

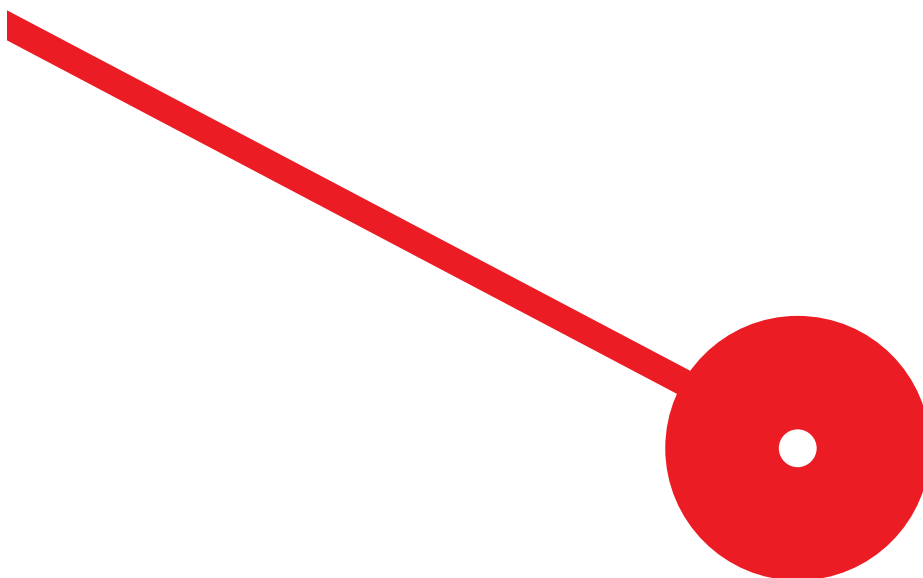
INSTITUTO
SUPERIOR
DE CONTABILIDADE
E ADMINISTRAÇÃO
DO PORTO
POLITÉCNICO
DO PORTO

M

Master
Intercultural Studies for Business

The Cultural Circuit of
Santa Maria da Feira -
Cultural Management Division
Luís Dias Gomes Pinto

10/2024



Luís Dias Gomes Pinto. The Cultural Circuit of Santa Maria
da Feira - Cultura Management Division
10/2024

INSTITUTO
SUPERIOR
DE CONTABILIDADE
E ADMINISTRAÇÃO
DO PORTO
POLITÉCNICO
DO PORTO

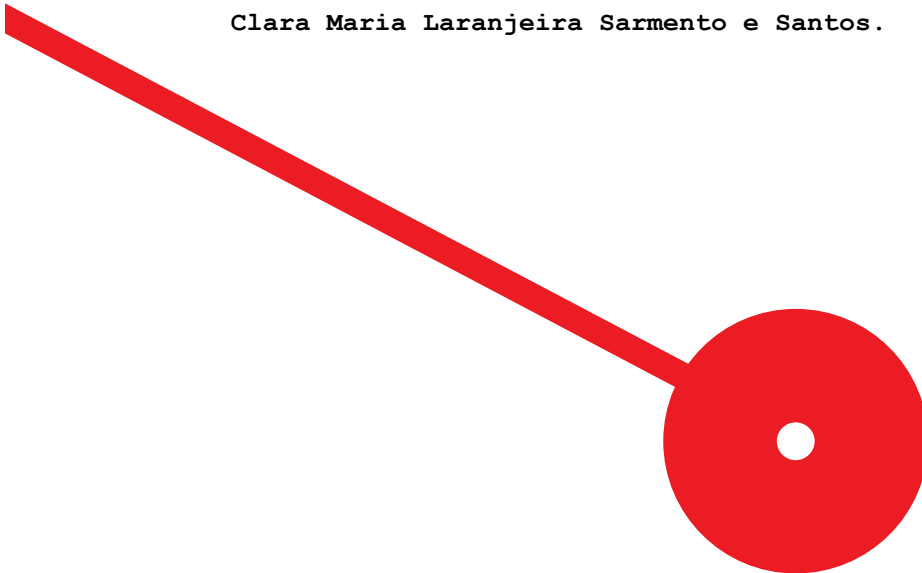
M

Master
Intercultural Studies for Business

The Cultural Circuit of Santa
Maria da Feira - Cultural
Management Division
Luís Dias Gomes Pinto

Internship Report

presented to the Porto Accounting and Business School in
order to obtain the Master of Art degree in Intercultural
Studies for Business, under the supervision of Professor
Clara Maria Laranjeira Sarmento e Santos.



Luís Dias Gomes Pinto. The Cultural Circuit of Santa Maria
da Feira - Cultura Management Division
10/2024

Acknowledgments

First and foremost, I would like to thank my parents, for always supporting me throughout my 22 years of life, and especially during my 17 years of studies. Without them I wouldn't be here today, pursuing my passion. Thank you for believing in me and wanting the best for me.

I would like to thank my two sisters, *Bia e Matti*, no matter how old you grow you will always be my little sisters and know that I will always be there for you.

To my late grandmother, I want to express my gratitude for being a second mother for me. Thank you for all the lessons and love. I know you would be proud of me. I will always miss you.

A special thanks to my girlfriend, who has been my safe harbour for the past 6 years. Thank you for putting up with me, and for the constant support and love.

I would also like to thank my group of friends, who have always been able to cheer me up in tough moments, and with whom I have shared amazing moments throughout my academic experience.

Then, I would like to thank all my colleagues within the Cultural Management Division, for their hospitality and help throughout my internship. I would like to express my gratitude to my supervisor Catarina Rebelo, and to the Division Chief Dr. Ana Carvalhinho for their guidance and teachings.

Lastly, I would like to thank my supervisor, Professor Clara Sarmiento. Thank you for pushing me to be a better version of myself in the last two academic years. Thank you for your advice and supervision, which have made this possible.

Abstract:

The following report was carried out with the purpose of being the final work of the master's degree in Intercultural Studies for Business at the Porto Accounting and Business School (ISCAP). The goal of this report is to present and analyse my five-month internship at the Cultural Management Division of the City Council of Santa Maria da Feira, which took place between January and May 2024.

Firstly, this paper provides a detailed overview of the Municipality, addressing a variety of important sectors. Then, it focuses on the host institution, describing the City Council of Santa Maria da Feira and the Cultural Management Division. Following that, the cultural circuit of the region is extensively studied, showcasing its multifaceted impact. Finally, my experience as an intern is explored, going over the reasons behind my choice, the tasks performed and its relevance, and the legacy that I was able to leave behind.

Key words: Cultural Management Division; Municipality; Internship; Cultural Circuit; Impact

Resumo:

O presente relatório foi realizado com o objetivo de ser o trabalho final do mestrado em Estudos Interculturais para Negócios do Instituto Superior de Contabilidade e Administração do Porto (ISCAP). O objetivo deste relatório é apresentar e analisar o meu estágio de cinco meses na Divisão de Gestão Cultural da Câmara Municipal de Santa Maria da Feira, que decorreu entre janeiro e maio de 2024.

Em primeiro lugar, este documento apresenta uma visão detalhada do Município, abordando uma variedade de setores importantes. De seguida, foca-se a instituição anfitriã, descrevendo a Câmara Municipal de Santa Maria da Feira e a Divisão de Gestão Cultural. Posteriormente, o circuito cultural da região é amplamente estudado, evidenciando o seu impacto multifacetado. Por fim, explora-se a minha experiência enquanto estagiário, abordando as razões da minha escolha, as tarefas desempenhadas e a sua relevância, bem como o legado que pude deixar.

Palavras chave: Divisão de Gestão Cultural; Município; Estágio; Circuito Cultural; Impacto

Table of Contents

Introduction	1
Chapter I – Overview of the Municipality	4
1.1 Historical Background.....	5
1.2 Geography	6
1.3 Demography	7
1.4 Economy.....	8
1.5 Education.....	10
1.6 Cultural Heritage	11
1.7 Public Administration	13
Chapter II – The Host Institution	14
2.1 The City Council of Santa Maria da Feira	15
2.2 Cultural Management Division	17
2.3 Cultural Equipment	19
2.3.1 Imaginarius Creation Center	19
2.3.2 Cineteatro António Lamoso.....	21
2.3.3 Municipal Library	22
2.3.4 Europarque.....	23
2.4 A Context on Cultural Divisions.....	24
Chapter III – Cultural Circuit of Santa Maria da Feira	26
3.1 Theoretical Background	27
3.2 The Growth of the Cultural Sector	29
3.3 <i>Festa das Fogaceiras</i>	31
3.4 Imaginarius.....	34
3.5 <i>Viagem Medieval</i> [Medieval Journey]	39
3.6 <i>Perlim</i>	42
3.7 Smaller-Scale Events.....	44

3.7.1	<i>Artes em Itinerância</i> [Itinerant Arts].....	44
3.7.2	<i>Ciclo de Órgão de Tubos</i> [Pipe Organ Cycle].....	45
3.7.3	<i>Fora dos Eixos</i> [Off-Track].....	45
3.7.4	<i>Orquestra Criativa SMF</i> [SMF Creative Orchestra].....	46
3.7.5	Project LaB InDança.....	46
Chapter IV – Internship Report		48
4.1	Choosing my internship	49
4.2	Internship Plans and Goals.....	50
4.3	Tasks.....	51
4.3.1	First Dand Daily Tasks	51
4.3.2	Research Work.....	52
4.3.3	Databases	53
4.3.4	General Data Protection Regulation (GDPR).....	54
4.3.5	Activity Report	56
4.3.6	Division Programme and Plan	57
4.3.7	“Progresso” [“Progress”].....	58
4.3.8	Easter Concert.....	59
4.3.9	Imaginarius	60
4.4	My Impact on the Cultural Circuit	63
Conclusion		64
References.....		67

List of Figures

Figure 1- Geography of the Municipality of Santa Maria da Feira	6
Figure 2 - Organisational chart Santa Maria da Feira City Council	16
Figure 3 - Organisational chart Culture, Education, Youth and Tourism Department ..	17
Figure 4 - Imaginarius Creation Centre	19
Figure 5 – Blackbox	20
Figure 6 - "Fogaceiras" Procession	32
Figure 7 - First poster of the "Viagem Medieval" [Medieval Journey].....	39
Figure 8 – Example of a Database.....	53
Figure 9 - Forms Database.....	55
Figure 10 - Activity report infographic	57
Figure 11 - Progress Timeline	58
Figure 12 - Easter Concert.....	59

List of Tables

Table 1- Total Resident Population by Age Group	7
---	---

List of Abbreviations

AD – Anno Domini

BC – Before Christ

CTAL – Cineteatro António Lamoso

GDPR – General Data Protection Regulation

ICC – Imaginarius Creation Centre

PAC – Programa de Apoio à Cultura

SMF – Santa Maria da Feira

UNESCO - United Nations Educational, Scientific and Cultural Organization

INTRODUCTION

Throughout the span of my academic journey, from my Bachelor's Degree in Foreign Languages and Cultures at ESE, P.PORTO – The School of Education of the Polytechnic University of Porto, and my Master's Degree in Intercultural Studies for Business in ISCAP, P.PORTO – The Porto Accounting and Business School of the Polytechnic University of Porto, I always had envisioned to finish my final academic chapter with an internship. An internship offers the opportunity to get hands-on experience of how to apply the knowledge acquired in one's academic career, acting as a stepping stone for the start of my professional career.

I had the opportunity to carry out my internship in the Cultural Management Division of the City Council of Santa Maria da Feira. This internship took place between the 23rd of January and the 26th of May 2024, fulfilling a weekly schedule of 35 hours of work, from 9:00 a.m. to 5:00 p.m. In order to attend and participate in the production of some cultural events, these work hours were extended, resulting in a total of 602 hours.

The work carried out in this Division is strongly connected to the cultural circuit of the Municipality, through the planning and organization of the cultural events managed by the Municipality. Therefore, I was indeed able to put the skills acquired in my Master's Degree into practice, as well as to explore the cultural circuit of Santa Maria da Feira, which was the chosen theme for this internship report. The cultural circuit of the Municipality was created as a way to fight centralization, offering cultural events to the entire Municipality. This circuit encompasses a variety of cultural activities, aiming to attract a broad range of audiences. The four main cultural events of Santa Maria da Feira – *Festa das Fogaceiras*, *Perlim*, *Viagem Medieval* [Medieval Journey], and *Imaginarius* – count with a total of 850,000 visitors per year, amounting to an economic return of around 18 million Euro. Such figures showcase the importance of this cultural circuit.

The choice of this theme for the internship report came naturally throughout the span of the internship. Being directly involved in the activities that are part of the cultural circuit made me interested in exploring it deeper. Additionally, the importance of these activities and festivals for the Municipality where I live pushed me to understand how they work and how they impact Santa Maria da Feira.

The first chapter provides a thorough overview of the Municipality of Santa Maria da Feira (SMF). It goes through the history of the region as well as its geography and demography. The economic sectors of SMF are analysed, highlighting the most relevant.

Moreover, the chapter dives into the education, the cultural heritage and the public administration of the region, with the purpose of providing context on all sectors of Santa Maria da Feira.

The following chapter, Chapter II, goes over the host institution where my internship was carried out: the City Council of Santa Maria da Feira. This chapter starts with an analysis of the City Council, describing the building itself and the organisational chart of the SMF City Council. Following that, the Cultural Management Division is described, analysing its functions, its buildings and the cultural equipments that are overseen by this Division. The final section of this chapter, sub-chapter 2.4, gives a context on Cultural Divisions, providing an overview of the history of cultural policies in the whole country in general and in the Municipality of SMF in particular.

Chapter III explains in depth all the events that are part of the Municipality's cultural circuit, from the four big events that take place every year to smaller-scale ones. It firstly goes through the event, explaining how they work and providing a brief historical context on it. Afterwards, the impact that the event brings forward to SMF is explored on different aspects, namely economically, culturally and socially.

Lastly, the internship report is presented in Chapter IV. This chapter explains everything regarding my internship, starting with the reasons behind the choice of an internship and of the host institution. Then, my internship plan and goals are presented. Throughout the rest of the chapter, I describe my functions and their relevance to my master's degree and personal and professional growth. Finally, sub-chapter 4.4 connects my internship with the theme of the report, addressing how I was able to impact the cultural circuit of SMF and leave a legacy in the Cultural Management Division.

CHAPTER I – OVERVIEW OF THE MUNICIPALITY

1.1 Historical Background

The Municipality of Santa Maria da Feira is nowadays a cultural hotspot, shaped by its history and cultural roots. Its geographical location made it a crossroads of different people and cultures. Roman and Arab populations, the Christian Reconquest, the French invasions, the Peninsular wars, among other historical and social events that happened in the region, constructed the legacy that is represented today as the cultural atmosphere of the Municipality.

The origins of the city of Feira can be linked with its Castle. The Feira Castle, as a place of tax payment, was naturally transformed into a commercial hotspot, leading to the settlement of population around it and later the creation of a village. In the surroundings of the Castle walls, a trade fair took place under the name of the Virgin Maria. Everyday resources needed for the survival of the population were traded in this fair, namely salt and harvest products. The safety provided by the castle established a safe spot for the commercialization of products, transforming the fair into a cultural, religious, and social demonstration that would eventually name the city.

The first official record of the toponymy “feira” dates back to 1117. Queen Teresa stayed in Feira’s Castle, signing a diploma "in terra sancte marie ubi vocant feira" (*História - Câmara Municipal De Santa Maria Da Feira*, n.d.). A few years afterwards, King João I revitalised the fair of Santa Maria, through the landlord who ordered a fortnightly fair to take place. The importance of the land was recognized in the 1514 Charter, granted by King Manuel I. (*História - Câmara Municipal de Santa Maria da Feira*, n.d.)

In 1899, Vila da Feira lost some of its parishes, which became part of the then-created Municipality of Espinho. Santa Maria da Feira was elevated to city status on 14 August 1985.

In terms of architectural and monumental heritage, the castle - considered a National Monument - stands out as the ex-libris of the region, witnessing traces of the passage of the Romans, the Visigoths and the Arabs. There are also other monuments of interest, such as the Alminhas Monument, dedicated to the martyrs of the French Invasions, the Fiães Castro, the Loios Convent, the church of Santa Maria da Feira, the Medieval Church in Rio Meão and the parish church of Arrifana. (*Infopédia*, n.d.)

1.2 Geography

The Municipality of Santa Maria da Feira is divided in 21 Parishes: Argoncilhe, Arrifana, Escapães, Fiães, Fornos, Lourosa, Milheirós de Poiares, Mozelos, Nogueira da Regedoura, Paços de Brandão, Rio Meão, Romariz, Sanguedo, Santa Maria de Lamas, São João De Ver, São Paio De Oleiros, União das Freguesias de Caldas de São Jorge e Pigeiros, União das Freguesias de Canedo, Vale e Vila Maior, União das Freguesias de Lobão, Gião, Louredo e Guisande, União das Freguesias de Santa Maria Da Feira, Travanca, Sanfins e Espargo, and União das Freguesias de São Miguel do Souto e Mosteirô. The Municipality is bounded to the north by the Municipalities of Vila Nova de Gaia and Gondomar, to the east by Arouca, to the southeast by Oliveira de Azeméis and São João da Madeira, to the south by Ovar and to the west by Espinho. The coordinates for Santa Maria da Feira are approximately 40°56'N 8°32'W. Figure 1 presents a visual representation of the geography of the Municipality.

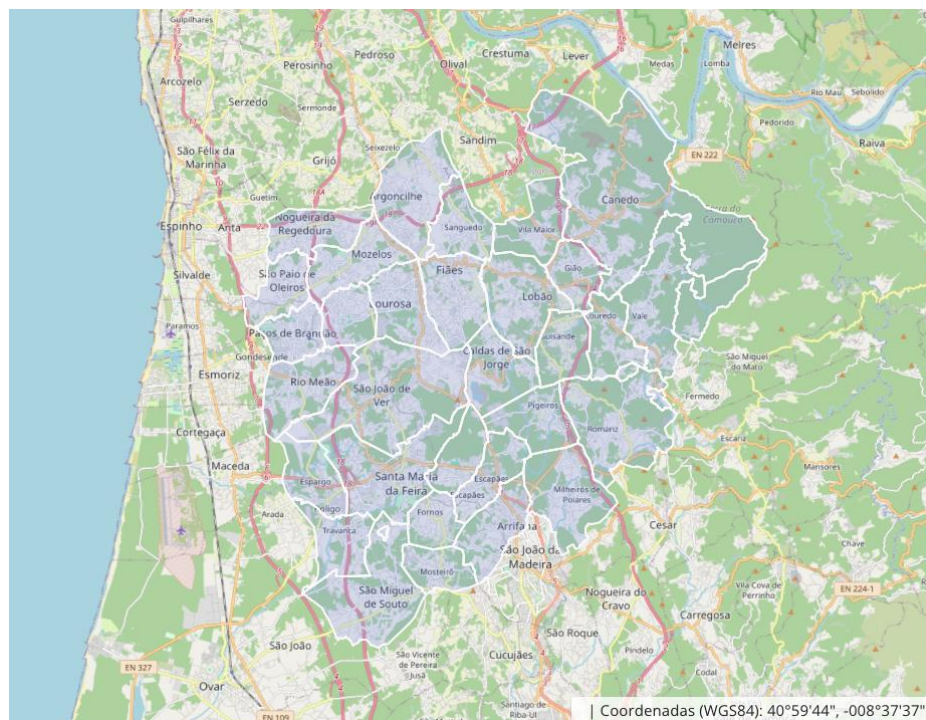


Figure 1- Geography of the Municipality of Santa Maria da Feira (Mirante Internet - Mapa Geral, n.d.)

1.3 Demography

Santa Maria da Feira is located in the sub-region of the Metropolitan Area of Porto, belonging to the North region and to the district of Aveiro. In accordance with the data found on the Municipality's official website, the region has an area of 215.6 km² and a population of 135 964 inhabitants. It is important to mention that 9% of the inhabitants from Porto's Metropolitan Area are "Feirenses". This number becomes even more impressive as, between 1991 and 2001, the population of the Municipality increased about 15%, making it one of the most dynamic growths in Porto's Metropolitan Area. (*Demografia - Câmara Municipal de Santa Maria da Feira, n.d.*)

The population density of the region is far from the average of Porto's Metropolitan Area, with 660 hab/km², meaning that the housing saturation within the Municipality has not yet reached the levels of other Municipalities that are part of Porto's Metropolitan Area. The birth rate in Portugal has decreased in the last years, due to changes in lifestyle and habits. Santa Maria da Feira is not an exception; however, its birth rate is higher than the national rate and the majority of Porto's Metropolitan area Municipalities. In the same manner, the Municipality is a national reference for mortality rates, boasting a significantly lower mortality rate than the national rate for this indicator. (*Demografia - Câmara Municipal de Santa Maria da Feira, n.d.*)

The Municipality is proud to be one of the regions that has the highest percentages of young population (Age 0 to 24), within Porto's Metropolitan Area. Santa Maria da Feira is thus trying to fight the trend of the ageing of Portuguese population in the last decades. The following graph showcases figures that describe the evolution of the population per age group, in the selected regions.

Território	População Residente Total por Grupo Etário							
	2011				2021			
	0 – 14 anos	15 – 24 anos	25 – 64 anos	65 + anos	0 – 14 anos	15 – 24 anos	25 – 64 anos	65 + anos
Portugal	1 490 241	1 105 481	5 673 933	3 138 802	1 331 188	1 088 087	5 500 152	2 423 639
Continente	1 409 482	1 038 753	5 388 209	3 033 905	1 264 697	1 031 659	5 225 083	2 334 470
Norte	504 861	410 881	2 038 464	987 835	440 165	386 934	1 950 231	810 256
Área Metropolitana do Porto	245 090	187 017	985 379	455 119	217 937	184 644	952 895	380 752
AMTSM ¹	45 251	35 113	174 631	51 647	35 765	31 520	162 564	68 601
Santa Maria da Feira	19 984	15 857	80 978	33 083	17 166	14 870	76 011	28 627

Fontes: INE – Censos 2021

Table 1- Total Resident Population by Age Group (Demografia E População, 2021)

1.4 Economy

In terms of the economic activity of the Municipality, the most important sectors are manufacturing, wholesale, retail, trade and construction. The industry sector is the crown jewel of the region, a sector of excellence in Santa Maria da Feira. Within that sector, the leather, wood and cork sub-sectors are the stand outs, accounting for the highest volume of sales. (*Economia - Câmara Municipal de Santa Maria da Feira*, n.d.)

The cork sector is of great importance, as Santa Maria da Feira has the world's largest cork processing centre. Furthermore, it is a growing sector internationally, registering exportation records. In 2022, the industry billed 2.010 million Euro, of which 1.095 million came from the manufacture of cork stoppers. The biggest Cork manufacturer in the world is Corticeira Amorim, located in Mozelos, one of the Parishes of Santa Maria da Feira. Corticeira Amorim sales accounted for more than half of the sector sales, making a staggering total of 1.021 million Euro. (ECO, 2023a)

Santa Maria da Feira is also known for its footwear and leather industry, being the second biggest national exporter in the industry. (negocios, 2023) This industry is made up of small and medium size enterprises and multinationals, that export in large volume, mainly for other European countries, such as France, Germany, the Netherlands, the United Kingdom and Spain. The Municipality is proud of its past in the industry, a heritage that has been preserved through the years, ensuring the quality of its production. These industries produce shoes both for prominent international brands and for their own brands, such as Beppi. (bizfeira, n.d.-b)

Despite the success of these industries, the former mayor of Santa Maria da Feira, Emídio Sousa, assures that the Municipality is trying to diversify the business fabric. The metalworking sector is booming, creating several hundred jobs for the Municipality. In addition, the City Council has been investing in emerging sectors, attracting investment from information and communication companies, as well as from companies in the area of health equipment and treatments. In 2023, the manufacturing industries' turnover grew by 610 million Euro. Commerce grew by 351.1 million Euro, while construction noted an increase of 97.5 million Euro. To add, the Municipality is home to 16,000 companies that are responsible for more than 40% of employment. (negocios, 2023)

The Municipality has a project that aims to boost the local economy, named Bizfeira. This project enhances business by establishing a network of opportunities for companies,

strengthening the competitiveness of businesses in the Municipality, capturing interest for new business investments, and also by creating jobs. (bizfeira, n.d.-c) This project has achieved some notable results and actions. It has carried out 3200 business services, supported 270 million Euro in investment, and created more than 6000 jobs. (bizfeira, n.d.-a) It should also be pointed out that, in 2016, Bizfeira was awarded the first national prize in the support for internationalisation category of the "Prémios Europeus de Promoção Empresarial" [European Awards for Business Promotion] (negocios, 2023).

In the last decade, the economic advancements in the Municipality were impressive. In 2013, when Emídio Sousa took charge of the Municipality, there were more than 10,000 unemployed in Santa Maria da Feira, which was going through a social crisis. Ten years later, in 2023, the Municipality was proud of having achieved full employment. This feat was only possible due to the already mentioned volume of business in the region. The autarchy supported entrepreneurship in the Municipality with projects such as the above referred Bizfeira. Nonetheless, local entrepreneurs played a pivotal role in this exponential growth. Full employment is, according to the former mayor of the Municipality, the most important legacy that his mandates leave behind. (*Pleno Emprego: Um Orgulho Para Santa Maria Da Feira - Jornal de Negócios*, n.d.)

1.5 Education

The autarchy of Santa Maria da Feira sees education as an absolute priority. Therefore, efforts are made to create an inclusive school environment that promotes fair access and the development of all children and young people, regardless of their socio-economic conditions. To maximize access to education across the Municipality, the education Department of the City Council works on a daily basis to find solutions for each family and children of Santa Maria da Feira. Scholarships are granted to families in need, promoting equal opportunities in school access and success. Some of the criteria used for granting the scholarships are academic performance and family income.

In order to extend the reach of this scholarship, the City Council, in partnership with the Lusófona University, grants a scholarship to a student from the Municipality with scarce financial resources. This scholarship is granted when the student enters his first year of higher education. As long as the student accomplishes academic success, they will be exempt from tuition fees until the completion of the course. (*Bolsas de Estudo - Câmara Municipal de Santa Maria da Feira*, n.d.)

In addition to these school grants, the City Council implements other measures to assure school social action. Such measures include the implementation of socio-educational support and promoting equal opportunities in access to school for all students, providing school meals, materials, and other important resources for equal school access. Besides that, the Municipality of Santa Maria da Feira develops the School Transport Plan, to assure that every pupil in the Municipality has access to school transportation in the following school year. (*Transportes Escolares - Câmara Municipal de Santa Maria da Feira*, n.d.)

The Municipality strives for innovation in the education of the region, aiming at improving its quality and diversity. To achieve this, the Municipality has made continuous investment in all areas of public education. Examples of this investment can be found in the projects Kids & Science and *Competências Digitais* [Digital Skills]. These projects were carried out in 2023, allowing more than 17,000 children to be in contact with science, robotics and programming, developing relevant skills in these areas. To kickstart the projects, the Municipality invested an amount close to 850,000 Euro. These projects were aimed for pre-school children and students in the second year of primary school. (Lusa, 2024)

1.6 Cultural Heritage

The Municipality of Santa Maria da Feira is an historical region, boasting an important cultural heritage. The crown jewel of the region is the Castle of Santa Maria da Feira, one of the most impactful military monuments in Portugal, and a symbol of national identity. It has performed several different tasks throughout the ages. It was a Roman settlement, a bulwark against Norman invasions, and a military fort during the *Reconquista* [Reconquest], among many others. Nowadays it is used as a cultural centre of the region. (*Castelo da Feira - Câmara Municipal de Santa Maria da Feira*, n.d.)

The parish of Romariz is home to one of the most significant archaeological sites in the Entre Douro e Vouga region, the *Castro de Romariz* [Romariz Hillfort]. This monument is an ancient, fortified settlement that dates to the 5th century BC with occupation levels until the 1st century AD. Its collection is made up of numerous types of ceramics, glass, metals, coins and epigraphs, including a significant collection of indigenous, Punic, Greek and Roman ceramics. (*Castro de Romariz - Câmara Municipal de Santa Maria da Feira*, n.d.)

Another important part of the cultural heritage of the Municipality is the *Museu do Papel de Terras de Santa Maria* [The Paper Museum of Terras de Santa Maria]. This museum is part of the group of industrial museums and is dedicated to the history of paper in Portugal. It was inaugurated on the 26th October 2001, being the first space in the country dedicated to the Portuguese history in the paper industry. The museum fits well in the region, as the paper industry has been of great significance in Santa Maria da Feira since the 18th century. The mission of the museum is to preserve the memories of the history of paper, enhancing its historical, cultural, social and economic values. Furthermore, it is also their goal to create the conditions for new memories to emerge, preserving the industrial and cultural heritage of the paper. (*Museu do Papel Terras de Santa Maria*, n.d.)

Convento dos Lóios [Convent of the Lóios] is the building that houses the Parish Church of Santa Maria da Feira, or *Igreja de São Nicolau* [Saint Nicolau Church]. This building has been recognised as a Monument of Public Interest since 2012. This convent was built by the will of the 3rd Count of Feira, D. Manuel Pereira, but it was his son Diogo Forjaz Pereira and his wife D. Ana de Meneses who took on the commitment and witness of devotion to St John the Evangelist. The foundation stone laying ceremony took place on

6th May 1560, the day of St John the Evangelist. From 1938 onwards, various remodelling works were carried out to accommodate the various public services, so that, by the 1950s, the old convent had been completely transformed into a public office, registry office and court, a situation that lasted until 1992, when the Municipal Museum was installed there. In 1991, the City Council of Santa Maria da Feira made concrete advancements to create the necessary conditions so that *Convento dos Lóios* [Convent of the Lóios] would become the definitive home of the museum. The museum underwent remodulation, to assure that the convent was ready for its new museum functions, reopening fully in 2014. (*Museu Convento dos Loios*, n.d.)

1.7 Public Administration

The Municipality council executive suffered a major change earlier this year, when the former mayor resigned to take office as a Member of the Parliament in the Portuguese Government. When that happened, Emídio Sousa had been the mayor of Santa Maria da Feira for the past eleven years, since 2013. (Lusa, 2024)

Since 2024, the Municipality of Santa Maria da Feira has been under the responsibility of Mayor Dr Amadeu Albergaria and his executive: Five Councillors with Responsibility and five Councillors without portfolio:

- Sónia Azevedo: Councillor for Administration, Finance and Administrative Modernisation.
- Vítor Marques: Councillor for Social Action, Health, Civil Protection and Animal Welfare.
- Gil Ferreira: Councillor for Culture, Education, Youth and Tourism.
- Ana Ozório: Councillor for Urbanism, Planning, Transport and Mobility.
- Mário Jorge Reis: Councillor for the Environment, Gardens, Green Spaces, Urban Landscape and Sport.
- Councillors without portfolio: Beatriz Silva, Márcio Correia, Sérgio Cirino, Manuela Alves and Délio Carquejo. (*Executivo - Câmara Municipal de Santa Maria da Feira*, n.d.)

The current executive of the Municipality is led by the Social Democratic Party, which achieved 48,21% of the votes in the local elections of 2021. The Social Democratic Party has been in power in Santa Maria da Feira since 1976, with the exception of the mandate from 1982 to 1985, when the Democratic Alliance, of which the Social Democratic Party was part of, won with 46.04% of the votes. (Marktest, n.d.)

CHAPTER II – THE HOST INSTITUTION

2.1 The City Council of Santa Maria da Feira

The organisational structure of Santa Maria da Feira City Council has six Departments, namely: Administrative and Financial Department; Equipment, Infrastructure and Fleet Management Department; Municipal Works Department; Urbanisation, Planning, Transport and Mobility Department; Culture, Education, Youth and Tourism Department; and Development, Social Services and Housing Department. In addition to these six Departments, there is also the Presidency, currently held by Amadeu Albergaria. This structure is presented in an organisational chart in the next page (Figure 2).

The Culture Management Division, where I carried out my internship, belongs to the Culture, Education, Youth and Tourism Department. (*Organograma - Câmara Municipal de Santa Maria da Feira*, n.d.) In the following chapter, I will explain in detail the functions and responsibilities of this department.

The divisions of the Municipality are led by 2nd (Chief of Division) or 3rd degree middle management position holders. Each Department/Division counts with senior technicians, technical assistants and operational assistants, professions which are crucial for the well-functioning of the Municipality.

The town hall of Santa Maria da Feira is located in Praça da República. As this building is not large enough to house all the council's Departments and Divisions, they are scattered around the centre of Santa Maria da Feira and are all relatively close together. This was the case for the Cultural Management Division where my internship was done, which was headquartered in Imaginarius Creation Centre, as explained in detail in the following sections.

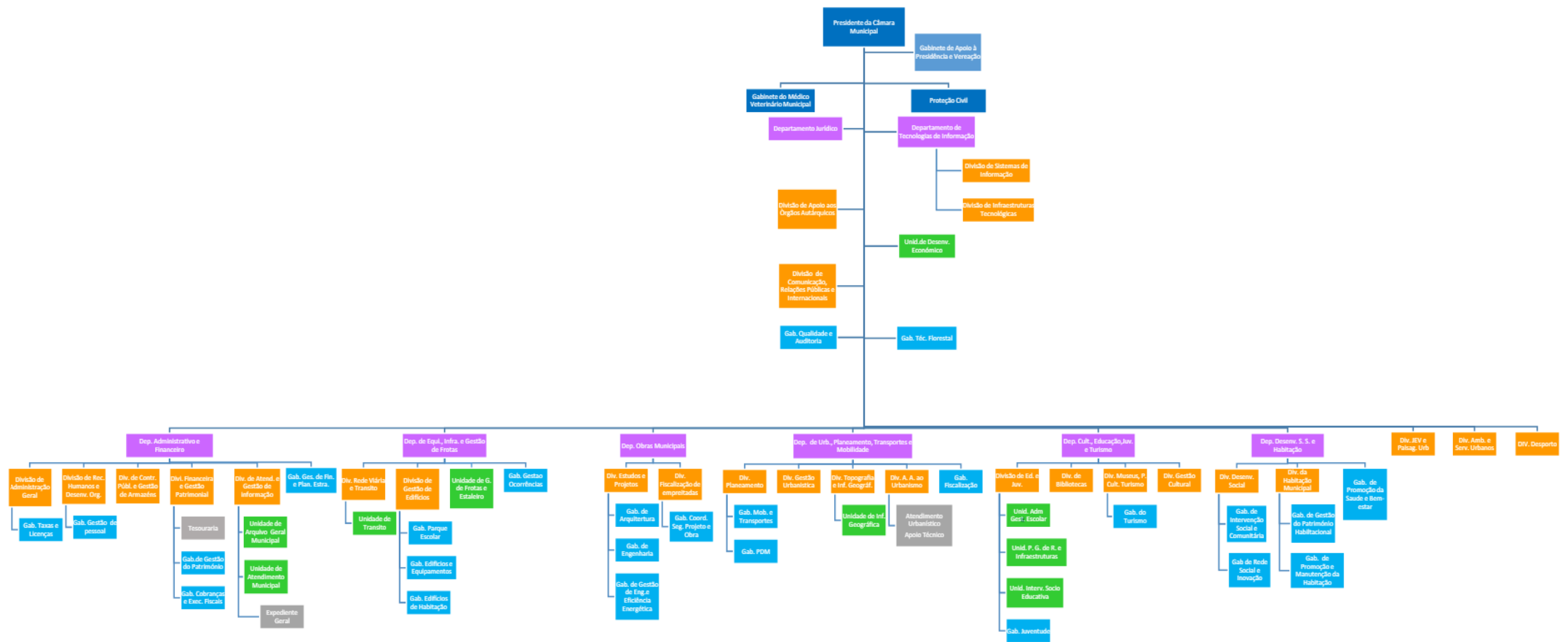


Figure 2 - Organisational chart Santa Maria da Feira City Council (Organograma Câmara Municipal Santa Maria Da Feira, 2022)

2.2 Cultural Management Division

The curricular internship took place in the Cultural Management Division, that is part of the Culture, Education, Youth and Tourism Division, as previously addressed. The person responsible for the Division is Councillor Gil Ferreira. This Department is divided into four divisions, namely: Education and Youth Division, the Libraries Division, the Museums, Cultural Heritage, and Tourism Division, and finally the newest addition, the Cultural Management Division.

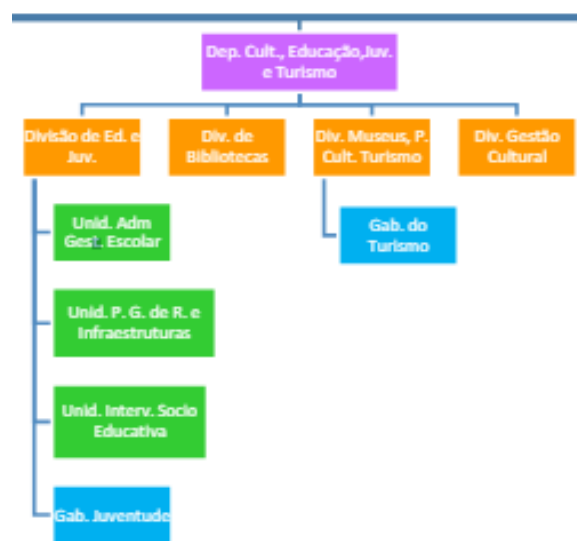


Figure 3 - Organisational chart Culture, Education, Youth and Tourism Department (Organograma Câmara Municipal Santa Maria Da Feira, 2022)

The Municipality of Santa Maria da Feira possesses and manages a vast number of cultural facilities and projects such as the International Street Arts festival Imaginarius, the *Programa de Apoio à Cultura* [Culture Support Programme (PAC)] and *Festa das Fogaceiras*. In accordance with the Municipal Budget of 2023, these cultural projects and the dimension they have acquired in the past decade justified the creation of the Cultural Management Division in 2022. (Plano e Orçamento 2023, 2022)

The work of the Cultural Management Division is focused on the programming, production and performance of the Municipality's cultural projects. This Division, where my internship was carried out, counts with six senior technicians who work as project managers. Therefore, they are the ones responsible for the cultural projects produced. The team also counts with three technical assistants, whose job is to assist the project managers. During my time as an intern, the team also received four interns including myself. Finally, the Cultural Management Division has a head of division, Dr. Ana Carvalhinho, who strives for a swift and hard-working environment inside the Division. Despite the differences in the professional hierarchy, the Division works as one, bearing no mind to one's status or title. That being the case, everyone is involved in the production of each project, including the interns.

2.3 Cultural Equipment

2.3.1 Imaginarius Creation Centre (ICC)

The Cultural Management Division is headquartered in the Imaginarius Creation Centre (ICC). ICC is a cultural equipment that fulfils the purpose of strengthening the cultural and creative ecosystem of the Municipality. This Creation Centre works with artists and producers to dynamize the artistic creation within Santa Maria da Feira. In such manner, this equipment promotes a new international relationship in the field of performing arts. Therefore, ICC contributes to the development of the cultural landscape of the Municipality, whilst also enhancing education, tourism, and the economy. ICC develops its activity in three areas: Creation in residence, Cultural participation of communities and Internationalisation of artistic projects. (*Imaginarius Centro de Criação - Câmara Municipal de Santa Maria da Feira, n.d.*)

As previously explained, the ICC is a workplace focused on artistic creations, hence why it regularly hosts artistic residency projects. To do so, it consists of three independent buildings unified by a square, as demonstrated by figure 4.

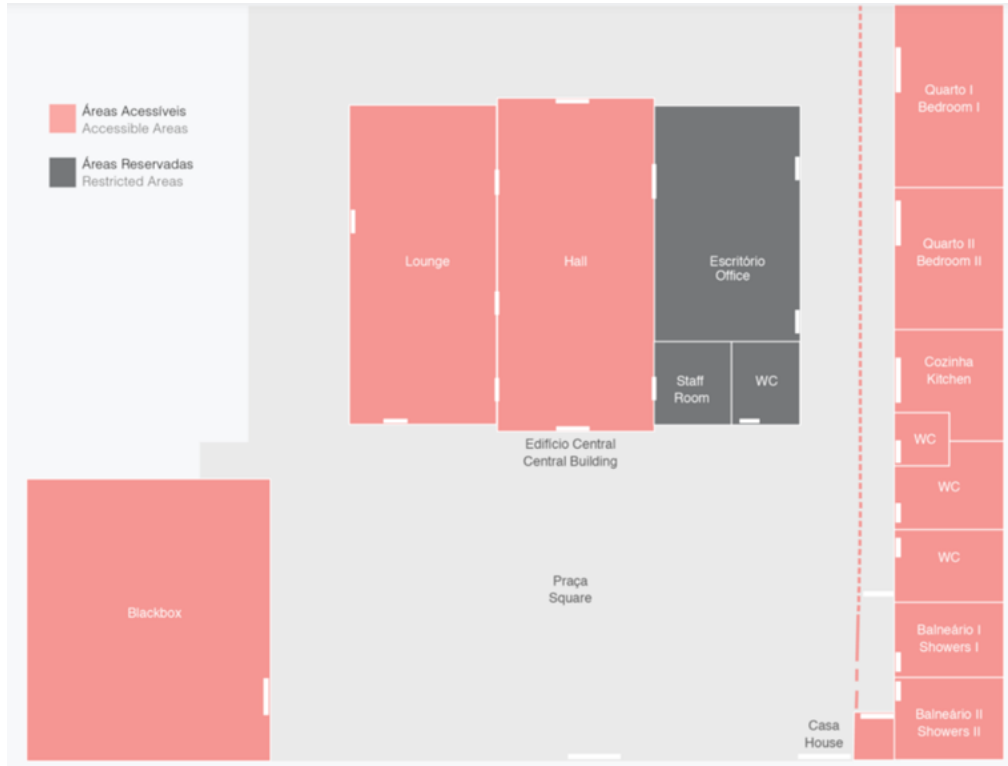


Figure 4 - Imaginarius Creation Centre (Imaginarius Centro de Criação - Câmara Municipal de Santa Maria da Feira, n.d.)

The Central Building is comprised of the Hall and two offices. Contrary to what is shown in figure 4, the lounge is now a second office. The two offices are the workplaces of the Cultural Management Division, while the Hall is a flexible room often used for all sort of meetings and training sessions.

The House building, as the name suggests, is used as the temporary accommodation of the artists, producers and agents in artistic residency, rehearsal or experimentation in the ICC. This building is equipped with two bedrooms containing four beds each, one kitchen, three bathrooms and two shower rooms, that are used to fulfil all the needs of its residents.

The third, the Blackbox, houses the perfect conditions for the artistic creations, rehearsals, and experimentations. This is a square building, with blacked out walls on the inside and appropriate sound and lighting equipment for artistic purposes, as shown in figure 5.

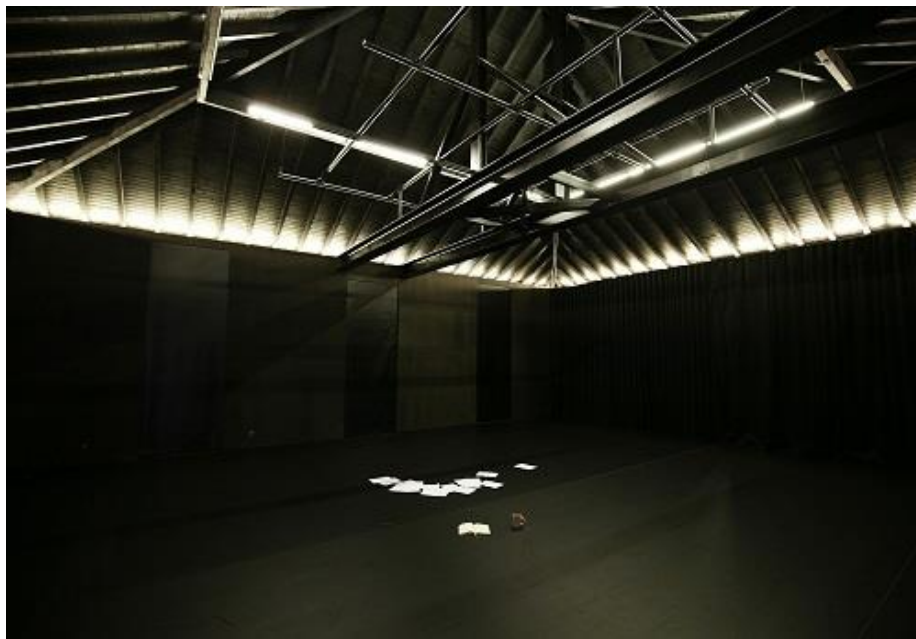


Figure 5 – Blackbox (Imaginarius Centro de Criação - Câmara Municipal de Santa Maria da Feira, n.d.)

The Blackbox purpose is to become the training ground for the artists that use it, instead of an auditorium where they display their creations. Despite that, it occasionally hosts activities open to the participation of the community on a limited scale. Finally, there is an open-air square at the entrance of the equipment, which unifies the three buildings and contains a small size amphitheatre. (*Imaginarius Centro de Criação - Câmara Municipal de Santa Maria da Feira, n.d.*)

2.3.2 Cineteatro António Lamoso (CTAL)

Cineteatro António Lamoso, CTAL, is another of the Municipality's cultural facilities, and it is entirely dedicated to the arts. It hosts a regular programme of different shows, that promote diversity, originality, as well as cultural mediation and the promotion of access to a vast range of audiences. By keeping a regular programme, CTAL strives for the creation of consumption habits of cultural products, presented as part of the equipment's mission. Furthermore, CTAL can also serve as a complementary facility to the ICC, by functioning as a venue where the artists in residency on the latter can showcase and present their artistic creations. (*Cineteatro António Lamoso*, n.d.)

The programme is thought and planned out yearly, and it hosts both international and national artists. CTAL has been working to integrate proposals from the Network of Portuguese Theatres and Cinemas since 2022. As a result, it promotes a more diversified cultural offer, working with national artists from different areas such as music, theatre, contemporary circus, and dance. (*Plano e Orçamento 2024, 2023*)

The Cultural Management Division is fully responsible for the programme of CTAL, from its planning to its execution. Nonetheless, all the workers from CTAL, together with the communication department of the Municipality, work with the Cultural Management Division to ensure the smooth running of the equipment. The programming of CTAL starts of by browsing the market in search for proposals and artists that could fit in the goals of CTAL for the following year. This choice is very intricate and time-consuming, as every proposal must meet the pre-set goals in the Municipal Budget, as well as cater for the proposed interdisciplinarity of the cultural programme that CTAL has to offer. Taking that into consideration, CTAL needs to present variety on all their cultural venues, namely music, dance, theatre, and contemporary circus.

2.3.3 Municipal Library

The Municipal Library was created on the 5th February 1938 by council resolution. It was first designated as a Library-Museum, and it was directed by Dr. Henrique Vaz Ferreira. The inauguration of the Municipal Library took place during the *Festa das Fogaceiras* in 1940. Dr Henrique Vaz played a huge part in the growth of the collection of the museum. Proof of his effort can be found in the Municipality's minute of 25th September 1942:

... The Municipal Library and Museum deserve the best protection from the Town Council: it should endeavour to enhance and increase them over the years, always bearing in mind that this will not only contribute to the further development of culture but will also provide the town with an element that, over time, will distinguish it in line with its tradition and historical value... (Biblioteca Municipal de Santa Maria Da Feira, *n.d.*) (my translation)

The Municipal Library underwent a major transformation from 1985 onwards, adopting the contents recommended by the National Public Reading Project, launched that year by the then Portuguese Book and Reading Institute. During this same period, the Municipality decided to review its cultural policy, leading to an investment in public reading. To achieve such goal, it was decided that the Municipality should finally build a specific building for the Municipal Library. After being housed in a wide range of buildings, on the 28th July 2000, the current Municipal Library was inaugurated by the former Minister of Culture, Dr José Sasportes.

The motto of the library is Access. They believe that everyone should have intellectual freedom and equal access to information and knowledge. To guarantee this, the library is committed to provide quality services that answer the needs of the community, and develop partnerships that can help in achieving their mission. An example is the *itinerâncias leitura em espaço público* [reading itinerancies in public spaces]. This is a project that takes the library to remote zones of the Municipality once per month to assure equal access to culture in the form of books, cinema and music. (Biblioteca Municipal de Santa Maria Da Feira, *n.d.*)

2.3.4 Europarque

Europarque is a cultural equipment of the Municipality with a total area of over 78 hectares. The equipment has over 20 years of experience in the events industry. Since 2015, it is under the management of Feira Viva, after its designation by the Municipality. Feira Viva specialises in the management of cultural and sports events and facilities, having won several awards at the national and international level.

The mission of this equipment is to host and organise events, in order to promote and attract new investment and businesses for Santa Maria da Feira and the North of the country, boosting the entrepreneurial capacity of those who wish to hold events here. In order to provide a quality service, Europarque has established partnerships to support its customers. Some of these partnerships are in the fields of catering, audiovisuals, logistical support, and ticketing, among many others.

Europarque has several important spaces, such as its main auditorium, with a capacity for 1408 seated places, designed to receive live shows including operas, dance and theatre performances, as well as corporate meetings. The Pavilion space is ideal to host large events such as trade fairs, since it can accommodate more than 12,000 people. This area has a total of 7,200 square metres and has the possibility to tripartite. Likewise, Europarque has several congress centre rooms and support rooms intended for smaller meetings.

The exterior of the facility is covered by greenery, welcoming its visitors for a family walk, sports or leisure. Furthermore, it is bordered by a small watercourse which runs across Europarque and alongside an artificial lake. (*Europarque - Cidade dos Eventos*, 2023)

As detailed in the plan and budget of the Municipality for 2024, there is a plan to launch a public tender for the refurbishment of the Europarque. This equipment has recently gone through an intervention, where pavements, lighting and fountains were refurbished, and a bicycle path was constructed. In 2024, the plan is to acquire EU funds to improve the energy efficiency of the complex. (*Plano e Orçamento 2024*, 2023)

2.4 A context on Cultural Divisions

A Cultural Division or Department is usually charged with the promotion and management of the arts, heritage, cultural activities and organisations within a country, city, or Municipality. It is then part of their responsibility to implement cultural policies that will ensure cultural activities in the Municipality as well as to support their artists and cultural institutions.

In order to further understand the topic, it is important to understand what cultural policies are. Culturally projecting a city implies thinking about the city from a political point of view because, as a political exercise, it includes representations about the role of the state and civil society in relation to the field of culture. (Azevedo, n.d.) In the field of cultural policies, there are several connections between culture and political power. According to Bourdieu, there are two main principles that create a local cultural policy. The first one is concerned with the creation and maintenance of basic cultural facilities that enable the development of activities of cultural and artistic creation. The second is related to the creation and fulfilment of the cultural needs that cater for a wide range of people and their preferences. (Bourdieu, 1994) It is through the implementation of cultural policies that Cultural Divisions can protect the heritage and the patrimony of their regions, while also assuring funding for cultural activities. However, and in accordance with a study by Ana Rita Costa, these policies are still recent in Portugal. (Costa, 2023)

By studying the history of these policies in the country, we are provided with a deeper understanding of the evolution of cultural Divisions. The first signs of cultural policies in Portugal happened in 1944, when the National Propaganda Secretariat was transformed into the National Secretariat for Information (SNI), Popular Culture and Tourism. A few years later, in 1953, the Portuguese government organised the Lisbon People's Fair, which was the second largest Portuguese exhibition at the time. In the early 70s, Portugal attempted to transfer all the infrastructures created to support culture to the FNAT (National Foundation for Joy at Work, which is now the Inatel Foundation) and to the Ministry of Education. The SNI was transformed into an organisation that worked mainly with tourism.

From the 25th of April of 1974 onwards, the Portuguese Constitution was rewritten, emphasising cultural enjoyment and establishing laws to protect cultural heritage, as stated in Article 9 of the Constitution of the Republic. Furthermore, the new Constitution

stated that one of the main rights of Portuguese citizens is the right to education and culture, which should be provided by the state. In 1986, Portugal joins the then European Economic Community, now known as the European Union, which led to the integration in international cultural projects such as Europália in 1991, and “Lisboa Capital Europeia da Cultura” [Lisbon European City of Culture] in 1994.

One of the most impactful moments in the history of cultural policies in Portugal was the creation of the Ministry of Culture in 1996. This was a creation of the Socialist Party, that resulted in the implementation of social facilities which helped in the organisation of the cultural sector. The Ministry also worked towards the decentralisation of the cultural equipment of Lisbon and Porto, extending them to other regions of the country. From this point onwards, there are a few key events that were important for the growth of Portuguese Culture. In 1998, Portugal organised the EXPO98, which was a very successful event. *Porto 2001 – Capital Europeia da Cultura* [Porto 2001 – European Capital of Culture] required a series of projects to requalify the city of Porto. It also influenced the creation of the Directorate-General for Cultural Heritage (DGPC), one of the most important regulators of culture in Portugal. In 2012, Guimarães was the European Capital of Culture, and in 2022 Évora was nominated for the same purpose for 2027, thus proving the decentralisation of Culture. (Costa, 2023, pp. 11–12)

The Ministry of Culture is usually the main governing body of a country’s cultural sector, therefore smaller bodies such as Municipalities should follow their mission, which according to the Portuguese Government is the following:

The mission of the Government of Culture is to formulate, conduct, execute and evaluate a global and coordinated policy in the area of culture and related areas, namely in safeguarding and enhancing cultural heritage, encouraging artistic creation and cultural dissemination, qualifying the cultural fabric and, in coordination with the Minister of Foreign Affairs, internationalising culture and the Portuguese language. (Governo de Portugal, *n.d.*) (my translation)

**CHAPTER III – THE CULTURAL CIRCUIT OF SANTA MARIA DA
FEIRA**

3.1 Theoretical Background

The Municipality of Santa Maria da Feira boasts a rich variety of cultural heritage, and provides an annual cultural circuit thought to please not only the locals but also to attract visitors from around the world. This chapter will dwell into this circuit, analysing its events and their impact in the Municipality. Beforehand, it is important to shift our attention to the definitions of culture and cultural circuits, grasping a better understanding of the themes in discussion.

Defining culture is a very difficult and complex task, as different authors have given several possible definitions. In order to successfully understand culture, it is necessary to analyse different perspectives of important scholars. Edward B. Tylor provides one of the most well-known and accepted definitions of culture: "That complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." (Tylor, 2010, p. 1). This definition explains that culture is ever present in the life of a human being, therefore being passed through generations.

As per Pierre Bourdieu, the definition of culture can be approached in a different way. This famous sociologist points out how culture is connected to social stratification and power, in his book *Distinction: A Social Critique of the Judgement of Taste*. Culture to Bourdieu is defined by a set of shared values and practices that humans use to interact, decode and respond to social interactions. (Bourdieu, 2002) On the other hand, Stuart Hall, an important scholar in cultural studies, defends that culture is not a collection of artifacts, practices or beliefs. Culture is in constant development, and it is more than the similarities within a group; rather, it encompasses both the similarities and differences that make up the cultural identity of a specific group. For Stuart Hall, representation is crucial to culture. For example, the way in which a social group is represented by the media can influence public opinion and attitudes towards that group.

Finally, UNESCO provides the following definition for culture:

...the distinct spiritual, material, intellectual, and emotional features characterizing a society. It encompasses arts, lifestyle, human rights, value systems, traditions, and beliefs. Culture shapes individuals and societies, fostering unity through shared values and traditions. (About the Culture Sector | UNESCO, *n.d.*)

After analysing all these different yet impactful approaches to culture it remains difficult to provide one single definition. It appears clear, however, that culture is deeply connected to the behaviour of a specific group of people, affecting their thoughts, beliefs and traditions. Culture is ever present in every human being, and the groups that they make part of. The showcase of culture can be translated into the social and economic development of a region, as it is the case with Santa Maria da Feira's cultural circuit.

The concept of cultural circuit requires the cooperation of organisational institutions such as the State or City Councils, to create an operational framework for cultural policies. As mentioned previously, the organisation of the circuit lies with the State, the market and the community. The cultural agents are social groups, artists, associations, among others. A cultural circuit can be exhibited at different scales, either local, national and international, and it can be defined as the flow of cultural activities, encompassing creation, dissemination, and enjoyment.

Production is the action executed by the agent with the use of tools, either technological or physical. Communication takes place through the language that the agent uses to communicate with the public and can be supported by different media platforms and tools. The latter, enjoyment, merely suggests the idea of access to the production. (Coutinho & Silva, 2014)

In the specific case of Santa Maria da Feira, the cultural circuit was created to promote access to culture throughout the entire Municipality. The City Council, in particular, the Cultural Management Division and the municipal company "Feira Viva" act as the production agents who organise multidisciplinary moments of culture. These moments provide enjoyment for the locals and promote the preservation of the region's cultural heritage.

UNESCO has been pivotal in the support of culture in the Municipality, recognizing Santa Maria da Feira as a member of the UNESCO Creative Cities Network in the area of Gastronomy since 2021. (*Santa Maria da Feira integra Rede de Cidades Criativas da UNESCO*, n.d.) This distinction was created in 2004, seeking to aid cities in which creativity is at the forefront for their sustainable development. (*Creative Cities Network*, 2023) Being part of this network has been an asset for the cultural circuit of the Municipality, specifically for Imaginarius. The network encouraged it to create “temperART”, an International Open Call for artistic residences, aimed for artists or chefs looking to explore the crossroads between Gastronomy, the Performing Arts and the Media Arts. (*temperART / Imaginarius*, 2024)

3.2 The Growth of the Cultural Sector

With the purpose of acquiring a deeper knowledge over the cultural circuit of Santa Maria da Feira, it is important to first look at the history of the cultural sector in the Municipality. At first, “culture” was administered by the Municipality’s Development Department, whose work was centred on historical and heritage approaches, and located in public libraries. From 1998 until 2001, the cultural sector moved to the Youth, Modernisation and Development Department. From this year onwards, a Department for Culture was created within the Department for Culture, Sport and Youth. The reasons behind the creation of this Department are many, however the one that stands out the most was the growth of the two crown jewels of the cultural sector of the region, Imaginarius and *Viagem Medieval* [Medieval Journey]. The Department underwent several changes in name, settling for Department of Culture, Education, Youth and Tourism from 2021 until the present. (Costa, 2023) Another important milestone in the cultural timeline of the Municipality, already mentioned in a previous section, was the establishment of the Cultural Management Division, in 2022.

The creation of a designated Department for culture, marked the beginning of a new era in the promotion, investment and production of culture in Santa Maria da Feira. In the span of twenty-three years, it is correct to mention that the Municipality elaborated one of the strongest and most important cultural circuits in the north of the country.

The cultural circuit of Santa Maria da Feira encompasses a wide range of cultural activities, attracting audiences from diverse age groups and from all over the world. The

majority of the circuit is at the responsibility of the Cultural Management Division, who is in control of its programme. The two exceptions are the *Viagem Medieval* [Medieval Journey] and *Perlim*. These two events are organised by the municipal company of culture and equipment management *Feira Viva* . (feiraviva, n.d.) This company is under the supervision of the City Council of Santa Maria da Feira, hence why the cultural products and events they produce are also a product of the Municipality.

In addition to the two events produced by *Feira Viva* and the Municipality, the Cultural Management Division contributes to the cultural circuit of Santa Maria da Feira with the organisation of the following events:

- *Artes em Itinerância* [Itinerant Arts].
- *Ciclo de Órgão de Tubos* [Pipe Organ Cycle].
- *Festa das Fogaceiras*.
- *Fora dos Eixos* – [Off track].
- Imaginarius Festival.
- *Orquestra Criativa SMF* [SMF Creative Orchestra].
- Project LaB InDança.

In addition to these events, the Cultural Management Division has developed partnerships and cultural support programmes for local associations and artists. An example of this is the support given to the Santa Maria da Feira Youth Orchestra and Symphonic Band, a musical project for young local artists. With the support offered by the Division, these projects can organise and perform cultural events that are part of the cultural circuit of Santa Maria da Feira.

The next pages of this report will explore in detail the events that incorporate the Cultural Circuit of Santa Maria da Feira, analysing its multifaceted impact for the Municipality. Firstly, the four biggest events of the region will be studied: “Festa das Fogaceiras”, Imaginarius, *Viagem Medieval* [Medieval Journey], and *Perlim*. Secondly, we will turn our attention to the smaller yet important cultural events that finalise the cultural circuit.

3.3 Festa das Fogaceiras

The *Festa das Fogaceiras* is the most iconic festivity of Santa Maria da Feira, highlighted by the devotion of its locals. Its origins date to 1505, a time when the country was devastated by the great plague. In hopes of fighting against such a calamity, the counts of the region made a vow to the martyr St Sebastian. In exchange for protection, the people promised the saint a sweet bread called *Fogaça*. (*Festa das Fogaceiras*, n.d.)

This promise should be performed on a yearly basis and include the offering of three *boroas* of sweet wheat bread, or *Fogaças* of one bushel each. The girls who carried these food items in the procession were called *Fogaceiras*, hence the name of the festivity. The procession takes place on the 20th of January, leaving from the *Paço dos Condes* and continuing towards the church of the Loios Convent. Once in this church, the *Fogaças* are blessed and distributed amongst the people.

The festivity underwent major changes throughout its history to get to where it is today. The procession has increased its participants since the declaration of the Republic, adding a civic procession comprised of administrative, judicial, political and military authorities, as well as influential personalities in municipal life, who join the *fogaceiras*. Despite recent additions, the focus of the procession is still on the *fogaceiras*, young children dressed in white and wearing a colourful ribbon. These children are locals from all over the Municipality, who carry the three big *fogaças* of the vow, three candles, smaller *fogaças* and a miniature of the Castle. (Monteiro, 2023) Figure 6 showcases this procession, illustrating a *fogaceira* children carrying the traditional *fogaça*.



Figure 8 - "Fogaceiras" Procession (Festa das Fogaceiras, n.d.)

Nowadays, this important festival goes well beyond the procession and the festivities of the 20th of January, providing an intense programme that runs throughout the month of January. In this year's edition, 2024, the programme included the *Atelier Fogaceiras*, a volunteer initiative to help in the production of the elements which adorn the *Fogaças* used throughout the procession. *Ponto fogaça* was another initiative that counted with volunteers who knitted handmade cardigans for the girls to wear in the procession. The programme incorporated proposals for different audiences, offering music, theatre and gastronomy events. Carminho is one of the artists who were part of the 2024's programme. (*Edição de 2024 - Câmara Municipal de Santa Maria da Feira*, n.d.)

The impact of this festival in the region should not go unnoticed. Firstly, the *Festa das Fogaceiras* involves a great number of locals, who work to keep this cultural manifestation of the region alive. Focusing on the procession alone, it requires 250 young girls who volunteer each year to carry the *fogaça*. Additionally, 40 volunteers helped in this year's *Ponto Fogaça*, providing knitted cardigans for the young volunteers. (Diário de Coimbra, 2024) Getting together such a large number of volunteers is only possible due to the cultural identification of the locals with the *fogaça* and the Castle, a symbol of the Municipality, as witnessed by Leonor Albergaria, a girl who has been a *fogaceira* for 8 years: "I've dreamt since I was a little girl. To carry the Castle is to carry the symbol of

the Municipality and the dream of all the girls” (Jornal de Notícias, 2024). (My translation)

Secondly, the economic impact of the festivity is of great importance for the entire region. As per an interview by Sara Monteiro with the former mayor of the Municipality, Emídio Sousa, the *Festa das Fogaceiras* is extremely important on the economic front. The extension of the programme from the 20th of January to the entire month of January is a result of the potential of the festivity. As an outcome of this extension, the small businesses, restaurants, hotels and *fogaça* makers all benefit economically during the length of the festival. (Monteiro, 2023, pp. 128–130)

The *fogaça* makers are perhaps one of the businesses who benefit the most from the festival on the economic front. In order to fabricate this product, the confectionery needs to be certificated by the *Agrupamento de Produtores de Fogaça da feira* [Feira’s Fogaça Group of Producers], who certificate its authenticity as well as its unique format. (*Produtores Certificadas*, n.d.)

One of the oldest certified confectioneries of the Municipality is *Confeitaria Castelo*, which has been fabricating *fogaças* since 1968. In accordance with Diogo Almeida, the owner of this confectionery and president of the certification committee, the 20th of January is a chaotic day when the confectionary needs as much help as possible. On this day, the oven gets full of *fogaças*, the record being 216 *fogaças* of 500 grams in the oven at the same time. Diogo admits that some of the months throughout the year are difficult on the economical level, however the return achieved during the time of the festivity guarantees the revenue for the rest of the year. (Couto, 2023) Such testimonies are proof of the economical revenue that the festival brings forward during the month of January to the confectionaries of the region’s favourite *fogaça*.

The impact of this festival cannot be reduced to a regional or even a national level. In fact, *festa das fogaceiras* is celebrated across the world, in Brazil, Venezuela and South Africa. Portuguese emigrants from Santa Maria da Feira celebrate this festival in their new homes, bringing Santa Maria da Feira and its cultural heritage across borders. The three Portuguese houses that recreate the festival in these countries are an important asset for the Municipality. In the words of the Municipality’s Mayor, “As well as being real

embassies for the *feirenses*¹ in the world, these associations are important social and cultural centres for the Portuguese communities.” (Albergaria, 2024b). (My translation)

3.4 Imaginarius

Imaginarius is Portugal’s largest street arts festival. It has been investing in major international productions since 2001 and promoting simultaneously the development of original creations that are part of the programme, thus, rewarding the creativity of local artists and creators. Given the growth of the festival in the past years, the Municipality of Santa Maria da Feira decided to create a designated space for artistic creation. This space is the above mentioned ICC, where my internship took place. ICC is home to the Cultural Management Division and to passing artists who work on new artistic creations.

The 2024 edition was the 23rd and the chosen theme was “Freedom”. On the 50th anniversary of the Portuguese democracy, the theme was chosen as a way of honouring the Portuguese April fighters, who used the streets to make several transformations, in similarity with the festival, that uses the streets as its artistic and creative venue. The programme of the festival lasted four days, from the 23rd of May to the 26th of May, and it included 41 artistic companies, 190 artists from 12 different countries, a total of 130 hours of contents and 41 shows, including 33 national premieres and three international premieres. To make this festival possible, the City Council of Santa Maria da Feira invested a total of approximately 500,000€. (‘Imaginarius – Festival Internacional de Teatro de Rua regressa a Santa Maria da Feira de 23 a 26 de Maio’, 2024)

The festival is divided into different segments of programme within the street art world. Last year there were five segments within Imaginarius, yet as the festival keeps moving forward, this year’s edition comprised the following nine segments:

1. Main Programme.
2. Plus Imaginarius.
3. Creations Imaginarius.
4. World Imaginarius.
5. Imaginarius Accessible.
6. Imaginarius PRO.
7. Flavours Imaginarius.

¹ Feirenses: Born in or living in Santa Maria da Feira.

8. Street Food Imaginarius.
9. Imaginarius Participate.

(My translation).

The Main Programme consists of the large formats of the festival, housing the main shows of Imaginarius. They are usually performances of street theatre, circus, dance, music, among many other artistic disciplines. Plus Imaginarius is a segment of the festival that promotes a space for emerging artists, via a competition of artistic creations that take place on the public space. This contest receives proposals from all around the world, and they are judged by an international jury on artistic quality, creativity, innovation and interaction with the public. The winner will return to Santa Maria da Feira in 2025, where they will be offered an artistic residence, premiering on that year's edition. (*Mais Imaginarius / Imaginarius, 2023*)

Creations Imaginarius is a combination of three shows, two of them resulting from a Call for Support for Local Creation, and the third being the winner of the previous Plus Imaginarius. The Call for Support for Local Creation is a contest organised by the Municipality, together with The Inatel Foundation and the Serralves Foundation. In the 2024 edition, it aimed to promote and disseminate local artistic creations in the areas of street art, contemporary circus and disciplinary crossings. Inatel foundation offers support on the content creation and circulation. The Serralves Foundation acts as a programmer within its own festival. Such calls are destined for artists and companies residing in Santa Maria da Feira. (*Chamada de Apoio à Criação Local do Imaginarius/24 com chancela Inatel e Serralves / Imaginarius, 2023*)

The two winners of the call are awarded a support grant worth 5000€, to support all the inherent costs of an artistic creation, such as transportation, meals and the development of the project. Additionally, the Municipality provides the facilities for the artistic residency within ICC. (*Normas Participacao Chamada Apoio a Criacao Local 2025, 2024*) The two winners of the 2024 Creations Imaginarius were “*tenho o teu nariz!*” [I have your nose!], by Fábio Araújo and “*pudesse eu não ter laços nem limites*” [Could I have no ties or limits], by Xavier Ramalhosa and Joana Gomes.

Imaginarius Accessible is the segment of the festival that certifies that everyone can enjoy Imaginarius to the fullest. The 2024 edition of the festival marked the 10th anniversary of this segment, providing accessibility support tools that guarantee access to the shows.

Imaginarius Accessible includes Portuguese sign language, audio description, Braille, wheelchairs, guided tours and preferential seating. (*Imaginarius Acessível / Imaginarius*, 2024)

The festival strives to also be a facilitator of sharing and contact, hence why the Imaginarius PRO. This segment was thought to and for the artists, creating a zone of networking and brainstorming. The Imaginarius PRO takes place in two zones, the dedicated PRO zone and the ICC, each with its own programme. Such programme includes pitching sessions, themed conversations, presentation of projects and networking sessions. Access to this segment of the festival is free for all the professionals within the street art movement, upon enrolment. (*Imaginarius PRO / Imaginarius*, 2024)

Flavours Imaginarius and Street Food Imaginarius are two segments that strengthen the position of Santa Maria da Feira as a UNESCO creative city in the area of gastronomy. The former elects five restaurants of the Municipality to be ambassadors of the creative gastronomy of Santa Maria da Feira. This encourages them to create ‘out of the box’ Imaginarius menus that use local and seasonal products, enhancing the region’s gastronomic heritage. The five restaurants elected for the 2024 edition were: “A Botica de Baco”, “Déjà Vu”, “Feitoria”, “O Jimbras”, and “Os Vinte”. (*Sabores Imaginarius / Imaginarius*, 2024) The latter, Street Food Imaginarius presents an alternative food offer, in the shape of original mobile vehicles. The goal of this segment is a mobile food concept that blends within the festival artistic concepts. (*Street Food / Imaginarius*, 2023)

Finally, Imaginarius Participate is a volunteer project that has been functioning for ten years. The selection process of the volunteers functions through an inscription form and a subsequent interview. Participation is entirely voluntary and essential for the smooth running of the festival. The volunteers are given lunch and dinner tickets during volunteer days and, depending on the commute distance, they may be granted accommodation or travel assistance. The functions of the volunteers include audience orientation and information, production and distribution of support materials. This year’s edition counted with the help of 130 volunteers. (*Imaginarius Participa / Imaginarius*, 2024)

After analysing the festival as well as its segments, it becomes clear that the impact of this event is important and multifaceted. Firstly, Imaginarius presented 41 shows, with 40 being of free entrance. Therefore, the festival offers an equal opportunity for all the residents of the Municipality to access culture. Santa Maria da Feira becomes a streets art

venue for three days, celebrating and encouraging freedom. As stated by the Councillor for Culture, Education, Youth and Tourism, and Executive Director of the Imaginarius Festival, Gil Ferreira, the festival seeks to foster freedom in different aspects such as expression, gender, individual and collective freedom. (Ferreira, 2024)

Ever since its first edition, in 2001, Imaginarius has always offered shows designed for the community. The festival seeks to transform the community into actors and artists that make part of Imaginarius. An example of this type of community engagement is the show “De femme à FEMMES” by Léa Dant. This show was part of the 2024 edition, and it invited women from Santa Maria da Feira, aged between 16 and 105, to participate in a collective artistic creation. (*Imaginarius Invites Women Aged 16 to 105 to an Artistic Creation to Be Premiered at the Festival | Imaginarius*, 2024) By having shows such as this one, the festival can engage with the community, creating a sense of involvement between the public of Santa Maria da Feira and the festival.

The importance of Imaginarius for the Municipality can be translated into numbers. In accordance with a study carried out by Adriana Sousa of the 257 visitors or residents of Santa Maria da Feira, 208 have heard of Imaginarius. From these 208 respondents, 161 have already visited the festival. Furthermore, 49.1% of the respondents consider the festival as very important, with only 2.5% claiming it as non-important at all. (Sousa, 2022) Such figures are a good demonstration of how successful the festival has been in connecting the residents of Santa Maria da Feira with Imaginarius.

Imaginarius is a place of opportunity, mainly for emerging artists. As detailed previously, the festival has different segments designed to provide a stage for new artists. Plus Imaginarius had 19 artists from six different countries competing for a place in the 2025 edition of the festival. Additionally, Creations Imaginarius offers an important support grant to emerging local artists who come out as the winners of the segment. These two initiatives translate into a massive boost for up-and-coming artists, who are not only given economical help, but also a venue where they can present themselves to the public, and to the vast number of international companies and agents present at the festival.

Economically speaking, the festival brings forward several benefits for the region. Imaginarius draws thousands of visitors to Santa Maria da Feira each year, which translates into an increase in the demand for local hospitality services, such as hotels, hostels and Airbnb. Local businesses, such as supermarkets and restaurants, also feel a

strong surge in their customers, naturally amounting to an increase in revenue. The festival is closely tied with tourism and gastronomy, mainly through Flavours Imaginarius and Street Food Imaginarius. In the 2023 edition of the festival, Flavours Imaginarius counted with an estimated 19,000 visitors. (*Relatório de Gestão 2023*, n.d.)

The four main cultural events of Santa Maria da Feira, *Festa das Fogaceiras*, *Perlim*, *Viagem Medieval* [Medieval Journey], and Imaginarius attract a total of 850,000 visitors each year, accounting for an economic return of around 18 million Euro for local businesses, such as restaurants and hospitality services. (*Santa Maria Da Feira - Creative Cities Network*, n.d.)

It is also important to analyse the long-term impact of the festival for Santa Maria da Feira. Imaginarius is recognised as the largest international street art festival, enhancing the Municipality's profile as a cultural hotspot and a cultural destination. In fact, Santa Maria da Feira has incorporated its cultural events into local politics and strategies, becoming the brand of the Municipality. As previously stated, the budget for the festival in 2024 was close to half a million Euro, and it was included in the annual budget of the Municipality. (*Plano e Orçamento 2024, 2023*, pp. 32–33) What's more, by embracing the brand of a cultural hotspot, the flow of cultural tourists becomes more regular throughout the year. (Ferreira, 2018)

Morales and Vela (2009) are adamant that cultural events are a key part of the promotion of a region, creating a brand. Additionally, these events are touristic attractions that bring economic benefits and money to a region. Such money can then be used to invest in the improvement of the city or Municipality. The findings of this study back the long-term impact that this festival and the Cultural Circuit as a whole have for the Municipality of Santa Maria da Feira.

3.5 *Viagem Medieval* [Medieval Journey]

The *Viagem Medieval* [Medieval Journey] is the biggest medieval historical recreation in Portugal, attracting approximately 50,000 daily visitors. (*Viagem Medieval - Câmara Municipal de Santa Maria da Feira*, n.d.) This event occurs annually for ten straight days in the historical centre of the Municipality, which is transformed into a medieval village. Its visitors are offered the chance to experience how life was in the Middle Ages.

This historical recreation takes place since 1996, and each edition is developed around selected historical figures of the region. The programme of the event is built accordingly to the theme, and the site is constructed to resemble the environment of that time, through historical reenactments, themed areas and performances. The first edition of the event in 1996, was a small medieval market that was open inside of the castle. It counted with the participation of 11 of the 14 town councils belonging to Santa Maria da Feira, for the duration of a weekend. (Oliveira, 2009)

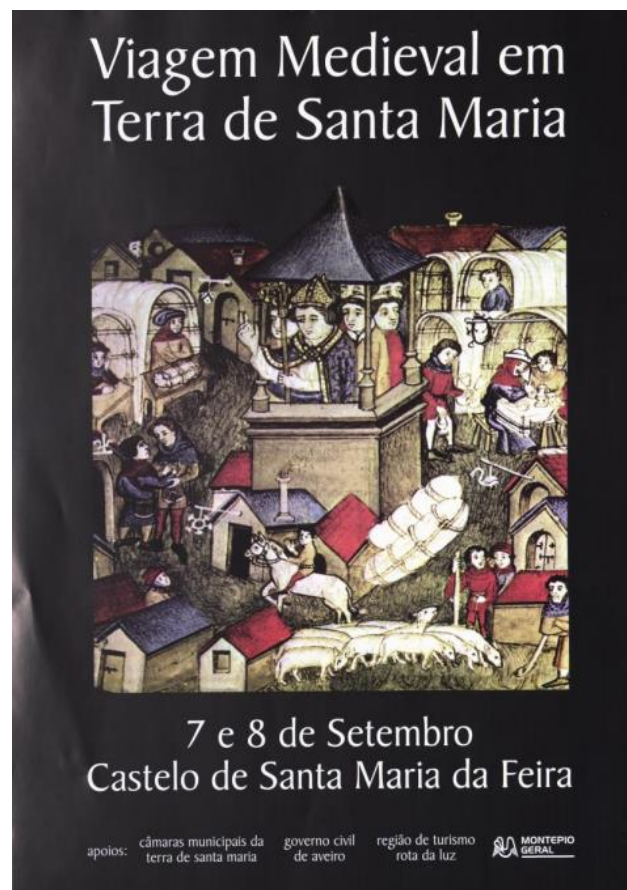


Figure 9 - First poster of the "Viagem Medieval" [Medieval Journey] / Source: Municipal Library of Santa Maria da Feira

The idea of the event was given by two tourism technicians, and due to an increase in affluence, the following editions of the Medieval Journey required a structure composed of more people. In 1998 there was no event and in 1999 the Federation of Cultural Culture and Recreation took charge of the organisation. The quality of the event took a leap from 2000 onwards, when the organisation added the Tourism Company and the Business Association. It was from this edition onwards that the duration of the event jumped from two to eleven days, from the 10th to the 20th of June. Alongside that, the event moved from within the walls of the castle to the historical centre of the Municipality.

Feira Viva began its activities in March 2001, focusing on the management of cultural equipment, and the promotion of cultural events. It has been part of the organisation of the Medieval Journey since 2004, assuming the organisation and production of the event in 2006. (Reis, 2018) This municipal company has overseen the organisation from 2006 until the present 2024 edition.

The 2024 and 27th edition of the Medieval Journey is going to revolve around the reign of King Duarte, who is going to be interpreted by the Portuguese actor Pedro Laginha. It will take place in the historical centre of Santa Maria da Feira between 31 July and 11 August. It will include over one hundred and ten daily presentations and seventeen thematic areas. (*Santa Maria da Feira rumo ao reinado de D. Duarte*, 2024)

The Medieval Journey boasts a meaningful impact for the Municipality of Santa Maria da Feira. On an educational and social perspective, this event has a volunteer program that achieves impressive results. In the 2024 edition, it accomplished a record of 857 applications for volunteering. The applicants were aged 16 to 81, and came from different zones of the country, as well as from Brazil. The Mayor of Santa Maria da Feira explains how this record number showcases the cultural impact of this event: “it reflects the cultural impact of the Medieval Journey and the strong sense of belonging it inspires” (My translation) (Albergaria, 2024a).

The impact of this event is not limited to the above-mentioned volunteer programme. Local entities directly or indirectly involved in the event, including event organisers, associations and businesses, were questioned on the different impacts of the Medieval Journey. On the social side, the biggest highlights were raising awareness and educating the community, by presenting accurate historical re-enactments of the Portuguese history.

On the cultural field, the main results were the preservation of historical and cultural heritage, and an increase in the interest for culture in the community of the Medieval Journey. Economically, the respondents pointed out the increase in trade sales, the increase in the consumption of handicrafts, job creation and the attraction of new investment. (Salazar & Oliveira, 2011)

Concerning the impact that the Medieval Journey has for the economy and the businesses of the Municipality, one should point out the involvement of local trade in the event. In an attempt to involve local businesses in the spirit of the Medieval Journey, they are invited to participate in the Official Medieval Establishment competition, as part of the Involve Project. This competition encourages to decorate their business establishments in the spirit of the event, thus attracting visitors of the Medieval Journey. (*Viagem Medieval continua a envolver comércio local*, n.d.)

Furthermore, the Medieval Journey has several stalls selling handmade products such as jewellery and clothes, as well as food stalls. Most of the businesses that make up these stalls are from Santa Maria da Feira and are presented with a great opportunity for expansion, as this event receives an estimated 50,000 visitors daily. An example of local entrepreneurship provided by the event is the shop “Delícias do Castelo” [Delights from the Castle]. This humble grocery shop was founded in 1964 in Santa Maria da Feira, specializes in the manufacture of “regueifa”, and has been a regular presence in the Medieval Journey with its own food stall. (Reis, 2018, pp. 395–396)

Such business opportunities promoted by this event amount to a huge economic impact in Santa Maria da Feira and the North of the region. In addition to the business carried out inside of the event, hotels and restaurants of the Municipality are also packed during the event. All these factors together add up to an expected direct economic return for the city of more than forty million Euro, as per the previous Mayor of Santa Maria da Feira:

In 2017 we did a study of the local economic impact, and we were already talking about ten million Euro, but I'm sure that today we'll be talking about 40 or 50 million Euro. We're not talking about a local impact, but a regional one. [My translation] (Emídio Sousa, 2023a)

This great economic return justifies the investment of the Municipality in the event, that reaches 1,9 million Euro. Emídio Sousa saw such expenditure as an investment, that has transformed the city into a creative and cultural hotspot.

3.6 *Perlim*

Perlim is the largest Christmas themed park in Portugal, set on *Quinta do Castelo*, for the approximate duration of one month. In 2023, it lasted from the 25th of November to the 30th of December. This event was born in 2008 in the form of *Terra dos Sonhos* [Dreamland], providing families with unique moments during the Christmas season. The change of name came in 2014, after some bureaucratic problems, thus gaining the name *Perlim*. (*Parque natalício da Feira passa de ‘Terra dos Sonhos’ para ‘Perlim’*, 2014) The organisation of this event is under the responsibility of the municipal company *Feira Viva*.

The most recent edition of *Perlim*, in 2023, included a Christmas theme park with several attractions, a Christmas market, a gastronomy zone with forty establishments, a circus and an ice rink. The entrance fee had different prices: the wristband for access to all the days of the event costed 13€ in pre-sale, rising to 16€. Daily tickets costed 7.50€ per adult and 6.50€ for children aged 3 to 12 and over 65s. (*O Natal chega a Perlim com mercado, circo e pista de gelo*, 2023)

Due to the nature of this event, built entirely around the Christmas festivities, *Perlim* impacts the younger generations of the Municipality to a higher extent than the previous events that have been addressed. Knowing that, the Municipality carries out different initiatives that are meaningful for this age group. All children living in Santa Maria da Feira or attending pre-school and primary school in public, private and IPSS schools in the Municipality receive a one-day free entry to *Perlim*. This action by the Municipality and *Feira Viva* creates bonds between the children, the region and the event, “With the magic of *Perlim*, we are working on future memories and creating an emotional connection between children and our land and heritage.” [My translation], said the previous Mayor of the Municipality. (Emídio Sousa, 2023b)

Such an approach to the creation of memories that create an emotional bond between the visitor and the city is consistent with several academic studies that have reached similar conclusions. Quinn (2005) indicates that cultural events such as festivals contribute to the formation of collective memories. The experiences attained during the event can create lasting and meaningful emotional connections to the city hosting the event. Richards (2007) points out that the success of cultural tourism is heavily dependent on the creation of memorable experiences. To achieve this, the visitors need to be engaged in experiences that foster strong emotions. “Perlim”, being a Christmas themed event, seeks to explore the strong emotional connection between this festivity and children.

This event also works on its social impact, in particular with children. An example of this can be found in a joint action between the event and IPO (*Instituto Português de Oncologia do Porto Francisco Gentil*) [Portuguese Oncology Institute of Porto Francisco Gentil]. This action challenged children in the paediatric department of this hospital to share, via painting, their approach to superpowers related to the cycles of their cancer treatment and the four seasons of the year, which was the 2023 theme of the event. Their works were exhibited at the castle during the event. (*Crianças do IPO Porto pintam superpoderes e expõem no Castelo*, 2023)

The impact of *Perlim* is also felt on the economical and touristic level, having reached a record of 120,000 visitors in 2023. (*Perlim ultrapassa os 120 mil visitantes*, 2024) This large number of visitors is only possible because of the hefty investment of the Municipality, reaching 900,000€. The Municipality expects to recover this value through the proceeds, making the event self-sustaining. Former Mayor Emídio Sousa points out that *Perlim* has a huge impact on small businesses, restaurants and other economic agents of Santa Maria da Feira. Such impact can be explained by the influx of tourists in the city, and the opportunities created by the event. *Perlim* creates more than 300 temporary jobs each year, and 80% of the shows are guaranteed by local companies. (ECO, 2023b)

3.7 Smaller-Scale Events

3.7.1 *Artes em Itinerância* [Itinerant Arts]

Itinerant arts is one of the most recent projects of the Cultural Management Division of Santa Maria da Feira. This project started in 2019 and aims at bringing free multidisciplinary forms of culture to all the parishes of the Municipality. It leverages its action on the decentralisation of cultural activities. The events of this project take place during the summer months, in 2024 from the 7th of June to the 27th of July.

This project is divided into two main sections: large/medium formats and small formats. The former consists of concerts held in parishes of the Municipality, with national and international artists and musicians, with the goal of reaching a wider range of audiences. The latter offers a broad programme of cultural activities, including arts projects developed by local or national cultural agents. (*Plano e Orçamento 2024*, 2023, p. 117)

The 2024 edition took culture to nine parishes of the Municipality, with the following highlights: the Portuguese singer and rapper “Plutónio”, who performed in the Parish of Lourosa on the 5th of July; the Portuguese DJ Diego Miranda, who performed on the 6th of July in the same Parish; “Peste & Sida”, one of the most emblematic 80’s bands of the Portuguese music scene, who performed the closing show of the project in the Parish of Nogueira da Regedoura on the 27th of July; and a cinema installation in the Parish of Fornos. (Salomão Rodrigues, 2024)

In terms of impact, *Artes em Itinerância* [Itinerant Arts] plays a large role in the decentralisation of culture in the Municipality. By bringing cultural events to smaller parishes, it makes cultural activities more accessible to the inhabitants of such parishes. As a result, less central areas of the Municipality benefit from cultural enrichment, leading to a fairer distribution of cultural resources. With this type of initiatives, the famous sentence “Culture for all”, present in the majority of the political programmes, is taken into practice, providing accessible culture for more people. (Alves, 2019)

3.7.2 *Ciclo de Órgão de Tubos* [Pipe Organ Cycle]

The Pipe Organ Cycle of Santa Maria da Feira is made up of six concerts in different churches, within the parishes of Santa Maria da Feira. The churches that are the venue of these events have a pipe organ, and are located in the parishes of Mosteirô, Santa Maria da Feira, Nogueira da Regedoura, Santa Maria de Lamas and Sanguedo. In 2023, the concerts took place between the 5th of November and the 10th of December. This initiative started in 2018 and now counts with the presence of important national and international organists. (*Ciclo de Órgão de Tubos - Câmara Municipal de Santa Maria da Feira*, n.d.)

The Pipe Organ Cycle is vital in the rescue of the musical memory of the Municipality, in particular in the exploration and preservation of the pipe organ heritage. Additionally, it enhances the ecclesiastical heritage, and keeps alive the art of pipe organ music. (Gil Ferreira & Rui Fernando Soares, 2023, pp. 5–7) According to a study published in the *International Journal of Cultural Property*, musical instruments are not mere objects, they embody traditions. In the case of the pipe organ, its history connects the listeners to the past, and therefore keeps traditions alive. Live performances and concerts, such as the ones held in the Pipe Organ Cycle, give the audiences the opportunity to listen to music as it was originally composed and played, thus preserving and strengthening cultural identity. (Howard, 2022)

3.7.3 *Fora dos Eixos* [Off Track]

Off Track is the International Puppet Festival of Santa Maria da Feira, with its current permanent residence in the Cultural Centre of Milheirós de Poiares. This festival started seven years ago in the centre of the Municipality, but after its third edition it travelled to the outskirts of the Municipality, to Milheirós de Poiares. The mission of Off Track is to “tell stories, smile, laugh and bring the sea to our eyes”(My translation) (*Fora dos Eixos - Câmara Municipal de Santa Maria da Feira*, n.d.).

In 2023, the festival brought to this small parish companies from six different countries, namely Ukraine, Argentina, Spain, Germany, Brazil and Portugal. The festival counted with seven different shows, made to attract different audiences and tastes. This is a very important event for the parish, as the internationality of the festival brings spectators who contribute for the local economy. In 2023 the festival counted with 2352 spectators.

(*Relatório de Gestão 2023*, n.d., p. 315) To put this into perspective, the parish of Milheirós de Poiares had 3594 habitants in the 2021 census report. This initiative is a concrete example of the decentralisation of culture in the Municipality, as explained by the Councillor for Culture, Education, Youth and Tourism Gil Ferreira “to decentralise the cultural offer of Santa Maria da Feira, and to form and attract new audiences” (My translation) (Salomão Rodrigues, 2023).

3.7.4 Orquestra Criativa SMF [SMF Creative Orchestra]

The SMF Creative Orchestra is a musical initiative that aims to make music accessible to everyone. It is a place of improvisation and musical creation with a target audience of students from the 3rd grade onwards. The musical instruments used in this project are handcrafted by the participants and the collaborators. The goal of the SMF Creative Orchestra is the promotion of a common project, that contributes to the personal development of the participants as citizens, helping their integration in society by boosting their self-esteem and motivation. (*Plano e Orçamento 2024*, 2023, p. 115)

The artistic director of the project is Aleksandar Caric, a musician and teacher who in 2023 led several musical sessions with 50 children from three different schools, 71 elderly people from three private social solidarity institutions, 23 disabled people from three groups associated with two Cercis organisations, and 13 young people from different areas of the Municipality. (*Relatório de Gestão 2023*, n.d., p. 313)

3.7.5 Project LaB InDança

Much like the previous project, Lab InDança promotes inclusion, as the name suggests, in the area of dance. It strives to provide equal access to this sport to everyone, particularly to people with disabilities. It offers a variety of training and performance experiences in the area. Lab InDança focus on the discovery of one’s own body, encouraging participants to think about the body, its singularities, and how it can and wants to dance. This project is financed by the Calouste Gulbenkian Foundation and PARTIS and obtained impressive results in 2023. It presented the show “ENTREABERTO”, with ten interpreters and three professional, and launched the book *O Corpo e o seu Avesso* [The body and its reverse] in the Imaginarius festival. (*Relatório de Gestão 2023*, n.d., p. 314)

LaB InDança has a meaningful social footprint in Santa Maria da Feira, using dance to fight prejudice against disability. Additionally, it creates a space for these people to explore and challenge their bodies. The project has two weekly practices and three annual artistic residences. (*Projeto LaB InDança - Câmara Municipal de Santa Maria da Feira, n.d.*)

CHAPTER IV – INTERNSHIP REPORT

4.1 Choosing my Internship

The choice between internship, dissertation or project was always very clear to me. Having an internship was since the first day my priority, as I believed that what I was lacking the most was work experience on the field. To add, I believed that an internship would allow me to improve my professional and interpersonal skills, as well as my communication capacities, while creating a network of contacts that can prove to be useful for my future.

From the beginning of the first semester, in September of the previous year, I started to brainstorm possible hosts for my internship. However, I was not able to set my mind on one company or institution. Following Professor Clara Sarmento's advice, I first tried to get an opportunity in a football related environment, as I have a deep connection with this sport. I sent spontaneous applications to various football clubs, and sports agencies, yet I got no responses.

The Municipality of Santa Maria da Feira appeared as the second option, after the failure in the sports industry. I have always lived in a locality of the Municipality; therefore, I was aware of their strong cultural presence and investment. After a few emails with the Human Resources department of the Municipality, I was given the opportunity to choose between the Division of International Relations and the Division of Cultural Management. I opted for the second, as I understood that their field was aligned with what I have been studying for the past two years, Intercultural Studies for Business. I believed that the chance to gain experience in the field of cultural management would present me with challenges and opportunities to implement strategies in the cultural field.

The internship took place between the 23rd of January and the 26th of May 2024, fulfilling a weekly 35 hours of work from 9:00 a.m. to 17:00 p.m. Occasionally the schedule was changed, resulting in work after hours that led up to a total of 602 hours. I am grateful for the extra hours and experience, as they allowed me to be part of important cultural projects which will be presented later on this report.

On the 22nd of January, I got to meet my supervisor, Catarina Rebelo and the Division Chief, Ana Carvalhinho, in a welcoming meeting. In this meeting the three of us worked together to outline the main tasks and goals of my internship, which will be presented in the following section. Furthermore, the importance of writing while doing the internship

was understood by my superiors, hence why they advised me to do so in times when I was less busy.

4.2 Internship Plan and Goals

Bearing in mind that this internship was done within the framework of my Master's Degree in Intercultural Studies for Business, it was necessary to elaborate an internship plan with defined goals. As previously stated, in the first meeting with my internship superiors there was a joint effort to create a feasible plan. This was done before understanding the changes my presence brought to the dynamics of the workplace, since this was the first time they received an intern from the area of Intercultural Studies for Business. Consequently, some of the goals that were outlined were not fulfilled, as we realised that they were not aligned with my academic background.

The list of goals that was defined on the first meeting is the following:

- Monitoring the programme carried out by the cultural management division of Santa Maria da Feira City Council.
- Accompanying procedures and cultural events, such as *Imaginarium*, which will be held between 23 and 26 May 2024.
- Compilation of information on the property where *CTAL fora de portas* [CTAL out of doors] will take place. This is an initiative that brings the Municipal theatre, CTAL, to parishes of the Municipality.
- Compilation of information on the heritage of *ciclo de órgão de tubos* [Pipe Organ Cycle]
- GDPR (General Data Protection Regulation) support.
- Preparation of the CTAL newsletter.
- Compilation of the programme for *Artes em Itinerância* [Itinerant Arts].

The vast majority of these goals were achieved, but as foresaid I wasn't able to fulfil two of the goals. The compilation of information on the heritage of *ciclo de órgão de tubos* [pipe organ cycle], was unfortunately not doable despite my efforts together with my supervisor. It was possible to gather some information, but it was impossible to do the same for some of the smaller villages of the Municipality. We even got in touch with

priests and parish councillors, yet they could not help us. Consequently, the Cultural Management Division gave up on this task. The other goal which was not achieved was the preparation of the CTAL newsletter, because my supervisor decided to give me other goals and tasks instead of this newsletter.

4.3 Tasks

4.3.1 First Day and Daily Tasks

In the day following the first meeting, it was finally time to start. On the 23rd of January at 9.00 a.m. my new adventure started. I got to know the space, Imaginarius Creation Center (ICC), and the team that was part of the Cultural Management Division. This was a very slow day, so I took the opportunity to familiarise myself with the working dynamics, the space and my colleagues.

I got to help with some handicrafts, badges and flags from a cultural event that had just finished and that needed a refresh before being put into storage. From the get-go I realised that throughout the internship I would not stay on the computer the entire day. As the time went on, I recognised that cultural events require a lot of manpower. For example, ICC hosts various formations, workshops and is home to resident artists. All of the mentioned activities require a reformulation of the spaces, either the Blackbox or the central building. Furthermore, during the first months of the internship, ICC hosted different projects on consecutive days, making the logistics even harder. To ensure that everything was ready in time I was always available to re-arrange the room and carry all of the necessary materials for the realisation of the cultural venue.

In the same context, the Cultural Management Division has different warehouses near ICC. Whenever there was the need to pick up material such as chairs, Imaginarius benches banners and flags, among other things, I also made sure to take a step forward and show my availability to do so. Thus, these labour-intensive tasks were also part of my daily routine. What's more, during my internship I carried out tasks that weren't necessarily related to my studies. Some of these tasks that were part of my day-to-day life included creating badges for artists and staff, helping colleagues in the division with platforms such as excel, and archiving documents.

4.3.2 Research Work

During the first week of the internship, I performed general tasks that I have explained in the previous section and got to observe and understand the dynamics of the team and their work. In the beginning of the second week, my supervisor, Catarina Rebelo, assigned me a research work that was part of the internship plan. The research was carried out on the heritage of the parishes where *CTAL Fora de Portas* [CTAL out of doors] would take place throughout the year.

CTAL Fora de Portas [CTAL out of doors] is a project of the Division, that has the goal of transforming the parishes into artistic venues, bringing culture to the entire Municipality. The document that I created served the purpose of providing a background of the heritage of the desired parishes. It compiled general information on the location of the venues, as well as their contacts and social media. Additionally, it provided a brief historical background of the parish, together with the history of the venue itself.

This was only the beginning of the research work that I carried out during the 600 hours of internship. A few weeks later, on the 2nd of February, I was given the task of doing a compilation of the heritage and culture for the parishes that would host *Ciclo de órgão de tubos* [Pipe organ cycle]. This project enhances our ecclesiastical heritage, preserves and publicises pipe organ music. My research focused on showing and adding value to the churches of the Municipality that boast a pipe organ. However, this research project reached no conclusion. Some of the churches hosting the project were in some of the smaller parishes in the Municipality as, for example, Sanguedo. Thus, it was very difficult to find any relevant information online. To tackle this problem, I reached out to the corresponding priests and parish executives, but unfortunately, they did not have enough information to finish the compilation. After realising that this task was not doable the Division decided to cancel it.

Additionally, and from an initial stage of the internship, I decided to dive into the cultural projects that were part of the Division. The reasoning behind this research was to not only get familiarised with the theme of my report, but also to attain a deeper understanding of the work carried out by my colleagues. Having this knowledge was very useful throughout the internship, allowing me to have discussions about the projects with my superiors, and to understand what was being discussed in the workplace.

4.3.3 Databases

The Cultural Management Division deals with several activities that require a number of personal information and details, such as names, phone numbers and email addresses. In order to attain a better internal organisation of this information, the Division uses databases, either in word or mostly in excel format. Throughout the span of the internship, I oversaw updating various databases, and creating some from scratch. An example of this work could be the database I created for the programmer Lisete Costa and her project “LaB InDança”. This is a project that deals particularly with people with disabilities and offers them a place within a multitude of training and performance experiences in the field of dance. The number of participants was big, and their information was spread out across multiple excel sheets. To solve this problem, I created a database that merged all the necessary data of the participants, as shown in figure 8. It is important to point out that their personal data was removed from the excel sheet in this figure, to ensure their data privacy.

	Arte e Espaço Público (4)		
1			
2	Nome	Contacto Telefónico	E-mail
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			

Figure 10 – Example of a Database

This is only an example of the work I carried out regarding the construction of databases. It was a task that was assigned to me on a regular basis, and more examples will be shown in the following sections. I believe that this work was able to facilitate the organisation of relevant data for the Division, not only during my time there but also for the future.

4.3.4 General Data Protection Regulation (GDPR)

On the 6th of February, I was asked to oversee the GDPR of the Division. Despite being one of the objectives defined in my internship plan, it was something I was not comfortable or familiar with. Furthermore, this was a new demand from the Quality Management Division of the Municipality, meaning that no one in the Cultural Management Division had any prior knowledge of the topic. To contextualise, I will offer a brief theoretical approach to GDPR, a research I had to carry out by myself to perform this task.

The General Data Protection Regulation (GDPR) is the European Union data and privacy security law. The European Union claims it is the “strongest privacy and security law in the world”. (Wolford, 2018) The updated regulation went into effect on the 25th of May 2018, modernising the principles from the 1995 data protection directive. Some of the key principles of the GDPR are:

- The GDPR gives individuals more control over how their personal data is managed, allowing them the right to be informed, rectify, access, erase and be against automated decision-making regarding their personal data.
- It establishes obligations to companies or organisations that collect or process personal data. Some of these obligations are, the implementation of appropriate security measures, the notification of data breaches and the appointment of data protection officers when dealing with dangerous data processing.
- This regulation creates a consistent application of the data protection law across the European Union, as the European Data Protection Board regulates the application of the GDPR within its member states.
- Breaching the GDPR policy results in hefty sanctions. The penalties are divided in two tiers, with the max punishment being €20 million or 4% of global revenue, depending on which is higher, with the addition of the right for the injured parties to seek legal compensation for damages. (Wolford, 2018)

More importantly, it is necessary to provide a context on why GDPR is important for cultural projects, and specifically in Cultural Divisions. The Cultural Management Division deals with large amounts of personal data, including information on employees, members and data retrieved in inscription forms. With all this information it is necessary

to comply with GDPR measures, not only for legal and ethical reasons, but also to ensure the safety of the personal data. The good handling of this data will help building trust with the public and the partners who work with the Division.

After understanding a bit more about GDPR I had an online meeting with the supervisor of the area in the City Council. The meeting took place on the 15th of February, and I got to understand what my next steps would be. In the same line, I began by creating an excel database containing all the inscription forms, or other documents that retrieved personal data from the public or partners. This task took a while to get done, as the Division has a big number of activities requiring personal data. The excel document was divided into the big projects of the Division, namely *Festa das Fogaceiras*, *Festival Internacional de Teatro* [International Theatre Festival], “ICC” and “CTAL” as seen in figure 9.

This Excel sheet was then sent to the Quality Management Division, so that they could

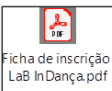

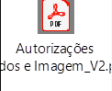
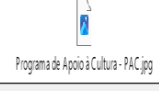
	A	B	C	D	E
1	Projeto	Responsáveis	Projeto	Formulários	
2	Festa das Fogaceiras	Elsa Sousa e Sara Fonseca	LaB InDança		Ficha de inscrição LaB InDança.pdf
3	Festival Internacional de Teatro de Rua	Telma Luis e Sara Fonseca	Orquestra Criativa SMF		ficha inscrição Orquestra Criativa SMF.doc
4	O Imaginarius Centro de Criação (ICC)	Telma Luis e Sara Fonseca	Cor(p)lo Metropolitano - AMP		Autorizações dos e Imagem_V2.pdf
5	Cineteatro António Lamoso (CTAL)	Catarina Rebelo	Programa de Apoio à Cultura - PAC		Programa de Apoio à Cultura - PAC.jpg
6	LaB InDança	Lisete Costa			
7	Orquestra Criativa SMF	Lisete Costa			

Figure 11 - Forms Database

ascertain which of the forms were already complying with the GDPR. The answer only came on the 16th of May, via a zoom meeting where it became clear that the Cultural Management Division was not acting in accordance with the GDPR, except for one form. As the responsible for the GDPR at the time, I was in charge of gathering all the forms on a word document together with the GDPR models that were given to us in this meeting. For legal and ethical reasons, I cannot show this document, because it deals with personal and sensitive information.

In the sequence of finishing the document, I attempted to schedule meetings with each of the Division's programmers so that we could adapt the forms to their projects. Getting to meet the four programmers took the entirety of the internship, as they had their agendas full most of the time. However, as the responsible for the GDPR, I was open to meeting even after my internship was over. My internship finished on the 26th of May, yet my final GDPR meeting took place on the 5th of June. On this day, I was able to finish the task in hand and send it back to the Quality Management Division.

Looking back at this specific task of my internship, I can say that I am proud of having been able to finish it. It was a theme that I was not familiar with at the beginning and had to study it by myself. Furthermore, as the responsible for it, I realised its importance for any cultural project or institution. It should be a priority to ensure the safety of everyone's personal data, which is exactly what the fulfilment of this task guarantees for the future projects of the Cultural Management Division of Santa Maria da Feira.

4.3.5 Activity Report

The activity report of a Municipality is done on a yearly basis, specifying the projects, activities and services that were performed by the Municipality in the previous year. Furthermore, it provides detailed information on each of the projects and achievements of the Municipality, showing how their resources have been used in the past year. Dr Ana Carvalhinho asked me, on the 11th of March, to take care of the activity report of the Division.

The deadline for this report was the 15th of March, hence why I took care of it with some urgency. This report should include information regarding every project of the Division, namely *Imaginarius*, *ICC*, *Cineteatro António Lamoso*, *Festa das Fogaceiras*, *Artes em Itinerância* [Itinerant Arts], *Programa de Apoio à Cultura (PAC) | Protocolos de Parceria* [Culture Support Programme (PAC) | Partnership Protocols], *Orquestra Criativa SMF* [SMF Creative Orchestra], *LaB InDança*, *Ciclo de Órgão de Tubos de SMF* [SMF Pipe Organ Cycle], and *Fora dos Eixos* [Off Track]. My job was to compile the information regarding these projects together in a word document, which should also contain infographics on the numbers each project was able to achieve. This work is present in the Municipality activity report of 2023, from page 308 to page 313. (*Relatório*

de Gestão 2023, n.d.) Figure 10 showcases an example of one of the infographics I created for this report:



Figure 12 - Activity report infographic

4.3.6 Division Programme and Plan

Throughout this internship I was given the chance to work on the organisation of the Cultural Programme of the Division. My first contact with this task was in the end of January, when Dr Ana Carvalhinho asked me to update the excel used for the programme of 2024. This document was all over the place, making it difficult to understand and comply with the deadlines outlined for each cultural project. Therefore, I organised the excel sheet in a simpler and straightforward way, organising it by projects and deadlines.

In the final month of the internship, the Division was already planning the programme of the following year, 2025. I became responsible for creating an excel with all the proposals that had already been sent to the Division. It contained the name of the artists, their cachet, their editors, relevant information regarding their next releases and their availability. Dr Ana Carvalhinho also sent me some proposals that came directly from Councillor Gil Ferreira. Both documents approached in this section cannot be shown, as they contain private information from the artists, for example their cachet.

4.3.7 “Progresso” [“Progress”]

On the 10th of May, Dr Ana Carvalhinho had a meeting with me, where I was asked to write a text for the theme of the Cultural Management Division for 2025, “Progresso” [Progress]. The purpose of this text was to give the rest of the team, and specifically the programmers, a better understanding of what “progress” is and why it is the theme for 2025.

After thoroughly analysing and studying the theme, I decided to divide this work into three sections. The first section covered the human and cultural progress in the humanity, touching on the themes of equality of rights, interculturality and inclusion. The third section explored how the reduction of extreme poverty can be an outcome of economic progress together with the increase of life expectancy. In the second section I was expected to go over some of the most important creations in our history that have led to progress. To do so I created a timeline as seen in figure 11:



Figure 13 - Progress Timeline

4.3.8 Easter Concert

On the 21st of March, the SMF Orchestra and Symphonic Band gave an Easter concert on the Parish Church of St Andrew of Mosteirô. My supervisor, Catarina Rebelo, was the programmer in charge of this project therefore I accompanied her throughout its duration. On the day before the concert, I helped in the preparations of the venue, as it required a lot of labour force, something that was lacking in the moment in the Division. To get the church ready we had to transport all the instruments as well as light and sound devices. The venue had to be ready one day prior to the event, as it was scheduled to receive a final rehearsal.

On the day of the concert, we finished the final preparations by touching up the appearance of the church. When the artists arrived, I was responsible for organising them, telling them where to dress, rehearse and eat. This process was a bit confusing as I only had the help of a colleague intern, and there were a lot of artists to take care of. However, everything turned out well, and the concert started on the scheduled time. The following image was taken by me, and it showcases the venue at the time of the concert.



Figure 14 - Easter Concert

After the concert, I also stayed to help in the disassemblage. This was a task that extended well into the night, as the church needed to be ready to receive the mass in the following day. In hindsight, I realise that this was one of the most fulfilling experiences of the internship. Even though most of the job was that of organising and setting up the venue, I believe that I was important in the production of the cultural event, which is exactly what I had envisioned for this experience.

4.3.9 Imaginarius

The final project of my internship was the one that I enjoyed the most. Participating in the organisation of such an important cultural event as Imaginarius was the reason why I decided to extend my internship for a month.

Imaginarius started on the 23rd of May, however it started a week before in the Cultural Management Division. On the 20th of May I had the first Imaginarius briefing where I was given tasks for the rest of the week. On the same day I started sending emails and calling the artists who were going to participate in the festival, to take care of any paperwork that was missing, for example, copyright licencing and missing presentations. These artists were from different parts of the world, therefore I had to use English and Spanish to communicate. Additionally, it was an opportunity to use the knowledge that I have acquired throughout the two years of studying Intercultural Studies for Business, specifically intercultural competence.

In accordance with Deardorff, intercultural competence refers to the ability to communicate smoothly in intercultural situations. This ability is evaluated through one's intercultural skillset. (Deardorff, 2006) Some of the key components that make up intercultural competence are:

- **Knowledge:** It is imperative to understand the differences and similarities between cultures, to such an extent that you know in detail specific cultures and what they deem as respectful or not. Hofstede's cultural dimensions theory provides a framework that analyses cross-cultural psychology. This theory aims at showcasing how the culture of a society influences the values of its members. (Hofstede, 2011)

- Skills: Beyond the knowledge, one must know how to apply it in real scenarios. Hence why, it is necessary to have skills in communication, empathy, non-verbal communication and adaptability, that will be fundamental to achieve intercultural competence. (*Why Is Intercultural Communication Important?*, 2023)
- Attitudes and Values: According to Byram's model of intercultural communicative competence, openness and curiosity are indispensable attitudes. Such attitudes promote and facilitate intercultural communication, allowing one to enter intercultural conversations without any prejudice, instead, making use of one's own curiosity to learn about the other culture, and what values it prompts in a specific individual. In this manner, one will constantly challenge beliefs, changing views of the world and acquire adaptability to new cultural environments. (Byram, 2021)

In Imaginarius I was able to put into practice my knowledge and skills in intercultural competence, not only in the already mentioned calls with artist, but also throughout the festival. My primary function in the festival was front office. I was the first point of contact with the artists, and the one who could clarify any questions. From the 22nd of May onwards, the artists began arriving to the festival. I was sectioned in the PRO zone, a zone destined for artists and companies to hang out and do some networking. At the arrival of the artists, I delivered a welcoming kit and explained all the relevant information for them. This process was again done in English or Spanish, and it was another opportunity to train my intercultural competence. I was able to be in touch with different cultures, as the artists came from all over the world, for example, Chile, Spain, Germany, Brazil, among many others. I tried my best to be helpful and respectful, and I believe I was able to do so, even becoming friends with some of the artists with whom I had some conversations.

For most of the festival, I was at the front office of the PRO zone, however there were two important and unexpected tasks that I had to fulfil. On the Friday, 24th of May, the festival received planned visits from primary schools. Each school had a different route, and the artists were aware of their visit. Despite all preparations, one of the shows required a translator, yet we had no one ready. To solve such a problem, I was given this job as a translator. The show was called "PLOCK!", and it was an interactive paint show, requiring the audience to use coveralls. Therefore, my job was to translate in real time the introduction given by the artist, and the instructions for putting on the coveralls and

entering the atelier. Fortunately, everything went well, and I was able to translate everything in a way that the children would understand the instructions and what the artist wanted to convey.

On the following day, 25th of May, the artists behind a show called “Peaceful Places” encountered a similar problem. They required a translator, as they felt that some of the audience could not understand the instructions that were given in English. Because this was a last-minute request, the festival did not have a translator ready, therefore I offered myself to take this job. It was like the previous day, in the sense that I also had to translate an introduction and the instructions in real time. The content, however, was very different as this was a virtual reality immersive show. Much like in the previous day, I was able to perform as a translator, helping the audience achieving an immersive experience.

Overall, this was the best experience of the internship, as it was an amazing opportunity to be part of this festival, and meeting artists from all over the world. Furthermore, it was nice to feel that I was helpful for the Cultural Management Division and, in this case, to the festival. As the Councillor Gil Ferreira told us during the festival, “No matter what your function is, you are necessary, you are making Imaginarius possible, you are doing Imaginarius”. The internationality of the festival and being in touch with so many different cultures allowed me to put the knowledge acquired in my Master’s degree into practice in a work environment.

4.4 My Impact on the Cultural Circuit

I believe that throughout the five months of internship in the Cultural Management Division, I have been an asset both for the Division, and the cultural circuit of Santa Maria da Feira. Fortunately, I was able to work on different projects and areas, receiving opportunities to learn on various fronts.

It has been my goal from the first day of internship to be in direct contact with the cultural circuit of the Municipality. Through back-office work I was able to help in event planning and presentation. As previously explained, I compiled information on the cultural heritage of venues that would receive events of the cultural circuit, namely *CTAL Fora de Portas* [CTAL out of doors]. By performing such a task, I helped in the education of the public regarding the cultural heritage of the regions receiving the event.

I was also in direct contact with the organisation of *Orquestra Criativa* [Creative Orchestra], by creating attendance sheets and databases that were a great tool in the management of data regarding the project. Furthermore, such sheets will remain helpful in the future, even after my internship is completed. Luckily, I was also part of this project, performing in person translation for Spanish students, allowing children from other countries to be able to enjoy the orchestra.

The two events on the cultural circuit that I was most involved in were Imaginarius and the Easter concert, that was part of the SMF Orchestra and Symphonic Band. By doing both back office and on-site tasks, I believe that I was important in the organisation and success of both events. It was also in these events that I felt I was learning and growing the most. I acquired great knowledge on what it takes to plan and be part of cultural events.

My impact for the Division and the circuit will also be felt on the long-term. By aiding in the writing of the 2025 theme of the Division, I am convinced that I will be able to inspire my fellow colleagues to plan a successful and meaningful programme for the following year. Besides that, I have given them tools that will facilitate the organisation of the programme for 2025, by creating and organising a database composed of several artistic proposals.

Santa Maria da Feira is a Municipality with a strong cultural presence and investment in the area, that carries out an annual cultural circuit with impressive results. Such results have placed culture in the forefront of the region on a variety of indicators.

As shown in Chapter I, Santa Maria da Feira has been shaped by its roots. The Castle is the crown jewel of the region and the birthplace of a trade fair that would become the inspiration for the name of the Municipality: Holy Mary [*Santa Maria*]. The small village around the Castle grew into the Municipality of Santa Maria da Feira, divided into 21 Parishes that are nowadays home to 135 964 inhabitants. Economically, the most important sectors of the region are manufacturing, wholesale, retail, trade and construction. The cork industry is of great relevance, as Santa Maria da Feira has the world's largest cork processing centre. In 2022, the industry billed 2.010 million Euro, of which 1.095 million came from the manufacture of cork stoppers. In the last decade, the Municipality enjoyed an exponential economic growth. In 2013 the Municipality had over 10,000 unemployed people; ten years later, in 2023, it reached full employment.

Chapter II described the institution that hosted my internship, the City Council of Santa Maria da Feira, and, more specifically, its Culture, Education, Youth and Tourism Department. The town hall of Santa Maria da Feira is a small building, therefore the council's Departments and Divisions are scattered around the centre of the town. The Cultural Management Division, where I carried out my internship, was located at Imaginarius Creation Centre. This building is a cultural equipment of the Municipality built with the purpose of strengthening the cultural sector of the region. It is home to the Cultural Management Division and works with artists and producers, offering artistic residences. Additionally, this chapter carried out a study on cultural divisions, going over several historical marks of cultural policies in Portugal.

Chapter III focused on the Cultural Circuit of Santa Maria da Feira. It began with a theoretical background on topics of relevance for the circuit, such as the concept of culture. It was difficult to define culture, as there are different accepted approaches to the concept, however, along my research, it became clear that the behaviour of a specific group of people is directly related to their culture. Culture is present in every human being, in every community, and it can be used for the social and economic development of a region. Moving on to the concept of cultural circuit, I came to the conclusion that it is highly dependent on organisational institutions such as the State. It can be defined as the flow of cultural activities, encompassing creation, dissemination, and enjoyment. The

cultural circuit of Santa Maria da Feira was created to guarantee equal access to culture throughout all the Parishes of the Municipality. The organisation of the circuit lies under the responsibility of the Cultural Management Division and the Municipal company *Feira Viva*. While analysing this cultural circuit, I focused on four big events - *Imaginarius*, *Viagem Medieval* [Medieval Journey], *Perlim*, and *Festa das Fogaceiras*, alongside other smaller-scale events, such as *Artes em Itinerância* [Itinerant Arts], *Ciclo de Órgão de Tubos* [Pipe Organ Cycle], *Fora dos Eixos* [Off track], *Orquestra Criativa SMF* [SMF Creative Orchestra], and Project LaB InDança.

The internship carried out at the Cultural Management Division of the City Council of Santa Maria da Feira was an invaluable opportunity to experience work within the cultural sector. The final Chapter of this report focuses on my experience during the five months of internship. Fortunately, I was able to carry a vast variety of tasks which allowed me to experience and explore the cultural circuit of the Municipality. Some of the functions that were part of my daily activities included labour-intensive tasks such as transporting equipment, creating badges and archiving documents. Even though these were not the most pleasant tasks, they were still necessary. On the other hand, I got to be directly involved in events of the cultural circuit of Santa Maria da Feira. Having the opportunity to be a part of these cultural events allowed me to grow as a professional and as a person, acquiring team working, communication and organisation skills.

The knowledge acquired throughout my academic career, emphasising the last two years of my master's degree in Intercultural Studies for Business, were of vital importance for the success of this internship, as well as in the writing of this report. The skills acquired in intercultural competence and communication proved to be fundamental throughout the five months of internship. Furthermore, such knowledge allowed me to leave an impact in the institution, helping in the production of cultural events and in the long-term organisation of the division and its cultural programme.

REFERENCES

About the Culture Sector / UNESCO. (n.d.). Retrieved 15 July 2024, from

<https://www.unesco.org/en/culture/about>

Albergaria, A. (2024a, May 15). *Viagem Medieval bate recorde de participação com 857 candidaturas*. Viagem Medieval em Terra de Santa Maria.

<https://www.viagemmedieval.com/viagem-medieval-bate-recorde-de-participacao-com-857-candidaturas/>

Albergaria, A. (2024b, July 17). *Câmara volta a juntar Brasil, Venezuela e África do Sul na secular Festa das Fogaceiras*. <https://cm-feira.pt/noticias/->

[/noticias/NoticiasListagemPortlet_INSTANCE_IJ34mnXDbbBj/detail/2683418](https://cm-feira.pt/noticias/NoticiasListagemPortlet_INSTANCE_IJ34mnXDbbBj/detail/2683418)

Alves, P. (2019, October 6). *A importância de descentralizar a cultura*. Observador.

<https://observador.pt/opiniao/a-importancia-de-descentralizar-a-cultura/>

Azevedo, N. (n.d.). *Políticas culturais à escala metropolitana: Notas de uma pesquisa sobre a Área Metropolitana do Porto*.

Biblioteca Municipal de Santa Maria da Feira. (n.d.). Retrieved 17 June 2024, from

<http://biblioteca.cm-feira.pt/historiabiblioteca.php>

bizfeira. (n.d.-a). *Bizfeira—Actions and Results*. Santa Maria Da Feira. Retrieved 29 January 2024, from <http://www.bizfeira.com/en/bizfeira/actions-and-results/>

bizfeira. (n.d.-b). *Bizfeira—Footwear and Leather Goods*. Santa Maria Da Feira. Retrieved 25 January 2024, from <http://www.bizfeira.com/en/sectors-2/footwear-and-leather-goods/>

bizfeira. (n.d.-c). *Bizfeira—Quem somos*. Santa Maria da Feira. Retrieved 29 January 2024, from <http://www.bizfeira.com/pt/bizfeira/quem-somos/>

Bolsas de Estudo—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 4 April 2024, from <https://cm-feira.pt/web/guest/bolsasdeestudo>

Bourdieu, P. (1994). *O Poder Simbólico*.

- Bourdieu, P. (2002). *Distinction: A social critique of the judgement of taste* (11. print).
Harvard Univ. Press.
- Byram, M. (2021). *Teaching and Assessing Intercultural Communicative Competence: Revisited*. Multilingual Matters. <https://doi.org/10.21832/9781800410251>
- Castelo da Feira—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 21 June 2024, from <https://cm-feira.pt/web/guest/castelodafeira>
- Castro de Romariz—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 21 June 2024, from <https://cm-feira.pt/web/guest/castro-de-romariz>
- Chamada de Apoio à Criação Local do Imaginarius/24 com chancela Inatel e Serralves / Imaginarius. (2023, July 17). <https://www.imaginario.pt/chamada-de-apoio-a-criacao-local-do-imaginarius-24-com-chancela-inatel-e-serralves/>
- Ciclo de Órgão de Tubos—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 26 July 2024, from <https://cm-feira.pt/ciclo-orgao-tubos>
- Cineteatro António Lamoso. (n.d.). Retrieved 15 July 2024, from <https://cineteatro.cm-feira.pt>
- Costa, A. R. S. (2023). *A Divisão de Gestão Cultural e as suas Políticas Culturais—Relatório de Estágio no Município de Santa Maria da Feira*. Instituto Superior de Contabilidade e Administração do Instituto Politécnico do Porto.
- Coutinho, É. (Colaboradora), & Silva, F. A. B. da (Colaborador). (2014). Cultura. <http://www.ipea.gov.br>. <https://repositorio.ipea.gov.br/handle/11058/4243>
- Couto, A. (2023, January 18). *Diogo Almeida faz toneladas de fogaças para preservar a história da Feira*. PÚBLICO. <https://www.publico.pt/2023/01/18/fugas/perfil/diogo-almeida-fogaca-preservar-historia-feira-2035212>
- Creative Cities Network. (2023, November 13). <https://www.unesco.org/en/creative-cities/mission>

- Crianças do IPO Porto pintam superpoderes e expõem no Castelo.* (2023, November 15).
Perlim. <https://www.perlim.pt/criancas-do-ipo-porto-pintam-superpoderes-e-expoem-no-castelo-da-feira/>
- Deardorff, D. K. (2006). Identification and Assessment of Intercultural Competence as a Student Outcome of Internationalization. *Journal of Studies in International Education*, 10(3), 241–266. <https://doi.org/10.1177/1028315306287002>
- Demografia—Câmara Municipal de Santa Maria da Feira.* (n.d.). Retrieved 15 July 2024, from <https://cm-feira.pt/demografia>
- Diário de Coimbra. (2024, January 1). *Feira com 250 meninas na Festa das Fogaceiras em casacos tricotados por 40 voluntárias.* Diário de Coimbra.
<https://www.diariocoimbra.pt/noticia/118843>
- ECO. (2023a, May 18). *Amorim vale mais de metade das vendas do setor da cortiça em Portugal.* ECO. <https://eco.sapo.pt/2023/05/18/amorim-vale-mais-de-metade-das-vendas-do-setor-da-cortica-em-portugal/>
- ECO. (2023b, November 24). *Câmara da Feira gasta quase um milhão no maior parque temático de Natal do país.* ECO. <https://eco.sapo.pt/2023/11/24/camara-da-feira-gasta-quase-um-milhao-no-maior-parque-tematico-de-natal-do-pais/>
- Economia—Câmara Municipal de Santa Maria da Feira.* (n.d.). Retrieved 15 July 2024, from <https://cm-feira.pt/economia2>
- Edição de 2024—Câmara Municipal de Santa Maria da Feira.* (n.d.). Retrieved 18 July 2024, from <https://cm-feira.pt/web/guest/fogaceiras2024>
- Emídio Sousa. (2023a, July 25). *Santa Maria da Feira volta à Idade Média com orçamento de dois milhões.* ECO. <https://eco.sapo.pt/2023/07/25/santa-maria-da-feira-volta-a-idade-media-com-orcamento-de-dois-milhoes/>

- Emídio Sousa. (2023b, October 25). *Crianças do pré-escolar e 1º ciclo recebem entrada gratuita para Perlim e circo de Natal*. Perlim. <https://www.perlim.pt/criancas-do-pre-escolar-e-1o-ciclo-recebem-entrada-gratuita-para-perlim-e-circo-de-natal/>
- Europarque—Cidade dos Eventos. (2023). <https://www.europarque.pt/>
- Executivo—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 15 July 2024, from <https://cm-feira.pt/web/guest/executivo>
- feiraviva. (n.d.). *Eventos Culturais*. Feira Viva Cultura e Desporto e.m. Retrieved 16 July 2024, from <https://www.feiraviva.com/o-que-fazemos/>
- Ferreira, G. (2018). *IMAGINARIUS – INTERNATIONAL FESTIVAL OF STREET THEATRE IN SANTA MARIA DA FEIRA* (p. 7). UCLG Mexico City – Culture 21 International Award. https://obs.agenda21culture.net/sites/default/files/2019-08/SantaMariadaFeira2019_ENG.pdf
- Ferreira, G. (Director). (2024, May 23). *Festival Imaginarius chega a Santa Maria da Feira—23 MAI 2024* [Video recording]. https://portocanal.sapo.pt/um_video/6353502105112
- Festa das Fogaceiras. (n.d.). Retrieved 18 July 2024, from <https://cm-feira.pt/web/guest/enquadramento-hist%C3%B3rico>
- Fora dos Eixos—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 27 July 2024, from <https://cm-feira.pt/fora-dos-eixos>
- Gil Ferreira & Rui Fernando Soares. (2023). *CICLO DE ÓRGÃO DE TUBOS SANTA MARIA DA FEIRA 2023*. <https://cm-feira.pt/documents/20142/2515299/Programa+Ciclo+de+Orgaos+2023.pdf/fd9375a5-e4cf-1752-2d87-ac1e027b4da3>
- Governo de Portugal. (n.d.). Retrieved 17 June 2024, from <https://www.portugal.gov.pt/pt/gc21/area-de-governo/cultura/acerca>

História—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 15 July 2024, from

<https://cm-feira.pt/hist%C3%B3ria>

Hofstede, G. (2011). Dimensionalizing Cultures: The Hofstede Model in Context. *Online*

Readings in Psychology and Culture, 2(1). <https://doi.org/10.9707/2307-0919.1014>

Howard, K. (2022). Musical instruments as tangible cultural heritage and as/for intangible cultural heritage. *International Journal of Cultural Property*, 29(1), 23–44.

<https://doi.org/10.1017/S0940739121000436>

Imaginarius – Festival Internacional de Teatro de Rua regressa a Santa Maria da Feira de 23 a 26 de Maio. (2024, May 20). *Comunidade Cultura e Arte.*

<https://comunidadeculturaearte.com/imaginarius-festival-internacional-de-teatro-de-rua-regressa-a-santa-maria-da-feira-de-23-a-26-de-maio>

Imaginarius Acessível | Imaginarius. (2024, May 15). [https://www.imaginarius.pt/festival-](https://www.imaginarius.pt/festival-2024/imaginarius-acessivel/)

[2024/imaginarius-acessivel/](https://www.imaginarius.pt/festival-2024/imaginarius-acessivel/)

Imaginarius Centro de Criação—Câmara Municipal de Santa Maria da Feira. (n.d.).

Retrieved 15 July 2024, from <https://cm-feira.pt/imaginarius-centro-de-cria%C3%A7%C3%A3o>

Imaginarius Creation Centre | Imaginarius Creation Centre. (n.d.). Retrieved 12 June 2024,

from <https://imaginarius.pt/icc/en/home/>

Imaginarius invites women aged 16 to 105 to an artistic creation to be premiered at the

festival | Imaginarius. (2024, April 11). [https://www.imaginarius.pt/en/imaginarius-](https://www.imaginarius.pt/en/imaginarius-invites-women-aged-16-to-105-to-an-artistic-creation-to-be-premiered-at-the-festival/)

[invites-women-aged-16-to-105-to-an-artistic-creation-to-be-premiered-at-the-festival/](https://www.imaginarius.pt/en/imaginarius-invites-women-aged-16-to-105-to-an-artistic-creation-to-be-premiered-at-the-festival/)

Imaginarius Participa | Imaginarius. (2024, February 29).

<https://www.imaginarius.pt/chamadas/imaginarius-participa/>

Imaginarius PRO | Imaginarius. (2024, May 15). [https://www.imaginarius.pt/festival-](https://www.imaginarius.pt/festival-2024/imaginarius-pro/)

[2024/imaginarius-pro/](https://www.imaginarius.pt/festival-2024/imaginarius-pro/)

- Infopédia. (n.d.). *Santa Maria da Feira—Infopédia*. infopedia.pt - Porto Editora. Retrieved 15 July 2024, from [https://www.infopedia.pt/artigos/\\$santa-maria-da-feira](https://www.infopedia.pt/artigos/$santa-maria-da-feira)
- Jornal de Notícias. (2024, January 20). *Meninas de branco e com a fogaça à cabeça encheram as ruas da Feira*. Jornal de Notícias. <https://www.jn.pt/6265216067/meninas-de-branco-e-com-a-fogaca-a-cabeca-encheram-as-ruas-da-feira/>
- Lusa, A. (2024a, March 12). *Aveiro: Autarca da Feira renuncia ao cargo quando tomar posse como deputado da AD*. Observador. <https://observador.pt/2024/03/12/aveiro-autarca-da-feira-renuncia-ao-cargo-quando-tomar-posse-como-deputado-da-ad/>
- Lusa, A. (2024b, August 17). *Santa Maria da Feira investe 850 mil Euro em ciência, robótica e programação para 17 mil crianças*. Observador. <https://observador.pt/2023/08/17/santa-maria-da-feira-investe-850-mil-Euro-em-ciencia-robotica-e-programacao-para-17-mil-criancas/>
- Mais Imaginarius / Imaginarius*. (2023, July 17). <https://www.imaginarius.pt/chamadas/mais-imaginarius/>
- Markttest. (n.d.). *Concelho de Santa Maria da Feira: Autárquicas Resultados 2021*. Retrieved 15 July 2024, from <https://www.markttest.com/wap/a/p/el~20210926/conc~10900/id~d0.aspx>
- Mercado Municipal—Câmara Municipal de Santa Maria da Feira*. (n.d.). Retrieved 24 June 2024, from <https://cm-feira.pt/mercado-municipal>
- MI - Mapa Geral*. (n.d.). Retrieved 10 February 2024, from <https://mirante-smf.cm-feira.pt/AppEngine/?appId=f795e20a-7275-4e30-a9e0-6f4d2baaecb5&tenant=mirante>
- Monteiro, S. (2023). *FOGAÇAS, ENTRE A CULTURA RELIGIOSA E CULTURA GASTRONÓMICA: A FESTA DE SÃO SEBASTIÃO EM SANTA MARIA DA FEIRA*. Faculdade de Letras da Universidade de Coimbra.

- Morales, M. J., & Vela, J. de S. E. (2009). Identidad territorial y promoción turística: La organización de eventos como estrategia de creación, consolidación y difusión de la imagen de marca del territorio. *ZER: Revista de Estudios de Comunicación = Komunikazio Ikasketen Aldizkaria*, 14(26), Article 26. <https://doi.org/10.1387/zer.2776>
- Museu Convento dos Loios*. (n.d.). Retrieved 21 June 2024, from <https://museuconventodosloios.cm-feira.pt/index.php?passo=1>
- Museu do Papel Terras de Santa Maria*. (n.d.). Retrieved 15 July 2024, from <https://museudopapel.cm-feira.pt>
- negocios. (2023, November 9). *Santa Maria da Feira é um dos motores da economia portuguesa*. <https://www.jornaldenegocios.pt/negocios-em-rede/detalhe/santa-maria-da-feira-e-um-dos-motores-da-economia-portuguesa>
- Normas participacao chamada apoio a criacao local 2025*. (2024, July 4). <https://www.imaginarium.pt/wp-content/uploads/2024/07/normas-participacao-chamada-apoio-a-criacao-local-2025.pdf>
- O Natal chega a Perlim com mercado, circo e pista de gelo*. (2023, November 6). PÚBLICO. <https://www.publico.pt/2023/11/06/fugas/noticia/natal-chega-perlim-mercado-circo-pista-gelo-2069237>
- Oliveira, M. do R. B. de. (2009). *Os Impactos dos Eventos Turísticos: O Caso da Viagem Medieval de Santa Maria da Feira* [Universidade Fernando Pessoa Faculdade de Ciências Humanas e Sociais]. https://bdigital.ufp.pt/bitstream/10284/1581/1/dm_mariaoliveira.pdf
- Organograma*. (2023). https://cm-feira.pt/documents/20142/0/organograma_abril2022.pdf/5bb1dced-0be8-f9f9-469d-5ba41341312b

- Organograma—Câmara Municipal de Santa Maria da Feira.* (n.d.). Retrieved 6 March 2024, from <https://cm-feira.pt/organograma>
- Parque natalício da Feira passa de ‘Terra dos Sonhos’ para ‘Perlim’.* (2014, November 12). Parque natalício da Feira passa de ‘Terra dos Sonhos’ para ‘Perlim’.
https://www.rtp.pt/noticias/cultura/parque-natalicio-da-feira-passa-de-terra-dos-sonhos-para-perlim_n781554
- Perlim ultrapassa os 120 mil visitantes.* (2024, January 3). Perlim.
<https://www.perlim.pt/perlim-ultrapassa-os-120-mil-visitantes/>
- Plano e Orçamento 2023.* (2022). <https://cm-feira.pt/documents/20142/163950/Plano%26Or%C3%A7amento2023.pdf/20281805-1f6a-1b13-c686-50808e649f79>
- Plano e Orçamento 2024.* (2023). <https://cm-feira.pt/documents/20142/0/Plano%26Or%C3%A7amento2024.pdf/947108e0-e0d1-488b-dd47-7ab42b91bd93>
- Pleno emprego: Um orgulho para Santa Maria da Feira—Jornal de Negócios.* (n.d.). Retrieved 30 January 2024, from <https://www.jornaldenegocios.pt/negocios-em-rede/bizfeira-em-prol-da-economia/detalhe/pleno-emprego-um-orgulho-para-santa-maria-da-feira>
- Produtores Certificados.* (n.d.). Retrieved 18 July 2024, from <https://cm-feira.pt/fogaceiras/produtores>
- Projeto LaB InDança—Câmara Municipal de Santa Maria da Feira.* (n.d.). Retrieved 27 July 2024, from <https://cm-feira.pt/projeto-lab-indan%C3%A7a>
- Quinn, B. (2005). Arts Festivals and the City. *Urban Studies*, 42(5–6), 927–943.
<https://doi.org/10.1080/00420980500107250>

- Rede Social Santa Maria da Feira. (2021). *Demografia e População 2021* [Dataset].
<http://rede-social.cm-feira.pt/observatorio-social/informacao-estatistica/demografia-e-populacao>
- Reis, R. C. P. dos. (2018). *As Recriações Históricas Em Portugal: Viagem Medieval Em Terra de Santa Maria*. Faculdade de Letras da Universidade de Coimbra.
- Relatório de Gestão 2023. (n.d.). Retrieved 27 June 2024, from <https://cm-feira.pt/documents/20142/163950/Relat%C3%B3rio+de+Gest%C3%A3o+2023+Volum+e+I.pdf/4ad81adc-defb-3aa6-ed1e-3328a3e45de5>
- Richards, G. (Ed.). (2007). *Cultural tourism: Global and local perspectives*. Haworth Hospitality Press.
- Sabores Imaginarius / Imaginarius. (2024, May 15). <https://www.imaginarius.pt/festival-2024/sabores-imaginarius/>
- Salazar, A. M., & Oliveira, M. do R. B. de. (2011). *OS IMPACTOS DO TURISMO: O CASO DA VIAGEM MEDIEVAL DE SANTA MARIA DA FEIRA* [Universidade do Algarve].
<https://www.redalyc.org/pdf/3887/388743867068.pdf>
- Salomão Rodrigues. (2023, September 22). *Marionetas de seis países em Milheirós de Poiares*. Jornal de Notícias. <https://www.jn.pt/6852148179/marionetas-de-seis-paises-em-milheiros-de-poiares/>
- Salomão Rodrigues. (2024, May 31). *Dino D’Santiago, Plutónio e Peste e Sida no “Artes em Itinerância”*. Jornal de Notícias. <https://www.jn.pt/453036471/dino-dsantiago-plutonio-e-pesto-e-sida-no-artes-em-itinerancia/>
- Santa Maria da Feira integra Rede de Cidades Criativas da UNESCO. (n.d.). Retrieved 16 July 2024, from https://cm-feira.pt/noticias/-/noticias/NoticiasListagemPortlet_INSTANCE_IJ34mnXDbbBj/detail/2145206

Santa Maria da Feira: Património está a ser recuperado com investimento de cinco milhões de Euro. (2023, January 27). Diário de Aveiro.

<https://www.diarioaveiro.pt/noticia/93257>

Santa Maria da Feira rumo ao reinado de D. Duarte. (2024, July 18). Viagem Medieval em Terra de Santa Maria. <https://www.viagemmedieval.com/santa-maria-da-feira-rumo-ao-reinado-de-d-duarte/>

Santa Maria da Feira—Creative Cities Network. (n.d.). Retrieved 23 July 2024, from <https://www.unesco.org/en/creative-cities/santa-maria-da-feira>

Sousa, A. F. P. (2022). *A Comunicação como meio impulsionador do Turismo: Caso de Estudo Santa Maria da Feira.* Instituto Superior de Contabilidade e Administração do Instituto Politécnico do Porto.

Street Food | Imaginarius. (2023, May 10). <https://www.imaginarius.pt/chamadas/street-food/>

temperART | Imaginarius. (2024, January 9).

<https://www.imaginarius.pt/chamadas/temperart/>

Transportes Escolares—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 5 March 2024, from <https://cm-feira.pt/web/guest/transportes-escolares>

Tylor, E. B. (2010). *Primitive culture: Researches into the development of mythology, philosophy, religion, art, and custom* (Repr, Vol. 1). Cambridge Univ. Press.

UNESCO Cidades Criativas—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 16 July 2024, from <https://cm-feira.pt/unesco>

Viagem Medieval continua a envolver comércio local. (n.d.). Retrieved 24 July 2024, from https://cm-feira.pt/noticias/-/noticias/NoticiasListagemPortlet_INSTANCE_IJ34mnXDbbBj/detail/2675866

Viagem Medieval—Câmara Municipal de Santa Maria da Feira. (n.d.). Retrieved 24 July 2024, from <https://cm-feira.pt/viagem-medieval1>

Why Is Intercultural Communication Important? (2023, March 24).

<https://www.middlebury.edu/language-schools/blog/language-learning-why-intercultural-communication-important>

Wolford, B. (2018, November 7). *What is GDPR, the EU's new data protection law?*

GDPR.Eu. <https://gdpr.eu/what-is-gdpr/>