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JOINING FORCES AND CREATING ROUTES:

ARE CULTURAL PLANS A PATH FOR CULTURAL DEMOCRACY?

AN ANALYSIS OF PORTUGUESE SCHOOLS

Internship Report submitted to Universidade Católica
Portuguesa to obtain a Master's Degree in Culture Studies,
specialization in Management of the Arts and Culture

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Abstract:

As education systems evolve and adapt to our current world, it is becoming extremely clear that schools should encompass much more than the mere basic curricula. From personal development to academic success, the positive impact of including arts and culture in regular school education has proven decisive. On the other side, arts and culture should reckon schools as a crucial place to create audiences, develop habits, promote access, and engage with the community. Hence, education benefits from culture as much as culture benefits from education. How can they join forces?

By focusing on this potential collaboration, this work intends to highlight the role of the state as the medium to connect schools with arts and culture, through the implementation of cultural plans and programs.

Following my internship at PNA, a mission structure which joins the Ministries of Education and Culture and intends, amongst many other objectives, to develop a network between the previously mentioned plans, this report will draw upon the potential of this network to create pathways for the commitment between culture and education, through the lens of cultural democracy.

On-the-field analysis will follow the research developed by PNA's work group, through the conduction of several interviews to schools managing the implementation of more than two cultural plans. Conclusions on the best practices and favourable conditions to be achieved are expected to be reached.

Key words:
Culture – Education – Cultural Plans – Cultural Democracy – Access to Culture – Right to Culture – Cultural Policy – Education Policy – Portugal – Schools

Resumo:

À medida que o sistema educativo evolui e se adapta ao mundo atual, está a tornar-se cada vez mais claro que as escolas devem ensinar muito mais do que o currículo. Do desenvolvimento pessoal ao sucesso académico, o impacto positivo que decorre da inclusão das artes e da cultura no ensino é, manifestamente, decisivo. Por outro lado, as artes e a cultura, devem ver as escolas como um espaço essencial para criar audiências, desenvolver hábitos, promover o acesso cultural e interagir com a comunidade. Assim, torna-se claro que a educação beneficia da cultura na mesma medida que a cultura beneficia da educação. Como podem juntar forças?

Ao centrar-se nesta potencial colaboração, este trabalho pretende destacar o papel do estado como mediador desta relação, conectando as escolas com as artes e a cultura através da implementação de planos e programas culturais.

Na sequência do meu estágio no Plano Nacional das Artes, uma estrutura de missão que junta os ministérios da cultura e da educação, e procura, entre muitos outros objetivos, desenvolver uma rede entre os planos anteriormente mencionados, este relatório foca-se no potencial desta rede para criar um compromisso entre a cultura e a educação, através da lente da democracia cultural.

A análise no terreno acompanhará a investigação desenvolvida pelo grupo de trabalho dirigido pelo PNA, através da realização de entrevistas a várias escolas que implementaram mais do que um plano cultural. Conclusões acerca das melhores práticas e condições de implementação serão alcançadas.

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Table of Contents:

Introduction

What can we plan?

Starting an internship in the middle of a pandemic can be an arguable step to take. The uncertainty of these times made me reflect on the possible obstacles of an internship report and consider opting for a dissertation. These doubts vanished as the opportunity to intern at Plano Nacional das Artes-PNA (The National Arts Plan) arose. With only two short years of existence, this mission structure gathers in itself the ambitious goal of national cultural accessibility, starting from the scholar years onto a life-long relationship. By bringing together the Ministries of Culture and Education, PNA found an important gap between these two areas and filled it with a plan. On a personal note, PNA has, ever since, been clarifying directions and deeply contributing to shaping the answer to a question pressing me in the past few years: "What can I do with and for culture?"

This opportunity materialized in an internship plan, attributing me tasks related with the PNA Festival and the Porto-Santo think-tank. As planning culture during a pandemic proven to be an unsuccessful endeavor, the festival was cancelled, and the think-tank delayed. As a consequence, my internship evolved from a planned set of tasks, to an opportunity to learn and experiment on a daily basis.

This situation allowed me to explore topics of my interest, such as music. In this way, "The Local Musical Panorama: The city as a structure and its impact on music" was my first topic, a passion-driven approach that quickly turned out impractical due to the lack of linkage with my internship. However, the connection between culture and the local stayed with me as the questions regarding the cultural proficiency of certain places remained.

The unpredictability of my daily internship work allowed me to support an event promoted by the Scientific Committee (now *work group*), a unit composed by PNA and other similar governmental structures aiming at bringing arts and culture closer to citizens, with a focus on the educational community. This event gathered nine schools, from distinct points of the country, and was meant to disseminate good practices, therefore, highlighting schools with a notable work regarding the implementation of cultural school plans. Observing the extraordinary work of some schools and the enthusiastic feedback of their students, allowed for a summary conclusion: education benefits from culture. From personal development to interpersonal relationships, the impact of including arts and culture in regular school education has been extensively

written about, as crucial for the formation of happy, accomplished children. However, the other side of this idea is as relevant as the previously mentioned one: culture benefits from education. From audience creation to community knowledge, to the simple, yet crucial, promotion of cultural interest, cultural institutions should reckon schools as places to invest, and hopefully, count on. Therefore, education benefits from culture as much as culture benefits from education. How can they join forces?

Through the lens of this potential collaboration, this work intends to highlight the role of the state as a connector between education and culture. Following the Portuguese Constitution's guidelines of cultural enjoyment and accessibility, it is questioned if public cultural plans are, in fact, the best path to achieve an inclusive education, a sustainable cultural sector, and, ultimately, cultural democracy. Such an interrogation is prompted by the acknowledgment of a research trend that leans onto the justification of this connection (namely through art education, at school), rather than on possible solutions, innovative ideas, and their potential problems. Accordingly, after an extensive review of possible ways to connect both areas, through several public programs, cultural plans are highlighted.

For this purpose, this Internship Report will be divided into two parts. The first part is named "Joining Forces: Education with and for Culture" as it focuses on education and culture as two fields of society that can benefit tremendously from a coordinated set of ideas and projects. As written in the Resolution of the Council of Ministers that created PNA "Art's potential to cultivate respect for diversity, liberty, personal expression, openness to the other, appreciation of the aesthetic experience and heritage protection is recognized"[1] (my translation). Following this notion, the idea of an "Education with Culture" inaugurates this internship report with the question: How can Arts and Culture benefit students and the school community? By conducting a literary review on the extensive literature regarding the benefits of arts education, this first part highlights some of the most convincing attributes of arts education.

As for "Education for Culture" the focus is set on the possibility for cultural institutions, to find, in the school domain, a channel for audience creation and community engagement. Creating present and future culture enthusiasts and programming culture for and with the local community can be key actions in order to assure the sustainability of the cultural sector, through the idea of the school as a meeting point.

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[1] Council of Ministers Resolution no. 42/2019 https://dre.pt/home/-/dre/119975746/details/maximized

After two chapters demonstrating the benefits of the relationship between schools and cultural actors, this report draws on the role of the state as the possible intermediary to this relationship. As expressed in the 78º article of the Portuguese Constitution "Everyone has the right to cultural enjoyment and creation, together with the duty to preserve, defend and enhance cultural heritage". Therefore, it is the state's duty to comply with the constitution by creating the conditions for culture to be accessed by all citizens. Hence, since culture is a right and should be made available to all citizens, compulsory public education can be seen as a "privileged" space to encourage and develop cultural accessibility. Moreover, the "Exit Profile of Students Leaving Compulsory Education" (DGE 2017), a document that defines the competences expected to be developed during compulsory education, includes "critical and creative thinking", as well as "aesthetic and artistic sensibility", as key points to be considered when programming curricular plans. It is, then, made clear by the state that culture and education should be connected and promoted jointly, through public channels. Arts and culture for territorial cohesion, a topic mentioned on the Resolution of the Council of Ministries which form PNA is also discussed in this chapter, in correlation with PNA's impact on local development.

After acknowledging the benefits of an articulation between education and culture, as well as the role of the state in this relationship, it is necessary to move from the realm of the ideas onto a practical degree. Therefore, the question arises as to how can the state create the conditions for this articulation to occur? The Portuguese government chose to construct paths. As such, the second part, "Creating Routes: Planning and Programming Culture and Education", draws upon some of these existent mechanisms that flourish in the form of Plans.

PNA, my internship placement, a mission structure that aims at bringing arts and culture closer to citizens, with an emphasis on education, is highlighted in the first chapter. As the first Portuguese mission structure under both the Ministries of Education and Culture, PNA can, possibly, be an extremely useful structure to support the achievement of the conditions mentioned in part I. Hence, a detailed analysis of PNA's mission and main projects is conducted in order to assess the importance of this tool. Proposals such as the "Cultural School Plan" and the "Artist in Residence" are addressed and connected with the previously mentioned ideas.

A second chapter focuses on one of the main purposes for the creation of this plan, to "Articulate, boost and expand the cultural and educational offer, in particular the one that derives from the mission, finality and interventional areas of the further plans and

networks" (Council of Ministers Resolution no. 42/2019). In this sense, PNA as "the aggregator of plans", promoting the creation of a network for cultural education, is the main focus of the Work Group with which I worked in the final stages of my internship. This potential network is composed by The National Reading Plan, The National Cinema Plan, The Aesthetic and Artistic Education Program, The School Libraries Network, as well as the Portuguese Museums Network, structures that are considered individually in the chapter named "The Network".

The last chapter of this internship report consists of a case-study regarding Portuguese Schools and their relationship with arts and culture. In January, the Work Group developed a pilot project which involved nine schools, chosen randomly among a sum of schools which had more than two cultural plans implemented. The purpose of this pilot-project was to understand how these different plans could interact and develop an articulated response to the need of ensuring cultural education at school.

Drawing on this pilot project, semi-structured interviews were conducted to teachers/local coordinators of the aforementioned plans. Considering that these plans are facultative, research regarding what leads to their implementation, the conditions for their success and their real impact is necessary. As such, the interviews followed three broad themes, namely: the profile of the coordinator and reasons to enter a plan, the cultural dynamics of the school before and after the plans, and the school's relationship with cultural institutions, also before and after the plan. Conclusions regarding favorable conditions for the plans' implementation, common trends and obstacles were achieved.

Following the aim of promoting contact with culture from a young age, erasing possible discrepancies of cultural access, the government resorts to plans: it plans a reading list for schools to use as a guide, movies to be presented in classes, visual arts programs with a focus on aesthetic development, and activities for libraries. Nonetheless, is this a good for achieving cultural democracy? Are plans tracing feasible paths for every school in the country to benefit from culture while culture benefits from the school? Or are we creating roads in which only a few schools can ride?

A plan can be defined, according to the Merriam-Webster dictionary, as a "detailed formulation of a plan of action", but it can also simply translate as "goal or aim". Through the latter set of words, through the acknowledgment of education as key for the cultural sector's sustainability, through a national union spiced up by local uniqueness, the school as a crucial part of the community, possibly able to create a cultural spill-over

effect, and cultural democracy as the aggregator and motivator of all these ideas, can these plans actually work?

I - Joining Forces: Education with and for Culture

1. Education with Culture

Schools have always been key structures of society. Deeply influenced by economic periods, political conditions, and social status, they have suffered historical changes over the years, yet their importance remains stable, or eventually increased. Being responsible for shaping the minds of children, complementing parental education through the communication of knowledge, expected to support them in succeeding in a community, these structures are the "mirror" of our choices as a society. We teach what we want to see tomorrow.

Due to this role of societal inclusion, it is essential that the subjects and ideas transmitted are flexible enough to suit an ever-changing world, making sure that children are being taught in accordance with what the world is going to ask from them. Moreover, if years ago the teacher was the responsible figure for sharing information, as well as ensuring that the transmitted facts were known, nowadays, the reality of knowledge has changed. Therefore, in a world marked by fast information, artificial intelligence and, most of all, generalized internet access, is the role of the teacher outdated or empowered?

Following Eisner, the word culture can introduce two meanings:

> A culture in the anthropological sense is a shared way of life. But the term *culture* in the biological sense it refers to a medium for growing things. Schools, I believe, like the larger society of which they are a part, function as cultures in both senses of the term. They make possible a shared way of life, a sense of belonging and community, and they are a medium for growing things, in this case, children's mind. (2002, 3).

Hence, in a scenario in which the school is perceived as a site of culture, breaking the walls from the formal curriculum, and focusing on the possibility of transmitting knowledge that is useful, values that can connect us and tools to adapt, teachers have on their hands, the living possibility to change the future. What should, then, be taught?

1.1. Arts education and today's children

In 2006, the World Conference in Arts Education was held in Lisbon, under the agency of UNESCO. Mr. Matsuura, Director General of UNESCO at the time, highlighted that in a world facing multiple problems, creativity, imagination, and the

ability to adapt are as important as the technological and scientific skills necessary to solve these problems. At the same conference, Jorge Sampaio (2006), the then President of the Republic of Portugal, said that "In order to provide high quality education, ensuring access to school is not enough. We are now aware that Arts Education provides younger generations with a more complete and balanced development" (Mbuyamba 2006, 3). Years later, in 2010, the Seoul Agenda was arguing for Arts Education to be seen as fundamental and a sustainable component of high-quality education.

Recently, the "digital turn", related to the concept of "smart education"[2], has been documented by many art education researchers (Yang and Chen 2021; Wang 2020; Ilic 2019) as an approach that combines art education and the utilization of information's technologies (IT). If, for instance, we consider the amount of technological skills required by the majority of jobs (e.g. photoshop) or the fact that curricula are expected to be creative (delivered via a video, or a "TikTok"), or the growth of social media and its many associated careers, it becomes clear that art education can be seen as a multidisciplinary space.

Nowadays, it is well-established that arts education at schools is crucial, and its benefits are consensual (Falcão, Leite, and Pereira 2021, 9) yet it is still not understood and accepted to a point in which it can be said to have fully become a part of the whole concept of education. Part of this arises from the fact that arts education, defined by Davis (2008, 119) as "Education in the various forms of art, for example music, dance, visual arts or drama", are commonly seen as an extracurricular activity, with insufficient importance when compared with other curricular subjects such as math and languages.

This "hierarchy of school subjects (Robinson, 2006)[3] originated a lack of interest in artistic education, mostly fabricated due to a deficient knowledge on its many possibilities. An example of this situation lies on the fact that most of the research conducted on arts education has been based on its possible positive impact on the other alleged "core" school subjects. In this way, the commonly called "transfer effect" has been a primary concern for several authors, such as Baker (2012) or Deasy (2002). As Kisida, Bowen and Greene (2015, 6) argue, this "transfer-effect" orientation is "self-

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[2] Initiated in Asia, but nowadays global, "Smart Education" is expected to improve equality of access to education, as well as its quality and innovation. This trend is focused on enabling students to meet the challenges of the 21st century (Zu, Yu, and Riezebos 2016, 1), thus teaching tools foreseen by the labor market.

[3] According to Robinson, every educational system has the same hierarchy of subjects. At the top are mathematics and languages, then the humanities, and at the bottom the arts. (Robinson, 2006, 8:30)

destructive" and can be explained by an urgent attempt to prove that artistic education belongs in the school curriculum, a conviction that could be amplified by an emphasis on its possible impact on other school subjects. Consequently, arts education started by lacking the qualification to be considered individually, as a school subject equitable to the others, which evolved into a structural absence of support, attention, or even respect. Hetland et al. (2007) were confronted with this situation when encountering several research works regarding the positive impact of arts education on other disciplines. Under a project called REAP (Reviewing Education and the Arts Project), the authors conducted an analysis to test these instrumental justifications for arts education (Winner and Hetland, 2000). The outcome of this research revealed polemic results. In most of the cases, there was no visible connection between arts education and better results on other non-artistic subjects. However, these results did not impede the authors from advocating for the importance of artistic education, it simply elevated their goals. Hetland et al. (2007, 4) thus invested their research in unveiling "the hidden curriculum of arts education", a curriculum that involves problem solving, envisioning, self-expression, the ability to reflect, to question and explain, to see what was not before seen, to explore and to take risks. As noted by the authors, "Students must be given the opportunity to think like artists, as they should be also given the opportunity to approach the world mathematically, scientifically, historically and linguistically. For them, the arts are just another way of knowing the world, as important as other disciplines for our societal health (4). Drawing on these ideas, we delve on the capacity of the arts to develop imagination, innovation, empathy, respect, and overall well-being.

1.2. A brief look into cognition, socio-emotional development and the arts

Were we limited to recall thoughts, utilizing ideas we had previously encountered, innovation would not be possible. Thus, imagination "that form of thinking that engenders images of the possible" (Eisner 2002, 5) is crucial for humans to leave a legacy and to evolve as a society. Contact with the arts provides the ideal conditions for imagination to be developed, since it consists in a field with no rights or wrongs and where a safety net is created for experiment and rehearsal (5). As argued by Davis (2008, 55), imagination is one of the unique aspects that we learn from the arts. Consequently, by including the arts in school education, a space for experiment is created, where students are constantly

invited to think beyond the given, enabling them to wonder "what if?", and, subsequently, "what if this could be different?"

Moreover, arts education's ability to relate to a tangible product, one that can be seen, heard, or touched, enables pupils to create a sense of agency, by experiencing their significance and realizing that they are impactful (Davis 2008, 52). The same conclusion was expressed by Linda Nathan, Headmaster at the Boston Arts Academy, at the 1st World Conference of Arts Education, who noted that "The arts provide students with a powerful sense of agency for change" (Mbuyamba 2006, 6).

Even if products accomplished through imagination can live in the realm of ideas; if they are to contribute to the real world, communication is needed, and it occurs through representation (Eisner 2002, 5-6). "Representation stabilizes the idea or image and makes possible a dialogue with it" (6), thereby, our culture, its continuity and prosperity, depend upon this act of communication where mental ideas are given a form. Whilst one might acknowledge language's position as central and primary form (8), it is certainly not the only possible medium through which representation can occur. Accordingly, Eisner takes as examples the "sense of sight", and sound in "form of music", but communication through movement, expression by means of colors and textures, amongst other possible vehicles can be added.

In accordance with this idea, Jerome Kagan (2009) highlighted, at the Keynote "Why Arts Matter", that the development of different modes of thinking and communicating knowledge can be connected with arts learning. As said by Kagan (2009, 31-33), our minds utilize three tools to acquire, store and communicate knowledge: procedural knowledge, schemata and language. The first one was the decisive type of knowledge when considering our ancestors, as it consists in motor skills such as planting, hunting, or cooking. Secondly, schemata are utilized when the mind creates an image, a melody or an object. It is, then, closely related to the faculty of imagination. Lastly, language dominates our current society. Be it through books, Google, or simple talked communication, semantic knowledge dominates societies, thus influencing what is taught at schools. An example of this reality lies on the fact that tests measure semantic knowledge, therefore, knowledge assessment is limited to only one of its possible forms. With this in mind, Kagan (2009, 33) claims, that the arts encompass all these types of knowledge, with a particular focus on the two less developed modes of thinking. For instance, procedural knowledge can be found in the act of playing an instrument. As for

schemata, they can be considered a critical tool for an artist, due to its intrinsic relation with imagination.

After acknowledging that there are several types of knowledge, with an individualized impact on how we think and share information, it is reasonable to ask how many of these forms are being taught in regular school education. As Eisner says, "The school's curriculum can be considered a mind-altering device", as defining what is taught in schools "Is one of the most significant policy decisions one community can make" (2002, 9). As such, through the emphasis on specific forms of thinking and communicating knowledge, the obstruction of several ideas can occur, thus limiting cultural development.

In this sense, the imperativeness of developing the ability to use imagination, as well as the acknowledgment of a vast variety of forms through which ideas can be transmitted, easily defends an integration of the arts at schools. However, these ideas are solely based on the cognitive aspects and consummated under the idea of "societal development". Although these are of crucial importance, other impacts can be highlighted as direct or indirect effects of including arts in regular school education, and hence available to every child.

According to António and Hanna Damásio (2006, 7-9), there is, nowadays, a striking separation between cognitive and emotional development, a fact that can be attributed to the limited importance given to emotional processes on school grounds. For the authors, the centralization on cognitive development, at the expense of the emotional one, can contribute to the decline of moral behavior in our modern society. Following this idea, Damásio and Damásio (15) advocate for the necessity to provide education on the arts and humanities, as they are an essential element in developing emotional capacity, crucial for teaching children on "moral choices", which require both emotional and rational processes.

This connection between contact with the arts and the ability feel and express emotions can have important impacts on scholar education. Kagan (2009, 34) underlined the capability of children to express feelings and emotions through art forms, in place of words. Moreover, Malchiodi (2003, xii) concluded that students can express themselves more readily through the arts than other disciplines. Accordingly, one of the "8 studio-habits of mind", which unveiled the real curriculum of arts education (Hetland et al. 2007, 6) was "expression", namely of feelings or personal meanings. It is easily argued that a

clearer accessibility to what children are feeling can have outstanding impacts on mental health and emotional development.

In fact, emotional well-being has also shown to gain from this contact, as Tuula Tamminen, Professor of Child Psychiatry, said "the arts are essential to the maturation of healthy minds" (Mbuyamba 2006, 5). Moreover, the Seoul Agenda (the outcome of the 2nd World Conference on Arts Education) identified mental health as one of the prominent issues of our days by including "well-being, therapeutic and health dimensions of arts education" as one of the action items to be followed (UNESCO 2010, 9).

Davis (2008, 56) identifies a connection between the ability to express and feel emotions with empathy. As noted by the author, we understand math in terms of numbers, science requires methods and history is told by words. As for the arts, a unique mode of expression is discovered, "only the arts are specifically directed toward expressing and sharing human emotion" (57). Following this author's ideas, given the fact that the arts enable us to be driven by emotions, their inclusion in education allows children to recognize their own feelings. Consequently, empathy is developed, because by understanding how they feel, pupils are able to understand and respect other people's emotions.

Along with the previously mentioned capacity of the arts to enhance the contact with emotions, thus creating the conditions for an understanding of what the other person feels, the aesthetic experience is, in itself, a vehicle for building empathy. As the experience that arises as a response to a work of art or an aesthetic object (Encyclopedia.com 2021), this experience allows for a dialogical relational encounter between viewer and art object (White, 2009, 3). Therefore, the capacity to feel what the artist felt, or what the artist wanted to portray, is accomplished through an exercise of empathy. As a matter of fact, Davis (2008, 12) conducted a research at Harvard's Project Zero in which several students, from the 1st and 4th grades were asked the simple question "How do you think the artist was feeling?", when confronted with a painting. The findings pointed out children's natural connection to the arts and to the artist, leading to an enthusiastic attempt to understand the feelings behind the work of art. Accordingly, the author noted that, while adults distance themselves from works of art – for instance, when observing a painting, adults often consider it as something beyond their capabilities of understanding (60) – children have not, yet, created that type of prejudice. Following Davis (60), "The fact that children know that emotions are contained in and communicated through works of art enables them to learn about the feelings of the person

who made it […] and consider 'What if it were me?, How would I feel?'". In this way, "Art Education has the potential to change attitudes and behaviors" (Bertling 2015, 2).

This consideration is crucial when pondering the necessity to raise social and politically aware citizens, expecting tolerance and kindness in a future society. In fact, nowadays, society can be marked by overinformation, which can easily lead to a state of confusion and blurriness of values that were once stable. In this way, today's youth can be loosely tied to ethical values and disarranged over their sense of "duty" (Kagan 2009, 33). As such, Kagan (2009, 33-34) pointed out arts education's ability to contribute for the creation of a collection of values worthy of loyalty, one of them being the construction of something beautiful as a relevant ideal. Elseways, Davis (2008, 61-68) connected art's ambiguity with the development of interpretation, and consequent respect for other people's views. By cultivating young children's ability to accept other people's points of view, a sense of respect for what lies beyond their normality is developed. Therefore, cultural, racial or sexual differences (amongst others) can be discussed and normalized from a young age, using arts education as a resource.

Along these lines, UNESCO's Director General in 2006 highlighted "intercultural respect" as one of arts education main goals. According to Mr. Maatsura, this type of education can, through its accessible and effective approaches, open numerous discussions and unfold a world of discoveries. The 1st World Conference on Arts Education actually accentuated this idea, namely that "Through behavior, expression, movement, shapes, etc., the arts can be a tool in transcending cultural divides" (Mbuyamba 2006, 12). Subsequently, the 2nd World Conference stressed the respect for diversity as a crucial point to be followed, enforcing it at the Seoul's Agenda Item 3.c: "Support and enhance the role of arts education in the promotion of social responsibility, cohesion, cultural diversity and intercultural dialogue (UNESCO 2010).

Moreover, the respect and familiarity regarding one's own culture is also safeguarded and motivated. In fact, the UNESCO's Portuguese Commission guide for artistic education (Comissão Nacional da UNESCO 2006, 7) draws special attention to the lack of connection between children and Portuguese cultural and artistic traditions. Therefore, it stresses the urgency in including these practices in education, under appealing and engaging vests, to protect and transmit heritage.

From the development of imagination, modes of representation, the ability to express feelings and empathy, to the cultivation of respect for the "other", the reasons for including arts in education are already abundant, yet not fully grasped. Elpus (2013), for

example, conducted a research focused on "Positive Youth Development", and its relationship with arts education. The author found evidence on the weakening of tendencies such as school drop-out, school suspension, alcohol and drug usage after students had some form of artistic education. As for Venable (2015, 50), the impact of arts education on juvenile offenders has proven impactful. For the author, due to arts ability to encourage learning, its benefits can be especially relevant for young people who resist academic approaches. In accordance with this, Kisida, Bowen and Greene (2014 and 2016) found that the positive effects of including arts in regular school education were greater on students coming from poorer backgrounds. Such information provides a small view on what could be the visible impacts of implementing arts education in schools, from a young age. How many future obstacles could we prevent if we were placing attention on the right contents that can change real problems?

One of OECD's latest studies[4] delves on the fact that research shows that both cognitive, social and emotional skills improve life outcomes at a societal and individual level; however, knowledge regarding societal and emotional development is insufficient when comparing with the cognitive one (OECD n.d.-a). In this way, OECD developed the first international effort to assess social and emotional skills of students, designed to improve the well-being of children and understand the conditions that lead to its achievement (OECD n.d.-b 3) Amongst the key skills to assess children's well-being and connectedness, curiosity, creativity, empathy, cooperation, critical-thinking arose (OECD n.d.-b 8-9). As such, it can be concluded that, in addition to cognitive aspects, interpersonal developments and positive social impacts coming from artistic education's nature, a solid contact of the schools with the arts provides a safe space for children to develop as members of a community. Moreover, it creates the perfect environment for equipping future generations with the necessary tools to create, innovate, and adjust to the world.

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[4] OECD Survey on Social and Emotional Skills: https://www.oecd.org/education/ceri/social-emotional-skills-study/

2. Education for Culture

In the previous chapter, Eisner (2002) led us to consider artistic forms as one of the many modes through which representation could occur, thus rendering the private products of imagination onto the public realm, and, consequently, allowing cultural evolution.

A few years later, Zakaras and Lowell (2008, 9) presented a view of the work of art as "a form of communication, designed to be experienced by persons other than its creator". As such, drawing on an uncommon ability to communicate feelings or ideas through a particular art form, the artist would externalize thoughts, most of the times awaiting a reaction. For the authors, this idea was crucial to understand the economic concepts of supply and demand in relation to the world of arts and culture. Accordingly, they constructed "The Communicative Cycle of the Arts" (adapted from McCarthy et al. 2004), a visual circuit that illustrates the fact that the artist and the audience connect through the ability to provide and receive an aesthetic experience, and a consequent critical response to it.
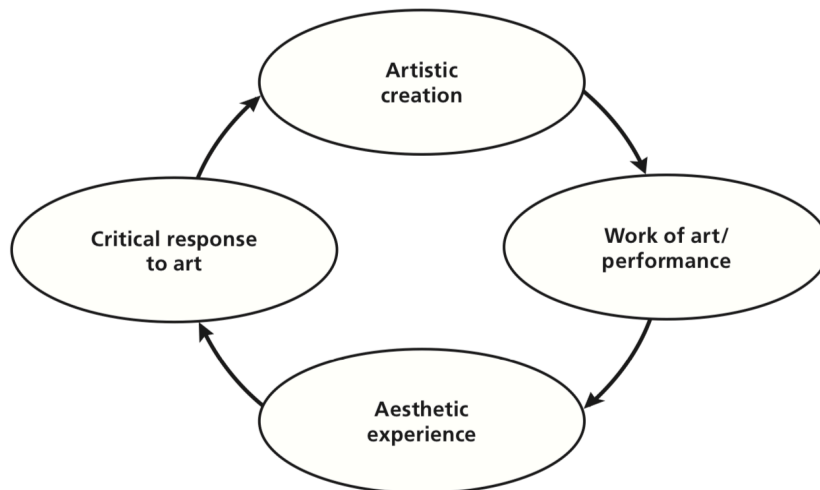
SOURCE: Adapted from McCarthy et al., 2004.
RAND *MG640-2.1*

Figure 1 – The Communicative Cycle of the Arts (Zakaras and Lowell 2008, 10)

The cycle is composed by four processes: Artistic Creation, Work of Art/Performance, Aesthetic Experience, and Critical Response. The authors conclude that the benefits of

contacting with and nurturing the arts, the highlight of chapter 1, depend upon the existence of works of art (art supply), opportunities to encounter them (art accessibility) and individuals who can be moved by them, therefore, seek more of such experiences (art's demand) (Zakaras and Lowell 2008, 10).

2.1. Cultural goods: a problem of demand

Most of the research available regarding economic laws and their relationship with the arts focuses on the necessity to stimulate demand, rather than supply. Accordingly, the need to increase audiences seems to be an effort undertaken in many countries to balance artistic production, thus meeting the market's needs and achieve arts' ultimate potential, the attainment of a more reflective, inclusive society (Ateca-Amestoy et al. 2017 xiv).

In straightforward economic terms, the enlargement of demand (or increment of audiences) can be achieved through price reduction (in this case let us consider prices of tickets for cultural events) or through a raise in the possible audience incomes (xvi). In order to achieve such results, most governments choose to subsidize art organizations, so that these organizations can sell their tickets at lower prices (Towse 2010, 136); or favor the adoption of measures such as the "Voucher for the Arts" (149), which empowers the art consumer by increasing his/her ability to pay.

Since "cultural producers have little leeway in influencing and motivating local audiences directly through prices, and given the failures of education in many countries" (Ateca-Amestoy et al. 2017, xviii), other measures to increase demand have been utilized for instance, the creation of local events (arts exhibitions and festivals), or product exportation or broadcasting (xviii-xix). However, these measures are prone to criticism in virtue of their rather superficial approach, and possible inefficacy regarding cultural goods.

In fact, due to their nature of "experience goods" (Towse 2010, 151; Ateca-Amestoy et al. 2017, xviii), cultural goods can be understood as having a symbolic meaning that needs to be decoded by the consumer, which means that enjoyment increases with experience. Moreover, the consumption of cultural goods contrasts with the consumption of many other goods, as aesthetic pleasure gains its place over pure utility (Fillis 2006, 36). It is, then, reasonable to conclude that without the cultivation of

cultural habits and development of interest, despite low prices and high incomes, the demand for the arts would still decrease or stagnate (Towse 2010, 136). Such a conclusion can be supported by the fact that the "demand problem" seems to exist also in free cultural goods (e.g. free concerts or exhibitions). By the same token, Ateca-Amestoy et al. (2017, xviii) conclude that education is the most important action to be taken in order to increase demand in the arts. In this way, the authors advocate for a greater public investment in educating for the arts, which could, in the long run, decrease subsidies to the arts. One could explore the concept of "quality" delving into a possible lack of quality of the supply, however, given my own opinion, I chose to focus on the, sometimes, weak linkage of the population with the arts and culture. By acknowledging the space of education to "inculcate a taste for the arts" (Kisida, Bowen, and Greene 2018, 202) we now turn to the existent infrastructure enabling this connection.

2.2. Support infrastructures and mechanisms for cultural demand

Going back to Zakaras and Lowell (2008, xv), a conceptualization of supply and demand in the arts is presented.
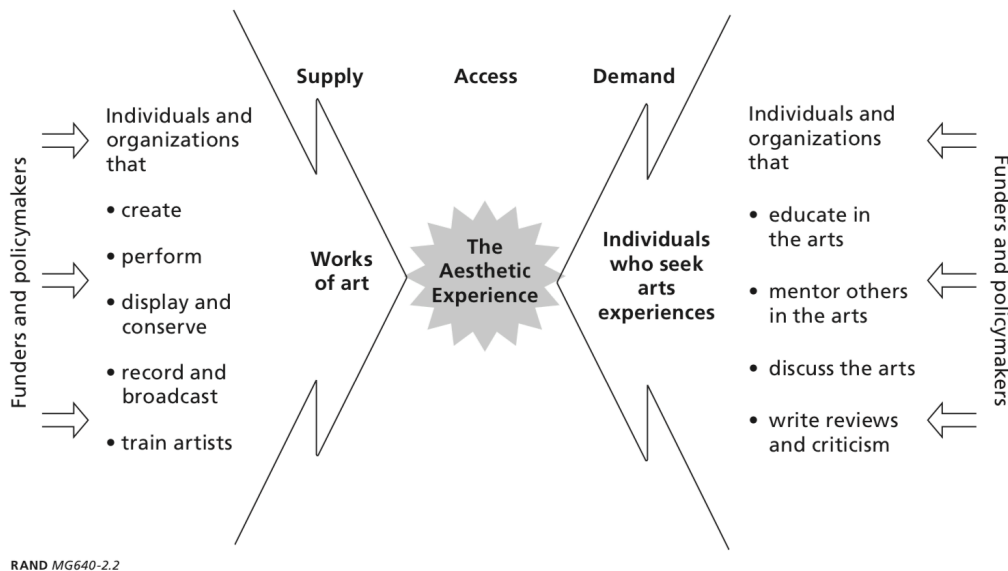

Figure 2 – Concept of Supply, Access, and Demand in the Arts (Zakaras and Lowell 2008, 12)

With the aesthetic experience as the critical nexus between those who offer and those who seek the arts, supply is endorsed by the individuals and organizations that create, perform, display, record, and broadcast, as well as train, artists. On the demand's side, education, mentoring, and discussion of the arts emerge as crucial actions for creating culture participants. With this in mind, one concept can be drawn from Zakaras and Lowell's approach to arts demand, and another one can be implied: "The Support Infrastructure for Demand" (4) and the "The Support Mechanisms for Demand" (5), respectively. The first idea can be understood as the assemble of structures aiming at educating people in the arts, allowing them to have an experience worth repeating, therefore balancing arts supply and demand. As for the second, highlight is given to mechanisms that support the previously mentioned infrastructure, namely through financial aid.

Following an adaptation of these two concepts to the Portuguese context, for this report's purpose, it is possible to attempt a characterization of the Portuguese "Support Infrastructure for Demand". On a first note, the educational system (with a focus on the public one) arises as a privileged pathway for this goal, since its extension inherently entails roughly all the population, at some point of their lives. Through the compulsory teaching of artistic education (if possible, including the visual arts, dance, theatre, and music) from pre-school until the 4th grade; to visual and technological education from the 5th until the 9th grades (including musical education for the 5th and 6th)[5], the contact with the arts is encouraged, from the early stages of life, through the act of practicing and experimenting a few artistic forms. For those seeking a more in-depth approach, art schools arise as the second cluster to be considered, including schools following a mixed system, the conservatories incorporating the scholar curriculum with the intense training of some art form (such as music or dance), as well as private art schools, which tutor outside the school realm. Thirdly, the current internet-wired world, opened doors to new learning means. What was once solely available through personal teaching or through the medium of a book, can now emerge from a YouTube video or Blog Post. Moreover, free communication entities such as *Gerador* or *Comunidade Cultura e Arte* contribute deeply to cultural literacy, by utilizing social media as a channel to share accessible, compelling information regarding arts and culture. Lastly, the community can, in some cases, be a support infrastructure for demand, in the case of extremely dynamic municipalities.

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[5] Portuguese Republic, Education: Primary and Secondary School Curriculum, Synthesis document: https://www.portugal.gov.pt/download-ficheiros/ficheiro

It should be noted the existence of specific projects aiming at increasing demand for the arts, mainly through education. However, such projects are sporadic and mostly related to private artistic companies (Gomes and Lourenço 2009, 19). As for ways to support demand, or "Support Mechanisms for Demand", the authors highlight financial support for demand, with a focus on education, through the funding of artistic residencies in schools, the encouragement of partnerships between schools and cultural institutions and programs to enhance the capacity of these institutions.

Returning to Portugal's state of the art, it is important to mention the existence of R-A Artistic Residencies (by the Artistic and Aesthetic Education Program),[6] as well as the Artist in Residence Program (by the National Arts Plan) (PNA 2019, 35) both initiated in 2019, which are two publicly funded projects promoting the implementation of artistic residencies in schools. Concerning other ways of economic support, funding entities, albeit more focused on supporting artistic supply with grants for artistic creation, are gradually directing funds to audience creation, with, for instance, DGArtes (Directorate-General for the Arts) creating a specific funding channel for audience development. The aforementioned program encourages projects aiming at an articulation between the arts and formal/non-formal education.

It is now clear that audience development is a part of a complex network of actors stimulating participation in the arts. It should be even clearer the decisive position that schools can occupy on this scene. In fact, if the previous chapter was focused on the prospective benefits of including arts in regular school education, therefore, approaching school as place to grow complete, healthy minds, the current one remains on school grounds, but its aims go beyond art integration as a cognitive and social tool. Indeed, education benefits from culture as much as culture benefits from education because culture needs audiences to thrive, and education seems to be the key to sustain this system.

Therefore, I argue that schools, as growth territories, can have impactful roles in educating for the arts, thus stimulating future culture participants. They can connect students and cultural institutions, foster life-long relationships, and integrate cultural institutions into a community that can arise from the classrooms

Acquainted with the possible debates surrounding arts demand, from the philosophical realms of "art for art's sake" to the questioning of the necessity of an

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[6] DGE, Artistic Residencies 2019: https://www.dge.mec.pt/noticias/educacao-artistica/residencias-artisticas-2019

audience, this chapter draws on audience development as a pathway for art's accessibility, aiming at a fairer and egalitarian society, as a seed to be planted and watered at school.

2.3. Habits: Art exposure at school

Pierre Bourdieu, French sociologist, identified in the 70s a theory that would prove meaningful for understanding the possible impact of the school on cultural access. As Monica Reichenberg claims in relation to Bourdieu's theory, cultural capital, defined as "familiarity to the legitimate culture within a society" (Reichenberg 2020, 370), would be inherited, at an early age, within privileged families, through a process named "Cultural Reproduction" (Bourdieu 1977; Bourdieu and Passeron 1977, quoted in Kisida, Greene, and Bowen 2014, 281). In this way, cultural capital would be abundant in wealthy people, and lacking in the remaining members of society. In fact, the latter could acquire this cultural capital through life experiences, but, following the view of the author, they would always be culturally behind people born into privileged families.

It should be noted that Bourdieu's perspective was aligned with the concept of "high culture", presenting itself as embodied dispositions (e.g. manners or behaviors), through institutional levels (e.g. educational qualification) or in an objectified form (e.g. through the possession of cultural goods) (quoted in Willenkens and Lievens 2014, 99). Such a view of culture does not fit the aims of this work, since no distinctions between high and popular culture are made. Culture is understood as a whole segment of society that should be available to all. Notwithstanding, one can wonder if the aforesaid ideas impact today's cultural accessibility.

Katz-Gerro (2011, 342), for example, have concluded that income, higher education, occupational prestige, and class position tend to be associated with more frequent cultural participation. Some of these conclusions were supported by the latest Eurostat analysis on Cultural Participation at the European Union[7] (see Annex A). As regards income, this factor demonstrated a considerable impact on the frequency of cultural events attendance, as well as on choice of cultural events type. By comparing the population earning a low income (belonging to the first income quintile, as showed in the graph), with the ones receiving a higher amount (belonging to the fifth quintile), Eurostat

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[7] Eurostat "Culture Statistics-cultural participation": https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_participation

concluded that, when considering the attendance to one cultural activity in the past 12 months (as of 2015[8]), only 40% of the lower income population participated in a cultural event, contrasting with approximately 80% when considering the population with higher salaries (Eurostat 2019 , point 5). Regarding the choice of events to attend to, differences in incomes have proven decisive. In Portugal's case, this disparity appeared higher when considering the act of visiting cultural sites, with people earning a lower income barely visiting one site per year. As regards educational attainment, its impact on cultural participation is noted by the fact that people with higher education are twice more likely to participate in a cultural event, when comparing with adults with a lower educational qualification (Eurostat 2019, point 5). Studies conducted in Portugal manifested a clear selectivity of the cultural participants, associated with high levels of educational and professional qualifications (Gomes and Lourenço 2009, 79).

Such results fail to convey positive news regarding cultural accessibility and prove that a considerable amount of the population finds difficulties in engaging with culture. As a matter of fact, these access difficulties were assembled into two types of barriers by McCarthy and Jinnet (2001). The first group gathered the "practical barriers", which included factors like high costs or distances. As for the second, inexperience or lack of interest formed the "perceptual barriers". Along these lines, one can accept income and educational attainment as difficult factors to be changed by the ordinary policymaker. However, the recognition of cultural accessibilities' "perceptual barriers" opens a world of possibilities that can be worked at childhood, with the support of parents or, for equity's sake, by the school.

In an attempt to analyze Bourdieu's theory, Alice Sullivan, surveyed children from four schools in the UK, as well as their parents, to understand, amongst other interrogations, if cultural capital (here considered in a broad sense including frequency and choice of everyday activities, such as reading and music listening, as well as cultural events attendance and cultural knowledge) was in fact transmitted from parents to their children. As a result, the author concluded that this idea was strongly supported by children's attendance to cultural activities. Accordingly, "this component of pupils' cultural capital varies by social class, but this variation is entirely mediated by parental cultural capital" (Sullivan 2001, 22). Such an information can be easily explained by the

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[8] As explained at Eurostat's website, this data is part of an on-line publication (Culture statistics-2019 edition) which is based on results of a 2015 ad-hoc module that formed part of the EU statistic on income and living conditions (EU-SILC).

fact that children tend to inherit some of their parents' habits. Therefore, the child born into a family where attendance to cultural events is usual and appreciated, tends to reply to those habits throughout his/her life.

Indeed, when we turn our attention to habits and attitudes toward art, evidence is found regarding the positive effects on cultural participation. Art exposure, during childhood, is, therefore, identified by some authors as the most significant predictor of adult cultural participation. Such results are especially impactful on children born into less privileged backgrounds (Rabkin and Hedberg 2011; Kisida, Bowen, and Greene 2018).

Once again abandoning factors which cannot be regulated, like parental education, schools emerge as relevant institutions to support cultural accessibility. As institutions conceivably available to all children, equality of opportunities should be a crucial goal of public education. In the long run, if art exposure would be given evident importance at school grounds, cultural accessibility discrepancies could be attenuated. Such an exposure should aim at erasing "perceptual barriers" from an early age.

Following the repeated acknowledgement of the importance of arts education, it must be stated that the aforementioned exposure to art at school should be accompanied by an education constructed to avoid feelings of disinterest, inexperience, or confusion, thus aiming at a life-long relationship between student and culture, beyond school grounds. As such, in agreement with some of the existent research, Zakaras and Lowell (2008, 19-24) synthetized, into four groups, the main skills that enable arts engagement. Aesthetic Perception is the first skill to be considered, drawing on the power of awareness, as it enables the viewer to experience new aspects and feelings (Osborne 1970). Secondly, Artistic Creation, the main focus of scholar arts education, is mentioned. Factual Knowledge, through historical and cultural knowledge is another skill cited by the authors, as it provides new and more sensitive points of contact with the art works. Lastly, Interpretation and Evaluation incorporate the last set of skills, encompassing the abilities to critique, analyze and draw meaning from art works. If this set of skills were to be actively implanted at school, taught to all children regardless of their artistic talent, we would, in all probability, enable children to have more satisfying encounters with art, thus anticipating future audiences (Zakaras and Lowell 2008, 20). Assuming that the necessary background for students to "decode" such experiences will be provided by schools, we can now turn to the necessity to materialize art exposure.

2006's 1st World Conference on Arts Education (UNESCO) defended the necessity to promote exchange and cooperation between schools, arts, and cultural institutions. In 2012, the report on audience building (Bamford and Wimmer 2012, 11) by the European Expert Network on Culture (EENC) emphasized the need to bring more culture into education and more education into cultural institutions. More recently, the latest study on audience development, conducted by the European Commission, established, as a key recommendation, to "reinforce the links with the educational sector, promoting integration between the cultural sector and educational system" as a crucial step to make cultural experiences available to every person (Bollo et al. 2017, 10). One of the most commonly utilized ways to connect the educational system with culture is through school visits to cultural institutions.

As regards these visits, researchers note that students' exposure to cultural institutions has the effect of creating cultural consumers (Kisida, Greene and Bowen 2014, 281), therefore, school visits to such places are a crucial component of artistic education (Bowen, Greene, and Kisida 2014, 38). These visits can, in some cases, derive from established partnerships between schools and museums, theaters or other type of institution. Museums are frequently chosen to be a part of these partnerships, as the type of cultural institution which most commonly presents a clear intention to be involved with the schools, through educative services.

In the Portuguese context, since no legal document establishes a mandatory number of visits per school year, such visits depend on the free will of teachers. Considering these visits have been decreasing over the past years (Pordata 2021)[9], I inquired two teachers regarding school visits to cultural institutions, and their current situation (disregarding the prevailing Covid-19 limitations). The first teacher, Maria João,[10] related the reduction of school visits with the ageing of the professors. According to Maria João, the fact that the teacher career does not excite young people anymore (due to the lack of career progression, and poor salaries), culminates in an old sector in which most people are more than 50 years old. This fact leads to a lack of energy and capacity to manage a class of students on outside-of-school environment. As for the second

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[9] Although the data gathered here do not consider a variety of cultural activities, a general tendency for reduction can be noted.

[10] I had a brief conversation with Maria João Bravo (Former Mathematics teacher and current PNA's activator), at the 1st of September of 2021, where I shortly asked what her thoughts on the diminishing number of school visits were. This was an informal conversation, therefore, no formal records were obtained, unlike other interviews used in this report.

teacher, Shilá Fernandes[11] ageing was not the problem, rather the excessive bureaucratization imposed by the government, including the organization of a meeting with the parents or guardians before every school visit, as well as very strict requirements as regards accompaniment, namely one teacher for every fifteen students and a high number of operational assistants. As Fernandes stated: "We have a lack of assistants to watch the children during the breaks, for example. How are we going to take them out of the school for trips?" (see Annex G). Moreover, the idea that such visits take time from the real curriculum is frequent in word of mouth.

These obstacles could be overcome by two measures. Firstly, it could be important to set a mandatory number of visits to be completed by the end of the school year. Holding the same level of priority given to the curricular frameworks for each subject ("essential learnings"), one school visit per year (as the minimum) could be added to the curriculum. Furthermore, the development of a close relationship between the school and the community could also support cultural connections. With such relationship, many visits can be done in the school's proximity, as well as in school grounds (e.g. the cultural institution goes to the school), overcoming problems of students' safety and teachers' availability. In fact, the community, in which the school is located, is a key agent for the promotion of the cultural habits previously mentioned, connecting schools and local cultural institutions, in an accord that benefits both.

2.4. The school as a crucial part of a community

Many authors have been advocating for the necessity to establish a strong "school-family-community" relationship, as three overlapping spheres influencing children's learning and development (Epstein and Sanders 2000, 285). After acknowledging the impact of parental habits on cultural participation, as well as the schools' role in democratizing such an influence, the community is briefly highlighted.

The school is, inherently, local. Despite, unique circumstances, children attend their local situated school. In Portugal's case, this circumstance encountered many changes in the past years. From 1980 onwards, after several studies and recommendations, a problem was identified, "few students and too many schools,

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[11] See full interview with Shilá Fernandes (Teacher at Templários School Cluster) in Annex G.

particularly in low density territories" (Cordeiro 2014, 443; my translation). This situation, stimulated by the exodus of the rural and interior areas of the country onto coastal cities, led to the closing of several schools, since schools with less than 20 students could not exist (CNE 2017, 23-24). Such a measure was controversial, as arguments of local identity and student-teacher proximity (Machado 2013, 7-9) emerged. Notwithstanding, from 2000 to 2017/2019 the number of schools decreased from 14533 to 5836 (DGEEC 2019, 8). Due to this reorganization of the school network, "school clusters" emerged (CNE 2017), as groups of schools with geographical proximity, aiming at overcoming isolation through the merging of detached schools onto a bigger institution (DL nº 75/2008; Lima and Lima Torres 2020, 750-757). The same legal document highlighted the need to establish autonomy in scholar administration, through the decentralization of decision-making from the Education Ministry to the local municipalities, and the reinforcement of the community's participation in scholar strategies. Moreover, the integration of the schools onto the surrounding community, establishing an interconnection between education, and social, economic, scientific, and cultural local activities was, also, manifested (DL no. 75/2008, article 3, paragraph 2, point a)).

The AECs (Curricular Enrichment Activities) can be related to these ideas. As ludic, formative, and cultural activities which can go from sports to science or the arts, AECs serve as complements to the school curriculum for the 1st cycle (Ordinance no. 644-A/2015, article 7). These activities are free of charge and optional for the student. Moreover, they can be promoted by the schools, the local municipalities, or other types of associations. What if the school's AEC was to be curated by a local cultural institution? In fact, the Direção-Geral da Educação-DGE (Directorate-General for Education) recommends the valorization of local expressions and the choice of local partners when planning a schools' AEC (DGE 2016). This is the case of "Música Omnipresente"[12], a project which promoted curricular enrichment activities at several schools of Leiria from 2017 to 2018. Driven by the awareness of their ageing audience, Omchicord Records, a Leiria-based music label, event producer and artistic residence for visual arts, joined a local community association in order to create a project that would bring music to the schools. With more than ten participant schools and school clusters, the project consisted in music workshops (from music production to video making, amongst many other skills)

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[12] Official website for Música Omnipresente: https://omnichord.pt/musica-omnipresente/

prepared and taught by the artists of Omichord Records (some of them, teaching at the schools where they had studied in the past). Furthermore, outside of the school realm, the students were engaged in the label's events, through presentations and activities planned for the youth during the weekends. As for the parents and other family members, they would be automatically included through their children as well as the active communication undertaken to attract them. Even though it was a success amongst the community, this project did not receive the necessary funding from the municipality and was not approved by DGArtes's (Directorate-General for the Arts) funding program.

This format seems to be extremely beneficial for cultural actors to connect with audiences. By engaging with schools, as structures embracing a considerable amount of the local population, local cultural institutions can become acquainted with a great part of their public (students and their families, but also school workers). In this way, cultural actors can gain insight on their audiences by deeply knowing who they are programming for, and as a result, adapt to what the audience expects, as well as educate for unfamiliar options. Moreover, building on the aforementioned idea of "habit", by connecting to the school realm, it is possible to reach entire families, therefore building strong shared habits. On another note, arts and culture organizations that make connections with the community (in this case, the school) can gain access to a pool of participants already active in other communitarian aspects (Walker, Fleming, and Sherwood 2003, 16). Lastly, in accordance with McCarthy and Jinnet's (2001) concept of "practical barriers" to access the arts, geographical distances, from the residence to cultural institutions, are mentioned. This contact with school's can be a positive measure to revitalize the cultural structures of less populated areas, creating cultural opportunities surrounding schools, and turning the school into a cultural center. In fact, through "school clusters" a bigger, yet adjacent, area is included, making it possible to participate in cultural events without the need to dislocate to urban centers. In this way, it would be possible to "make art a part of the community, bringing the arts to the people, not the vice-versa" (Bamford and Wimmer 2012, 5).

3. The Medium

Chapter 1 clarified the need for children to have contact with arts and culture for it has massive impacts on the development of imagination, accountability, critical thinking, empathy, mental health, amongst many others. As for Chapter 2, the point-of-view followed cultural institutions, that should aim at reaching the highest number of cultural consumers possible. As such, it focused on cultural habits as patterns developed during childhood, and deeply influenced by socio-economic conditions.

"The Medium", highlights the states' role in assuring this connection, by means of public policy.

3.1. Framework

After two chapters focusing on the possibilities that can emerge from a close contact between culture and education, this last chapter draws on the action. In this way, the state, as an entity which is obliged to provide cultural access to its citizens, should see schools as attainable, impartial spaces, thus pathways for cultural democracy. Such a conclusion is supported by law, from the international and European documents to the national ones.

From an international standpoint, the Universal Declaration of Human Rights states, in article 27, that everyone has the right to freely participate in the cultural life of a community (UN 1948). Similarly, the International Covenant on Economic, Social and Cultural Rights, discriminates the State Parties' recognition of their obligation to ensure the right to cultural participation, through the accountability of taking the necessary measures to achieve its the full realization (Article 15 paragraph 2, UN 1966).

On a European level, highlight can be given to article 167 paragraph 2, withdrawn from the Treaty on the Functioning of the European Union (TFEU). This article expresses EU's responsibility in supporting and supplementing the member states' actions related to artistic and literary creation, as well as the dissemination of culture and history. Building on this disposition, Creative Europe arises as the main European structure to support the cultural sector, with priorities such as the increment of cultural access, participation, and audience engagement, along with the strengthening of arts education and culture-based creativity (Article 5, points b) and e), EU 2021).

Lastly, on a national basis, culture is safeguarded by the Portuguese Constitution under three basic categories: cultural identity rights, cultural liberties, and rights of cultural access (Miranda 2017, 103). Focusing on the latter two, for the purposes of this work, three norms stand out. These norms are Article 42, which declares the "Freedom of Cultural Creation"; Article 73, stating everyone's right to education and culture, as well as the states' duty to promote cultural democratization; and lastly, Article 78, declaring the right to cultural enjoyment. However, such norms disclose much more.

As said by Pereira da Silva (2007, 70) by performing a so-called "x-ray" to these three articles, it is possible to extract five subjective rights, one fundamental duty to be fulfilled by individuals, and several duties, tasks, and principles to be accomplished by the state. On a first note, the rights to cultural creation, participation in the public policies regarding culture, authorship rights and the rights related to the enjoyment of cultural heritage can be mentioned as rights emerging from such constitutional laws (70). Moreover, the duty to preserve, defend and enhance cultural heritage is an individual duty, which burdens all citizens, directly arising from the constitution. Lastly, several state duties can be extracted from the same norms, for instance, the state's duty to promote cultural democratization, to support cultural creation, to cooperate with cultural actors, to enforce the principle of balance in territorial distribution, amongst others (85). This complex and diversified web of rights and duties regarding culture can be explained by its nature of subjective right, as well as provider of a cultural citizenship status (94).

In fact, cultural rights, which can be defined as referring to a community's way of life, containing the right to participate freely in the cultural life of a community, and possibly also the right to education (Brander et al. 2020, 398) are considered second generation human rights, thus, a part of the social, economic, and cultural rights. These rights, emerging after the expected fulfillment of civil and political rights (1st generation human rights), are based on ideas of equality, access to economic goods and fair opportunities (398), thus enhance the necessity for the state's intervention. Accordingly, they are linked to a set of conditions that the modern world considers essential for human life, therefore, holders of the exact same dignity as any other right (Gomes Canotilho 1995, 473-476). In this way, if the right to culture is not being safeguarded by the state, the citizen can require measures to fulfill such right.

Notwithstanding its strength, arising from its fundamental rights' nature, the practical operation amongst these socio-economic rights diverges. As such, in the case of the cultural liberties and cultural access rights, highlight is given to the creation of

material and institutional conditions for the citizen to be able to exercise those rights (Gomes Canotilho 1995, 476). This can be observed in article 73, paragraph 3[13] and article 78, paragraph 2[14] of the Portuguese Constitution. In both, the state asks for cooperation from the media, the cultural associations and foundations, the cultural heritage defense associations, and other cultural organs (Miranda 2017, 101), to fulfill such premises and promote liberty of expression, fairness and avoid political interferences on culture.

Focusing on cultural enjoyment, closely related to the aims of this work, such right is enforced by the constitution, thus demands action from the state. However, this public action is, in a way, indirect, since it can (and should) be accomplished through the creation of the necessary conditions for the citizens to access and enjoy culture. In this way, the right to cultural enjoyment is not linear (like, for instance the right to education which can be more easily assured, through mandatory school attendance), since it is contingent on certain pre-conditions such as the ability to enjoy culture and the existence of cultural goods to enjoy. In order to benefit from the right of cultural enjoyment, the citizen needs to be equipped with the means that allow him/her to access it, thus, economic conditions, a fair territorial distribution of cultural equipment, and educational attainment. Moreover, as the creation of culture is pursued by individuals, the state needs to build the conditions for these cultural goods to be thought, developed, and presented. As said by Miranda (2017, 105) "For it to be possible to produce culture, it is necessary to receive culture […] and without creation there is no cultural enjoyment", consequently, the right to access culture leads back to the concept of cultural democracy (107).

3.2. Cultural democracy

Should culture be accessible to all? Of course, would be the general answer. Inspired by visions of equity, it is reasonable to assume that culture should be accessible regardless of economic conditions, educational attainment, or any other factor. It should, then, be democratized. However, such term undertook an evolution over the past years.

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[13] Article 73, paragraph 3 of the Portuguese Constitution: "In cooperation with the media, cultural associations and foundations, cultural and recreational groups, cultural heritage associations, residents' organizations and other cultural agents, the state shall promote the democratization of culture by encouraging and ensuring access by all citizens to cultural enjoyment and creation."
[14] Article 78, paragraph 2 of the Portuguese Constitution: "In cooperation with all cultural agents, the state is charged with…"

Structured at the end of the 1950s, the Democratization of Culture proposes to make the masterpieces of humanity accessible to all (Porto Santo Charter[15] 2021-PCS, 5). As such, this concept reveals that significant aesthetic works should be made available to the public, meaning that high culture should not be exclusive of a certain part of the population (Mulcahy 2006, 323). Cultural programs under this concept follow a top-down, center periphery approach, thus hierarchizing culture into erudite, mass and popular, consequently assuming that the erudite, as the "top" level culture, deserves to be democratized (PCS 2021, 5; Mulcahy 2006, 323), and transporting it from the center to the peripheries. The first effort of Cultural Democratization dates to 1959, with the creation of the Ministry of Cultural Affairs, when Andre Malraux, under Charles de Gaulle (at that time, President of France) wanted to "make accessible the capital works of humanity to the greatest number of French" (Ministère de la Culture, 2017) . Fighting against the cultural hegemony of Paris, Malraux established, in 1966 a network called *"maisons de la culture"*, designed to bring such works of art to French provinces, as "beacons of hope in the provincial darkness" (Lebovics 1999, quoted in Mulcahy 2006, 323). More recently, the Arts Council of England strategy for 2010-2020 followed the same method, visible in the slogan "Great Art For Everyone" (Arts Council of England 2013; Gross and Wilson 2020, 329).

Such an approach, although well-intended, especially in the past, is not compatible with todays' world. As said by Mulcahy (2006, 324), "the problem with this policy is that, fundamentally, it indented to create larger audiences for performances whose content was based on society's privileged groups". As such, "it has been taken for granted that the cultural needs of all societies' member were alike (Langsted 1990, 17).

Evolving from this concept, Cultural Democracy arises from the idea that culture is broad and that "the governments' responsibility is to provide equal opportunities for citizens to be culturally active, on their own terms" (Mulcahy 2006, 324). Many conceptualizations of Cultural Democracy have been developed since the end of the 1970s. The main ideas set "on a pluralistic view of culture (324), that does not bring culture into a territory, rather acknowledges that culture exists everywhere (PSC 2021, 6). In short, this concept is concerned with the widening of the means of cultural production, thusly, the redistribution of culture-making (Gross and Wilson 2020, 329).

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[15] Official website for Porto Santo Charter: https://portosantocharter.eu

As the sum of a governments activities with respect to the arts, the humanities and heritage (Schuster 2003, 1; Mulcahy 2006, 320), cultural policy deeply influences the genesis and the history of cultural production (Albuquerque 2011, 92) in a certain time and space. According to Costa (1997, 14) three typologies marked public culture policies in Europe: the charismatic cultural policies, which intend to support recognized cultural creators; cultural democratization policies, when this support is expanded by policies promoting the enlargement of access of these art works; and, lastly, cultural democracy policies, when measures are developed to stimulate creativity and cultural expression in different social groups. As reported by the authors, the first typology of action is visible in Europe through the action by right-wing parties, the second by left-wing, and the last one is endorsed by new social movements (with little expression).

Over ten years after Costa's analyses, some authors state that high culture is still valued over popular culture as regards cultural policy, for instance, in 2016 Juncker and Balling (231-232) noted "Why do we still maintain an instrumental cultural policy perspective that excludes the majority of the populace?". Building on this idea, the aims of this work lead to the question: Nowadays, is Portugal promoting cultural democracy or democratizing high culture?

3.3. The case of Portugal

When considering the evolution of cultural policies in Portugal, most authors date back to 1986, the year in which Portugal joined the European Economic Community (EEC). This does not mean that the state did not intervene in culture before that year, let us remember the massive utilization of arts and culture during the Portuguese dictatorial period (Brito-Henriques 2002, 72), rather it marks the beginning of a new cycle for the Portuguese Republic, where public policies regarding the arts saw a new approach. It was in this year that the government started working, structurally, on democratizing the access to culture

Due to a probable larger financial availability, given the access to communitarian funds, the mid-80s initiated a phase of public investment that would last until the end of the 90s (Gomes and Lourenço 2009, 14, 30). In this way, the construction and requalification of cultural equipment as well as their organization into and networks – the Public Reading Network was created in 1987, followed by the School Libraries Network

in 1996 and the Portuguese Museums Network in 2000 (48), with a focus on the decentralization of cultural equipment (from the center to the peripheries), marked the state's cultural policy (27). Such measures anticipated a positive impact on cultural participation, since it was believed that through the construction of cultural equipment outside of the metropolises, as well as the creation of national connection through networks, equal access to arts and culture would easily be attained.

However necessary, the effect of these measures was not sufficient. Many of the investments did not reach the public, with low audiences marking the activities proposed in some of the new equipment (Santos and Gomes 2005; Gomes and Lourenço 2009, 11). It was visible that these investments were flawed, and deeper social efforts, namely focused on the citizens proved essential. As such, the democratization of culture slowly evolved into the democratization of demand, and the qualification of culture gave space to the qualification by means of culture (Gomes and Lourenço 2009, 26). This approach focused on qualification and audience creation (14). The previous draws on the training of artists, technicians, and other cultural workers, therefore, cultural professionalization (Lima dos Santos 2006, 2-3). The latter, intends to create new audiences for culture by means of education.

According to a 2009 report (Gomes and Lourenço 2009, 14), three paths were used by the Portuguese government for the latter purpose, namely, the requalification and encouragement of educational services at cultural equipment, the development of specific legislation, as well as the emphasis on arts and culture as a part of the school curriculum. As regards educational services at cultural equipment, they are easily connected with museums, although many different organizations are developing impressive work on education. In the museums' case, the mid 80s infrastructural development included an explosion of museums, most of them arising from local initiatives, which allowed for a closer relationship with the community, more precisely schools (16). The educational services can be defined as the specific actions addressed at different audiences (school and non-school) that aim at encouraging institutional articulations and develop creativity, literacy and multi-generational sharing (DGPC n.d.). Their educational purpose (amongst others) arises directly from their framework law (Lei-Quadro dos Museus, Law no. 42/2004, article 42), as well as their collaboration with the education system (article 43). Thus, it can be said that, generally, they are the institutions that have a more facilitated access to the educational system, since this connection is almost intrinsic.

As the cultural institutions that, by law, are expected to be closer to schools, their role in educating for arts and culture is extremely relevant. Although every museum and school have different experiences, Ornelas (2013) researcher and teacher who attends museums with students, reveals an interesting point of view on the relationship school-museum. "There are imbalances between the museum's discourse and the schools' necessities. In most cases, the museum assumes a hegemonic position in face of the schools' submission to the museum's discourse", says Ornelas (2013, 181; my translation). As such, the author, referring to a paper delivered by María Acaso at the 2012 conference "Em Nome das Artes ou em Nome dos Públicos?", points out that most museums are interested in teaching children to reproduce a universal truth (Ornelas 2013, 181), therefore lessening the space for creativity, critical thinking and, ultimately growth. In the author's opinion a positive change of paradigm would arise if the museum "came down from the pedestal and face school as a learning place, just as the museum" (2013, 186). As mentioned before, many museums and other institutions are, nowadays, developing extremely satisfactory approaches to education, however, at the same time, it is broadly accepted that many museums are not sufficiently open to the community, an attitude that leads many students to feel discouraged, and ultimately, several visitors to feel unwelcomed: "The museum shows its house, but it is not interested in knowing the house of whoever visits it" (Ornelas 2013, 183; my translation).

The second path utilized by the Portuguese government in its journey to cultural democracy relates to legislation, namely the development of norms that support the intersection between culture and education (Gomes and Lourenço 2009, 16-17). Specific, spontaneous programs have emerged during the past years, such as the "Pegada Cultural" (Cultural Footprint) program. This program affiliated DGArtes, the Norwegian Arts Council and the EEA Grants-2009-2014 on the promotion of art-education projects, from Portuguese entities in partnership with the donor states (Norway, Liechtenstein and Iceland), and schools.[16] Apart from occasional specific programs, as mentioned in chapter 2, DGArtes includes audience creation and training as one of the possible activities financed under its support programs (DL no. 103/2017, article 6, points e) and h). Moreover, the updated arts support regulation (Ordinance no. 146/2021), continues to consider "cultural public interest" as an essential condition for such financial support. In article 2, points c) and d), of the same legal document, promoting the participation and

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[16] DG Artes "Programa Pegada Cultural: Artes e Educação" https://www.dgartes.gov.pt/pt/node/203

qualification of the cultural participants, as well as the valorization of the educative dimension, appear as objective deriving from such interest. Lastly, the Covid-19 pandemic led to the emerge of several support programs[17] (e.g. Garantir Cultura, extraordinary support program from DGArtes). One of these programs focuses on museums and announces mediation and education as one of the preferred areas for financial support in the year of 2021 (Notice no. 5275-A/2021, article 1, point e).

The last path concerns the "articulation between education and culture policies, aiming to reformulate the way arts and culture are perceived at regular school education" (Gomes and Lourenço 2009, 18; my translation). Besides the compulsory teaching of the arts, rarely art and education are seen side by side. In fact, Lima dos Santos said in 2007 that one of the biggest obstacles for ensuring the qualification necessities of the cultural sector (both from the artists, technicians, etc. and the population in general, through cultural education) was the lack of articulation between cultural and educational policies (2007, 2). Furthermore, in 2009, it was reported that the articulation attempts between the Ministries of Culture and Education in view of changing the existing model "have proven loose and extremely punctual" (Gomes and Lourenço 2009, 19).

Going back to 3.2's differentiation between cultural democracy and cultural democratization, some reflections can be made. In fact, the Portuguese constitution states, in article 73, paragraph 3, that "the state shall promote the democratization of culture by encouraging and ensuring access by all citizens to cultural enjoyment and creation". As mentioned before, the democratization of culture is not desirable, due to its close view on what counts as culture. Despite the word choice, are Portuguese measures for cultural democracy actually democratic?

It is visible that a lot was accomplished in terms of infrastructure building, that marked the period between 1986 and the end of the 90s. Through this decentralization of cultural equipment, it was possible to reinforce the cultural infrastructures of cities and villages. However, as previously mentioned, such infrastructures lacked in audiences, probably due to a lack of habits and other pre-created barriers. Moreover, it is reasonable to ask if such infrastructures were hosting and supporting local manifestations of culture, or solely receiving tours from companies and artists from the metropolises (similar to the

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[17] Ordinance no. 37-A/2021, "Approves the Regulation on cultural support measures in response to the Covid-19 pandemic" https://dre.pt/web/guest/home/-/dre/157397604/details/maximized

examples given in chapter 3.2.), following an idea of democratization of the center onto the periphery.

As regards the development and assumption of the educational services by the museums, it was mentioned that rigid discourses and one-way communications can mark some of the contacts between museums and schools. Moreover, as seen in chapter 2, school visits are not mandatory, meaning that school A can visit several museums per year, while school B does not visit one. Accordingly, for equity reasons, education for the arts and culture should not be fixated only under the museums' realm.

The development of programs to finance and support projects related to an intersection between art and education is extremely relevant, nevertheless, such grants are attributed to specific projects, following an application process. Although the decentralization of the grant attribution is enforced, for aims of territorial asymmetries control,[18] there is no way to enforce the creation of programs in places where no such projects emerge. For these reasons, it is possible to conclude that the last-mentioned curricular intervention is an important step to take in order to achieve cultural democracy, since it can reach the whole educational sector. Such an intervention depends, massively, on an articulation of the cultural and educational ministries.

3.4. Culture and education: the attempts of articulation

In Portugal, the governance of culture and education goes back to 1985, when the two ministries were one, the Ministry of Education and Culture (after the Ministry of Cultural Coordination and Science, in 1979, and the Ministry of Culture and Scientific Coordination, in 1981) (Coelho 2015). In fact, it was only in 1995 that the Ministry of Culture became an independent entity. As for education, it fluctuated between Ministry of Education and Education and Science, settling, in 2015, with todays' nomenclature. Actually, until 1976, cultural policy was, generally, a task from the Ministry of Education. Nowadays, the two Ministries seem fairly distant, with a complex internal structure, filled with organs and councils, but not one point of intersection.

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[18] For example, DL no. 103/2017, that establishes the state support for the visual and performing arts, notes, at article 5, paragraph 2, that: "In order to correct territorial asymmetries, different global sums may be fixed for each territorial division […]".

Notwithstanding, occasional impulses of articulation between the two have existed over the past years. The first and most recognized intersection between the two is the introduction of artistic education at schools. This process initiated after the April of 1974 revolution with the immediate revision of school curricular plans, which led to the introduction of artistic expressions (Reis 2012, 10). Afterwards, in 1979, a project of decree-law for artistic education is created, culminating, in 1986, with the presence of artistic education at the framework law for education (LBSE no. 46/86; Reis 2012, 10).

Nowadays, artistic education is mandatory at Portuguese schools until the 9th grade.[19] However, Leite (2021, 80) draws on two reports (Eurydice 2009 and Conselho Nacional de Educação-CNE 2013) to conclude that its compulsory nature does not mean adequacy. On the latter report, by CNE, it is stated that although artistic education is legitimized in several discourses and curricular documents, its implementation is far from the expected (CNE 2013 4271). Moreover, it is said that, like the hierarchization of school subjects (with artistic education at the bottom), there is also a hierarchy of artistic expressions under the realms of artistic education, with some counting more than others (2021, 81; Robinson 2006[20]).

Furthermore, artistic education is only one way to connect the worlds of art and education, and certainly not a self-sufficient measure. Purely practical artistic education can have tremendous benefits for children, but it does not overcome barriers of access and develop habits, not by itself. In fact, according to Gomes and Lourenço (2009, 69), the articulation between culture and education follows two objectives: to create policies that aim at a more complete development of citizens (through the implementation of artistic education on the curriculum, but not only), and to approximate the population to the goods and services of culture.

As such, informed by a rising perception regarding the importance of the arts for the citizens' development, and particularly, the acknowledgement of its impact on audience creation (Gomes and Lourenço 2009, 71) the government created three work groups that joined both ministries, in 1998, 2000 and 2004 (72-73). The last report was the only one that presented concrete ideas, such as the possibility of teachers, who were not allocated at a school in a certain year, or that worked in part-time functions, to be

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[19] As seen in p. 21.
[20] According to Robinson, in addition to the hierarchy of subjects, there is also a hierarchy within arts teaching, since art and music are normally given a higher status in schools than drama and dance (Robinson, 2006, 8:40).

placed at cultural institutions' educational services. This idea was enforced by both Ministries through the Joint Order no. 1053/2005).[21] Later, in 2013, both culture and education[22] united forces to create a work group for the development of the National Cinema Plan, justified by the need to support and promote cinematographic works (Order no. 15377/2013), followed by the creation of another work group, in 2014, for the development of a national culture and education strategy (Order no. 15293/2014), lasting only one year.

This work group followed the tendency of the previous ones. In fact, it is rather arduous to even find information about these work groups on culture and education, thus its political influence, at that time, can be questioned. Overall, it may be said that the presented efforts to articulate the two, were brief and disarticulated, which could anticipate a lack of interest from both parts.

3.5. Opening spaces

Years later, in 2017 an extremely relevant document came out. Flourishing from the 2009s expansion of mandatory school attendance to 18 years old (from 5 to 18, Law no. 85/2009), "The Student's Profile by the End of Compulsory Schooling" (DGE 2017) was published and thoroughly communicated. This document asserted itself as a reference for all the decisions to be taken at the level of compulsory schooling, contributing for the articulation of choices (8) and the equity of schooling in the country. As it stated: "It is imperative to establish a single educational reference point that, while accepting different pathways, ensures the. coherence of the system as gives meaning to compulsory schooling" (7). As such, the document established a scheme in which the values and competences that the school is expected to have conveyed to every person terminating compulsory schooling are presented (20).

Amongst the ten competences,[23] aesthetic and artistic sensibility, critical and creative thinking, body consciousness and control, well-being, and even interpersonal

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[21] No recent legal documents mention this possibility, leading to the conclusion that it might not be applicable nowadays.

[22] At that time, the Ministry of Education was named Ministry of Education and Science, as for Culture no Ministry existed, rather a State-Secretary for Culture (one member of the government who is responsible for cultural affairs).

[23] The ten areas of competence expressed in the "Students' Profile at the end of Compulsory Schooling" are: texts and language; information and communication; critical and creative thinking; reasoning and

relationships, can fuel some questions: How many of these are, in reality, being developed at school? How much time is given to these competences that stand, in DGE's document, side by side with linguistic and numerical skills?

Confronted with the reality that curricular requirements left little space for more, the government advanced with the Projeto de Autonomia e Flexibilidade Curricular-PAFC (Project for Autonomy and Curriculum Flexibility). As a tool that aims at giving space for schools, directors, and teachers to adapt the learning process to their students, PAFC states that "schools can manage up to 25% of the weekly work schedule inscribed at the curricular framework.[24] In this way, the school is empowered to utilize the "extra" time for the students' benefit, through the creation of autonomy domains or even new subjects (DL no. 55/2018, article 6, paragraph 2). In this way, the schools are frontally instigated by the government to undertake a public challenge, in which the government appears as source of this innovation process, and the school as object of the challenge (Lima 2020, 174).

The action of delegating such an important aspect to each school's will can be a debatable decision. However, the reasons behind it seem pertinent. As said by João Costa (ERTE Webinar 2017, 2:09-3:10), Secretary of State for Education, retention numbers are high in Portugal, with 35% of the youngsters not finishing high school in the expected timeframe. When matching these numbers with the current demography, school unsuccess (disinterest, retention, among others) discloses a problem of social justice, since the motor of unsuccess at school is the socio-economic level of families and the academic qualification of the mother. As such, it is, thus, justified the adoption of a paradigm focused on the development of competences that match the contemporary challenges, to enforce an inclusive education and to guarantee that everybody has the right to learn, with the student being an agent of his/her own learning process and a school that adapts to the student's specificities (Alves, Madaleno, and Martins 2019, 337-338). Moreover, such instrument has the possibility to contribute for an educational democracy, because in the moment that the school assumes itself as a culturally significant context, it

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problem-solving skills; scientific, technical and technological knowledge; interpersonal relationships; personal development and autonomy; well-being, health, and the environment; aesthetic and artistic sensibility and body consciousness and control (DGE 2017, 11).

[24] For example, Table no. 1 of Dispatch 5907/2017 states that, for the 1st cycle of elementary school, the weekly load of Portuguese is 7 hours and Mathematics is 7 hours. Summing all the weekly workloads leads to a total of 25 hours. As such, the CFA allows the school to, autonomously, manage 25% of 25 hours.

creates opportunities for the students to benefit from it in a long-lasting way (Cosme and Trindade 2019, 33).

What can this "space" do for culture? Falcão, Leite and Pereira (2021, 9) state that, after so many years of research, the writings on art and education continue to follow a narrative of justification. According to the authors, the benefits of this intersection are, at this time, consensual, thus, the efforts should be placed on "how to do it". Indeed, the path was opened when the government accepted that there is way more to education than core-curricula, enforced those ideas through three legal documents and gave the schools and teachers an extra-space to fill, autonomously. However, routes needed to be created since there was still a gap on the "How?".

II - Defining Routes: Planning and Programming Culture and Education

1. Plano Nacional das Artes: How combining two ministries generated a network

1.1. The genesis

In 2015, the Portuguese government launched the XXI Governmental Program for the years 2015 to 2019[25]. In a section dedicated to culture, where the government acknowledged culture as an essential pillar of democracy, guarantees where given towards the reinforcement of arts and culture as nuclear components of the educational system (197). In fact, a whole page of this program was dedicated to a need to educate for a more participated culture, along with the confirmation of public education and public media as channels to achieve such goal (200).

The XXII Program[26], made public in 2019, with respect to the 2019-2023 horizon, highlighted the arts as agents of social and territorial change (XXII Governo Constitucional, 187). Amongst the measures announced by the government to activate this artistic potential, the Plano Nacional das Artes-PNA (The National Arts Plan) arose. Accordingly, in between the end of the first program and the beginning of the second, in February 2019, PNA was announced, yet, its formal beginning dates to September 2019.

As a joint initiative by the Ministries of Culture and Education, directly arising from the objectives proposed by the government, this plan was instituted by a Resolution of the Council of Ministers. Such a legal document (CMR no. 42/2019) established PNA as a "Mission Structure", therefore, a temporary entity created to complete missions which cannot be undertaken by the existent services (Law no. 4/2004, article 28)[27]. Along these lines, following the consideration of education as "a privileged medium to promote social justice and equality, namely during mandatory school attendance", "arts multiple potentials" to support the achievement of the aforementioned goals, as well as the explicit "priority to make culture more accessible to all", the need to create a new entity was

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[25] Program for the XXI Constitutional Government of Portugal (2015-2019)
(https://www.portugal.gov.pt/ficheiros-geral/programa-do-governo-pdf.aspx) (2019-2023)
[26] Program for the XXI Constitutional Government of Portugal
(https://www.portugal.gov.pt/pt/gc22/comunicacao/documento?i=programa-do-xxii-governo-constitucional)
[27] Article 28º paragraph 1"The pursuit of temporary missions that cannot be developed by the existing services can be entrusted to mission structures created by Council of Ministers Resolution", paragraph 2 "The mission structures have a limited temporal duration" (my translation)

conspicuous, one that could connect the areas of culture and education in an unprecedent way.

The main guidelines of PNA, as written in the establishment resolution (CMR no. 42/2019), could be condensed into three main objectives. The articulation between the existent cultural and educative offer, namely the one provided by other currently active plans (paragraph 1, point a))[28] (i.e. The National Reading Plan, The National Cinema Plan, The Aesthetic and Artistic Education Program, The School Libraries Network Program and the Portuguese) is the first goal to consider. In this way, the government identified a clear necessity to organize and aggregate the work of the several plans, following a "collective perspective". Moreover, such a disposition can be related to the creation of a "scientific committee"[29] determined to accompany the work of PNA, and composed by a member of each of the mentioned plans.

The second main goal relates to the need to create meaningful connections between the educational community and the cultural sector, through the reinforcement of exchange opportunities (article 1, points c), d), e), and f)).[30] The impulse to approximate schools and cultural actors is highlighted in both spheres: schools are encouraged to motivate and engage, and the cultural sector is asked to acknowledge its social and educative dimension. Lastly, a highlight to cultural policies, namely through the lens of "territorialization", thus a need for those policies to adapt to local circumstances is provided[31] (Article 1, point h)).

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[28] Article 1/a) from CMR no. 42/2019: "To articulate, enhance and expand the existing cultural and educational offer, namely the one arising from the mission, purposes and intervention areas of the following programs and plans" (my translation)

[29] Article 10 from CMR no. 42/2019: "Alongside the executive commission, there will be a scientific monitoring committee, comprising the following: a) a person of recognized merit, to be appointed by the members of the government responsible for the education and culture areas, who will preside the committee, b)The commissioner of the National Reading Plan, c) the coordinator of the National Cinema Plan, d) the Coordinator of the Aesthetic and Artistic Education Program, e) the national coordinator of the School Libraries network and F) the coordinator of the Portuguese Museums Network. (my translation)

[30] Article 1 from CMR no. 42/2019, points c) "To reinforce the involvement of the educational community in cultural activities, d) to stimulate the approximation of citizens to the arts, providing life-long aesthetic and artistic experiences, e) to foster cooperation between artists, educators, teachers and students, in order to design teaching and learning strategies that promote an integrated curriculum, f)to mobilize the articulation between cultural, social and professional equipment's and agents" (my translation)

[31] Article 1 from CMR no. 42/2019 point h) "Favor the territorialization of cultural and educational policies, mobilizing local resources as relevant and integrating agents of the learning and teaching processes" (my translation)

These new ideas were compiled, perfected, and communicated. To "Disrupt School" ("Indisciplinar a Escola"), emerged as motto, while the orange color, merged with a disordered set of letters, indicated the "slow explosion of a seed" from Bruno Munari (PNA, 2019, cover) that finally found its medium. The concept intrigued many arts enthusiasts and educators, and by the 18th of June 2019, date that marks the public presentation of PNA, it was clear that the stakes were high. "Schools will have artists in residence and three field-trips per year" (Salema and Rocha 2019; my translation), stressed *Público*, one of the most read newspapers in Portugal, while *Visão* issued the title, "PNA, one artist in residence at the school and other measures" (*Visão* 2019; my translation). Furthermore, in a statement sent to news agency Lusa, Graça Fonseca, the Portuguese Minister of Culture, stated that "Schools will have a tailor-made cultural project and the arts will portray a determinant role in the available pedagogical resources" (Observador 2019; my translation).

With such a "buzz", interrogations arose regarding the feasibility and conditions of PNA. On the one hand, teachers, predominantly, were confused about the aims and means of PNA, which can be explained by the lack of visibility and complexity of PNA's proposals. On the other hand, criticism regarding PNA's mission emerged, with PNA being called "a novelty that already existed", by a member of the Theatre Teachers Association (Bernardo, 2019).

But how is this structure going to be built? How can we assemble the walls of art and education?

1.2. Planning a Plan

By 2029, it is expected that the cultural compromise proposed by PNA is so deeply integrated into the populations' lives that the existence of such plan will become irrelevant (PNA 2019, 16). In the ten years left to achieve that goal, what will, in fact, be done?

The action-plan is composed by three fundamental axes: Cultural Policy (Axis A), Empowerment (Axis B), and Education and Access (Axis C). As mentioned before, this planning overviews a ten-year-long timeframe. Therefore, the strategic plan involves several projects, some of them not yet specified or developed. For the purpose of this sub-chapter, I will highlight the first projects developed by PNA, thus the ones currently working, as well as the projects that received the biggest amount of attention by the media.

Axis A's focal point is Cultural Policy. In this way, attention is paid to the accountability of all the sectors of society to a cultural commitment: political and legislative conditions need to be created, social and economic sectors should be involved, and communities are expected to be engaged. One of the conclusions the PNA's team withdrew from studying the work of the other existent plans, was the fact that focusing only on schools was a fragile tactic. "Nothing will change at school if the surrounding structure does not change", said Paulo Pires do Vale, PNA's Commissioner, in an interview to RTP, the Portuguese Public Radio and Television (*Filhos da Nação* 2020, ep. 42). Therefore, PNA designed integrated measures that would consider the system as a whole (*Filhos da Nação* 2020, ep. 42, 16:12-17:12), considering actors that shape our everyday life.

With a focus on organizations, for example, a well-known company, a municipality, or a public place such as health-care center, the Organizations' Cultural Impact Index (IICO) intends to build a tool capable of measuring and evaluating the cultural impact of one organization (similarly to the Environmental Impact Index). This tool will be developed in partnership with ISCTE's Center for Research and Studies in Sociology, through the Portuguese Observatory for Cultural Entities (OPAC)[32] and is expected to open new chapters in the parametrization of cultural impact, thus holding organizations accountable for their cultural commitment (PNA 2019, 28; *Jornal de Notícias* 2019).

Furthermore, the Municipal Strategic Plan for Culture-Education (PEM.C-E)*,* highlights municipalities' crucial role regarding arts and culture sustainability. Accordingly, this measure will develop a culture-education ID for each municipality, encourage the support of local projects, resources, and cultural policies (in articulation with the national ones) under an idea of proximity. This project will pay close attention to municipalities through the development of a "strategic-plan model", as well as traineeships for technicians working closely with culture and education (*Filhos da Nação* 2020, ep. 42, 17:13-18:45).

Lastly, the Cultural ID (IDC) cements the cooperation between the cultural and educational sectors, by including cultural experience as an asset on a student's curriculum. Through the recording of the student's cultural path (e.g. cultural events attendance, workshops participation, etc.) it is expected that cultural and artistic

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[32]Official website for OPAC: https://www.opac.cies.iscte-iul.pt

experiences find their place amongst other educational experiences. This project draws inspiration from the Norwegian Cultural Rucksack[33] (Cultural Schoolbag), a program in which the cultural and educational sectors cooperate in providing school pupils with the opportunity to become acquainted with artistic expression at a professional level, through several yearly encounters (on average, 19 per school year), in which selected artists perform and engage with students (Bamford 2010, 33-34). The fact that the artists consider it prestigious to be included in such programs was a great facilitator for the expansion of this program, that can now be found in nearly every school of Norway (Comissão Nacional da UNESCO 2006, 30). Notwithstanding the inspiration, the IDC takes it a bit further, by planning on considering cultural and artistic activities, inside or outside the school realm, as a part of the students' Curriculum Vitae, alongside academic and work experiences.

The second axis is called empowerment since it aims at providing tools for reflection and training in the areas of culture and education. The PNA Academy and Porto Santo School are two projects that clearly exemplify PNA's intentions under this realm.

The PNA Academy[34] organizes training initiatives for teachers, educators, or mediators. Created by artists or art enthusiasts, these sessions empower educators to activate the educational potential of the arts and culture and encourage the cultural participation of their students. "Education for Cinema",[35] "Culture is Education"[36] or even "Arts and Mathematics",[37] are some of the existing offers which can be booked by the training centers (CFAE,[38] which are training centers organized by school associations for the purpose of teachers' ongoing training). As a matter of fact, teachers' ongoing training is a right granted by law (Law no. 46/86, article 38),[39] and a duty to be followed, since these sessions are credited, and sometimes mandatory (DL no. 22/2014, article 9)[40]. In this way, by counting on the compulsory continuous training for teachers, PNA found

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[33]For more information, consult: https://www.denkulturelleskolesekken.no/english-information/this-is-the-cultural-schoolbag/

[34] See: Academia PNA: https://www.pna.gov.pt/academia-pna/

[35] Summary of the training session: "Educação para Cinema", https://drive.google.com/file/d/1GmN9GdGfnlta1VTp85uYYAG0gZHAH3qy/view

[36] Summary of the training session: "Cultura é Educação", https://drive.google.com/file/d/10R5wl4xdizukUCg6_lpfCSqUsKRR5M-g/view

[37] Summary of the training session: "Arte e Matemática", https://drive.google.com/file/d/1CVV2KyVG6AzzyCFYUzfDrAf7GhYLhL99/view

[38] Article 3 from DL 127/2015 "CFAE are training entities that integrate the schools" (my translation).

[39] Article 38, paragraph 1 from Law no. 46/86: "All teachers have the right of ongoing training" (my translation).

a pathway to capacitate teachers to educate future culture enthusiasts, while facilitating the learning process, developing a multidisciplinary environment, and stimulating students and teachers.

Furthermore, the Porto Santo School is a culture and education research project, which will transform an old primary school in Porto Santo (Madeira Island) into a center for reflection on culture and education. A think-tank focusing on European Policies for arts and education, a laboratory residency for artists, as well as thought residencies for theoretical production are some of the planned initiatives.

Finally, we arrive at the third axis, Education and Access, which is PNA's most prominent field of action. This axis expands onto three different segments: Undisciplining School; Km ^{2}: Art and Community; and lastly, Communicate 360º. The first one can be considered the face of PNA, since it encompasses its two most notorious facets: the Projeto Cultural de Escola-PCE (School Cultural Project) and the Projeto Artista Residente-PAR (Artist in Residence Project). The PCE is PNA's gateway into the school community. Following a manifestation of interest from the school or school clusters' direction, sometimes spontaneous other times following a previous contact by the PNA's team, a cultural plan for that specific school is created. This plan can be understood as a cultural curriculum, that the school proposes for the duration of one school year. As for PAR, the aim is connecting schools and the art world by creating the conditions for artists to spend periods of time creating in a school, whilst engaging students and involving them in their work. A further sub-chapter will delve deeply into these two projects.

Going back to the third axis, "Km ^{2}: Art and Community" expands from school ground onto a wider sphere. Among the projects outlined at this part, the PNA Festival/Biennial is the most active effort at this point. The idea is to organize a Festival with activities, exhibitions and performances which connect under the themes Art-Community and Art-Education. The first edition was scheduled to occur in October[41] of the present year and serve as "a dissemination of good practices", highlighting past and current projects being developed in this context.

Lastly, "Communicate 360º" marks the last set of intentions from the Education and Access axis. Communication is given extreme importance as a vehicle for cultural access. In this sense, the design of a communication plan that includes an active social

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[41] The event did not happen due to the pandemic situation.

media participation, a dynamic portal, and a monthly newsletter, appears as tool to bring PNA to the largest amount of population possible.

1.3. PCE and PAR: the process

Due to their weight in PNA's activity, a deeper analysis of the School Cultural Project (PCE) and the Artist in Residence Project (PAR) is necessary. In fact, these are the most visible projects of PNA, the "face" of this plan, since the other facets operate in the background. This is also where PNA's technical team (the activators) invests more time. The activators are teachers hired to work for PNA for a certain period of time. Divided, approximately, by regions, these teachers work in close contact with the schools, facilitating the implementation of the PCE through regular meetings, visits to the schools and an overall logistical support.

The PCE is a measure that aims for the implementation of a cultural project in a school or school cluster (PNA, Indisciplinar a Escola). The PCE should be expressed in a plan of activities, implemented in a coordinated and collaborative manner, that values the school and its surroundings. It aspires to reinforce the cultural identity of the school, through the acknowledgment of its territorial, social, and artistic atmosphere, through a close contact with local cultural institutions and an integrated school, with all the existent activities and plans working together.

Since it is a facultative project, amongst a collection of mandatory tasks and a tight curricular syllabus, one can wonder how the PCE finds its way into the school. In chapter 3, this question is asked to teachers who have implemented this plan at their school. As for this sub-chapter, I have asked Maria João Bravo[42], PNA's activator, working with the Center and Alentejo regions, who mentioned the three paths that can lead to the first contact between PNA and a certain school or school-cluster.

Most of the times, the school manifests interest through a teacher or the school board, and contacts PNA. In other situations, the activators contact the schools, through dissemination activities. Lastly, Ações de Curta Duração-ACD (Short-Term Actions) are starting to be a frequent approach for PNA to reach schools. These sessions emerged from PNA's impression regarding the reception of its message. According to Maria João

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[42]I had a brief conversation with Maria João Bravo, on the 1st of September of 2021, where I asked for information about the PCE and PAR process. I was then sent the documents usually e-mailed to the educators that express interest in knowing more and eventually entering these projects.

Bravo, there was a belief that schools were feeling confused. Following this premise, PNA has been developing ACDs[43] (sessions from three to six hours, that serve the continuous teacher training legal framework). These sessions, normally under the theme "the Cultural School Plan" aim at providing comprehensive information regarding PNA, the PCE and other projects. With the presence of PNA's Commissioner or Sub-Commissioner, as well as, activators, these sessions have proven decisive in the approximation of PNA and the schools. In any situation, the will always starts at the school.

In the first two hypotheses, the beginning of the PCE arises from two documents, sent by the activator to the teacher/school director interested in adhering with a school.

The School ID[44] intends to present the school to the activator. Through a work of characterization of its own school, the teacher will provide data such as the formative offer of the school, the number of students and teachers, as well as the other plans and networks present at the school.

As for the PCE application form[45], a deeper reflection regarding the school's cultural identity is requested. To build the PCE, the first question of the form reads: "What is the wish, necessity, problem, theme, object?", as the teachers feel invited to delve on a topic for the school cultural project to grow from. Subsequently, a Consultative Committee needs to be created, comprising members of the educative community. Inspired by the African proverb "It takes a whole village to raise a child", PNA aspires for a complete Consultative Committee (for each school or school cluster), including internal members, such as coordinators of other plans at the school, students, parents and teachers, as well as external ones, for instance, a town councilor responsible for the area of culture, or the director of the local museum. To complete this idea, the teachers answering the form are asked to identify the organizations and cultural facilities that exist in the school's proximity. These can include a philharmonic band, a cinema, an association, a dance school or even a company.

In addition, the PCE application form provides the possibility for the school to manifest interest in implementing other PNA projects, one of them is the Artist in Residence Project. As written in the PCE form "PAR promotes the presence of an artist/association/company at the school, during a period lasting from three months to one

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[43] Short-term actions are included in the continuous teacher training mentioned in p. 48.
[44] The School ID is an internal document sent upon demonstration of interest by a school.
[45] The PCE application form is an internal document sent upon demonstration of interest by a school.

school year. It aims at utilizing the multiple artistic manifestations for the improvement of the educational system" (my translation). A school that intends to host the PAR can propose an artist or ask for PNA's suggestion. However, PNA notes, at the form that "this measure depends on the articulation between PNA, the school and other partners" (my translation). In fact, the biggest problem lies on the artists-in-residence payment, which needs to be supported externally (for instance, by the municipality), since PNA does not provide any funding for this activity. A recent solution for this problem was the acceptance of the PAR as a financed measure under the Programa Nacional para a Promoção do Sucesso Escolar-PNPSE (National Program for the Promotion of School Success),[46] a program that accesses European funds in order to promote quality education, to combat to school failure, and to foster the general support of public education.

1.4. The second year of PNA

The 2020/21 School Year begun with a breath of fresh air: schools were open; a small part of normality was re-established. However, due to the virus containment measures, the school was reduced to the bare minimum, with extracurricular and after-school activities, as well as fieldtrips or any type of external project, cancelled. This reality was extremely difficult for PNA. As a plan with only one year in function, and blighted by the 2020 lockdown, the energy of a newly created project was transferred to this new school year, and disenchanted by a new, pandemic-adapted type of school. With hopes and uncertainties, in September 15th 2020, I initiated my internship at PNA.

As written at my internship protocol, the tasks I was supposed to develop consisted in supporting the creation and production of the PNA Festival and Porto Santo think tank while managing PNA's communication. Due to the pandemic situation, the first two events were postponed, which led me to focus deeply on communication.

After one year of school-focused work, there was a need to bring PNA outside of the school realms, closer to all the population. Therefore, a communication plan was created, which included an organized and regular presence on different types of social networks, the launch of a newsletter and the establishment of a closer contact with

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[46] Programa Nacional de Promoção do Sucesso Escolar: https://pnpse.min-educ.pt

different types of media channels, such as television and radio. Since cultural accessibility and knowledge dissemination interest me deeply, I embraced the request to "dynamize PNA's communication" gladly.

As regards social networks, the plan already had a Facebook, an Instagram and a LinkedIn page, however, they were lacking structure and consistency. In this way, my intervention in this area followed two objectives: openness and dynamization. Accordingly, in a first moment, I attempted to create a conscious trail of thought behind PNA's communication, capable of reaching a wider set of people and most importantly, suited to inform every interested citizen about the work of PNA. As a new, divergent entity, arising from the work of two Ministries, there were several doubts, covered with a feeling of hopelessness regarding governmental structures. This was amplified by a lack of public understanding regarding PNA's actual activity. Since the work being done at schools was the most visible at that moment, PNA's team and I created a weekly publication called "PNA at School". This was intended to communicate the work that the plan was achieving at some schools in Portugal, through the sharing of photos, videos and quotes from teachers and students. Every week a new school would be highlighted, which led to a bigger understanding of the plan's achievement, whilst contributing for the recognition of the effort undertaken by professors and school directors in implementing this plan. This attempt to approximate the population to PNA was supported by an intensive dynamization of all the social media pages, with daily posts regarding culture, from funding opportunities, to events, and many others. After this work the results were clear, the engagement with PNA's pages and the number of followers had doubled, and I hope this contributed to the overall public recognition of the plan.

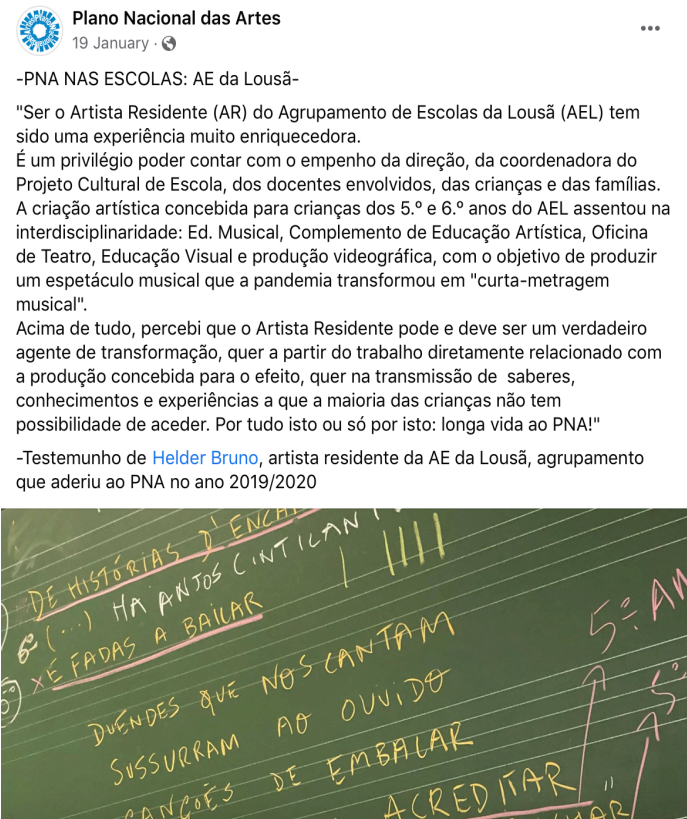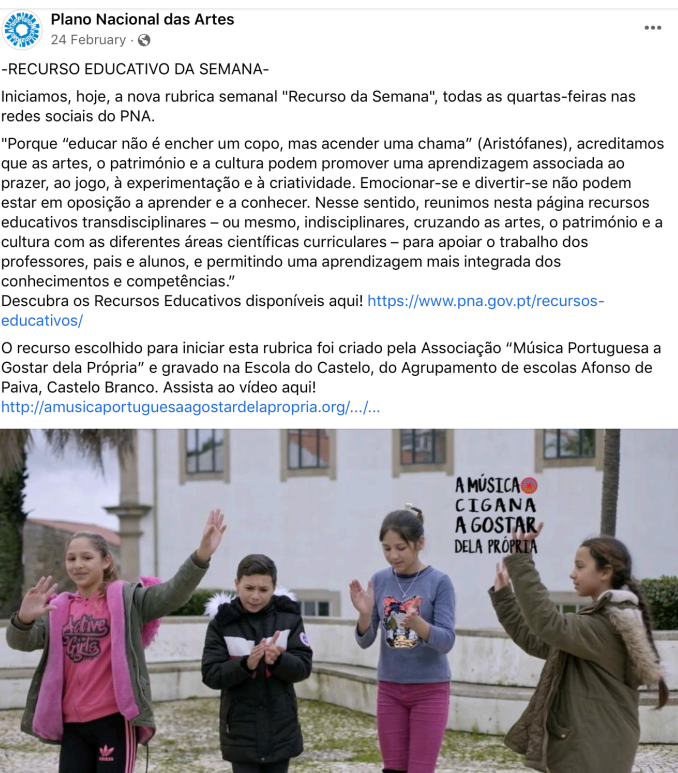Figure 3 – Examples of PNA's communication in 2019, before my internship.

Figure 4 – Examples of Facebook posts created by me.

In fact, the management of social networks was my only fixed task. Apart from this, my activities changed and adapted to the course of action of PNA.

The online seminar "Heritage of Proximity and Education" (Gerador 2020), on the 25th of September of 2020, integrated the program of the European Heritage Journeys (Jornadas Europeias de Património). This seminar arose from a cooperation between the Portuguese Directorate-General for Cultural Heritage (DGPC),[47] the World Monuments Fund (WMF)[48], Gerador[49] and PNA. It consisted in a one-day online conference with guests such as the Minister of Culture, the Portuguese representative of the WMF, several museum directors, amongst many others. The considerable seminar attendance (approximately 250 participants) made it necessary to create two virtual rooms (for discussion and regulation purposes). I was responsible for one of them. Such an experience allowed me to become familiar with many virtual tools regarding the management of online events and discussion mediation and allowed me as well to develop quick problem-solving skills.

The end of September marked the launch of PNA's first newsletter. Under the theme "This school year, culture is suspended, right? No!" (see Annex B) this newsletter intended to demonstrate that, despite the pandemic situation, PNA was active and growing. By designing the newsletter, creating the email database, and managing all the other necessary tools, I developed skills in digital marketing and design.

In the beginning of October, I integrated a team which consisted in two members from PNA and one from Gerador and aimed at elaborating a project to be submitted for an extraordinary Erasmus+ funding opportunity.[50] Built on Erasmus+ Key Action 2: Cooperation for innovation and exchange of good practices, this call for projects targeted digital education and creative skills as mediums to overcome Covid-19's impact on education. With the support of Gerador, my colleagues and I drafted a project named "European Toolbox for Creative Learning". This project consisted of an online platform for creativity, integrating existing content and new content (to be produced by partners) in four areas: Creative Thinking, Creative Doing, Creative Learning and Creative Building. To be precise, the first area would focus on the stimulation of creative thinking;

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[47] Official website for DGPC: http://www.patrimoniocultural.gov.pt/pt/
[48] Official website for WMF: https://www.wmf.org
[49] Official website for Gerador: https://gerador.eu
[50] European Commission, Erasmus +, "Coronavirus response: Extraordinary Erasmus+ calls to support digital education readiness and creative skills, August 25, 2020.
https://ec.europa.eu/programmes/erasmus-plus/news/coronavirus-response-extraordinary-erasmus-calls-support-digital-education-readiness-and_en

the second on creative skills such as photography, design, and others; thirdly, the target would be educators and mediators aiming at implementing new creative perspectives on their work; and lastly, creative entrepreneurship would be highlighted. In addition, a yearly Summer School, focused on skill sharing and design for students and young professionals, would function as means to deepen the knowledge provided by the platform. Unfortunately, the project was not selected to receive the proposed funds, but, on a personal view, I feel like I learned a lot from it. By integrating this one-month project, from the brainstorm moment to the writing, I had the opportunity to learn about funding applications from a practical point of view. Moreover, as required by these projects, European partnerships were created, namely with entities from Belgium, France, Hungary, and Slovenia, which made it possible to build a multi-cultural environment, abounding in ideas and new perspectives.

November marked the beginning of a new state of emergency in Portugal. As mentioned in a piece published by RTP Notícias (Raposo Santos 2021): "It was official: Portugal was facing the second pandemic wave". For PNA, this meant a deceleration of activities and projects, but most importantly, a possible negative impact on school education. After a meeting with the Conselho Nacional de Educação-CNE (National Education Council), where a declaration stating the importance of maintaining arts and culture in that school year[51] was published, PNA launched a campaign to advocate for culture at school. Such a campaign reinforced the argument of the first newsletter ("Culture cannot be suspended during this school year") and expanded it into a manifest (see Annex C) ("This is the day, this is the hour. Culture is not suspended during this school year"), which included a comprehensive set of reasons why it was essential to continue the access to culture, at school, and how the teachers, students and cultural actors could adapt to the pandemic circumstances. Most of all, the manifest aimed at clarifying and informing the school community regarding cultural activities at school (e.g. hosting an artist for a performance), and visits to cultural spaces outside the school realm, in a school year marked by new and, sometimes, confusing guidelines. "This is the time to prove that culture, the arts and heritage are not an extra-curricular luxury, but a vital necessity for concretizing the schools' mission" (my translation), following this sentence, the manifest would ask for public support through a system of signatures, which terminated in a great result. As regards this manifest, my work consisted in assuring its

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[51] Conselho Nacional de Educação, "Declaração: O papel das artes e da cultura no presente ano letivo". https://www.cnedu.pt/content/noticias/nacional/Artes_declaracao.pdf

communication, by posting visually attractive excerpts of the manifest that would appeal more people to reading and signing the document (see Annex C); sending it to several public institutions, asking for their public support; as well as mailing it via newsletter.

Following several manifestations of interest regarding the expansion of PNA to the Portuguese Universities, filled with thoughts and ideas such as the possibility of consigning a number of class credits to the attendance of cultural activities (*Filhos da Nação* 2020, ep. 42, 30:11) (e.g. 2 credits would be obtained by attending a theater performance), the Nacional Encounter University and Culture arose as the confirmation of such intentions: "PNA will be expanded to Universities", said the Minister of Culture (Ferreira 2020).

Co-organized by PNA and the University of Porto, this encounter joined several cultural entities, teachers and students in the discussion of the role of the University in providing access to culture. By asking questions such as "Can the University activate interests, habits and cultural circuits? Which Institutions can it mobilize?" and providing a space to share good practices related to culture and university, this webinar cemented the necessity to promote a closer relationship between the University and Culture, through cultural plans. As regards my work, I supported the communication of the event, through the creation of catch phrases and images to enhance participation and organized an interview from PNA (through Paulo Pires do Vale) to the University of Coimbra's radio, where I volunteer since 2018.

As December arrived, PNA joined the Ministry of Culture Christmas Campaign ("Give Culture this Christmas"), and developed its own Christmas messages, both of them supported by my work. After the Christmas break, I was asked to support Maria Luísa Oliveira, responsible for PNA's Academy, as well as PNA's representative at the Scientific Committee, in the creation and production of an online meeting. This meeting consisted in the first encounter of PNA's Scientific Committee with the local coordinators of plans and networks of nine pre-selected schools. The intention was to create a pilot project with these nine schools, to analyze and improve the coordinated work of the plans in those particular schools. For two days, nearly 30 teachers, from nine schools located in different points of the country, shared good practices, positive impacts, difficulties, and constraints, regarding the implementation of culture and education plans and programs. I was fascinated by the work developed by these schools, with extremely different geographical and socio-economic circumstances, and immediately saw an opportunity of

research. Therefore, I asked to support this branch of PNA's work and initiated the path that led me to this internship report.

My work consisted in gathering and interpreting the data shared by these nine schools. Therefore, I started by creating an excel document for each school, indicating the different plans and programs that the school implemented. Such a document would then go into detail, displaying data such as the created projects, number of teachers and students involved, target audience, success factors, impact, constraints and ideas for overcoming such problems. Afterwards, I attempted to simplify the data into numbers and main conclusions (see Annex C), which were then presented and discussed in two meetings of the Scientific Committee, which I had the pleasure to attend. Unfortunately, the available data was not sufficient to withdraw consistent conclusions (since some teachers were unable to provide data regarding their school), which led me to aspire to know more about this topic.

February arrived with great news: "PNA increased the number of schools even with the pandemic situation" (Lusa 2021). At this point, my work for the Scientific Committee was becoming more consistent and relevant, but my time at PNA was close to the end.

Seven months after the beginning of my internship, back at my hometown, working remotely, my internship at PNA ended. As a result, the first two weeks of March (my internship finished on the 15th of March), served to close the cycle. I delivered a detailed report of PNA's activities, from the beginning of 2020 until March 2021, which included clipping, PNA's presentations and events and protocols signed during that period. Moreover, I transferred the communication management to one member of PNA's executive team, which consisted in the development of a comprehensive communication plan to be followed.

As written at my end-of-internship evaluation, delivered to the Commissioner and Sub-Commissioner of PNA, during these months, I only regret not having done more. My internship was deeply affected by the pandemic situation since I was supposed to be involved in two postponed projects. Moreover, the fact that a big part of my internship was spent online, teleworking, inevitably impacted my experience. I believe that, given the circumstances I learned a lot, but left with the feeling of scarcity. Fortunately, I maintained contact with Maria Luísa Oliveira and continued my work through this internship report, which introduced me to the realm of PNA's network.

2. The Network

2.1. PNA as the aggregator of plans

In 2019, a Council of Ministers Resolution established PNA, following an acknowledgment of arts' potential to cultivate the respect for diversity, freedom, personal expression, the valorization of aesthetic experience and to safeguard heritage, as well as education as a privileged pathway for extending such potentiality (Preamble of CMR no. 42/2019). In the preamble of the Resolution, emphasis is given to the role of PNA as an "aggregator" of the Portuguese Art and Education public offer. Accordingly, the legislator writes:

> It is necessary to develop integrated policies in the areas of culture and education […] For this purpose it is necessary to conjugate the various community-oriented initiatives, namely the School Libraries Network, the National Cinema Plan, the Aesthetic and Artistic Education Program, […] the National Reading Plan […] and the Portuguese Museums Network […].
> Given the expressed guidelines and challenges, and bearing in mind the need to organize, promote and implement, in an articulated manner, the cultural offer for the educative community, and for all citizens […], the National Arts Plan must be created. […]
> It is fundamental to create a structure capable of reuniting and aggregating the work already produced, giving it a logical continuation, in a global perspective, to complete the missions of each of the plans previously established. (CMR no. 42/2019; my translation)

It is readily apparent that the government understood that the connection between culture and education was being pursued by several plans and networks, focusing on different artistic expressions and cultural equipment. However, such plans and programs were working on their own, without a structure able to expand each plan/network's efforts. As said by Paulo Pires do Vale, "We are not inventing the wheel, we want to give a structure to what already existed" (*Filhos da Nação* 2020, ep. 42, 1:47).

For this purpose, the first guideline of PNA is "[t]o articulate, potentiate and expand the educative offer, namely the one arising from the mission, finality and intervention area of the following plans […]" (CMR no. 42/2019, paragraph 1, point a)). Moreover, in furtherance of the interconnection of the different plans and networks, a Scientific Committee was created (CMR no. 42/2019, paragraph 10).[52] This Committee

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[52] "Attached to the Executive Committee, will function a Scientific Committee with the following constitution:

counted with the representation of each plan and network, through the presence of their national coordinators. Despite their different aims and approaches, these plans meet under the purpose of approximating citizens and culture, mostly through the educational system, thus their articulation is highly advantageous. For a deeper understanding of their goals, a brief characterization will be conducted.

i) National Reading Plan (PNL)

Following a concern regarding the literacy numbers in Portugal, considered inferior in comparison with the European average of 2006, the Plano Nacional de Leitura-PNL (National Reading Plan) was created by the Council of Ministers Resolution no. 86/2006. The main objectives were the development of reading habits, namely among the school population and the improvement of competences in the areas of reading and writing.

Fifteen years later, PNL is a solid plan with an outreach that encompasses almost every school of the country. Although commonly known for the sticker "LER+" (Read +), placed on the books that were recommended by PNL, the actions of this plan extend beyond recommendations, including several contests for students, grants for schools, programs for adult reading, diverse book clubs and many others.

2017 marked the beginning of a new strategy for this plan, for the 2017-2027 timeframe, with the introduction of ten new areas of focus (PNL 2017). As such, the plan will focus on the enlargement of target audiences, following an acknowledgment of reading habits as a predictor for school, professional and personal success; the valorization of all literacies (including audio, video, etc.); the improvement of the relationship with the libraries; the development of a more dynamic presence on social media; amongst others. The development of this new framework was followed by a study focusing on the reading habits of Portuguese students, which are decreasing when comparing to 2007. This conclusion was partially explained by the observation of weak

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a) A person of recognized merit, to be appointed by the members of the Government responsible for the areas of culture and education, who shall chair;
b) The Commissioner of the National Reading Plan
c) The coordinator of the National Cinema Plan;
d) The coordinator of the Aesthetic and Artistic Education Program;
e) The national coordinator of the School Libraries Network;
f) The coordinator of the Portuguese Museums Network." (CMR no. 42/2019, paragraph 10)

reading habits among families, since 30% of students claim to have "never or rarely" seen a family member read (Viana 2020).

ii) Nacional Cinema Plan (PNC)

The Plano Nacional de Cinema-PNC (National Cinema Plan) was created in 2013 by virtue of Law no. 55/2012[53], which established the principles of state action for protecting cinema and audiovisual art. In article 3, paragraph 2, point k), the legislator wrote that one of the objectives pursued by the state is the contribution for audience development, namely through the promotion of cinema literacy among school audiences. In this way, a team was created, including members of the Cinemateca Portuguesa-Museu do Cinema (Portuguese Cinema Museum), the Instituto do Cinema e do Audiovisual-ICA (Institute of Cinema and Audiovisual) and Direção-Geral da Educação-DGE (Directorate-General for Education), through a joint initiative from the Ministries of Culture and Education.

PNC provides a public list of movies, similarly to PNL's book list, thoroughly curated for each school year. In addition, several "Pedagogical Dossiers"[54] are available on the plan's website. These files are designed to support teachers in preparing meaningful film sessions for the students, providing information about the movie as well as activities, questions, and thought-provoking ideas to engage the students with the movies. Moreover, schools that adhere to PNC have access to a free movie platform, which helps overcome intellectual property constraints.

iii) Aesthetic and Artistic Education Program (PEEA)

Drawing on artistic education as a part of the school curriculum until 9th grade, the Programa de Educação Estética e Artística-PEEA (Aesthetic and Artistic Education Program), aims to enrich educational experiences by proposing innovative learning methodologies for the areas of visual arts, dance, theater, and music.[55] Created by the Directorate-General for Education, and focusing on pre-school and 1st cycle, this program proposes the valorization of artistic education through the training of teachers, the development of partnerships and an overall adjustment of educative practices to a more

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[53] PGDL, Law no. 55/2012: https://www.pgdlisboa.pt/leis/lei_mostra_articulado
[54] PNC, Dossiers Pedagógicos: https://pnc.gov.pt/dossies-pedagogicos
[55] PEEA, "Program": http://educacaoartistica.dge.mec.pt

interdisciplinary approach. It can be identified as the state's response to the growing importance of artistic education on the school curriculum.

Structurally speaking, PEEA is divided into regional and local ambassadors, which are teachers that work half period for their school and another half for PEEA. As regards the program's action, the important field of teacher training is complemented with artistic residencies, encounters and several partnerships. When asked about the similarities between PEEA and PNA, Sofia Oliveira (see Annex K), PEEA's ambassador for Santarém, asserts: "PEEA works essentially with the curriculum, we are concerned with the contents that the teachers have to teach in class. The idea is to encourage teachers to use the arts for other subjects, it's trying to put the arts in the curriculum and at the service of the curriculum".

iv) School Libraries Network (RBE)

In 1995, the joint-order 43/ME/MC/95 stated that the insufficient reading habits could only be countered through an articulated action from the Ministries of Culture and Education.[56] From this order, a work group was created which initiated the network that would be officially launched in 1996. The number of school libraries have been rising until nowadays, the year when the Rede de Bibliotecas Escolares-RBE (School Libraries Network) celebrates 25 years.

The main goal stayed intact: to guarantee extraordinary school libraries to all educative community. As for the specific ones, regarding the year 2021/22, RBE defined four areas of action:[57] Knowledge (reading and writing, media and information, and recovery due to Covid-19's impact on learning), People (culture and citizenship), Connections (to the digital realm), and Places (focus on the libraries' structure). With circa 2085 school libraries,[58] as of 2020, RBE states that the infrastructure building phase is consolidated. Now, the priorities are set on the adaptation of the libraries to the new learning contexts, with projects such as the digital library.[59]

Isabel Gameiro (see Annex E), librarian-teacher in Évora, from a school-cluster belonging to this network, highlights two aspects of this membership: "Normally, there

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[56] Joint Order 45/ME/MC/95:
https://www.rbe.mec.pt/np4/%7B$clientServletPath%7D/?newsId=433&fileName=despacho_conjunto_4 3_ME_MC_95.pdf
[57] RBE, "Priorities": https://www.rbe.mec.pt/np4/Prioridades.html
[58] RBE, "Number of school libraries by NUT III": https://www.rbe.mec.pt/np4/812.html
[59] RBE, "Applications": https://www.rbe.mec.pt/np4/candidaturas/

is greater financial support for the installation of the library (material, equipment, documental funds, etc…), but the greatest advantage is the ability to belong to something that allows you to share knowledge and skills". She continues: "It is no longer such an isolated job, the librarian teacher starts a joint work, with all the other librarian teachers of a region".

v) Portuguese Museums Network (RPM)

As said at 3.3, from the mid 80s to the late 90s, the Portuguese cultural policy focused on infrastructural building. This phase was followed by an understanding that there was a gap of organization and cultural activities management, thus the idea of network function arose (Gomes and Lourenço 2009, 64). Created in 2000, the Rede Portuguesa de Museus-RPM (Portuguese Museums Network) acts in three main sectors: circulation and exchange of information, human resources training and qualification of services, though consulting and financial support (64).

For a museum to integrate this network, and thus profit from several benefits such as a specific source of financial support, an accreditation process needs to occur. As mentioned in the Framework Law on Portuguese Museums, article 110, this accreditation consists in the official evaluation of its technical qualities, which can be requested by any museum. Nowadays, 161 museums integrate this network.[60]

Considering that the only evident interconnection between plans occurs between the RBE and PNL, it can be said that PNA is covering an important gap. By joining diverse plans, with different aims, approaches and targets, a heterogeneous view of what culture is can be presented at schools. Moreover, a school that is in contact with one plan, can be said to be more easily involved with another plan, since the process of adhering to a plan, and opening the school to these projects already initiated. In this way, a real network can be created, where the different plans offer a varied and articulated offer to each school and work together in order to achieve the best results possible.

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[60] Direção-Geral do Património Cultural, "Portuguese Museums Network":
http://www.patrimoniocultural.gov.pt/pt/museus-e-monumentos/rede-portuguesa/

2.2. From the Council of Ministers Resolution no. 42/2019 to no. 51/2021

Two years after CMR no. 42/2019 (the first CMR), it was necessary to introduce several changes, thus CMR no. 51/2021 (the second CMR) was published. Among administrative reasons, such as the need to expand the executive team of PNA, as well as legislate aspects regarding teacher mobility, the previously mentioned expansion of PNA to higher education[61] weighted in this new resolution.

Incited by this enlargement of PNA's scope, a Consultative Committee was created (CMR nº51/2021, Article 18º), with representatives from the areas of Culture, Education as well as the new addition: Science and Higher Education. For Culture, the committee will count on one member responsible for this area, designated by the Government, and one representative for each of the following organisms: Directorate-General for the Arts (DGArtes), Directorate-General for Cultural Heritage (DGPC), Directorate-General for Books, Archives and Libraries (DGLAB), Institute of Cinema and Audiovisual (ICA), and Office for Cultural Strategy, Planning and Evaluation (GEPAC). Science and Higher Education will have their own responsible person, designated by the government as well as representatives of the Foundation for Science and Technology (FCT), "Ciência Viva", the Council of Rectors of Portuguese Universities (CRUP) and the Portuguese Polytechnics Coordinating Council (CCISP). Lastly, as regards Education, the Directorate-General for Education (DGE), the Directorate-General for Schools (DGEstE) as well as the National Agency for Qualification and Vocational Education (ANQEP) will join as members of this Committee. As regards the responsibilities of the Committee, in sum, it is expected to promote the articulation between PNA and all the organisms composing the Committee, monitor PNA's action, issue recommendations and contribute for the dissemination of PNA's initiatives (second CMR, article 19).

Moreover, changes were also conducted on the previous paragraph 1, point a) (First CMR), the one that nominated the National Reading Plan, the National Cinema Plan, the Aesthetic and Artistic Education Programs, the School Libraries Network and the Portuguese Museums Network ("The five plans and programs") as agents of the articulation enforced by PNA,[62] as two new organizations were added to the previous list.

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[61] See part II, chapter 1.4.: "The second year of PNA".
[62] See part II, chapter 2.1.: "PNA as the aggregator of Plans".

The first one was the Arquivo Nacional do Som (National Sound Archive), created in 2019 by CRM no. 36/2019. This mission structure was compelled by a realization: Portugal was one of the few countries in Europe without the necessary structures to study, preserve and make public its phonographic heritage (CMR no. 36/2019). As such, the archive aims at organizing the national sound heritage, concentrating in one entity sound recordings such as important news broadcasts, music, or simply atmospheric sounds.[63] Among responsibilities such as inventory and technical interventions to the sound recordings, the team's mission focuses greatly on the communication of such archives (paragraph 2). Accordingly, to establish articulation programs with institutions from higher education and cultural entities, to define a strategy to involve the community and sensitize the audience, and lastly to propose a framework involving the areas of culture and higher education, are some of the objectives of this archive that clarify its connection with PNA.

The Rede de Teatros e Cineteatros Portugueses-RTCP (Portuguese Network of Theaters and Cinemas) is the second addition. Recently created, in the summer of 2021, this entity aims at combating regional asymmetries and promoting territorial cohesion in the access to the arts and culture.[64] In practical terms, to access this network, the interested theaters need to go through a phase of accreditation, which evaluates the equipment and technical skills. If approved, the RTCP members can apply for a funding program to support cultural programming, with a four-year timeframe. Furthermore, a process of valorization and qualification of human resources is expected to contribute for the development and sustainability of this equipment. In resemblance with the Portuguese Museums Network, the RTCP can be a crucial vehicle for bridging schools and cultural institutions. If a network that can, hopefully, join all the theaters under one structure, is in close and regular contact with a structure that functions as an "umbrella" for all the plans of culture and education, thus in close contact with schools, communication flows and opportunities are created.

In fact, these extensions, with respect to the newly created Consultative Committee and the addition of two new organisms to the list of entities expected to work in an articulated manner, demonstrate a clear intention, from PNA, to expand its scope and incorporate all the possible intersections between art and education under one structure. Such an intention can be favorable, for it can facilitate access from both sides,

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[63]Oficial website for Arquivo Nacional de Som: https://arquivonacionaldosom.gov.pt
[64] DGArtes, Rede de Teatros e Cineteatros Portugueses: https://www.dgartes.gov.pt/pt/rtcp

from culture into education, and from education into culture. However, one can wonder if this decision was taken at the right time. After only two years of PNA, many schools responded to the plan, but the work of PNA at schools is still far from consolidated. As such, the decision to expand the scope to higher education, and add two new organisms for articulation is questionable, as one can claim that, at this point, the effort should be more focused on schools.

The last adjustment to PNA's structure concerns the Scientific Committee, deeply related with this Internship Report. The Committee was renamed "Work Group" (CMR no. 51/2021, paragraph 23),[65] but purely for accuracy reasons. As said by Maria Luísa Oliveira (See Annex F), PNA's representative at the Work Group, the name changed but the work pursued stays identic: "The scientific committee was transformed into a *work group*, because that was what we were […]. It was more executive than scientific, since we were implementing a methodology that wants to optimize the cooperation of teachers who are responsible for the several plans. It was created for this, for the articulation of all of them". Thus, this Work Group continues, at this moment, the work initiated by the Scientific Committee, the pilot project in which I was involved during my internship.[66]

2.3. The Pilot Project

In order to execute its objectives (to articulate and expand the offer of the different plans and programs), the Work Group created a pilot project, or case-study, which gathered nine schools. The nine schools (see Annex B) were elected randomly from a pre-selection of schools which had more than one implemented plan (see Annex A). These nine schools are to be used as a "diagnosis" for understanding the relationship between the plans at school, their fragilities, and successes. As such, the schools will be followed closely by the Work Group, with regular meetings and exchange of good practices, as well as an increased attention regarding data documentation. This project is going to culminate in 2023, with the PNA's Biennial, a showcase of the articulated work with the participation of these nine schools.

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[65] "[A] work group is created, constituted by the executive committee and those responsible for the plans and programs indicated in point a) of paragraph 1, meeting every three months" (my translation).
[66] See part II, chapter 1.4.: "The second year of PNA" (where I explain that I was asked to support Maria Luísa Oliveira, responsible for PNA's academy, as well as PNA's representative at the Scientific Committee).

The first meeting between these schools and the Work Group occurred in January, during my internship. At this meeting, the school coordinators of each plan were asked to present their work, namely, the number of students they were working with, factors of success, impact, and difficulties. Afterwards, a detailed analysis was conducted, focusing on one school at a time (see Annex C), followed by a transversal analysis extracted by Maria de Assis, coordinator of the Work Group, regarding the success factors and difficulties of each plan/school.

Such a general overview concluded as the main success factors the usage of creative pedagogies and mixed media; a transdisciplinary approach to the school curriculum, involving different subjects and areas of knowledge; the involvement of the community (school community, parents, other schools), partnerships, and contact with local heritage. As for the difficulties, the majority pointed out the lack of operational assistants at school, lack of transportation, deficient funding, resistance to change and, more recently, the pandemic situation. As regards the articulation between plans at school, a considerable discrepancy was visible. While some schools worked in an articulated form (e.g. one school presented the result of three plans working under one goal, the valorization of a local heritage site in the school cluster's proximity), in other cases the lack of connections was visible by the fact that the coordinators did not know each other, under one school.

Since my internship ended in March, I questioned Maria Luísa Oliveira (see Annex F) about the activities of the Work Group since then: "we are defining these approaches of internal school articulation, but with a focus on partnerships with cultural institutions and municipalities, more precisely, their services of education and culture". It is understandable that the Work Group is intending to expand this aim of articulation, from the school walls onto the community. Accordingly, the last meeting of the Work Group was held with the cultural institutions situated on the proximity of each of the nine schools. The Work Group intended to know how these institutions see the schools, and how they can cooperate more closely and perceived extremely different realities in each institution.

With this in mind, it is observable that PNA is attempting to create a culture of proximity through a localized structure for art and education, reuniting all the different plans and cultural institutions in order to foster a local articulation of culture and education centered on the school. As such, the work groups' pilot-project functions as the trial for an idea that, if expanded, can achieve notable results.

2.4. A local structure for art and education?

In its preamble, the Council of Ministers Resolution no. 42/2019, which established PNA, stated the need to adopt an "integrated approach that reflects the relevance of the arts and culture as factors of development and promotion of territorial cohesion" (my translation). As such, paragraph 1, point g) of the same document, endorsed that premise by identifying, as one of PNA's guidelines, to "favor the territorialization of cultural and educational policies, mobilizing local resources as relevant and integral agents of the teaching and learning process" (my translation).

In fact, the promotion of place-based policies was highlighted by the 2020's Territorial Agenda (European Commission 2015). The same report mentioned that focusing on territorial assets, which are place-specific, relies on the recognition that building on local knowledge, capacities, traditions, and values is the best way to maximize the effectiveness and efficiency of local development (9). In consonance with this, the European Commission defined "Territorial Cohesion" as an ambition to ensure that people are able to make the most of the inherent features of the areas in which they live.[67] Thus, it draws on four main issues, namely, how can we capitalize the strengths of each territory, manage concentration (on urban areas), connect territories, and develop cooperation.

Although not commonly mentioned as an indicator for territorial cohesion (ESPON 2013), the aims of this idea can be closely related to culture. For instance, Petridou and Ioannides (2012) conducted an analysis based on Ostersund, a town in Sweden, which proposed to investigate the value of cultural and creative industries (defined by KEA in 2015[68] as encompassing visual arts, performing arts and cultural industries *stricto sensu*) as a tool for territorial cohesion. By adapting Camagni's (2007) dimensions of territorial cohesion (territorial efficiency, quality and identity) to "cultural actors" (the cultural and creative industries of the town and their respective impacts), the

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[67] European Commission, glossary entry for "Territorial Cohesion": https://ec.europa.eu/regional_policy/en/policy/what/glossary/t/territorial-cohesion

[68] KEA, "Smart Guide to Creative Spill-overs", Short Glossary entry for Cultural and Creative Industries: "encompass the core arts such as visual arts (paintings, sculpture, crafts and photography), the arts and antique markets, performing arts (opera, orchestra, theatre, dance and circus) and heritage (museums, heritage sites, archaeological sites, libraries and archives); the cultural industries such as publishing, music, audiovisual, film and videogames; and the creative industries that refer to design, advertising and architecture" (KEA 2015, 17).

authors found clear connections between both (Petridou and Ioannides 2012, 132), concluding that "small-scale cultural organizations contribute to the common good of the community in a sustainable way, in line with the dimensions of territorial cohesion" (134).

This fact can relate to the "creative spill-over effect", that is "the benefits arising from the activities of CCIs [Culture and Creative Industries], including artists and creative professionals, which determine positive effects on other sectors of the economy or society" (KEA 2015, 6). As such, the development of CCIs was associated with several benefits such as quality of life, attractiveness, access to knowledge, education, heritage protection, amongst others (KEA 2015).

Allegedly, territorial cohesion can be attained through culture, due to the spill-over effect that CCIs can have on a certain territory. However, for this scenario to be feasible, CCIs need to be integrated in the community, and thus supported by a local structure where cultural demand and offer complete each other.

Hence, following the acknowledgement of school as an inherently local structure, that can arise as a center which mobilizes the school's proximity, can the school create a cultural spill-over effect? Conceivably moved by these ideas, PNA established, as an objective, to foster a collaboration between artistic agents and the educational community that tears down the "barriers between schools and their surroundings" (PNA 2019, 23). This intention is clearly noticeable in the creation of the Consultative Committee. As mentioned in part II' 1.3., for each school or school cluster that adheres to PNA, and therefore initiates the process of creating its Projeto Cultural de Escola-PCE (School Cultural Project), a Consultative Committee is, necessarily constituted. This Committee is a consultative organ whose members are proposed by the school board and PCE coordinator and is expected to include representatives of the different members of the educational community (teachers, members of the school's operational staff, students, parents, or guardians), possible cultural partners (local associations, artists, etc.), as well as the city council.[69] If meeting regularly, this organ comprises incredible opportunities. By joining students, who can deeply benefit from the contact with the arts (see part I, chapter 1), parents, who are, usually responsible for the creation of cultural habits (see part I, chapter 2), cultural institutions, who should see in schools the opportunity to connect with the community and gain access to a pool of participants (see part I, chapter 2.4), teachers and operational staff who are connected with the plans (see part II, chapter

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[69] PNA, Frequent questions, "What is the Consultative Committee?": https://www.pna.gov.pt/perguntas-frequentes/

1), and the city council's, able to support financially and logistically, all through the channel of public compulsory education, inherently, accessible to all.

3. Portuguese schools and cultural plans

3.1. Methodology

As explained in part II, chapter 2.3., the Work Group developed a pilot project which involved nine schools, chosen randomly from a sum of schools which had more than two implemented cultural plans. The purpose of this pilot project was to understand how these different plans could interact and develop an articulated response to the need of ensuring cultural education at school.

In January 2020, a two-day meeting was held, where the Work Group heard the representatives for each implemented plan, from the nine schools, describe the projects, their strong points, and constraints. I was responsible for documenting the presented information, through individual documents focused on each school's situation (see Annex D). Since the data gathered from the meeting was inconclusive (many teachers did not answer to the questions asked), I decided to delve deeper into this topic for my internship report but altered its scope. As the Work Group's meeting focused on gathering data to map the action of each plan at each school, understanding the difficulties and strong points of its action, to ultimately build a stronger articulation between all of them, it was focused on the plan's action, after its implementation, as well as specific points of relevance in this process, thus little space was provided for results. In this way, I propose a broader analysis, which will hopefully raise and answer relevant questions.

First of all, it is necessary to go back to a point in which PNA is not yet implemented. Considering that these plans are facultative, it is significant to comprehend the factors that lead some schools to adhere while others do not. Furthermore, in order to discern results of the plans' implementation, two variants can be utilized, namely, cultural activities and events at school, and the relationship with cultural institutions in the school's proximity. These two can be compared in a period before and after the plans' implementation. A last consideration could, then, focus on the articulation between the various plans.

Following these considerations, I chose to utilize my experience and work developed at the Work Group meeting in order to reach teachers (utilizing the contacts provided by the Work Group), as well as to justify my research (explaining that I had assisted the two-day meeting and, was, therefore, contacting in order to complete my internship report, partially based on that event). In this way, 31 e-mails were sent to the

31 teachers who attended this meeting (see Annex E). From these 31 e-mails, I received 15 answers, which consolidated in 8 interviews, as the diversity of plans and schools' localizations was pondered.[70]

The method chosen was the semi-structured interview, which can be defined as a type of interview in which "the researcher has a limited number of pre-defined questions and areas of discussion, while still allowing the respondent to have some creative output" (Mikula 2008, 101). Although harder when compared with a structured interview, this method was chosen due to the clear awareness that teachers, most of them with several years of profession, had more to communicate than I could imagine asking. This was the main reason for conducting the interviews via Zoom, and not through e-mail. Moreover, I was struck by a clear will to talk and gladness in being interviewed from the teachers' part, which led to an unfortunate necessity to cut part of the interviews, during revision, and eventually, reduce the number of interviews I was, originally, proposing to conduct.

As said by Schmidt (2004, 253), semi-structured interviews are developed in response to the demands of the material collected. Accordingly, I compiled three wide-ranging questions that would serve as guidelines, whilst assuming that each interview could follow different directions. The three guidelines were, as follows:

1- Why:

Profile of the plan's coordinator: What do you teach? Why did you accept the coordinator's position? Were you always interested in arts and culture?

Reasons for adhering to the plan: Why did your school decided to adhere to the plan? Was it a teacher's idea? Was it the school board's suggestion?

2- Cultural dynamics at school:

Were cultural activities and events regular at your school before the plan? What changed with the plan?

3- Relationship with cultural institutions in the school's proximity:

Did the school maintain a close relationship with local cultural institutions? What changed with the plan?

As regards the respondents, the interviewed teachers were the following:

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[70] It was ensured that all the relevant plans were represented by interviewing at least one teacher from each of the aforementioned plans. Moreover, territorial distribution was attempted but not fully achieved, since the nine schools from the pilot project were mostly based on the south and center of the country. However, at least one teacher from each area was interviewed (considering continental Portugal).

Professor Shilá Fernandes, PNA's coordinator at Templários School Cluster in Tomar, Center of Portugal;

Professor Isabel Gameiro, RBE's coordinator at André Gouveia School Cluster, in Évora, South of Portugal (Alentejo region);

Professor Maria Teresa Henriques, PNA's coordinator at José Belchior Viegas School Cluster, in São Brás de Alportel, South of Portugal (Algarve region);

Professor Filomena Duque, PNA's coordinator at Dona Maria II School Cluster Sintra, Center of Portugal(Lisbon area);

Professor Sofia Oliveira, local ambassador for PEEA, for the Santarém area (Center of Portugal);

Professor Isabel Araújo, PNC's coordinator at Alcaides Faria School Cluster, in Barcelos (North of Portugal.

It can be noted that there is a higher number of PNA coordinators when comparing with the other plans. In fact, PNA coordinators were more responsive to the e-mails and demonstrated a bigger interest in being interviewed. Part of this can be explained by the fact that my internship was conducted at PNA (an information that was included in the e-mail). Moreover, some of the PNA coordinators integrate other plans.

However, as PNA can be considered an umbrella plan, as said by Sofia Oliveira (see Annex K) the target was set on attempting a geographical distribution, as far as possible, and an example of at least one of the plans.

I did not receive an answer from a PNL coordinator, however, as showed in 2.1. PNL's work is quite integrated into the school libraries (RBE). As regards RPM, since it is composed by Museums and does not have the figure of the school coordinator, it was not relevant for this research.

Maria Luísa Oliveira was also interviewed in the role of PNA's representative at the Work Group, and her considerations are extremely relevant for the subsequent research.

Lastly, it should be noted that this brief study serves as a "field monitoring" which takes in consideration a sum of schools who are considered "dynamic" (due to the fact that they have more than one plan). Although focusing on a small sample, it is possible to extract common viewpoints and thought-provoking considerations.

3.2. Discussion

3.2.1. Major conclusions drawn from the interviews

What makes cultural plans work at some schools, and not in others?

Since this work focuses on cultural democracy and cultural accessibility through public school, the identification of the conditions that lead to the implementation of facultative plans that can promote the aforementioned accessibility is crucial. With respect to this topic, four favorable conditions were identified: an innate interest for arts and culture, a strong leadership, time and support.

"Its' all about the people", said Maria Luísa Oliveira (MLO) (see Annex F). Such a consideration discloses the evident reality that different teachers perceive education in different ways. As such, for some, it is sufficient to rely on the curriculum, while for others, a farther approach to education is necessary. In addition, an innate connection from the teacher with arts and culture leads to a transfer of this bond to school grounds, and ultimately to the teacher's concept of education. As said by Isabel Gameiro (IG) (see Annex H): "It depends much more on people than on networks and plans. We have a group of people who are very interested in the arts and culture in general. We are a school with a very humanistic spirit, and this spirit leads us to want to do more than the curriculum and the guidelines of the Ministry of Education". Additionally, two of the interviewed teachers (see Annexes G and I) were cultural producers, working on personal projects outside the school realm, which attests this need for an innate interest (personal or professional) for arts and culture, besides and in association, with the teaching activity.

This intrinsic connection to the arts and culture, must, according to some respondents, be supported by a strong leadership from the school's director. "Teachers can be very interested but if the directors do not see the added value of a project, nothing gets done", also, "Our director believes that all the academic work converges here (at the school cultural project)", said Shilá Fernandes (SF) (see Annex G). Following the same idea, MLO (see Annex F) mentioned that "the school director needs to create the structures that allow for moments of encounter, of sharing. If the speech of the director goes in this direction, the actions are going to come out more well-founded and integrated".

Deeply connected with the school's leadership and director's perspective regarding the importance of these plans, the factor "time" seems to be of extreme

importance. In the case of PNA, according to the Dispatch from the Secretary of State for Education from July 24th 2019,[71] the PNA coordinator has the right to utilize two hours of his/her weekly schedule to implement the PCE (School Cultural Project). Most of the teachers consider these two hours insufficient, which leads to the notion that implementing a PCE is, only, "extra work". An interesting case regarding time allocation, can be found at the Agrupamento de Escolas-AE (school cluster) Templários. Here, Professor Shilá Fernandes, physical education teacher, had an injury, which compelled her, with the support of the school's board, to work solely as PCE coordinator. This culminated in the creation of an extremely complete and successful PCE, that, in her own words, "would never have been possible if I was teaching five classes" (see Annex G). Contrarily, in the case of PNC, not even two hours are allocated to the plan's coordination, which leads to Isabel Araújo's (IA) conclusion "We don't have any extra time, we don't earn a higher salary, it's purely self-motivation" (see Annex L).

Although hypothetically ideal, it is rare to find a person working exclusively as a plan's coordinator, thus this responsibility is, almost always, settled on teachers who already have a massive workload. Hence, a facultative extra workload, with little time to implement, and no financial or professional compensations, can be a difficult persuader, and being left with self-motivation is not, on any occasion, democratic.

The Programa de Educação Estética e Artística-PEEA (Aesthetic and Artistic Education Program) is extremely different when compared to plans such as PNA or PNC, but it can provide interesting points regarding this topic. Since it is a program that works with the curriculum (aiming at including the arts in the curriculum and using them at the curriculum's service – see Annex K, its activity is not as "localized" as for instance PNA, which attempts to create a "localized structure for arts and education" incorporating local partners and creating a PCE that fits the case of a specific school). This somewhat "standardized" approach, results in a different organization, which focuses on localities instead of schools. As such, PEEA is divided into Regional Ambassadors (similar to PNA's Dynamizers and PNC Regional Coordinators), and Local Ambassadors, responsible for every school that joins PEEA in one city. This organization allows Local Ambassadors to dedicate half of their teaching schedule to PEEA, "Because we are not in only one school, we have to have some flexibility" (see Annex K). It could be

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[71] Perguntas frequentes, "O coordenador PCE usufrui de redução horária da sua componente letiva?", https://www.pna.gov.pt/perguntas-frequentes/

considered as a possibility, for the other mentioned plans, to adopt PEEA's organization, creating the full-time position of "local PCE coordinator".

Last, but certainly crucial, is the financial and logistical support provided to these plans. PNA, PNC and PEEA offer no financial support for the implementation of the plans. Conversely, RBE and PNL do (see Annexes H and L). In this way, it is expected that, in the first cases, schools develop methods to support the cultural plans, namely through partnerships.

A major partner is, regularly, the local municipality, which was mentioned by nearly all the respondents. Notwithstanding, the local municipalities' support showcases several ranges of action, as it can be seen through the comparison of the testimonies of Professor Maria Teresa Henriques (MTH) (see Annex I), from a school in São Brás de Alportel and Professor Filomena Duque (FD) (see Annex J), in Sintra. In the first case, MTH noted the extreme support arising from the local municipality, which assists nearly all the activities developed by PNA. This support was justified by the fact that São Brás de Alportel is a town with few inhabitants (10.662 hab.), "It's a town, and we are the only school cluster, so there is all the support" (see Annex I). On the contrary, FD reported "As regards the municipal council, there is very little contact, they are always short of funds. It is an obstacle" (see Annex J). When delving on the reasons, the large population of Sintra (29.591 hab.), as well as the fact that the school concerned is not situated in the center of Sintra, rather in Cacém (circa 13 km), were highlighted.

Besides local municipalities, other institutions can operate as major partners. For instance, in the case of PNC, the partnership with Cine Clubs is sought. Isabel Araújo, coordinator of PNC in a school cluster from Barcelos notes: "In financial terms, it is very difficult. If it was not for the *cine club*, I think 75% of the things would not happen […] and not every city has a film club, so I don't know how it is accomplished […]" (see Annex L).

It is observable that the four ascertained conditions vary greatly amongst different teachers, schools and even plans. Thus, it can be surmised that although available to all, plans and programs depend mainly on existent conditions that pre-define its possible success. Interested teachers and school directors, extra-time or a supportive city council are, for sure, favourable circumstances, but they cannot work as an excluding condition for these plans to function. In this sense, measures should be taken to equalize these conditions, namely the financial and logical ones, through the development of more support structures arising from the plans, or the city councils.

Cultural dynamics and cultural partnerships at school: pre-requisites or possible achievements?

As regards cultural dynamics at school (in terms of dynamization of culture related activities, fieldtrips, amongst others) it was noticeable that the majority of the interviewed teachers remarked that their schools were extremely active in this realm before the implementation of any plan – e.g. "Many of the activities which are now part of PNA are activities we have been developing for years" (see Annex H). As for the one school which exhibited no relevant cultural dynamics, the situation maintained after a plan's implementation.[72]

Such an observation can raise questions regarding the parity of these plans. Are they only feasible for schools which have a predisposition for them? Can a school with no cultural habits develop them by joining a plan?

Focusing on the example of schools that demonstrated a previous cultural dynamic, indeed most of the respondents,[73] we can notice two visible improvements on the school's cultural dynamics, resulting from the implementation of the plan. Firstly, the heightened importance given to arts and culture on school grounds is pointed, as SF said: "Now the school stops to enjoy performances of music, dance, theatre [...]" (see Annex G). Accordingly, the teacher noted that after the plan's implementation the whole school pauses to participate in cultural activities. As for MTH, articulation was the word, as the teacher mentioned the impactful work of the Consultative Committee in creating a relationship between the school and the community, and PNA's accomplishments in integrating the whole school (with an emphasis on teachers) under the same objectives (see Annex I).

As far as partnerships with cultural institutions in the school's proximity are concerned, a similar scenario is noticeable, with teachers claiming that the partnerships existed before entering any plan. Notwithstanding, two relevant manifestations of the plan's impact on this realm can be highlighted. As stressed by MTH, the plans can have an important role in elevating the partnership: "Having PNA has made institutions feel more recognised. They are in partnership with a school, but a school that is linked to a national plan, and they are part of the advisory committee, so they feel more valued and

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[72] It should be noted that in this last case, the concerned plan was only implemented for one school year (2020-2021), at the time of this interview. However, the same occurred in other interviewed schools which presented different results.

[73] Since the interviews were conducted to teachers from schools which had more than two implemented plans, it is understandable that most of the respondent schools demonstrate an evident cultural dynamic.

with more responsibility" (see Annex I). Accordingly, through the connection of the school to a national plan, a wider circuit is created, which can result in more visibility and recognition for cultural actors, therefore stimulating a fruitful relationship. Moreover, SF notes that the idea of "blurring the boundaries of school" is accomplished due to the plan (in this case PNA). As the teacher remarks, for example, "Now the parish council comes to us saying 'we want to do this, can you work with us?'. In two years we have achieved this" (see Annex G).

In this scope, it can be noted that PNA's Consultative Committee is, often, highly valued, as suggested in 2.4. In accordance with this, IA, school coordinator of PNC, expressed that partnerships at her school were somewhat diffuse: "We have individual partnerships, each teacher has its own partnerships" (see Annex L). Nonetheless, as her school will be joining PNA in the current school year, IA noted: "We entered PNA this year, so because of the Consultative Committee we really have to create partnerships" (see Annex L).

The importance of the school library.

One common topic for almost every conducted interview was the school library. Perceived by many as an important asset for the school's cultural education, what can be their impact?

"Many libraries are the heart of schools, they are the ones that really create dynamics", also, "Most of the activities pass through the dynamics of the school's library, we are almost public relations within the school", said IG responsible for RBE in one school cluster (see Annex H). This view was certified by the other teachers' constant referencing of the library as part of the cultural dynamics.

A different perspective was demonstrated by FD. When mentioning the difficulties felt in implementing PNA at the school, the teacher stated the libraries' role in "legitimizing" cultural activities. To elucidate, the teacher remarked that one of the biggest obstacles for the development of a cultural dynamics was the perspective of the parents and tutors regarding arts and culture at school, accordingly "everything that goes outside the school curriculum is seen as potentially harmful for their children's academic performance". Following this situation, the teacher sees in the school library the ability to relate cultural activities with the curriculum, thus fostering acceptance and engagement (see Annex J).

The consistent reference to the school library (in connection with the cultural dynamics of a school) gains relevance when related with the fact that most of the schools of Portugal have a library (part of RBE or not). Hence, school libraries have the space, the material, the human resources, as well as the legitimation, to develop a work that expands far beyond reading and writing.

Common concerns.

Taking in consideration the state of the teacher's career in Portugal (underpayment, lack of career evolution, lack of financial support for schools, amongst others) (Carvalho 2019), it was foreseen that several concerns and common anxieties would emerge from the interviews. Hence, in respect to arts and culture at school, more precisely about plans' and their implementation, four common concerns can be highlighted: teachers' ageing, lack of training, compulsory exams, and socio-economic conditions.

Teachers' ageing is a real problem in Portugal, stressed at the European Education and Training Monitor of 2019 (Lusa 2019). In fact, recent data shows that 52,9% of teachers in Portugal are more than 50 years old, and 57,8% can retire in 2030. Moreover, when comparing the years 2011/2012 and 2017/2018, the number of students enrolled in education courses (to become teachers) decreased 50% (Lusa 2021)

What can this mean for arts and culture at school? Unmotivated and tired teachers do not have the will to go beyond the strictly necessary, which are the "curricular obligations", imposed by the Ministry of Education, thus extra-curricular fields steadily lose their space. In this context, whilst mentioning that schoolteachers used to cooperate with PNC, and felt stimulated to engage in the sessions, IA noted: "Frankly, this has been losing a bit of strength, people are unmotivated and, moreover, I'm 47 and I'm one of the youngest at the school […]" (see Annex L). Moreover, as noted by SF "[in our school] teachers are all a certain age, they are all 50 years old or older. Their academic training dates back 30 years, which means that aesthetically things have evolved a lot" (see Annex G). Accordingly, at the end of their career, and feeling mistreated by the state, most teachers do not have the impulse to engage with cultural plans. On top of this, it cannot be expected that a teacher whose training dates back to the 1980s feels capacitated to mediate encounters between students and a culture that has changed deeply during the past years.

This can be easily connected to the lack of a training that fits nowadays' conceptions of education. As such MTH stressed that the proposals of the Ministries (in her case, regarding the citizenship and development strategy), are usually difficult to implement because of the lack of training for teachers (see Annex I). Furthermore, SF's ideas add to this reflection: "How are you going to teach entrepreneurship if you were never an entrepreneur? […]", also, "If people working at schools were younger, we would be having subjects like artificial intelligence by now" (see Annex G).

In this way, it seems that the Ministries' guidelines, although well-intentioned, are not adapted to the reality faced at schools: most teachers do not have the necessary training, motivation, or energy to implement plans, or to develop innovative projects (e.g. under the curricular autonomy and flexibility program). Several reflections can be withdrawn from this. Besides the curricular core-subjects, shouldn't the school be open to receive more professionals (e.g. utilizing SF's example of entrepreneurship), that would commit to teaching their area of expertise, without following a teaching career? Furthermore, could we not apply this to cultural plans? For instance, delegating the management and implementation of cultural plans to artists or cultural managers that would work in close contact with the schools?

Another clear obstacle is the mandatory exams system. In Portugal, in order to access higher education, mandatory exams are taken in the 11th and 12th years (Secondary School). Due to the weight that these exams have (from 30 to 50% of the final grade), schools (both teachers and students) tend to focus solely on these last exams, leaving no space for other school-related activities. MTH commented on the difficulty felt in promoting the cultural plans at the secondary level: "There is not so much openness because of the exams and the impact they have. This has to be changed" (see Annex I); while SF expressed teachers' hopelessness about it: "This is the contract teachers sign with the Ministry of Education, it says you have to fulfil these curricular guidelines and take your students to the national exams. What are teachers going to do?" (see Annex G). One might wonder if national exams' grades should be the only assessment to enter higher education, and if the expansion of what is considered "academic success" could have beneficial impacts for students, teachers, and society in general.[74]

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[74] In *Filhos da Nação* (RTP1), Paulo Pires do Vale (PNA's Commissioner) mentioned the possibility of including culture in the curriculum, for example creating a semestral subject (at University or Secondary School) which is accomplished through cultural participation (e,g. one school trip to go to the theater equals one credit) (*Filhos da Nação* 2020).

Lastly, the different socio-economic environments, existing in different schools around the country, should be noted. As previously mentioned, the interviewed schools can be considered "dynamic", as they were selected since they had more than two implemented plans, which can be interpreted as schools in which the plans implementation is uncomplicated. In this sense, it could be expected that this sample was "too favourable", meaning, that it was considering schools with advantageous socio-economic conditions. However, amongst the interviewed, one teacher highlighted multiple difficulties in implementing a cultural plan due to the population attending her school. "We struggle with the obstacle "parents" […]. Everything that goes outside of the curriculum is seen as potentially harmful for their children's academic performance. They want success for their children, and for them success does not mean going to an exhibition", also, "We are talking about a poor area, where there is not much access to culture", said FD (see Annex J). These teacher's thoughts open a new segment of concerns: not everybody perceives culture in the same way, because not everybody has, for example, parents who perceive culture as crucial for one's development, because they grew up in an environment where cultural participation was encouraged. Notwithstanding, it is exactly by promoting culture in these environments that real change can be seen, because the parents of tomorrow will have the opportunity to know that cultural access is vital. The solution, for this problem, can be acquired through "legitimation", by including cultural plans in the school curriculum, counting for, for instance, extra credits. Only through this path can we build a future of cultural democracy.

3.2.2. Are cultural plans a path for cultural democracy?

In 3.2, cultural democracy arose as the foreseeable effect of cultural policies. Consequently, evolving from cultural democratization's restricted agency, since it accepts a view of culture that is defined by a part of the society, a part which is privileged enough to choose what counts as culture, cultural democracy emerges as an approach capable of disseminating cultural enjoyment and creation. As such, the government's responsibility is, more than democratizing the access to culture, to provide the conditions for citizens to be culturally active in their own terms (Mulcahy 2006, 324), while also creating an environment where cultural production is available to all, despite any type of background (Gross and Wilson 2020, 329). Furthermore, as mentioned before, cultural

policies should work towards the stimulation of the cultural expression of all groups (Costa 1997, 14), rather than protracting the privilege of some.

In Portugal's case, it was observable that several efforts were conducted to achieve these goals. From the decentralization of cultural equipment to the requalification of those equipment's educational services, as well as efforts regarding legislation. However, it was concluded that those endeavors were insufficient if no solid foundation was created. That foundation – education – can only be laid through an articulation between cultural and educational policies that aims at reformulating the way arts and culture are perceived in regular school education (Gomes and Lourenço 2009, 18). Besides the mandatory nature of artistic education until 9th grade, attempts of articulation have proven vague and brief (18).

With the government's acknowledgment that schools were more than just places to teach the curriculum, spaces were open for teachers and students to autonomously define what they wanted to teach and learn. The lack of guidelines, however, arose as a problem. Filling this gap, PNA was created in 2019. This plan followed several other existing plans, but it distinguishes itself due to its new approach. While plans such as PNL or PNC offer a standardized approach, for instance through lists of books or movies, PNA follows a localized approach. As such, with projects like the Municipal Strategic Plan for Culture and Education[75], the Cultural ID, and ultimately the PCE[76], the aim is set on the school and its city and region. For instance, the PCE is thought and developed by the teachers and students of a school, who choose the topics to be addressed, the activities to be conducted, and the possible cultural events to attend. Furthermore, as noted at 2.4, the Consultative Committee, can join, under one entity, all the actors involved in the construction of cultural habits, connecting schools, teachers, students, families, and cultural institutions in a self-sufficient cultural "scene", where cultural demand and offer encounter each other.

Going back to the concepts of cultural democratization and cultural democracy, it was noted that the former aimed at disseminating the access to the culture that a part of society defined, a part that is likely to be more educated on the arts and culture, while the latter focused on broadening the agency of adapting, reformulating, or denying such a definition. Accordingly, to achieve a broader agency, a broader exposure is needed,

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[75] See p. 44.
[76] See p. 46.

namely through the public education system. This exposure should aim at providing the tools and opportunities to enjoy and create culture.

Plans are extremely important for creating a structured contact with various forms of arts and culture, stimulating a broad exposure to culture capable of widening cultural enjoyment and creation. While the other plans are extremely important, a plan like PNA seems to strongly suit the aims of cultural democracy. By enabling the school to create its own PCE and inviting local actors into the discussion, culture is no longer a pre-defined idea, it is a co-created effort.

However, as observed in the interviews, such efforts can be subordinated to the "right" contexts, namely, the right teachers, directors, local municipalities, or even, students. As observed, the schools that demonstrated a high level of cultural dynamics, through the dynamization of events and contact with local cultural institutions, were already dynamic before any plan, because the "right" conditions existed. As for the one example regarding a less dynamic school, a school located in a socially difficult context, no changes were observed. It should be noted that PNA is extremely recent, thus it can be premature to draw conclusions. Moreover, schools that do not have the mentioned "right contexts" can experience a slower development since they are likely to find more challenges, leading to less visible results. As noted at the previous chapter, three conditions emerge as linked to the right contexts, namely motivation and time availability, financial resources, and the level of recognition of arts and culture at the school. The creation of a full-time PCE coordinator, focused in implementing the PCE of the schools of a certain area, the enforcement of the local municipalities' financial responsibility as well as the development of PNA's own financial resources, and the inclusion of the PCE in the curriculum, were mentioned as possible ways to accomplish the mentioned conditions.

With the number of schools adhering to PNA increasing over the years, with 237 schools at the moment, [77] perhaps a reflection could be made on whether all these schools have the necessary conditions to implement this plan successfully and produce a real impact. Conceivably, an effort should put on achieving the aforementioned conditions before superficially expanding this plan.

Such conclusions, although based on a small sample, can raise questions regarding the feasibility of these plans (namely PNA), mostly on socially problematic

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[77] This information was provided by one member of PNA's executive team.

circumstances. Consequently, the fact that their implementation depends remarkably on the pre-dispositions of several actors, can deeply impact its equity, and hence frustrate a possibility of attaining cultural democracy, since the privileged conditions exist in privileged contexts, and inequalities will endure.

Conclusion

It can be concluded that, in fact, education benefits from culture as much as culture benefits from education

Schools mirror our choices as a society, thus what is taught carries a great impact. As it was demonstrated in this Internship Report, the exposure to the arts, at regular school education, is crucial for the development of imagination and ability to innovate and adapt, skills that, more than ever, be decisive. Moreover, empathy, self-expression, respect for the others and overall well-being can also be easily correlated with arts education.

On a different note, cultural goods face a complex type of demand, because their request depends on the development of cultural habits. Those cultural habits are sustained by an infrastructure that supports cultural demand, including public schools, private art teaching schools, communication entities, amongst others. On top of this, such cultural habits were proven to be patterns developed during childhood and deeply associated with income and educational attainment. In this sense, schools arise as the privileged place to balance those habits, enabling access to all. Furthermore, the school, as an inherently local structure, can act as an entrance from cultural institutions onto the community, enabling the development of strong, shared habits which benefit both the community and the local cultural institutions.

After these conclusions, the state emerges as a medium to connect both parts, as the institution which is, constitutionally, required to create the necessary conditions for citizens to access, create and enjoy culture. The right to access culture leads back to the concept of cultural democracy, and Portugal's path to achieve it, which goes from decentralization of cultural equipment to the requalification of that equipment's educational services, as well as efforts regarding legislation. In the end, all the previous efforts were proven unsuccessful if no foundation was set, through education. Such educational efforts depend deeply on an articulation between cultural and educational policies, an effort that was concluded to have been brief and disarticulated.

Building on these considerations and on instruments of educational flexibility, PNA appears as an important tool to achieve the mentioned ideas. As a mission structure that aimed to connect the schools with the arts and culture, following a local approach able to create a "spill-over effect", this plan connected deeply with the aims of cultural democracy. As mentioned before, by enabling the school to create its own PCE and inviting local actors into the discussion, culture is no longer a pre-defined idea, it is a co-

created effort. Moreover, its function of "plans aggregator" created a network including all the plans, aiming at bringing a structured cultural offer to the schools of Portugal.

Expanding from the Work Group's pilot project, a project that joined nine schools which had more than two of the aforementioned plans, interviews were conducted to five teachers, aiming at gathering information regarding the real impact of those plans. One of the main conclusions drawn from the interviews was that these plans' success is subordinated to the existence of certain conditions, such as the existence of one or more dynamic teachers, who are innately interested in the arts, a strong leadership by the school board that motivates this work, the amount of time the school is able to allocate for the implementation of a plan, or even the existence of support from the local municipality. Expanding on these ideas, it was concluded that the schools which demonstrated a high level of cultural dynamic, through the dynamization of events and contact with local cultural institutions, were already dynamic before any plan, because those conditions were met. As for the one school that demonstrated difficulties in creating cultural dynamics at the school, no difference was felt before and after a plan's implementation.

The school library, an extremely usual facility in schools, appeared as an important place for culture at school. Due to its physical space, human and logistical resources, as well as ability to "legitimize" cultural activities, the library was consistently mentioned as a crucial part of the cultural dynamics of the school.

Lastly, concerns, complaints and disenchantments marked the interviews. The ageing of teachers was thoroughly mentioned and correlated with lack of energy and motivation to undertake new projects. Unmotivated, tired teachers do not have the will to go beyond the curriculum and implement a cultural plan, a facultative extra-workload, with little time to implement, and no financial or professional compensations. The diminishing number of school trips was also related to this situation. Furthermore, the lack of training, which can be connected to the fact that most teachers' education dates to the 70s or 80s, thus not adapted to today's students, was also a concern.

On more systematic matters, the mandatory exams were said to be an inhibitor of cultural dynamics at school. Due to their tight guidelines, and extreme weight on the students' final result, these exams absorb all the extra time of students and teachers, precluding cultural activities at school.

It was also visible that different socio-economic environments lead to different ways to see the arts and culture. While parents from a wealthy school can perceive the benefits of children's contact with culture, a school situated in an underprivileged area

can face difficulties in convincing parents that contact with the arts is not wasted time. This conclusion takes us back to the necessity to balance cultural access, enabling art exposure to all, despite parental cultural habits, income or educational attainment. In fact, the validation and acceptance of arts' benefits are prevalent in privileged backgrounds, whilst others have no chance but thinking that the arts do not make a doctor, a lawyer or an engineer. This idea is perpetuated by the fact that schools still support a system in which the arts do not count as much as other subjects, thus the elite, extra-curricular conception vision remains. Let us recall that schools are inherently local, hence deeply connected to the socio-economic conditions of a certain area. There are wealthy schools and underprivileged schools, so the system perpetuates.

So can these plans contribute to cultural democracy?

It was concluded that PNA can, in fact, be extremely impactful. Due to its localized approach, adapted to the schools' contexts, necessities and wishes, as well as deeply connected with the schools' surroundings, their cultural institutions and facilities, a cultural plan which can actually create meaningful positive changes in a school can be drafted. Furthermore, the Consultative Committee arises as an essential entity, which connects all the actors – namely teachers, students, families, and cultural institutions – involved in the construction of cultural habits under one entity.

However, due to the fact that several pre-dispositions impact the plans' success, suggestions were presented in order to promote its equity. First of all, the creation of a full-time PCE coordinator, responsible for several schools within a city, which would solve differences in teachers' pre-disposition, time and training, while still maintaining the localized approach. As regards financial availability from the municipal councils, a framework for the mandatory allocation of funds for the development of a cultural school plan could be drafted, for instance, employing funds available for culture, due to the plan's facet of audience development. Lastly, the "curricularization" of the cultural school plan, for example through the assignment of credits for participating in the cultural plan's activities, could be developed in order to increase the plan's legitimation among students and their parents or guardians. Additionally, the mandatory establishment of "out-of-school" hours, such as the pre-defined hours for subjects, could be determined in order to equalize field trips, and the curation of ACE's by local cultural institutions could, also, be considered a good practice to develop. It should be noted that further research should be conducted in order to expand these conclusions, interviewing more teachers (from diverse backgrounds) and possibly also students and their parents.

The conclusions are clear: there are many flaws in the Portuguese educational system but a path for improvement is being created. With the right efforts, we can be standing before an extremely powerful instrument for cultural accessibility, cultural democracy and, ultimately, equity.

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Annexes

Annex A: Eurostat culture statistics: Cultural participation by income and educational attainment
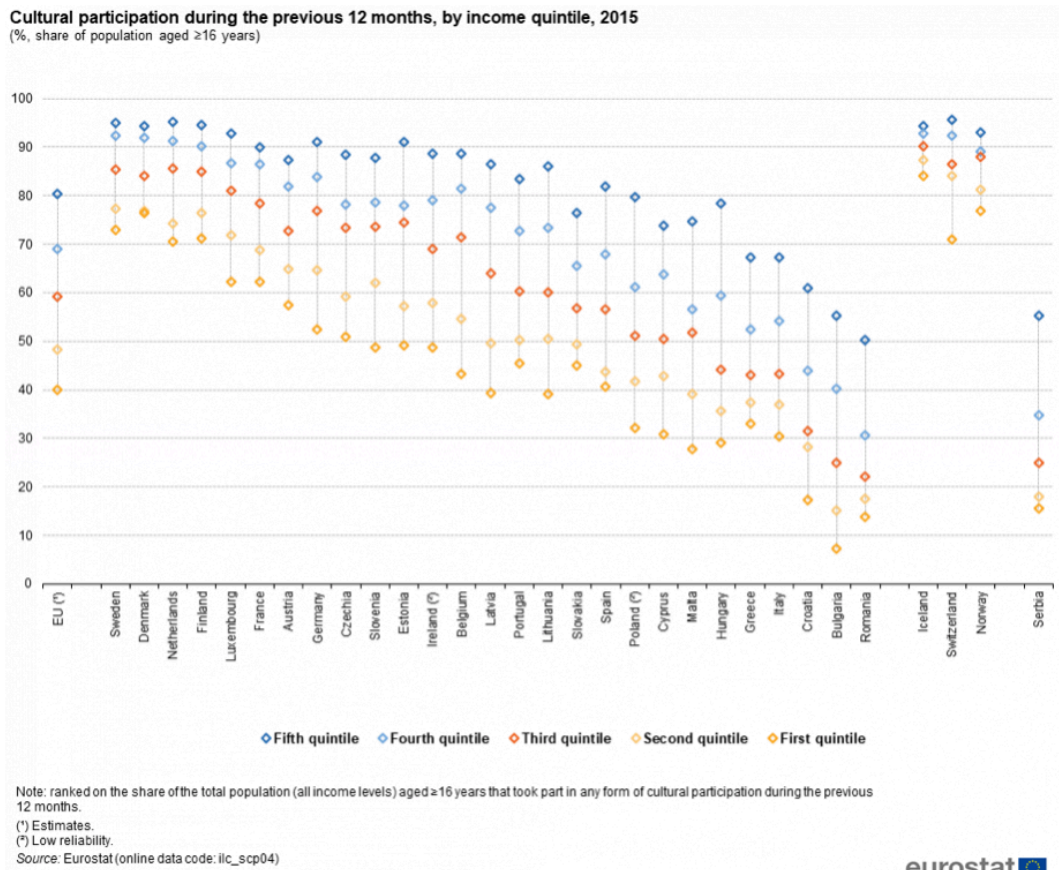
Figure 8: Cultural participation during the previous 12 months, by

income quintile, 2015

(%, share of population aged ≥16 years)

Source: Eurostat (ilc_scp04)

Cultural participation during the previous 12 months, by level of educational attainment, 2015
(%, share of population aged ≥16 years)

Figure 6: Cultural participation during the previous 12 months, by level

of educational attainment, 2015

(%, share of population aged ≥16 years)

Source: Eurostat (ilc_scp03)

Cultural participation during the previous 12 months, by cultural activity and by income quintile, 2015
(%, share of population aged ≥16 years)
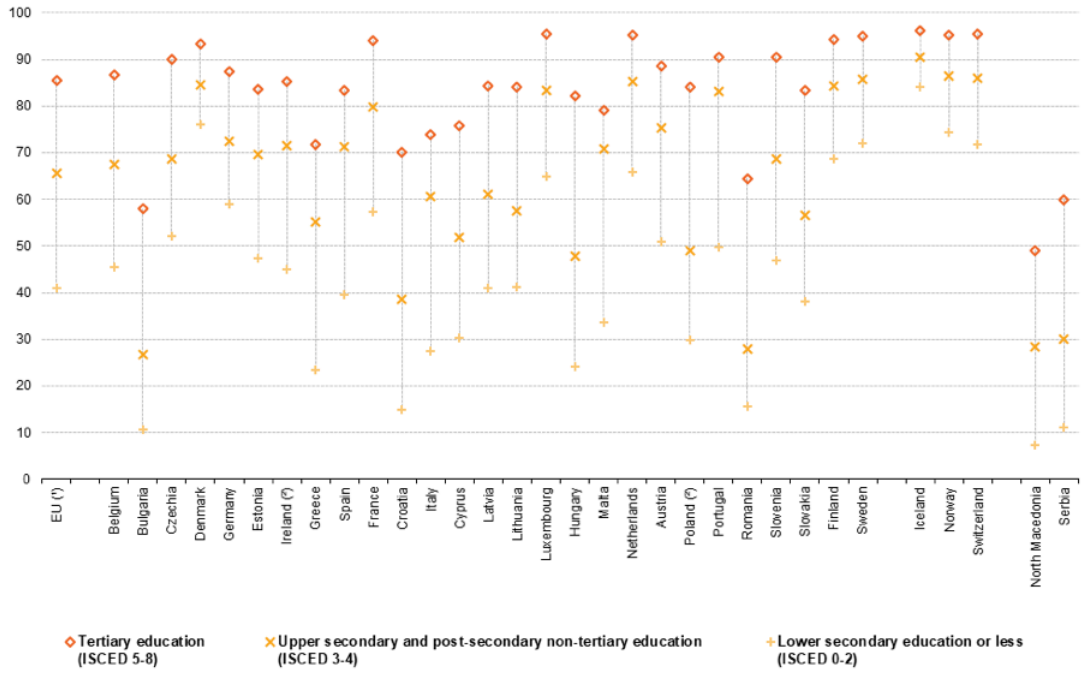
(¹) Estimates.
(²) Low reliability.
Source: Eurostat (online data code: ilc_scp04)
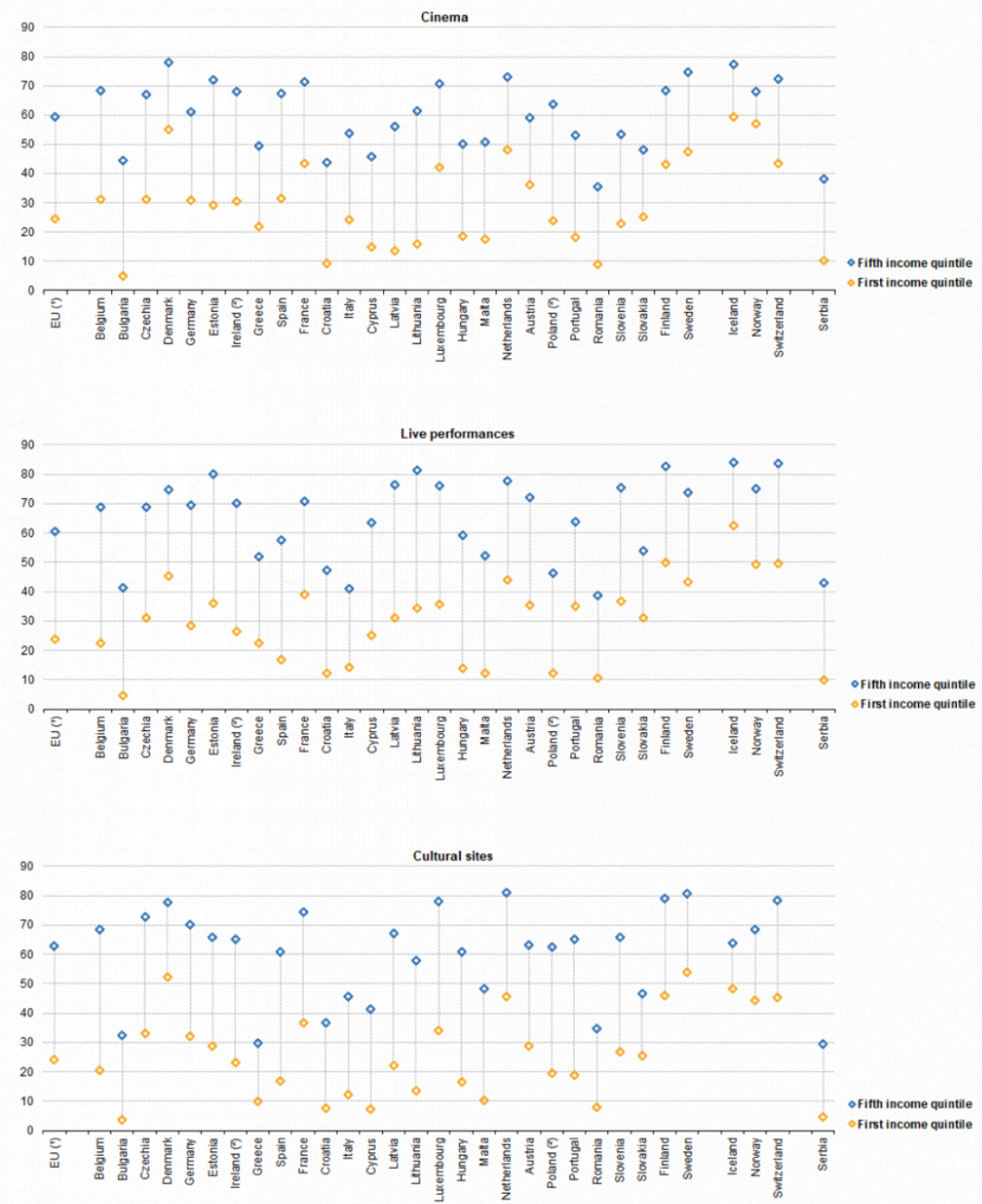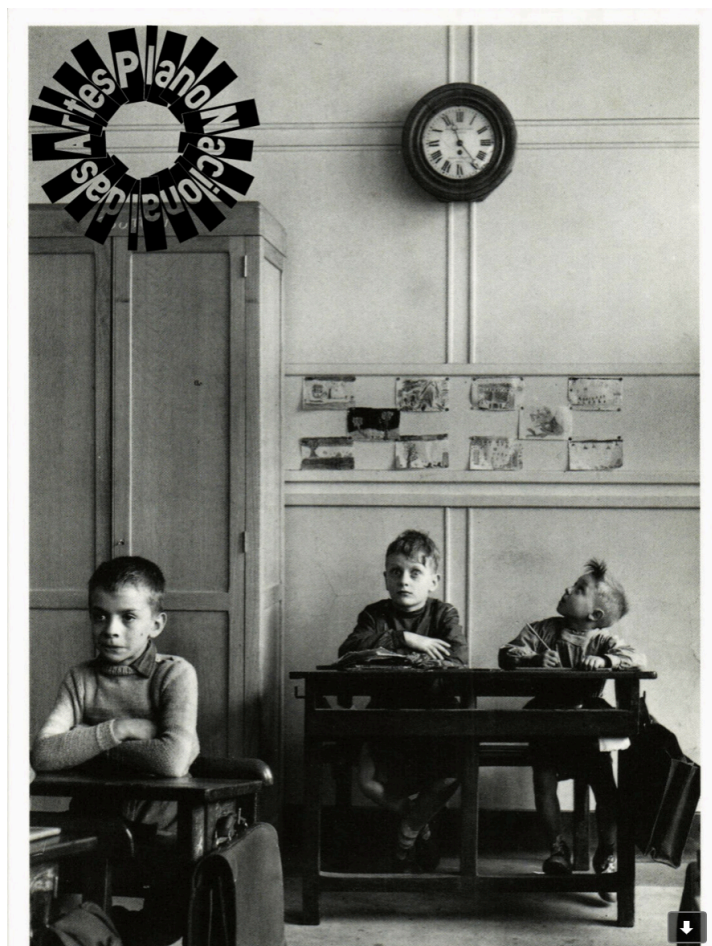
eurostat

Figure 9: Cultural participation during the previous 12 months, by cultural activity and by income quintile, 2015

(%, share of population aged ≥16 years)

Source: Eurostat (ilc_scp04)

Este ano letivo a cultura está suspensa, certo?

Este ano não podemos suspender a cultura da educação porque o currículo é cultural e a cultura é curricular. As artes e o património são centrais para o desenvolvimento das diferentes aprendizagens, para uma cidadania esclarecida e para a formação da atenção. Neste ano, com os desafios que nos coloca, queremos valorizar a descoberta do horizonte cultural que está mais próximo, o património de proximidade, sentir a emoção e o espanto que as artes provocam, pisar de novo os auditórios e visitar museus, encontrarmo-nos com artistas e artesãos. A cultura oferece à educação um território seguro onde é possível realizar-se, enfrentando o medo, com confiança, criatividade e imaginação.

NOVO ANO LETIVO

OUTROS TERRITÓRIOS EDUCATIVOS

A cultura é um bem de 1º necessidade. As instituições culturais e artísticas estão abertas: cumprem normas de segurança, oferecem uma programação diversificada e estão disponíveis para, em diálogo com a Escola, encontrar as soluções mais adequadas a cada caso, seja dentro das escolas ou nos equipamentos culturais.

PROJETOS CULTURAIS DE ESCOLA

Neste ano tão desafiante o PNA duplicou o número de Agrupamentos Escolares que estão a desenvolver Projetos Culturais. São já 130, espalhados por todo o território nacional.

MAPA ESCOLAS PNA

ACADEMIA PNA

Alargámos a oferta de cursos de formação para professores que cruzam as artes, a cultura e o património com as diferentes disciplinas do currículo. Estas propostas são dirigidas aos centros de formação e instituições culturais e visam o aprofundamento de conceitos, práticas e processos artísticos e pedagógicos.

PATRIMÓNIO E EDUCAÇÃO

O QUE ESTÁ À FRENTE DOS OLHOS É O MAIS DIFÍCIL DE VER!

Se é central pensar uma "educação para o património", para que se tome consciência da sua importância e do cuidado que devemos ter com ele, é determinante que se compreenda o valor de uma "educação pelo património". Numa época de acelerada desmaterialização, queremos valorizar a insubstituível relação presencial.

JORNADAS EUROPEIAS DO PATRIMÓNIO

SEMINÁRIO ON-LINE

No dia 25 setembro o Plano Nacional das Artes realiza o seminário on-line "Património de Proximidade e Educação" onde são abordadas as temáticas: Corpo, Comunidade, Educação, Território. O seminário está acreditado como formação para professores. A participação é livre.

PROGRAMA AQUI
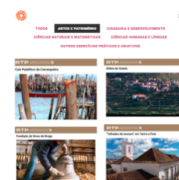
NOVOS RECURSOS EDUCATIVOS

Na nossa página de recursos educativos encontra novas sugestões relacionadas com o tema das Jornadas Europeias do Património: Património e Educação

RECURSOS EDUCATIVOS

ESTE É O DIA, ESTA É A HORA
(Ricardo Reis)

ESTE ANO LETIVO A CULTURA ESTÁ SUSPENSA, CERTO?
NÃO!

Esta é a hora

de dizer bem alto que os teatros são seguros; os museus são seguros; os monumentos são seguros; as bibliotecas são seguras - e é com segurança, seguindo todas as normas e adequando-as aos contextos, que os artistas e os mediadores podem continuar o seu trabalho dentro das escolas, como **aliados indispensáveis do processo educativo.**

É ESSENCIAL NESTE ANO:

a) continuar a promover o acesso às artes e à cultura;
b) fomentar o diálogo e a colaboração entre instituições para responder aos desafios que se colocam neste momento às escolas;
c) seguir as orientações para o ano letivo 2020/2021, emanadas pelo Ministério da Educação e pela DGS;
d) acautelar as condições de higiene e segurança para realizar as actividades e espetáculos;
e) assegurar que as escolas e as instituições culturais têm condições para encontrar, caso a caso, a adequação das normas vigentes aos espaços/circunstâncias concretas, respeitando os planos de contingência de cada local.

Annex D: Example of Excel created for one school, regarding the work group's pilot project

Planos/Redes	Projeto (Tema)	Suporte de Apresentação	Dinamizadores (nº)	Níveis de escolaridade abrangidos/Nº de escolas envolvidas	Público Alvo/nº de alunos envolvidos	Fatores de sucesso	Impacto	Constragimentos	Propostas de Superação
AE D.MARIA II (SINTRA)									
PNL	Projeto Em(tre)laçados na Leitura	Power Point				Prática regular, leitura por prazer, leitura em suportes digitais			
	Leitura Porta a Porta			alunos,professores e comunidade		regularidade, conexãocom a BE			
	Clube de Leitura nas Escolas			1ºciclo-4ºano, 3ºciclo-9ºano e secundário-10º e 11º	1ºciclo-30 alunos,3º ciclo e secundário-70 alunos	Envolvimento dos docentes,diversas linguagens (literária, cinematográfica, musical..)		Fundo documental insuficiente, Indisponiblidade dos Alunos para reunir em horário não leitvo, pandemia	
	Book Tasting			alunos de diferentes ciclos de ensino			Cerca de 87% dos alunos avaliam a atividade com nível 5 em mais do que 4 parâmetros,Cerca de 2/3 dos alunos envolvidos acabaram por requisitar um dos livros que "provaram",Durante a partilha com o grupo/turma, mais de metade dos alunos afirmaram terem gostado do que leram		
RBE	Histórias à sexta e Leituras em Família	Power Point		Alunos do 2º, 3º e 4º Ano		A diversidade de apps utilizadas,Articulação com o currículo de diversas disciplinas		Obsolescência dos equipamentos,reduzido s número de equipamentos,elevado número de alunos por turma, pandemia	
	Projeto Tablet de Chocolate (utilização de tablets)			Alunos do 2º e 3º ciclos					
	WEIWERBE (parceria com UNESCO e UAB)			Secundário					
PNA	Projeto AMAS "Quarenta mil quilovátios" (parceria com teatro mosca)	word e power point	2 professores, autor, encenador, técnicos de som e de luz, atores (5)	Secundário, Profissional	nº de alunos-50			Pandemia e as medidas de segurança necessárias, falta de apoio para aquisição de materiais, falta de apoio/compreensão dos Encarregados de educação	
	Projeto X (de 3 anos) (parceria com teatro mosca)		1 professor, 6 elementos da companhia de teatro	Secundário	nº de alunos-15				
	Escola Amiga dos Direitos Humanos e UNESCO		2 professores	Secundário	nº de alunos-30				
	Projeto-Escola da Rede de Escolas Magalhânicas		10 professores	2º 3º ciclo e Secundário, participação de outras escolas	nº de alunos-100				
	Exposições Virtuais- A água, o mar e os oceanos- 4 exposições virtuais a partir de fotos das praias de Sintra		5 professores (BE/CRE)	Secundário (10ºano)	nº de alunos-55				

Annex E: Teachers who were contacted via e-mail

School Cluster	Locality	Plans	Teachers
AE AFONSO ALBUQUERQUE	Guarda (Centre)	RBE	Adelaide Mariano
		PEEA	Mª João Martins
		PNC	Jorge Jesus
AE ALBUFEIRA POENTE	Albufeira (South-Algarve)	PNA	Fernanda Lamy
		PEEA	Helena Tapadinhas
		PNC	Fernanda Lamy
		RBE	Ana Vieira
AE ALCAIDES FARIA	Barcelos (North)	PNC	Isabel Araújo
		PEEA	Rui Campos
		RBE	Joaquim Duarte
		PNL	Alexandra Gonçalves
AE D.MARIA II	Sintra (Lisbon and Tejo Valley)	RBE	Filomena Lima
		PNA	Filomena Duque
		PNL	Filomena Lima
AE J.B. VIEGAS	São Brás Alportel (South-Algarve)	RBE	Vítor Gonçalves
		PNA	Maria Teresa Henriques
		PEEA	Maria João Jacinto
AE PINHEIRO E ROSA	Faro (South-Algarve)	RBE	Ana Luísa Melão
		PNA	Inês Ferin
		PNC	Maria da Conceição Santos
AE TEMPLÁRIOS	Tomar (Centre)	RBE	Suzana Marquez
		PNA	Shilá Fernandes
		PNC	Margarida Rente
		PEEEA	Sofia Oliveira
		PNL	Angelina Macedo
AE ANDRÉ GOUVEIA	Évora (South-Alentejo)	RBE	Isabel Gameiro
		PNA	Glória Silva
		PNL	Lucinda Polícia
AE VENDA DO PINHEIRO	Mafra (Lisbon and Tejo Valley)	RBE	Jaquelina Duarte
		PNC	Sara Inácio
		PNL	Jaquelina Duarte

ANNEX F: Interview with Maria Luísa Oliveira (MLO)[78]
 14/09/2021

-As regards the Council of Ministers Resolution no. 51/2021

The scientific committee is now a work group. The denomination changed but the members are the same. What about its functions?

The scientific committee was transformed into a *work group*, because that was what we were. We were developing a pilot (considering nine schools) and working together. It was more executive than scientific, since we were implementing a methodology that wants to optimize the cooperation of teachers who are responsible for the several plans (The National Cinema Plan, the School Libraries Network, The Aesthetic and Artistic Education Plan, the National Reading Plan and the National Arts Plan), under one school or school cluster. It was created exactly for this, for the articulation of all of them.

At this moment, at the *work group*, we are defining these "approaches of internal school articulation", but with a focus on partnerships with cultural institutions and municipalities, more precisely, their services of education and culture. In this way, the joint work of school and community can allow the school to become a cultural centre, and the community an educational territory. For the "pedagogy for the arts and for the heritage" to become reality, and facilitate the development of students, from the knowledge to all the competences described at the Students Profile, because this is only accomplished through active methodologies, providing creative moments to the students. This is how they will develop their critical thinking abilities, the responsibility, autonomy, it's through the usage of artistic mediums. This is a way to educate these citizens, in the taste for the local, for their community, their sense of belonging, and in seeing themselves as agents of positive territorial transformation, and promotion of well-being for everybody. The teachers and directors, sometimes, complain about the huge number of projects. But what is necessary is to coordinate these projects. PNA wants to capacitate teachers and coordinators in order to promote, at school, this collaborative work that facilitates and leads to a focus on the student, instead of doing a lot of activities without any connection.

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[78] All the following interviews were conducted in Portuguese and translated by me.

As regards the structure of this work group, PNA is supposed to be the coordinator, but this concept of coordination is very democratic, there is not a person in charge. PNA arrives as the mobilizer, the promoter of this articulation.

The Consultative Committee is a new organ, established by the new Resolution…
Yes. This Consultative Committee is very diversified, and it incorporates Directorates-General of the Ministries of Culture and Education and some institutions. But, fundamentally, it's the inclusion of higher education as part of the Committee, since the National Arts Plan is going to initiate the work with Universities and Polytechnic Institutes, in a more "mobilizing" form. Until now, the relationship was more focused on partnerships. In the future, there is going to be a work with universities, different from the one that is being done with the schools but still focusing on cultural democracy, in bringing culture to the curricula, in educating teachers. In the end, it's about bringing to this educational paradigm the idea that culture is education.

Why this change?
Firstly, there was a need to enlarge the administrative team of PNA and the number of teachers at the executive team. It was also meant to define the rules regarding teachers' mobility and the number of positions allowed at PNA's executive team.
Secondly, there was the expansion of PNA to higher education.
Regarding the work group, there was an understanding that the scientific committee was wrongfully named, it was not a scientific monitoring, it was a work group, and that there was a need to create a consultative committee.

Considering that the mentioned plans are facultative, can you expand on what you believe to be the reasons that lead some schools to apply three plans and others to none? Considering your experience at PNA and previous background?

It's all about the people. There can be very competent leaderships, that can mobilize teachers, presenting them the plans and lead the teachers to want to be a part of it, with a focus on the student. On the other hand, there are situations in which they enter the plans but "just to have it". You can have a lot of plans and not do a lot with them. Quantity is not quality. The pedagogy of desire is subjacent to all of this.

PCE wants to aggregate the work of all these plans, existent in a certain school. This is a little branch of the educative project's plan of activities, for the whole school. There are schools where these teachers are already working together and others where the coordinators don't even know who the coordinator of the other plan or program is. This is a lot about leadership, the school director needs to create the structures that allow for moments of encounter, of sharing. If the speech of the director goes in this direction, the actions are going to come out more well-founded and integrated.

Competences are also very important. They need to "want to do" but also "be able to do". Be able because I have the permission, I need to do it, and, because I have the competences for it. This creates the differentiated response seen at schools.

But all of this can change. We have a network that goes up to 220 schools and 6 new teachers composing PNA's executive team.

One of the main objectives of PNA is to coordinate and structure the action of the culture and education offer, mainly the one arising from the mentioned Plans. Accordingly, a pilot-project, with 9 schools, was created in order to conduct a study on the implementation of plans in these schools and their coordinated work. How were these schools selected and how is this work going? What about the other schools that were not selected?

The nine schools were selected randomly amongst schools that had three or more plans or projects. These nine schools are going to be followed closely by the work group. We identified the fragilities and now we are going to propose a training session for all of them. They are going to start working in an articulated way, so that in 2023 we can present the Biennial. It is a pilot work at these nine schools, more structured. It can be called a case-study.

Outside this pilot project, there are the ten members of PNA's executive team, which are doing this work of articulation with all the other schools (per regions)

As regards recent activities on the pilot project, in June we heard the cultural institutions located in the areas of each one of these school clusters, to understand how they "see" the schools. There are a lot of differences. Some work in an interdisciplinary way, others have activities for Portuguese, for Maths. And the students listen instead of doing.

With all this information we can now make a plan of action that can optimize the action of schools and cultural institutions. To create an educative territory and to allow cultural institutions to see school as a place where their action can be enlarged.

The target audience of these institutions is not only the school, but the school can have a huge role, because each student can be a dynamizing agent for his/her family, neighbours. Very focused on the valorisation of the local culture, the local actors, to transform them into local agents.

ANNEX G: Interview with Shilá Fernandes (SF)
9/9/2021

What is your training/function at school?

Physical Education teacher, with a degree in dance. I taught choreography production at the Faculty of Human Motricity, and I am a producer out of school.

Why did your school decide to integrate PNA?

When we heard that PNA was going to happen, in 2019, we went to the press conference. We have been waiting for this for many years, 30 years. A colleague from the school who is very active in this area, and I went to see what the aim of this plan was, which integrated education and culture. We were a pilot school in 2019/2020.

So, can we impute the interest in PNA to these two teachers?

And the director. Teachers can be very interested, but if the director doesn't see the added value, nothing gets done. Here, we are talking about the school director, not about me or my colleague. It's the director, clearly. Otherwise, I would not have the distribution of service that I have now, I only work for the school's cultural project. So, it is possible to understand the importance the director gives to this project. He thinks that everything converges here. He thinks that all the academic work flows here.

As regards cultural activities and events at the school, were they a regular practice before the plan?

Yes, all the schools in the school cluster. For example, there was the *Festival da Canção* [Song Contest], a teacher who held a poetry soiree, visual arts teachers who held exhibitions in the school atrium. There is no school (of this cluster) that does not work in the field of arts. But these teachers all have a certain age, they are all 50 years old or older. Their academic training dates back 30 years, which means that aesthetically things have evolved a lot. Moreover, the teachers, in these 30 years, have been treated very badly,

they don't exactly have a career, they have a lot of bureaucratic work. They are a group of people who are very demotivated. They have taken a stand on things.

I spoke to a teacher who related what you are saying to the decrease in the frequency of field trips.

The decrease in school visits has to do with the very tight legislation on accompanying persons. If schools don't have operational staff to be in the playgrounds, they won't put them on a bus with pupils. The legislation says that one teacher must go for every 15 pupils and there has to be a meeting with parents before any visit. Teachers who used to make study visits continue to do so. Now there are many who used to do it and stopped doing it because of the very tight legislation. We won't get anywhere if we don't go with the teachers.

The cultural dynamic was already very present at this school cluster. So what changed with PNA?

The school stops to enjoy performances of music, dance, theatre, cinema. The school stops. It has an art gallery, with regular exhibitions. What I'm trying to do, as I'll eventually be teaching, is to anchor the PNA in the pre-existing structures of the school, citizenship education, nature clubs and so on. Within the educational project.

What about cultural institutions in the school's proximity? Does the school maintain partnerships?

Many, *Espaço Zero*, participates in practically everything we invite them to. And the Municipal Council of Tomar, which is very collaborative. As well as these ones, there's also the Polytechnic Institute of Tomar, the Centre for Photography Studies of Tomar.

So far we haven't received any "no". I think this is very much part of the way we communicate. It needs to make it understandable that the benefits are for both sides.

So, in this realm, what changed with PNA?

It has changed a lot. In fact, the PNA Manifest talks about the idea of "blurring the boundaries of the school", and this is done. Now the parish council itself comes to us, saying "we want to do this, can you work with us?" In two years we have achieved this.

Your cultural school project is impressive What do you think were the characteristics that led to such a complete PCE?
For example, I am here in this position because I got injured, because otherwise I would have five classes. It would not be possible to do the project we are doing if I had five classes. A teacher has at least one to three extra classes.

Templários School Clusters' PCE 2021-2022

It seems like your school shows the best possible scenario, but I am sure there are still problems. Like for example the tight curricular guidelines…

This is the contract that the Ministry of Education makes with the teachers, it says that you have to fulfil these curricular guidelines and take your students to the national exams

so that they can enter higher education. What are the teachers going to do? Not teach the curriculum and not prepare the students for exams?

The school is very old-fashioned, and aesthetic education at school is something that doesn't exist. Inside the classroom, teachers have a way of communicating that is not adapted to today's students. Students have, in their pocket, the ability to communicate with whoever they want without hassle and learn things in a 5-minute video. At the second Cultural Week we introduced the idea of making a tutorial through YouTube, it didn't happen… Maybe by the students' hand it will work. We are creating a students' office that will have a room in the school and a room outside the school where they will be integrated with other students, from other youth institutions. This could have a very big impact. But the teachers are not to blame, that was not the contract they made...

This seems to go back to the idea of an ageing profession, being a teacher is not attractive anymore…

The teachers of this country are one of the worst paid professions. We have the things on the size that we want. Somebody said, "we are the size of what we are able to see", and we will have an educational system the size that we can pay. It is necessary to have another career at school. If the people working at school were younger, we would be having subjects like artificial intelligence by now.

It will be very visible when the teachers start retiring, there will be a big gap…

It is going to be a very serious problem. The impact you have as a teacher is huge, and people don't see this. To end, we cannot be educating children for the 20th century, we have to prepare them for the 21st century. You enter a classroom, and everybody is seated thinking "when is this going to end?". Knowledge is dynamic. How are you going to teach entrepreneurship if you were never an entrepreneur? This is what we need now, we need to say to the students "what about we build this or that", we need to build things, that's what knowledge is for.

ANNEX H: Interview with Isabel Gameiro (IG)
13/9/2021

How does the RBE work?

The school libraries apply to be part of the network, the network is 20 years old. The fact that they are within the network, allows them to have a series of benefits and support. Normally, there is greater financial support for the installation of the library (material, equipment, documental funds, etc…), but the greatest advantage is the ability to belong to something that allows you to share knowledge and skills. The RBE works at a national level, and each school library can apply to belong. In our cluster we had 5 schools integrated in the network and this year we applied for one more.

What is your training?

I am a History teacher and a librarian-teacher (practices both).

Why did your school decided to enter the network?

I was a librarian-teacher before there was a school library network. I am almost 30 years old. I was one of the pioneer schools to apply for the school library network. We received a fabulous amount of money, we built a whole new library from scratch exactly because of the school library network. The biggest advantage, apart from the financial support, is all the logistical support, the training, the meetings. It allows us to share ideas and experiences with each other.

So the RBE libraries are more than libraries, they have an important cultural dynamization side…

Yes, many of the libraries are the "heart of the schools" they are the ones that really create dynamics. The support (from the library) goes far beyond reading and writing, it touches a lot on art and culture.

As regards cultural activities and events at the school, were they a regular practice before the network?

Yes, they were an existing practice. Many of the activities that are now part of PNA were things that we had been doing for years. For example, we have a very interesting dynamic with theatre, first with the school-theatre and then with the theatre course (vocational training at the school cluster), and it has always been in articulation with the library.

So the role of the library is crucial for these dynamics.

We usually make the articulation between all the parts, we often offer the space, sometimes not. Most of the activities pass through the dynamics of the school library. We are almost "public relations" within the school.

Regarding these, already usual, cultural dynamics, what changed with RBE?

It's more about the network. It is no longer such an isolated job. The librarian teacher starts a joint work, with all the other librarian teachers of a region. We have council coordinators who hold regular meetings with us. The work is much more collaborative, in the country or in a region (Alentejo).

What about cultural institutions in the school's proximity? Does the school maintain partnerships?

Yes, we always had. We have several institutions with a very close relationship with the school. Garcia de Resende Theatre is one of them, we regularly partner with them. Another is the Eugénio de Almeida Foundation. Then we have small organizations like Bruxa Theatre and *Imaginário*, a cultural institution. We also do activities with the association of retired teachers and the senior university; we do a lot of activities to connect younger and older persons.

Évora's municipal council is a great partner, as we don't have a municipal library (the public library is dependent on the Lisbon National Library). The council occupies some of this space.

Did this relationship change with RBE?

There has been no change, one thing has nothing to do with the other. The partners already existed before the network.

Is there an active articulation between the different plans/networks at this school?

With PNL it is almost innate, they are plans that complement each other, they have a very close dynamic with the RBE. Many of the proposals in the PNL are perfectly a part of our plan. For example, regarding the National Cinema Plan, it is already common practice for libraries to have a film cycle, in relation to books and music, for example. This is why it makes sense for the RBE to be associated with it.

And the library can provide the physical space for this to happen.

Yes, many times.

What leads this school to want to do this? To go beyond the curriculum and offer more to the students?

It depends much more on people than on networks and plans. We have a group of people who are very interested in the arts and culture in general. We are a school with a very humanistic spirit, and this spirit leads us to want to do more than the curriculum and the guidelines of the Ministry of Education. But this has always been the case, independently of networks and partners. What these networks and plans do is to, somehow, give a framework to what we already have the innate desire to do, and lead other people to want to participate and collaborate with us.

It is all about resilience. I spend time "flirting" with my colleagues to get them involved in activities. I spend the breaks in the teachers' room doing this…

Our job is to find out what is on the different networks or plans, and what is there, what is suitable for our audience? What can be good for these students? What can they like? Who are the teachers I can talk to motivate these students? What the PNA has brought to

our school is the ability to extend this set of initiatives beyond the school. The school has about 1900, and more than 1500 in almost 300 activities that we organized during the year, all together. This allowed us to conduct aggregating activities, it gave another framework to what was being done, and people feel almost "obliged" to participate.

ANNEX I: Interview with Maria Teresa Henriques (MTH)
13/9/2021

What is your training?

My background is in Philosophy, I have a master's degree in Artistic Education, with a specialization in Theatre, and a doctorate in Educational Sciences, about the theatre of the oppressed in the training of teachers, for an intersectional approach. I don't teach in the school at the moment, I am only coordinating the school's cultural project and other projects of mine.

So you have cultural projects outside the school realm?

Outside school I have a cultural association which is called improvisation and intervention theatre. It started in a secondary school and then became an association.

Why did your school decide to integrate PNA?

It was an initiative of mine, because I had always worked in arts at school, although I taught psychology and philosophy. I thought it was fundamental. I always had the theatre group, which I opened to all generations, it makes a huge difference.

As regards cultural activities and events at the school, were they a regular practice before the plan?

Yes, since pre-school. Secondary School is more difficult, there is not so much openness because of the exams and the impact they have, this must be changed.

But we already had many projects. That was one of the reasons why I thought that the school cluster should enter the PNA in the first year, because we have a huge artistic production from pre-school to the third cycle. All this in close collaboration with the municipality because we are the only cluster in São Brás de Alportel. It's a town and we are the only school cluster, so there is all the support. On the other hand, there was the difficulty of implementing the citizenship and development strategy (inserted in the

curriculum autonomy and flexibility), because there is no training for teachers (an obstacle that Maria Teresa thought could be overcome through PNA).

So, in this realm, what changed with PNA?

The pedagogical team of citizenship (the team of the National Strategy for Citizenship and Development), existed a little because it had to exist, and there was not exactly a connection with what was being done at school, so these themes were not taught with a connection to art. Today we are creating a transversal team. This is a slow process, because the way the school works, it is like "each one for his discipline and his project", it is difficult to create that network. This has already changed, there is more dialogue and there is a much greater openness on the part of the school board, which at first resisted.

Moreover, the meetings with the Consultative Committee are very important, there is already this relationship between the community and the school, and the school and the community. In fact, we always start from a problem or a desire (when creating the school's cultural plan) and one of our wishes was to bring parents closer to the school, and the fact that they are participating in this citizenship team is already a step. Furthermore, the representative of mothers and fathers is on the Consultative Committee of PNA.

In the end, we are articulating the projects better. People already know that when they create an artistic project, it is no longer their project, but a project of the school cluster. For example, we did a project focused on the National Road 2, it is a huge project in which all cycles are working on several aspects, it is a great change. So, there is a greater articulation, which was our idea, between colleagues, between artistic projects, between wider projects. The idea is to create this network so that it is understood that the arts are fundamental in the curricula, and that citizenship is also important in any of these projects, it is not something separate.

Is there an active articulation between the different plans/networks at this school?

With the School Libraries Network (RBE) yes, we are very interconnected with the library and the municipal library. They have always worked in partnership (the municipal

library and school library). The PNL is very closely articulated with the libraries, the PEEA has its coordinators, but we haven't managed to articulate them yet, but this year we will see how we can articulate them. We applied, this year, to enter PNC.

What about cultural institutions in the school's proximity? Does the school maintain partnerships?

We have a very good relationship with the local municipality, the arts conservatory (C'Artes) is a partner, the Costume Museum, we are going to do several things together. The museum "Zero" has already given training at the school, the Cultural and Recreational Association of Music of São Brás, which has a philharmonic band, we have a project at school called "The band goes to school" and there are many more.

Did this relationship change after joining PNA?

Yes, it has changed. Having PNA has made the institutions feel more recognised. They are in partnership with a school, but a school that is linked to a national plan. They are part of the advisory committee and feel more valued, and with more responsibility.

I observed that, part of your work as PNA's coordinator at this School Cluster is related with teacher training, not a usual choice when defining the PCE…

Yes, I started by doing that. People want to launch plans and programs, but we need to know about the training of teachers. What DL no. 54 and no. 55 (both regarding curricular autonomy and flexibility) said is that citizenship and the arts must be transversal to all projects, but teachers don't know how to approach this. So, I decided to create a training course accredited by the training center, it is a workshop for secondary school teachers, and it occurred before PNA. But it is a practical training, we walk barefoot on the ground and use movement. The training was a success, and then came the pandemic. Notwithstanding, teachers applied it a lot with the students. Something that is forgotten in education is the fun, the joy, having pleasure in teaching and the students having pleasure in learning. Moreover, body awareness is in the Profile of the Students Leaving Compulsory Education, simply knowing how to breathe is very important, knowing how to speak in public, and so on.

In the end, you are one teacher that mobilized a whole School Cluster…

Yes, the teachers and the school board! But for example, this workshop was very strategic, I was creating partnerships with my colleagues.

What is your training?

I teach Portuguese.

Why did your school decide to integrate PNA?

It was the teacher responsible for school projects. At the time, I wanted to make a partnership with the Cacém Theatre, and this teacher heard about it and asked me if I would go ahead with it. It was a teacher who had the initiative, in the end.

And why did you accept to coordinate the Plan? It is extra work, right?

In schools we have to have the non-teaching component, and I already have a large workload in the non-teaching component. Moreover, as I am very interested in art, more at the level of art history and museums, I thought it would be a great challenge. Also, because I already had a great collaboration with the school library.

As regards cultural activities and events at the school, were they a regular practice before the plan?

Not really, and I thought it was one of the weaknesses of this school. The school is very active in the school library and I collaborate a lot with the library and the PNL.

Did you notice any difference after joining PNA? Despite it being quite recent.

Not yet... It's still seen as library work, and one of the big challenges for next year is to really try to involve the arts more. The work that has been done has been more related to the library, nature, the beaches…

Do you think that to be seen as a "library work" is negative? The idea of PNA, in the end, is to articulate all the structures and programs of the school.

121

Well, we also have the obstacle 'parents', and in the case of the library, parents still see it as "related to school curriculum". Everything that goes outside of that curriculum is seen as potentially harmful for their children's academic performance, so the library gives a different view, it is more related to the school curriculum. For example, more and more National Exams of Portuguese (mandatory to conclude high school) appeal more to general culture than to the curriculum. So, parents are wrong, but how are we going to make them see this?

Moreover, we are talking about a poor area, where there is not much access to culture. It is an area where, generally, people leave their homes in the morning to go to Lisbon to work, by train, and come back at night. What they want is success for their children, and for them, success doesn't mean getting to know museums, going to exhibitions.

Our school is 10 minutes away from Sintra and we can see that students don't know about Sintra's heritage. They never went there.

Are you able to create partnerships with cultural institutions or with the municipal council?

We are trying to establish partnerships with institutions in the school's proximity and also with artists. We are doing a study of painters in the area. As regards the municipal council, there is very little contact.

Perhaps because Sintra is a town of a certain size, with several school clusters…

Yes, they are always short of funds. It is an obstacle. The town of Sintra has a great heritage and a large population. Moreover, our school is further away, not really in Sintra. Maybe that's also the reason. Then there is always the political obstacle, it depends a lot on who is in charge of the school.

ANNEX K: Interview with Sofia Oliveira (SO)
20/9/2021

What is your training? Do you work full-time for PEEA?

I am a Visual Education teacher.

In our case, we have half of our timetable at school, and half as regional ambassador. Because we are not only in one school, we are in several, we have to have some flexibility. We have 10 hours in our timetable allocated to the PEEA.

So you are divided into ambassadors?

Yes, we are divided into district ambassadors. My district is Santarém, but I have just received a school from the district of Leiria because it is closer. So, not only the district but also the ones that are closer.

What do you think encourages schools to adhere?

We have a very interesting formative offer, we work basically with the first cycle and pre-school, which is also one of the big differences we have from the PNA. And we work mainly on the curriculum, giving teachers tools to work in the areas of visual arts, theater, music and dance.

So the focus is on the younger students…

Yes, the idea is to inculcate a taste for the arts at an early age.

There are many activities where PNA and PEEA intersect, like the artistic residencies.

Yes, sometimes people confuse us, but we are different. PEEA works essentially with the curriculum, we are concerned with the contents that the teachers have to teach in class.

I think that the artistic residencies of PEEA work differently, they last only one week, when an artist is invited and works, for example, with a class on the contents of the curriculum through dance.

And you have an important teacher training aspect.

Yes, that is where we usually start, to give them a different perspective and how we can, through the arts, transmit the whole curriculum. The idea is to encourage teachers to use the arts for other subjects, for example teaching a math lesson through a painting. For the arts to stop being an activity just for the end of the work, just at the end of the year... it's trying to put the arts in the curriculum and at the service of the curriculum.

What about cultural institutions in the school's proximity. Does PEEA work in partnerships?

Yes, we have several partners, just today I entered into a partnership that includes the Municipal Council of Tomar.

Does PEEA articulate with other plans and programs?

I understand the PNA as an "umbrella", each stick of this umbrella will be one of these projects. All of them together then form the school cultural plan. I think they can articulate with each other.

ANNEX L: Interview with Isabel Araújo (IA)
12/10/2021

What is your training?

I teach Visual Arts.

Why did your school decide to integrate PNC?

The main reason was because the school has a relationship with the Barcelos Film Club, which was initiated by teachers from our school. I was part of the board in 2011-2012 then became president, and so we joined the National Cinema Plan in 2014 by the will of some people there at school and with the film club and decided to move forward. It is very difficult to do this without an associated film club.

As regards cultural activities and events at the school, were they a regular practice before the plan?

Yes, always. Our school has always been considered an arts-oriented school. We always have an art show where some students exhibit their work, but already at the time, when I was a student, it was already a very arts-oriented school.

Did something change?

The students really like it, and now the teachers don't even need to contact me, they do things on their own.

Barcelos has a very interesting cultural scene, namely in music. Do you think schools end up capturing that atmosphere? Does the surrounding environment influence them?

In other schools I have no idea, but in ours we do a lot, but it is because of us. These are things that happen, but people must be a bit curious, and don't expect things to stay indoors, in a classroom, or on paper.

Schools sometimes have a lot of difficulty in knowing how to do it. For example, we have three secondary schools near us, and one of them contacted me because it wanted to go ahead with the National Cinema Plan, and their first experimental year was very difficult. I ended up having two schools instead of one… Because in terms of timetable it's the same, we don't have allocated hours, in our schedule, for PNC. In other words, we don't have extra time, we don't earn more, it's self-motivation.

So, it usually comes from the teachers, and our direction is also receptive, trusting. But in financial terms, it is very difficult. If it weren't for the film club, I think 75% of things wouldn't happen…and not every city has a film club so I don't know how it is accomplished.

Does the local municipality support in any way?

We have a good relationship with the town hall, but our activities are seen as part of the film club.

There is an interesting situation in Famalicão, which is a town nearby. The town council itself adhered to all these plans and then encouraged the schools to take part. Some may criticize and say that they control the activities and so on...

What about cultural institutions in the school's proximity? Do you work in partnership?

We entered this school year in the National Arts Plan, and because of the advisory board we really have to create partnerships. But we ended up having individual partnerships, each teacher has their own partnerships.

How does the connection with the film club work?

The film club often organizes events through the municipality. For example, they may show a film that is of a more educational nature, and they may even decide to bring an actor here. It helps a lot.

For example, we celebrated World Cinema Day, and in this commemoration, we suggested that a former student, who is now a film director, do something with us. She made a compilation of 5 short films, and we did three days of long short films with the directors present. And as the film club already had this "package" paid for, it happened, and we called other schools. Then, for example, if we want a film that we can't get, we go to the film club. While the PNL and the RBE have funding (to acquire books for the libraries), the National Cinema Plan does not, so it must be with these partnerships.

The PNC now provides an online platform with the films, right?

Yes, it's different now. You can ask to join that platform and show in class. But the films that are in the plan are always more limited... If we start in 5th, we get to 12th and we have to be showing other things, what is on the lists is very limited...

The list of recommended films is public, it is available to everyone, whether they are part of the PNC or not. So what is the difference between being part of PNC or not?

I think it's the way we see cinema. We are not going to show commercial films. They have to know how to see other things. This kind of approach has to be explained.

That's where the pedagogical dossiers are relevant…

Yes, this is very important. Teachers don't have time to do everything, to do questionnaires, film analysis sheets. In a 90-minute class you either watch the film or do the analysis, it's not enough. We want the knowledge to be articulated but nobody does that...

The film visualization will be included in the normal school timetable, in lessons of subjects in the curriculum. Or is it something separate?

In our case we started with the beginning of the cycle, 5th, 7th and 10th. In the first year we accepted only one or two classes per year and then we expanded it.

It is very easy to work with the pre-school. I coordinate with the pre-school teachers and the libraries, we choose the films, they show them and then we work on the films. In the 2nd and 3rd cycles, each class has a teacher who is responsible for the class and who normally makes himself available and says that he wants to start working with the PNC in that class. But this, frankly, has been losing a little strength. People are unmotivated. What's more, I'm 47 at the moment and I'm one of the youngest in the school...

You mentioned the school library. Does it have a big importance regarding the cultural dynamics of the school?

Yes, without a doubt, all libraries have a very important role. Their role is to develop literacy, filmmaking as well. The activities are very much centered around that. The libraries in the network have a number of objectives to fulfil, in terms of activities, so it's very much centered around that as well.