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# Ethnic Foods and Multicultural Tastes: Entrepreneurship and Work in Gastronomy of Brazilian Migrants in Italy and Portugal

Andrey Felipe Sgorla \*

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**Abstract:** This article delves into gastronomic entrepreneurship in the food and beverage among Brazilian migrants in Italy and Portugal, shedding light on its significance for social inclusion and the dynamics of ethnic communities. The article explores entrepreneurship as a tool for mobilising individual resources, encompassing cultural, social, and economic capital, to improve migrants' livelihoods. In summary, the gastronomic entrepreneurship of migrants is a tool that generates income and promotes social inclusion, cultural diversity, and the preservation of culinary traditions, thereby contributing to social cohesion and enriching host communities. This study holds significant implications for understanding social and cultural dynamics in contemporary globalised societies, underscoring the importance of gastronomy as a vehicle for integration and cultural expression.

**Keywords:** *Gastronomic entrepreneurship; migration; social inclusion; cultural identity; ethnic gastronomy.*

## 1. Introduction

Entrepreneurship is a form of mobilisation of all the resources of the individual in terms of cultural, social, and economic capital, aiming at improving their living conditions (De Bruin. Dupuis, 2003). It is a

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\* Andrey Felipe Sgorla is a Postdoctoral Research Fellow at the Sant'Anna School of Advanced Studies (Italy). E-mail address: [afsgorla@gmail.com](mailto:afsgorla@gmail.com).

relational process through which people participate with the surrounding society and express their agency - defining and legitimising their individuality (Pfeilstetter, 2022). In this sense, the role of entrepreneurship in the context of increased mobility of people, goods, and ideas brought about by globalisation (Appadurai, 1996) can be considered a way forward for social integration, specifically in-migrant communities.

Food is an ever-moving element that accompanies any migration phenomena, which causes changes in food uses and the communities of departure and arrival. Ethnic foods are defined as foods originating from an ethnic group's heritage and culture that uses its knowledge of local ingredients of plant and animal origin (Kwon, 2015). Food has a bond with those who produce it and, at the same time, constructs new identities; it is a product that creates and nurtures new spaces of daily cultural life for all social levels, also becoming part of the collective imaginary that defines a national community (Cattarulla, 2019).

In all cultures, food is sharing, community, and hospitality; it is an international language that is not spoken but tasted and felt. Food can help build relationships worldwide; it is a tacit ambassador, uniting people from different cultures who would not otherwise cross paths and immediately providing common ground. Food is a symbolic medium for making statements about cultural identity, national identity (James, 1997), and social class/status (Bourdieu, 1984).

Migration and integration of immigrants are essential aspects of contemporary globalised society. In this sense, a fundamental question arises about how to promote the full participation of immigrants in the host society. The study is carried out through ethnographic research to identify and explore the experiences of entrepreneurship and work in the gastronomic sector of Brazilian immigrants in Italy and Portugal and their contribution to social inclusion, providing job opportunities, cultural interaction, and participation in the local community.

Ethnic and immigrant businesses have been included in recent debates about migration (Ramadani et al., 2019), as the ventures bring a sense of belonging to ethnic communities (Casado et al., 2020). Food has symbolic and cultural values, rescuing immigrants' sense of community, as seen in culinary speciality stores and traditional restaurants in ethnic enclaves; in addition to growing consumer interest in authentic and traditional products, ventures can generate wealth and jobs, introduce new eating habits, and promote typical immigrant festivities (Everts, 2010).

Ethnic cuisine also falls within the renewed interest in food and artisanal production (Bell & Vachhani, 2020; Naudin & Patel, 2020; Ocejó, 2017; Thurnell-Read, 2019; Ratten, 2022), which makes "neo-artisanal"

industries artisanal producers such as artisanal coffee roasters, cider makers, craft brewers, potters, gin distillers, barbers, artisanal ice cream makers, and whole-animal butchers (Land, 2018; Scott, 2017)-a way to make a living and an attractive alternative to unemployment or increasingly precarious and low-paid employment in service occupations (Jakob, 2017; Luckmann, 2018). In addition, neo-craft industries have especially attracted young adults because these occupations are vocations that provide personal and lifestyle meaning, in which there are values such as autonomy, improvisation, creativity, competence, playfulness, local identity, and pride of work (Sennett, 2008; Carr & Gibson, 2016; Thurnell-Read, 2014; Ocejo, 2010).

Migrant culinary entrepreneurship can give visibility, singularise, and qualify migrants' capabilities by transforming their stories, identities, and culinary skills into 'valuable assets' (Lugosi, Allis, 2019). According to Scott and others (2012), entrepreneurs mobilise migrants' cultural capital to create use value (i.e., chefs' culinary skills produce tasty and attractive food), highlight the identity of countries of origin with the experiences of consuming *ethnic food* and that has an exchange value in a cultural market (Bourdieu, 1984), besides introducing, in the host country, food and culinary practices rooted in the culture and values of cultural and gastronomic diversity, in this case, Brazilian variety, as well as providing sustainable income for Brazilian entrepreneurs abroad.

The study is conducted through a literature review and an empirical analysis developed through qualitative case studies using methodologies such as in-depth interviews, participant observation and virtual ethnography on the businesses' Facebook and Instagram pages. The case studies were based on the experiences of Brazilians as craft brewers in Lisbon, Portugal and Brazilians who own a craft gelateria in Arezzo, Tuscany, Italy. The characteristics of the Brazilians' entrepreneurial experiences are articulated with the literature on migrant entrepreneurship and with the literature on artisanal entrepreneurship, and explores the resources used - and the trajectories and opportunities taken - to undertake in the host country, highlighting the interactions between contextual conditions and individual socio-cultural and economic resources in the entrepreneurial process. Migrant entrepreneurship presents promising opportunities in a growing multi-ethnic society, but it needs to be analysed in each social, cultural and economic context.

The study will serve as a model for the study of other migratory experiences in the field of gastronomy, will reinforce the importance of policies and projects for the inclusion of migrants and will give visibility to the experiences of entrepreneurs, particularly Brazilian culture, diversity

and multiculturalism, as well as stimulating new studies and contributing to the Brazilian migrant community by sharing information, experiences, licenses and business models.

## 2. Artisanal Entrepreneurship

In academic literature, the subgenres of "craft-based entrepreneurship" (Smith, 1967), "artisan entrepreneur," and "craft entrepreneurship" are gaining increasing recognition (Hoyte, 2019; Ferreira et al., 2019; Pret & Cogan, 2019; Ratten et al., 2019; Crowley, 2019; Solomon-Blake & Mathias, 2020), resulting in a growing body of literature with special editions and calls for book chapters on the subject. Indeed, regarding entrepreneurial identity, the "artisan-entrepreneur" possesses a specific identity, often based on their particular art form and industry standards, commonly identified as an artist, sculptor, ceramist, etc., rather than an entrepreneur. Many actively reject the entrepreneurial identity in favour of one more aligned with the creative sector. Furthermore, in the past, craft entrepreneurship has been associated with subsistence entrepreneurship and small/micro-businesses (see Pret and Cogan 2019), as well as a specific type of creative personality centred on four personality-based identity dimensions: cultural heritage, community entrepreneurship, craftsmanship, and innovation (Hoyte, 2019).

Crowley (2019) states that "craft entrepreneurship" encompasses marketing goods and products intrinsically linked to manual creation, locality, and tradition. Crowley argues that much of the research on artisan entrepreneurs has thus far focused on micro and meso-levels, neglecting macro-behavioural aspects. Similarly, Hill (2020) contends that artisans engage in collaborative business solutions that emerge from the interaction between product materiality, social relationships, and personal resources, such as entrepreneurial social capital.

There are several definitions of artisan. According to the Cambridge Dictionary, a craftsman is a person who performs skilled work with their own hands. Tweneboah-Koduah and Adusei (2016) define artisans as people with special skills in manually producing products from simple materials. They have the art of creating a unique functional or decorative piece of an object using traditional techniques. The International Labour Organization (2003) defines artisans as making handmade products. They usually work individually but can often be helped by family members, friends, or apprentices, even a limited number of workers, with whom they are constantly in close personal contact. This contact generates a sense of intellectual community and attachment to the craft.



Craft entrepreneurship has strong ties to the culture and lifestyle sector. All artisans incorporate some form of cultural practice into their business activities. Craft entrepreneurs are the same as other types of entrepreneurs seeking market opportunities. Still, they differ in their use of manual techniques and tradition in business practices. The products made by artisans can be called artisanal because of the simple tools used to make them (Jones, Klapper, Ratten, & Fayolle, 2018). These products are typically customised and inspired by an ethnicity or culture. The skills needed to make handmade products require years of practice and training. This gives handmade products a distinctive aesthetic appeal to buyers.

Craft practices play a significant role in livelihood options in developing countries (Pret & Cogan, 2019). Traditionally, craft businesses have been strongly tied to specific places and localities, often associated with cultural business typologies (Brown, 2015). In the literature, artisans are differentiated by the nature of their activities, while in other cases, they are classified based on distinct purposes or values (Tregear, 2005). Over time, artisans have created valuable products in their communities to meet social demands.

Artisanal products are those made by artisans, entirely by hand or with the aid of manual or even mechanical tools, as long as the artisan's direct manual contribution remains the most substantial component of the final product. They are products without restrictions in quantity and use raw materials from sustainable sources. The uniqueness of craft products comes from their distinctive characteristics, which can be helpful to aesthetic, artistic, creative, culturally related, decorative, functional, traditional, religious, socially symbolic, and significant.

Recent literature dealing with handicrafts sees artisans who also operate as sole proprietorships or microenterprises as requiring practical skills, material knowledge, and creation skills, as well as entrepreneurial skills such as business management and personal techniques, e.g., networking (Luckman, 2015; Luckman, Andrew, 2020).

Viewing craft entrepreneurship as the enterprise's creation, organisation, and management mode is essential. Applying human skills leads to product design and manual labour to create valuable products or services with some aesthetic value. "Craft entrepreneurs" make a living by creating significant value using manual labour. Craft entrepreneurs have a very high technical mastery and possess specific practical skills as experts in their respective fields.

The motivations behind pursuing craft entrepreneurship and definitions of success in the craft sector are diverse (Naudin & Patel, 2020). However, they are commonly associated with the desire for autonomy and

job satisfaction (Banks, 2010) or the preservation of craft practices (Tregear, 2003) rather than financial gain. Handicrafts and manual labour are often considered authentic and meaningful work (Bell et al., 2018), countering standardised mass production and global mass consumerism (Dudley, 2014; Luckman, 2015). However, craft economies and the work and experiences of craft entrepreneurs are also influenced by their relationship to production and consumption (Bell et al., 2018; Luckman, 2015; Naudin & Patel, 2020).

According to April (2022), craft entrepreneurs are driven by their imagination, creativity, and desire to experiment and express themselves. This identity is amplified through artisan entrepreneurship; thus, the products created are linked to the identity of the artisan and convey a very personal experience of their life stories, experiences, and meanings. The artisan identity provides a sense of personal pride, fulfilment, and enormous satisfaction.

### **3. Migrant Entrepreneurship**

Studies have mainly seen immigrant entrepreneurship as an alternative path to economic incorporation and upward mobility for marginalised immigrants in the conventional labour market (Portes & Rumbaut, 1990). Immigrant entrepreneurship significantly impacts the socio-economic development of ethnic communities and countries of origin. Understanding the entrepreneurial motivation of immigrants is therefore crucial for researchers, policy-makers, and practitioners. Migrant entrepreneurs encounter unique challenges that local entrepreneurs do not face in navigating and integrating into a new sociocultural environment (Robertson & Grant, 2016). For example, migrants' perceived social exclusion from cultural distance and conflict can affect their acculturation strategies and economic decisions (Schwartz et al., 2010; Zhou, 2004), just as entrenched cultural factors in host regions affect migrant entrepreneurship.

Immigrant entrepreneurship is increasing due to the weak position of immigrants in the labour market in most European countries, and many immigrants have difficulties finding a job. Hence, they create their businesses (Najib, 2000). Immigrant entrepreneurship is usually positioned within the broader established literature of minority entrepreneurship (OECD, 2017), and it also relates to the recently conceptualised topics such as transitional entrepreneurship, which includes those entrepreneurs who are socially, institutionally or resourcefully marginalised (Pidduck and Clark, 2021). A conventional

“disadvantaged” perspective suggests that immigrants pursuing entrepreneurial activities in their new host country is a typical response to blockages in career mobility experienced in the labour market (Guercini et al., 2017; Treviso and Lopez, 2018).

The researchers argue that immigrant entrepreneurs go into businesses of restaurants, cafes, and related businesses due to disadvantages in other types of companies; it also claims that these types of businesses do not require high expertise and do not require fluent in the language of the host country, which is seen as a reason they engage in these types of businesses. Furthermore, Min Zhao (2013) argues that these business startups could also be attractive because of the ethnic enclaves and networks. An ethnic enclave is an area that has a high concentration of people with similar nationality and backgrounds.

In determining the factors that impact immigrant entrepreneurial activity, the notion of social, human, and financial capital (Bourdieu, 1986; Becker, 1993) has been successfully applied to understand the new venture creation process among immigrants. Achidi Ndofor and Priem (2011) point out that immigrant entrepreneurs' endowments of economic, human, and social capital, together with their degrees of social identification within their co-immigrant community, influenced their strategic choice to start a business focused on their ethnic enclave or the dominant market.

According to Peroni (2016), the theories seeking to explain the relationship between immigration and entrepreneurial involvement can be categorised into two broad groups: the first group relies on specific features of immigrants to explain differences in the propensity to start a business compared to non-immigrants; the second group focuses on the institutional and cultural environment of the host country.

According to Nazareno et al. (2018), researchers have focused on immigrant entrepreneurship because of the importance and difficulties of integrating newcomers into the society and workforce of host countries. Entrepreneurship literature often proposes that entrepreneurship can promote the integration of immigrants in host countries.

Cultural theories focus on specific characteristics of immigrants, rooted in culture, that make them more inclined toward new venture creation (Berger, 1991; Light & Rosenstein, 1995; Dana et al., 2019). These concepts also discussed the cultural origins of choices of business and industry type (Leung, 2002). This means that the changing character of migration has resulted in changing patterns of work activities. On the one hand, more high-skilled migrants find their place in a host country's

labour market; on the other hand, high entrepreneurial motivation is not always translated into the creation of new ventures.

Kushnirovich et al. (2018) claim that the paradox between immigrants' high entrepreneurial motivation and perceived low likelihood of pursuing entrepreneurship is quite common. The high level of apparent risks (immigration-related) experienced in the past affects immigrants' risk-taking propensity and decreases the perceived feasibility of establishing businesses.

While entrepreneurship can be defined as innovation, efficiency or a set of business processes, most sociologists and economists define the concept as self-employment or business ownership (Chaudhary, 2015; Fairlie & Robb, 2008). Immigrant and ethnic entrepreneurship, in turn, refers to the self-employment or business ownership of immigrants and ethnic minorities. Given that entrepreneurship is often associated with ideals of independence, perseverance, and self-reliance, popular narratives describe self-employment as a viable strategy for the socioeconomic mobility of immigrants and minority groups (Light and Gold, 2000; Zhou, 2004).

Wauters and Lambrecht (2006) point out that entrepreneurship is a means of integrating newcomers and boosting domestic entrepreneurship. In addition, immigrant entrepreneurs play an essential role in inserting themselves into the labour market because they create jobs for themselves and other immigrants who may have difficulty finding work (Hammarstedt & Miao, 2020).

The literature on lifestyle immigrant entrepreneurs has also pointed out that these immigrants contribute with new knowledge, resources and international contacts to local development and have the potential to establish networks between their former home countries and new settings (Stam, 2010; Carson et al., 2018). This aligns with understanding ethnic entrepreneurship from a "culturalist" approach. This understanding stresses businesspeople and self-employed workers' distinct group-specific cultural repertoire regarding cultural values, behavioural patterns, collective resources, and coping strategies (Rath, Kloosterman, 2000; Zhou, 2004). It also emphasises the role of intra-ethnic networks in entrepreneurship. Access to these social capital resources is associated with ethnic solidarity, based on expectations of mutual support between community members, which are united by cultural similarities and difficulties in accessing formal support systems (Sommer, Gamper, 2018). Elias (1991) contends that knowledge of and cultural competence in national symbols and practices constitutes an embodied, taken-for-granted "we-identity," which will vary between groups but does not provide an examination of variability within the groups. Product patriotism is how an

individual lives and expresses his national identity via various consumptions of a nationally iconic product.

DeSoucey (2010) and her conceptualisation of gastronationalism outline that national boundaries emphasise universality in terms of national symbols (i.e., food), which become markers of national identity. However, as the product of patriotism, one must not just bear in mind universal, recognised, and fixed collective symbols (e.g., flags, anthems) but also specifically examine the variations in how these are practised. “Even though identities feel stable, identities and the content of these identities change as a function of context” (Oyserman & Schwarz, 2017, p. 533).

Thus, product patriotism represents an individual's flexible and dynamic national identity, expressed through consumption practices that distinguish the individual from others within a nation rather than between countries.

The history of the twentieth century bears witness to the central role played by class conflict and interest representation in building social solidarity and consolidating democracy in Western European countries. Yet more recently, international capitalism has radically changed the game's rules, downplaying the role of social economic representation in policy-making. As a result, social partners and policy-makers in the new millennium have to renegotiate the terms of their social contract.

#### **4. Food and Drink: The Authenticity of Migrant Artisanal Production**

Migrant markets are a critical but understudied part of a more extensive, complex process of creating migrant food cultures and generating consumer identities around global goods. There is still a lot we don't know about the roles of migrants as international catalysts of food cultures and culinary change.

Food and drink are connecting elements between migration and food trade and production histories, with migrants as global food producers and consumers. Research by scholars of migration and food studies has explored questions about individual and collective subjectivities formed through food, the racialisation of migrants and their ways of eating, ethnic food entrepreneurship, intersections between empire-building and migrant food cultures, and intercultural culinary exchanges between migrants and non-migrants (Zanoni, 2018).

Food has also become an element of the principle of integration of nations and communities. In recent years, it has even attracted attention as a diplomatic tool to deepen economic and political relations between

countries, as seen with the practice of "Gastrodiplomacy" or culinary diplomacy. This situation has encouraged debates relating to human nutrition's challenges in the context of broader political and economic systems in modern history (Colás, 2018). The gastronomic sector is diverse without a single clear definition. However, it is roughly defined as the practice or art of choosing, cooking, and eating well (according to the Oxford Dictionary of English). Furthermore, the abovementioned description offers ample room for different interpretations and perspectives. However, there is an understanding that gastronomy involves the art of cooking and serving food with possible connections to local or regional aspects (geographically or culturally determined) and with more or less relation to the underlying science of food and eating (Bogers, Jensen, 2017).

In our study, we identified that in the breweries, as in the gelateria, a strong sense of locality is promoted in terms of the origin of the owners, the regions where the ingredients come from, and the use of the local as the basis of the brand's identity. The most important aspect is that in these companies, a sense of authenticity is created and promoted, i.e., the idea of a product full of integrity, truth, and realism as indicators of its quality. Moreover, a product can be authentic because it is handmade and comes from a unique place.

After more than 12 years of operation, the owners of an artisanal gelateria in Arezzo, Tuscany, faced a series of challenges when they decided to focus on Brazilian ingredients. An Italian and a Brazilian couple had always run the gelateria, and this decision to create authentic, truly unique ice creams not found in other establishments became a way of incorporating cultural and gastronomic elements from their respective origins, strengthening bonds of belonging and providing a space for cultural identity.

As part of building this ethnic identity, Brazilian flavours are presented in Portuguese and identified with the Brazilian flag, taking up approximately half of the available flavour options. As the owners point out, "to mix traditional flavours with the flavours and aromas of the Brazilian land" to provide the opportunity to "discover exotic and curious ice creams, without taking away space from the classic and delicious creams," such as "dulce de leche" and "maracuja". The main initial challenge was to create a culture of ice cream consumption with non-traditional flavours in a food sector with a long tradition and being a product that is part of the internationalisation of Italian cuisine.

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half of the flavour options available. As the owners point out, the main initial challenge was to create a culture of ice cream consumption with non-traditional flavours in a food sector with a long tradition, as well as being a product that is part of the internationalisation of Italian cuisine.

In Portugal, specifically in Lisbon, during our fieldwork, we identified craft breweries owned by Brazilians who seek to establish their roots in the recipes of their beers, in the dishes served on the menu of the breweries' pubs, and in the music played in these places, always with an emphasis on Brazilian music. I identified beers made with fruit of Brazilian origin, feijoada served on Saturdays, cheese bread, and beer with the name "Chimas Blonde," linking the tradition of "chimarrão" in the south of Brazil with the Blonde style, as well as using the connection between Porto Alegre and Lisbon on social media.

Artisanal entrepreneurs, especially immigrant artisans, emphasise the importance of the way craft objects are communicated. As Cope (2014) suggests, storytelling is one of the critical ingredients of any product, as artisans need to tell their story and the story of their sector to add value to products that have long been available in cheap, low-quality types and mass-produced varieties. Telling a good story about the product on offer is vital and means that, as Smith Maguire et al. (2017, p. 33) note in their study of craft brewers, "these stories are always about more than the beer in the glass" and the same can be thought of about ice cream producers, a glass of ice cream is about much more than ice cream, especially exotic ice creams, it contains stories about the country of origin, its flavours and typical fruits and ingredients.

The construction of artisanal products takes place through these representations that combine flavour, authenticity, craftsmanship and history, all of which are available in the representations of artisanal products, in this case, with a dash of ethnicity. In this way, the representations and narratives of origin transform beer and ice cream into artisanal, authentic and ethnic products. According to Smith Maguire et al. (2017), authenticity is embedded in craft skill and inseparable from it. To understand the organisation of craftsmanship, an understanding of authenticity is necessary because, according to them, craftsmanship is a genre of authenticity.

According to Mancuso and Stuth (2014, p. 18), storytelling involves "conveying messages and sharing accumulated knowledge and wisdom to help navigate and explain the world around us". The storytelling elements are part of a storytelling strategy: craftsmanship, innovation, authenticity, provenance, identity, and locality. As Pine and Gilmore (2016, p. 3) noted about the "experience economy", consumers "want their purchases to be

authentic experiences, memorable events that engage each individual in an inherently personal way".

According to Ocejó (2017), artisans present their products through their interactions with customers and seek to inculcate in them similar beliefs based on the "teaching service" in which not only the physical qualities of the product are described but the philosophical and social values that underpin its production. This is why many artisan companies open their doors to curious customers who are taken to witness the artisan work in situ through formal tours, on-site guided tastings or more informal interactions.

Brazilian craft breweries in Lisbon refer to local places and traditions through the names and labels of their beers. This can help newcomers share the cultural history of a place through the consumption of a distinctly local product (see Schnell; Reese, 2003), creating a familiar narrative of the history of a particular place, in the case of the LisPoa Craft Beer brewery a mix between the Arroios neighbourhood, an area of the city of Lisbon that has undergone a process of urban regeneration and is currently an area with many tourist attractions, with the owners' connection to their city of origin, Porto Alegre, in the south of Brazil, according to them "the idea was to unite the passion for Lisbon, their home since 2017, and Porto Alegre, where they had made their lives until then".

The names of beers and breweries generally reflect local landmarks, historical figures, landscapes, historical events, etc. Although most of the ingredients used in the production of beer, with the exception of water, are imported, there is a growing interest in using more locally grown ingredients, thanks to the increase in the areas of cultivation of cereals for malting and national hops. When this is not possible, the breweries look for other elements to guarantee the authenticity of the beers produced, just as the owners of the gelateria look to exotic and Brazilian ingredients to differentiate themselves in a country where "artisanal gelato" is a tradition.

Authenticity is closely linked to craftsmanship, the origin of ingredients, and the representation of manual labour as a fundamental value. In contrast to the mass production of beer, which is considered inauthentic by many craft enthusiasts, authenticity promotes variety rather than uniformity, seeking to combat the spread of large-scale output and industrialisation (Smith Maguire, 2018).

As the brewery, ice cream parlour, and ethnic food industry grow, it is essential to develop effective marketing strategies to attract customers in a highly competitive market. In the beverage industry, uniqueness is a



crucial attribute that increases a brand's competitive advantage and ability to attract more customers (Bai et al., 2006). In addition, customers who frequent breweries, ice cream parlours, and ethnic food restaurants are mainly looking for exotic flavours and unique experiences (Jang et al., 2012; JH Kim et al., 2017; SQ et al., 2015), thus making it even more crucial for these establishments to promote their uniqueness.

## 5. Final Considerations

Entrepreneurship has been an alternative route of upward economic mobility for some immigrant groups, with the culture of their countries of origin often considered an asset for success in business and economic advancement. In this article, I point out that in the beer and ice cream sectors, entrepreneurs use these products not only as material resources but also as symbolic ones to negotiate inclusion through distinction. Their businesses become crucial spaces where these processes take place, using food and drink as social tools in an immigrant business environment to make a profit and construct an identity during the migratory experience.

While previous studies have shown that immigrants' culinary businesses are places where national identities are shaped and the boundaries between the values and habits of the country of origin and the host country are demarcated, this initial study reveals how Brazilian immigrants reinvent their 'Brazilianness' through flavours, bottle labels, typical dishes and national symbols. They promote a sense of authenticity and distinction, contributing to a new understanding of Brazilian culture abroad.

This study highlights the intersection between artisanal food and drink entrepreneurship, migration and social inclusion. Considering food as a vehicle of identity and cultural expression, it highlights how Brazilian migrant entrepreneurs in Italy and Portugal are redesigning their histories, identities and culinary skills as valuable assets. This transformation results in delicious food that rescues and celebrates the cultures of origin, fostering cultural interactions and integration into local communities.

In addition, the study highlights how ethnic gastronomic businesses can generate income and employment, contributing to social cohesion and introducing new eating habits while strengthening local identity. These businesses promote autonomy, creativity and pride in work, offering an alternative to unemployment and precarious jobs, especially for young adults.

Ultimately, this study underlines the importance of recognising and supporting gastronomic entrepreneurship among migrants as a means of

social inclusion and promoting cultural diversity. In addition to benefiting the Brazilian migrant community, it inspires new research and policies that value the economic and cultural contributions of migrant entrepreneurs, enriching host societies in a globalized world.

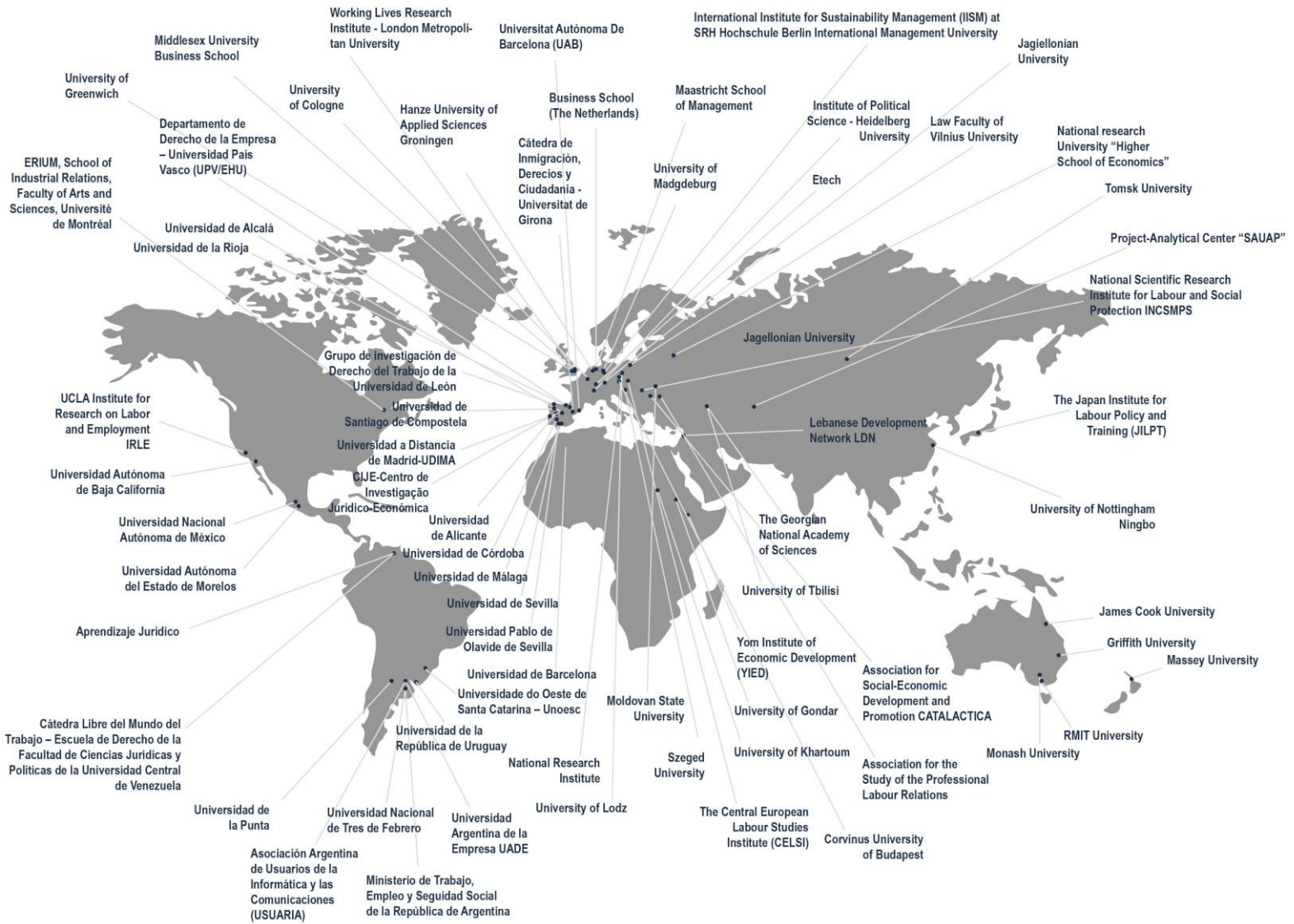
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