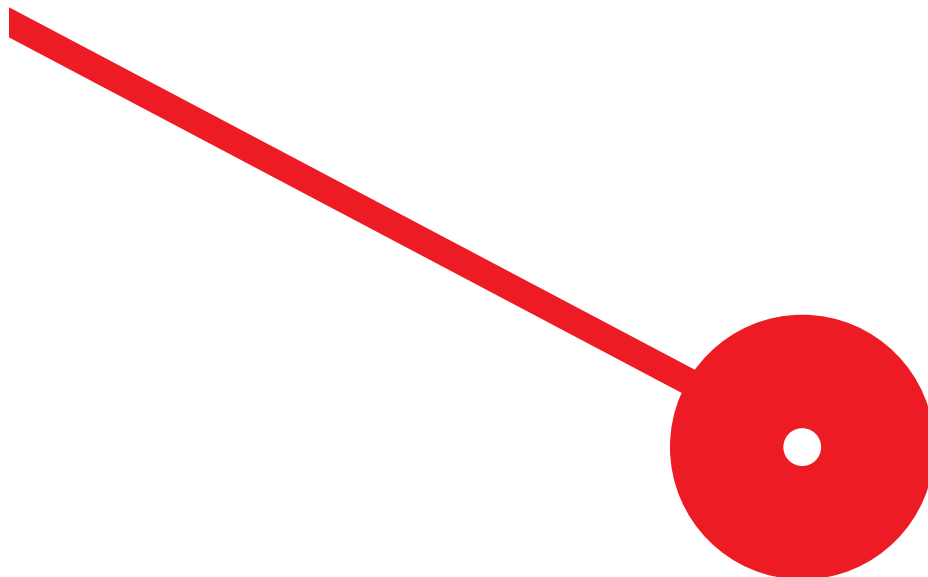




The impact of a museum in a community – Interferências 1.0 study case

Filipa Oliveira Costa

09/2021



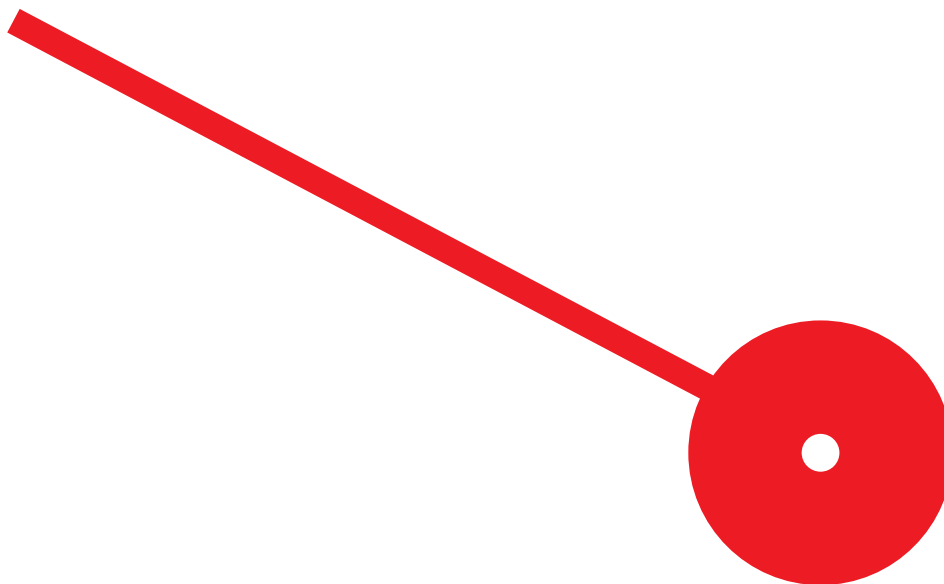


The impact of a museum in a community – Interferências 1.0 case study

Filipa Oliveira Costa

Internship Report

Presented to Instituto Superior de Contabilidade e Administração do Porto for the grade of Master's degree in Intercultural Studies for Business, with the guidance of Prof. Doctor Manuel Moreira da Silva.



“Versão Final”

Aknowledgements

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To my ISCAP friends, I never thought I would make such close friends in a master's degree and somehow, you turned out to be more than friends to me. In such a short period of time, we lived and experienced more than I could ask for together. Carlos, thank you for the endless nights of support and deep talks you gave me. If soulmates really exist, I'm sure you are mine. Guida, you are one of the greatest surprises of my life. You show me light, generosity and kindness embodied in a person everyday. You make me better. Rafa, I know I said Carlos must be my soulmate but I feel like you are mine too. You are the most trustworthy, warm-hearted and thoughtful person and I know how special it is to have the privilege to be your friend. Thank you Bando dos Quatro.

Tobias, I did not forget about you. Thank you for barking in the most inconvenient times and for giving me the best naps when I need to rest the most.

Resumo:

O presente relatório cobre o estágio curricular realizado no âmbito do Mestrado em Estudos Interculturais para Negócios do Instituto Superior de Contabilidade e Administração do Porto e que decorreu no Museu da Chapelaria, um museu localizado na cidade de São João da Madeira.

Na atual cultura tecnologicamente evoluída, os museus podem ajudar a ligar o que costumava ser ao que mudou e ao que se vai tornar. Isto significa que os museus colocam a nossa sociedade em perspetiva e através de novas estratégias de comunicação, como a transformação digital, podem criar novas ideias para se manterem relevantes e únicos.

A transformação digital trouxe novos horários de trabalho e regulamentos para os museus. Uma vez encerrados devido à situação do Covid-19, o trabalho remoto e a promoção digital foram essenciais. Em resposta ao confinamento, o mercado iniciou uma necessidade de inovação e estratégias para continuar a dar ao público acesso à cultura.

Devido à exigência do consumo imediato por parte do público, é valiosa a capacidade de adaptação de um museu às mudanças sociais e económicas da sociedade. Em resposta à crescente procura do mercado no setor cultural, os museus têm sido obrigados a utilizar recursos tecnológicos mais atrativos e, como resultado, envolverem-se mais eficazmente com o público. Assim, a utilização do marketing surgiu de forma espontânea no desenvolvimento e aumento da oferta cultural. Além disso, os museus estão ainda mais ligados à comunidade em que estão inseridos e ao tipo de consumidores culturais que desejam atrair.

O objetivo deste relatório é apresentar e analisar o estágio no Museu da Chapelaria e retratar em pormenor as tarefas realizadas ao longo do estágio relacionadas com os museus e o projeto Interferências 1.0 (cujo promove o acesso à cultura para grupos mais vulneráveis da sociedade), aludindo às novas estratégias de comunicação e de atração de públicos que foram criadas para o novo tipo de situação de trabalho em que o mundo está a viver.

Palavras chave: Museus, Covid-19, Transformação digital, comunidade.

Abstract:

This report covers the curricular internship from Porto Accounting and Business School's Master degree in Intercultural Studies for Business. The internship was completed at Museu da Chapelaria, a museum located in the city of São João da Madeira.

In today's technologically evolved culture, museums may help connect what used to be to what has changed and will become. This means that museums put our society into perspective, and through new communication strategies such as digital transformation, they can create new ideas to stay relevant and unique.

The digital transformation brought new work schedules and regulations to museums. Once they were closed due to the Covid-19 situation, remote work and digital promotion were essential. The market started a need for innovation and strategies to keep giving the public access to culture.

Due to the public's demand for immediate consumption, a museum's ability to adapt to society's social and economic changes is valuable. In recent years, in response to growing market demand in the cultural sector, museums have been forced to use more attractive technological resources and, as a result, engage more effectively with the public. Thus, the use of marketing has emerged spontaneously in the development and increase of cultural offerings. Furthermore, museums are connecting even more with the community they are inserted in and the type of culture consumers they want to attract.

The objective of this report is to present and analyze the internship at Museu da Chapelaria and portray in full detail the tasks carried out throughout the internship related to the museums and the project Interferências 1.0 (which promotes access to culture for more vulnerable groups in society), alluding to the new strategies that were created for the new type of work situation the world is living in.

Key words: Museums, Covid-19, Digital transformation, community.

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Abbreviation List

SJM – São João da Madeira

MC – Museu da Chapalaria

The following report comprises the internship report that occurred in the Master of Intercultural Studies for Business. The internship began on 2nd February and lasted until the 26th of May, and it took place in Museu da Chapelaria. The work journey was 40h per week, although I had to work extra hours most of the time because of the project I was involved in.

The main plan was that the internship would take place only in the Museu da Chapelaria, and I would cover all the departments in the museum and learn about the business of culture. However, due to the Covid-19 situation, plans changed. When I started my internship, the museum was closed. I was given a project to work on that was supposed to begin in 2020 but was delayed because of the pandemic. In that sense, I had the opportunity to work in two museums (Museu da Chapelaria and Museu do Calçado) and learn how to manage a museum when it reopened to the public.

The idea to choose an internship rather than a thesis or a project was because a practical training was the most beneficial option for me. I wanted to practice the knowledge I had worked on in the master's degree and my previous academic studies. Another significant benefit of the internship was the opportunity to get the necessary skills and knowledge to enter the labour market and the chance to start building a professional career.

As for Museu da Chapelaria, the choice was based on the fact that I was curious to learn how it is to work in a museum and to have the opportunity to communicate with different types of public and comprehend how this business is run in Portugal, especially considering the Covid-19 context and how interesting it would be to be part of the impact that culture has in our day to day lives. That impact is under analysis in this report thanks to the tasks and knowledge received during the internship that made it possible to verify that museums positively affect the present and future generations. Moreover, museums play an essential role in overlooked communities and vulnerable social groups, which are a part of the role of a museum – to build and help communities.

Culture has evolved as society is progressing and becoming more aware of social issues. It is constantly adapting to new ways of communication. With this in mind, this

report will focus on the communication and impact of a cultural inclusion project during an unexpected context such as Covid-19. The main aim of this project was to give access to culture to specific groups of the society which can be usually excluded from culture.

Simultaneously, this report will summarize the curricular internship and the experience of working in two different museums and a project, providing a critical analysis of the completed tasks.

Furthermore, the report is organized as follows:

The first chapter refers to a brief analysis of the literature. First, the importance of culture and development in co-relation with museums will be examined. Culture as a business will be introduced with concepts such as experience economy, which is the better offer a museum can attract for its visitors. Additionally, “identity work” is a concept also explored. Because museums are emerging in new ways to build and help communities, they are also making a collective identity in shared values and shared heritage.

Chapter two focuses on the institution where the internship was carried out – Museu da Chapelaria. However, a brief overview of Museu do Calçado will be given since the internship report also analyses completed tasks in that institution. This chapter explains the history, origins and areas of entertainment of each museum. Moreover, it implies how important those museums are for the city of São João da Madeira and gives a better understanding of their interconnection with the city.

Chapter three seeks to explain the suggested tasks and workplace at Museu da Chapelaria. Every detail of the project Interferências 1.0 will be explored and presented to give a sense of what it was like to work in a big project and in a space where Covid-19 was still a struggle. In addition, I will consider the needs that arise from working in two institutions simultaneously. Concepts such as the value of culture as a product and the new marketing strategies to attract more consumers to cultural products will be explained.

Chapter four will be dedicated to the impact of museums: the impact of Covid-19 in museums, the impact of a cultural inclusion project in a community and the effect of the participants who were given access to culture. New concepts emerged, such as digital transformation and theory of change.

Chapter five concludes the report’s findings and possible future research.

In terms of the academic world, this report aims to raise awareness for the museums that build and support a sense of community and celebrate a collective heritage, especially in times like these in the case of Covid-19, where culture needs it the most.

CHAPTER I – THEORETICAL FRAMEWORK

1. How does culture impact a community

There are various meanings for the word culture. It may be cultural heritage, popular culture, cultural identity, it is constantly changing throughout the years as society evolves and creates new concepts and ideas. The culture was brought into the world of creativity and innovation.

Raymond Williams (...) defines culture as:

“Culture is ordinary: that is the first fact. (...) We use the word culture in two senses: to mean a whole way of life – the common meanings; to mean the arts and learning – the special discovery and creative effort processes. Some writers reserve the word for one or other of these senses; I insist on both and the significance of their conjunction. (...) Culture is ordinary, in every society and in every mind” (Williams, 1958: 93).

Inevitably, culture is a part of the economy, politics, education and others. The development of culture created new sectors and jobs for the community because more and more, cultural industries are investing in the local development and other areas such as marketing or events.

Nowadays, the importance of culture for inclusion in the communities is increasing. Local governments and public authorities understand the need for creativity and innovation within cities and how that can create an economy for the city's development. “It is increasingly recognized that cultural progress is an essential component of economic and social progress. Establishing national identity through cultural action may even be considered a prior requirement for social and economic progress” (UNESCO, 1970:8).

The community's identity can be developed and remembered through culture, such as museums or events that can focus their study on specific brand identity of the city as in the institution the internship is being carried out.

According to UNESCO, in 1982, at the World Conference on Cultural Policies:

“Development was taken as a ‘complex, global and multidimensional process which transcends simple economic growth and incorporates all of life’s dimensions and all of the energies of the community, whose members are called to contribute towards and share in the benefits’” (UNESCO, 1982:9).

Culture and development need to work together to boost the local economy. While in the 1960s, development and culture were two concepts separated from each other, in the 1970s, studies started to defend their link and positive influence when working together (Maraña, 2010).

Alongside, in 1970 the First Intergovernmental Conference was held, which aimed to analyze the contribution cultural development can give, creating the concept of 'cultural development'.

Some of the points from the Final Report were:

1. "The public is increasingly aware of the need to protect cultural values and stimulate cultural activities" (UNESCO, 1970:8).
2. "It is increasingly recognized that cultural progress is an essential component of economic and social progress. Establishing national identity through cultural action may even be considered a prior requirement for social and economic progress" (UNESCO, 1970: 8).
3. "It is necessary to stimulate the participation of large layers of the population in the cultural activities and thereby substitute a culture of imported and foreign minorities for a genuinely popular and national culture based on national forms of expression" (UNESCO, 1970: 8).

Through the years, more declarations were established in the area of cultural policies. After the First Intergovernmental Conference, the World Conference on cultural policies (1982) was held. Some concepts were defined, such as culture as being the complexity of spiritual, material and emotional aspects that can describe a society or social group (UNESCO, 1982). Additionally, this definition is used today by UNESCO.

Moreover, from 1988 to 1997, another declaration was held: The World Decade for Cultural Development. Four objectives were established from this declaration:

1. Cultural development is only acknowledged when cultural activities are linked to the economy and social development (UNESCO, 1990).
2. The appreciation and respect for cultural heritage in a way that it can be revitalized with creativity and innovation and not only just by conserving it (UNESCO, 1990).
3. For the existence of cultural development, there's the need of maximizing access to culture within communities or social groups (UNESCO, 1990).

4. Encourage international cooperation in culture (UNESCO, 1990).

Besides these declarations, much more were held in the following years to further promote and deepen the relationship between culture and development. The economic value of culture started to be discussed, and the various types of culture such as cultural heritage, popular culture or even cultural diversity became a contributor to the local economy of a city.

1.1 The economic value in the cultural product

The economic value can have two different types of benefits: the educational benefits when visiting a museum or gallery and the impact on the economy. However, even today, the economic value of culture is still perceived as non-existent. The main argument for that is because it is subsidized by public organizations (Fujiwara, 2015).

However, that argument can be easily argued against with the concept of “experience economy.” According to Lampel (2006), this “experience economy” refers to the products that can give the consumer an experience during consumption. The product is not only functional, but it creates memories for the one who is purchasing it. It creates a subjective experience (Lampel, 2006).

To reach the point of the consumer experiencing the cultural product,

“cultural content is created through the application of knowledge and insight of how to embed ideas in a particular medium, be it film, television, books, magazines, or the internet. Second, the content is distributed to consumers via different means such as broadcasting, cable, satellite, video, DVD, print, and the internet. Distribution requires the knowledge to combine creative resources with technological resources. Third, a cultural product is experienced rather than consumed in the conventional sense of the term” (Lampel, 2006: 9).

Within this process, the cultural product reaches the consumer and gives him entertainment and meaning it, being this the future of the cultural economy, offering the consumer a product which they cannot have anywhere else. A product that can provoke emotions, memories, and life makes this not only a business. BJORKEGREN (1996) stated that “it is a business that is as old as human society, and as new as the latest technology” (Lampel, 2006: 5). With this quote, BJORKEGREN understands that the product is immortal in this type of business and the models to work with are different from the other industries.

It creates the question: can other tools that are used for other industries such as automobiles be used in cultural industries? (Lampel, 2006).

The main difference between cultural industries and other types of industries is the impact it has on the consumer. Any other product such as technology, banking or automotive industry uses globalization and transportation that makes the product reach the whole world. However, a cultural product is much more focused on community and identity. Even if they have an economic value which they do, there is much more beyond that value. And what does the word “value” mean? And who gives that value to cultural products? Being the answer the consumers who are the coproducers (Bordieu, 1977).

“Value can mean several things in the context of cultural industries, depending on the metric one uses to measure value. The term can imply artistic or aesthetic value. It can imply commercial value. It can also refer to cultural, professional, political, moral or ethical values (...) cultural products are often attempting to satisfy multiple definitions of value, such as being simultaneously culturally and commercially valuable” (Lampel, 2006: 11).

1.2 The culture consumers

As a result of the decline in attendance in museums or galleries and the changes in technology such as social media, the new consumer arises: the cultural participant. Due to this, cultural industries had to adjust their product to the new ways of living and, consequently, to the new consumer.

The new consumer can be described as someone who is interested in the artistic and cultural world and is searching for something beyond just attending a museum or event. They want to be involved. Either in the creation of the event, the project management or the history of the product itself and that can only happen through technology. This cultural participant only appeared with the evolution of technology, marketing and social media. Suddenly, visiting museums was not enough. Sectors not connected to culture started to participate in it, such as marketing (Kolb, 2013).

“The aim of the management of cultural organizations has been to turn these consumers of culture into the enthusiasts of culture. It has long been thought by cultural organizations that the means of doing this was through education programs they provided. They believed that if only those who are currently mere consumers of culture would receive enough education, they would then understand the art form, feel a deeper appreciation and association, and become enthusiasts” (Kolb, 2013: 11).

Although Bonita Kolb stated this quote (2013), she also argued against it with the argument that what has been changing cultural organizations is social media and not the consumer's involvement in the art product. Art consumers find interests in common and create communities through the Internet. Cultural organizations need to stay in touch with social media and marketing to gather those consumers and make them participate in projects, events and more.

In the case of museums, they tend to have a specific type of consumer. The one that is enthusiastic enough about art and the history of the museum to spend their time there occasionally. And museums hope that those enthusiastic consumers can become more involved and visit more frequently.

According to Kolb (2013) as figure 1 shows, there are five stages/types of consumers involved in exhibitions at museums.

Stages of Audience Involvement with Art Exhibits

<i>Type</i>	<i>Involvement</i>	<i>Enhanced with Technology</i>
Culture Consumer	Any museum on a Sunday afternoon	Websites that provide information
Culture Fan	Attends Monet exhibits	Additional online information about the artist
Culture Cultist	Joins local museum association and attends educational events on Monet	Museum creates online community run by members who plan events on Monet
Culture Enthusiast	Studies Impressionism art movement; travels to other museums for exhibits	Online community asks members for suggestions for other activities and trips
Culture Petty Producer	Collects artwork or creates their own	Online community posts their own artistic efforts online

Figure 1 Stages of Audience Involvement with art Exhibits (Kolb, 2013).

These are the cultural participants. They do not need to have talent to create art or have the materials to be a part of it. Cultural participants have through the Internet a whole set of materials that they can use for their creativity and self-interest in art. They can even visit a museum on the Internet without actually going to the institution in person.

In conclusion, the cultural institution is not anymore, the only art provider for the consumers. However, what the cultural organization can do is be the provider for the new cultural participants who want to create and exhibit their art creations. The engagement of the cultural organization with the public is the most important aspect for cultural industries nowadays.

1.3 The importance of museums for the community

For a deeper understanding of the impact of museums in local communities and according to the International Council of Museums (2007), “a museum is a nonprofit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM¹, 2007: 16).

Local economic growth can be aided by museums by supporting creative economic activities such as design and invention. Local and international businesses and entrepreneurs can benefit from such efforts. For local governments, museums become more than just another role in developing their communities; they become a catalyst for change.

Museums are significant in addressing current social challenges. Globalisation, migration, polarisation, inequality, populism, gender equality, ageing societies, decolonisation, and climate change are addressed (ICOM, 2019).

Their relationships with local government determine their role to maximize local development. Many museums are owned by, subsidized by, or under the supervision of municipal governments. Independent of the museum's status, regional government views can limit the potential contribution of museums to local development. Furthermore, when the local government agendas are lined up with the museum's, it becomes easier to mobilize local resources for the growth of the local potential (ICOM, 2019).

Thus, what can a museum do to increase the impact they have in the community?

¹ ICOM: International Council of Museums.

1. Have a statement with a goal that creates a vision for the institution's future and acknowledges how it is going to work together with local development.
2. Support local cultural and artistic activities.
3. Establish a strong presence in the community.
4. Maintain close contact with various local government departments.
5. Be involved in artistic activities with other cultural institutions in the community.
6. Support local businesses when looking for specific products.

1.4 Museums as builders for local and national identity

Social changes have been happening through pressures such as globalization and mass immigration. However, identity remains essential for people when trying to understand their place in this modern world.

When it comes to cultural identity, it's essential not to overlook the concept of memory; the two are inextricably linked. We are currently witnessing a complex process of establishing and developing the so-called "memory culture," which is intertwined with numerous institutions such as museums, monuments, and memorials of various types (Wróblewska, 2019).

Furthermore, museums, among other institutions, take on the role of managers of the past's presence primarily through the ways they approach exhibition concepts, collections, and their growing and diverse audiences (Wróblewska, 2019).

“Culture and identity are intertwined. Ethnographical, demographical, geographical, and historical identities share a common culture” (Hooper-Greenhill, 2000; p. 25). In this sense, the identity of a particular culture creates something to be shared.

The museum has served as a symbol for various identities. It could be a sense of national identity, or any of the identities associated with Western principles. This is getting increasingly rare. Museums are less likely to express monolithic identities for various reasons, including pluralism, democracy, and diversity. Individual self-identity can be examined through participation in events at cultural organizations such as

museums. Participation is a way of expressing one's shared identity and discovering group relationships (Crooke, 2007).

Just as a workplace defines an adult's identity, so do locations where they spend less time, such as religious organizations, gyms, and barber shops—museums might be one of these places for some people (Brown, 2004).

The identity of a community or culture is the brand of a museum. It is relevant to think about what distinguishes the brand from the other museums. Identity is an extremely powerful tool to share, so the museum's brand must be well used for its visitors and community.

A brand is what distinguishes one company from another. An organization's branding distinguishes it and makes it stand out. Getting more visitors and reaching new audiences is a constant struggle for museums. Many organizations have worked hard to establish a brand identity. This allows them to stay up to date while also communicating with a larger audience.

In the specific case of the two museums presented in this internship report, identity and memory are two terms that were never so intertwined, like in Museu da Chapelaria and Museu do Calçado.

According to Mark O'Neill, museums have two leading roles related to identity: "representing cultures from which their objects originate and acting as a form of identity expression in their own right" (O'Neill, 2009).

Typically, imperial nations' major museums, such as national museums like the British Museum, portray their own culture embodying a universal aesthetic and logic. They don't need to be defined; they define themselves (O'Neill, 2009).

The identity complex gets complicated when a museum has temporary and permanent exhibitions. The temporary exhibits frequently engage with modern concerns of identity. The latter frequently reflects the museum's detached culture (O'Neill, 2009).

National museums based on regional locations are quite different from national museums from the nation's capital. In the context of identity, nation's museums usually organize more exhibitions and programs for national and international visitors in the

capital cities. Tourists frequently visit only once, therefore establishing a long-term relationship with a frequent visitor is considered less critical.

On the other hand, when it comes to regional museums, such as the ones presented in this internship report, they operate in a distinct environment, frequently welcoming local, regular visitors who have a lifelong connection to their hometown. And they have a right to demand their museums to reflect their personal histories and experiences.

“Worts suggested that identity was a complex notion, both conscious and unconscious, and was the way that people made meaning when visiting a museum: cognitions, emotion, imagination, intuition and physical interactions all contribute to the experience of an individuals’ sense of identity – either by affirming an existing sense of self” (Worts, 1996: p. 128-129).

1.5 How can visitors use museums for ‘identity work’?

Leinhardt and Knutson proposed that identity work in museums is used to anticipate if an individual will visit a museum and what will they do when they arrive (Leinhardt and Knutson, 2004).

However, Paris and Mercer suggest that identity work in a museum can be defined as something that the visitor will only discover when visiting the museum (Paris & Mercer, 2004).

“By switching the analytical perspective from identity to identity work, we eliminate the need to measure, name and categorize the identities visitors are presumed to bring into the museum. We then can turn our attention to how the visitor uses the museum in his or her lifelong work of identity construction, maintenance, and change” (Rounds, 2006: p. 135).

One of the ways museums can help a visitor to do identity work is via objects. There may be objects outside of museums that can connect with an individual in an intimate sense. However, a museum displays the objects to bring meaning to them and to the visitors in an intensive exhibition.

“The museum thus offers a perfect setting for public performance of identity. It is a space designed for the display and performance of meaning. Visitors take advantage of that character to enact their own identities, borrowing for those identities a bit of the aura of special importance held by the objects on display” (Rounds, 2006: p. 142).

During the visit to the museum, there may be one thing or one object that strikes a personal chord, resonates with a deeper meaning about self, and elicits sensations that underpin reflections about an individual's own sense of self (Paris & Mercer, 2002).

However, from the identity work model's process perspective, the visitor may be understood as using the museum experience to develop capacity for transformations that may or may not occur at the exact moment for things that are yet unknown in the future (Rounds, 2006).

To this uncertainty of the process of identity work, Rounds refers to this as "identity exploration."

Applying these concepts to museums, most museum visitors enact a museum identity throughout their visit: an identity that characterizes their reasons for visiting. This identity is unique to that visit, on that day. While it may be congruent with how that individual identifies himself or herself, it is doubtful that this identity will cause the individual to exclaim or to discover who they really are (Falk, 2006).

In other words, today, when an individual visits a museum, their identity may be that of a tourist because they see a new place. Still, next week, when they return home, they may visit a museum, perhaps with children, and enact a different identity, that of a parent (Falk, 2006).

They might be willing to admit that both being a tourist and being a mom are essential components of who they are, but neither is the most important or defining aspect of their existence. Nonetheless, that identity dictates their motivations on that day, in that museum, and by doing so, it must also impact their learning (Falk, 2006).

Visitors can use the museum for identity work without requiring studying the exhibition's subject in detail. They use the environment's increased intensity "to enact identities through performances in which the exhibit's explicit contents serve as a supporting cast rather than a protagonist" (Rounds, 2006).

As museums have grown in popularity as leisure destinations, more and more people are visiting them. More people have created workable models of museum experiences. What they would use them for, and how and why they would use them — in other words, what the museum experience provides. And that matches with the public-

identity needs. People seek leisure experiences that respond to various identity-related goals, such as personal fulfilment, parenting, or curiosity seeking (Falk, 2006).

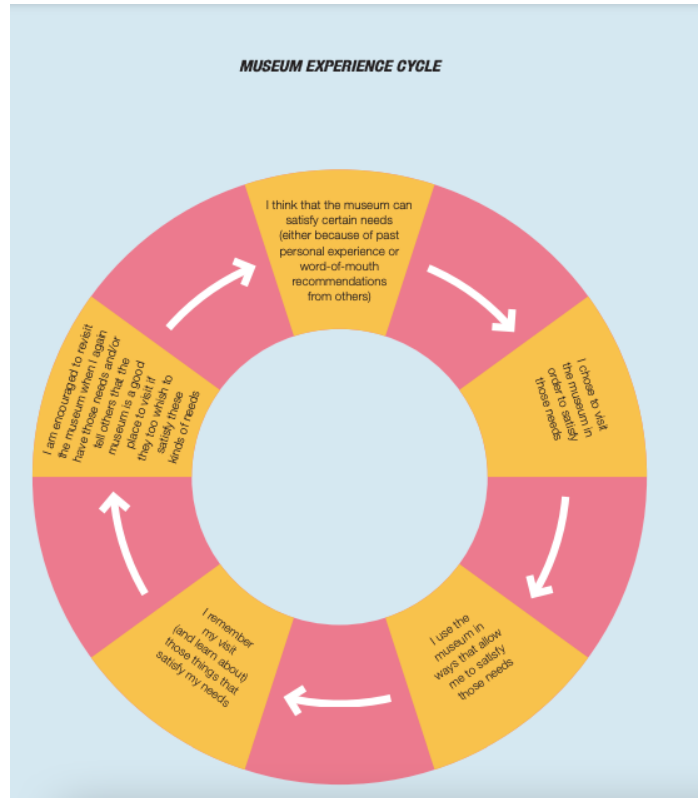


Figure 2 Museum Experience Cycle (Falk, 2006).

The lens of identity-related museum motivations offers a unique view into how to best fulfil museum visitor demands; it allows a better understanding of the nature of the museum experience and possibly improves it.

This chapter is divided into two parts: the first one presents the institution where the internship occurred and the second part presents the museum where the project Interferências 1.0 occurred.

2 Museu da Chapelaria

“Dentro destas paredes guardamos máquinas, matérias-primas, chapéus. Guardamos as histórias que a memória salvou. Dentro destas paredes escondemos as histórias contadas em segredo das tristezas e dores que a memória não permitiu esquecer. Guardamos um mundo que é feito de ‘dedos mágicos’” (Menezes, n.d; 1)

“Museu da Chapelaria” is a permanent, non-profit institution with regular public access that collects cultural assets and the information associated with them. Preserves, documents, investigates, interprets, and disseminates assets for scientific, cultural, educational, and recreational purposes, as well as for the development of society.

The building that gives space to this cultural institution was once the Industrial Company of the hat factory, which was one of the most important manufacturing units in the city of São João da Madeira.

It is essential to maintain the traces of the past and not disguise those that are the fingerprints of time that make them truly distinct among machinery and tools, raw materials and hats, recollections and lived histories. So, the museum was born in 22th of June, 2005.

Therefore, it brings to light the old machine and the memories of those who worked on it, as they are remembered, felt, and spoken about. To tell how it was to be a hatter, how the machine functioned, and how a hat was created with the same passion every day.

In order to reach all types of age groups, the museum presents different themes and spaces where younger and older generations can create, play, learn and observe. These services are divided in the museum as: long-term exhibition; temporary exhibition hall; documentation center; educational service; collection management service; auditorium; reception; museum store; and lastly, restaurant.

The long-term exhibition takes us to the core of the hat making industry. Each section represents a separate stage of the production process, and the machinery, tools,

and raw materials used in that stage are displayed in that section. These same raw materials can be felt and heard through the sounds of the machines that are played in the working areas of the exhibition.

The visitor can also witness a former EICHAP worker finish hats on his workbench, hats that will be sold in the museum store, and learn about the several stages of hat finishing. The last sector of this exhibition is dedicated to hat fashion, with several examples available, from the hat of the former president of the republic Jorge Sampaio to the hats of Miguel Vieira, stylist.

The temporary exhibition hall is a versatile venue that hosts exhibitions on a variety of topics as well as cultural events. The exhibitions run for a maximum of six months and are intended to provoke thought on social, cultural, political, and economic topics. Currently, the exhibition presented in the museum is an international one: Donna Hartley Millinery; a touch of elegance. This specific exhibition was supposed to end in May, however because of Covid-19, it is still available to visit.

The documentation center is a space dedicated to investigation and research with all the information needed in terms of photographs, newspapers, color catalogs, receipts, and others. It preserves the documentary funds of the history of EICHAP; it articulates with the collection management service in updating the hat museum's database and it provides information and research support to the community and to the municipality's internal services.

The educational service is where workshops and guided tours are held, mostly focused on the younger age groups because of the materials that space includes for improving creativity while learning about the creation and use of hats. It is an area full of color and textures, with original and unique hats created by those who visited the museum. One of the main functions of this sector is to create a permanent schedule of activities that includes significant date celebrations, public awareness campaigns, and the dynamism of heritage sites. But also, to register the entrance of the visitors in order to have an accurate knowledge of the public.

The collection management service has as a main function the organization of temporary exhibitions; the selection, incorporation, inventorying and study of the

collections; registration, cataloging and documentation of the collections that over time have been incorporated into the hat museum.

Due to the proximity of the auditorium to the temporary exhibition room, reserving this space always includes free entry to this exhibition. The auditorium holds one hundred people and is fully equipped for lectures, workshops, training sessions, and others. In that same space, the museum has the café/restaurant which is entitled as the “Fábrica dos Sentidos.”

Lastly, the reception and the store museum are situated in the same local where the visitor can order custom-made hats or purchase pre-made hats, merchandising, and publications linked to São João da Madeira, for example the book “Unhas Negras” by João da Silva Correia. The museum's visitors are also registered here, and satisfaction surveys are created to give statistical data for the museum's activity analysis.

According to Menezes (n.d), former director of MC these are the generic skills for any service or worker of the museum:

1. Conserving, preserving and caring for the museum's own items as well as those given to it as gifts, deposits, loans, exchanges, or as the outcome of scientific research (Menezes, n.d).
2. To uphold the ethical norms that guide scientific research in all of its forms (Menezes, n.d).
3. Guarantee that strong connections between museum staff are maintained and that a productive work environment is maintained (Menezes, n.d).
4. To promote the museum's objectives in the local, regional and national communities. (Menezes, n.d).

2.1 The history of the museum

The MC emerged as a result of two events: the first one being the intensive research and gathering of information and material assets promoted by a group of teachers and students from the João da Silva Correia school as part of an educational initiative. The second occurrence was the bankruptcy of the oldest and most important hat company in the city of SJM; The “Empresa Industrial da Chapelaria, Lda” (EICHAP).

As mentioned before, the educational project from the João da Silva Correia school started to be developed and being supported by different institutions of the city, such as: “Centro de Arte da Oliva”, “Associação Desportiva Sanjoanense”, the municipal council of São João da Madeira and others (Menezes, n.d). Consequently, the creation of a regional museum was started.

As the investigation kept going and more discoveries were made because of the contact with past workers and generations of the hat industry, the regional museum quickly became the hall museum of the hat industry. In 1995, the assets in the hall museum were opened to the public in the town hall of São João da Madeira (Menezes, n.d).

Following the collapse of EICHAP in 1996, the City Hall of São João da Madeira purchases a portion of the factory's building as well as the hat production assets from this and other companies, and begins a ten-year study process with the support of diverse teams.

This study had the support of several workers, administrators, businessmen in the industry and some of the most important companies such as the “Cortadoria Nacional do Pelo”, FEPSA, Feltros Portugueses S.A.

The only one of a kind in the Iberian Peninsula, the MC opened in 2005, under the authority of the municipality of São João da Madeira. One of the museum's main functions is to characterize the cultural and social life of the community in which it is located, as well as to promote knowledge about that community.

2.1.1 The impact of the hat industry in the city of São João da Madeira

Although the city is currently recognized as the "Footwear Capital," the hat industry was the most developed in the nineteenth and twentieth centuries. In 1802, the first hat factory was created by J. Gomes de Pinho. However, in 1914, with the EICHAP in active function, there was a connection to the footwear industry: they produced “Sanjo”² sneakers.

Due to the development of various beneficial conditions, such as the existence of National Road No. 1, the formation of the telegraph-postal system, proximity to key

markets and fairs, and the opening of the first length of the Vouga railway line, the city of São João da Madeira saw the small hat factories starting to expand to an annual production of 200.000 hats. In 1900, there were in SJM seven settlements and twelve factories producing thousands of hats per year. For the city, this was the time when there was an affirmation of the hat industry as an economic and social power for S. João da Madeira (Menezes, n.d).

During the next few years, new factories arose, but none compared to EICHAP, which was entirely automated and steam-powered.

Nowadays, there are still two hat-making businesses: the “Cortadoria Nacional de Pelo” which is responsible for separating the fur from the hair on the animal's skin, treating it, and sending it to Fepsa, a company that manufactures and sells felt for hats.

SJM is still the largest national hat manufacturer, with worldwide markets as its major client, providing some relief and stability to the workers of this old industry. However, the strength, relevance, and force of the hat business now cannot be compared to that of a century ago.

Furthermore, SJM has always been known for its industries. Today, the city is focusing on three important areas for the development of the municipality: Tradition, Innovation, and Creativity (Brandão, 2016).

SJM improves those values through their industrial patrimony. Besides “Museu da Chapelaria”, there is also an active influence and development in other places of industrial heritage such as: “Torre da Oliva”, “Oliva Creative Factory”, “Museu do Calçado” and “Viarco.” Because of the industrial impact these industries had in the city and therefore, the community, there was a need to create the tourism department for São João da Madeira, Porto and Northern Portugal which is also the interactive store of SJM.

2.1.2 Events

The museum hosts a variety of events throughout the year, including exhibition openings, lectures or conferences, workshops, tours through the city's history, and commemorations of important dates, such as:

1. International Museum Day, which falls on May 18th every year. For this special date, the museum prepares a workshop or new exposition or even free visits to the museum. In the case of 2021, this day was celebrated by the public event of the project Interferências 1.0 I was involved in as I will later explain in my internship report.
2. The hat routes and heritage walks which can be booked any time of the year, considering that it is a guided tour by walking through the old factories and architecture of the city of SJM.
3. The hat worker day, every year in the month of June, former hat workers get together for a reunion to remember the time and stories they keep from the hat industry.
4. The workshops of felting.
5. The recent event “Hat Weekend” which started in 2018 and offers a whole weekend full of activities, shows, street performance in the city.

2.1.2 Awards

In 2005, the “Museu da Chapelaria” was distinguished with an Honorable Mention in the category of best Portuguese museum by the APOM.² By the same association and five years later, the institution received an award in the category of best cultural extension service.

2.2 Museu do Calçado

I had the privilege of working in two institutions: “Museu da Chapelaria” and “Museu do Calçado.” The project which I was involved in occurred in this museum dedicated to the footwear industry where I had the opportunity to work simultaneously for the project and the museum itself.

“Mais do que uma mera exposição de artefactos, o Museu do Calçado é um espaço de aprendizagem, criatividade e experimentação que exigirá ao seu visitante uma postura interativa e de questionamento permanente” (Menezes, n.d; 4).

² APOM: Associação Portuguesa de Museologia.

The “Museu do Calçado” aims to illustrate the history of footwear production, from the workshop to huge factories, as well as the progress and reality of footwear design in our lives, in an original approach. It inspires stories and recollections, contributing to the deepening and dissemination of knowledge about “sanjoanense” identity and culture, as well as other social, historical, and cultural aspects associated to the footwear universe and its industry.

Born inside the old “Oliva” company building, the museum is divided in four different areas according to Susana Menezes, former director of the institution:

1. A space focused on traditional manufacturing and in industrial production. There the visitor can customize their own shoe (Menezes, n.d).
2. A time tunnel that presents the history of footwear from pre-history to the 21st century (Menezes, n.d).
3. A room dedicated to footwear created by leading designers from around the world, as well as stories about significant shoes, complimented by an interactable table with bilingual information about additional companies and stories about pieces in the Footwear Museum’s collection that are not on exhibit (Menezes, n.d).
4. An exhibition space dedicated to modern artistic creation, showcasing works by national and international artists who were inspired by the shoe (Menezes, n.d).

Furthermore, it also conducts guided tours, cultural itineraries, recreational and educational events, school projects, and targeted initiatives for a wide range of audiences. One of their proudest projects is the “CULTURando por aí...Férias no Museu” which is held every year, during the Easter, Christmas and summer holidays for children, directed by the educational service from the museum.

This museum has, equally to the MC, a museum store, a long-term exhibition, a temporary exhibition, an educational service, a documentation center and a collection management service.

2.2.1 The history of the museum and the industry

São João da Madeira is a city that started to be known for its footwear industries, nationally and internationally. With the industrial tourism growing and the never ending growth of the industry, the municipality decided to invest one million euros in a museum that would celebrate an industry that marked the city of SJM but also its community. “Museu do Calçado” was born in 2016. The first temporary exhibition was dedicated to Luís Onofre, a key figure in the portuguese footwear design, who became a reference in the industry and reached the feet of notable women such as Michelle Obama and Letizia Ortiz (Turismo Industrial - SJM, 2021).

The first shoe factory, the "Sapataria da Moda," opened in SJM in 1933, and the number of enterprises in the sector has grown steadily since then.

This industry grew gradually, beginning with a craftsman who, when faced with the necessity to fill orders, enlisted the help of family members and, later, other artists. This is how a modest workshop grew into a major industry with international ramifications (Menezes, n.d).

In the late nineteenth century and in the twentieth century, SJM witnessed the consolidation of the footwear sector and now, in the twenty-first century, design has become a critical aspect in any company’s success.

There are currently many footwear industries and components, as well as two industry support centers: “Academia de Design e Calçado” (CFPIC) and the “Centro Tecnológico do Calçado de Portugal.” These centers as well as the museums are a living example of the values that the municipality applies to the city which I mentioned before in this chapter: Tradition, Innovation and Creativity.

2.2.1 Awards

The museum received four key prizes on 9th of June, 2017, at the Portuguese Museology Association Awards ceremony, which included 132 Portuguese institutions as candidates. The Innovation and Creativity Award; the Management and Multimedia application Award, the Incorporation Award and the honorable mention for best museum of the year (Menezes, n.d).

Since the museum is still recent, these honors are a result of the investment and development that the city of SJM puts on heritage and patrimony.

3 The Interferências 1.0

As part of an application from the Municipality of São João da Madeira to the Culture for All program, a new social intervention project was designed. The project wants to promote the creation of legal opportunities, encourage the community to active participation, and improve employability in the most socially and economically vulnerable communities.

Framed within the lines of social and cultural action of the Municipality of São João da Madeira, it also fights poverty and discrimination against socially vulnerable groups.

Furthermore, the project wishes to value the industrial heritage of SJM, its participants, and the traditions associated with it, thus contributing to enrich the cultural offer of the city, its cultural assets and a common identity.

Conceived by Casa da Criatividade, Museu da Chapelaria and Museu do Calçado, in partnership with Social Action from the Municipality of S. João da Madeira, INTERFERÊNCIAS 1.0 is a project of cultural and artistic inclusion for people who, in their daily lives, are confronted with social and cultural barriers or are themselves the cause of these barriers.

Starting from culture, the participants are challenged to become, themselves, creative agents of innovative, experimental, and inclusive initiatives capable of reinforcing a sense of belonging and connection to the surrounding environment.

3.1 Designed for whom?

Since the first day, the project was always thought and made to give access to culture to those who feel like they never had it in their life. To those who think that culture is not for them. To those who just started a life in a new city and need some help to be integrated in the community. Moreover, to those who want to experience culture and a sense of union. And even though the project was not created to be held during a global pandemic, it was important in difficult times like these to give people this kind of opportunity and burst for culture.

Some examples for the segmentation of the project are:

1. Former and current workers in the hat making, shoe making, and Oliva and Viarco industries.
2. Young people and adults with addictive behaviours, addictions and guardianship measures and their families.
3. Young people who are neither studying nor working between the ages of 16 and 35 years old.
4. Institutionalized children and youth.
5. Long-term unemployed and beneficiaries of social insertion income with low qualifications.
6. Technicians and municipal employees with links to the cultural activity or social sector.
7. People who have never had contact with the city's cultural equipment.
8. Other people from the community in need of social inclusion.

3.1.1 Where and when?

The project will run from December 2020 to the end of July 2022. During this time there will be five themes (*interferences*) that were and will be worked on in S. João da Madeira and will culminate in five public presentations.

The first *interference*, developed in Museu do Calçado, was the one that I participated from the beginning to the end. It was from February to May of 2021, however, it prolonged to June. The artistic area in which the participants would work on this *interference* was performative arts with the help of the actress Sara Barros Leitão.

This location, which is situated in São João da Madeira's oldest industrial area, pays homage to the past of dozens of workshops and factories, as well as thousands of actors in the footwear industry, who contributed to the city's development and continue to do so. While doing so, it examines the present and future of this sector, the region, and its position in the city from a fresh perspective.

Many of the stories the museum shares with visitors are found in its interior, as are many of the memories the museum creates with everyone who works with the institution. For this reason, the Museu do Calçado is vital to SJM.

The Museu da Chapelaria, a former factory space that preserves memories, machines, hats, and raw materials while paying tribute to all the men and women who made, and continue to make, the hat making industry one of the most important activities in the country's history, is the second interfering factor. Walking down the street without a hat was once considered impolite, and there are plenty of stories in SJM about the pranks played on those who refused to wear one. From May to July of 2021 the participants had the opportunity to work in the work area of visual arts in an installation for the museum with the help of the costume designer Claudia Ribeiro.

Respecting the Cine Teatro Imperador's memory and history, the Casa da Criatividade presents a diverse cultural focus that aims to strengthen the role of culture in the lives of communities by promoting their empowerment and qualification for increasingly demanding and challenging cultural consumption. Having said that, Casa da Criatividade is the third *interference* of the project from August to November, 2021. The artist responsible for this process is Pedro Neves, a director and documentary filmmaker, which will focus his creative object in video and cinema.

The historic Oliva factory, a stronghold of Portuguese heavy metallurgy, is located in the heart of the city. It shaped the country's economic, industrial and architectural heritage as a creative industry pole. This old industrial factory is now used for all types of companies, creative initiatives, events, art galleries...for the community. Oliva interferes with the city which makes it the perfect fourth *interference* of the project. From December (2021) to March (2022) with the support of César Estrela, a sound artist, the participants will be able to work and learn about sound and music.

The place of politics, business, pleasure, and culture, the Praça Luis Ribeiro, has become one of the most significant community sites of SJM. From April to July, 2022, all of the art installations and performances will be presented in the square where everyone reunites in the city.

The participation can be continuous or segmented during the 19 months. All initiatives were designed to ensure equal opportunities, privileging public participation and ensuring compliance with hygiene and safety conditions regarding the prevention of COVID-19.

3.1.2 The Creative Process and training sessions

The warm-up week begins with each *interference* with 1 intensive week of 3 hours a day or 2 weeks of one and a half hour a day of training and mediation workshops. These sessions focus on the theme of cultural fruition.

This is the starting point for strengthening relations with audiences that are less consumers of culture and art, seeking to establish closer and more complicit relationships with them.

In each week of the warm-up five areas are worked on: dramaturgy; interpretation; sound and image; scenography and costumes; meditation. This phase wants to lead the participants to create one or more imaginaries and equip them with skills that will enable them to participate in the following creative processes.

After the warm-up week and throughout the 4 months, each week different stories and traditions associated with the *interference* were and will be explored in order to foster the participants' connection to the local territory, collective memory, and culture. These activities will be inclusive and collaborative, and where creativity and personal development will be stimulated.

Creative workshops, guided visits to equipment and the city's cultural heritage, and communication actions are privileged. Each session had, whenever possible, a maximum duration of 3 hours, focused on the practical side of creation. Thanks to the motivation and dedication from the participations and the team staff, these sessions started to be more current and intensive, almost every day, during my internship. It intensified the taste for culture and the connection with the city and the group of participants.

The working sessions take place in the spaces of each *Interference* (Casa da Criatividade, Museu da Chapelaria and Museu do Calçado).

3.1.4 Future memory

This action takes place during the entire project encompassing the creative processes and the public presentations of the five *interferences*. It consists of a set of contents (records or research results) that will be made digitally available on the project's webpage and in a digital urban roadmap. The contents will be made available by QR code

that will allow anyone to know and revisit, at any time, the performance installation associated with each *interference*.

Secondly, there will be a group of guides who, at the end of the project, will want to take on the role of artistic circuit guides, becoming themselves active agents and creators of new cultural dynamics in the community.

The launch of this action will be at the last public presentation, in July 2022, at the Luis Ribeiro square, the city's central space.

Place, memory, identity, belonging, future, and sustainability are key concepts of the works that will result from the project.

3.1.5 Sustainability and communication

A concept that is transversal to the project and a key piece in the artistic design and creation, which gives continuity to the line of action of the Municipality of S. João da Madeira and seeks to sensitize the participants to such important themes is sustainability.

In this scenario, INTERFERÊNCIAS 1.0 will reduce the project's environmental impact as much as possible by surveying the materials to be used and reusing the spoils and materials arising from local industrial activities. Having determined the environmental impact of those materials and aiming at a reduction of gas emissions into the atmosphere, preference will be given to low energy consumption equipment. The project will also give preference to the local economy by using local suppliers.

As communication is a key piece in the development of INTERFERÊNCIAS 1.0, all communication and digital dissemination initiatives foresee the direct involvement of its participants.

Desirably, the participants become creative agents and disseminators of the project itself, improving their communication tools and benefiting their personal value and way of being and feeling their surroundings.

The connection to and involvement of the community in the communication actions will have a special emphasis at the time of the public presentations and future memory of the preparation of the guides for the urban route.

Nevertheless, all the communication of INTERFERÊNCIAS 1.0 takes place on a Facebook and Instagram page. To these elements will also be added the virtual circuit resulting from the action "future memory."

3.1.6 Teatro da Didáscalia

Teatro da Didascália is a cultural cooperative founded in 2008 and based in Vila Nova de Famalicão. Its activity is divided between the creation of transdisciplinary artistic projects and the programming and hosting of other artistic projects: in its creation and programming space, FAUNA or the International Vaudeville Rendez-Vous Festival.

In a strategy of socio-educational aid and approach to the arts, the artistic project collaborates institutionally with municipalities, artistic, social, and educational entities present in the regions where it operates.

The role of this entity in the project is being in charge of ensuring the project's development and artistic mediation with the local community.

3.2 The internship

The main objective of my internship was being a part of the staff for the INTERFERÊNCIAS 1.0 project. In my first day of the internship at "Museu da Chapelaria", I had the opportunity of having a meeting with the director of both "Museu da Chapelaria" and "Museu do Calçado" to understand what the project I would work on was about and how I could contribute to make it more efficient and successful. Me and the director brainstormed some new ideas and what type of tasks I wished to do. We concluded that I would be in charge of the communication, marketing, logistics, and some more tasks.

First and foremost, I received a guided tour by the director Joana Galhano in both museums and had the opportunity to look closely to the artifacts presented there and learn the history of the two industries (hat industry and shoe industry) in detail. Because of the pandemic we live in nowadays, I worked for a few weeks only with the director by my

side since the museums were all closed and the rest of my colleagues were working from home.

After becoming acquainted with the institution and the tasks I would work on, the director gave me access to the Gmail and Google drive of the project where I could be involved in every step of the project but also use it for uploading files since I would be responsible for the registration forms, the attendance sheets for each session, the photographs, etc.

The tasks that I accomplished during the internship for the specific project of INTERFERÊNCIAS 1.0 were:

- Creation of a schedule for the social media of the project (months of March, April and June) and keeping it updated to post it later.
- Phone contacts with possible participants for the first *interference* of the project: contacting former workers from the hat, shoes and Oliva industries.
- Maintenance and selection of Oliva's floor plants to organize in an excel for it to be used later as materials for an art installation of the project.
- Manage the coordination of the work sessions with the participants either on the Museu da Chapalaria, Museu do Calçado or Oliva.
- Find local stores to buy materials from.
- Preparation of the rooms where the sessions would be held in.
- Making a report for the director about the sessions.
- Accountable for taking pictures at every session and putting it on the google drive of the project in order to give the others involved access to it.
- Scanning photographs found relevant to use for the project.
- Assistance for the participants in the museum's installations who had no support in attending the online sessions.
- Responsible for collecting and photographing shoes from the participants to be used for marketing.
- Small meetings with the technical staff from the Teatro da Didascália after the project sessions.
- Support in the technical visits from the Teatro da Didascália.
- Support in the logistics of the final project event.
- Responsible for the show tickets.

- Distribution of the postcards to the participants and workers of the *interferences*.
- Ensure the unloading of equipment for the performance visit.
- Responsible for the logistics of general rehearsals in the various spaces of the Museu do Calçado.

Luckily, my tasks during the internship were not only based on the project. I had the freedom to learn and participate in the museum's activities, both the Museu da Chapelaria and Museu do Calçado. So, my daily routine as an intern in the Museu da Chapelaria was never the same and provided me heritage knowledge.

Besides, I contacted with different people either from the project or visitors of the museum. Some of the tasks I had the possibility of doing in the museums were:

- Accompaniment of visits in the museums.
- Preservation and conservation of heritage.
- Assistance of the Census 2021 that was held in the museum's installations.
- Museum reception area in the both museums.
- Assistance in the deinstallation of the exhibition "Shoes that tell stories – truth that hurts" in Museu do Calçado.
- Reports about the state and use of the hats used for the "Hat Weekend" festival.
- Preparation and preservation of shoe elements for a shooting with Porto Canal in Museu do Calçado.

3.3 Role of marketing in attracting audiences to cultural organizations

"People are no longer willing to defer to authority. Because they want control of their own destiny, they are impatient with passive experiences. Therefore, they want to participate actively in recreational and leisure activities rather than just observe" (Dychtwald, 2003).

Novak-Leonard and Brown (2011) created a new participation model for cultural organizations. This model is focused on the participation in the art object rather than in the institution. It is a way for everyone to share their creations within a community or the entire world. And with that, the help of technology to engage more public and audiences interested in seeing art forms from the new cultural participants and not just well-known artists like Claude Monet (Novak-Leonard and Brown, 2011).

The first management and marketing models for cultural organizations mainly were based on advertising consumers from the middle-class lifestyle. They focused on subscription sales so that the consumers would be frequent clients of the institution (Rawlings-Jackson, 1996).

Formerly, the artistic director was the one that decided what the cultural organization would sell as their cultural product. The marketing director had to then find a way to attract consumers without any segmentation. It was not a sufficient model so marketing had to find a common ground to work with culture - and that was technology (Bhrádaigh, 1997). The entry of technology to the cultural industries needed a new approach to the new marketing model.

The new marketing model for cultural industries is based on social media and attracting audiences. Before, marketing was not a needed function in a cultural organization because the primary goal was not to attract more consumers to buy the cultural product. The goal was the creation of art with the hope that there would be an interested audience. The first goal was the social benefits and second, the consumer (Worth, 2012).

Only in the 1970s customer audience surveys started to be done, however the information gathered was mostly demographic and not about the enthusiasm or satisfaction of the audience in order to settle what the consumers wanted or needed (Reiss, 1974).

Afterwards, in the 1980s, the marketplace of cultural industries started to grow, especially in the United States, making the market more competitive and in need of more marketing strategies. In expectation of expanding cultural audiences in the 1990s, the focus was on ticket prices. Since in the previous years it was verified that most of the consumers were from middle-class lifestyle or high incomes, marketers found a problem to solve: how to give cultural access to low income people. Children, young, seniors, but also programmes to encourage disadvantaged community members (Kolb, 2002).

In the twenty-first century, “changes in the external society finally forced cultural organizations to rethink their mission, product and audience, rather than only focus on increasing attendance. With a rapidly changing society, many cultural organizations are no longer sure of their place and purpose. This period of change can be seen as an opportunity as it necessitates the need for cultural organizations to rethink the relationship between themselves and the wider society.” (Bridges, 2003: 59)

3.3.1 Culture as a product

Culture can be presented in three different types of products: convenience product, comparison product and specialty product (Kolb, 2002). But also, in two different types of art forms: high or popular culture.

One of the most important cultural conflicts, as in most Western cultures, is between educated high-culture consumers and the rest of society, which prefers mass culture delivered by the industry and the media. For a better understanding of this sociological discussion we need to acknowledge the meaning of high culture and popular culture. High culture is the erudite culture; the activities and products under creative and intellectual interests. In popular culture or ‘mass’ culture there is no participation from the community and their product is globalised and produced by companies using modern technologies for profit (radio, television, cinema, Facebook). Popular culture can also exist in the form of ‘folklore’ giving culture created by the community for the community which makes it non-profit (Gans, 1974).

“Popular iconic and written productions are the outcome of a network of political, economic, ideological and social circumstances, far too often hardly detectable and taken for granted to be critically recognized, even by those who draw, paint or write (and live) under their influence” (Sarmiento, 2014: 17).

The goal of an organization is the cultural product, whether it is viewed as a product to educate, engage, or both. The organization is the one who creates the product, which is subsequently presented to the general audience. The public, on the other hand, no longer views items in this static manner. Instead, people may regard themselves as co-producers of the product as a result of social media (Shirky, 2010).

While social media was initially used to connect people, it is now being used to allow the general public to participate in the creative process. Many customers want to be creative and then share what they have created with others. The organization's current cultural product must be regarded as part of this process of connection, invention, and collaboration, rather than as a stand-alone product.

3.3.2 Convenience, comparison and speciality products

As mentioned before, depending on the sort of art form, whether high or popular culture, and the market segment targeted, culture can alternatively be regarded as a convenience, comparison, or speciality product. The product category will also be determined by how the art form is presented. Understanding this classification can assist in a more effective way the creation of a promotional message for the product.

When culture is sold as a convenience product with widespread distribution and low cost, it nearly usually includes at least some components of popular culture. A cultural product that will appeal to a wide spectrum of consumers is required to offer the product at a low cost while generating sufficient money. High-culture organizations are frequently hesitant to make the quality compromises required to appeal to a broad audience because they are focused on making high-quality art so they cannot reduce the price of their goods. Their objective requires the use of the best (and most expensive) artists and entertainers available. As a result, high culture is rarely marketed as a convenience good. Convenience products will be promoted focusing on low prices and ease of use (Kolb, 2002).

In addition, consumers who are unfamiliar with art and culture will view the cultural experience as a comparison product. They would assume that any cultural event can be substituted for any other cultural event because all events have identical qualities and deliver similar benefits to such customers. People who are informed about culture, on the other hand, will determine that a certain aspect, such as a particular artist or a visit to a specific exhibit, is worth paying more for (Kolb, 2002).

Finally, speciality products are the ones for the people who have specific brand preferences regarding culture. These are the people that want to see a Van Gogh exhibition so they will not accept to visit any other artists exhibition. Naturally, specialty product promotion does not prioritize low prices. It also does not emphasize features because customers who buy specialty products are already aware of what the product can achieve. Promotion concentrates on the product's values (Kolb, 2002).

With that being said, culture has emerged as a relevant factor for increasing local development. Even though culture is not seen as an economic activity with a lot of profit, it is one of the sectors in the market where workers have higher qualifications. In addition,

there is an endless list of economic activities in the cultural sector which are profitable and that make a big contribute to the European Union GDP³ (Sarmiento, n.d).

³ GDP: Gross Domestic Product.

4 How is impact being evaluated?

Spheres are frequently used to divide society. The social, economic, and political dimensions are the most common divisions. As a fourth dimension, the environment is increasingly being added to this triad. Culture occupies a different place in these socioeconomic paradigms. Culture is viewed as a part of the social component in some cases, leading to the designation of a socio-cultural realm (Grinell, 2020).

Impact is a term used to refer to a marked effect on something. The idea of starting the development of a framework for evaluating the cultural influence of socioeconomic policies and programs was revealed in the third annual meeting of the International Network for Cultural Diversity in October 2002 (Sagnia, 2004).

The core objective was to provide a framework that would assist development agencies and private programs in carrying out their responsibilities towards the communities impacted by their projects and policies (Sagnia, 2004).

Impact Assessment was created and defined as “the process of identifying the future consequences of a current or proposed action” by the International Association for Impact Assessment (IAIA, n.d).

However, what effect has this impact when used in a cultural context?

Cultural impact refers to the influence on human populations of governmental and private policies and acts that significantly alter their norms, values, beliefs, practices, institutions, and the way people live, work, socialize, and arrange themselves as part of their cultural life. In that way, assessing cultural impact is not a new concept. Numerous agencies have already included cultural impact assessment criteria in their project evaluation frameworks (Sagnia, 2004).

Culture contributes to the strengthening of social links within communities, fostering individual and organizational growth and, as a result, well-being. It is the ability of cultural activities to assist people from different origins express their cultures while also creating strong and beneficial relationships in the workplace, schools, and neighborhoods.

Moreover, one of the greatest impacts of culture is creativity.

Culture-based creativity is crucial. To stay competitive, a company requires more than an efficient manufacturing process, cost control, and a strong technological foundation. It also necessitates a strong brand, a motivated workforce, and management that appreciates and understands the creative process. It also necessitates the creation of

products and services that either meet or exceed citizens' expectations. In this regard, culture-based creativity can be extremely beneficial (KEA, 2009).

In this intangible economy, also digital technologies play a critical role since they enable new kinds of social exchange and contribute considerably to new forms of innovation.

One of the better ways for a museum to maximize its impact in the community is through social inclusion by creating a project or artistic activities.

According to the United Nations (2010), social inclusion is the process of increasing the participation of individuals in the society, particularly those who are disadvantaged, and giving them new opportunities, access to resources, a voice and respect for their rights (United Nations, 2010).

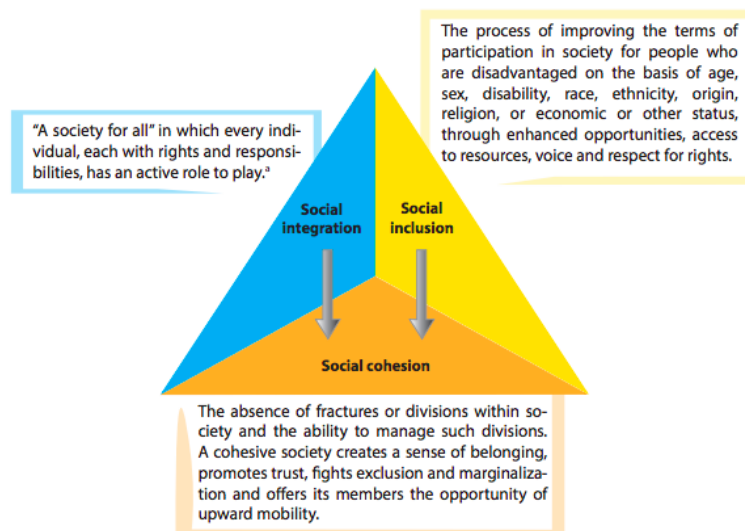


Figure 3 Social integration, inclusion and cohesion (United Nations, 2010).

That impact can be evaluated to define if it is worth it and if it has a positive social impact: "impact investing." Impact investments differ from earlier forms of socially aligned or socially responsible investments having as the main goal of the investment to positively impact society rather than prevent negative consequences (Flynn, Young & Barnett, 2015).

4.1 Theory of Change

Social changemakers owe to themselves to question the assumptions that drive their motivations for the project and to comprehend the cause-and-effect relationships at work. The potential positive and negative risks of a social impact program must be foreseen in the theory of change.

A theory of change helps an organization's credibility, especially with funders and even more so with social impact investors. It can inform us exactly what outcomes an organization wants to achieve and how it plans to get there, which is crucial for investors who want to be clear about the influence they want to make.

In the 1990s, the theory of change emerged in order to evaluate the Aspen Institute Roundtable on community change. Later, this work was published (1995) by Carol Weiss with the title “New Approaches to Evaluating Comprehensive Community Initiatives.” Weiss argued that stakeholders in complicated community initiatives are often unsure how the change process will play out, and hence pay little attention to the improvements that are required to achieve a longer-term goal. Because there is a lack of clarity regarding the steps leading to a long-term objective, it is less likely that all of the critical aspects associated to the long-term objective are addressed (Clark, 2021).

The theory of change is one method for social impact evaluation that is used to test the process of an investment as well as the intended outcomes. It is also used to help to improve strategies for implementation (Clark, 2021).

Theories of change can be used by impact investors at various stages of the investing process. To begin, the theory of change can be used as a framework to communicate with an entrepreneur or investor about their intended impact, underlying assumptions, and prospective tactics for attaining their desired impact while completing due diligence when selecting investments (Sokevicius and Staskevicius, 2015). Change theories can also be used to decide what investors should track and measure for the impact (Sokevicius & Staskevicius 2015).

Governments, NGOs⁶, employees, and the general public can use an explicit theory of change to hold investors accountable for their claimed aims. Checks and balances are important in an unregulated and developing business. The theory of change is a tool that can be creatively and productively integrated with other evaluation methodologies and employed at multiple levels to provide even more relevant findings and insights for impact investing service providers and evaluation professionals (Jackson, 2013).

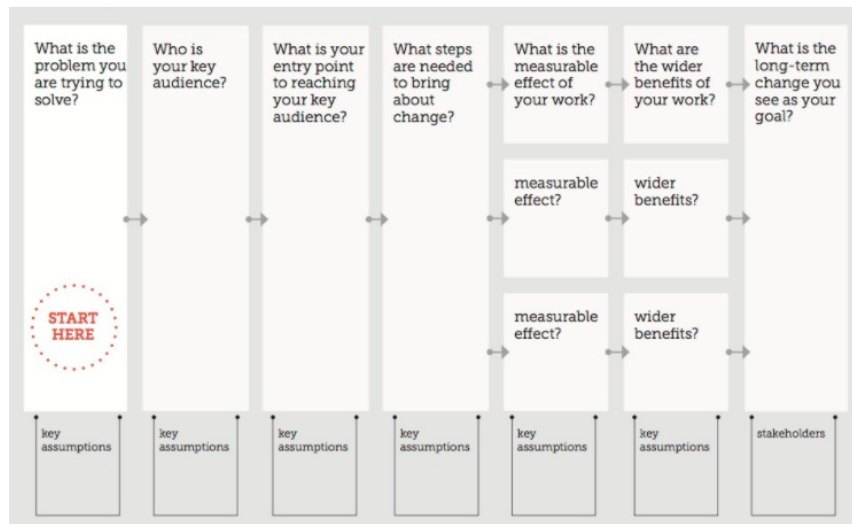


Figure 4 Theory of Change (Nesta, 2011).

This process starts by identifying the current problem and who it is affecting but also who can help to solve it. In addition, some points to reach the audience and that can either be local government, national governments and others. Each one of them has to have the key assumptions that will help to verify all the possible steps when testing them.

This process of how to achieve the goal to make a change in the specific problem goes from inputs to outcomes and can be used either in large projects or private organizations. If there is a will to make a change, the theory of change should be applied.

These kind of interactive approaches should result in more successful and cost-effective social programs over time. In the case of Interferências 1.0, having a theory of change is important in order to reach and expand since the people on the project know what will be developed and why. However, theories of change should be viewed as dynamic rather than static, developing over time as knowledge gained from practical application accumulates. In addition, it provides the evidence to verify in each stage of the project if it is on track to be delivered in the long-term outcome.

4.1.1 Interferências 1.0 – Driver of change

In the case of the project INTERFERÊNCIAS 1.0 the key issue is the decline in the young and adult population, which has resulted in a significant increase in the elderly population. This issue is linked to and interacts with other interconnected issues such as long-term unemployment, low educational achievement, elderly isolation, and so on.

The solution for this problem in the city of SJM was a cultural inclusion project targeting audiences that face social barriers in their everyday lives. The project introduces a concept to the community in circumstances of social exclusion that, based on the need to establish innovative alternatives, intends to inspire community and territorial organization participation in innovative access to culture through the creation of processes and services.

The proposed solution boosts persons in social exclusion's pleasure and well-being through a collective of innovative and experimental cultural and artistic activities targeted at building personal and social skills. The axes that make that connection are mediation, future memory and creation. This solution is developed through training and mediation workshops, creation processes, public presentation, and future memories.

The expected changes are that the participants get to know the local realities in the context of the heritage and industry sector - and thus open channels of dialogue for equal opportunities for cultural enjoyment and access to culture by new audiences.

The outputs for this project are:

- Land mapping;
- Beneficiary recruitment;
- Virtual urban tour;
- Five performative installations;
- Online launch of the website;
- Five public presentations.

Some of the objectives of this project are to intervene in the territories with vulnerable sociocultural groups; create equal chances for new audiences in terms of cultural production as well as access to culture; encourage cross-generational interaction by sharing and working with participants' stories about the region's cultural heritage and increasing social integration.

4.2 Impact of Covid-19 in museums

The cultural sector has been tremendously affected by the change the world suddenly had to learn how to live with since the end of 2019 until now. Because museums have a relevant role in a community, all at once, that role stopped. Museums closed, and the access to culture as an experience was inexistent. For a few months before the

museums reopened in Portugal, no one knew what would happen to the future of culture in the country.

COVID-19 has put a spotlight on the role, organization, and operation of museums. It has widened existing gaps and differences in the museum world, demonstrating that a lack of skills and knowledge, as well as a lack of flexibility and agile structures and a variety of revenue streams, can lead to museums having to reduce or eliminate their main activities and tasks in service of society (NEMO, 2021).

According to the Network of European Museum Organisations, the impact of Covid-19 in museums throughout Europe had consequences on income loss, the financial support, the new strategies in the digital world and the visitors' drop (NEMO, 2021).

At the same time, we've seen museums thrive digitally, reacting creatively and effectively to the situation, joining the community's effort to limit the coronavirus's effects, and providing other kinds of learning and inspiration digitally (NEMO, 2021).

In a survey made and analyzed by ICOM in early autumn 2020, it is possible to verify the major changes that museums around the globe took to keep the access to culture alive.

Has your institution experimented with new ways of generating income?

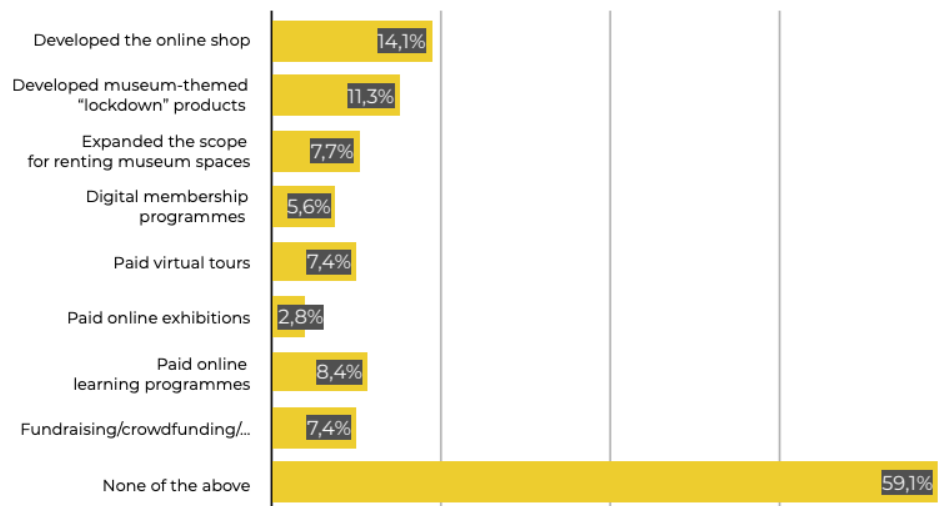


Figure 5 Has your institution experimented with new ways of generating income? (ICOM, 2020).

In the case of Museu da Chapelaria and Museu do Calçado, there was a huge increase in the development of the online shop and the virtual tours. Furthermore, on the first month of my internship, I worked with the director of the museums on site, however the rest of the staff was working from home. The museum technicians were mostly doing

virtual tours at home since the museums were closed all over the country in February, 2021.

However, when the museums reopened, they kept doing the virtual tours because it had a lot of visitors who preferred them since the site was developed and it was almost like being at the museum.

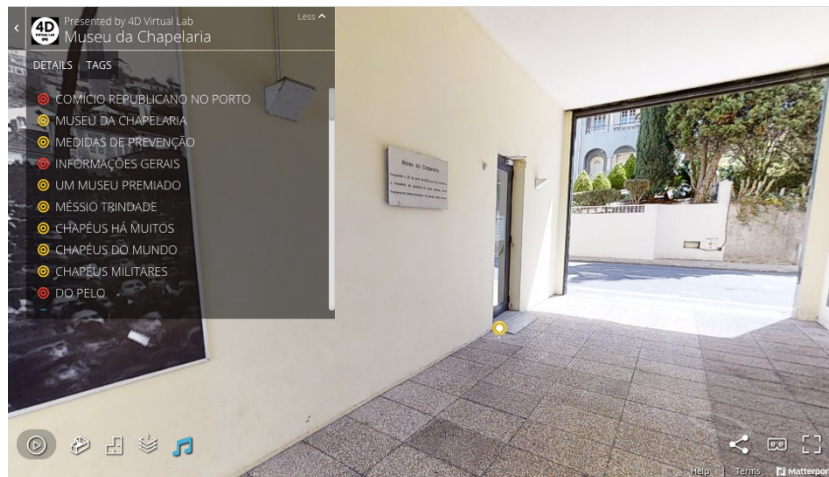


Figure 6 Museu da Chapelaria 3D Explore Space (Museu da Chapelaria, 2021).



Figure 7 Museu do Calçado 3D Explore Space (Museu do Calçado, 2021).

One interesting feature to make the virtual tours even more special for the online visitors were the sounds from the working machines that can only be heard in the museums and now, creatively, put in the virtual tour for anyone to attend and imagine how the workspace was in the hat or shoe industry years ago.

This calamity situation created some decisions for the future strategies of museums: either rethinking their digital role, increasing their budget, increasing staff or increasing the digital offer.

Almost all industries are experiencing a transition towards more flexible working structures. Furthermore, as a result of the lockdowns and the drop in international tourism, museums are shifting their focus to a more local dimension: from a greater emphasis on permanent collections to compensate for the cancellation of exhibitions with external loans, museums are focusing more on local communities (ICOM, 2020).

It was the case of cultural institutions in the city of SJM. The idea for the project *Interferências 1.0* already existed in 2020; however, because of the first wave of Covid-19, it was impossible to start it. In 2021, because the world's situation was already installed in our day-to-day lives and the safety measures for cultural sectors were known, the project started via Zoom with the participants and the artists. All the meetings began to be online until the day the museums reopened, the 5th of April, and the participants could start to come to the museum to work and interact with the project's staff.

Even though the initial start of the *Interferências 1.0* was through a screen, the artist from the first *interference* correspondent to the Museu do Calçado, Sara Barros Leitão, had the idea of writing letters to the participants and going home to home to bring the notes to them.

All the safety rules for the Covid-19 events were followed in both museums when the meetings for the project occurred, creating some difficulties because of the capacity of the spaces available. A list with the names of the participants was always made to know who would come to the session and if there was a need to make a reservation for a bigger space in another cultural institution of the city, like Torre da Oliva or Casa da Criatividade. It allowed me to become very familiar with the Museu da Chapelaria and Museu do Calçado but also with Oliva Creative Factory, Turismo Industrial de São João da Madeira and Casa da Criatividade, since I always had to prepare the rooms and guide the participants.

As mentioned before, the *interference* I had the pleasure to work with was the Museu do Calçado one. The art object the participants created with the help of Sara Barros Leitão was a theatrical performance through Museu do Calçado's spaces. A performance made and designed for the city of SJM and its traditions and histories.

INTERFERÊNCIAS 1.0

INTERFERÊNCIAS 1.0 é um projeto de intervenção cultural desenvolvido pela Casa da Criatividade e pelo Museu da Chapelaria e Museu do Calçado, em parceria com a Divisão da Ação Social do Município de S. João da Madeira, no âmbito do Programa "Cultura para Todos".

Tem por base potenciar o desenvolvimento de uma maior proximidade social e cultural do Município de S. João da Madeira às suas mais diversas comunidades. Deseja-se aqui uma cidade verdadeiramente inclusiva e culturalmente acessível a todos os seus cidadãos e visitantes.

Com curadoria do Teatro da Didascália, o projeto INTERFERÊNCIAS 1.0 direciona-se a públicos com origens e vivências muito diversas, convidando a comunidade a tomar o papel de participante ativo e efetivo em ações artísticas centradas nas suas memórias e relações afetivas para com o território local e o seu património.

Entre dezembro de 2020 e julho de 2022 irão decorrer intervenções em cinco espaços da cidade, dos quais, o Museu do Calçado foi o primeiro.

Curiosos?
Liguem-se à cidade!

Interferencias1.0
 interferencias1.0
 Interferencias 1.0
 projeto.interferencias1.0@gmail.com

Coordenação de projeto:
 Coordenação artística:
 Projeto financiado por:

INTERFERÊNCIAS 1.0
Ligo-te à cidade

VISITA PERFORMATIVA
CADA UM SABE ONDE LHE APERTA O SEU SAPATO

18 MAIO | 19H30
22 MAIO | 11H30

Figure 8 Room sheet for the Interferências 1.0 (Interferências 1.0, 2021).

FICHA TÉCNICA

Coordenação artística e dramaturgia - Sara Barros Leitão

Participantes intérpretes - André Dias, Ana Ferreira, Ana Raquel Azevedo, António Francisco Sousa, Carménia Guarnhe, Daniel Neto, Isabel Nogueira, Ivanna Leite, José António Dinho, José Manuel Ferreira, Laurinda Resende, Lis Pereira, Maria Fernanda Silva, Mayjet Carneiro, Miguel Rosas, Natália Correia, Rufus Dahm, Santiago Mateus, Teresa Maia, Xavier Melo

Participantes no processo de criação - Aldina Valente, Anabela Cunha, André Brandão, Arminda Antunes, Eirni Mavroumoustaki, Isabel Sousa, Jéssica Ferreira, Laurinda Resende, Ivan Cardoso, Tiago Dinho

Pessoas memória - Augusto Jesus, Daniel Neto, Jorge Ribeiro, Maria Fernanda Duriães, Nair Dinho, Xavier Melo

Contra-regras - Aldina Valente, Anabela Cunha, Anais Prouença, Beatriz Santos, Cláudia Berkeley, Fabiana Oliveira, Filipa Costa, Isabel Sousa, Maria Fonseca, Paula Moreira

Assistentes - Fernanda Rodrigues, Coreli Sousa, Marisa Maia, Renato Calado, Sara Pereira, Tânia Reis

Montagem e operação técnica - Diogo Lopes

Agradecimentos a Cláudio Oliveira, Chloépatra Murillo, Joana Correia, Jorge Correia, Margarida Garrido, Maria do Sameiro, Maria João Leite, Micaela Marques, Sara Anjos, Teresa Maia

Teatro da Didascália
Direção - Bruno Martins e Cláudia Berkeley
Coordenação INTERFERÊNCIAS 1.0 - Vera Santos
Produção - Anais Prouença
Direção Técnica - Václav Alvas
Registo de Vídeo - Os Fredericos
Fotografia de Cena - Ivo Rainha

Município de S. João da Madeira
Entidades participantes - Casa da Criatividade, Museu da Chapelaria, Museu do Calçado
Coordenação INTERFERÊNCIAS 1.0 - Gisela Borges, Joana Calhano
Design Gráfico - Ruben Vidas
Graficação - Tiago Fontes
Apoio à Produção e Coordenação - Filipa Costa

Agradecimentos Institucionais
Associação de Jovens Ecos Urbanos; Armando Silva S.A. Cruz Vermelha Portuguesa - delegação de S. João da Madeira; Habitat S. João; Instituto de Segurança Social I.P.; Mariano Shoes, Lda.; Netos - Fábrica de Calçado, Lda; Trilho - Unidade de Apoio a Toxicodependentes e Seropositivos da Santa Casa da Misericórdia de S. João da Madeira; Zarco - Fábrica de Calçado, Lda.

CADA UM SABE ONDE LHE APERTA O SEU SAPATO

A aguentar o peso do nosso corpo estão os nossos pés, e a protegê-los, os sapatos. Calçamo-nos para nos formos a caminho, para nos fazemos à estrada.

Entre bifurcações e decisões, entre pés descalços, sapatos rotos, costas cansadas, encontramos a meio da estrada. Ninguém sabe o que andaste para aqui chegar, que história e que bagagem trazes contigo. "Se queres conhecer a minha vida, calça os meus sapatos", não é assim que se diz?

Durante esta visita performativa gaspeamos histórias, viajamos entre tempos, cruzamos fronteiras e atravessamos continentes. Calcorreamos memórias sem acabamento e imaginamos o mapa que nos leva ao futuro. Entre o que somos e o que gostávamos de ter sido, entre o que vivemos e o que nos espera, misturamos as nossas vidas e os nossos caminhos, até ao dia em que nos encontrámos todos, aqui e agora, sem saber o que teremos pela frente.

Sara Barros Leitão

Sara Barros Leitão é atriz, encenadora e dramaturga. Trabalha regularmente em teatro, cinema e televisão. Gosta de arquivos, histórias, memórias e pessoas.

Esta visita performativa é o resultado de entrevistas e conversas com pessoas cujas vidas estão ou estiveram ligadas ao calçado, e de um trabalho generoso e coletivo de um grupo de participantes que, sem se conhecer entre si, dedicou várias horas da sua semana para reflectir e criar em conjunto.

É um projecto artístico que reflete as histórias, as memórias e as pesquisas de cada participante. Seja na sombra ou na ribalta, seja escondidos nas palavras ou a dizê-las, esta visita performativa é de todos os que contribuíram para ela. (março-maio 2021)

Figure 9 Room sheet for the Interferências 1.0 (Interferências 1.0, 2021).

One of the most important Covid-19 measures that was taken for the performative visit to happen safely in the Museu do Calçado was the logistics in order to not have fifty visitors in the same place at the same time. So, the entire staff for those two days of the event (18th of May and 22th of May, 2021) were handed a document to learn and memorize all the procedures that we're going to be taken.

All of these procedures and changes were made so that the event could be possible to be presented during a world pandemic. In other circumstances, it would be easier and the performative visit would not be planned this way. It wouldn't even happen in all the spaces of the Museu do Calçado but only in one of them.

However, in the specific time the world is living in, some of the Covid-19 safety rules were:

1. Mandatory ticket pick up before the visit
2. Mandatory mask use during the visit;
3. No handling of objects by the public;
4. Visual seating arrangements for the public in each station;
5. Visual identification of the route to be taken by the public from station to station;
6. A stagehand is responsible for the public and sanitation of the seats in each station.

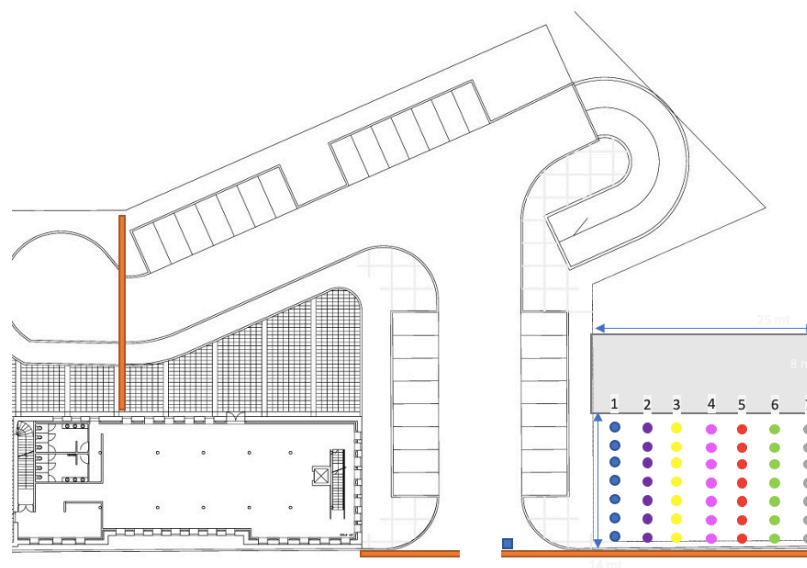


Figure 10 Public arrival (Interferências 1.0, 2021).

Caption:

- Group 1 – Reserves of the Museu da Chapelaria
- Group 2 – Tunnel of access to the Museu do Calçado
- Group 3 – “Unhas Negras” statue
- Group 4 – Garage ramp
- Group 5 – Shoemaker statue
- Group 6 – Shoes with Art room in Museu do Calçado
-

Group 7 – Outdoor patio of Museu do Calçado

All the stagehands had a station attributed to them. As a stagehand, I was attributed the station of the group 2 – the tunnel of access to the Museu do Calçado. I was responsible for coordinating two groups of visitors, but my main station was the tunnel. In that station, the wall is filled with all the important moments in the lives of the actors of this performance. One of the actors leads the public through the various stories of each participant in the project. Stories that were shared in the meetings prior to the rehearsals for the performance.



Figure 11 Trajectory from the reserves of the Museu da Chapalaria to the Tunnel of access to the Museu do Calçado

4.2.1 Digital transformation

Digital transformation can be described as “a change in how a firm employs digital technologies, to develop a new digital business model that helps to create and appropriate more value for the firm” (Kane, Palmer, Philips, Kiron, & Buckely, 2015; Liu, Chen, & Chou, 2011; Schallmo, Williams, & Boardman, 2017).

Given that digital transformation entails changes in strategy, organization, information technology, supply chains, and marketing, there is a multidisciplinary dialogue involved. Managers are increasingly confronted in today's business world with responding to the introduction of new digital technologies that blur market borders and modify agent roles; for example, the consumers can become co-producers (Kane, Palmer, Philips, Kiron, & Buckely, 2015; Liu, Chen, & Chou, 2011; Schallmo, Williams, & Boardman, 2017).

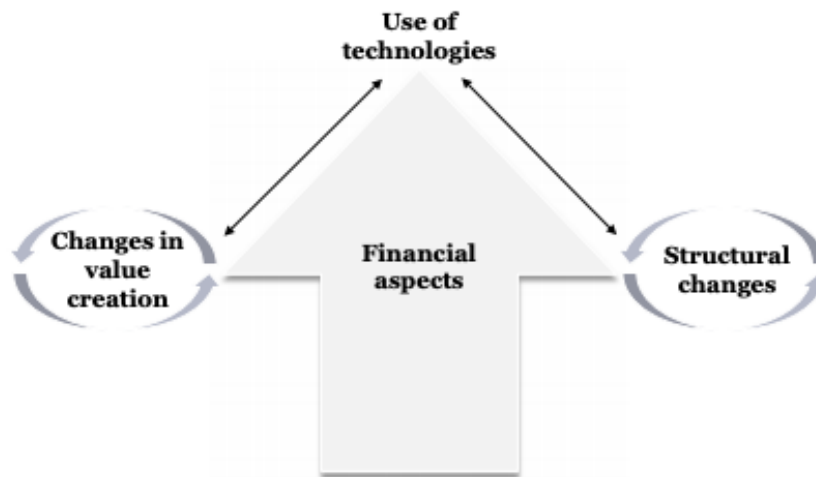


Figure 12 Digital Transformation framework-balancing four transformational dimensions (Matt et. al, 2015).

The changes in value creation are concerned with the influence of digital transformation initiatives on companies' value chains. Further deviations provide chances to expand and enrich the current product but they are frequently accompanied by a greater demand for alternative technology and product-related competencies, as well as increased risks due to the new field's lack of experience. Structural changes are frequently required to offer an appropriate foundation for new strategies because of the various technologies in use and the various types of value creation. Structural changes refer to changes in a

company's organizational structure, particularly in terms of where new digital activities should be placed inside corporate hierarchies (Matt et. Al, 2015).

The first three dimensions, on the other hand, can only be modified after financial considerations have been considered. These factors include a company's ability to fund a digital transformation project (Matt et. al, 2015).

4.2.1.1 Museum's digital transformation in the age of Covid-19

What is known is that the Covid-19 disaster has forever altered museum's perceptions of the digital world, emphasizing existing issues and hastening already underway changes. Even though the accompanying economic crisis would obstruct museums' ability to invest in financial and human resources, more and more institutions are becoming aware of the critical relevance of digitalization. Between Autumn 2020 and Spring 2021, the percentage of museums that began or planned to enhance their digital infrastructure and resources climbed dramatically (ICOM, 2021).

In two surveys conducted by ICOM, the second survey in early Autumn 2020 and the third survey from 15th April to 29th May of 2021, around 840 answers from museums and museum professionals from five continents were analyzed in this report, being 51% of the museums from Europe. (ICOM, 2020).

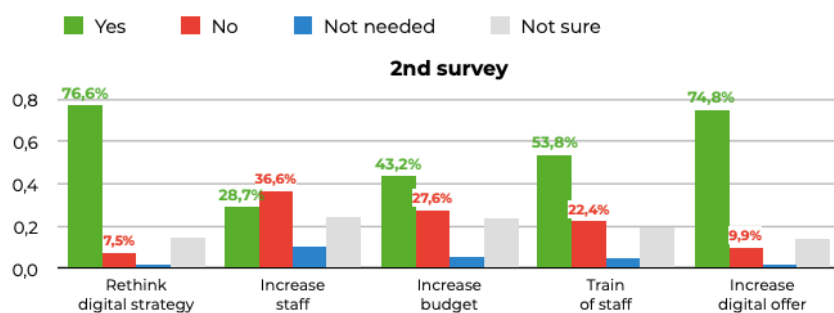


Figure 13 Which of the following digital changes is your museum considering after the lockdown? (ICOM, 2021).

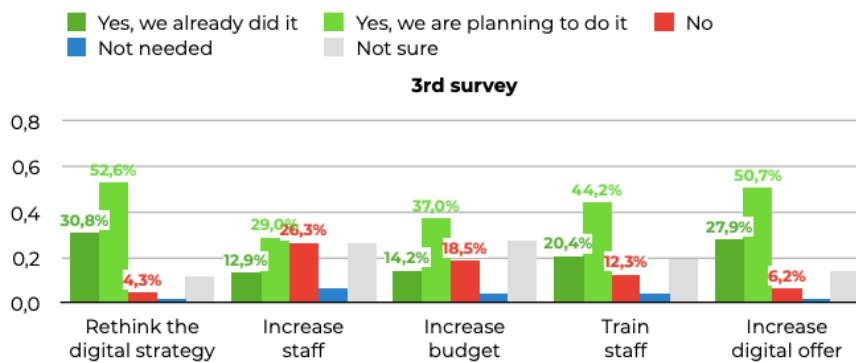


Figure 14 Which of the following digital changes is your museum considering after the lockdown? (ICOM, 2021).

While museums were closed, they sponsored a wide range of digital projects and activities to keep cultural heritage accessible and preserve relationships with their audiences. Many of these initiatives have also been featured in the media and supported and watched with renewed interest by homebound viewers.

The project *Interferências 1.0* had an initiative to counter the Covid-19 issue through digital transformation. Besides the zoom meetings and the endless tries to make the participants interact with each other safely, the performative visit was broadcasted in the Facebook page of the project since there was a limitation of the number of visitors for the two days of the performance. For it to happen, it was necessary to spend two days filming the scenes of each station with the actors, being the two days divided by the scenes in the interior spaces and the exterior spaces. I had the opportunity to coordinate with my colleagues from *Teatro da Didascália*.

4.3 Impact on the internship

Besides the impact that the internship had in my personal life because of the people I had the opportunity to meet and the stories of a lifetime that they shared with the project team, I also gave my input to the project and to the community.

In a more practical way, in the centre of documentation of *Museu da Chapelaria I* researched for stories and photographs about the institutions which are the *interferences* of the project in order to post it on the social media of the project to start with the impact on the community. To make the people of São João da Madeira remember of the movies they watched on the old “Cine-Teatro Imperador” which is nowadays the *interference* “Casa da Criatividade.” Or to create a conversation about how was it to be a shoemaker in the past and how is it now. Or even challenges for the whole family during the weekends.



Interferências 1.0

23 de fevereiro · 🌐



S JOÃO DA MADEIRA. ONTEM E HOJE.

Ao longo dos séculos XIX e XX, a zona envolvente ao Largo de Santo António desenvolveu-se e sofreu inúmeras modificações urbanas e estéticas.

Comparando esta pintura com a realidade são muitos os elementos que já desapareceram, como o tanque da roupa ou o cruzeiro. Mas são também muitos os elementos que ainda persistem, como a Capela de Santo António ou o edifício da antiga Câmara Municipal de S. João da Madeira.

Localizando-se junto ao maior espaço central de S. João da Madeira, a Praça Luis Ribeiro, este lugar de religiosidade e política de comércio e de lazer e de cultura tornou-se um dos mais simbólicos de S. João da Madeira.

Que outras referências ou elementos conseguem (ou já não) encontrar? Que simbolismo ou que importância tem este espaço para os seus habitantes? Que memórias deste local e das suas figuras persistem no tempo?

Junte-se ao projeto Interferências 1.0, partilhe as suas histórias e memórias e ajude-nos a responder a estas questões. Queremos criar mais e melhor cultura em S. João da Madeira e o seu contributo é essencial.

Imagem: pintura a óleo de Armando Tavares de Almeida intitulado " (Retrospectiva) Largo de Stº António", c. 1988 (?) e representando uma festa de S. João da Madeira em 1913.

[#pracaluisribeiro](#) [#capelasantoantonio](#) [#museudachapelaria](#) [#museudocalcado](#) [#casadacriatividade](#) [#projetointerferencias](#) [#vivencias](#) [#memórias](#) [#saojoaodamadeira](#) [#municipiosjm](#) [#municipiosaojoaodamadeira](#) [#teatrodidascalia](#) [#cultura](#) [#CulturaSegura](#) Câmara Municipal de S. João da Madeira

Figure 15 Interferências 1.0 (2021).



Interferências 1.0 está em Casa da Criatividade.

5 de março · São João da Madeira · 🌐



Sabia que o Cine Teatro Imperador, hoje Casa da Criatividade, foi inaugurado no dia 25 de dezembro de 1958?

Durante décadas foi a principal casa de espetáculos da cidade de S. João da Madeira e uma das mais conceituadas na região Norte tendo acolhido algumas das mais notáveis personalidades das artes e espetáculo, assim como, as principais novidades do cinema de época.

Hoje deixamos-vos com um cartaz de 1964...

... será que conseguimos encontrar alguém que tenha assistido a este filme? Como era ir ao cinema naquela altura? A que cheirava o edifício? Quem trabalhava naquele espaço? Ajudem-nos a saber mais sobre este fantástico espaço cultural.

Junte-se ao projeto Interferências 1.0, partilhe as suas histórias e memórias e ajude-nos a responder a estas questões. Queremos criar mais e melhor cultura em S. João da Madeira e o seu contributo é essencial.

Imagem: cartaz de espetáculos, Centro de Documentação do Museu da Chapelaria, MIC-031836-D

[#cineteatroimperador](#) [#casadacriatividade](#) [#museudocalcado](#) [#museudachapelaria](#) [#centrodedocumentação](#) [#projetointerferencias](#) [#municipiosjm](#) [#teatrodidascalia](#) [#magnaconsultores](#) Câmara Municipal de S. João da Madeira Casa da Criatividade MAGNA Consultores Teatro da Didascália

Figure 16 Interferências 1.0 (2021).

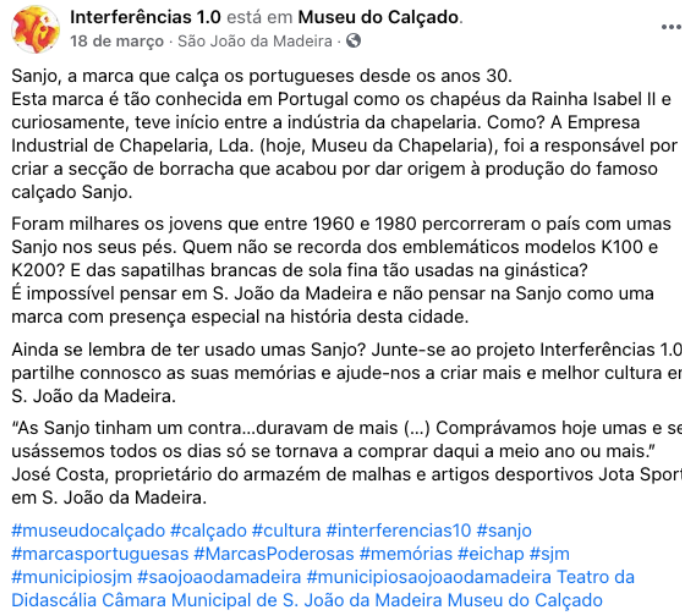


Figure 17 Interferências 1.0 (2021).

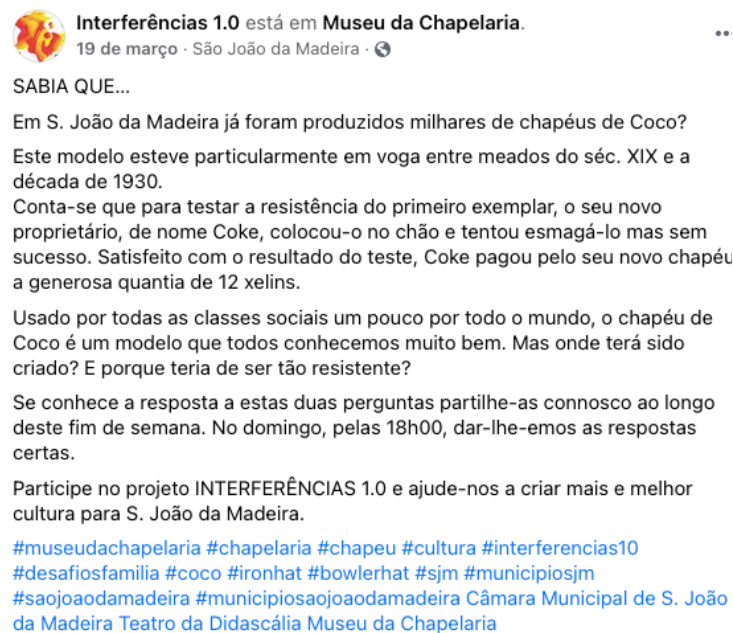


Figure 18 Interferências 1.0 (2021).

4.3.1 Participants' impact

“The true intercultural experience occurs when we are able to see ourselves and our work as if we were those so-called others, whose otherness originates from their nationality, gender, orientation, academic background, or field of research” (Sarmiento, 2014).

Because the participants were all from different groups and cultures (German, Greek, Portuguese, Mozambican, Angolan,...), all the sessions for the project, at least the

first ones, were dedicated to telling stories and experiences. How different it was to live in Mozambique and Angola, even though both of them are located in the same continent. How it was to be the first woman to wear pants in the Oliva industry when it was not allowed. The dream of being a ballerina but ending up as a shoemaker. And so many other stories that were engraved in the scenes of the “Cada um sabe onde lhe aperta o seu sapato” performance.



Figure 19 Interferências 1.0 (2021).



Figure 20 Interferências 1.0 (2021).

Society is changing and evolving, and museums are working hard to transform their relationship with visitors. Huge community sectors continue to be uncritical of the material offered in museums and the methods by which it is created. Most visitors expect museums to be objective and hope museums use history to convey tales.

As the culture consumers are changing, the value of the cultural product is changing too. Concepts such as “experience economy” and “identity work” are now critical to a museum because it dictates what type of visitors will the museum have. It is also what type of cultural offer the museum has to provide and attract its consumers. In that sense, museums cause a significant impact in the community either in social inclusion, creativity, identity work, and integrity.

However, museums have a sensitive position to create a sense of belonging and national identity for communities or countries. Museums and galleries have grown to be a part of civil society, and there is a growing demand for them to reflect the needs and interests of their visitors. Thus, it may be argued that the museum is more relevant today than it has ever been. It can reflect and shape culture, from tackling critical social issues to changing how we perceive the future.

The internship experience during the pandemic allowed me to observe from a close stage how significant the impact of Covid-19 was in museums. However, with the project *Interferências 1.0*, it was possible to watch how big it is the impact of culture in a community as well. Despite the consequences of Covid-19 and the fact that all sources of culture were closed at some point in Portugal, the internship at Museu da Chapelaria showed how a museum can overcome and change its methods to give access to culture. It showed that at any time in history, culture can always bring people together.

This opportunity was intense since the knowledge acquired from the Master’s degree had to be used in different areas and contexts. Yet, the work experience was challenging as well as the workspace which was diverse and multifaceted.

Future research will be based on the new strategies that museums can find for the changing times and on processes that help to bring more culture to the communities. Moreover, tracking the process of the next *interferences* of the *Interferências 1.0* project would be interesting since the Covid-19 situation is constantly changing, and it would be possible to have information about how the whole process impacted the community until 2022.

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Annex I – Table of the last sessions schedule



INTERFERÊNCIAS 1.0 » TERRITÓRIO E CULTURA EM S. JOÃO DA MADEIRA

CADA UM SABE ONDE LHE APERTA O SEU SAPATO Calendário de sessões

DATA	Hor.	LOCAL	Obs./ Participantes
28 Abr.	18:00 – 20:30	M. da Chapelaria	Ensaio com todos os participantes
29 Abr.	14:00 – 15:30	Circuito dos espaços	Visita de produção (Vera, Joana e SBL)
	15:30 – 16:30	Circuito dos espaços	Visita técnica (Vera, Joana, SBL, Anais e Valter)
	17:00 – 18:00	Torre da Oliva	Preparação da sala e materiais para ensaio (Vera, Joana, Filipa e SBL)
	18:00 – 20:30	Torre da Oliva	Ensaio com todos os participantes
3 Mai.	18:30 – 20:30	Torre da Oliva	Sessão fotografada pelo Ivo Rainha Ensaio de cenas com: Ana Raquel e Teresa Maia; André Dias, Santiago e Ana Ferreira + Aldina
4 Mai.	14:00 – 15:00	Garagem dos Museus	Observação de materiais (desperdícios)
	15:00 – 17:00	SE M. Chapelaria e rampa das garagens	Ensaio de cena com Maylet e filha, Carménia, Rufus e Natália
5 Mai.	18:00	Torre da Oliva	Conversa da SBL com Ivanna
	18:00 – 19:00		Ensaio de cena com: Ana Raquel (traz o filho de 3 anos) e Teresa Maia
	18:00 – 20:30		Ensaio de cenas com: Xavier e José António; José Manuel e Miguel
6 Mai.	15:00 – 17:00	SE M. Chapelaria e "armazém" dos Museus	Ensaio de cena com Isabel N. e Fernanda e Laurinda
	18:00 – 19:30	Estátua dos "Unhas negras"	Ensaio de cena com Lis, Daniel e António
10 Mai.	14:00 – 16:00	Sala SE M. Chapelaria	Organização de materiais (SBL)
	16:00 – 17:15	Circuito dos espaços	visita técnica para filmagens (Anais, Filipe Leite, Cláudia Berkeley, SBL)
	17:15 – 18:30	Torre da Oliva e espaços das cenas	"Ensaio de imprensa"
	18:00 – 20:15		Sessão filmada pelo Filipe Leite Aquecimento e ensaio com todos os participantes
	20:15 – 20:30	Torre da Oliva	Notas e organização do plano de trabalho para o resto da semana
11 Mai	15:00 – 17:00	SE M. Chapelaria e rampa das garagens	Ensaio de cena com Maylet, Carménia, Rufus e Natália
12 Mai.	18:00 – 20:30	Torre da Oliva e espaços das cenas	Ensaio com todos os participantes

Annex II – Table of the last sessions schedule

			Descarregamento de material técnico
15 Mai	10:00 – 13:00	M. Chapelaria / M. Calçado	Sessão fotografada pelo Ivo Rainha Preparação, Ensaio geral (s/ público) e desmontagem
17 Mai.	18:00 – 21:00	Torre da Oliva / M. Calçado	Preparação, Ensaio geral (com "público") e desmontagem
18 Mai.	18:00 – 21:00	Torre da Oliva / M. Calçado	Preparação, estreia e desmontagem
			Filmagem para memória futura
22 Mai.	10:00 – 13:00	Torre da Oliva / M. Calçado	Preparação, 2ª apresentação e desmontagem
			Desmontagem e carregamento

Annex III – Schedule for the filming sessions



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PLANO DE TRABALHO – GRAVAÇÕES “CADA UM SABE ONDE LHE APERTA O SEU SAPATO”

ACÇÃO DIA 19 (4ª)	Horário	Local Exterior	Local Interior	Participantes
Descarregamento e preparação	8:30 – 9:15			
Cena 0	9:15 – 9:45	Entre a Entrada do Museu do Calçado e Estátua do Sapateiro		Laurinda Resende
reposicionamento de câmaras	9:45 – 10:00			
Cena 1	10:00 – 10:30	Estátua sapateiro		José António Xavier
reposicionamento de câmaras	10:30 – 11:00			
Cena 2	11:00 – 11:30	Escultura unhas negras		Daniel Lis António
reposicionamento de câmaras	11:30 – 12:00			
Cena 3	12:00 – 12:30	Rampa de estacionamento		Natália Rufus Carménia Maylet Cláudio
reposicionamento de câmaras	12:30 – 13:00			
Cena 7	13:00 – 13:30	Pátio exterior		Santiago

Annex IV – Schedule for the filming sessions



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PLANO DE TRABALHO – GRAVAÇÕES “CADA UM SABE ONDE LHE APERTA O SEU SAPATO”

				Ana Ferreira André Dias
Desmontagem	13:30 – 14:00			
ACÇÃO DIA 20 (5ª)	Horário	Local Exterior	Local Interior	Participantes
Descarregamento e preparação	15:00 - 16:00			
Percurso	16:00 – 17:00	Percurso entre todas as cenas		
reposicionamento de câmaras	17:00 – 17:30			
Cena 5	17:30 – 18:00	Túnel		José Manuel Miguel
reposicionamento de câmaras	18:00 – 18:30			
Cena 3	18:30 – 19:00	Rampa de estacionamento	Tunél	Natália Rufus Carménia Maylet Cláudio
Pausa; Anais dá boleia a D. Isabel	19:00 – 19:30			
reposicionamento de câmaras	19:30 – 20:00			
Cena 4	20:00 – 20:30		Armazém	Isabel

Annex V – Schedule for the filming sessions



PLANO DE TRABALHO – GRAVAÇÕES “CADA UM SABE ONDE LHE APERTA O SEU SAPATO”

				Ivanna Fernanda
reposicionamento de câmaras	20:30 – 21:00			
Cena 6	21:00 – 21:30		Galeria	Ana Raquel Teresa Maia
Desmontagem	21:30 –			

Annex VI – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022

VISITA PERFORMANCE

TÍTULO: Cada um sabe onde lhe aperta o seu sapato

SINOPSE

Ninguém sabe o que andaste para aqui chegar, que história e que bagagem trazes contigo. “Se queres conhecer a minha vida, calça os meus sapatos”, não é assim que se diz?

A aguentar o peso do nosso corpo estão os nossos pés, e a protegê-los, os sapatos. Calçamo-nos para nos pormos a caminho, para nos fazermos à estrada. Entre bifurcações e decisões, entre pés descalços, sapatos rotos, costas cansadas, encontramos-nos a meio da estrada. Durante esta visita, gaspeamos histórias, viajamos entre tempos, cruzamos fronteiras e atravessamos continentes. Calcorreamos memórias sem acabamento e imaginamos o mapa que nos leva ao futuro. Entre o que somos e o que gostávamos de ter sido, entre o que vivemos e o que nos espera, misturamos as nossas vidas e as nossos caminhos, até ao dia em que nos encontrámos todos, aqui e agora, sem saber o que teremos pela frente.

Sara Barros Leitão

TIPO DE EVENTO: Visita performance, fabricada a partir da história do setor do calçado da cidade e das memórias e vivências pessoais dos participantes que integram o projeto, desenhada para o Museu do Calçado e com estrela agendada para o Dia Internacional dos Museus.

DATAS

- Estrela » 18 de maio, 19h30 – 20h30
- Reposição » 22 de maio, 11h30 – 12h30

DURAÇÃO ESTIMADA » 60 minutos

NOTAS

- Visita gratuita mas sujeita à lotação do espaço
- Reserva e levantamento prévio de bilhetes obrigatório através do Tel. +351 256 004 006 ou e-mail museudocalçado.sjm@gmail.com
- A visita estrutura-se num circuito de visita único, sem cruzamento de públicos e procurando cumprir as regras de prevenção do contágio do COVID-19. Para tal serão tidas em conta as seguintes normas:
 - o Levantamento de bilhetes obrigatório em momento prévio ao espetáculo,
 - o Uso de máscara obrigatório durante todo o tempo de realização da visita,
 - o Identificação visual do percurso a realizar,
 - o Marcação visual de lugares em cada estação para público,
 - o Estações individuais com um contraregra responsável pelo apoio e direcionamento de públicos,
 - o Um contraregra âncora prestará apoio a todas as estações,



Annex VII – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022

- Distanciamento entre participantes e público de 2 mt e entre elementos do público de 1,50 mt,
- Não haverá manuseio de objetos por parte do público.
- Em caso de participação de públicos em cadeiras de rodas, os mesmos terão integrar o grupo 6

EQUIPA TÉCNICA

- Joana Galhano »
- Sara Barros Leitão »
- Tânia Reis » controle de públicos + divulgação redes sociais
- Sara Pereira » controle de públicos + divulgação redes sociais
- Renato Calado » receção do Museu do Calçado
- Goreti Sousa » receção do Museu da Chapelaria
- Gisela Borges »
- Cláudia Berkley » contraregra
- Anaís Proença » contraregra
- Estagiários
 - Maria » contraregra
 - Fabiana » contraregra
 - Diana » contraregra
 - Filipa Costa » contraregra
- Serviços Comunitários
 - Isabel » contraregra
 - Paula » contraregra
- Voluntários
 - Marisa » contraregra
- Técnicos de som e luz » (des)montagem e manuseio de equipamento
- Fotógrafo CMSJM + Paulo Bragança » comunicação

LOCAIS A DECORRER

1. Entrada da Torre da Oliva



Annex VIII – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022

2. Estátua dos Unhas Negras
3. Rampa da garagem
4. Reservas do Museu da Chapelaria
5. Túnel de acesso ao Museu do Calçado
6. Sala Sapatos com Arte, Museu do Calçado
7. Pátio exterior, Museu do Calçado
8. Entrada da Torre da Oliva

NECESSIDADES PRÉVIAS

- Torre da Oliva
 - Abertura da Torre
 - dia 15 de maio às 09h00 » montagem de equipamento técnico
 - dia 18 de maio até às 22h00
 - Ponto de luz para equipamento técnico na entrada da Torre (colunas e microfones)
 - Informação sobre o circuito de passagem de públicos na área do pátio, da escadaria e da Torre
 - Abertura e encerramento do portão de acesso ao pátio do Museu do Calçado,
 - 15 de maio
 - 17 de maio
 - 18 de maio
 - 22 de maio
 - Encerramento do parque de estacionamento superior,
 - 14 de maio, final do dia » entre Torre da Oliva e estátua dos Unhas Negras
 - 16 de maio, final do dia » entre Torre da Oliva e estátua dos Unhas Negras
 - 17 de maio, final do dia » todo o parque
 - 21 de maio, final do dia » todo o parque
 - Encerramento da garagem a 18 de maio
 - Cedência de sala para participantes com 30 cadeiras
- Museus
 - Ponto de luz para equipamento técnico nas reservas (candeeiros)



Annex IX – Logistics for the performative visit



**PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022**

- Caixa de primeiros socorros apetrechada (verificar) + águas e açúcar preparado
- Encerramento do parque de estacionamento superior,
 - 14 de maio, final do dia » entre Torre da Oliva e estátua dos Unhas Negras
 - 16 de maio, final do dia » entre Torre da Oliva e estátua dos Unhas Negras
 - 17 de maio, final do dia » todo o parque
 - 21 de maio, final do dia » todo o parque
- Encerramento da garagem,
 - 15 de maio
 - 17 de maio
 - 18 de maio
 - 22 de maio
- Ofertas aos participantes
 - 27 Formas de madeira
 - 27 Fotografias de grupo com Sara Barros Leitão
 - 27 Lápis do Museu
 - 27 Sapatos porta-chaves [produzidos em feltro] ??
- Divisão de Ambiente
 - Oferta de garrafas de água de plástico para participantes do projeto
- Secção de Trânsito
 - Barreiras de trânsito para encerramento
 - 2 áreas laterais do parque de estacionamento
 - Entrada para parque do estacionamento
 - Jardim da Torre da Oliva

Annex X – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022

- 17h30 » colocação de barreiras na entrada do parque + traseiras do Museu
- Sábado, 22 de maio
 - Estacionamento de veículos do museu e Torre Oliva após a estátua dos Unhas Negras
 - 10h00 » Montagem de equipamento de som na Torre da Oliva
 - 10h00 » Colocação da sinalética no chão + locais fixos para atores e público + cenografia
 - 12h45
 - Remoção da sinalética + cenografia
 - Desmontagem de equipamento de som da entrada da Torre
 - Retirada das barreiras de trânsito

MOMENTOS DA VISITA

1. Chegada do Público



Annex XI – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022



LOGÍSTICA DO EVENTO

- Sexta-feira, 14 de maio
 - Produção da folha de sala da visita
 - 14h00 » descarga de equipamento no Museu do Calçado
 - Colunas & microfone para entrada da Torre da Oliva
 - Candelieiros para reservas do Museu da Chapelaria
 - 17h30 » colocação de barreiras à entrada do parque
 - Entre Torre da Oliva e Unhas Negras
- Sábado, 15 de maio » Montagem de equipamento
 - Estacionamento de veículos do museu e Torre Oliva após a estátua dos Unhas Negras
 - 09h00 » Montagem da iluminação nas reservas do museu » mantém-se até dia 22
 - 10h00 » Montagem de sistema de som na Torre da Oliva
 - 10h00 » Colocação da sinalética no chão para percurso + locais fixos para atores e público + cenografia
 - 12h45
 - Remoção da sinalética & cenografia
 - Desmontagem de equipamento de som
 - Remoção das barreiras da entrada do parque
- Domingo, 16 de maio
 - 17h30 » colocação de barreiras à entrada do parque
- Segunda-feira, 17 de maio
 - Impressão da folha de sala



Annex XII – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022

- Estacionamento de veículos do museu e Torre Oliva após a estátua dos Unhas Negras
- 17h00
 - Colocação da signalética no chão para percurso + locais fixos para atores e público + cenografia
 - Preparação de sala para participantes
 - Cadeiras individuais com identificação
 - Transporte do figurino para vestirem
 - Montagem de sistema de som na Torre da Oliva
 - Colocação de plinto com folha de sala na entrada + forma de sapato + gel alcohol
- 20h45
 - Remoção de signalética + cenografia
 - Desmontagem de equipamento de som da entrada da Torre da Oliva
 - Preparação da sala para dia de espetáculo
- Mantêm-se as barreiras
- Terça-feira, 18 de maio
 - Estacionamento de veículos do museu e Torre Oliva após a estátua dos Unhas Negras
 - 17h00
 - Colocação da signalética no chão para percurso + locais fixos para atores e público + cenografia
 - Colocação de plinto com folha de sala na entrada + forma de sapato + gel alcohol
 - 18h00
 - Montagem de sistema de som na entrada da Torre da Oliva
 - Colocação de barreiras nas traseiras do Museu
 - 20h45
 - Remoção da signalética + cenografia
 - Desmontagem de equipamento de som da entrada da Torre
 - Retirada das barreiras de trânsito
- Sexta-feira, 21 de maio

Annex XIII – Logistics for the performative visit



PROJETO CULTURAL E ARTÍSTICO
S. JOÃO DA MADEIRA
2020.2022

- 17h30 » colocação de barreiras na entrada do parque + traseiras do Museu
- Sábado, 22 de maio
 - Estacionamento de veículos do museu e Torre Oliva após a estátua dos Unhas Negras
 - 10h00 » Montagem de equipamento de som na Torre da Oliva
 - 10h00 » Colocação da sinalética no chão + locais fixos para atores e público + cenografia
 - 12h45
 - Remoção da sinalética + cenografia
 - Desmontagem de equipamento de som da entrada da Torre
 - Retirada das barreiras de trânsito

MOMENTOS DA VISITA

1. Chegada do Público



Annex XIV – Interferências 1.0 flyer

INTERFERÊNCIAS 1.0

Cada um sabe onde lhe aperta o seu sapato

Visita Guiada Performativa



18 MAI 19h30
22 MAI 11h30



Museu do Calçado
S. João da Madeira



Annex XV – Interferências 1.0 postcard



Annex XVI – Interferências 1.0 postcard

CADA UM SABE ONDE LHE APERTA O SEU SAPATO

Ninguém sabe o que andaste para aqui chegar, que história e que bagagem trazes contigo.
"Se queres conhecer a minha vida, calça os meus sapatos", não é assim que se diz?

Com coordenação artística e dramaturgia de **Sara Barros Leitão**, fabricada com as histórias do setor do calçado da cidade e as memórias e experiências pessoais dos participantes do projeto **INTERFERÊNCIAS 1.0**, "Cada um sabe onde lhe aperta o seu sapato" é uma visita performativa desenhada para o **Museu do Calçado** e com estreia agendada para o **Dia Internacional dos Museus**.

Estreia » 18 de maio, às 19h30
Reposição » 22 de maio, às 11h30

(Acesso ao evento sujeito à lotação do espaço e mediante reserva e levantamento prévio dos bilhetes na receção do Museu do Calçado)

• INFORMAÇÕES E RESERVAS:
☎ +351 256 004 006 ✉ museucalcado@cm-sjm.pt / museudocalcado.sjm@gmail.com

PROPRIETÁRIOS DOS SAPATOS:
JOSÉ MANUEL FERREIRA / JÉSSICA FERREIRA / ANA RAQUEL AZEVEDO





Annex XVII – Interferências 1.0 performative visit



Annex XVIII – Interferências 1.0 performative visit

