	162.60	162.60	162.60	162.60
Dishwasher	1	€ 325.20	€ 400.00	€ 325.20	5	20%	2018	65.04	130.08	195.12	260.16	325.20
Serving equipment	1	€ 162.60	€ 200.00	€ 162.60	3	33%	2018	54.20	108.40	162.60	162.60	162.60
Tea and coffee machines	1	€ 162.60	€ 200.00	€ 162.60	5	20%	2018	32.52	65.04	97.56	130.08	162.60
Soup Pot	1	€ 81.30	€ 100.00	€ 81.30	2	50%	2018	40.65	81.30	81.30	81.30	81.30
<b>Décor</b>												
Rugs	1	€ 3,252.03	€ 4,000.00	€ 3,252.03	5	20%	2018	650.41	1,300.81	1,951.22	2,601.63	3,252.03
Tapestries for tables	1	€ 81.30	€ 100.00	€ 81.30	1	100%	2018	81.30	81.30	81.30	81.30	81.30
Pillows	1	€ 406.50	€ 500.00	€ 406.50	1	100%	2018	406.50	406.50	406.50	406.50	406.50
Seating & Tables	1	€ 2,439.02	€ 3,000.00	€ 2,439.02	5	20%	2018	487.80	975.61	1,463.41	1,951.22	2,439.02
General décor	1	€ 1,626.02	€ 2,000.00	€ 1,626.02	5	20%	2018	325.20	650.41	975.61	1,300.81	1,626.02
<b>Tech</b>												
POS + Computer	1	€ 406.50	€ 500.00	€ 406.50	2	50%	2018	203.25	406.50	406.50	406.50	406.50
Office Equipment	1	€ 406.50	€ 500.00	€ 406.50	2	50%	2018	203.25	406.50	406.50	406.50	406.50
Sound System	1	€ 406.50	€ 500.00	€ 406.50	5	20%	2018	81.30	162.60	243.90	325.20	406.50
Surveillance	1	€ 162.60	€ 200.00	€ 162.60	5	20%	2018	32.52	65.04	97.56	130.08	162.60
<b>Nlocation</b>												
Architecture	1	€ 121,951.22	€ 150,000.00	€ 121,951.22	20	5%	2018	6,097.56	12,195.12	18,292.68	24,390.24	30,487.80
<b>Visual Art Equipment</b>												
Display Equipment	1	€ 81.30	€ 100.00	€ 81.30	5	20%	2018	16.26	32.52	48.78	65.04	81.30
Lighting	1	€ 406.50	€ 500.00	€ 406.50	5	20%	2018	81.30	162.60	243.90	325.20	406.50
<b>Performance Equipment</b>												
Projector + Screen or TV	1	€ 813.01	€ 1,000.00	€ 813.01	5	20%	2018	162.60	325.20	487.80	650.41	813.01
Microphones	1	€ 81.30	€ 100.00	€ 81.30	3	33%	2018	27.10	54.20	81.30	81.30	81.30
Lighting	1	€ 81.30	€ 100.00	€ 81.30	5	20%	2018	16.26	32.52	48.78	65.04	81.30
<b>Total</b>								9,422.92	18,195.43	26,520.79	34,745.88	42,970.96

CAPEX Net Assets

Net Assets												
Description	Qt.	Price net of VAT	Price with VAT	Total Value	Lifetime	Dep.	Acq. Date	2018	2019	2020	2021	2022
<b>Kitchenware</b>												
Toaster Oven	1	56.91 €	70.00 €	56.91 €	5	20%	2018	45.53 €	34.15 €	22.76 €	11.38 €	- €
Microwave	1	56.91 €	70.00 €	56.91 €	3	33%	2018	37.94 €	18.97 €	- €	- €	- €
Refrigerator/Display	1	813.01 €	1,000.00 €	813.01 €	7	14%	2018	696.86 €	580.72 €	464.58 €	348.43 €	232.29 €
Freezer	1	162.60 €	200.00 €	162.60 €	5	20%	2018	130.08 €	97.56 €	65.04 €	32.52 €	- €
Cutlery	1	81.30 €	100.00 €	81.30 €	5	20%	2018	65.04 €	48.78 €	32.52 €	16.26 €	- €
Dishes	1	162.60 €	200.00 €	162.60 €	1	100%	2018	- €	- €	- €	- €	- €
Dishwasher	1	325.20 €	400.00 €	325.20 €	5	20%	2018	260.16 €	195.12 €	130.08 €	65.04 €	- €
Servicing equipment	1	162.60 €	200.00 €	162.60 €	3	33%	2018	108.40 €	54.20 €	- €	- €	- €
Tea and coffee machines	1	162.60 €	200.00 €	162.60 €	5	20%	2018	130.08 €	97.56 €	65.04 €	32.52 €	- €
Soup Pot	1	81.30 €	100.00 €	81.30 €	2	50%	2018	40.65 €	- €	- €	- €	- €
<b>Décor</b>												
Rugs	1	3,252.03 €	4,000.00 €	3,252.03 €	5	20%	2018	2,601.63 €	1,951.22 €	1,300.81 €	650.41 €	- €
Tapestries for tables	1	81.30 €	100.00 €	81.30 €	1	100%	2018	- €	- €	- €	- €	- €
Pillows	1	406.50 €	500.00 €	406.50 €	1	100%	2018	- €	- €	- €	- €	- €
Seating & Tables	1	2,439.02 €	3,000.00 €	2,439.02 €	5	20%	2018	1,951.22 €	1,463.41 €	975.61 €	487.80 €	- €
General décor	1	1,626.02 €	2,000.00 €	1,626.02 €	5	20%	2018	1,300.81 €	975.61 €	650.41 €	325.20 €	- €
<b>Tech</b>												
POS + Computer	1	406.50 €	500.00 €	406.50 €	2	50%	2018	203.25 €	- €	- €	- €	- €
Office Equipment	1	406.50 €	500.00 €	406.50 €	2	50%	2018	203.25 €	- €	- €	- €	- €
Sound System	1	406.50 €	500.00 €	406.50 €	5	20%	2018	325.20 €	243.90 €	162.60 €	81.30 €	- €
Surveillance	1	162.60 €	200.00 €	162.60 €	5	20%	2018	130.08 €	97.56 €	65.04 €	32.52 €	- €
<b>Location</b>												
Architecture	1	121,951.22 €	150,000.00 €	121,951.22 €	20	5%	2018	115,853.66 €	109,756.10 €	103,658.54 €	97,560.98 €	91,463.41 €
<b>Visual Art Equipment</b>												
Display Equipment	1	81.30 €	100.00 €	81.30 €	5	20%	2018	65.04 €	48.78 €	32.52 €	16.26 €	- €
Lighting	1	406.50 €	500.00 €	406.50 €	5	20%	2018	325.20 €	243.90 €	162.60 €	81.30 €	- €
<b>Performance Equipment</b>												
Projector + Screen or TV	1	813.01 €	1,000.00 €	813.01 €	5	20%	2018	650.41 €	487.80 €	325.20 €	162.60 €	- €
Microphones	1	81.30 €	100.00 €	81.30 €	3	33%	2018	54.20 €	27.10 €	- €	- €	- €
Lighting	1	81.30 €	100.00 €	81.30 €	5	20%	2018	65.04 €	48.78 €	32.52 €	16.26 €	- €
<b>Total</b>								<b>125,243.75 €</b>	<b>116,471.23 €</b>	<b>108,145.88 €</b>	<b>99,920.79 €</b>	<b>91,695.70 €</b>

## Financial Statements

INCOME STATEMENT					
	2018	2019	2020	2021	2022
<i>Corporate Tax</i>	22.5%	*includes Corporate Tax of 21% accrued of 1,5% municipal tax			
<i>Revenue &amp; Cost Growth</i>	3%				
<b>Sales</b>	209,415.93 €	215,698.41 €	222,169.36 €	228,834.44 €	235,699.47 €
<b>COGS</b>	35,477.62 €	36,541.95 €	37,638.21 €	38,767.35 €	39,930.37 €
<b>Labor Costs</b>	42,000.00 €	42,840.00 €	43,696.80 €	44,570.74 €	45,462.15 €
<b>Other Expenses</b>	46,320.00 €	47,246.40 €	48,191.33 €	49,155.15 €	50,138.26 €
Décor	2,400.00 €	2,448.00 €	2,496.96 €	2,546.90 €	2,597.84 €
Services	7,920.00 €	8,078.40 €	8,239.97 €	8,404.77 €	8,572.86 €
Location	28,200.00 €	28,764.00 €	29,339.28 €	29,926.07 €	30,524.59 €
Artist Expenses	6,600.00 €	6,732.00 €	6,866.64 €	7,003.97 €	7,144.05 €
Visual Art Equipment	1,200.00 €	1,224.00 €	1,248.48 €	1,273.45 €	1,298.92 €
<b>EBITDA</b>	85,618.31 €	89,070.06 €	92,643.02 €	96,341.20 €	100,168.69 €
<b>Depreciation</b>	27,762.06 €	27,111.65 €	26,664.50 €	26,564.23 €	26,564.23 €
<b>EBIT</b>	57,856.25 €	61,958.41 €	65,978.53 €	69,776.97 €	73,604.46 €
<b>Financial Expenses</b>	0.00 €	0.00 €	0.00 €	0.00 €	0.00 €
<b>Financial Gain</b>	0.00 €	0.00 €	0.00 €	0.00 €	0.00 €
<b>EBT</b>	57,856.25 €	61,958.41 €	65,978.53 €	69,776.97 €	73,604.46 €
<b>Deferred Tax Losses</b>	0.00 €	0.00 €	0.00 €	0.00 €	0.00 €
<b>Corporate Tax</b>	13,017.66 €	13,940.64 €	14,845.17 €	15,699.82 €	16,561.00 €
<b>Net Profit</b>	44,838.59 €	48,017.76 €	51,133.36 €	54,077.15 €	57,043.46 €