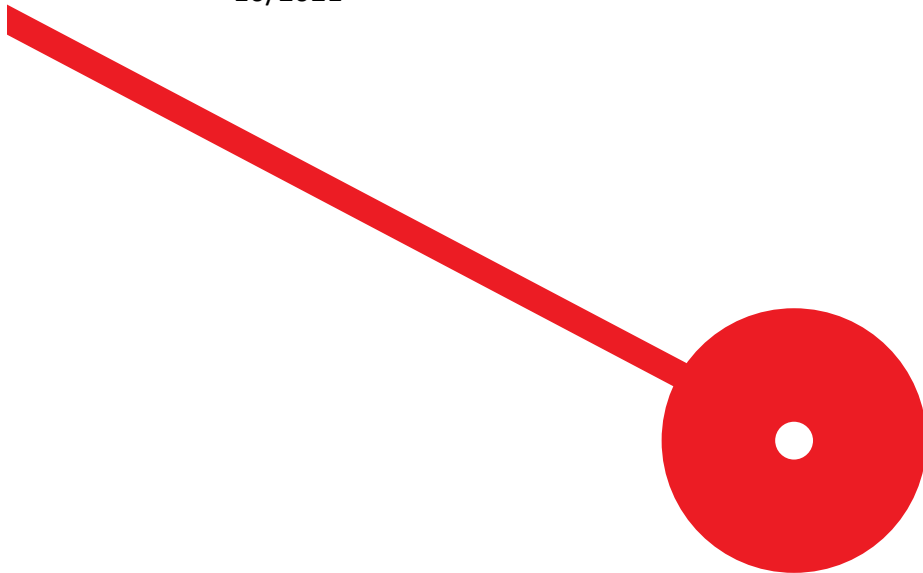




# The sociocultural impact of creative industries on local communities: a case study of The Santo Tirso International Museum of Contemporary Sculpture

Rafaela Duarte Santos

10/2021





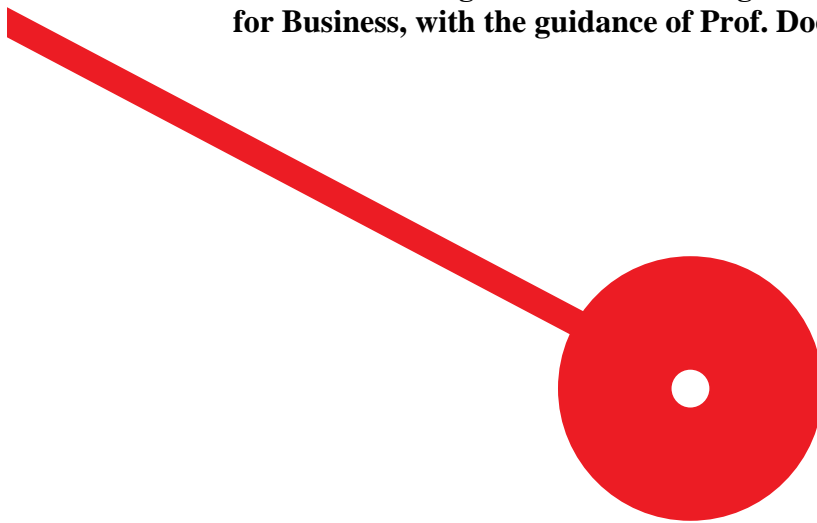
# The sociocultural impact of creative industries on local communities: a case study of The Santo Tirso International Museum of Contemporary Sculpture

Rafaela Duarte Santos

**Internship Report**

**Presented to Instituto Superior de Contabilidade e Administração do Porto for the grade of master's degree in Intercultural Studies for Business, with the guidance of Prof. Doctor Carina Cerqueira.**

*Final Version*



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To my friends, who always have a place in my heart. Thank you Diana and Raquel for being by my side since we were little kids. For supporting me all these years. No matter what path we choose in life, every time we are together, it's like we are 13 years old again. Thank you Banessa, Fatinha, Lena and Sara. ISCAP brought you to me and I do not intend to let you leave. Together in our late brunches, our trips to IKEA and our money-tight retires, it will never get boring. Thank you Filipa, Guida and Carlos for accompanying me in this journey. I never thought I would make friends in a master's course but here we are, Bando dos Quatro. Through thick and thin. Here for more great and chaotic times together at Guida's place. Or any other place, really.

And lastly, I would like to thank all the playlists of Korean RnB and Classical Music, Ghibli Studios and Marvel Soundtracks for helping me calm my anxious mind so I could concentrate on writing my thesis.

## **Abstract**

This thesis incorporates the curricular internship of the master's degree in Intercultural Studies for Business, from Porto Accounting and Business School.

Today's globalized world has changed the perception of reality, influencing the role of creative industries in the business sphere. Art and culture have always been important to humankind - however, their relationship with the communities and their role as being drivers of social and economic development has only been esteemed more recently.

The value of cultural tourism is connected to its proficiency of preserving and displaying a city's heritage and culture. Museums play a very important role, by simultaneously doing so and enhancing the economy that bases itself on the development of creativity. The social responsibilities of museums go from advocating human rights to supporting sustainable growth. Fighting issues related to inequalities and promoting sustainability while recognizing the natural and cultural heritage of our societies.

Whilst the developed countries have a positive response to this growth, benefiting from cultural clusters in urban areas, the lack of accessibility to technology brings disadvantage to poorer regions. These agglomerations attract human, financial, and cultural resources, having a huge impact on the increase of employment in culture.

The contribution of culture to the development of a city goes through how it connects to its community. Either individually or collectively, museums play a significant role in social and cultural growth. From personal learning, encouraging self-discovery to social interaction and engagement, enhancing the creation of social networks.

The purpose of this thesis is to present and analyse my internship at the Santo Tirso International Museum of Contemporary Sculpture. Whilst in a Covid-19 pandemic panorama, the internship was partially done at home and partially done in-site, resulting in a thesis that presents a research part and a practical part.

**Keywords:** Culture, art, museums, local tourism, social development.

## **Resumo**

Esta tese incorpora o estágio curricular do mestrado em Estudos Interculturais para Negócios, do Instituto Superior de Contabilidade e Administração do Porto.

O mundo globalizado de hoje em dia transformou a percepção da realidade, influenciando o papel das indústrias culturais e criativas na esfera empresarial. Arte e cultura sempre foram importantes para a humanidade - no entanto, a sua relação com as comunidades e a sua função como impulsores do desenvolvimento social e económico só tem sido valorizado mais recentemente.

O valor do turismo cultural está relacionado com a proficiência do mesmo em preservar e patentear o património e a cultura de uma cidade. Os museus desempenham um papel muito importante nessa função, enquanto simultaneamente potenciam a economia que se baseia no desenvolvimento da criatividade. A responsabilidade social dos museus apoia a defesa dos direitos humanos e o crescimento sustentável. Lutar contra desigualdades e promover a sustentabilidade, reconhecendo o património natural e cultural das nossas sociedades.

Embora os países desenvolvidos respondam positivamente a este crescimento, beneficiando de clusters culturais em áreas urbanas, a falta de acesso à tecnologia é uma desvantagem para as regiões mais pobres. Estas aglomerações atraem recursos humanos, financeiros e culturais, tendo um grande impacto no aumento do emprego na cultura.

A cultura contribui para o desenvolvimento de uma cidade através da forma como ela se conecta à sua comunidade. Tanto individualmente como coletivamente, os museus desempenham um papel significativo no crescimento social e cultural. Desde aprendizagem pessoal, estimulando a autodescoberta, à interação e ao envolvimento social, favorecendo a criação de redes sociais.

O objetivo desta tese é apresentar e analisar o meu estágio no Museu Internacional de Escultura Contemporânea de Santo Tirso. No panorama de pandemia Covid-19, o estágio foi parcialmente feito em casa e parcialmente feito na instituição, o que resultou em uma tese que apresenta uma parte de pesquisa e uma parte prática.

**Palavras-chave:** Cultura, arte, museus, turismo local, desenvolvimento social.

## **List of Abbreviations**

CMST: Santo Tirso Municipal Council

ICOM: International Council of Museums

INE: National Institute of Statistics

MIEC: Santo Tirso International Museum of Contemporary Sculpture

MIECST: Santo Tirso International Museum of Contemporary Sculpture

MMAP: Abade Pedrosa Municipal Museum

UNCTAD: United Nations Conference on Trade and Development

UNESCO: United Nations Educational, Scientific and Cultural Organization

UNTWO: United Nations World Tourism Organization

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## Chapter I. Introduction

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This thesis incorporates the curricular internship of the master's degree in Intercultural Studies for Business, from Porto Accounting and Business School. The internship was carried out at the Santo Tirso International Museum of Contemporary Sculpture, starting on the 1<sup>st</sup> of March and ending on the 21<sup>st</sup> of May.

The impossibility of having an in-site experience at the beginning of the internship, due to the Covid-19 pandemic situation, resulted in having an at-home experience as well. This period of my internship allowed me to learn about the community of Santo Tirso and the museum. The research about the municipality beforehand allowed me to enrich my knowledge about the social life and cultural offer of the city. The research about the museum, on the other hand, allowed me to learn about the museum's history, its vision and its structure. Later, when the museums were able to reopen again for the public, after the alleviation of the pandemic response measures, I was able to experience the at-site internship. There, I was able to participate in the development of an artistic project called "Percurso Remémoro" created by the artist Maria Beatitude and in the preparation of the 5<sup>th</sup> anniversary event of the museum.

This thesis is divided into five chapters. This division allows a better clarification of ideas, developed in a logical order. The concepts presented carry out as an outline to the following analysis of my internship in the Santo Tirso International Museum of Contemporary Sculpture. It starts with the introduction chapter, which was written to familiarise with the content of the later chapters, as well as to give background information regarding the purpose of this thesis.

The second chapter is nominated as theoretical framework, approaching essential concepts, such as cultural and creative industries. It also considers the social responsibility of museums in the cultural tourism panorama, not forgetting how impactful social projects are to the cultural economy and the market, having a significant impact on the employment rates. The theoretical framework chapter ends with the analysis of how culture, and then more specifically museums, contributes to a city's development, both collective and individual, in social and cultural spheres.

The third chapter seeks to analyse the context of my case study- the city where I carried out my internship, in Santo Tirso, and the exact place, in the Santo Tirso International Museum of Contemporary Sculpture. The study I did about the Santo Tirso community considers the background information of the city and its population. The data about the quality of life and social inclusion, alongside information about its culture, nature, and urbanism, is essential to understand further how MIEC integrates within its surroundings. Thereafter, it turns to fully unveil the Santo Tirso International Museum of Contemporary Sculpture. How it integrates its surroundings and connects to the neighbour museum- MMAP- and its characterization inside and outside. Their vision and how it is connected to the community through programs, tours, publications, and merchandising- not forgetting to analyse how the pandemic impacted its visits. This chapter was done while in the at-home part of my internship, resulting from research about the Santo Tirso community and Santo Tirso International Museum of Contemporary Sculpture.

The fourth chapter is to present and analyse my at-site internship at the Santo Tirso International Museum of Contemporary Sculpture, including the adversities and challenges faced due to Covid-19. The division between the at-home part and the at-site part of my internship and how they both contributed to the writing of this thesis. This chapter also includes the daily tasks I performed when I was in person at the museum and how they helped me understand how a proactive museum works. Moreover, the participation in the development of an artistic project, alongside the artist and some museum employees. Lastly, how the artist's ideas turned into real art pieces inside the museum, including a description of the "Percurso Remémoro" exhibition and a brief description of MIEC's 5<sup>th</sup> anniversary event.

The last chapter is the conclusion, wrapping up my thesis. The reflection on the main concepts, considering the key points of the case study presented. It comes to an end with the elucidation of how my internship and thesis contributed fundamentally to the conclusion of my master's in Intercultural Studies for Business and to my future expectations.

When deciding between doing an internship report, dissertation or project, I opted for the internship alternative, self-evidently for the reason that it promises a unique experience in a workplace environment. The opportunity to learn and develop skills from other professionals, while putting into practice the knowledge I have been acquiring over the years, both in the Intercultural Studies for Business master's degree and previous education.

Whereas my education followed a business-related path, my fondness for art never went away. I sought to integrate my passion for art in this chance, so I was able to enjoy every bit of it - after all, I was taught that if I wanted to do something right, first, I had to enjoy doing it. Museums are places that have always fascinated me. Since I was younger, they seemed to be places where the time stopped, and I could focus on my thoughts. That is the reason why I chose the Santo Tirso International Museum of Contemporary Sculpture - a museum is a place where business connects with art and emotion. Besides, the social impact they can have in the community is an interesting perspective to analyse, as I believe a business must always have a social awakening to be worthy of mention.

Considering the academic sphere, this thesis intends to reflect on how creativity and innovation influences social and cultural development of a community, using museums as the business case. The case study about the Santo Tirso International Museum of Contemporary Sculpture is used as an example to analyse how museums work daily and how their exhibitions and events attempt to connect with their community and their emotions.

## **Chapter II. Theoretical Framework**

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### **2.1- Cultural and Creative Industries**

In 1948, the first definition of the cultural industry was created by Theodor Adorno and Max Horkheimer, two German critical theorists. According to them, the simplest definition of cultural industry consisted of “the creation, industrial reproduction and mass distribution of cultural works” (UNESCO, n.d.). Even though they were the ones to introduce the term, it was presented with a critical purpose. Initially, they intended to criticize the “mass culture” and the standardization of all means of production. Time is located in a period when the massification of cultural products and contents was developing through new technology; the negative influences were the main concerns, seen as something degrading the culture itself. However, what started as a critique, later developed into a term far related to its original meaning, creating a link between culture and industry. (Primorac, J., 2005)

The shift toward the plural- “cultural industries”- was led by Bernard Miège, a French theorist, who accepted the complexity of the term. The change in terminology, by the end of the century, was triggered by the new technology of that time, such as the introduction of television to every house and the development of broadcasting. As a consequence of the rapid globalization and the abundance of cultural production in the 1990s, the cultural industries started to include software production, advertising, and other related activities due to the high expansion of technology, the internet, and, consequently, digitalization. The broader term, now defined as “creative and cultural industries” was introduced due to the need for support in the creation of products and services. (Moore, I., 2014) The change of communication significantly helped the creation of small businesses and the development of the ones that already existed. The need to make cultural products and services reach wider audiences grew stronger and stronger by the end of the 20<sup>th</sup> century. Around the world, complex production processes and large-scale distribution were revolutionized to reach global markets. (UNESCO, n.d.)

The notion of culture as a fast-consumption product has increased significantly over the last few years. Globalisation has helped to increase the market route for cultural products and services. It has affected the way people create, consume, and enjoy. The basic concept of “Popular culture” consists of the ideas, beliefs, and behaviours in a given culture. Throughout the 21<sup>st</sup> century, the growth of the association of popular culture to “mass culture” has increased. Nowadays, it mainly represents the mainstream and has the reputation of being superficial and consumerist, developed further under the influence of social media. This industrialized way of seeing culture has grown due to globalization, where industries

can use the new technologies to create profit and contribute to the economic sector. (Sarmiento, C., n.d.)

Another concern related to the cultural and creative industries was related to the term itself. It became difficult to discuss its terminology, as; theoretically, the definition of “creative industries” is a broader term than “cultural industries”: “Cultural industries make up a subset of the creative industries; while the even broader cluster of copyright industries consist of both creative industries and distribution-based industries” (UNCTAD, 2004)

This broader expansion of the term was perceived as a challenge, as it implied the inclusion of technological sectors, such as multimedia and software. The obstacles faced started with the lack of accessibility. The access to new technologies and, consequently, cultural and creative content, was held back. The expansion of the digitalization era significantly boosted the development and involvement of the industries, even though it is still heavily concentrated in the richer countries, intensifying the lack of accessibility in the poorer and underdeveloped regions. (Primorac, J., 2005)

“While the economic and employment-generating potential of these industries is vast and many developing and transition countries have great potential in this area, most are still marginal players, despite their rich cultural heritage and inexhaustible pool of talent. That position reflects a combination of domestic policy weaknesses and global systemic biases” (UNCTAD, 2004)

Whilst the perception of creative and cultural industries seems very clear, the designations of creative and cultural industries may vary from country to country, based on national legislation and intellectual property protection. A large amount of the profit of these industries is based on the profit they make from the copyright. Copyrights industries and intellectual property rights always walked alongside to guarantee the liability of the products and services provided. (UNESCO, n.d.)

As it is, there are several issues connected to this. The imbalance of negotiation is a current issue of contemporary times, still needed to be taken care of. As a high-risk industry, the value of goods and services are always changing at a rapid speed, affected by globalization. The unequal distribution of resources leads to unequal global development, evident in the lack of access to new technologies in certain world regions. The deficiency in controlling the inadequate copyright regulations diminishes the access to cultural products and services. The complexity of this matter is an ongoing debate. The global markets have

not yet found a reliable solution, never forgetting the rights over intellectual property are the most difficult and intricate to solve. (Primorac, J., 2005)

Drivers of demographic, economic, and political development, the importance of the cultural and creative industries is clear, particularly in the developed regions. Either in the past or the present, the goods and services based on cultural, artistic, or heritage nature rely on the production or reproduction, the promotion, and distribution or commercialization of these. The output of human creativity must go through a process to be consumed by the society, giving credit to the other related activities which help the cultural domains connect with its consumers. (UNESCO, n.d.)

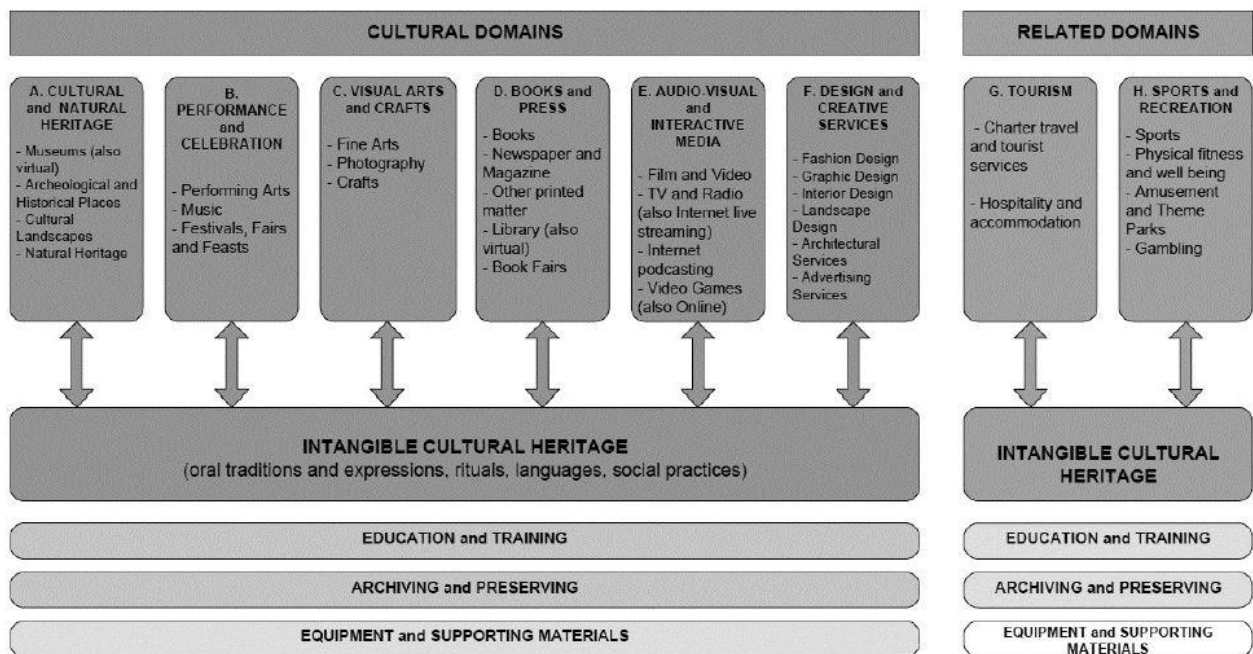


Figure 1: Framework for cultural statistics domains (UNESCO, n.d.)

In the cultural and creative industries, the sectors are divided into non-industrial and industrial. By producing goods and services meant to be consumed at the site, such as festivals, art fairs, or exhibitions, these non-reproducible services are part of the non-industrial sectors. In these, the art field is highly represented through visual arts, such as painting, sculpture, craft, and photography, usually appreciated in museums and cultural sites. Likewise, performing arts, including opera, orchestra, theatre, dance, and circus are also embodied for the delight of the public, in concerts, festivals, fairs, feasts, and any other cultural events. The tangible heritage of a community is also symbolized through cultural and archaeological sites, libraries, achieves, and occasionally in museums. Cultural

landscapes and natural heritage fall into this category as well. The intangible heritage, on the other hand, is portrayed through oral traditions and expressions, languages, and social practices.

On the other hand, the products and services of the industrial sectors are aimed at mass reproduction and distribution, including audio-visuals such as books, films, music albums, videogames, and multimedia. These incorporate cinema, gaming, broadcasting, music, book, and press publishing. Focusing on the creative sector, creativity is the input for the production of goods and the organization of various activities. Fashion, interior, and product design, alongside architecture and advertising, are part of the industries where cultural resources are used as a source of innovation. Therefore, they might not be recognized as such at first glance. As an example, architecture is closer to being associated with construction, also being part of the art field.

Regarding the related domains, there are two which are not direct cultural products or services. Firstly, tourism is considered a very important factor, including hospitality and accommodation. The promotion of local tourism has a positive impact on the cultural offer of a city, and vice-versa. Likewise, sports and physical well-being are also part of the offer, including amusement and theme parks and camping to the list of the visitors. To attract tourists and bringing the spotlight to the cultural offer, it is highly recommended to aim for the comfort and well-being of the visitors.

All these sectors include products and services based on cultural and artistic expressions, either in the stages of production, distribution, commercialization, or preservation. As a slow process, the final products are only possible due to the education and training of the artists, the managers, and the assistants. The archiving and preserving of the products and the services is also vital, only possible due to the specialists and the quality of the equipment and supporting materials. From creative transforming mechanisms, such as manufacturing companies and art studies to creative distribution mechanisms, such as theatres, galleries, and cinemas, the output of creative products is only possible with the cooperation of all professionals. (Sarmiento, C, n.d.)

### **2.1.1- Museums: their position in the cultural tourism**

According to UNTWO, the definition of cultural tourism is based on:

“A type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience, and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products related to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, and the living cultures with their lifestyles, value systems, beliefs, and traditions.” (UNTWO, 2007)

The bond between culture and tourism has grown stronger and stronger over the last few years. The role of cultural and creative industries has enhanced innovation as a means to promote sustainable development around the globe. Cultural tourism is highly popular these days since the experience of traveling to a different country to come into contact with different cultures is wide-spreading as a new form of gaining wisdom and insight; new rituals, gastronomies, garments, and social interactions. Learning about it through books and the internet is no longer enough. The face-to-face experience allows to develop empathy and compassion towards those who live a different lifestyle than us. With cultural tourism, it is possible to stimulate understanding through dialogue in an intercultural communication space. (UNTWO, n.d.)

However, the visitors are not the only ones benefiting from this interaction. Healthy encounters, where both sides are aware of their value, also create new opportunities for the local communities. The creation of employment in the tourism field brings the opportunity to hire local people, allowing the circulation of wealth in the local community. Consequently, it boosts the local economy significantly and alleviates local poverty. Moreover, the experience of having people from the outside visiting their land brings a sense of pride among the local communities. The self-appreciation by having their culture recognized and appreciated avoids the decay of culture. (UNTWO, n.d.)

So, cultural tourism has the purpose to preserve and enhance cultural heritage, since it supports the genuine appreciation and respect of both parties: the enjoyment and learning of the visitors and the survival of the values and traditions of the locals. (UNTWO, n.d.) The respect towards the culture is guided by policies, which ensures the safety and smoothness of each visit to any cultural and historical sites.

“Tourism policies and activities should be conducted with respect for the artistic, archaeological and cultural heritage, which they should protect and pass on to future generations; particular care should be devoted to preserving monuments, worship sites, archaeological and historic sites as well as upgrading museums which must be widely open and accessible to tourism visits.” (UNTWO, 2007)

The creative economy straddles together arts, business, and technology. Many stakeholders are involved, including cultural institutions, such as museums. As a growing part of local tourism, museums compel yearly thousands of visitors to travel to worldwide destinations to live through cultural heritage. The promotion of culture over the last few decades has had a significant impact on museums. Nowadays, there are 55 thousand museums around the world, comparing to 22 thousand that existed in 1975. In Portugal, there are currently over 700 museums. (UNESCO, n.d.)

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM, 2007)

Fundamentally, museums play an important role in boosting the creative economy. With the purpose to serve society, their proactivity is affected by the way they address current social issues, such as inequalities and exclusion. By working on accessibility and fighting for the well-being of all, museums are proactively contributing to a more inclusive society. (ICOM, n.d.) Social inclusion is a long-term process that consists of improving the quality of life of each individual, ensuring that those disadvantaged have the same opportunities to integrate into a proactive society. Either due to dimensions of age, gender identity, sexual orientation, ethnicity, disability, or any other factors, the most marginalized suffer from discrimination and stigmatization. These are the cause of lack of security, dignity, and opportunities for a better life. (World Bank, n.d.)

The social responsibilities of museums include fighting these issues. In a world that is in constant transformation, the challenges of the global economy require sustainable growth. Supporting human rights and creating an atmosphere keen to problem-solving dialogues generate growth and self-reflection. Adapting to climate changes, taking into consideration the limited natural resources, is part of the sustainable responsibilities of every cultural institution. The past and the present challenges are seen as opportunities to create a better future, with a little help from technology. (ICOM, n.d.)

Among diverse communities, museums aim at promoting sustainability and creativity while recognizing the natural and cultural heritage of our societies. The contribution to the well-being of the planet and future generations goes through working side by side with the

communities and supporting research and knowledge in the social, economic, and environmental fields. (ICOM, n.d.)

### **2.1.2- Cultural economy: the value of social projects**

“Economic systems where value is based on imaginative qualities rather than the traditional resources of land, labour, and capital. Compared to creative industries, which are limited to specific sectors, the term is used to describe creativity throughout a whole economy” (John Howkins, n.d.)

In its most straightforward definition, the concept of “cultural economy” is associated to the act of creating business through creativity and innovation. The economic activities related to the production of tangible and intangible goods and services are set on creative content and with the purpose to reach market objectives. John Howkins is a British author and speaker on Creative Industries, focusing his research on the development of the economic sectors through creative and innovative approaches. In 2001, he explained in his book *The Creative Economy* that advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, research and development, software, toys and games, television, and radio, and videogames are all included in the growth of the creative economy. (Creative Vitality, n.d.)

Richard-Florida, an American writer and journalist, developed the concept in 2002 with the publishing of his book *The Rise of the Creative Class and How It's Transforming Work, Leisure an Everyday Life*. The broader investigation presented by Florida included all the occupations in the creative field, including white-collar workers, scientists, and salespeople, for example. He defends that all these people are present in the activities, contributing to the development of the same. (Creative Vitality, n.d.)

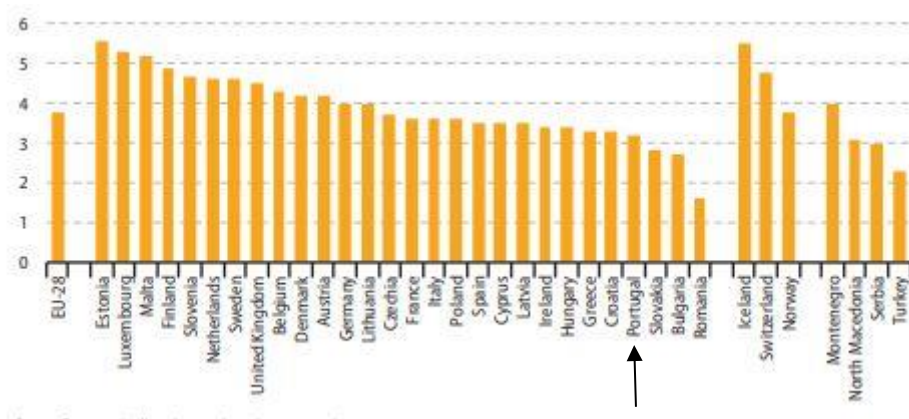
Geographically speaking, the linkage of cultural industries to urban areas of developed world regions is very strong, but not exclusive. The agglomeration of these creates the so-called clusters, mainly focused on developed cities, where the offer of cultural resources is comparably more recognized than in rural areas. Attracting creative talent and businesses is a complex process that involves financial and human resources, committing to the community and to the belief it will generate into intellectual and business success. (Creative Vitality, n.d.)

The creative economy is everywhere, from education and work to leisure and entertainment, focusing on aesthetic, ethnic, and cultural diversity. It is an intertemporal concept, taking into consideration the traditions, the present technologies, and the future vision.

### 2.1.2.1- Employment in culture

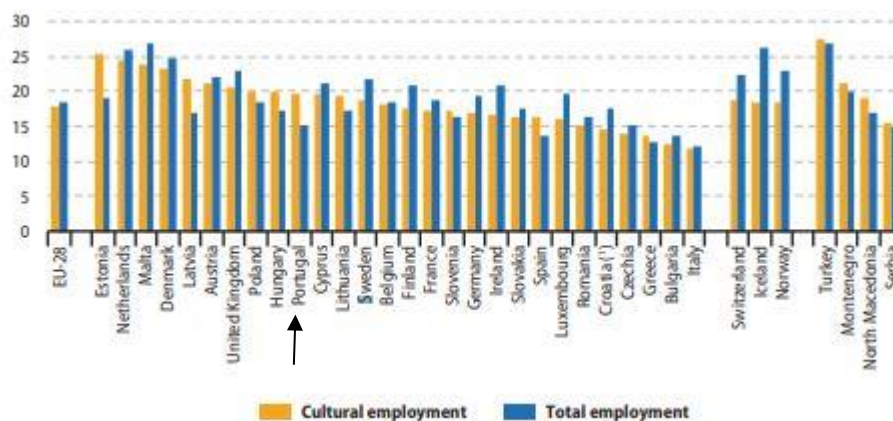
The stereotypes of people working in creative and cultural industries are far accurate from reality. These sectors are often perceived as non-related economic activity; - as if economy and culture are two fields that have nothing in common. However, the occupations in creative and cultural industries often require high qualifications, considering that, beyond the artistic talents, management and technical skills are also necessary. (Sarmiento, C., n.d.) Culture contributes significantly to youth employment, as the most looked out for is quick-thinking and innovative individuals. The diverse backgrounds allow them to participate actively and contribute with their own experiences to their careers. In these sectors, it is typical to see small businesses or independent and self-employed people. The unpredictability is highly present, as the world is constantly evolving. The market is developing into more and more project-led businesses, requiring readiness for flexible positions and mobility when needed. (Sarmiento, C., n.d.)

In 2018, there were 8.7 million people in the European Union working in culture-related jobs, representing 3,8% of the total number of people working in the European Union. In Portugal, the statistics did not fall much behind, with the percentage of 3.2%, as can be perceived in the graphic below.



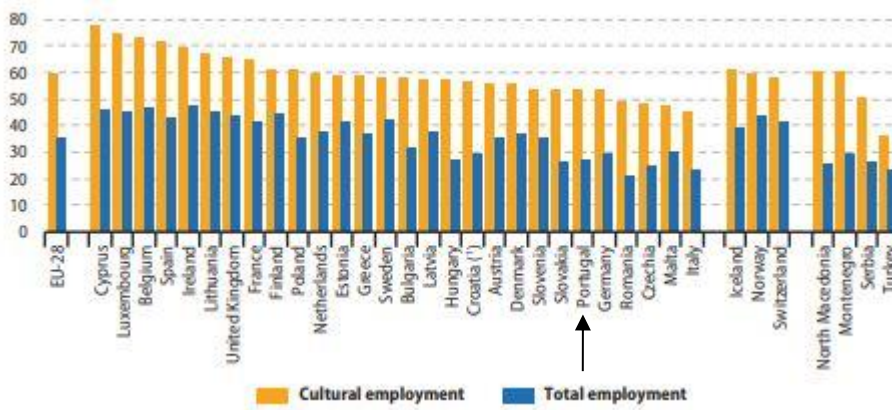
Graphic 1: Culture Employment, 2018 (% of total employment). (Eurostat, 2019)

Across the European Union, young people have stood out in the cultural areas in 2018. Aged between 15 and 29 years old, there were 1.6 million people employed in cultural fields, representing 17.9% of the total cultural working force. Comparably, in the whole economy, the share of young people in the workforce represented 18,4% of total employment. In Portugal, young people represent a higher percentage than the data stated for European Union, closer to 20%.



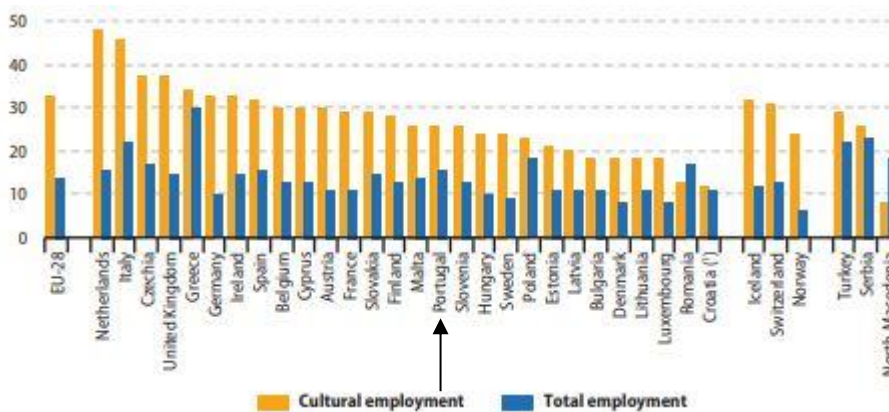
Graphic 2: Share of young people aged 15-29 years in cultural employment and in total employment, 2018. (Eurostat, 2019)

Regarding the qualifications, it is noticeable the presence of a high level of education in the sector. The cultural workforce consists of 59% of people with a tertiary level of educational attainment, considerably higher than the average recorded in the general economy, with only 35% of the workforce with a tertiary level of educational attainment. In Portugal, the percentages are a little lower than the average of the European Union. However, the same phenomenon also occurs, being evident the presence of high education levels in the cultural sector.



Graphic 3: Share of people with a tertiary level of educational attainment in cultural employment and in total employment, 2018. (Eurostat, 2019)

Another relevant topic included in the Eurostat statistics regarding cultural employment is self-employment. For example, painters, writers, or musicians. In the European Union, around 33% of the cultural workforce was self-employed, comparing to only 14% of the total workforce in 2018. In Portugal, the percentage of self-employed in total employment is higher than the average of the European Union. Alternatively, in cultural employment, the percentage of Portugal falls a little behind the average of the European Union. However, as in the majority of the countries in the European Union, the prevalence of self-employment in the cultural sector is clear.



Graphic 4: Share of the self-employed in cultural employment and in total employment, 2018. (Eurostat, 2019)

In the cultural sector, the importance of young people, high education, and self-employment is evident. As analysed by Eurostat, in the European Union, the quick-witted minds of young people have a significant role in the development of the cultural sectors.

More often than not, youth is associated with innovation and change. The education levels are equally important. Even though cultural activities are often perceived as somewhat frivolous activities, the abundance of proof that the tertiary level of educational attainment is the most common in the cultural sector is clear. The cultural economy is benefitted by high levels of education, attracting more prospects and relevance in the market. Growing into a more and more independent sector, the Eurostat statistics confirmed with the high percentages of self-employment. In the European Union, and likewise in Portugal, they seek to adapt the creative industries and its professionals to the constantly evolving market.

### **2.1.2.2- The value of social projects**

Cultural resources are everywhere. Everyday life is filled with opportunities to appreciate art. Strolling down the city or sitting in a park are cultural resources. Establishing connections with the community through social projects is a way to develop cultural integration. Critical thinking, personal development, cooperation, and the value of diversity are being cultivated. The responsibility of transforming culture into a business plan takes the concept of innovation into a new perspective, materializing it and making money out of it.

In microeconomic, something is valuable taking into consideration the utility of it or how it can impact the welfare of a human being. There are two ways, the primary and the secondary benefits. The primary is based on how something impacts directly, such as educational benefits, from visiting a museum or reading a book. Meanwhile, the secondary benefits are something more broadly felt, society-wide. In this case, the social inclusion impact can be an example. (Sarmiento, C., n.d.)

The ability to have such power is linked to the relation between economic gains and its impact on the exposure of social matters. That is, the stronger the impact of creative and cultural industries on the economic activity of a community, the stronger the capacity of those same industries to grow and participate in the social development of that same area.

Nowadays, the economic impact has a significant role in bringing together people from diverse backgrounds to work on something they have in common: establishing networks to gain financial benefits. Interpreting these networks as opportunities to improve the quality of life of a community might have a positive impact on social development. If these purposes meet a more humanitarian framework, it might influence social matters. The development

of a community through culture is done through little steps: social cohesion and civic engagement, which leads to healthy integrations of people from diverse backgrounds.

## **2.2- The contribution of culture to the development of a city**

Culture plays an influential role in the process of urban regeneration. Creativity and innovation are used to increase regional and local development, approaching architectural, urban art, and community-oriented solutions. The economic, social, environmental, and psychological contributions are responsible for the rebranding of a community. (Moore, I. 2004)

According to Charles Landry, in his work *Creative City: A Toolkit*: culture needs to be perceived as a source of wealth. The legitimization of the use of creativity and innovation within the public domain is essential to develop the concept- and therefore succeed. Further, Richard Florida expands this idea, linking the social and economic dynamism of a region to the presence of creative professionals, going from painters, writers, designers, and musicians to scientists, engineers, and lawyers. As long as the best equipment and infrastructure are being invested in, the creative professionals will be attracted and, consequently, develop a new economic cycle based on the three T's- technology, talent, and territory. The new technologies combined with the talent of creative professionals are the key instruments to connect to the urban surroundings and its infrastructures. (Moore, I., 2004)

The local government has a significant part when cultivating culture as part of the development of a city. The pressure of dealing with rapid social changes leads to the need to reach for new impactful solutions. Jenson, a Canadian political scientist who also focuses on social movements and diversity, believes cultural institutions are very important in building social cohesion and reducing social exclusion. This happens due to their ability to connect to people- establishing social networks. Chris Smith, who was the British Labour Minister for Culture, Media and Sport in 1997, supported a more interventionist role for cultural industries- as agents of social change in the community, they improve the quality of people's lives through outreaching activities and, therefore, improving social inclusion. (Scott, C.,2006).

In 2004, Jowell, who was elected the British Secretary of State for Culture, Media and Sport in 2001, stated that culture should not only be debated while imposed an instrumental benefit, for example in education. Culture is more than that, as it should be investigated, questioned, and celebrated by its raw condition. He believes politicians should step up in the

terms of debate and adapt the atmosphere- the way culture is perceived and how it should be appreciated as more than just an instrumental benefit. John Holden, in his work *Capturing Cultural Value*, also in 2004, perceives the public value of culture as the “equity and fairness, enhancing trust in the public realm, health, and prosperity, thereby placing goals such as social inclusion and diversity, in a context that can be easily understood.” (Holden, 2004) This perception, according to Holden, will further allow the study of the value of cultural experienced, unattached and not captured by the market profits. Besides the economic and business outcomes, the subjective experience of each person also impacts the value of culture. (Scott, C., 2006)

The role of arts and culture in achieving wider social development goals is recognized as a commitment by local governments, providing opportunities for life-long learning and contributing to community health. (AEGIS, 2003) Within cultural institutions, museums play a significant part in such development, either intermediate or long-term impacts for individuals and the society as a whole. (Scott, C., 2006)

### **2.2.1- The sociocultural impact of museums in local communities**

The presence of museums in a local community has a handful of advantages. Carol Scott, an Australian author and professional in the museums’ sector, developed a study in her work *Museums: Impact and Value*, which took into consideration perspectives from the public, museums, and cultural professionals. The evidence of how museums impact individually and society-wide can be perceived in two-time spans- intermediate and long-term.

Considering the relationship between museums and individuals there are two ways they can impact intermediately. The first one is personal learning within a unique environment- museums stimulate a free-thinking and a free-choice atmosphere, which allows people to learn about their interests and discover themselves. In a world where the overload of information is a reality, a space where the visual representation is available is more accessible and appealing for many people. The versatility of museums goes from providing information for all five senses to being a relaxing yet dynamic space. The other one is related to inspiration and pleasure- as the artists agree to exhibit their artworks in a museum; it signifies they are allowing their achievements and disappointments to be

perceived by other people. Either positively or negatively, museums are a resource of inspiration for other artists and creative professionals. They also provide personal validation by allowing people to reflect their interests and their own experiences in the artworks displayed. (Scott, C., 2006)

Nevertheless, the long-term impacts are particularly important by helping people accept the existence of various perspectives and realities. Realizing we are part of a bigger picture by perceiving other people's lives and understanding how similar or different these other's lives are. The insight gives people the opportunity to process reality and helping them develop personal knowledge and skills. In a limited space, it is possible to stimulate self-acceptance, encourage self- development and/or simply stir curiosity and interest about some subject matter. (Scott, C., 2006)

Society-wide, museums are spaces for interaction and engagement. Participating in cultural events and activities provides an opportunity to contact and interact with other members of the community. It enhances personal and social relationships and, therefore, establishing new community networks. Occasionally even, the interaction between travellers, tourists and people who live in the local community also occurs. The diverse backgrounds can come together due to the share of common interests, facilitating the interactions. (Scott, C., 2006)

Museums are characteristically the mirror of the society, reflecting its concerns, realities, and expectations and growing into a safe place to unveil and discuss matters of common significance. The community identity is regarded as a sense of belonging around shared collective values. Museums are a unique source of information about humanity's social and cultural development, as the understanding of social cohesion as progress goes through the respect and acceptance of social differences. (Scott, C., 2006)

Either individual or society-ranging, the contribution of museums to a local community is impactful for its development over time. The opportunities they create allow the convergence of diverse groups, which grows into a sense of community identity. Even when they are only perceived as a leisure attraction and source of entertainment, they connect to the public and apprehend the human experience through time. The museums' role in a city is recognized by the local communities as an opportunity to face art and creativity as valuable sources to achieve social development. (Scott, C., 2006)

## Chapter III. The community and the institution

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### 3.1- Santo Tirso: the community

Santo Tirso is a small town in the north of Portugal. With only 132,6 km<sup>2</sup> of total area, it is part of the Porto Metropolitan Area and is full of green spaces, perfect for being filled with sculptures. (CMST, n.d.) As the ideal scenery for artistic dialogue and self-expression, the city has embraced diversity, putting itself in the route of the European cultural cities.

According to Instituto Nacional de Estatística (Statistics Portugal), in 2019, it was estimated that the total population of Santo Tirso was 68 055 inhabitants, with a majority of women (35 984) over men (32 071). Regarding the population between the ages 0-14, it states around 7 285 inhabitants, while the senior population, meaning people over 65 years old, is around 15 674 inhabitants. (Statistics Portugal, 2019) In 2019, Santo Tirso had a high Aging Index of 215,2, comparing to the Aging Index in Portugal and in the Porto Metropolitan Area, which is 163,2 and 159,0 respectively. (Statistics Portugal, 2019)

These numbers show that the population of Santo Tirso has a high number of seniors, which creates doubts related to the creative development of the city. Innovation and creativity are often associated with young people, giving Santo Tirso an opportunity to fight this stigmatization. The focus of social projects for the senior population is a step already considered by the Santo Tirso International Museum of Contemporary Sculpture, a topic to be analysed further ahead in this thesis.

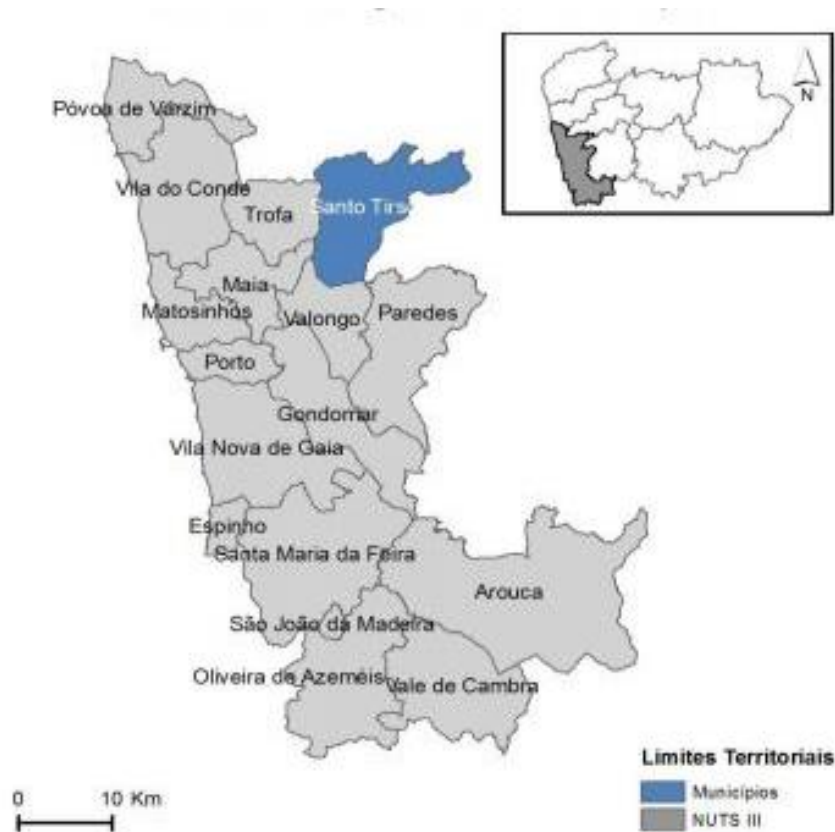
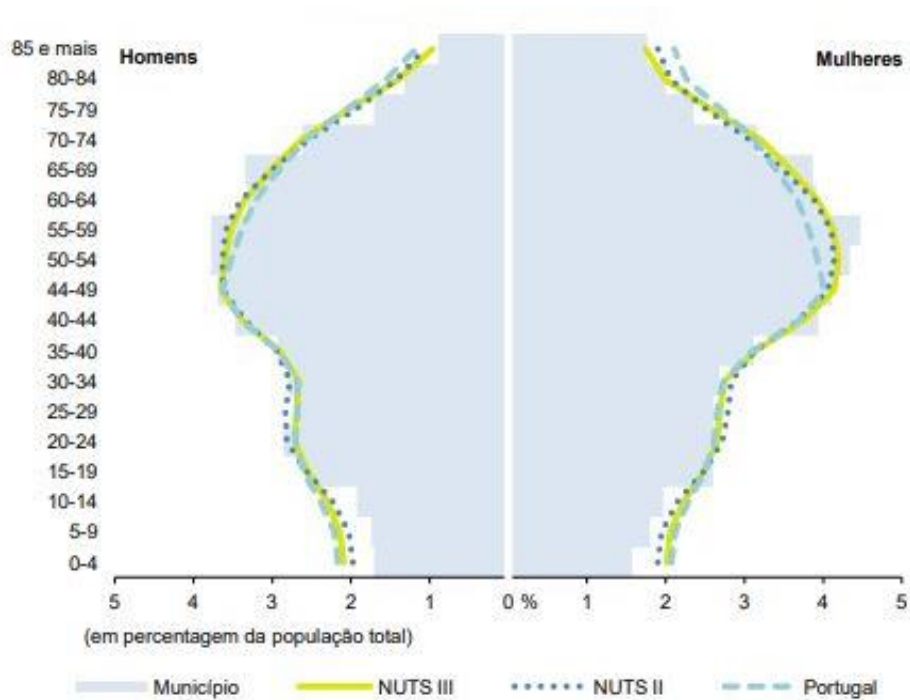


Figure 2: Territorial location of Santo Tirso municipality. (INE, 2020)

		Município	NUTS III	NUTS II	Portugal	Peso do Município NUTS III (%)
<b>INI</b>	<b>População residente (N.º)</b>	68 055	1 728 226	3 575 338	10 295 909	3,9
	Homens	32 071	811 332	1 687 717	4 859 977	4,0
	Mulheres	35 984	916 894	1 887 621	5 435 932	3,9
	Com menos de 15 anos	7 285	227 141	451 624	1 396 985	3,2
	Com 65 ou mais anos	15 674	361 230	748 785	2 280 424	4,3
<b>INI</b>	<b>Densidade pop. (N.º/Km²)</b>	498,4	846,6	168,0	111,6	-
<b>INI</b>	<b>Taxa de crescimento efetivo anual (%)</b>	-0,2	0,3	0,1	0,2	-
<b>INI</b>	<b>Taxa de crescimento natural anual (%)</b>	-0,3	-0,1	-0,2	-0,3	-
<b>INI</b>	<b>Índice de Invelhecimento</b>	215,2	159,0	165,8	163,2	-
<b>INI</b>	<b>Índice de Potencialidade</b>	70,8	69,7	73,3	71,0	-

Table 1: Population Dynamics of Santo Tirso municipality, 2019. (INE, 2020)



Graphic 5: Age structure of Santo Tirso municipality, 2019. (INE, 2020)

### 3.1.1- Quality of life and social inclusion

According to the study “Portugal City Brand Ranking 2021”, made by “Bloom Consulting”, Santo Tirso is in 49th place out of 308 municipalities. Considering the quality of life as a state where an individual can live healthy, comfortable, and able to enjoy life events. By analysing economic, touristic, and social data, the variables are Business, Living, and Visiting and are based on the quantitative data of each municipality. The results are: 35th place in Business, 49th in Living and 67th in Visiting. These focus on the performance of Santo Tirso, considering its proactivity on the various statistical indicators. (Bloom Consulting, 2021)

The Santo Tirso Municipality Council has an important role in promoting entrepreneurship and fighting against social disparities in the city. The impact of the Council's participation is significantly visible – in the last few years, the search for better social inclusion initiatives has grown. (CMST, n.d.) As the definition of social inclusion seeks to fight discrimination and stigmatization, the search for a more equal municipality goes through dynamizing with the intent of integrating everyone despite their social and economic conditions. (CMST, n.d.)

The Santo Tirso Municipality Council recognizes education as the pillar of social development of the city, with policies and projects destined for young people, seniors, disabled people, and people with dependencies. Starting by presenting some of them as examples, a project called “Jornadas de Formação Jovem” is one of the initiatives, which has aimed to contribute to the education of young people between the ages of 12 to 30. The dynamic workshops offered are a response to their social needs. Since 2017, it has been put into practice workshops about stress management, first-aid, coaching and personal branding, digital influences, and other important matters to the youth self-development. Likewise, another project called “Rede Social”, created in 2002 has been strengthening cohesion in the town, by promoting solidary networks to canalize the existent resources to support housing, health, education, safety, and environmental matters. (CMST, n.d.)

The older population is also a priority, by having initiatives focused on its well-being. From supporting social centres to organizing annual social tours aimed at all seniors. The creation of Santo Tirso Ativo, a project which seeks to promote proactivity through gymnastics, dance, walking routes, cinema and theatre sessions. Another relevant initiative is called Municipal Digital Skills Program, which teaches them how to manage technologies, assuring their integration within the modern society. (CMST, n.d.)

Disabled people have full support of CAID- Cooperativa de Apoio à Integração do Deficiente- which supports the needs of socio-professional occupation and integration of disabled people within the society. By stimulating rehabilitation and promoting professional training. It also supports an institutional policy to approach the needs of disabled people’s families. (CMST, n.d.)

People with dependencies have been one of the main concerns of the Santo Tirso municipality as well since the project “Desafios para a Coesão Social”; created in 2007 to weekly provide medical, psychological, and social support in the context of addictive behaviours- drug addiction, alcoholism, smoking, and gambling addiction. (CMST, n.d.)

Another two highly significant projects are supported by the Santo Tirso Municipality Council. The first one is called Gemis Project- Promote Gender Equality For A More Inclusive Society. It is co-financed by the European Union, as it includes other municipalities all around Europe- Norrköping Municipality in Sweden, Vienne Municipality in France, Parma Municipality in Italy, Esslingen am Neckar Municipality in Germany, and Piotrkow Trybunalski Municipality in Poland, for example. The aim is to create a network of cities

where democratic culture is promoted based on gender equality and universal rights. It advocates for the participation of women in society and the fight against gender discrimination on a local level, through seminars and local events where the information is passed through. It is a recent project, which only had its first presentation in March- virtually as the circumstances allowed. However, the dates for the next activities are already set, with a coordination meeting planned for June of 2022 in the city of Santo Tirso.

The other project is called ATIVA\_MENTE – Desafios Para A Coesão Social, which supports, since 1997, personal and social training and qualification of its residents. The aim is to give them opportunities to have better living conditions and avoid poverty and social exclusion. Through six activities, so far, is focused on the personal and social development of gypsy women; on the personal, social and professional development of people with addictive behaviours; and on socio-professional inclusion of unemployed people, through meetings, workshops and seminars as well.

Handle situations where the economic or social disadvantage is evident upholds the equality of opportunities to stimulate local development. The well-being of the community strengthens the culture of the city, thus contributes to the economic and social growth of the municipality.

### **3.1.2- Culture, Nature, and Urbanism**

The richness of the city is bathed by two main rivers: River Leça and River Ave. The natural beauty inspires its residents and its tourists to enjoy nature to its fullest. The contrast between green spaces and industrialized areas is significantly perceptible to everyone, emphasizing the harmony of the existence of both.

Museums and cultural sites, such as the Santo Tirso International Museum of Contemporary Sculpture, the Municipal Museum Abade Pedrosa and the Santo Tirso Municipal Library aim to cultivate knowledge, keep the community well-informed and contribute to the city's cultural offer. Another interesting site is the Castro Monte Padrão, where the Middle Ages is represented through the remains of a village located in one of the highest points of Santo Tirso. Some of the archaeological objects discovered in this place are exhibited in the Municipal Museum Abade Pedrosa. The Santo Tirso Monastery and the São Pedro de Roriz Monastery are also important cultural locations in Santo Tirso, both of

the Benedictine Order. In these public interests, the national heritage and ancient cultural remains are the main attractions. (CMST, n.d.)

However, if the preferred is some relaxation time, the town also provides ecological and sustainable alternatives. Gardens and green spaces ideal for leisure, physical activities, or spiritual retreats are also available, encouraging bonding time with the environment. Some of these spaces include surprising works of art to be observed, a topic I will be developing further in this thesis.

On the other hand, if the preferred is the thrilling vivacity of city life, the nightlife bars, festivals, marketplaces, and other projects for social gatherings have been growing strongly over the last years. Skate Park, Urban Beach, Santo Tirso Guitar International Festival, and the São Bento parties are some of the projects developed by the Municipality Council over the last few years to dynamize Santo Tirso culture. (CMST, n.d.)

The cultural identity of the city is based on the variety offer of touristic resources. History, nature, gastronomy, social and cultural events are the active attractions behind the growing visitors. According to data provided by the Santo Tirso Municipality Council, over the last few years, it was noticeable the increasing foreign tourists to the city, mostly German, Spanish and French tourists. (CMST, n.d.)

Nevertheless, the cultural institution that must not be forgotten in this thesis is the Santo Tirso International Museum of Contemporary Sculpture. The interpretation of the artistic content keeps in mind the collective identity of Santo Tirso, through its heritage, and the transforming power of the present, through the contemporary perspective. (MIEC, n.d.) The involvement of the Municipality Council in this project was part of promoting the city as a creative cluster. Local tourism was spurred due to the effort put into promoting cultural institutions, which led to the attraction of curious visitors. By visiting the museum, they are keen to visit the local stores, cafés, and other local commercial establishments and therefore contribute to local businesses, stimulating the local economy. Due to the presence of the museum in every corner of the city, as will be presented next, the visitors have the opportunity to enjoy the city as the background.

### **3.2- Santo Tirso International Museum of Contemporary Sculpture: The Institution**

The Santo Tirso's International Museum of Contemporary Sculpture stands out for its irreverence and differentiated offer, thus bringing a unique dynamism to the concept of the museum and to the insertion community itself. Currently, it plays a significant role in the cultural industries, highlighted as a successful institution in the Portuguese art scenario. It was created in 1990 when the famous Sculptor Alberto Carneiro got inspired with the idea of designing and displaying contemporary sculptures around the city. (MIEC, n.d.)

The sculptor formulated a proposal that resulted in the organization of a series of symposiums dedicated to contemporary art and public sculpture. Only after four sculpture symposiums, the museum was officially approved by the Municipal Council of Santo Tirso in 1996, with limited responsibility to organize, maintain and promote the events related to the famous symposiums. Its purpose was to gather artists from all over the world, to create a culturally diverse environment where everyone could share the same sensibility towards sculpture and public art. It was formally opened in 1997 by Jorge Sampaio, President of the Portuguese Republic from 1996 until 2006, side by side with the former Mayor of the Santo Tirso, Joaquim Couto. (MIEC, n.d.)

The museum is mainly known for its innovative approach to public art, with sculptures spread all around the city. However, it also incorporates a modern building, working as an interpretive centre, where all the documentation and bureaucracies take place, alongside temporary exhibitions. It has the purpose to control its events and follow the progress of all activities related to the museum.



Figure 3: Outside view of MIEC. (MIEC, n.d.)

This current establishment was only built in 2016- when another museum of the city needed to undertake restoration- the Abade Pedrosa Municipal Museum. It is a national heritage site, which exhibits archaeological objects from various places in the region. From the Middle Palaeolithic to the era of industrialization, the collection seeks to document the daily lives of the population during different periods. The culture and the archaeological and architectural heritage of Santo Tirso are highly present in this museum, displaying its historical past. (MMAP, n.d.) Under the same roof, the Santo Tirso Municipal Council was able to incorporate both projects in the same place, while at the same time, benefiting from a significant cost reduction. (MIEC, n.d.)

Eduardo Souto de Moura and Álvaro Siza Vieira were the responsible architects, chosen due to the quality and great value of their previous works. Both architects have participated in the creation of other institutions and projects of remarkable relevance, such as the Porto Metro system and the Porto School of Architecture, respectively. Both are winners of the Pritzker Prize, an annual award to honour remarkable architects all over the world, considering their talent and commitment to the art of architecture. The significant contributions of both artists to humanity resulted in their recognition by the Hyatt Foundation, one of the world's top hospitality companies owned by the Pritzker family of Chicago. (The Pritzker Architecture Prize, n.d.)

In 1992, it was Álvaro Siza Vieira's turn to join the winners' team. He believes every design must be vulnerable to the public eye and reflect reality in its most precise complexity.

As he said: “Recognizing that complexity is the nature of the city, transformational movements take on very different forms”, defending the importance of architecture in the bounds of society. Architecture is everywhere we look, either we acknowledge its versatility or choose to ignore it. (The Pritzker Architecture Prize, n.d.)

More recently in 2011, Eduardo Souto de Moura was also acknowledged as one of the winners. With a preference for originality, the use of elegant materials in his artworks, such as granite or marble brings to his artworks a sense of uniqueness. However, he has also stated he stands for sustainable architecture, always defending the endangered or protected species and the moderate use of materials. As he declared: “There are always problems we must not neglect; for example, energy, resources, costs, social aspects- one must always pay attention to all these”. (The Pritzker Architecture Prize, n.d.)

The collaboration of the work ethics of both these architects enabled the construction of the remarkable main centre for MIECST, allowing the museum to reach its maturity after ten sculpture symposiums. Located in Unisco Godiniz Street, near River Ave, the museum combines originality, vulnerability, and sustainability while, at the same time, integrating one of the city’s most valuable features: culture.

### **3.2.1- The connection between MIEC and MMAP: integrating its surroundings**

The International Museum of Contemporary Sculpture and the Municipal Museum Abade Pedrosa share a strong bond. Despite being two different identities, both complete each other in the sense of integrating the past and the future. The Municipal Museum Abade Pedrosa focuses on the heritage of Santo Tirso and upholds its most historical pieces from the past; the International Museum of Contemporary Sculpture was designed to support the innovative concepts, conveying its vanguard view for the city’s tourism. Together, they put the municipality of Porto in the routes of cultural tourism, with a notable and stimulating double entity. (MIEC, n.d.)



*Figure 4: Outside view of MIEC and MMAP. (MIEC, n.d.)*

The São Bento Monastery located next door has been the home for archaeological remains and important pieces of the town's past. Classified as a National Monument, its contribution to preserving the heritage of Santo Tirso is highly important. The Municipal Museum Abade Pedrosa is located in the former guesthouse of the monastery. Only the upper floor is dedicated to the museum, a space which, over the years, has been quite versatile. Since the end of the XVIII century, it has welcomed various interventions and events, including being the town hall in the past. However, since 1998, the museum has occupied the area and is there until this day. (MIEC, n.d.)

The new museum, the MIEC, was built already following the premises according to the São Bento Monastery. Its structure was developed at a lower altitude to not overlap the historic building. It needed to integrate the continuity of its surroundings. (MIEC, n.d.) Both museums share a sheltered entranceway and atrium, where a gift shop is located for visitors. The common areas allow a unique customer service and encourage the public to visit both museums and experience different cultural programs: "The connection between the two buildings is punctual and although functionally connects both, it allows to keep them independent in form and language," explained the design team. (Frearson, A., 2016)

### **3.2.2- Characterization inside and outside**

Inside, the interpretative centre is characterized as a simple, yet captivating structure. This centre is responsible for the organization, maintenance, and conservation of all the

artworks. (Frearson, A., 2016) The narrative presented inside the museum is connected to the art displayed outside. Through the display of brochures, catalogues and other details about the sculptures encourages the public to visit the original places where the sculptures are located. This benefits both sides of the museum, as visitors get curious about the public sculptures and the inside of the interpretative centre of the museum.



Figure 5: Entrance of MIEC. (MIEC, n.d.)

The architecture of the place itself is one of the attractions. The architects relied on the natural light and the absence of distracting items, conveying the attention to the works of art. Ample spaces and pure clean-cut, alongside the interconnected rooms, allow the visitors to circulate through the museum with orderliness, giving them a sense of complexity. Likewise, the white building conveys elegance and solemnity, while the versatile inside shows how multifunctional the institution is. (MIEC, n.d.) A clay tile roof, a traditional feature in Portuguese culture, matched well with the other modern materials that create the museum on the inside: marble, white-painted wood and plasterboard, and granite. These materials together bring a sense of sculptural quality. (Frearson, A., 2016)

The museum has two floors, as the upper floor contains a cafeteria and its services, the administration areas, including offices and a meeting room, toilets, and an exhibition area. The lower floor covers a versatile gallery, with rooms where the temporary exhibitions are displayed and the activities and educational services of the museum are carried out. (Frearson, A., 2016) These two floors are connected by some prominent stairs that the director of the

Museum, Dr. Álvaro Moreira, proclaims as another sculpture of the museum. (Frearson, A., 2016)



*Figure 6: Stairs of MIEC. (MIEC, n.d.)*

Usually, the temporary exhibitions have a limited display period, only available for a few weeks or months. The reason intends to give space to more artists and allow other collections to also have the spotlight. (MIEC, n.d.)

From the sculptures displayed all over the city to the temporary collections inside the museum, its collection incorporates artworks from artists from all over the world, either from Europe, Africa, America, Asia, or Australia. These artists have created multiple masterpieces visible throughout the city and inside the institution. (MIEC, n.d.) The majority of the artist are Portuguese, starting with Alberto Carneiro, who made the first sculpture of the museum, called “Água sobre a Terra” in 1990. Moreover, the first international artist collaborated in 1991. Manolo Paz, a Spanish sculptor, had the opportunity to exhibit his artwork “Família”. On the official website of the museum, it is possible to look into the bibliography of all the artists who collaborated with the institution. In the following list, it is possible to see the names of the artists, alongside the country they are from. Apart from Portugal, the most common countries are France and Spain. However, Mozambique, South Korea, and Argentina also stand out among the countries outside of Europe.

<b><i>A Sun Wu, China</i></b>	<b><i>Jung Um Tai, South Korea</i></b>
<b><i>Alberto Carneiro, Portugal</i></b>	<b><i>Kishida Katsuji, Japan</i></b>
<b><i>Amy Yoes, United States of America</i></b>	<b><i>Leopoldo Maler, Argentina</i></b>
<b><i>Ângela Ferreira, Mozambique</i></b>	<b><i>Maria Beatitude, Portugal</i></b>
<b><i>Ângelo de Sousa, Mozambique</i></b>	<b><i>Manolo Paz, Spain</i></b>
<b><i>António Campos Rosado, Portugal</i></b>	<b><i>Manuel Rosa, Portugal</i></b>
<b><i>Arghira Calinescu, Romania</i></b>	<b><i>Mark Brusse, The Netherlands</i></b>
<b><i>Carlos Barreira, Portugal</i></b>	<b><i>Mauro Staccioli, Italy</i></b>
<b><i>Carlos Cruz Diez, Venezuela</i></b>	<b><i>Michael Warren, Ireland</i></b>
<b><i>Carlos Nogueira, Mozambique</i></b>	<b><i>Michel Rovelas, Guadalupe</i></b>
<b><i>Dani Karavan, Israel</i></b>	<b><i>Miguel Navarro, Spain</i></b>
<b><i>David Lamelas, Argentina</i></b>	<b><i>Nissim Merkado, Bulgaria</i></b>
<b><i>Denis Monfleur, France</i></b>	<b><i>Park Suk Won, South Korea</i></b>
<b><i>Ernesto Knorr, Spain</i></b>	<b><i>Paul Van Hoeydonck, Belgium</i></b>
<b><i>Federico Brook, Argentina</i></b>	<b><i>Pedro Cabrita Reis, Portugal</i></b>
<b><i>Fernanda Fragateiro, Portugal</i></b>	<b><i>Peter Klasen, Germany</i></b>
<b><i>Fernando Casás, Spain</i></b>	<b><i>Peter Rosman, Australia</i></b>
<b><i>Guy De Rougemont, France</i></b>	<b><i>Peter Stämpfli, Switzerland</i></b>
<b><i>Han Chang Jo, South Korea</i></b>	<b><i>Philippe Perrin, France</i></b>
<b><i>Jack Vanarsky, Argentina</i></b>	<b><i>Pierre Marie Lejeune, France</i></b>
<b><i>Jacques Villeglé, France</i></b>	<b><i>Pino Castagna, Italy</i></b>
<b><i>Jean Paul Albinet, France</i></b>	<b><i>Rafael Canogar, Spain</i></b>
<b><i>Jorge Du Bon, Mexico</i></b>	<b><i>Reinhard Klessinger, Germany</i></b>
<b><i>José Aurélio, Portugal</i></b>	<b><i>Robert Schad, Germany</i></b>
<b><i>José Barrias, Portugal</i></b>	<b><i>Rui Chafes, Portugal</i></b>
<b><i>José Pedro Croft, Portugal</i></b>	<b><i>Rui Sanches, Portugal</i></b>
<b><i>Josep Maria Camí, Spain</i></b>	<b><i>Satoru Sato, Japan</i></b>
<b><i>Julio Le Parc, Argentina</i></b>	<b><i>Wang Keping, China</i></b>
	<b><i>Zulmiro de Carvalho, Portugal</i></b>

Table 2: List of artists who collaborated/ are collaborating with MIEC

The connection between their creativity and nature has filled Santo Tirso with fine art to the brim. The town's gardens and other public spaces are the home to more than fifty sculptures, integrating nature, as they were already part of the environment. (MIEC, n.d.) The public art is dispersed throughout the town, sticking to its six main clusters:

- 1) Parque D. Maria II and its nearby gardens;
- 2) Praça do Município;
- 3) Parque dos Carvalhais;
- 4) Praça Camilo Castelo Branco;
- 5) Parque Urbano da Rabada;
- 6) Parque Urbano de Gião

The following map, provided by the museum, helps to locate the sculptures around the city.



Figure 7: Map of MIEC city sculptures. (MIEC, n.d.)

For whoever wants to experience the artworks, the visitors' circulation is free and autonomous. The open-air stage covers the urban perimeter, while the entire city welcomes the strong sculptures, reinforcing the idea of a creative town. The contemporary environment brings the opportunity to exchange ideas, communicate and learn more about art trends. This action promotes dialogues and space for debate about the projects and their peculiar connection to their surroundings. This opportunity promotes valuable time to reflect on the interaction between art and spatial integration, an innovative way to challenge the mind of those who want to explore the town's gardens. (MIEC, n.d.)

The Map of MIEC city sculptures also provides pictures and information about the sculptures around town, following the order they joined the collection. In the figures below, it is possible to see the pictures of these sculptures, alongside with their names, the name of the artist who sculptured them and the year they were created.

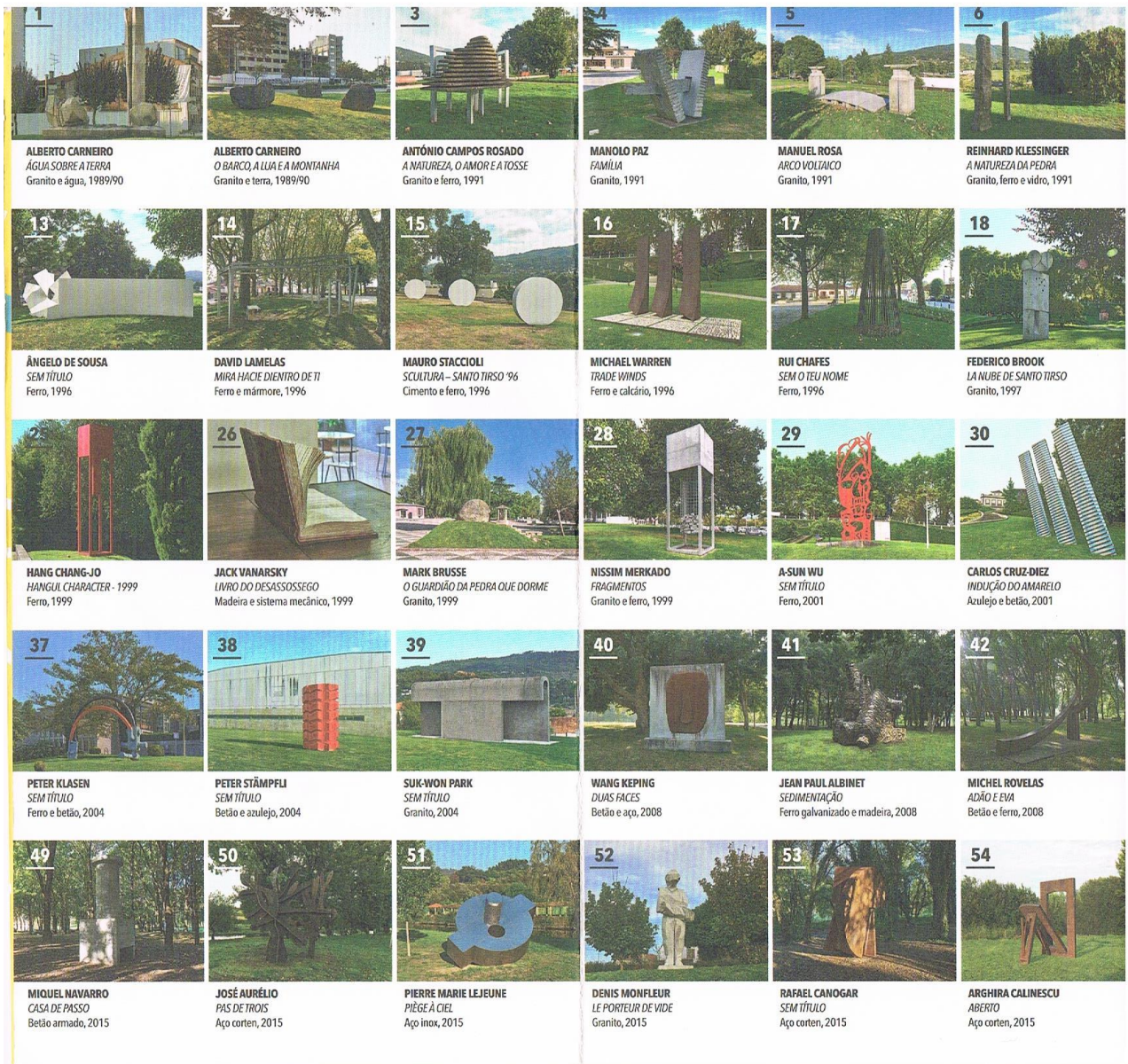


Figure 8: Map of MIEC city sculptures. (MIEC, n.d.)



Figure 9: Map of MIEC city sculptures. (MIEC, n.d.)

### **3.2.3- The Museum vision**

The museum vision is based on educating the community about how valuable contemporary art is. Its variety of sources and materials allow people to use their imagination as they please. By using a wide array of materials to create surprising artworks, they convey various concepts, themes, and subjects. The magic is in the freedom of expressing however they want: challenging the public to face sculpture and architecture as cultural interests, and so, allowing them to cultivate their art perception. It is an opportunity to be more aware of our surroundings while, at the same time, realizing how we might/can have a positive impact on others and the environment. (MIEC, n.d.)

A dynamic and creative opportunity to see the world through the artists' eyes, allowing ourselves to experience other realities and thus appreciating who we are and being conscious of our social environment. Essentially, it could also be a journey of self-discovery. (MIEC, n.d.)

The museum vision can be perceived to the public through its programs, tours, publications and merchandise. Over the years, the museum has created and developed a handful of ways to connect with the public. Inspired by the artists who left behind part of their creativity, the process of learning how to appreciate art is a long journey. Although the pandemic came to change the world as we knew, the museum was able to adapt and ensure its connection with the community.

#### **3.2.3.1- Programs and tours**

The Museum offers a variety of programs, which focus on the importance of art and culture. The relationship with the local community is quite valuable; through cultural activities, where knowledge and social skills are learned and developed. Creativity and critical thinking, along with debates and dialogues about self-empowerment are some of the options while participating in individual or group visits to the museum. (MIEC, n.d.)

The museum offers an Educational Programme with guided tours. The first is called Art-Archaeology-Architecture and engages tours which offer a deeper understanding of the exhibitions. These approach contemporary art, archaeology and architecture through creative activities. The other one is called Sculpture Park and focuses on a two-hour long tours which highlights the most relevant pieces around the Santo Tirso gardens. In both

guided tours, the different open-air spaces allow the public to explore the environment and the city of Santo Tirso as well. (MIEC, n.d.)

The catalogues of these programs are essential to document and publicize its activities. Either the special occasions, such as the agenda for the Museum Day; the anniversaries of the museum each year; the inauguration of a new temporary exhibition; or when the museum welcomes another sculpture to the collection. The time and dedication to create these end up in an extended collection of internationally recognized catalogues.



Figure 10: MIEC programmes. (MIEC, n.d.)

The community also has the possibility to attend seasonal programs. These are workshops, where everyone can participate and have a good experience, from the youngest to the oldest generation. All ages come together to experiment all types of art and nurture their open minds, by taking part in creative activities. (MIEC, n.d.)



*Figure 11: University visit to MIEC. (MIEC, n.d.)*

Currently, there are five workshops, which all need to be booked in advance. The first is based on sculpture and assemblage workshop experiments, where the audience participates in activities involving three-dimensionality, volumes, and spaces. The “experiment lab” includes sculpting methods and modular constructions. The complexity of this first workshop is a challenge, requiring focus and concentration.

The second consists of a simpler art skill: drawing. It was designed for young children and gives them the chance to use drawing tools and materials. Understanding art sketching and illustration at a young age helps develop their artistic skills. (MIEC, n.d.)

The architecture workshop, on another hand, used the building of the International Museum of Contemporary Sculpture as inspiration. With the architects Álvaro Siza Vieira and Eduardo de Souto de Moura as references, it encourages everyone to explore the concept of space, their sense of direction, and architectural drawing. (MIEC, n.d.)

Aimed at a more physical approach, the Dramatic Expression Workshop has the intention to explore the audience’s body language and expression. Through the creation of relationships between people and the arts, they learn more about themselves and their bodies. (MIEC, n.d.)



*Figure 12: Dramatic Expression Workshop at MIEC. (MIEC, n.d.)*

The last workshop is particularly dedicated to children with special educational needs. This one requires qualified instructors who help them connect their body's sensorial dimensions with artistic expressions. (MIEC, n.d.)



*Figure 13: Children at a guided tour in MIEC. (MIEC, n.d.)*

These guided tours and workshops are opportunities to live the authentic experience at the museum, allowing the public to choose whichever path they are more interested in. Due to partnerships with schools, universities, associations, or even other institutions,

potential cultural and artistic learning is available. These recreational and educational services include transportation when needed. (MIEC, n.d.)

One of the examples of the existent partnerships is called MIMAR Project, created for primary school students by the Municipality Council. Collaborating with MIECST, the creative, educational, and social project engages with the kids during their summer, Christmas, and Easter holidays. This project allows young students to grow into a healthy lifestyle in their free time. (CMST, n.d.)



Figure 14: Children at a guided tour in MIEC. (MIEC,n.d.)

### 3.2.3.2- Publications and Merchandising

Their relationship with the community also goes through the opportunity to choose to be a “Friend of the Museum”. This concept consists of a network created to and for the community: congregating efforts, skills, and knowledge to grow the museum into an institution for all. Everyone can voluntarily adhere and promote culture and social cohesion, by valuing and promoting its mission among the city. Moreover, there is also the possibility to subscribe to a newsletter of the museum. This subscription allows the public to keep in touch with and to be updated on MIEC events, programs, and exhibitions. (MIEC, n.d.)

Since the symposiums have started in 1990, MIECST has been promoting its ideals and works of art since then. Since the beginning, all symposium catalogues have been

published with the intent to document and share the fundamental base of the museum's creation. Likewise, all initiatives have been documented alongside all the activities carried out for the community. The exhibitions over the years were also promoted through official publications by the museum, as well as conference proceedings and other materials that have been relevant for the advertising of the museum. (MIEC, n.d.)

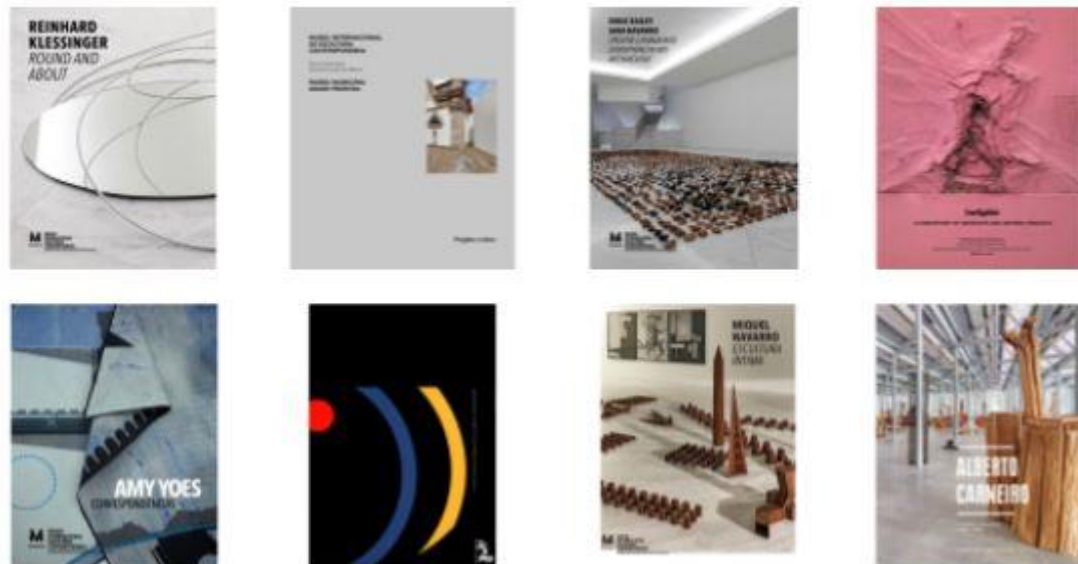


Figure 15: Publications of MIEC. (MIEC, n.d.)

These materials are all exhibited in the shop inside the main centre of MIECST, either for consulting or purchasing. This shop also gives the visitors the opportunity to purchase and take home a souvenir of the time spent in the museum. Posters, postcards, serigraphs, and multiple merchandising of the current temporary exhibitions, alongside office supplies, such as pencils and notebooks or even mugs, sweatshirts, and caps are also available. (MIEC, n.d.)

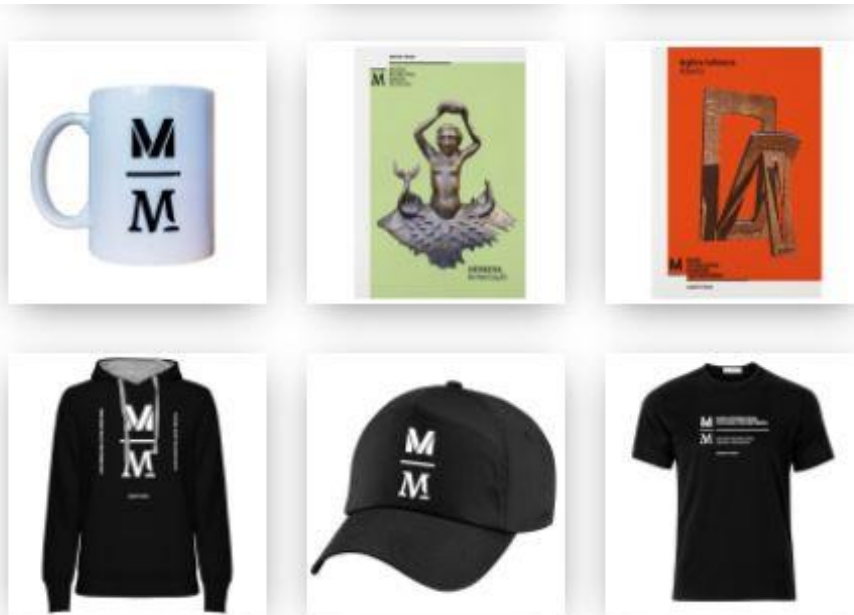


Figure 16: Items for sale at MIEC. (MIEC, n.d)

### 3.2.3.3- Its connection to the community: the visits and the pandemic

The Santo Tirso International Museum of Contemporary Sculpture is highly connected to the local community. The cultural bonds with the museum have developed throughout the years due to the programs, initiatives and events. The active engagement allowed the expansion of the museum’s services for the community. From partnerships and projects to newsletters and subscriptions, the bond strengthens.

The Municipal Council of Santo Tirso plays an important role in preserving and promoting the museum and its activities. The linking between the museum and the community goes the perception of cultural offer as an important part of the city. The beauty of transforming a whole city into a big open-air museum has had a huge impact on the cultural domain of the municipality. In the realm of art, urbanism, architectonic heritage, and environmental concerns, MIECST has brought a new whole dimension to the cultural interests of the Santo Tirso.

According to the data provided by the museum, its target audience is mainly Portuguese curious people, concentrating on the local community. Due to the initiatives developed by the museum, curiosity stirred in Santo Tirso’s population, as well as in visitors

from the Porto Metropolitan Area. Nevertheless, foreign tourists are continuously increasing since its opening in 2016, due to its international popularity after hosting various Sculpture Symposiums over the years. The diversity of the artists who collaborated with the museum since its inauguration also brought visibility from all over the world. (MIEC, n.d.)

The hot days in the spring and summertime are the most alluring to the visitors, as the good weather matches perfectly with the open-air exhibitions. Group visits are also highly requested comparing to individual ones. The museum itself encourages group visits as the experience of sharing art with other people is more enriching and stimulates a collective spirit. (MIEC, n.d.)

The last year, however, has been difficult due to the pandemic situation we are currently living. Museums included, art has been neglected to protect public health. Despite all challenges, the museum still created alternatives to keep loyal to its public, thanks to the versatility of the organization.

The adaptation to this new reality affected every business and MIECST was no exception. With the in-person workshops and activities on hold, alongside the closed exhibitions and interrupted initiatives, the museum took this challenge by adjusting to the new technologies.

A new educational program emerged, where, through the official website, families could download digital activities books. Each week, these were released with information about one archaeological artwork of MMAP and one sculpture artwork of MIEC. The intention was to recreate a virtual museum through the artworks created by children, at home. (MIEC, n.d.)

Furthermore, there was another project, created a few years ago, that was very pertinent in this time of adaptation. In 2017, Google Arts & Culture, a platform that supports over 700 cultural institutions in over 60 countries all around the world, established a project with ISCAP. The aim was to promote Portuguese historical, cultural, and artistic heritage. The chosen museum for the project was the Santo Tirso International Museum of Contemporary Sculpture. It focused on the first virtual exhibition created by Professors and students of the master's course in Intercultural Studies for Business. It had the purpose to make cultural heritage accessible and available to everybody only through a click on the internet. Even though the project was created a few years ago, now more than ever it is relevant. (GCRP, n.d.)

The Covid-19 pandemic situation came to boost the importance of the digital world. The adaptation of cultural and creative industries to technology resources was essential to keep the artistic field alive during the rough times of confinement and pandemic response measures.

## **Chapter IV. Internship at Santo Tirso International Museum of Contemporary Sculpture**

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### **4.1- General Overview: the impact of Covid-19**

On the first day of March, I had my first day as an intern at the Santo Tirso International Museum of Contemporary Sculpture. Starting at nine sharp in the morning, it was already destined to be unusual. Doing an internship during a pandemic situation required my full concentration and effort to follow through working at home during most of it. During the lockdown, with the museums closed, it was difficult to proceed with an internship on site: with no visitors, there were no people to exhibit the artworks to, no activities to be performed, no public to be reached. The cultural sector was on fully stand-by, waiting impatiently for the public health to get better.

Nevertheless, the museum director, Dr. Álvaro Moreira, accepted my request to carry out my internship in the museum and to be my supervisor during these months of learning. As the possibilities were limited, the internship was mostly focused on research and investigation about the museum itself and the community where it is inserted: the Santo Tirso municipality. The approach to the sociocultural impact of the museums in local communities was done at home while having the full support of the Santo Tirso International Museum of Contemporary Sculpture. The museum provided qualitative and quantitative data and information, to get a full perspective of the topic while consulting factual evidence in how the museum and the community affected each other in-real-world time.

The at-home research was based on the official websites of the museum and thanks to the promptness of museum employees who provided me specific information about educational and recreational activities and events performed in the museum. It allowed me to improve my communication skills, alongside my research competencies. The work I did within the technological resources I had in reach is reflected in the framework of this thesis.

Although the times were not very keen on an in-site internship, I had the opportunity to participate in the reopening of the museum. The preparation of a special weekend focused on the 5<sup>th</sup> anniversary of the institution and the inauguration of a new exhibition was the ideal pretext to bring back the spotlight into the museum. The participation in the reopening of MIEC allowed me to experience the preparation of the project first-hand, helping me gain

knowledge to complement the bibliographic and documental review I had previously done at home.

#### **4.2- Daily tasks**

Even though the main focus of those days was preparing for the 5<sup>th</sup> anniversary and the inauguration of the new exhibition, the reality is that the museum needed to keep working on a daily basis.

Organizing the products of the MIEC was part of the continuous job. Either it was catalogues, such as exhibition and publishing catalogues, promotional material or guidebooks, all of them need to be stored up either in the hall of the museum, where the shop was located, or stored up in the archive room, where the ones not needed at the moment were kept for future reference. Wrapping up and unwrapping the cardboard boxes and distributing them into their proper places, while guaranteeing everything was noted down to avoid troubles related to the museum merchandise.

These products were for sale. In the last few months, due to the inability to go to the museum in person, the place of orders and deliveries were more common. Regular passionate clients, alongside artists who collaborated with MIEC in the past, occasionally solicit some museum products, either because it has been written about them or just because they truly enjoy documented pieces.

The local government also plays its part in promoting the museum. Most recently, with the events for the 5<sup>th</sup> anniversary of the museum and inauguration of the new exhibition, the tourism service of the city takes an important role in promoting it. By shipping some of these products to the tourism service of Santo Tirso, the museum takes advantage of the relevance of cultural tourism to attract visitors there.

The updated maps of the sculptures of the city, the brochures, and the posters of the new exhibition all arrived at the museum when I was doing my internship on-site. The service of reception, distribution-and storage is the same as the other products, placing them at proper places in the reception of the museum so they are visible to the public, as planned.



Figure 17: Organization of MIEC materials, 2021.

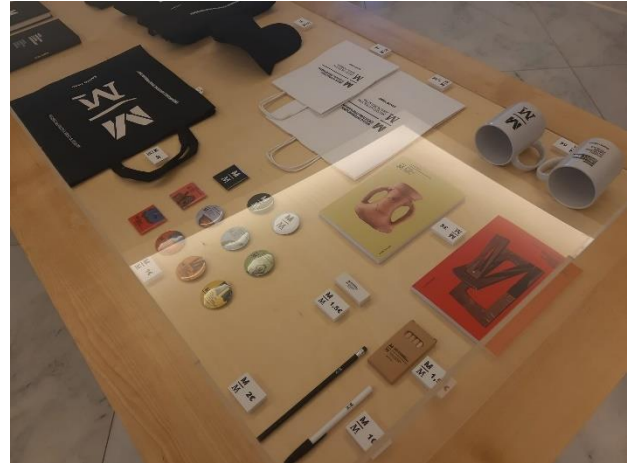


Figure 18: Organization of MIEC materials, 2021.



Figure 19: Organization of MIEC materials, 2021.

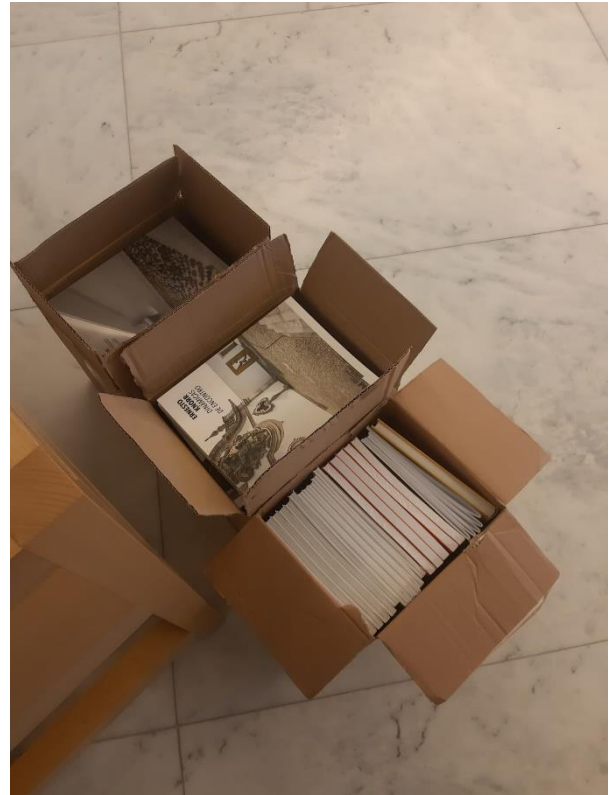


Figure 20: Organization of MIEC materials, 2021.



*Figure 21: Organization of MIEC materials, 2021.*

### **4.3- Participating in the development of an artistic project**

While participating in the development of an artistic project, I realized how important the collaboration between the artist and the museum employees is during the process. The teamwork of both parties leads to a better understanding of the space provided and how it can be useful. Space and time management must be previously considered to avoid organizational problems and waste of resources.

However, the coordination of any creative project is not only in the hands of the artists and the museum employees. Every professional that participates must be in harmony with each other. In this project, the use of sound and image systems was needed, so professionals of this area were contacted and provided their services. Similarly, photographers also accompanied the preparation, inclusively narrating the progress of the installation of the artworks through photographs- this way they can document the process. In the meanwhile, those photographs were also used as a way of advertisement, also needed before the big inauguration to persuade people to attend. The promotion of the event is very important, relying on exposure through social media, official websites, personal networks, or local media to reach the public. Either the artist on their professional networks to persuade people

to appreciate their art, the museum to persuade people to visit the institution, or the municipality to persuade people to boost their local cultural tourism, they all have important roles in the promotion of the project. Through the most relevant social media at the moment, Facebook and Instagram; or with the press, involving local media, such as Jornal do Ave and Santo Tirso TV; the share of sneak peeks of the project being prepared is an effective way to make people intrigued and interested enough to go to the museum once the exhibition is open to the public. However, the objective is to keep promoting the project and to keep people captivated, considering the exhibition is open for a few months and not only for the inauguration day. In a time like this, such events must be promoted more vigorously.

In this internship, I also realized that the inspiration of the artist is only the first step of a creative project. As an artist, the person who creates the artwork has a first concept of what they want to create. However, when exhibited to the public, other people interpret it differently. Different identities perceive things differently, according to their emotional or intellectual state. The magic of art is the freedom everyone has to comprehend and unravel it in their own way.

#### **4.3.1- “Percurso Remémoro” exhibition and the 5<sup>th</sup> anniversary event**

An artistic project created by the artist Maria Beatitude was the chosen one to get the museum back on track. It is a complex project which involves human emotions and how to express our thoughts. In a route of the creative canvas, there are objects, messages, and colors intertwined to create narratives. The exhibition reflects the passage of time through memories of the artist, bringing together episodes of a person’s life and exposing them to the public. Although it is private storytelling, by being displayed to everyone else, it becomes a vulnerable space of shared experiences and memories.

The “Percurso Remémoro” exhibition is a route of thoughts and feelings expressed by the artist Maria Beatitude. The collection consists of eleven artworks, to which they all complete themselves: a metaphoric concept of unfolding pieces of the artist’s life. The first one of the exhibitions was situated in the main hall, nearby the entrance. These are three paintings portraying the same object from different perspectives. It is called “Unificador”, and it represents a package with a destination written. At first glance, the painting in the middle rose confusion amongst the public. Originally being a package open with a red

bottom, many have perceived it as a red ball wrapped in paper or even an odd oyster. The first artwork of the route starts early challenging the imagination of its visitors.



Figure 22: *Unificador*, 2021.

The next artworks take the form of an artistic installation in three dimensions. The first one is called “Percurso” and represents a path needed to be done. To personify this idea, there were used paintbrushes: we paint our own future. The second one is labeled “365 dias à beira-mar”, with accurately 365 sandbags almost perfectly aligned with each other. These symbolize 365 walks by the beach, the merging of fresh ideas, the start of a new journey. Every grain of sand represents a memory made within 24 hours of each day. The third and last is called “Por entre palavras despercebidas”. As to complete the concept, the pages of lost books represent the story of someone. By reading only the highlighted words, they build a new story: the perspective of someone who meets us. These art installations are located in a large corridor that connects MIEC and MMAP: the constant cooperation between both

museums is clear on the daily basis, once again reinforced by the space sharing. The natural light coming from the large windows creates a perfect harmony to complete the concept.



Figure 23: Percorso, 2021.

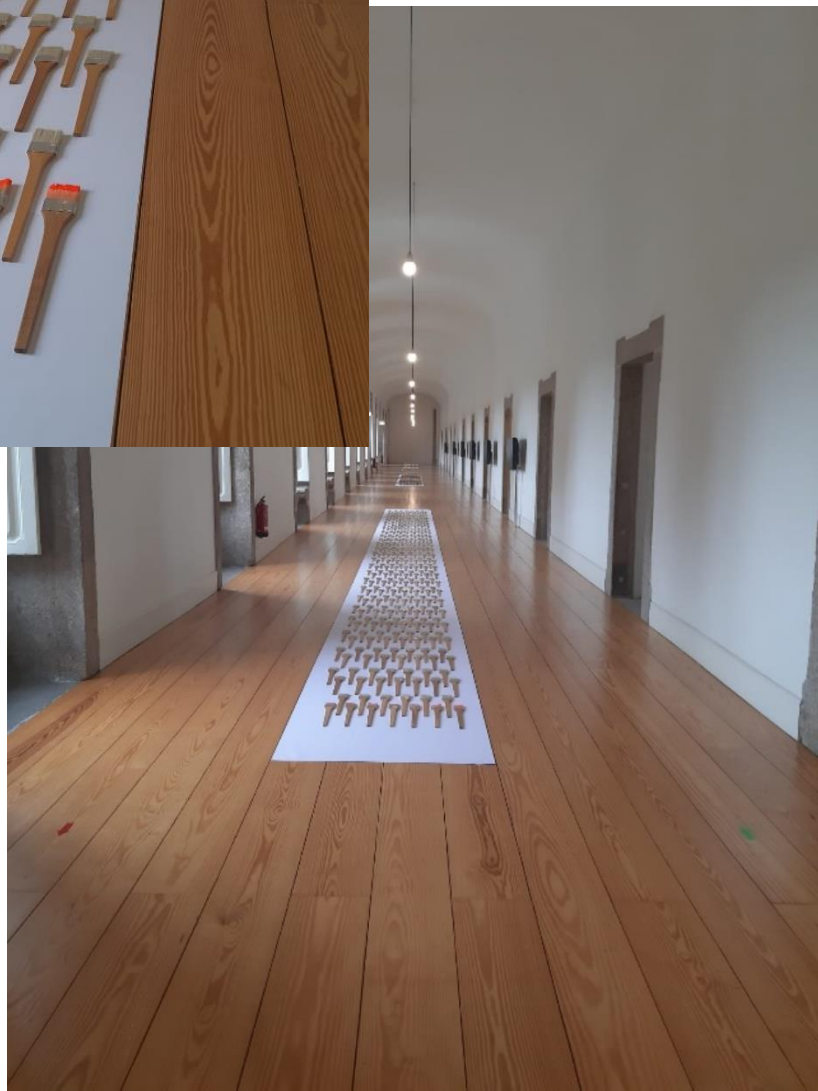


Figure 24: Percorso, 2021.



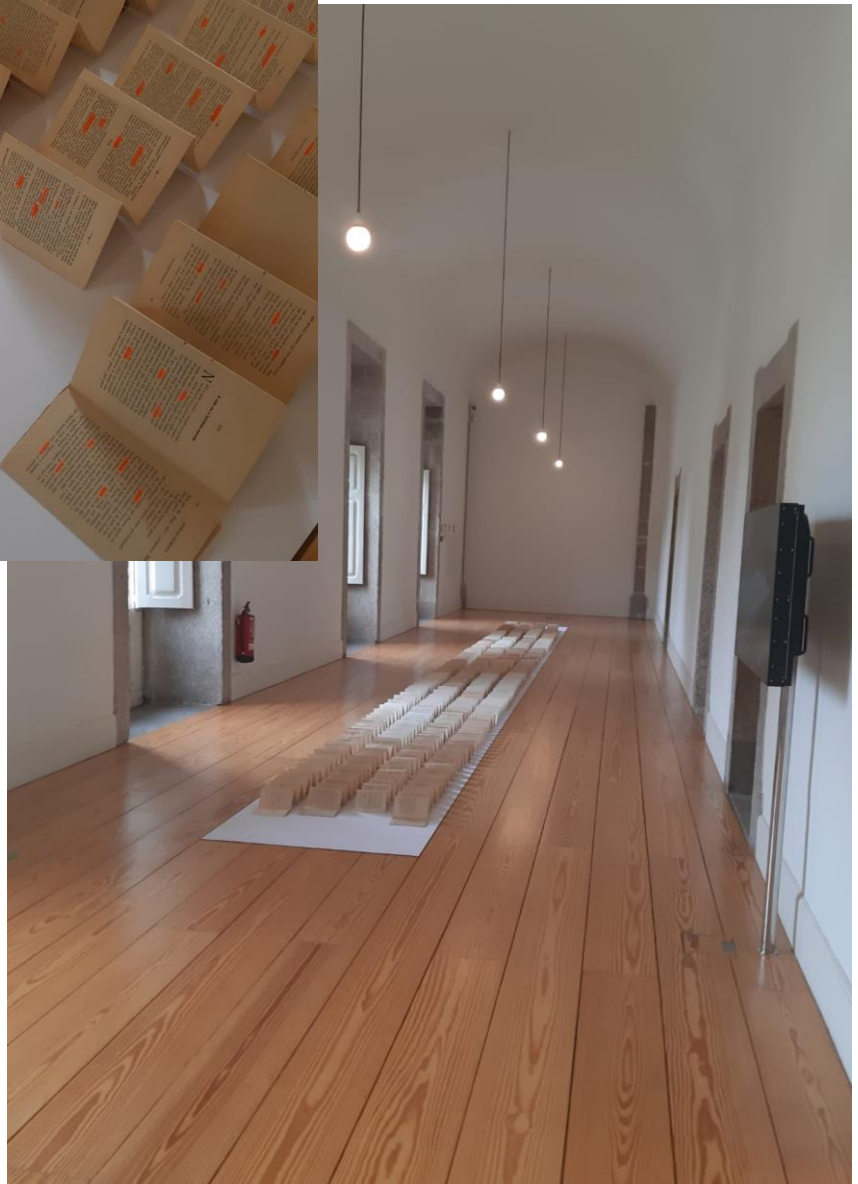
*Figure 25: 365 à beira-mar, 2021.*



*Figure 26: 365 à beira-mar, 2021.*



*Figure 27: Por entre palavras despercebidas, 2021.*



*Figure 28: Por entre palavras despercebidas, 2021.*

On the lower floor, there is exhibited the rest of the “Percurso Remémoro”. Behind the famous stairs of the museum, the series “Thoughts” consist of three large canvases portraying the face of women with their eyes closed: thinking. In a small space, the atmosphere is completed with two benches facing them: an invitation to sit and reflect.



Figure 29: *Thoughts*, 2021.

On the bigger side of the room, the series “Arquivado” fill two full walls. Eleven colored paintings with witty words and expressions. Wrapped in ribbons, the message transmitted is that even the most tedious memories adult-life related are still part of who we are today. Intending to lighten up the mood, the bold creations bring vivacity to the room.

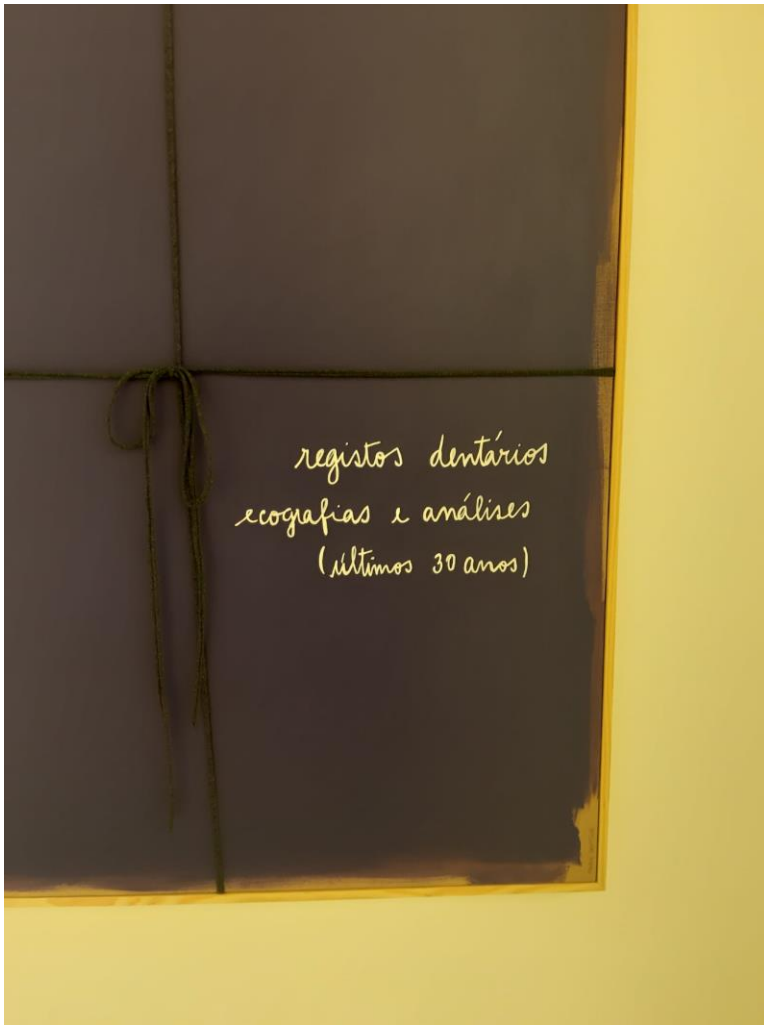


Figure 30: Série "Arquivado". 2021.

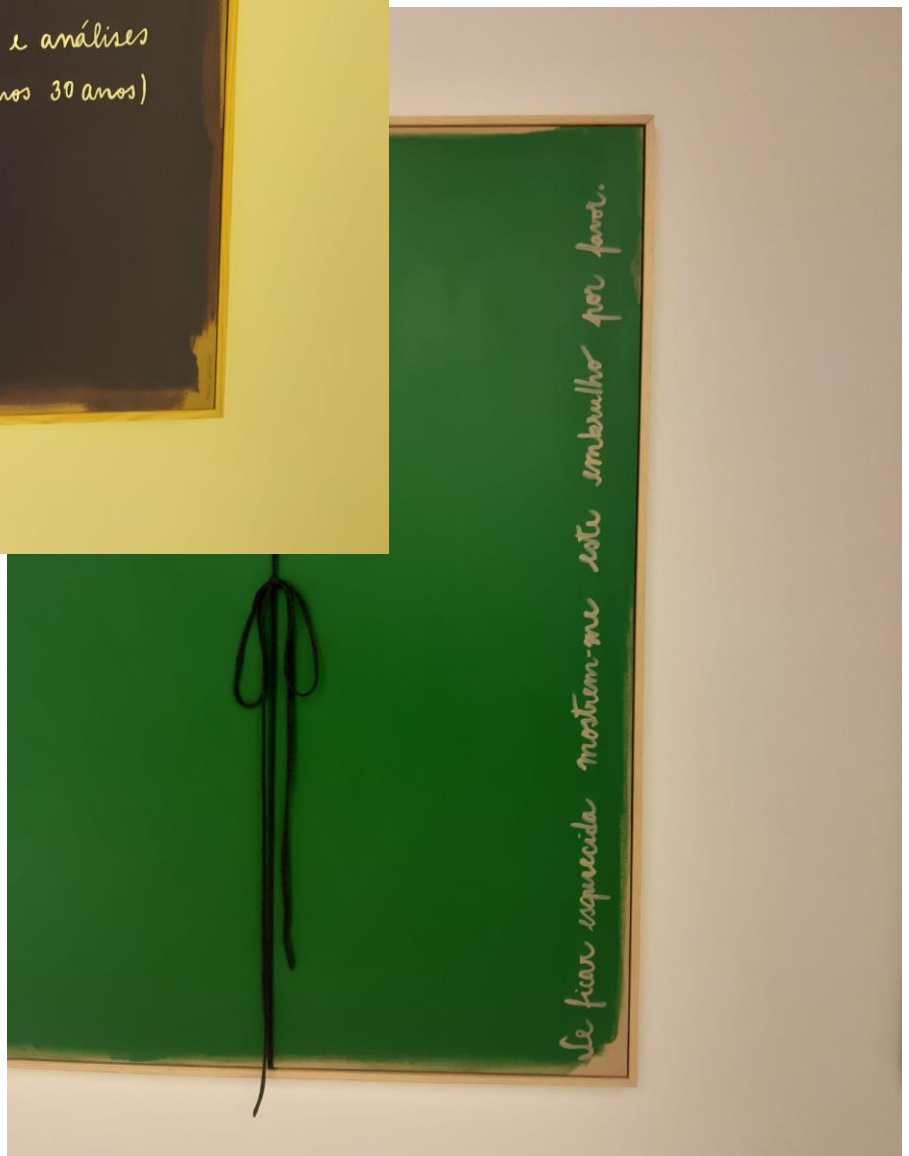


Figure 31: Série "Arquivado". 2021.



Figure 32: Série "Arquivado". 2021.



Figure 33: Série "Arquivado". 2021.

Facing them on the other side of the room are another six canvases, but this time neutral colored. Named by the artist as *Vislumbre*, *Névoa*, *Mistério*, *Bruma*, *Nevoeiro*, and *O Princípio*, the white paint in the beige complexion gets slightly intense as we move on from painting to painting. Or, in a different perspective, it begins to disappear from painting to painting. By being put together, these artistic complexions show the contrast of getting familiar with someone or something: our mind gets clearer as we move- or the other way around.



*Figure 34: Vislumbre, Névoa. Mistério. Bruma. Nevoeiro. O princípio. 2021*



*Figure 35: Vislumbre, Névoa. Mistério. Bruma. Nevoeiro. O princípio. 2021*

In the middle of the room, the floor gets the larger artistic installation of the exhibition: more than 500 small packages with all kinds of memories of the artist's life. From romantic escapades to doctor appointments, passing by family holidays memories. The share of these moments shows vulnerability from the artist, open to reach the visitors through common life experiences.

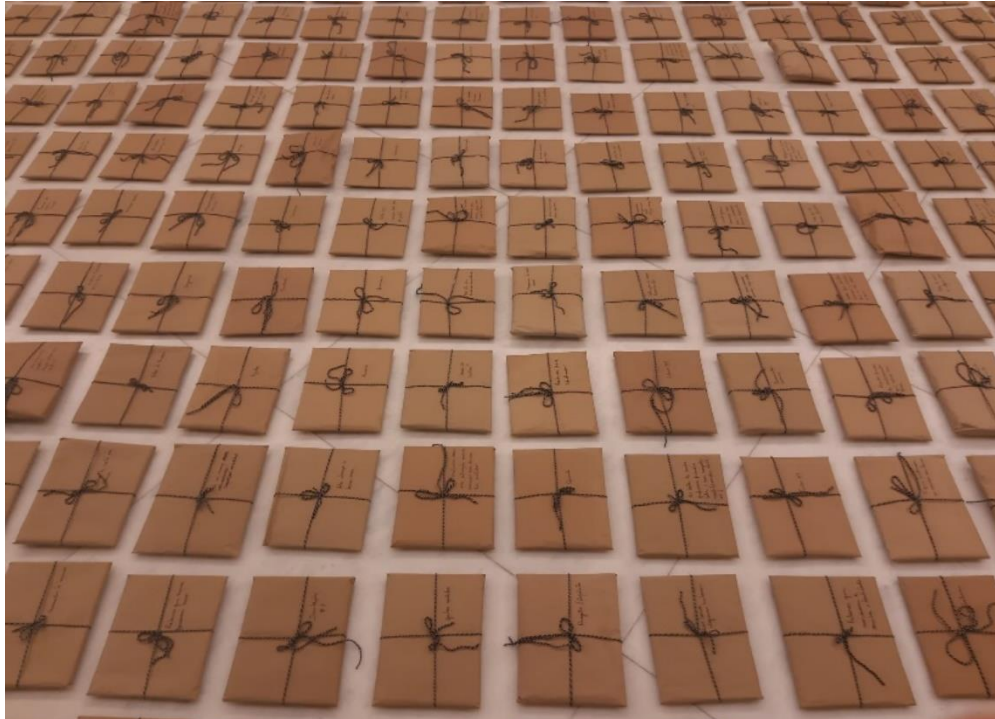


Figure 36: Arquivo particular da vida. 2021.



Figure 37: Arquivo particular da vida. 2021.

As it is the largest room on the lower floor, there is still space to hang two more artistic complexions. The first one is called “Remémoro-mapa”, where random words and soft colors mix in two large canvases. The mix of both shows how important art and feelings are to the artist’s life, completing each other in a harmonious space. The other one is called “Vida com o coração fora do peito”: a large line with the beat of the heart that goes on in seven small canvases, surrounded, once again, by words. During our lifetime, decisions are made and stories are written, through ups and downs, the artwork presented represents the importance of creating memories.

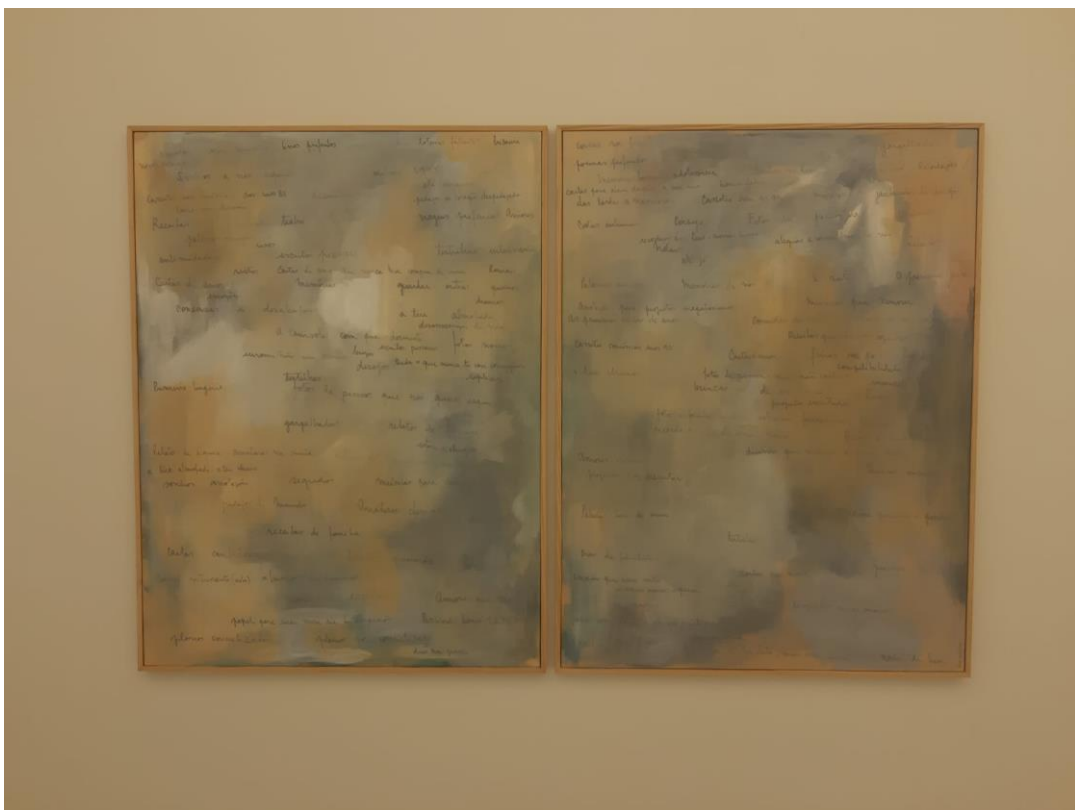


Figure 38: Remémoro: mapa. 2021

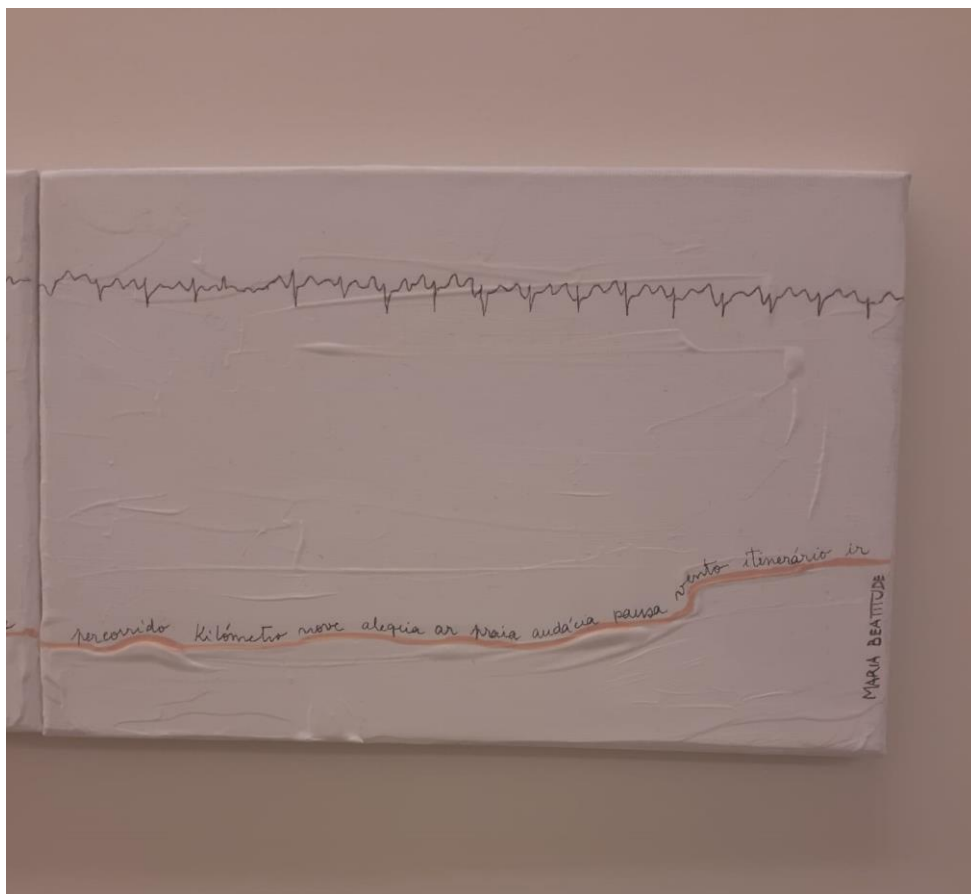


Figure 39: Vida com o coração fora do peito. 2021



Figure 40: Vida com o coração fora do peito. 2021

In an almost-hidden room, still on the lower floor, six more paintings put the last touches to the “Percurso Remémoro”. Divided into three-three complexions, the “Triologias” are hanged up together- “Espiritual”, “Real”, “Profano” hangs on one wall and “Ruído”, “Pausa” and “Silêncio” hangs on the opposite wall. The colours are also connected to the words: the first trilogy with a bright orange canvas highlighting the word “Pausa” contrasting with the dark blue canvas in the second trilogy highlighting the word “Real”. Large bold-coloured paintings take all the space in the small room and leave them open to the public’s interpretation at the end of the exhibition. The brochure of the “Percurso Remémoro” exhibition can be found in the first annex of this thesis.



Figure 41:  
*Triologias, 2021*



Figure 42: *Triologias, 2021*

The opening of the “Percurso Remémoro” exhibition and the celebration of the 5<sup>th</sup> anniversary of the museum occurred on the weekend of 21<sup>st</sup> to 23<sup>rd</sup> of May. By the end of the 21<sup>st</sup>, a Friday evening, the exhibition opened to the public. Enrollment to the inauguration was requested in advance to follow the safety rules. The number of people inside was monitored, as well as the use of masks and sanitizers. These procedures were defined meticulously by the museum employees to ensure the event would be appreciated with no worries, with full information and protection from the current pandemic.

On the 22<sup>nd</sup>, Saturday, the event was followed by a guided tour in the morning, through the sculptures around the city, to celebrate the 5<sup>th</sup> anniversary of the museum. The tour was called “Modernist Sculpture in the city of Santo Tirso” and had a limit of 10 people. In the afternoon, a movie called “Antes que a noite venha. Fala de Antígona.” was displayed in the museum to 17 people, who were also present in a conference “About phrase limits” by Joaquim Pavão. The day ended with the promotion of the release of the new E-Book “MMAP-MIEC\_2016-2021. Cultural Mediation: program, spaces, means and strategy” also with a limit of 17 people.

The last day of the event, 23<sup>rd</sup> of May, was dedicated to the children. Both morning and afternoon events were two sessions of theater. A piece called “The nature around” by Vera Alvelos. Once again, the museum program emphasizing the connection between the art and nature, this time designed for children. The invitation layer of the 5<sup>th</sup> anniversary of MIEC can be found in the second annex of this thesis.



*Figure 43: Preparation of the event room, 2021.*



*Figure 44: MIEC view from inside, 2021*

#### **4.3.2- Transforming ideas into reality: the process**

The first encounter with the artist was done through a little reunion led by the museum director, Dr. Álvaro Moreira. I had learned that the first impression is significantly important to both sides: in this case, the smoothness of the next days depended on how the first contact went. Gratefully I would say, the relaxed meeting was an indicator that no troubles were ahead of us.

The first day was initially focused on the presentation of the space to the artist and the carrying of the artworks into the interior of the museum. The communication between the artist and the museum employees was essential to take the materials into the proper spaces where later would be exhibited. Cardboard boxes and wrapped canvases full of art pieces, which needed to be picked up and moved very carefully due to the fragility of their complexion. The available space was discussed beforehand between the museum director and the artist, however, the process of preparation started by checking the neatness of the spaces and measuring everything to control the space available. The hands-on job started by the unwrapping of the covered-up canvases and the opening of the cardboard boxes on the first day, filling the spaces little by little.



Figure 45: Unpacking the cardboard boxes, 2021



Figure 46: Unwrapping the canvases, 2021

The following days were packed with putting together the art pieces. The process of displaying the paintbrushes, the sandbags, and the book's pages of the three-dimension exhibition on the upper floor was the first to be finished, followed by the rest. Hanging all the paintings and ensuring they are not going to fall mid-exhibition and distributing the little packages on the floor.



*Figure 47: Displaying "Percurso", 2021*



Figure 48: Displaying "Thoughts", 2021

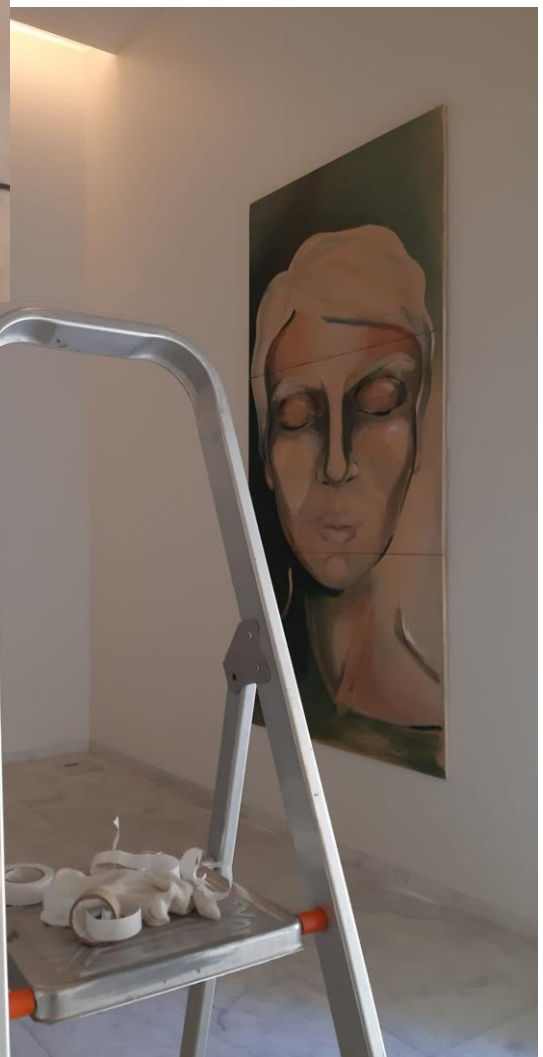
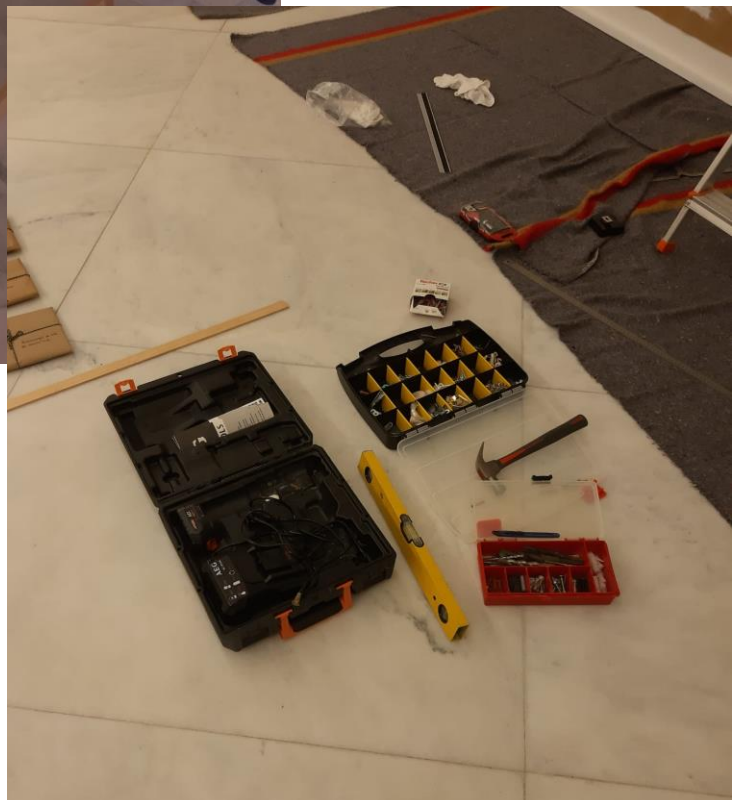


Figure 49: Displaying "Arquivo particular da vida", 2021.

While the project was being prepared, the museum received a visit from some students of the Faculty of Fine Arts of the University of Porto. They had the opportunity to witness the process of putting together a creative project. The contact with the artist and the museum employees during their visit was valuable- to learn and understand the hard work that needs to be done to achieve the final product. What the public sees in the exhibitions is the result of the determination, patience and cooperation among numerous creative professionals.



*Figure 50: Materials required, 2021*



*Figure 51: Materials required, 2021*

On the last day of the preparation for the event, it was time for the last touches and for the tidying up. The use of rulers, tape, pencils, nails, hammers, ladder, and other tools was no longer needed. Along with the empty cardboard boxes, the materials were put away. Due to the complexity of the exhibition and the numerous art pieces, the space needed to be all freshened up as well as the last checks with the photographers, the media and the sound and image systems- to ensure it was all set to be presented to the public.

The process of assembling the pieces multiple times until the final look- the one the artist had initially envisioned- was achieved. According to Maria Beatitude, the aim of her exhibition was not to look perfect, but human- the beauty of hands-on work is the effort and the flaws that slip through our fingers.



*Figure 52: Empty boxes at the end of the exhibition preparation, 2021*

## Chapter V. Conclusion

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As a cultural and creative institution, MIEC believed art should not be confined to four walls. Through the duality of displaying art pieces both inside and outside, their vision was to reach everyone through outstanding everlasting sculptures and short-lived exhibitions. Similarly, our imagination should not be confined to our minds. The artistic project which I participated in reflects that same idea – through the artist’s exposed memories, thousands of visitors were able to connect with their thoughts. Objects, messages, and colours were transformed into a route of narratives of Maria Beatitude’s life, allowing other people to perceive emotions through art. Either by loving it, hating it, or being indifferent about it, all reactions are valid to the artist’s work. The aim is to create an intercultural communication space, where vulnerability enters the room and stimulates self- reflection and, in a more open environment, promotes social engagement, which can develop into new community networks.

Museums play an essential role in promoting a city’s cultural heritage and attracting visitors, which boosts the cultural economy of the local communities. Cultural tourism has been growing over the last years, as learning about a new culture in-site has been more alluring. Santo Tirso has a great advantage, by having the Santo Tirso International Museum of Contemporary Sculpture as part of the cultural offer of the municipality. As it is a museum that exhibits art pieces all over the city, the visitors are inclined to consume from local businesses, affecting positively the local economy. Nevertheless, the sociocultural impact is also perceptible – museums reflect the authenticity of society’s everyday life, either its moments of hope, worry, or truth. That is the reason why museums are important to advocate meaningful matters, such as human rights and sustainable growth of natural and cultural heritage.

The internship at Santo Tirso International Museum of Contemporary Sculpture allowed me to analyse the two sides of the same process. On one hand, the research about the background information of the city, Santo Tirso, helped me understand how the local community accepts its culture and how it is esteemed to contribute to a more inclusive society, avoiding social disparities. The role of the Municipality council is essential to promote culture, natural resources, and urban rejuvenation. On the other hand, the research of the museum environment before its reopening was also very important since it allowed me to learn about the institution in advance. Its efforts to reflect the community it is inserted

in, alongside its attempt to contribute to the city's cultural tourism. The learning about its purpose, activities, and events beforehand prepared me for the in-site part of my internship, where I later learned new skills.

Once I was in person at the institution, my participation in the development of the artistic project "Percurso Remémoro" contributed to my insight into the work that needed to be done behind closed doors. The effort put into the creation of an artistic project is typically not recognized by the public. The collaboration of the museum employees with the artist, the photographers, the sound and image teams, the media, the tourism service, and the other creative professionals involved in the process. The final product is the cooperation among these people, who worked to inaugurate the "Percurso Remémoro" exhibition in the 5<sup>th</sup> anniversary event of the Santo Tirso International Museum of Contemporary Sculpture.

Doing an internship at home helped me grow academically, improving my research and analysis skills while learning about a local community as an innovative and social space. It also helped me work on my time management, considering I had control over my work schedule. In terms of communication skills, I also take into consideration my improvement. By interacting with the museum director and the museum employees through emails and videocall meetings and with the Municipality Council employees, also by technological means.

Regarding the in-person part of my internship, I also improved my communication skills, by collaborating with cultural and creative professionals. The daily tasks still needed to be performed at the museum while it was being prepared for something greater also made me realize how versatile and resourceful the employees must be. The collaboration between the employees created a learning environment for me, where I was able to apply the knowledge I had acquired in my master's in Intercultural Studies for Business and in my previous education path as well.

By having the opportunity to participate in the development of an artistic project, I learned new skills on cultural planning- recognizing and managing cultural resources to comprehend art as an innovative way to connect with the community. Furthermore, even though I was not directly working on the area, I also witnessed the process of marketing and publicity of a cultural project and learned about the importance of local tourism on behalf of the divulgation of museum events.

Despite the consequences of the pandemic Covid-19 situation, which neither I nor the museum had control over, I conclude that it was still a valuable academic experience. I believe that the internship was still able to provide me an experience in a workplace environment even more unique than I expected. I was able to acquire both research and practical skills, which I believe will be very helpful for my future. The opportunity I had at the Santo Tirso International Museum of Contemporary Sculpture allowed me to grow workwise in a creative atmosphere

Future research might rely on the analyse of new work environments in this area- in cultural and creative industries. As culture was one of the most affected sectors during the Covid-19 pandemic, I reckon it is important to analyse and find innovative solutions to unpredictable occurrences, such as procedures and protocols to support the cultural sector in difficult times.

For my future, I expect to improve my competences in intercultural communication and cultural planning. Working in a creative environment is an objective of mine, as I believe my knowledge in intercultural studies, administrative assistance and translation – combining my master’s degree with my bachelor’s degree- will be my advantage in the cultural business world. As the experience in having an internship in a museum was enjoyable for me, I am contemplating working in the museum area a possibility in the near future. I look forward to a future where I will seek to grow personal and professionally.

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## Annex 1: “Percurso Remémoro” exhibition brochure

5. Thoughts  
6. Série «Arquivada»  
7. Vislumbre. Névoa. Mistério. Bruma. Neveeiro. O princípio  
8. Arquivo particular de vida  
9. Remémoro - maps  
10. Vida com o coração fora do peito  
11. Trilogias

**PISO FLOOR -1**

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N 41° 20' 39.2" W 8° 28' 20.4"

# MARIA BEATITUDE

PERCURSO REMÉMORO

21 MAI – 03 SET

**MUSEU INTERNACIONAL ESCULTURA CONTEMPORÂNEA**

**PERCURSO REMÉMORO**

Este projeto revela um percurso envolto numa névoa translúcida composta por layers misteriosos que resguardam pensamentos e que se transforma numa bruma densa onde o branco de tão cerrado e quase compacto, parece uma tela nova que espera ser intervenionada com uma ideia, com um novo conceito.

Trabalhos cuja leitura parece obedecer a uma cadência, a uma sensação de ritmo provocada por objetos, mensagens e cores.

Procedimentos e metodologias criativas são apresentados de forma metafórica. Analogias entre o trabalho de atelier, a passagem do tempo ou histórias que poderiam ter sido reescritas por uma leitura rápida e diagonal, são apresentadas em instalações longitudinais que assinalam um trajeto que pede para ser seguido por um corredor quase sem fim.

Uma exposição onde a palavra está sempre presente de modo a poder guardar pedaços de histórias para compor narrativas completas ou apenas para sublinhar ideias.

Um trajeto composto por infindáveis lembranças retiradas de secções específicas da vida sobre episódios marcantes, ou não, que poderiam estar arquivadas numa biblioteca privada onde vivências e memórias reminiscentes estão guardadas, bem embrulhadas e fechadas, umas para que estejam sempre presentes e não desapareçam, outras apenas para nunca mais serem lembradas.

This project reveals a route wrapped in a translucent fog composed of mysterious layers protecting thoughts, and which turns into a dense mist where the white is so thick and almost compact, it seems a new canvas waiting to be intervened with an idea, a new concept.

Works whose reading seems to obey to a cadence, to a sensation of rhythm caused by objects, messages, and colors.

Procedures and creative methods are presented in a metaphorical way. Analogies between the atelier work, the passage of time or stories that could have been rewritten by a quick and diagonal reading, are presented in longitudinal installations that mark a path to be followed along an almost endless corridor.

An exhibition where the word is always present so that it can save pieces of stories to compose complete narratives, or simply underline ideas.

A path composed of endless memories taken from specific sections of life, about striking episodes, or not, which could be archived at a private library where reminiscent experiences and memories, wrapped and closed, are kept, some so that they are always present and do not disappear, others just to never be remembered again.

**PISO FLOOR 0**

1. *Unificador*  
2. *Percurso*  
3. *365 à beira-mar*  
4. *Por entre palavras despercebidas*

## Annex 2: Invitation layer for the 5<sup>th</sup> anniversary of the Santo Tirso International Museum of Contemporary Sculpture

### CONVITE INVITATION

Tenho o prazer de convidar V. Ex.ª a participar nas comemorações do 5º Aniversário do Museu Internacional de Escultura Contemporânea e do Museu Municipal Abade Pedrosa, a decorrer entre os dias 21 e 23 de maio, com o seguinte programa:

I am pleased to invite you to participate in the celebrations of the 5th Anniversary of the International Museum of Contemporary Sculpture and the Abade Pedrosa Municipal Museum, which will take place between the May 21st and 23rd, with the following program:

#### DIA 21

19H30 Abertura da exposição "Percurso Remémoro" de Maria Beatitude  
(número limite de pessoas de acordo com o plano de contingência)  
Opening of the exhibition "Percurso Remémoro" by Maria Beatitude  
(limit of number of people according to the contingency plan)

#### DIA 22

10H30 Visita guiada "Escultura Modernista na cidade de Santo Tirso" (limite de 10 pessoas)  
Guided tour "Modernist Sculpture in the city of Santo Tirso" (limited to 10 people)

16H00 Filme "Antes que a noite venha. Falas de Antígona"  
e conferência concertante "Sobre os limites da frase" por Joaquim Pavão (limite de 17 pessoas)  
Movie "Antes que a noite venha. Falas de Antígona"  
and conference "About phrase limits" by Joaquim Pavão (limited to 17 people)

Divulgação do E-book "MMAPI|MIÉC\_2016-2021"  
Mediação Cultural: programação, espaços, meios e estratégia" (limite de 17 pessoas)  
Release of the E-book "MMAPI|MIÉC\_2016-2021".  
Cultural Mediation: programme, spaces, means and strategy" (limited to 17 people)

#### DIA 23

11H00 Teatro para crianças "Natureza em volta" por Vera Alvelos (limite de 17 pessoas)  
e 15H00 Theater for children "The nature around" by Vera Alvelos (limited to 17 people)

\* entrada gratuita sujeita a marcação prévia, free admission (booking required)

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**M** MUSEU  
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