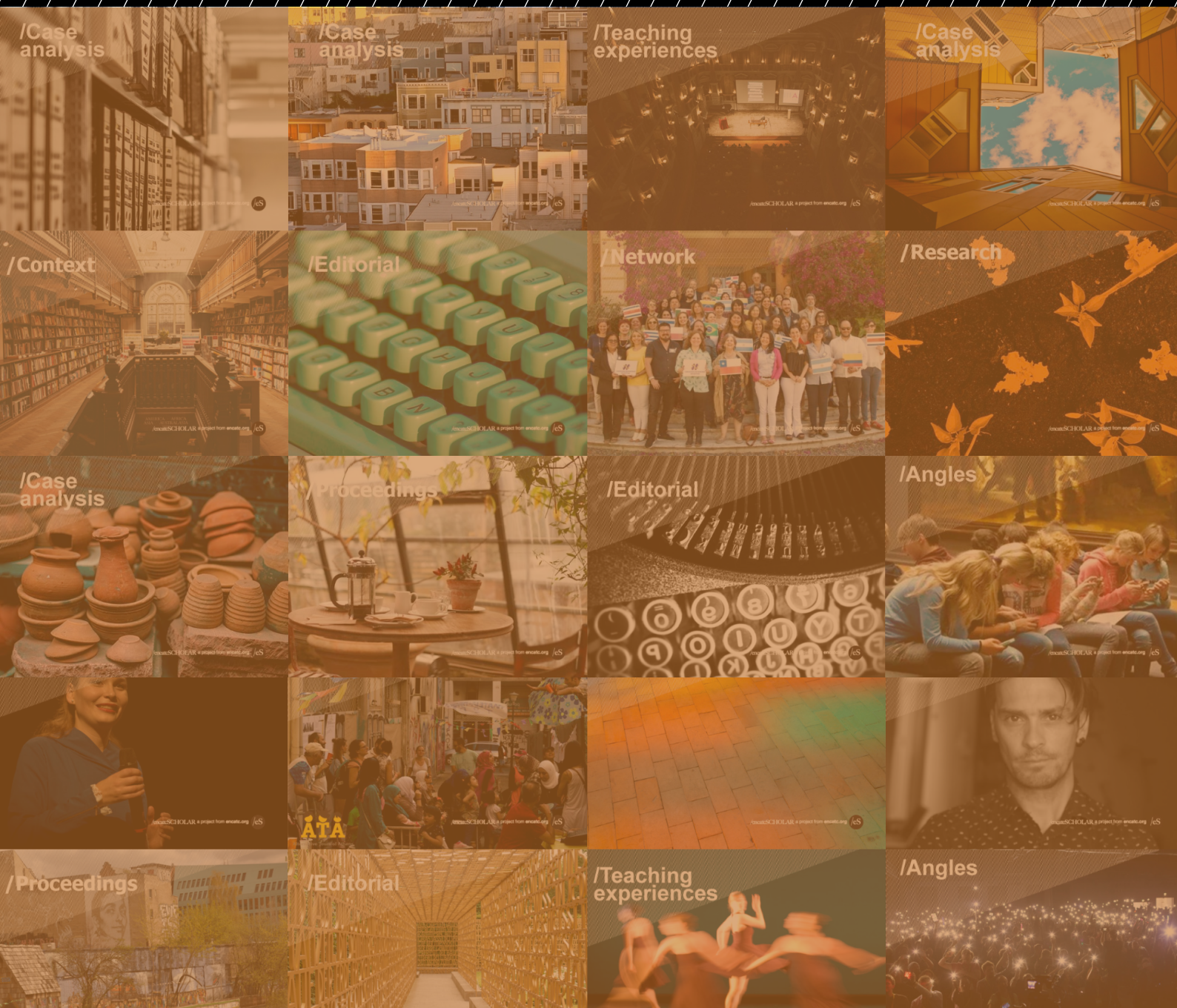


2020 ENCATC INTERNATIONAL STUDY TOUR TO LISBON





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“Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship”

Androulla Vassiliou

Publisher

European network on cultural management and policy (ENCATC)

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

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General objective

/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target

/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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/CONTEXT

Challenges in managing a city museum: the Museum of Lisbon in times of change

By Joana Monteiro

Director of the Museum of Lisbon

Introduction

There are two global trends directly connected to this case study: the growth and increasing complexity of cities in the world, and the changing role of museums in the present time. City museums are one of the most interesting categories of museums in the world. They are history museums, while they also try to reflect the cities fast (and sometimes radical) progress in space, in their residents, in mobility, in resources and sustainability. It can be perceived as a paradox: to keep on research and interpretate the city's history, while being active in its present life. That is why city museums can somehow act differently from other types of history museums. Considering the current issue of the ENCACT publication, the focus is the wonderful city of Lisbon, which makes this case to be the Museum of Lisbon, rather than broader matters related to museums and cities. The article tackles three recent projects developed by the Museum of Lisbon, mostly about the contemporary city: a project concerning possible futures for Lisbon; a photography exhibition on

the COVID-19 lockdown effect in the city; and a research project about the history, present and future of the vegetable gardens of Lisbon.

The Museum of Lisbon and its History

The Museum of Lisbon research and conveys the city's past, present and future. Like all city museums, it designs and presents exhibition programmes about different periods in time. Lisbon counts on more than 2,000 years long history, embracing the Roman and the Arab heritage, the urban and social transformation during the imperial times throughout the 15th to 18th centuries, the modern urban planning strategies following the 1755 earthquake, the Republican alterations, the dictatorship and the Cloves Revolution in 1974, up to the modern city.

Formally created in 1908, the Museum of Lisbon opened to the public in the 40's in different spaces before opening in its current main premises in 1979, as a history museum. It was programmed to present the history of the city by drawing on its finest collections of decorative arts, archaeology and the fine arts, with a strong "historical" identity which lingered for a long time, ignoring the ever-changing city around it. It was called "Museum of The City" until 2015, when it changed its name (to its current one: Museum of Lisbon), as well as its mission, organizational structure (a multi-site museum) and programmes. The Museums is spread in five spaces: Pimenta Palace (headquarters, permanent exhibition), Roman Theatre museum, Saint Anthony museum, Casa dos Bicos archaeological site, and West Tower (for temporary exhibitions). Research-based exhibition projects like "The Light of Lisbon" (2015), "The Lisbon that Could Have Been" (2016), "Under our Feet" (2018) and "Plural Lisbon" (2019), to name a few, have been adding value to the knowledge and awareness about what the city is now and was in the past, sharing many ways in which people can recognise its individuality, as well as its common cultural heritage.

The museum operates to display the uniqueness of Lisbon, as a reference point for the city past and present; promotes the sense of belonging, while acknowledging diversity and relevance (Simon, 2016); drives new themes like migration, food, housing, urban vegetable gardens, etc.; and

encourages the reinterpretation of old myths and traditions about the city. The Museum of Lisbon is, hence, striving to become a city museum of the "second generation" (Lanz, 2013), as part of the international movement observed in many areas of the world today (Jones, 2012). City museums are rooted in the city but open to the world as a portal to the metropolis and its neighbourhoods, connecting spaces and historical narratives, as well as reconnecting centres and peripheries (Roca, 2018).

Reflecting on possible futures for Lisbon

We have decided to take the risk in making an exhibition and a book about futures scenarios in Lisbon, undertaking a cross-disciplinary perspective about some of the paths the city may go through in the future. The exhibition was presented at the Museum of Lisbon's West Tower site, between July and November 2018. It was commissioned by three curators: an architect, a geographer, and an environmental engineer – Manuel Graça Dias, João Seixas and Sofia Guedes Vaz – prompting different, and sometimes opposing perspectives. They worked with two curators from the Museum and a group of 21 consultants, who wrote 13 essays published in the exhibition book on ethics, geography, economics, ecology, psychology, education, neurosciences, mobility, housing and culture (AAVV, 2018). The programme of talks followed some of these topics, which gave the participants some unexpected food for thought.

Rather than trying to get a clear picture of the future, the main purpose was to raise questions about the present time in the city and how it could evolve, choosing neither utopian nor dystopian scenarios. The main questions were the following: what can be more important to this city in the future?; what will a sustainable city look like?; will the city identity values be the same?; where will the city stand between a global and a local perspective (Monteiro, 2020)?

Prior to the exhibition opening, the Museum set up an engaging project with the audiences on their ideas about how the future of Lisbon should be. The museum got over 150 proposals of which the best ones were displayed in the exhibition and published in the catalogue. The material

included some heartfelt “goods and bads” about the city and some daring proposals regarding the (pre-Covid) excess of tourism. In the exhibition, the programme of talks and the book, one can find multiple narratives and diverse insights that construct an altogether richer, inclusive vision of the city.

The lockdown effect in the city's landscape

COVID-19 created unprecedented challenges for museums worldwide. Like so many others, the Museum of Lisbon had to close its doors between March and May 2020. The constraints caused by the outbreak completely challenged our programmes and engaging strategies. However, the tremendous impact the lockdown had in the city life, mainly during March and April, drove us to be responsive and to create an exhibition about it through the eyes of four photojournalists. The Museum of Lisbon presented the exhibition “Still Lisbon – Perspectives on the City During the Quarantine”, curated by Rita Palla Aragão, from July 24 to September 20 at the Museum of Lisbon – Pimenta Palace. It featured photographs by Pedro Nunes, Tiago Miranda, Luís Miguel Sousa and José Fernandes.

The city came to a halt and with it, so did most daily activities in airports, roads, schools, theatres, museums, coffee-shops, marketplaces and so on. Lisbon was still, the movement of its inhabitants stopped, and the everyday small gestures of each of us disappeared in the public eye. Without notice, Lisbon lost its tourists, their most visited neighbourhoods were completely empty, leaving so many pictures of a city brimming with people. In the words of the curator, Lisbon, a bright vivid colourful city, was suddenly a non-place, as a city can only be one with people in it. And that had to be documented and reflected on by the Museum.

“Still Lisbon” showcased four photographic perspectives that managed to capture the essence, and the beauty of a city during the lockdown – a city that resisted through its poetry. The public reactions to the exhibition, the tours and the talks ranged from few expressions of appreciation about how beautiful the city was without tourists and cars, to many manifestations

of anguish (even cry), and solidarity from the apocalyptic scene of an empty Lisbon.

The past and the future of Lisbon's vegetable gardens

It is expected that by 2050, 70% of the world's population will live in urban areas. It will be increasingly difficult to have access to sustainable and healthy food produced with less waste and self-sufficiency. Short food supply chains (bringing producers and consumers closer) can contribute to encourage more resilient cities, while reducing food dependence.

Lisbon belongs to a larger metropolitan area with agricultural and forest areas, which occupy more than 50% of the territory. What food transition –also ecological and energy-related– can be designed for Lisbon? The main 2020 temporary exhibition at the Museum of Lisbon opened in October and will stay on show until September 2021. It is about the importance of urban vegetable gardens since the Middle-Ages until our time, and its relevance to the urban landscape and to food and climate sustainability.

It all began almost four years ago by an ethnographic fieldwork with vegetable gardeners working in public and private horticultural parks in the city. We got a sample of a very diverse population coming from different cultural backgrounds, nationalities and motivations to plant, reflecting the urban mesh and the city's demographic composition. Stories about cultural habits, seeds and plants, the link to nature and sustainability goals emerged.

Lisbon vegetable gardens have been a significant element of the urban landscape since ancient times, and vital to the subsistence of urban populations: scattered through backyards, irrigated valleys, monastic grounds, suburban farms, bourgeois homes, allotments, vacant plots and more recently, public horticultural parks. As one can learn in the exhibition, vegetable gardens are essential to food sovereignty, security and sustainability in cities. They can also be places of enjoyment and enchantment, nurturing the sense of belonging and the connection to nature within the urban space.

Based on a multidisciplinary approach, the exhibition displays cartography, painting, literature, objects, photography and video, showing territories and routes, strategies and policies. The exhibition presents the fascinating world of Lisbon's vegetable gardens over time, from the monastic gardens to the present-day parks. Although we must adapt the museum programmes to the pandemic restrictions, audiences can enjoy a wide set of talks, special tours with the curators and researchers, family activities, besides tours to some vegetable gardens in the city whenever it will be feasible.

The reflections on possible futures for Lisbon, the photo exhibition as a response to the lockdown effect in the city, and the result of a long research project about vegetable gardens and food sustainability are some examples of the recent work done at the Museum of Lisbon. Other exhibitions and publications focus on various historical matters, with endless points of interest relevant to the self-awareness, identity-values and sense of place of those who live in the city.

Questions for further discussion

- What can be the future of city museums in the world in the post-Covid era, bearing in mind the changes in due course?
- Climate change and shortage of supplies must remain a priority theme of work. How should museums keep on being active in tackling these difficult, sometimes conflictual topics?
- At what extent should city museums focus on the present and the future without losing track of the regular goal of museums, i.e. researching and communicating the past?

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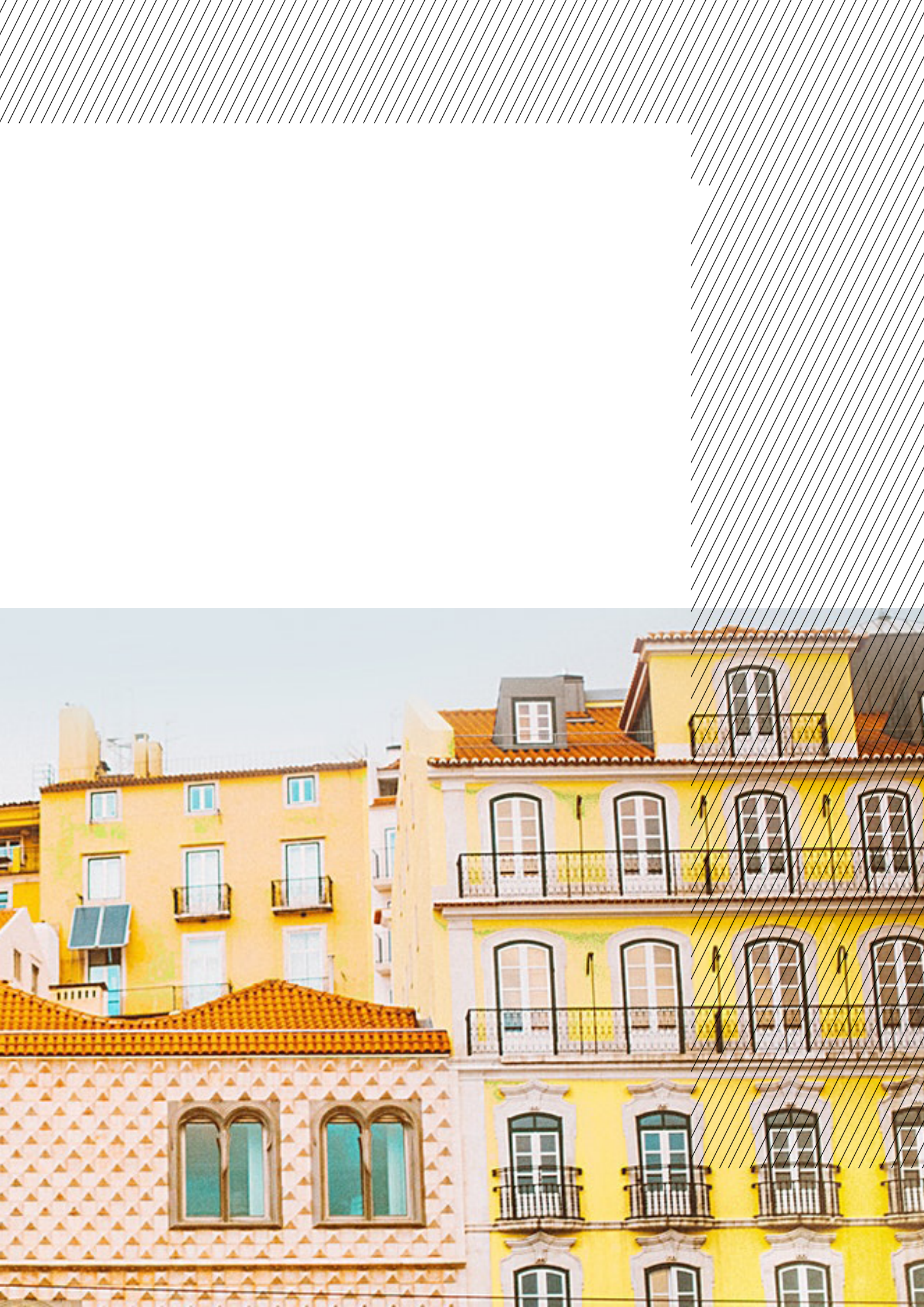
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Joana Sousa Monteiro

Joana Sousa Monteiro is a museologist. She is director of the Museum of Lisbon since 2015. From 2010 to 2015 she was a museum and heritage adviser to the Lisbon Councillor for Culture. Previously, she was Assistant Coordinator and manager of the Portuguese Museums Network at the National Institute of Museums (2000–2010), working on the accreditation scheme for Portuguese museums, and managing museum financial and technical support programmes. She worked at the Institute of Contemporary Art (1997–2000) in research and learning programmes. She collaborated in exhibitions at the National Museum of Contemporary Art (1994). She has taught museology and museum management at universities in Lisbon, Oporto and Évora. She holds a degree in Art History (Universidade Nova, 1993), an MA in Museology (Universidade Lusófona, 2000), and an MA in Arts Management (ISCTE University, 2010). She has been member of the Portuguese National Committee of ICOM (Secretary, 2013– 2016) and is Chair of ICOM – CAMOC, the International Committee for the Collections and Activities of the Museums of Cities (since 2016).







/ANGLES

The role of Arts and Culture in urban revitalization

By Manuel Veiga

Lisbon City Council, Municipal Director of Culture

The role of Arts and Culture in urban revitalization

“Urban form is usually the product of historical evolution, but it can also be the outcome of policy” (Cotella, Evers, Rivolin and Solly, 2020).

Lisbon is one of Europe’s oldest cities and, as such, its urban form is an accumulation of different layers resulting from its historical evolution. It incorporates moments of expansion, moments of revitalization and moments of reconstruction, either due to natural disasters, such as earthquakes and fires, or as a result of political or economic circumstances, such as the financial crisis that affected the city and country during the last decade, or even pandemic situations like the COVID-19 that we are facing today. In all these important transformation moments, Arts and Culture were, and still are, a key factor for questioning, for correcting and advising, for preparing, listening and giving confidence to the communities, and in general, for giving a sense of humanity, continuity and belonging. But Arts and Culture can also play a leading role, in a more explicit way, in the urban revitalization.

The binomial city historical centres and peripheries may be a good starting example to illustrate this, as there is still a huge concentration of cultural venues, infrastructure and general offer in many cities' centres where, however, fewer people live. To reverse this situation, particularly in recent years, the Lisbon City Council has been trying to increase the cultural coverage in other areas of the city, endeavouring to make Culture truly and easily accessible to all citizens.

Although it is a major work-in-progress, one way to tackle this is by defining a strategic approach which, according to our point of view, should pass, namely, by consolidating and building, together with the communities, new centralities for the Arts and Culture through the decentralization of the cultural offer, by the creation or reinvention of venues, *proximity cultural centres*, cultural and artistic projects, as well as by promoting the fixation of cultural agents in these peripheral territories. In this methodology, Culture plays a driving force in the urban revitalization, giving centres to the peripheries, but also leading to the most peripheral territories new citizens and activities, and consequently new urban uses.

We believe this may be a successful path and to that extent we could highlight two examples that took place in Lisbon in recent years. The first one, spread all over the city and the second one, in a precise area.

Galeria de Arte Urbana/Urban Art Gallery – Created in October 2008, the Urban Art Gallery embodies Lisbon's municipal strategy towards graffiti and street art. It promotes them with a double goal: on the one hand, to safeguard the cultural heritage of the city and prevent vandalism and, on the other hand, to promote new job opportunities for artists and the public recognition of the positive role that street art and creativity can have in public space.

Since then, it has been providing the enrichment of the urban landscape and of Lisbon's cultural heritage, with the creation of more than 500 artworks, made by several national and international recognized artists that turned Lisbon in to one of the Street Art capitals of the world.

Moreover, in the last years, the Urban Art Gallery has been increasing its work with the social housing municipal neighbourhoods, focusing on the involvement of local communities and in participatory art. Considering street art as a tool for social and cultural inclusion and for the revitalization of territories of the city, MURO, an urban art festival, has been organized every two years in the fringes of the city' territory. The Urban Art Gallery is now scattered throughout Lisbon and is a recognized national and international good practice in the promotion of this artistic discipline, contributing for new centralities in the city, qualifying the urban space, its fruition, and the life of its inhabitants.

The second example is the **Marvila Public Library**, which is part of the Library XXI Strategic Programme (Lisbon City Council, 2012). Marvila Public Library is the largest and most modern library in the city (with about 2600m²) and was installed in one of the most depressed areas in the eastern territory of Lisbon, mainly dedicated to social housing projects. This library was designed for and with the community, based on intense focus group work with both partners and inhabitants of this area of the city. This work allowed us to realize not only the real needs of this community, but also their expectations and, consequently, a part of the services and spaces of this library were designed from scratch to fill these needs and expectations.

The library, inaugurated in 2016, is nowadays a true cultural centre of proximity which includes, in addition to the services of access to knowledge, a communal kitchen, an auditorium and several multifunctional rooms, used for library activities, especially in training activities, lifelong learning and the promotion of various literacies, but also assigned temporarily to the community, partners and projects. In fact, this library promotes several activities and projects, many of which are community based. The work developed here is anchored in the sense that culture and creativity can contribute to the empowerment of populations, economic activity, rehabilitation and preservation of intangible material heritage, the dignity of the human condition of the population, social peace and the sense of belonging to the city. Marvila has become a new centrality in

the city's territory and the library has definitely contributed to point the spotlight to this area.

However, this approach on which Culture plays as driving force in urban revitalization in peripheral territories is not challenge-free... And to that extent, as urban regeneration advanced in Marvila, it also accelerated the process of gentrification and the real estate pressure. Once again, Culture may play a vital role, mitigating negative impacts of the urban revitalization. With this purpose, in order to preserve and reinforce the local cultural heritage at risk, the *Marvila and Beato Interpretive Centre*, integrated in the ROCK project (Rock project, 2017) has been created in Marvila.

This centre is a structure of valorisation and dissemination on the local tangible and intangible cultural heritage, which promotes the active participation of people who inhabit and work in the area. It is in line with the current of Social Museology (or Sociomuseology) that the centre defends how the heritage of a given territory and community must be worked through the participation of its actors, using participatory methods to catalogue, conserve and disseminate the local tangible and intangible cultural heritage.

The Marvila and Beato Interpretive Centre is located in the Marvila public library and is one of its public services. By continuously developing this service (which is in its nature unfinished) and by working on specific and original information about the territory available to the public, it is an ultimate goal for this centre to bring citizens together, to encourage conversations about the territory, as well as to inspire reflections on memory, identity and on-going urban transformations.

The two different examples mentioned demonstrate the importance of Arts and Culture in urban regeneration in the city of Lisbon, in the qualification of the public space, in the creation of new centralities in the territory of the city and also in leading citizens who previously only consumed Culture in more central spaces of the city to the most peripheral areas. It should also be pointed out that the plain success of

these examples –and specifically of the Cultural policy behind them– cannot be reached without reinforcing the links, relationships and the mutual work with all the other related areas of municipal governance, especially the social, the environmental sustainability and the mobility ones.

These must therefore be examples of a cross-cutting articulation with other areas of governance and sustainable development, as well of an action of proximity, attentively and actively listening to communities and territories, an action that aims to mitigate cultural, educational, social and economic asymmetries, empowering citizens and cultural agents for the cultural creation and participation in a free, democratic and barrier-free way.

Questions for further discussion

- If a city has multiple small centres where citizens find everything they need, including cultural offer/fruit, what will happen to the cultural life in historical city centres? And could these new centres, instead of creating diversity, promote further sheltered atolls?
- How deep can Culture really, simultaneously promote and mitigate the gentrification of territories?
- Does the urban revitalization anchored in Arts and Culture encourage a greater civic engagement?
- How to balance what the community desires (and how to know exactly what the community desires) with what the public authorities want for the territory?
- Being the ultimate role of Culture to listen, connect, emphasize, mediate, mitigate, and humanize, can Culture by itself, reverse the social, economic and demographic imbalance within the cities?

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/CASE ANALYSIS

A music festival and convention that turns Lisbon into a meeting point for the portuguese speaking music markets

By Inês Henriques and Teresa Pinheiro
MIL – Lisbon International Music Network

MIL – Lisbon International Music Network

MIL – Lisbon International Music Network is a festival and convention focused on the dissemination and internationalization of current music and the opening of new markets. As an exchange platform, MIL is committed to creating an artistic program that involves the city, and thoughtfully combines debates, masterclasses and professional meetings between the different agents of the music industry with a great variety of emerging alternative artists and both national and international projects. The focus of the festival is the current musical production scene in Portuguese-speaking countries, with the goal of building and maintaining a successful communication between the European, the African and the South American markets.

MIL's agenda is composed of two different programs: The Pro Program and the Artistic Program. On the one hand, the Pro Program is thought out for national and international professionals from all sectors of the music industry. It is built around conferences, debates and workshops that encourage sharing experiences and knowledge in between its participants. By creating a fertile ground for networking opportunities, the Pro Program allows agents, artists promoters and journalists to present their work and exchange ideas and contacts. On the other hand, the Artistic Program is available for a general audience and drives its strength from the live component of the festival, presenting a variety of showcases that combines emerging alternative projects of both Portuguese-speaking artists and their international counterparts.

MIL intends to involve the city of Lisbon in its programming, streamlining the different spaces that characterize the Cais do Sodré neighborhood. The 2020 edition would have the involvement of 9 spaces (clubs / social spaces) in the Artistic program and the Pro program would take place at the Marqueses de Pombal Palace, in Janelas Verdes.

The main working lines of MIL are described below:

Innovation, creativity, and trends. MIL focuses its attention on emerging popular music projects and innovative concepts which, by exploring new sounds and new intersections, create new trends. In parallel with innovation in creation, MIL highlights the importance of technological innovation and creativity that drives the growth of the music and cultural sector and is at the service of content production, editing and dissemination, through a program of presentation sessions and workshops.

Promotion of modern popular music from Portuguese languages. It is the starting point of this project. Lisbon is the strategic capital where Portuguese music and music from Portuguese-speaking countries are projected for international markets. At least 50% of the artists selected for each edition of MIL come from countries where Portuguese is spoken.

Music: expression and communication vehicle.

Popular music is perhaps the artistic expression that involves more creators and communicates with a wider audience. Its timeliness and ease of dissemination make it a crucial content for reading and recording cultural news. It is a privileged medium for sharing the ideas and values of current generations, which the festival explores through showcases that take place in a rhythmic way in the different venues which constitute the mainstays of the festival's windows.

Knowledge training and sharing. It is one of the pillars of this project and is developed through two working models: workshops and debates. The workshops are advanced training modules in important areas for professionals in the music sector. The debates are panels of experts who discuss with each other, and with the professional public, current topics of interest to the sector.

Market and business. The success of this initiative is measured by the business opportunities it creates. The presence of professionals from different countries, buyers and sellers, in the same city, at the same event, is the starting point. MIL proposes to create a business context that reflects beyond the formal situations that characterize the two programs of the festival, through the interaction of the various artists, agents and professionals over its three days,

Some tools are made available to professionals to facilitate their work:

- **Shared database:** a network of contacts from all participants is shared through an online platform, creating the opportunity to prepare the work for promoting and scheduling meetings;
- **Speed meetings:** a space for quick meetings between professionals, coordinated by the MIL organization which, studying the profile of the participants, seeks to combine complementary interests.

Communication

MIL's overall communication strategy is divided into two different but complementary strategies that follow the festival's programmes. The first

one is focused on promoting the professional programme and is addressed at national and international professionals from the music and cultural sectors. Its main goal is not only to share MIL's training programme, but also the network of professionals that will be brought together during the festival and the exchange opportunities that will result from it. This work is made mostly via e-mail marketing, sent to a professional database of +2k subscribers, LinkedIn and Twitter. The second one is focused on promoting MIL's artistic programme and aims to reach wider and younger audiences of national concert goers. While the first is based on a B2B strategy, here there is a shift to a B2C strategy. Hence, the dissemination of the artistic programme takes place on Facebook and Instagram, Facebook and Google Ads, and through the national press.

The festival's communication strategy is also deeply rooted in the creation of exclusive and original multimedia contents featuring artists and professionals. Contrary to many homologous festivals, MIL's visual identity changes every year in an attempt to find new ways to express its energy following different design trends.

Partnerships and projects

Since its first edition in 2017, MIL has been building strong relationships with organizations and festivals in a way of exchanging support, knowledge and experiences. It is the case of **Live DMA** –an European non-governmental network working to support and promote the conditions of the live music sector– and of Liveurope –an initiative supporting concert venues in their efforts to promote up-and-coming European artists– which organize their annual members' meetings at MIL.

Additionally, **MaMA Festival & Convention**, **SIM – Semana Internacional de Música de São Paulo**, **Bananada**, **WBM – Wallonia Brussels Music**, **Sodec Québec**, **Blå**, **BCN Music Export** and **Linecheck** are showcase festivals, music venues and export offices working together with MIL, not only to enrich the festival's diverse program, but also to contribute to the internationalization of artists.

Keychange is an international movement that aims to accelerate change and create a better, more inclusive music industry for present and future generations. Among other projects, Keychange launched a gender balance pledge for music organisations, which MIL signed in 2018. Within the masculine-feminine gender representation, the 2020 edition reached a proportion of 40-60 in the festival and 50-50 in the convention line-ups.

In 2019, MIL joined five other internationally referenced music conventions (MaMA Festival & Convention [FR]; Un-Convention [UK]; Athens Music Week [GR]; Nouvelle Prague [CZ] and Linecheck [IT]) to create **JUMP – European Music Market Accelerator**, a training program for European professionals related to the music industry with innovative ideas to develop the sector. The initiative, financed by European Commission's program Creative Europe, is committed to offer its participants the necessary know-how and practical tools to allow them to develop their innovative business idea. Therefore, JUMP is one of the innovation components of MIL, enhancing the development of new projects aiming at the evolution of the music sector.

Finally, in 2020, MIL initiated a new project: the **MIL Magazine**. It is a bilingual project with a national and international approach, which has as its starting point in each edition a central theme from which the exploration of different approaches and relationships with other themes derive, all of them relevant to the music industries today. Through the preparation of essays, interviews and research reports, this project aims to be a space for reflection and critical theory where challenging perspectives on the topics covered will be introduced. The magazine is aimed at professionals in the music, cultural and creative industries, oriented to the national and Portuguese-speaking countries. Its edition exists in two formats: physical (annual edition, launched at the festival) and digital ([website](#) with updated information).

MIL 2020

As many other music events, MIL 2020 unfortunately was cancelled following the national contingency plan for COVID-19, issued by the Directorate-general of Health of Portugal. More than 30 talks were going to bring together professionals from the music and culture sectors in a unique sharing of knowledge and experiences. Hence, to keep thinking about the present and future of these sectors, MIL got back to some of the topics that were going to be discussed during the festival and put them up for discussion in online talks. With **MIL URL talks**, MIL tried to reinforce its training and innovation components and adapt them to the current context. This training programme was also part of **JUMP – European Music Market**. MIL URL Talks kicked off with a Facebook livestream panel in Portuguese about deconfinement process for the live music sector and, along the month of June, MIL shared on its socials the outcome of five MIL URL talks. The cancellation of the fourth edition of the MIL led to the adoption of new formats for debate and training to keep the joint debate on the present and the future of the music and culture sectors open.

After the launch of the MIL URL talks online series, with **MIL after MIL** the discussion and sharing of experiences between professionals in these sectors took place live. Starting from the space for reflection and critical theory initiated in the magazine, and continuing it during the month of September, MIL programmed three cycles of conversations, masterclasses and workshops that would have taken place at MIL 2020. MIL after MIL cycles were divided into three themes –music and cities, sustainability in the music industry and equality, representativeness, and diversity– and took place in different cultural venues of Lisbon.

Conclusion

MIL is a meeting point for professionals in the music industries from around the world, boosting business opportunities and opening markets. Since MIL emerged, it has grown from edition to edition. The third edition, held in 2019, received about 920 participants, including musicians and professionals, from 29 different nationalities, with the presence of nearly 4,000 spectators.

In the future, MIL intends to continue meeting its goals based on innovation, creativity, and new trends. The exploitation of music as a vehicle for expression and communication, the dissemination of music produced in Portuguese-speaking countries, the formation and sharing of knowledge, as well as the creation and strengthening of links between the European and Brazilian markets, are some of the main pillars of this project that will continue to be worked on and reinforced in the next editions.

Questions for further discussion

- With travels limited, many showcase festivals are moving to the virtual world and investing in digital editions. Is this the right path? How to reach a healthy balance between the digital and physical format?
- One of the most important components of such events is their internationalization and networking. How to keep investing in it during the pandemic?
- Given the rising investment in digital platforms, it is now possible for festivals to extend their training programmes throughout the year and feed the discussion and exchange of ideas on a more permanent basis. What is the role of such moments in empowering the music and culture sector as a whole?
- Can we think of these festivals as core think tanks to discuss the future of the music and cultural industry?
- Being the artistic programmes now very limited, as well as the live component itself, will these festivals be able to work as a showcase to the most exciting and fresh trends in popular music?

Inês Henriques

Inês Henriques graduated in Communication Sciences and has a master's degree in Musicology. For the past three years, she has been responsible for handling all PR & Communication matters at CTL – Cultural Trend Lisbon, a cultural enterprise that leads projects such as Musicbox, MIL – Lisbon International Music Network, Casa do Capitão, Festival Silêncio and Jameson Urban Routes. She is also part of the MIL's convention programme team.





Teresa Pinheiro

With a degree in Artistic Studies from the Faculty of Letters of the University of Lisbon, Teresa Pinheiro completed a master's degree in Cultural Management from the Faculty of Human Sciences of the Catholic University. Her final dissertation "The Exhibition as Knowledge Production" studied and questioned the development of the contemporary art exhibition as a way of producing knowledge, exploring processes of collaboration, participation, and mediation. It is in these areas that Teresa continues her research while working on cultural production. Teresa was part of the production/logistics teams for events such as Festival Silêncio, The School of Live Conference, Eurovision, Rock in Rio and Sol da Caparica, and was responsible for the communication and the residency program at Hangar – Artistic Research Center. Currently, Teresa works on the coordination of MIL – Lisbon International Music Network convention, where she co-organizes the professional program of the festival, and is co-founder of the #garanteolugar project.





/PROFILES

Madalena Victorino

By Inês Faria and Vasco Almeida
Lavrar o Mar Cooperativa Cultural

When choreographer Madalena Victorino undertakes a project, she embraces it with all the strength she is capable of – which is immense. For her, the separation between professional and personal life is tenuous: they both have the same value. Her love for what she does makes her tireless. From Madalena we learn the importance of detail, attention, sensitivity and sympathy: both with people and with the world around us, even with objects.

Madalena Victorino (1956) is a member of the choreographers who, in the late 80s and during the 90s, developed the “New Portuguese Dance”, and has a prolific work as a choreographer, which goes from the big stages to the most unlikely places. In her creations of collaborative art, she brings together people who have an artistic experience of their own bodies along with people whose experience with their bodies is existential, that is, individuals with very diverse corporal knowledge, which complement each other. Madalena Victorino is passionate about people –both the human body and the human mind– and that fascination is reflected in her work. The enthusiastic way she applies in every community project is a powerful driving force for the people who are involved, even for those who start out somewhat hesitantly or fearfully. People from outside the art world, whom we would

never expect to see cross-dressing, exposing themselves, embodying themselves into bizarre characters, overcome every limit, they transform themselves to our eyes, reveal to us that they have as much art deep inside them as any artist. This is Madalena's philosophy, to democratize and use dance as a weapon for inner revolutions that may lead to necessary revolutions in society.

Madalena Victorino is originally from Lisbon, but she lives wherever her projects bring her. For example, in 2018, she stayed for a month at the Royal Adelaide Hospital in [Australia](#), creating dance performances in the entire hospital. Her introduction into the dance world began with a trip. At the German School in Lisbon, her physical education teacher noticed that she had a great creative potential and helped her to get an audition at *The Place*, in London, where they used the principles of the American choreographer [Martha Graham](#). Despite the lack of contact with the work of this choreographer and the fact that she had never seen any modern dance pieces, at the age of 18, Madalena travelled alone by train to London to attend the audition.

London, thanks to its cosmopolitanism, signified a huge opening of horizons for her. A week after she enrolled on this course, she got a job in a hotel, where she managed to stay. She made friends from Spain, Italy, Greece, Lebanon and Cuba. At the grand auditorium of Goldsmiths College, she had the opportunity to enjoy live performances by great names in dance and performance, such as Martha Graham, John Cage, Merce Cunningham, Bill T. Jones, Steve Paxton or Trisha Brown. She also saved up all her money to attend the new dance performances from Pina Bausch, whose work became another big reference for her artistic career.

For two years she attended the contemporary dance course at Martha Graham's school. There she realized she wouldn't be a dancer, but instead her future would be shaped by choreography creation and the exchange, the education and communication of the art of movement. At that time, she joined the Laban Centre for Movement and Dance at Goldsmiths College, University of London, where she Studied Dance Education. It was only when she got a scholarship from the

Calouste Gulbenkian Foundation, during her third year, when life in London became easier. Prior to that, she cleaned houses, ironed, cleaned hospital corridors and worked in restaurants.

When she returned to Portugal in 1980, her work immediately assumed a communitarian aspect. At the beginning of her career, she visited the villages of Viseu, introducing Pina Bausch to the rural women. At the Ateneu Comercial de Lisboa, she created a dance atelier for non-professional students, with after-work sessions. It was then, in the course of a year, when she created *A Queda Num Local Imaginado* with her students, a show that got her a mention in Expresso, an important Portuguese newspaper. Madalena was one of the first choreographers who created movements for many Portuguese directors' plays, such as João Brites, João Perry and Rogério de Carvalho.

In 1986, she took part in the curriculum design for the first dance bachelor's degree in Portugal, at the Escola Superior de Dança, where she lectured for two years. In 1990, she joined the [Associação Fórum Dança](#) foundation team, the first independent Portuguese structure of dance working as a research area, international creation, education and community practice. Between 1996 and 2008 she was in charge of the direction of performing arts programmes for children at the Centro Cultural de Belém (CCB). Under her leadership, the CCB played a pioneering role in the creation of educational services in the field of arts, bringing to Portuguese children and adolescents high-quality works that were being created overseas. In her acceptance speech for the Coimbra University Prize, which she was awarded in 2017, Madalena stated that this was an embryonic stage for the so-called educational services of all the theatres and cultural centres in Portugal, and also of some museums; it was the beginning of serious and innovative programming for the youngest.

In 2009, with Giacomo Scalisi, her partner in both life and work, and Miguel Abreu, she founded Festival Todos, with the aim of bringing together the interculturality existing in the city of Lisbon. In the same year, her show [Vale](#), based on the natural and cultural heritage of the Tagus Valley, made in collaboration with local contestants,

was awarded a prize for Best Choreography by the Sociedade Portuguesa de Autores.

In 2012, Madalena Victorino and the musician Pedro Salvador began working on the *Companhia Limitada* project, which tackled the theme of urban loneliness, focusing on a specific space: the Intendente neighbourhood in Lisbon. The first phase consisted of a series of performances in local residents' homes who, for physical or psychological reasons, were unable to go out onto the street. "That first *Companhia Limitada* was almost invisible, because we toured around people's homes, they were shows for just one person" (Madalena Victorino, interview, May 2016). "In a second phase, in 2014, the project focused on the solitude in the streets of Intendente, through the show *Povo Bú*; in this performance, they conceived an imaginary village "that came from various places in the world (as well as the people that lived there) and went through some of the most "hidden, abandoned and ugly" spaces of the neighbourhood" (Caetano, 2016, p.4), through a street performance that brought together professional artists and residents. The trilogy ended with the show *Estação Terminal*, which was on stage at Teatro Nacional D. Maria II from 12th to 22nd May 2016, and, in June 2016, this was presented at Largo do Intendente. This third performance approached loneliness in a more complex and abstract way than the previous ones, trying to communicate the feeling of being on the edge of society. Here, loneliness had at its roots such varied reasons as gender identities, the belonging to a different culture, disability, imprisonment or ageing. *Estação Terminal* brought into the theatre a series of "special guests" (named by Madalena Victorino herself), among them some members of APEDV (Association for the Promotion of Employment for the Visually Impaired) and homeless people, who built dance, music and theatre performances together with professional performers, in a show of about three hours.

In the book *Passionate Amateurs* (2013), Nicholas Ridout claims that theatre can challenge the capitalist experience of time and work: «Theatre (...) offers at least an image, and sometimes even the reality, of social relationships between people

who cannot be defined by the work they do. » (Ridout, 2013, p. 18). Madalena brings to the stage people who have no place within the social body, who occupy a very subordinate position in the organic division of labour. From the movement of the body, audience and performers truly open to each other's presence and, on stage, each one can redefine their identity and dissociate themselves from the stigma associated to their social position.

Madalena Victorino lives in Aljezur since 2016, when she started the cultural project called *Lavrar o Mar – as artes no alto da serra e na Costa Vicentina*, with Giacomo Scalisi. This project, which was included in the government programme 365 Algarve until 2020, aims to boost the Aljezur and Monchique region culturally, starting from the local reality to artistically interfere and have a positive impact on the lives of the inhabitants and on nature itself.

This is a reality that Madalena, who has been living here since 2016, has increasingly discovered. Between Aljezur and Monchique, between the sea and the mountains, there are foreign young people with alternative philosophies of life, organic farmers, people looking for some rest from urban life, elderly English and German people who come over to enjoy their retirement, greenhouse workers from Eastern European countries, but mainly from countries like Pakistan, Sri Lanka, Nepal and India, and, finally, the local population, which is generally very old. *Lavrar o Mar* is the title of a book by psychiatrist Daniel Sampaio about the turbulent adolescence, as well as a fishing technique of the region in which the nets embrace the sea, instead of being thrown vertically. And Madalena wants exactly that, to embrace and create turbulence, a good one, between these human beings who, despite sharing this territory, live isolated from each other.

This approach became clear in her 2019 creations, *EVA PORO #1* and *EVA PORO #2*, where artists from the city joined rural people to build together a contemporary performance of movement and sound in the Algarve landscape. These performances aimed to recover rural

work practices that are disappearing, as well as the people who perform them. Nicolau, a local landscape architect, who is also a barnacle collector, beekeeper, transhumant shepherd and a true connoisseur of nature, was one of the mentors of the creation, by teaching the cast the techniques of agricultural work. Through this creative method, traditional knowledge, apparently obsolete, is honoured and revitalised by placing the people who master it at the centre of creation, passing on their life testimony to the artists who in return will pass on their performative testimony to the local people. *EVA PORO* was also an opportunity to connect children from different school systems in the region, from public schools to international schools and alternative education systems, by including them in the cast.

Hans Georg Gadamer, in his speech titled *O carácter festivo do teatro* (1954), stated that theatre is a reunion of people who are “raised above their everyday life and uplifted into a kind of universal communion.” (Gadamer in Monteiro, 2010, p.154). Each of Madalena Victorino’s performances is a party where a strong sense of humanity is created between the people in the audience, and this is ultimately symbolised by the moment of sharing food between performers and audience, something the choreographer always insists on including in her creations.

QUANDO is Madalena Victorino’s most recent creation: a performance in the middle of nature, in the heart of the Monchique Mountains, in which the audience follows an almost one-hour walking trail to reach a river surrounded by mountains – a wonderful scenery that few people have been lucky enough to glimpse. The walk serves as a transit point between individual daily life and the whole world, which fits incredibly inside that narrow valley, in the words of the performers, which are quotations from activists, artists and philosophers from all over the world; in their movements, which are references to hard work in mines of Russia, China, Indonesia and South Africa; and in the presence and contributions of Mr. Valentim, a shepherd from Aljezur, and Mr. Armenio, the town’s former postman. *QUANDO* is a show that describes contemporary society

and reflects on its challenges. It is a shout of the present about the impact of the human being on an increasingly unstable planet, about the protectionist reconfigurations of borders, about the fear of the unknown and about the hard work that leaves marks on the body.

The artistic experience with Madalena Victorino is an experience of love. She creates magical places where the distance between audience and performers, between artists and common people, between professionals and amateurs is shattered. Places where equality prevails. Her shows do what any form of art should do: they suspend everyday life in order to make us reconsider and reconfigure it. In each of her projects, Madalena Victorino dives into the world around her, opens up to what others have to show and teach her, and returns it in a poetic style, as a communion, as a dance, as a party.

Further materials to Madalena Victorino’s works:

VALE (Video Eva Ângelo): <https://youtu.be/OsH4eVTNWeM>

Contrabando (Olga Ramos): <https://vimeo.com/510792091/973d039202>

Questions for further discussion

- How and to what extent can community art empower socially and economically disadvantaged groups?
- How can dance enhance our knowledge and our attention regarding our own bodies?
- How can one reduce the usual distance felt between performers and audience to achieve a more impactful experience?
- What are the best tools to make a community art’s performance more enduring in the viewers’ memory?
- What is the best methodology to transform cultural aspects into art in site-specific performances?

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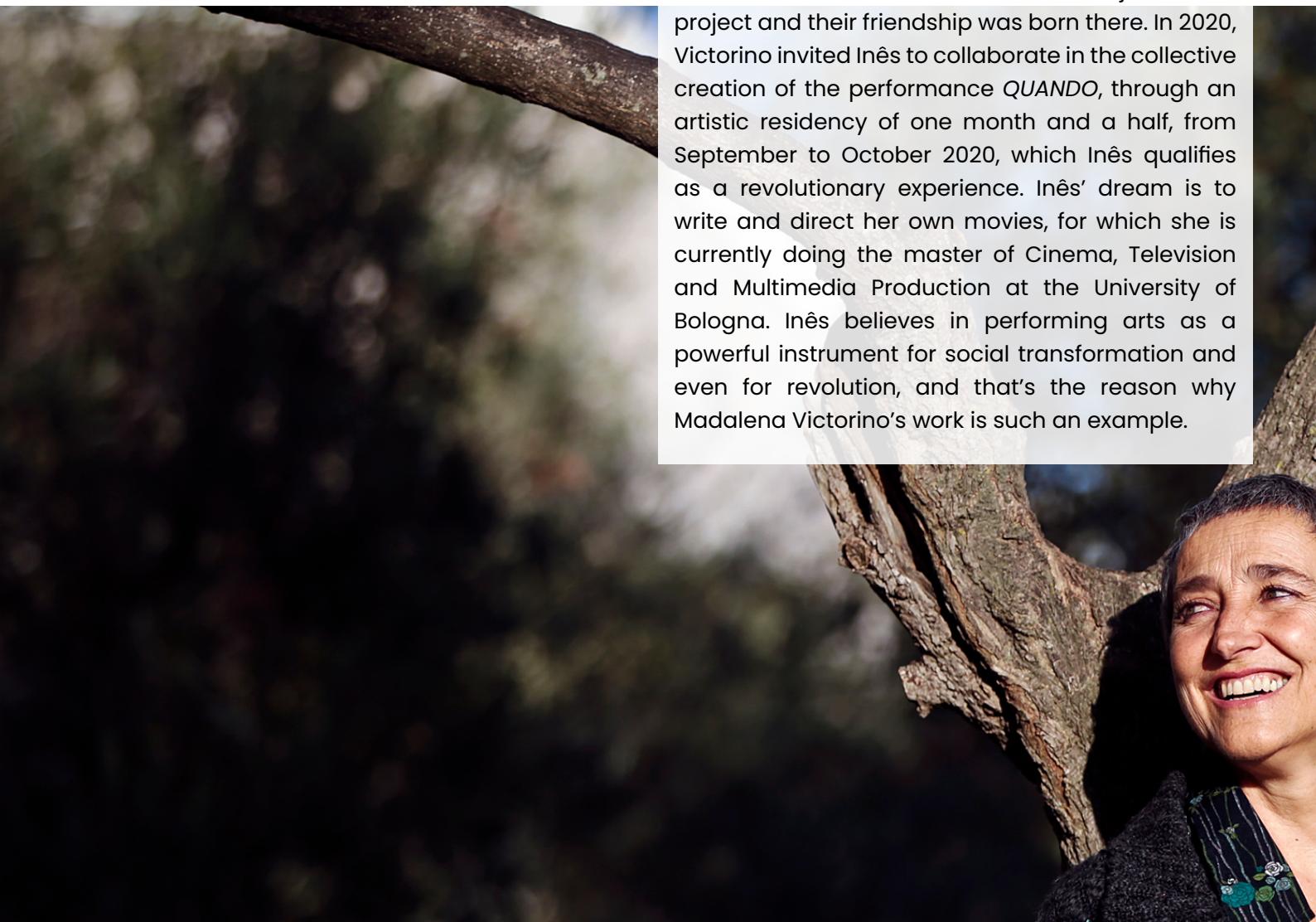
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Inês Faria

Inês Faria was born in Lisbon in 1998 and lived there until she left to Bologna in 2018 to do her Erasmus. Inês graduated in Communication Sciences in Nova University of Lisbon, and it was during her bachelor that she had the opportunity to meet Madalena Victorino, for whose work Inês had already fallen in love by the age of seventeen. Inês decided to interview her for a journalism project and their friendship was born there. In 2020, Victorino invited Inês to collaborate in the collective creation of the performance *QUANDO*, through an artistic residency of one month and a half, from September to October 2020, which Inês qualifies as a revolutionary experience. Inês' dream is to write and direct her own movies, for which she is currently doing the master of Cinema, Television and Multimedia Production at the University of Bologna. Inês believes in performing arts as a powerful instrument for social transformation and even for revolution, and that's the reason why Madalena Victorino's work is such an example.

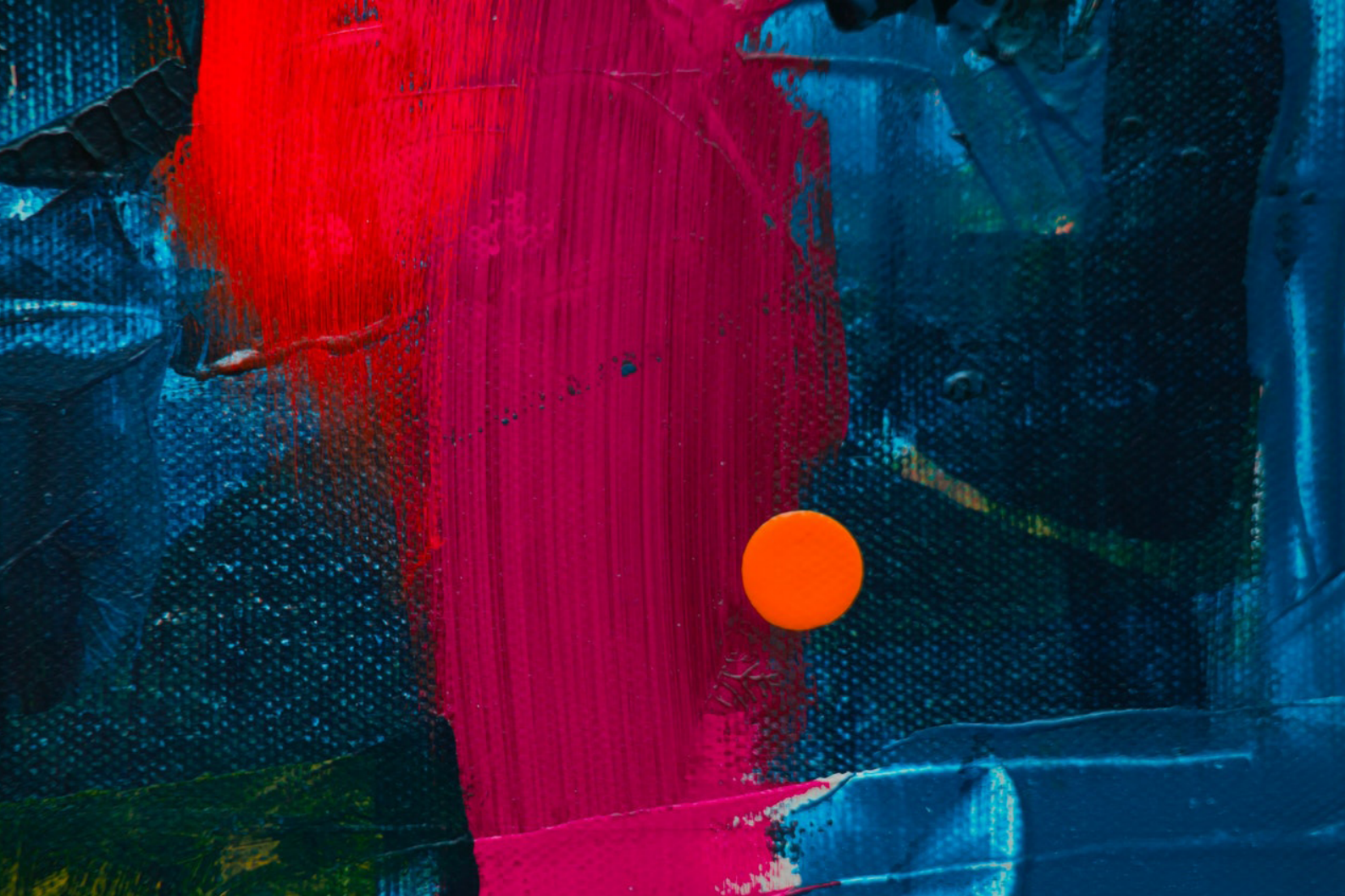




Vasco Almeida

Vasco was born in Lisbon in 1996 and in 2018 completed a bachelor degree in Tourism Management at the Escola de Hotelaria e Turismo do Estoril (ESHTE). Vasco has always found himself creating authentic experiences, for small groups, involving local culture, nature, gastronomy and art. For the curricular internship that concludes the tourism management course, Vasco looked for something that resonated with his motivations, deviating from the usual way of interning in large hotels or tour operators. This is how he ended up embracing an internship at Festival TODOS, an intercultural and transdisciplinary festival in Lisbon, where he ended up meeting Madalena Victorino and Giacomo Scalisi (the programmers of the Festival TODOS). After this internship, Madalena and Giacomo invited Vasco for a paid internship as a production assistant in the *Lavrar o Mar* project, which takes place in Southern Portugal, in the rural area of Aljezur and Monchique. This implied a major change in Vasco's life. In 2019 he was invited to manage the communication of this project and indeed this is his current occupation. For Vasco, one of the greatest joys of this role is having the privilege of being able to work with and learn from Madalena every day.





/CONTEXT

National Plan for the Arts: a strategy, a manifesto

By Paulo Pires do Vale

Comissário do Plano Nacional das Artes

este é o dia, esta é a hora

Ricardo Reis

According to the Constitution of the Portuguese Republic, one may read in article 73, after stating that “everyone has the right to education and culture”: “The State promotes the democratization of culture, encouraging and ensuring the access of all citizens to enjoyment and cultural creation (...)”.

In its attempt to accomplish this goal, convinced that access to culture, arts and heritage – both from the perspective of enjoyment and cultural production – is essential for the sustainable development of a community and its constituents, the National Arts Plan was established in February 2019 by the Ministry of Culture and the Ministry of Education for the time horizon 2019–2029, and its strategy-manifesto for the first 5 years was publicly presented on 18 June 2019.

I. Manifesto

The mission of the PNA is to promote social transformation by mobilizing the educational power of arts and heritage in the lives of citizens: for each and every one. These are the principles and values that guide its action – its Manifesto:

1. Rather than claiming an immediate self-knowledge or the knowledge of the community one is willing to build, we assume that cultural manifestations are the necessary mediation for the personal recognition of each individual and the community we are and project: we build ourselves in dialogue with this repository of humanity that lies in heritage and works of art.
2. We understand culture in its multiple dimensions, considering the diversity of its manifestations and community differences, overcoming the separations between the popular and the erudite, the traditional and the contemporary, and giving consideration to the new languages created by young peoples.
3. «Culture does not exist to embellish life, but to transform it – so that humanity can build and rise itself in consciousness, in truth and freedom and in justice (...)», claimed Sophia de Mello Breyner Andresen. In this sense, art is part of life. Aesthetics is neither far from ethics nor from politics.
4. We aim, rather than holding events, to establish structural, political and legislative conditions to facilitate citizens' access to arts, to frame the many existing high-quality projects and to support the creation of new ones. Reducing social and regional asymmetries in access to culture, arts and heritage is one of the priorities addressed by the Plan.
5. We believe that this National Plan should give a voice to people, organizations and communities, giving them responsibility for their cultural Km2, should contribute to the enhancement and cohesion of the territory and promote co-creation projects between artists and communities, particularly with the most vulnerable populations. In order to execute this commitment in a sustainable way, we count on the collaboration of all promoters and users. The strategy is meant to be appropriated by the communities so as to be sustainable. A true cultural democracy – more than cultural democratization.
6. We regard culture/heritage/arts as a part of the curriculum rather than as an extra-curricular luxury. And we consider schools to be part of a complex system – thus we need to address this social, administrative and economic context in a systemic way to achieve sustainable changes in our educational institutions: the PNA proposes specific actions addressed to municipalities, schools and universities, cultural institutions, businesses... Involving everyone in the responsibility for the world cultural horizon, in particular the educational community. And overturning the wall between the school and its cultural environment.
7. An inclusive school shall promote access to heritage diversity and the appropriation of different languages and artistic expressions – enhancing openness to the community and to the world, promoting inclusion and participation. There are numerous languages and diverse forms of personal expression and understandings of the world, which we should help to develop.
8. Education will not be complete unless it integrates the cultural and artistic dimension. The development of aesthetic/artistic sensitivity and critical and creative thinking will foster a greater citizen autonomy: a deeper knowledge of oneself, one's feelings and possibilities.
9. The interaction with different cultures and their arts and heritage also allows us to respect other experiences, and to be more receptive to their worldview.
10. Arts can show us the invaluable lesson of gratuity and selfless pleasure. In an era marked by utilitarianism and a productivity desire, this subversion is decisive.
11. If educating means preparing for the future (which does not exist and which we do not already know), education needs to prepare for the unknown, not merely for what is already known as certain. In this context, arts are a way of nourishing imagination and creativity.

12. In a society which is facing challenges due to globalization and a fast-paced technological development, the emotional, social, creative and critical skills provided by the arts may be an essential tool of adaption to the world ahead.
13. The fragmented and enclosed disciplines do not provide an understanding of the world complexity. Proximity and familiarity with arts and creative processes may stimulate transdisciplinary and interdisciplinary dynamics, by combining and integrating the knowledge acquired within the different disciplines.
14. Understanding heritage and arts enables us to have a historical awareness, provides roots and horizons, and enrolls us as a part of an endless mission – which we have received as a legacy and must renovate for the future.

II. Strategy

The PNA Strategy is organized in three axes of intervention – *Cultural Policy, Capacity Building and Education and Accessibility* – which articulate, complement and leverage each other. Different actions emerge as pieces of the same puzzle, distinct blocks that fit together and contribute to the construction of the same building.

If we are to enhance the presence of the arts in schools, we need to address in a systemic way what involves and determines them: families, municipalities, cultural institutions, higher education institutions, businesses... In this sense, within the list of actions aimed to promote structural conditions and foster sustainable development (*Cultural Policy axis*), we highlight:

- The creation of a *Cultural Impact of Organizations Index*, a monitoring instrument that will be developed in partnership with ISCTE-IUL's Center for Research and Sociology Studies, and other foreign research centers. Following the example of the environmental impact indicators, which have provided sustained responsibility for the attention and concern for ecology, the goals of this Index are to parameterize and quantify the cultural

impact of organizations (from municipalities to private companies), by promoting and giving visibility to the cultural commitment of each organization – and to the impact of arts and heritage on the quality of life of the communities. We have noted that there is no index created for this purpose, despite the relevance of the topic and the fact that organizations have expressed an interest in applying the instrument. If we assume that arts are part of life and that culture, in its diverse manifestations, contributes to the feeling of belonging, with a significant impact on the well-being and quality of life of people and institutions, we can easily observe the need to attribute a certain value to this “asset”, which cannot be alienated from the systems in which it is integrated and the resources it mobilizes. Just as the other Sustainable Development pillars can be measured, it could as well, considering its specificity – some indicators and an instrument which measures, compares and improves the commitment to cultural production and enjoyment, to heritage protection and enhancement, i.e., the “cultural footprint”, are needed.

- Also, under the cultural policy axis, the PNA invites local authorities to elaborate *Local Strategic Plans for Culture-Education*. We noted that there are gaps in the definition of local strategies for culture, which integrate the areas of culture and education, even though they share resources and projects. We found that there is a lack of an overall vision to enable medium/long term planning and a lack of coordination between local and national policies. With the support of the Regional Directorates for Culture and the Center for Communication and Society Studies of the University of Minho, after a sample strategic plan will be ready, training and monitoring will be offered to local technicians who wish to develop the Local Strategic Plans for Culture-Education in their municipalities. This instrument will certainly be very useful in terms of increasing access to culture, linking cultural and artistic structures and educational communities in the area, and highlighting the strategic role of culture

in the daily lives of citizens and communities.

- We also suggest, first of all to the Ministry of Culture, but also to other institutions in charge of museums, theatres, heritage, the *Social Commitment of Cultural Organizations* initiative: we hope that the authorities (the MC or the local governments) and the cultural institutions directorates (theatres, museums, art centers, heritage areas...) will establish agreements/commitments whereby they identify the audiences to be reached through their actions in the following years, the strategies to achieve a particular social impact and to define the goals to be reached – so this may be analyzed and evaluated, corrected or continued based on the evidence of the results. In order to meet the goals to be defined by the institutions, the authorities must be committed to provide the necessary resources to reach them. This joint responsibility, embodied in a document, will enable the social and educational impact of cultural institutions to be assumed as a priority and to be measured within these organizations.
- We have also submitted a proposal to the Ministry of Culture to implement, with DGARTES and the ICA, *funding lines for Art-Education-Community and Heritage and Education*, respectively, for artistic projects to be undertaken together with schools, specific or socially excluded communities – participative proposals that involve professional and non-professional artists – and with the aim of bringing art and heritage closer to citizens through cinema.
- The remaining actions of the *Cultural Policy* axis are the proposal to create citizens *Cultural ID*, particularly in school age, a cultural CV to go along with the academic CV; and the advocacy for a *corporate responsibility for the culture* of the territory where they are part of, starting within the Km2.

For the second strategic action axis, entitled Capacity Building, we highlight:

- The *Porto Santo School*, which will host in Porto Santo, in the Autonomous Region of Madeira, in a former 1st cycle school, a programme of

activities focused on research and critical analysis of Culture and Education: it will be the headquarters of an international think tank on cultural and educational policies and a residency programme for artists and researchers working in the area of art-community-education. In the periphery (Porto Santo), it will create a new centralization, thus also the promotion of that local community's development. It will be implemented in partnership with the Regional Government of Madeira, the Porto Santo City Council and the Porta33 Association.

- At the *PNA Academy*, we offer *certified Training Courses* (for educators, teachers, cultural mediators and artists, technicians of the city councils), which intersect arts, heritage, culture with different disciplines and themes – to train teachers, technicians and mediators, in a sustained and continuous way, by modifying practices with the support of artistic processes. The primary beneficiaries of the Academy's portfolio are the Training Centres spread throughout the country, the City Councils and the cultural institutions that wish to carry them out in their territory. The list of these training actions is available on the PNA's website.
- Also, in the second axis (*Capacity Building*), to promote the production and knowledge distribution in the Plan's areas of intervention and based on its action, support to research (*Scholarship*), the publication of a series of books in partnership with the Portuguese Mint and Official Printing Office (*Collections*) and the professional work with Universities and Higher Education Institutions are projected, in order to make the cultural enjoyment and production a common and curricular practice in all courses, but especially in those related to education.

In the third axis, *Education and Accessibility*, the Plan anticipates an integrated intervention in schools (*Interdisciplinary School Programme*), creating permanent structures therein. Raising awareness of projects, of the intersection between different disciplines and the arts, of collaborative processes, of relations with the community and the territory, we propose the *School Cultural*

Project (PCE): by creating the role of *Coordinator of the PCE* in each School Group, designated by the board, responsible for designing a cultural programme suitable for the schools context, in partnership with the local authorities, the artistic and cultural bodies, the local heritage and the educational community, with its different scientific areas. The Coordinator will not be the only person to carry out this function: in tandem with the PNA team, there will be an *Advisory Council*, including members of the educational community and the local cultural community, in order to integrate the community and the territory in which it operates into the School. The inclusion of members of the City Council in this Advisory Council is crucial for the success of the project. To establish a relationship with a School Group and develop the PCE, it is enough to send a message to the PNA by the Director of the School Group, showing their interest.

In the sense of a true cultural democracy, we do not impose cultural issues/projects, but we invite each Group to identify a desire, a problem, an issue that culture can either address or help to clarify – and to develop cultural programmes based on it. The PNA team will support and monitor the development of these PCEs in the field. For it to be effective, it is necessary to be aware of the weekly schedule and the school calendar, while leaving time for its development.

A further step for schools, which would be appropriate to develop once the PCE is in place, is the *Resident Artist Project* – in clusters and schools that consider it feasible. This artist, cultural association or resident theatre company, will also have the responsibility to assist the educational community during the months they are in school (minimum of 3, maximum of 9), while introducing more artistic processes and practices there. They will not be a teacher, but a consultant, proposer and player of change in the school, being available to focus on the context and react to it in the most efficient way – they may assume different degrees of participation, depending on the situations.

In addition to the *Academy of the PNA*, which seeks to stimulate the educational community's training for cultural enjoyment and the use of

cultural events as educational resources, the PNA also collects and commissions the creation of Digital learning resources, which can be used to support teachers of different curricular disciplines. These resources are available, free of charge, on the PNA's website. We would like to involve the arts in schools as a resource for the different subjects, emphasising the interdisciplinary dynamics of the arts, in such a way that their presence in schools would not be limited to artistic subjects: art is, after all, part of life rather than a separate dimension.

Along this third axis, *Education and Accessibility*, embracing education as a lifelong process, there shall also be incentives for cultural and artistic projects with both formative and intergenerational components, which counteract the exclusion and isolation of some populations and involve senior citizens in artistic enjoyment and creation.

Through these actions, we intend to engage the school in dialogue with museums, showrooms, heritage, artists, craftspeople, streets; to underline how they are educational environments crucial to fulfilling the mission of the Schools. It is therefore imperative to enable arts to play an important role in the school and to bring them out, promoting access to heritage and different artistic languages, ensuring that everyone has their own way to interact with the world. At present, we may favour disciplinary intersections, making the school interdisciplinary; value the proximity of local heritage and demonstrate how arts and culture can be a tool for the curriculum of the different disciplines, the fundamental skills and both citizenship and development topics; trust artists and acquire from them other teaching, learning and transmission methods.

The PNA's mission and actions may only be implemented with the support and partnership of different areas of government, local administration, cultural institutions, schools, higher education institutions, companies, private bodies and civil society... It needs from each individual, what each one can offer, with their own voices, assuming responsibility for the cultural horizon of everybody. The pedagogy of desire should be the way: to help each one

to understand the need of this mission and to wish to be involved in it. There is a unique and irreplaceable role for each person in this strategy, which seeks to bring culture closer to all. For all, with each and every one.

The PNA's strategy is available at:

https://www.dge.mec.pt/sites/default/files/Projetos/PNA/Documentos/estrategia_do_plano_nacional_das_artes_2019-2024.pdf

And more information, educational resources, training actions and other proposals on the site:

www.pna.gov.pt



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